

LA CRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

PRESS PACK

GRAND
AIR
JUDITH KAKON

exhibition from 4 February to 14 May 2023

Press visit: Friday 3 February:

> La Criée - 10:45 am > 40mcube - 11:45 am > Frac Bretagne - 2 pm

Openings circuit: Friday 3 February: > La Criée - 5 pm > 40mcube - 6:30 pm

La Criée centre for contemporary art
place Honoré Commeurec
Rennes

la-crieed.org

—
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GRAND AIR

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La Criée centre d'art contemporain, in partnership with the Centre culturel suisse. On Tour, is presenting Swiss artist Judith Kakon's first solo exhibition in France.

In the wake of the holiday season Kakon, whose work revolves around the porosity between public and gallery space, and questions of usage, re-use and circulation, is showing part of the City of Rennes' Christmas illuminations.

The decorations are being displayed «dormant», that is to say switched off and laid out on racks. Inspired by warehouse shelving systems, these racks are designed as artefacts combining sculptures and utilitarian objects. In this way the exhibition blurs the boundaries between stockroom and gallery, interior and exterior, the beautiful and the useful.

Removed from their habitual context and metamorphosed in terms of form and function, these samples of urban heritage are seen in a new light by visitors to the exhibition, some of whom have doubtless wondered what becomes of the Christmas lights once the celebrations are over.

This change of focus also reconfigures the art centre and our expectations of an exhibition: for once it is not the art that moves out into the public space, but the streets of the city that infiltrate the white cube. This reconfiguration leads us to ask ourselves what we are looking at: Can a shelf be a sculpture? What are the sculptural qualities of Christmas lights? What models do they borrow from and what do they tell us about the circulation of forms?

Moreover, Judith Kakon's project resonates doubly in the present context: at a time of energy restrictions the dormant lights of this eco-responsible use/re-use of local resources shine with a powerful symbolic charge.

In the cabinet adjoining the main room, the Grand Air exhibition continues with a display of works on paper. The different series on show reflect the artist's ongoing concerns: the transformation of a standardised form or motif (an umbrella, a parcel scan, etc.) into a unique artistic object; the interconnection between individual experiences and normative contexts; and the polysemy and fluidity of images.

With Grand Air, Judith Kakon's subtly political art offers us the opportunity to look at the objects, slippages and relationships of our globalized world, by displacing our usual perspectives and geographical notions, and by calling on us to reconsider what is behind and beside what we hold as seen.

—
Curators: Claire Hoffmann and Sophie Kaplan

Production: La Criée Centre for Contemporary Art, Rennes
With the Centre culturel suisse. On Tour in Rennes (may 2023).

Exhibited works

Judith Kakon

Recess and Incline (Rennes FR), 2023

Steel, powder coating, Christmas lighting

Dimensions vary

production: La Criée centre for contemporary art, Rennes and
Centre culturel suisse, Paris

Disparate Images, 2019

22-parts,

Inkjet prints

48.3×32.9 cm each, framed

Ed. 3 + 1 AP

Parcel scans (PostPac) (I–XV), 2022

Heliogravure on handmade paper

65×45 cm each, framed

Ed. 3 + 1 AP

Untitled (Alibaba, Corona), 2020

4-parts

Digital print on stretched canvas

105×75×3 cm each

MR BAMBA, 2019

Inkjet print

100×75 cm

LA MADONNA DEL BEL RAMO, 2020

Inkjet print

100×75 cm

SAMARITAINE, 2022

Inkjet print

100×75 cm

Swiss-li, 2019

4-parts

Blueback poster prints

118.9×84.1 cm each

Green Flashes

concerts

Sunday 5 February, 3 p.m.
as part of the festival Autres Mesures

Santiago Quintans, Guitar Counterpoint(s): Steve Reich and beyond

Guitar Counterpoint(s): Reich and beyond proposes an immersive journey around the contemporary electric guitar, from its minimalist/repetitive side to the realms of ambient music.

and Floy Krouchi, *FKBASS solo*

Sound artist and electroacoustic composer, Floy Krouchi questions the sound material from her instrument, the bass. Passionate about microtonality, depth and the meditative capacity of sound, she is inspired by Indian music and the Rudra Veena (a traditional Hindustani instrument) to explore the potential of the electronically augmented hybrid bass she has designed: the FKBass.

Meeting

Judith Kakon with the curators

Friday 12 May, 6:30 pm

With the Centre culturel suisse. On Tour in Rennes (may 2023).

TELL ME - performance and radio event

samedi 13 mai

With the Centre culturel suisse. On Tour in Rennes (may 2023). Frac Bretagne, du Musée des beaux-arts de Rennes, de La Criée centre d'art contemporain et de 40mcube and *DUUU Radio.

program to come

La Criée invit **SOLAND ANGEL.**

SOLAND ANGEL is a duo based in Basel (CH), consisting of Marianna Angel and Yanik Soland. Angel is a pianist and improviser using various keyboards and voice. Yanik Soland is a musician and artist with a focus on self constructed instruments, electric bass and electronics. Their collaboration began in 2019 at a concert in Rotterdam, where initial improvisational approaches were explored. Since then they played concerts in the context of exhibitions, performances and clubs. The duo's musical interests are the intersections of free improvisation with open compositional concepts based on self-developed notational forms.

Rendez-vous

—

ateliers en famille

La Petite Fabrique Line Simon

mercredis 22 février et 26 avril, 14 h 30

dès 6 ans, sur inscription : la-criee.org

La Petite Fabrique est l'occasion de prolonger la découverte de l'exposition *GRAND AIR* de Judith Kakon au cours d'un atelier d'expérimentation plastique en famille menée par l'artiste Line Simon.

—

Descriptive and tactile visit

Friday 7 April, 5:30 pm

The visit proposes a sensitive approach to the works, through touch, sound perception of the space and a dialogue between the participants' perceptions and the objective description of the elements.

