
PRESS RELEASE

SONIA KACEM
Night Shift
20.05 — 14.08.2016



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The Centre d'Art Contemporain Genève is happy to present *Night Shift*, the first major solo exhibition in a Swiss institution by Swiss artist Sonia Kacem (b. 1985, Geneva), from 20 May to 14 August 2016.

Since its origins, the work of Sonia Kacem is driven by the deeply intuitive and sensual relationship she has with her chosen materials. Her voluminous ephemeral site-specific compositions are the result of an array of spontaneous gestures, which use a kind of performative system attempting to merge the content and the container, the macro- and the microscopical.

The ephemeral and modular aspect of Sonia Kacem's installation requires preliminary plastic research work, taking place in the studio. She stores an array of materials that might one day serve her: dust samples, pieces of fabrics, sketches, models, bric-a-brac of objects, books where she jots down ideas and reinterprets old works to develop new ones. She has a particular interest in the issues of conservation constituted by the legacy of a material culture. A question that can also be brought to the field of art and contemporary practices and more broadly to the notion of cultural heritage.

Night Shift was conceived during her four-month residency at the Centre, and reflects its own architectural format. Objects manufactured in the industrial world and the matter – retrieved or rented for the occasion – are here taken out of context, deprived of their artifact status, grouped and staged in provisional situations echoing the two very distinct spaces intended to receive them: the open space of the second floor, with its natural light, evoking a horizon versus the fragmentation of the closed rooms of the third floor.

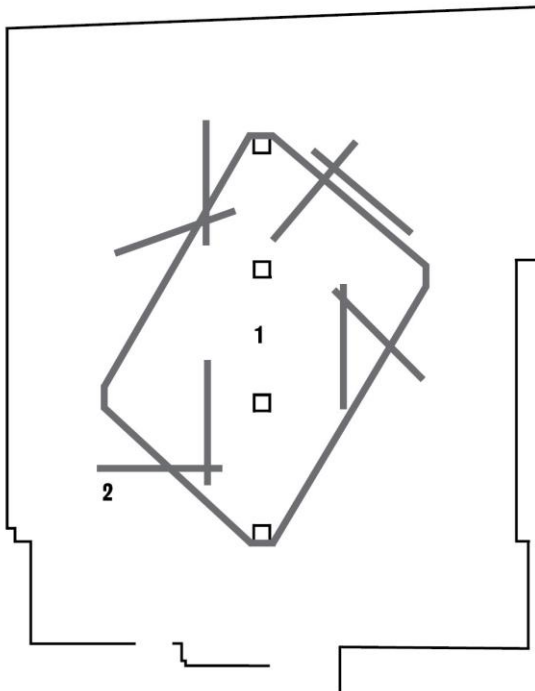
These autonomous and built forms confront the random and disorderly nature of installation. Through its sculptural components and its appearance of décor, this project walks the trails of fiction or drama, question the notion of the status of the artwork and of the production cycle while staying in the abstract register.

Sonia Kacem studied at the Haute école d'art et de design (HEAD) in Geneva and at the CCW Graduate School, University of the Arts in London. Today she lives and works in Geneva. She has had solo exhibitions at, amongst others: Kunst Halle Sankt Gallen; Kunstverein Nürnberg