—

Storytelling and signed visit in LSF

Carole Lepad et Annaïg Le Naou

Sunday 16 April, 4 p.m.

all audiences and the hearing impaired

Carole Lepad and Annaïg Le Naou offer a storytelling tour that crosses, reinvents and translates into LSF, French sign language, the exhibition *GRAND AIR* by Judith Kakon.

Images for press

Please, respect captions and copyrights



Image from the setup of *GRAND AIR*, Judith Kakon at La Criée, centre d'art contemporain, Rennes 2023

Images for press

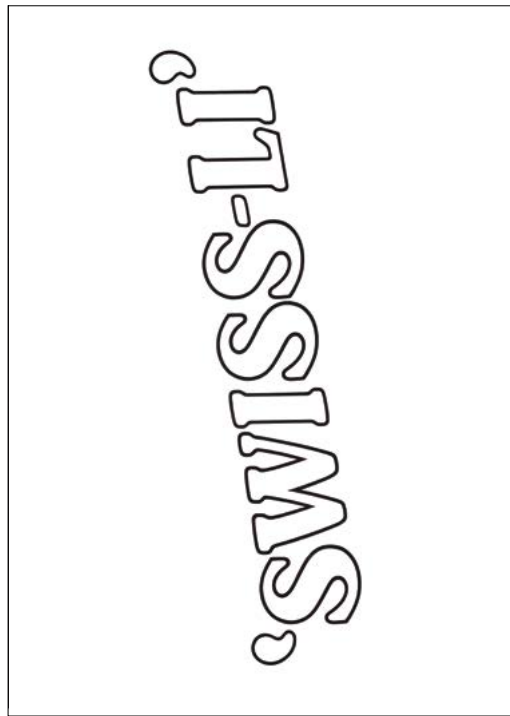
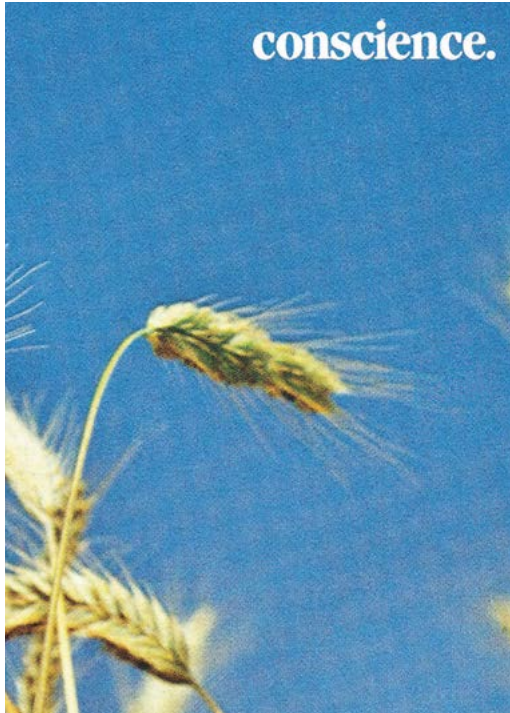
Please, respect captions and copyrights



Image from the setup of *GRAND AIR*, Judith Kakon at La Criée, centre d'art contemporain, Rennes 2023

Images for press

Please, respect captions and copyrights



Judith Kakon, *Swiss-li*, 2019
4-parts, Blueback poster prints, 118.9×84.1 cm each

Images for press

Please, respect captions and copyrights



Judith Kakon, *Disparate Images*, 2019
22-parts, Inkjet prints, 32.9 × 48.3 cm each, framed

Biography

JUDITH KAKON

was born in 1988 in Basel, Switzerland, where she lives and works. She is currently completing a one-year residency at the Cité Internationale des Arts in Paris. She obtained her master's degree from Bard MFA, in upstate New York, in 2016, following a bachelor's degree from the Bezalel Academy of Art and Design in Jerusalem in 2013.

Recent exhibitions have been organised by venues including Museum zu Allerheiligen, Schaffhausen (2021), Kunsthalle Basel (2020); COAL MINE, Winterthur (2020) SALTS, Birsfelden (2019); Ventilator, Tel Aviv (2019); Anorak with Akademie Schloss Solitude, Stuttgart (2018); Riverside Space, Worblaufen (2018); Alexander Bürkle Foundation, Freiburg (2017); Kunsthau Langenthal (2017); Studioli, Rome (2016); Taylor Macklin, Zurich (2015); and Kunsthau Glarus (2015). Judith Kakon was awarded the Manor Kunstpreis Schaffhausen in 2021.

EDUCATION

2014-16

Master of Fine Arts / MFA, Bard MFA, Milton Avery School of the Arts, Annandale-on-Hudson, NY, USA

2009-13

Bachelor of Fine Arts / BFA, Photography Department, Bezalel Academy of Art and Design, Jerusalem

2007-08

Legal Studies, University of Basel, CH

EXHIBITIONS/PROJECTS

2023

GRAND AIR, La Crie centre d'art contemporain, Rennes, FR (solo)

For, Basel, CH (solo, forthcoming)

2022

Image, org. by Flavio Karrer and Dominic Hodel, m3 Studio, Zürich, CH

regionale 23, Kunstraum Riehen, Riehen, CH; Garage COOP/La Chaufferie, Strasbourg, FR; Kunsthalle Basel, CH

Marlou x Judith Kakon, Shomeravaz, Paris, FR

in/visible, cur. by Philipp Lange, Cité Internationale des Arts, Paris, FR

Group show at Zentralwäscherei, org. by Paula Henrike Hermann and Benedikt Bock, Zürich

Time Lock (Zoom In) with Melissa Gordon, Judith Kakon, Katja Mater, Annaïk, Lou Pitteloud, Ilona Stutz, Galerie Barbara Seiler, Zürich, CH

TRACE, SET, PRINT! On printing and (un)translating,

Krone Couronne, Biel/Bienne, CH

2021

Manor Kunstpreis, Museum zu Allerheiligen, Schaffhausen, CH (solo)

PALAZZINA #12., Basel, CH

A Portrait of Barbara Ess, Walter Elwood Museum, Amsterdam NY, USA

Môtiers 2020, Art en Plein air, Môtiers, CH

Screensaver, atLast, Zürich, CH

Art Rotterdam, with Galerie Barbara Seiler, Rotterdam, NLD

Im Masstab, Modelle für grössere Kunstprojekte, Filiale Basel, Basel, CH

2020

α, rear wall, Kunsthalle Basel, cur. by Elena Filipovic, Basel, CH (solo)

AERT, Basel, CH

Das Mögliche ist Ungeheuer, Kunsttage Basel, cur. by Elena Filipovic, Ines Goldbach, Samuel Leuenberger and Daniel Kurjakovic, Basel, CH

Resisting Images Images Responding, with Eric Baudelaire, Rahima Gambo and Belit Sag, cur. by Annette Amberg, COALMINE, Winterthur, CH

Colosseum, Zabriskie Point, Geneva, CH (solo)

I Ever See, Poster Edition, I Never Read, Art Book Fair Basel, CH

A table for 50, organized by Gina Folly and Philipp Timischl, galeriepcp, Paris, FR

2019

Im Garten der Farben, Paul Ege Art Collection. PEAC Museum, Freiburg, DE

Disposition, o.T. Raum für aktuelle Kunst, Luzern, CH (solo)

BODY SPLITS, SALTS, cur. by Elise Lammer, Samuel Leuenberger and Simon Wüsten Martin, Birsfelden, CH

Sobald ich mich bewege, wird es eigentlich persönlich, cur. by Rahel Schrohe, The Kitchen auf der Höhe, Arlesheim, Baselland, CH

Hidden Bar, Art Basel 2019, co-organizer, Messehalle, Basel, CH

Swiss Art Awards, Messe Basel, CH

Stipendium Vordemberge Gildewart, Alte Fabrik, Rapperswil, CH

Rain, Steam and Speed, cur. by Ishai Shapira-Kalter and Ira Shalit, Charles Clore Park, Tel Aviv-Jaffa

The Untold Compromise, Ventilator, Tel Aviv-Jaffa (solo)

2018

Gemini II, Anorak at Solitude Project Space, cur. by Lukas Ludwig, Johanna Markert and Florian Model, Stuttgart, DE

A fair Proposal, with Michiel Ceulers and Annaïk Lou

Biography

Pitteloud, Galerie Barbara Seiler, Zürich, CH
Hidden Bar, Art Basel 2018, co-organizer, Messehalle, Basel, CH

Do - Mi - No - La - Ti - Do, Riverside Space, Worblaufen, CH

Post-disaster Residencies, cur. by Paul Paillet and Jonathan Vidal Stadium de Vitrolles, FR

2017

Le lieu secret, org. v. Emilie Guenat & Florence Jung, Biel, CH (solo)

Ocarina of Space, invited by Thomas Julier, M53, Luzern, CH

Unter 30 Kiefer Hablitzel, Ex Macello Pubblico, MASI, Lugano, CH

Kunstpries Alexander-Bürkle, Kunsthaus L6, Freiburg, DE (solo)

Kunstkredit Basel-Stadt, Werkbeiträge, Kunsthalle Basel, CH

A WORD IS A SHADOW THAT FALLS ON A LOT OF THINGS, org. with Mia Sanchez, Ausstellungsraum Klingental, Basel, CH

Book Launch, Alibaba Mails, Riverside Space, Worblaufen, CH

Kiefer Hablitzel Award, Swiss Art Awards, Messe Basel, CH

Arresting Fragments of the World, cur. by Claire Hoffmann, Kunsthaus Langenthal, CH

Poster for «Stingray Editions», Ausstellungsraum Klingental, CH

2016

Ernte 16, Museum Zu Allerheiligen, Schaffhausen, CH

There Is No Place Like Home, Roma Tevere, Rome, IT
MFA Thesis Exhibition, Bard MFA, cur. by Emer Grant and Lisa Long, Red Hook, NY, USA

Kiss & Go, Istituto Svizzero di Roma, Rome, IT
Proscenio, Studioli with Stefan Burger, Marieta

Chirulescu, Michael Franz and Tobias Kaspar, Rome, IT
Alfabeto, Materia Multipli d'Artista, Rome and Palermo, IT

2015

Cakebread, with Othmar Farré, Tilt, Renens, Festival Les Urbaines, cur. by Samuel Leuenberger, Lausanne, CH

Ernte 15, Museum zu Allerheiligen, Schaffhausen, CH
A stream with bright fish, Taylor Macklin, Zürich, CH (solo)

White Noise, cur. by Sabine Rusterholz, Kunsthaus Glarus, CH

Brother, org. by Omri Livne, Near my Desk at Semperdepot, Akademie der Bildenden Künste, Vienna, AT (solo)

2014

Annäherung an Architektur/Approaching Architecture, Regionale 15, Kunsthaus Baselland, Muttenz, CH

Plans for the future, Blackbox III, Manofim, Jerusalem
In Between, Eine produktive Balance, Galerie Baviera, Zürich, CH

Rising Star, cur. by Tal Bechler, Ghila Limon and Dalia Levin, Herzliya Museum of Contemporary Art, Herzliya

2013

Being Specific!, Regionale 14, cur. by Ines Goldbach and Dunja Herzog, Kunsthaus Baselland, Muttenz, CH

Goods, cur. by Liz Hagag and Joshua Simon, Museum of Bat Yam (MoBY), Bat Yam

BFA Thesis Exhibition, Bezalel Academy of Arts and Design, Jerusalem

To Marry the Widow of a Childless Mother, cur. by Tal Gilad, CSP Gallery, Center for Contemporary Art, Tel Aviv-Jaffa

2011

Bezalel in Ashdod, org. by Nir Evron, Noa Zayit und Noa Zdaka, Ashdod

WORKSHOPS

2015-16

Studio Roma, Value and surplus value; between aesthetic experience, artistic practice and academic research, Istituto Svizzero di Roma, IT

2011-12

Why Love Hurts, Workshop by Prof. Eva Illouz, Yaffo 23, Bezalel Academy of Arts and Design, Jerusalem

PRIZES UND SCHOLARSHIPS

2022

Residency at Cité internationale des Arts, *Atelier Mondial*, Paris, FR

2021

Manor Kunstpreis Schaffhausen, Museum zu Allerheiligen, CH

2020

Projektbeitrag, Kunstkredit Basel-Stadt, CH

2019

Förderbeitrag, Stadt und Kanton Schaffhausen, CH

Nomination, *Swiss Art Awards*, Basel, CH

Nomination *Stipendium Vordemberge Gildewart*, CH

2018

Projektbeitrag, Stadt Schaffhausen & Kulturpauschale Basel-Stadt, CH

Nomination, *Swiss Emerging Artist Prize*, Société Générale, Geneva, CH

2017

Biography

Kunstpreis Alexander Bürkle, Freiburg, DE

Kiefer Hablitzel Prize, CH

2016

Werkbeitrag, Kunstcredit Basel-Stadt, CH

Berlin - Mitte Residency 2017, Kanton Schaffhausen, CH

2015 & 16

Patronagefonds für Junge Schweizer Künstler, Basler Kunstverein, CH

2015

Ernte - Kunstpreis, Museum zu Allerheiligen, Schaffhausen, CH

UBS Kulturstiftung, Förderbeitrag, CH

2014 - 16

Bard MFA, Scholarship und Fellowship, NY, USA

2012 & 13

Prizes for Outstanding Achievements, Bezalel Academy

CURATORIAL WORK

2021

Take me to the river where happiness comes in waves, with Gina Folly, Elise Lammer and Hannah Weinberger, Rhybadhysli Breite, Basel, CH

2019

Hidden Bar, Art Basel 2019, co-organized with Hannah Weinberger and Alice Wilke, Messehalle, Basel, CH

Congress: a chronicle in reverse, Film screenings co-organized with Ishai Shapira-Kalter, Cooperative d'Ateliers, Basel, CH

2018

Hidden Bar, Art Basel 2018, co-organizer, Messehalle, Basel, CH

2017

A WORD IS A SHADOW THAT FALLS ON A LOT OF THINGS, org. with Mia Sanchez, Ausstellungsraum Klingental, Basel, CH

Work experience, Teaching, Public Talks

2017-22

Artistic and Scientific Senior Assistant, Studiengang Fine Arts, HKB, Bern CH; Workshops and talks hosted with Heather Anne Halpert and Ruth Hoeflich, Prof. Eva Illouz, Dunja Herzog with Kadiatou Diallo and Ganga Jey Aratnam, W.A.G.E's LisenSoskolne and A.L. Steiner as well as Dr. Federica Martini Schellenberg

2021

CAT Talk, inv. by Madeleine Amsler and Sadie Plant, MA CAP, HKB, Bern, CH

2019

Art Taaalkssss, inv. by Elise Lammer, Institut Kunst, FHNW, Basel, CH

2018

Public Talk, über die Arbeit Sprechen, Fine Arts, HKB, Bern, CH

2017

External Jury, Master of Art in Public Sphere, édHéa, Sierre, CH

2015

External Jury, Bachelor Thesis Show, Institut Kunst, FHNW, Basel, CH

2014

Photography workshop, Kunsthaus Baselland, Muttenz, CH

ART IN PUBLIC

2022

Project proposal upon invitation, Schulhaus Borrweg, Zürich, CH

Project proposal upon invitation, Alte Gewerbeschule auf der Lyss, Basel, CH

Realization, *Hall*, reconception of a non-confessional prayer room, Dominikushaus, Riehen, CH

2021

Project proposal upon Invitation, Schulanlage Thurgauerstrasse Zürich, Amt für Hochbauten der Stadt Zürich, CH

2020

Project proposal upon Invitation, Kunst und Bau „Volksschule Matte“, Hochbau Stadt Bern, CH

2019

Project proposal upon Invitation, Alterszentrum und Wohnsiedlung Eichrain, Amt für Hochbauten der Stadt Zürich, CH

COLLECTIONS

Sammlung Kunstcredit Basel-Stadt

Manor Art Collection

Paul Ege Art Collection

Private Collections

Bibliography

2021

Stolen Language, publication on the occasion of the Manor Art Prize 2021, with contributions by Quinn Latimer, Boaz Levin, Simone Neuenschwander and Sadie Plant, Mousse Publishing, Milan, IT
Manor Kunstpreis Schaffhausen: *ArtTV*, <https://www.arttv.ch/kunst/kunstverein-schaffhausen-und-museumzu-allerheiligen-portrait/>
Tachles, Manor Kunstpreis, 03. Dezember 2021, 21. Jahrgang, Ausgabe 48
Schaffhauser Nachrichten, *Radio Munot*, *Schaffhauser Fernsehen*, Hüt im Gschpröch: Judith Kakon, Preisträgerin Manor Kunstpreis Schaffhausen
Kunsttage mit Radio X, Wohin das Auge blickt - Kunst im öffentlichen Raum, von Mirco Kaempf

2020

JULIET Art Magazine, Judith Kakon a Basel, IT
Judith Kakon, *CURA Magazine*, IT
Die Schatten der Immobilienwirtschaft, by Susanna Koeberle, *swissarchitects.com* (10/20)
Die Kunsthalle-Rückwand kehrt zurück, *Basellandschaftliche Zeitung* (9/20)
Explore highlights of Basel's inaugural art week with Samuel Leuenberger, *Artbasel.com*
Nacre Journal, *Issue 3* – Hyggelig, Winter 20

2019

041 Magazin, Zwischen Wahnsinn und Wahrheit, Paul Buckermann
Kunstbulletin, 12/19, portrait by Stefan Wagner
ARTnews, Hidden Bar Returns to Art Basel, With a Bounty of Video Art, Ravioli
Basler Zeitung, Die Verwandlung der Frau, Séverine Fromaigeat
The Art Newspaper, The Art Basel Diary
Stipendium Vordemberge Gildewart, Gebert Stiftung für Kultur, 2019 (cat.)
Kunstbulletin, High Ceiling – Galerie-Sharing-Plattform, Anna Francke

2018

Gemini Reader, Anorak e.V., Stuttgart, DE
M53 Zine, M35 and Populäres, Basel, CH
Swiss Emerging Artist Prize, Société Générale, Geneva, CH
Frieze Magazine, *All Day in Marseille*, Ellen Maria De Wachter

2017

Unter 30 Kiefer Hablitzel Preis, Verlag für moderne Kunst, CH (publ.)

Judith Kakon, Kunstpreis, Alexander-Bürkle Verlag, Freiburg, DE (publ.)
Kunstbulletin 11/2017: Judith Kakon, Yvonne Ziegler
Spike Magazin, Review, A WORD IS A SHADOW THAT FALLS ON A LOT OF THINGS, Elise Lammer
Kulturjoker, Entlang der Datteln, Annette Hoffmann
Badische Zeitung „Stimme schafft Stimmung“, Antje Lichtleiter
Artline Magazin, Portrait, Baharak Omidfard, DE
Alibaba Mails, The Kingsboro Press, LA/NY, USA (publ.)
The Arrow Maker, 8fold, London, GB
A Bâle, tout commence par les Prix, LE TEMPS, CH

2016

Studio Roma Notes, Istituto Svizzero di Roma, IT
Bard MFA, Thesis Exhibition Catalogue, NY, USA

2015

Artline Magazin, Special Jahresschauen 2015/16, DE
Mousse Special, The Future is Here, with Kilian Rüthemann, inv. by SALTS, cur. by Chus Martinez, Milano, IT
Brother Edition (50), with Omri Livne, Vienna, AT

2014

Harama Online Magazine, Manofim.org
Plans for the future, Blackbox III, Manofim, Jerusalem

2013

Basler Zeitung, Kreative, Kontakte, Kontostand, CH
Haaretz, Hasifa Photography Blog haaretz.co.il/blogs/photoblog
BFA Thesis Exhibition Catalog, Bezalel Academy of Arts and Design, Jerusalem

2012

Bezalel in Ashdod, Bezalel Academy of Arts and Design, Jerusalem

Introduction

The Image and the Figurative – Reflections on the work of Judith Kakon

Since the onset of digitalization, at the latest, the (visual) medium and art form of photography have undergone lasting ruptures, both in terms of technique and content. In response to the question of how a photographic image can attain significance – relevance for the individual and society – investigations have been conducted across disciplines using analog and digital sources, moving images, installative and conceptual approaches, all in equal measure. Accordingly, Judith Kakon's artistic endeavor likewise does not express itself through singular works alone. Instead, having studied photography in New York and Jerusalem, the artist primarily works on the basis of specific installations and locations – she translates images into the spaces defined for them, which stand in intimate relation to one another. Through a process of experience, research and discovery, the ensuing spatial image comes to represent a theoretical inquiry into our visual memory.

Even the spatial installation executed in the context of the ceremony for the 2017 Alexander Bürkle Art Award is likewise to be understood as an interrelated setting. *Untitled (Learn to lay Brick) I to V* are the titles of five large-scale images that were exhibited there for the very first time.

Custom-made steel frames were laid on the plastic foil-covered floor of the exhibition space and subsequently set with liquid concrete. The building material is not applied in a conventional manner, rather colored using various amounts of iron oxide or magnetite pigments in iridescent shades of red. On the one hand, the works of art contain a minimalist aesthetic, heavily influenced by the appearance of concrete and steel. The title of the works refers to the obvious, to the conventional, functional application of the material: Concrete is used for construction all over the world, it can be obtained by anyone – it's universal, so to speak. On the other hand, what stands out is the transformation in the appearance of the concrete: the plastic foil does not result in an image-side that looks matte, coarse or sandy, but rather one that is akin to the impression left by smooth, velvety and evenly laid foil, nearly appearing organic. During the Middle Ages, iron oxide was used in the production of mirrors, as it was able to produce a reflection when processed in a certain manner. The creases that arise on account of the foil, as well as the soft colors, permeate and shape the works, belying the massive weight which we connect with the materials being used. The dark contour of the steel frame also alludes to hints of processing and traces of material, such as shiny metallic sanding marks or rust spots in other places. Not necessary poured out to the exact edges, the viewer is repeatedly invited to retrace the step-by-step process behind the formation of the image, the physically manufactured act behind it, and the material's immanent aesthetics which are borne of its material

characteristics and artistic transformation. As such, the five works *Untitled (Learn to lay Brick)* are not merely a negative reproduction of the floor but also represent a potential appeal to awareness and visibility. The overarching question posed here reads: What are our expectations regarding the image? What is it meant to show us? How do we recognize the ideas which the artist intends for us to grasp?

The installation is also composed of two highly exciting steel constructions. The left is formed from the right, featuring arches onto which an LED light chain made of small illuminated points has been strung. Kakon has adapted their form from street lamps, the photographic depictions of which can be found in her archive. The handling of these forms does, however, appear to be even more crucial than the design vocabulary which Kakon cites, potentially carrying us off, at least in spirit, to some far-away place. Especially striking is that two arches laid inside one another reflect and therefore reproduce each other – the entire street lamp is duplicated within the space – and are also connected through the chain of lights. While the aspect of materiality once appeared primary, in the very next moment, the repeating design – the principle of duplication, defining the associative pitch within the spatial context with all of its architectural and art-historical implications – as well as through the immateriality of the light, suddenly becomes incomprehensible yet at the same time all encompassing. Kakon uses the possibility of defying the physical and ideal explicitness of an image to make the viewer aware of the context.

Her installations always relate to the given space, yet also to that which is represented, and also explicitly to the viewer's space. The brightness emitted from the LED chain of lights bathes the exhibition space and the viewers in a warm light. Along with the existing architecture, this feature was conceived together with the installation.

The associated played-back audio-video installation *Ghost Tones* consists of an 18-minute sound file in which a velvety, melodious and nearly rhythmic female voice speaking English reads encyclopedic definitions of the term "accent", understood as being a particular inflection, pronunciation or intonation, linguistically applied for emphasis and accentuation of a certain word, phrase, syllable or letter, or visually considered, for example, as a colorful accent. A poem follows in which each letter of the alphabet is assigned a line of the poem while the video displays a flickering street lamp which finally pauses for a moment to emit its light.

Language is the main humanly means of communication. The application of language and writing represent one of the recurring tools used in Kakon's installations. Spoken, written down, saved to data carriers and available for listening or for reading. Stickers were created in 2016 onto which the e-mail correspondence between the artist and Chinese factory workers was printed. Not a single detail was left to chance, not a font nor the text size, not the pitch nor the speed of the speaker, and neither the choice of English – for each of these details carry information within them. An "accent" provides insights into

our identity and our background – it embodies a cultural code. Moreover, accentuation aims to highlight something. What becomes all the more symbolic through this obvious dichotomy is that we simply ignore the countless definitions of accent which the speaking voice recites without any trace of an accent – entirely monotonous and the same. The only aspect that is accented is the imploring tone.

In one of her essays, the artist herself alludes to Édouard Glissant, the French writer, philosopher and pioneer of the debate surrounding multiculturalism.¹ Along with an expanded concept of the photographic image, Kakon advocates a transcultural perspective on contemporary art. National identity is not congruent with cultural identity, being shaped through a transnational medial system of reference. Consequently, Kakon's installations are likewise never enclosed, but are rather to be understood as impetus for ongoing thought processes. The artist's projects and work stays, with her range of experiences and contexts, ensuing motifs and works of art, stretch over a web of references which will also constantly be cited, adapted and connotated anew in the future.

The seriousness of this topic is also likely so impressive on account of that certain degree of lightness which is always ascribed to her: like found objects randomly dispersed in a room, ochre-colored glass vessels appear in the form of dates. *Date Series, Barhi*, is the title

they assume. This widespread and much-exported food can practically be considered a cultural product of the Middle East. Yet each of the 50 glass vessels is also a unique piece that was molded using a barhi date. Moreover, the use of glass as a material was also not by chance: it is used for the purposes of storage in many diverse contexts, it is durable and it leaves no residue behind. It is also significant in view of the history of photography as, due in part to the characteristics described above, the very first "photos" were captured on panes of glass. The special emphasis of the original is, as such, set in opposition to the indicated serial process as well as to the reflection of the street lamps.

Kakon constantly poses questions as to the background of her of work: Why exactly am I making this sort of art and in this form? The questions that may arise during the reception are: How can a particular stance be communicated? Kakon acts as an observer and commentator of the sensitive interrelations between globalization, society and trade. Her installations reflect both her and our realities of life in the 21st century – and her precise formations imbue the complexities held in them with meaning.

Eveline Weber

¹ Glissant states that, in today's world, no culture can exist in isolation from another; rather, cultures are constantly developing further through a process of mutual influence and enrichment. For him, this concept of transculturalism has been a prerequisite for any form of artistic production in the recent past.

A big book is not a "great evil"—even if the encyclopedist Callimachus is said to have thought otherwise¹—but behaves more like a room that can be furnished. A volume that opens up its own laws in time and space as we turn its pages, pausing at, returning to, or skipping passages, as well as in its sensory characteristics as an object. With their free combinations of images and language unfolding on and between pages, artists' books can function like an exhibition—a micro-architecture in which the pages become gallery walls, and through which we can move through the unfolding of different connections.² Judith Kakon's book *Stolen Language* can also be understood as an exhibition in which her works and working materials are brought into relation and curated anew. Within its pages the artist develops non-hierarchical and non-linear settings for photographs of her works, production photographs, technical sketches, scans and reference images, which she has either found or produced herself. She assembles her visual research in the book in open indexes and inventories which examine select terms and observations about her work. Interactions and contiguities emerge between the disparate images in a way similar to what curator Lucy Lippard describes in regard to her editorial work: "The double spread is ground zero for the ... bookspace. One image speaks for

aids—can be a means with which we can identify claims to knowledge and investigate power structures. According to cultural theorist Rosi Braidotti, the methodology of cartographies should avoid grand theories and remain grounded through embodied and embedded perspectives.⁴ To resist universalist endeavors maps must retain their locally situated views and reflect non-hierarchical complexities, which help challenge taken-for-granted assumptions and practices.⁵ Braidotti suggests that cartographic accounts should also help to understand the actual and simultaneously hypothesize the virtual.⁶ In her book, Kakon carries out various temporal and spatial surveys without losing sight of the specific environment in which her work ideas are rooted. Her mind maps always remain connected to her subjective perception of certain situations and forms, which she also discovers and documents in other contexts during her working process—such as the photograph of a courtyard she visited in Marrakech (p. 68), whose wrought ironwork of railings and ceiling grilles recall the protective architectural elements of expensive real estate in downtown Basel. Eventually, the virtual aspect that emerges in the analogue medium of the book takes place in the productive free spaces and gaps between the images and their possible analogies.

The Role of Translation

itself, another criticizes it. One image can be powerful, another can disarm it, stoke it up, change its meaning entirely, begin a new sequence, say more."³ With its rhythmic arrangement of images, *Stolen Language* is not a manual to Kakon's working method, but instead builds an individual archive—a collection of translation processes which become a work in its own right.

by Simone Neuenschwander

24

MIND MAPPING

In addition to views of her work *□* (2020) on the back wall of Kunsthalle Basel, Judith Kakon has included a variety of visual materials in this book, presenting them on equal footing with her own artistic work (pp. 66–77). This includes historical images such as the frontispiece of Franciscus Aguilonius's *Six Books of Optics* (1613) by Peter Paul Rubens, announcing the book's title in classical capital letters on a stone monument (p. 67). Another illustration depicts early stone molds in which bronze, gold, and silver were used to cast weapons or jewelry (p. 67). If we compare the images with the hand-turned wrought iron letters of *□*, we begin to discover loose, unexpected connections—a mind map of formal and textual simultaneities. This also occurs with a photograph of cellophane-wrapped flower bouquets placed on commemorative plaques at the memorial to the fallen on Rue de Rivoli in Paris (p. 67). The same motif is echoed in the monumental bouquet in Basel's Restaurant Kunsthalle (p. 66), whose withered flowers were exchanged weekly between the letters of neoliberal terms such as "Real," "Estate," or "Prime" in Kakon's work *□*. The vanitas motif of flowers can be found on several levels in the book, from the citations at public memorials to the ephemeral luxury of the flowers in the Restaurant Kunsthalle (p. 66), an important business lunch location in Basel and therefore a hub for economic exchange.

In a time of rapid economic and technological development, mappings—as visual models or mental orientation

TURN IT UPSIDE DOWN

Pattern recognition is one of the central activities of the human brain, as media theorist Marshall McLuhan pointed out in the late 1960s. McLuhan saw the ability to increase our pattern recognition as a kind of "survival technique" in the face of information overload, so as not to lose track of things.⁷ He considered artists as being particularly able to study patterns in order to make them usable in modified form.⁸ Kakon also examines mass media and institutional patterns in her work. Closely observing situations in her immediate surroundings, she directs her gaze to circulation in commerce, the production of goods and the associated exercises of power in public space. She is particularly interested in the linguistic codes of marketing and its product names, when the human rationale behind them becomes apparent. In her series *Untitled (Alibaba)* (2016–2020), for example, she documented her email correspondence with sellers on the Chinese online sales platform Alibaba. The answers to her purchase requests were partly generated by chatbots, but also included communication with real sellers. In the correspondence, these sellers take every opportunity to build a personalized relationship with their messages, often expressed in a somewhat cryptic, broken English. The messages' direct personal tone, intended to increase the buyer's incentive, reveals the ambition of the self-employed sellers to participate in the profit opportunities offered by the online platform. At the same time, they also point to the strong economic dependencies and the fear of failure they entail. Kakon has transferred sentences from her email exchanges with sellers into different formats, such as an artist's book, picture panels, and stickers, which are introduced into the public space as decontextualized advertising without losing their intention as emotional triggers (pp. 42–50). Reflecting on the mechanisms of profit maximization by means of extraction and isolation, Kakon highlights and exposes

the deeper messages. Similarly, in her video Blue White High (2013/2017), she investigates the sometimes flawed yet imaginative marketing language used in an area close to her former home in Tel Aviv, collecting the names of small family-run retail clothing shops along the main roads to Jaffa. Concentrating on these as titles, the work presents over 200 names, including "Joya Me," "Loco No Secret" and "Orient Express Classa de Paris," which appear in succession in white letters on a black background (pp. 16–23). Through this deliberate reduction, the interwoven messages of wealth, extravagance and internationality become transparent and make the viewers aware of their own ability to recognize patterns. In her book, both of these works are featured along with visual and textual references that accompanied their production process. They reveal the circulation of thoughts that take place as the artist develops her works and how she elaborates the communicative structures of repetition from social, economic and linguistic fields.

TRANS/POSITION

As the title of Judith Kakon's book, Stolen Language formulates an assertion and an irony at the same time. Can a language be stolen? What art accomplishes is to translate meaning into a different set of signs than that of language. Art pursues an alternative economy of meaning than language by shifting, exchanging and valuing concepts, logic and ideals in a different way. Conversely, a translation of art into language is confronted with multiple uncertainties. According to Ian Burn and Mel Ramsden of the artist group Art & Language, the language we use determines what (and how) we see: "... our language screens the object, it's the grid which structures our perceiving."⁹ The linguistic translation of visual experience thus influences what is perceived and further interprets it through the cultural codes inscribed in the language used.

In her book, Kakon translates her observations into an artistic system of signs, offering various visual translations in and about her work. This is not a "translation" of realities, but instead reflects how the artist works at the intersection of different contexts, their cultural attributions and value chains, and how modes of expression influence the readability of the artworks. This is particularly evident in Date Series (2017), which continually activates linguistic interpretations while simultaneously evading them (pp. 113–115). The glass objects fuse the forms of dried dates with those of glass flacons that preserve precious liquids. Depending on where they are seen and shown, the objects can foreground topics such as nutrition, water scarcity, conservation or luxury. The issue of fabrication also comes into play, as it does in much of Kakon's work, as she made the vessels with graphite and plaster molds she produced herself, using an ancient glassblowing technique used by the Romans over 2,000 years ago. This original handicraft contrasts with the serial nature of the works and their respective subtitles, named after various date varieties such as "Medjool," "Deglet Nour" and "Barhi," which are available to us through global supply chains. Like an oxymoron, the glass objects reveal contradictory resonances and, as "empty" containers, they demand to be filled with linguistic meaning by viewers.

With the interpretive shifts that Kakon initiates through and in her works, we each have to perform our own translation in order to recognize the patterns, twisting and turning through our experiences and knowledge of the world, flipping book page after book page, in search of linguistic attributions. Stolen Language can be understood as a

withdrawal from the signifying power of language and conveys the self-awareness required to read the signs of our world autonomously and independently, allowing them to be freely re-contextualized time and again.

- 1 Callimachus was a Hellenic poet, linguist and Alexandrian librarian in the 4th/3rd century BCE. "Big book, big evil" (μέγα βιβλίον μέγα κακόν, mega biblion, mega kakón) is another saying attributed to him, often thought to be attacking long, old-fashioned poetry." <https://alchetron.com/Callimachus>, accessed June 13, 2021.
- 2 Anna-Sophie Springer, "Volumes: The Book as Exhibition," C Magazine 116 (Winter 2012), 36–44; "Moreover, when speaking of 'site' and 'space', it becomes important to think about the 'architecture' of a publication—by understanding, for instance, the pages of a book as equivalent to the walls of a gallery, or by seeing the book primarily as a kind of 'place' through which one can move in different ways and which produces all kinds of relationships, but also by pondering a publication's relation to objecthood." 37.
- 3 Lucy Lippard, "Double Spread," in Put About: A Critical Anthology on Independent Publishing, eds. Maria Fusco with Ian Hunt (London: Book Works, 2004), 83.
- 4 Rosi Braidotti, Posthuman Knowledge (Cambridge, UK: Polity Press, 2019), 136.
- 5 Marguerite Koole, "Review of Rosi Braidotti (2019). Posthuman Knowledge," Postdigital Science and Education 2 (2020), published online on June 3, 2020, 1052–1056: 1055, <https://link.springer.com/content/pdf/10.1007/s42438-020-00139-y.pdf>, accessed June 15, 2021.
- 6 Rosi Braidotti, Posthuman Knowledge (2019), 137.
- 7 Marshall McLuhan, Counterblast (Toronto: McClelland and Stewart, 1969), 132: "Faced with information overload, we have no alternative but pattern-recognition."
- 8 Marshall McLuhan, "Man and Media," 1979, in Marshall McLuhan. Understanding Me: Lectures and Interviews, eds. Stephanie McLuhan, David Staines (Cambridge, MA: MIT Press, 2003), 285: "The artist's insights or perceptions seem to have been given to mankind as a providential means of bridging the gap between evolution and technology. The artist is able to program, or reprogram, the sensory life in a manner which gives us a navigational chart to get out of the maelstrom created by our own ingenuity."
- 9 Ian Burn, Mel Ramsden, "The Role of Language," 1969 (first published 1968), in Art in Theory 1900–1990: An Anthology of Changing Ideas, eds. Charles Harrison, Paul Wood (Oxford, UK and Cambridge, MA, USA: Blackwell Publishers, 1992), 880; also "Thus whatever attitude we have to seeing may depend very much on the kinds of distinctions we typically use in language, and in fact on the way in general that we set out to describe our visual experiences." 881.

ALSO IN RENNES

Romane de Watteville, 40mcube

—

Exhibition *Studiolove*
from 4 february to 13 may 2023

Openings circuit: Friday 3 February:

> La Criée - 5 pm

> 40mcube - 6:30 pm



—

Romane de Watteville, *I Wonder How Many More Memories I'm In*,
acrylic on canvas, 180 x 150 cm, 2022.
Produced by 40mcube and Centre culturel Suisse. Courtesy of the
artist and Ciaccia Levi gallery.

For her first solo show in an institution in France, Romane de Watteville presents her paintings by combining different formats and interventions on the exhibition space. This exhibition is produced in partnership with the Centre culturel suisse as part of its off-site programming.

In the views of interiors, bedroom or living room, that Romane de Watteville represents in her paintings, a landscape is generally integrated in the background. The scenes that take place there are intimate. Half-naked bodies, whose faces are usually not visible, lounging on a bed, partially wearing fashion clothes and accessories, clearly identifiable by fashion victims, are painted in a realistic manner without being idealized.

Different framings, more tightly focused, are juxtaposed: a subjective view that we assume to be the viewpoint of the person represented

(the artist?), that of a cell phone that appears, also painted, or the reflection in a mirror. Some of these details can sometimes be enlarged and taken out of the work to form another, smaller one, presented next to it.

All these elements give us an indication about the different iconographic sources used in Romane de Watteville's paintings: selfies and photographs taken by the artist, images collected on the internet, references to art history, cinema, fashion and design.

Based on the technical process developed in 1925 by director Abel Gance, who used three cameras to create an image three times wider than the traditional format and a narrative displayed in three different images, thus producing a «polyvision», the paintings produced by Romane de Watteville for her exhibition at 40mcube create an effect of *mise en abyme* while replaying the genres of the live model and the self-portrait with contemporary means.

These new works are conceived with the will to create a dialogue, a complementarity, a link between different formats and an interplay of points of view, allowing the artist to recreate at the scale of architecture the process developed in her paintings, but also to think about the display of her exhibition. Its title, *Studiolove*, evokes the cabinet of curiosities and more particularly the Studiolo and the Grotta of Isabella d'Este, a Renaissance collector. Between the studio, the private and even intimate space, and the exhibition space, the exhibition is thought here as a hybrid place.

Anne Langlois

40mcube

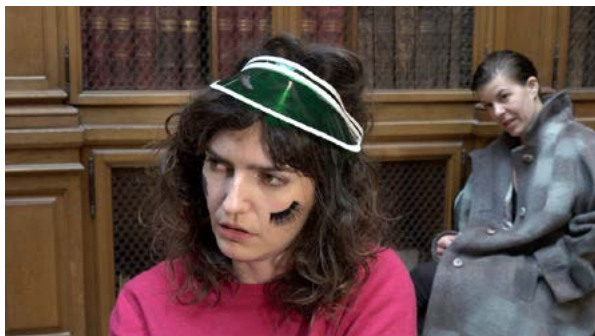
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press officer Cyrille Guitard
contact@40mcube.org - 06 78 95 84 21

Un printemps au Frac Bretagne

—
exhibition from du 3 février au 14 mai
vernissage jeudi 2 février 2023

—
Liv Schulman



Liv Schulman, *Le Gouvernement*, Episode 2. Ph (detail capture)
Courtesy de l'artiste

Liv Schulman's films hijack television codes to engage in a biting analysis of traditional representations of gender and identity. Far from locking herself into scholarly postures, the artist prefers to play with irony and the absurd in order to better undermine all the clichés.

For her solo exhibition at Frac Bretagne, Liv Schulman has chosen to present the two seasons of her television series *Brown, Yellow, White and Dead*, 2020 and *Brown, Yellow, White and Dead Dead*, 2022. The public is invited to sit in a sculptural environment to watch the episodes broadcast alternately on either side of the space.

—
Basim Magdy



Basim Magdy, *FEARDEATHLOVEDEATH*, 2022 (detail). Ordering by Röda Sten Konsthall, Gothenburg. Photo : Courtesy de l'artiste

Basim Magdy's solo exhibition at the Frac Bretagne is a dive into the work of this fascinating artist of Egyptian origin through a large corpus of recent and older works. Here is suspended, nothing on the wall or very little. The images, whether painted, photographic or filmic, cohabit in the volume of the space. The narratives they carry intermingle, clash, reinforce each other, and sometimes contradict each other. The exhibition is an invitation to an introspective journey, an opportunity to embark on a trip, a wandering that is productive of meaning, if we are willing to embark on it.

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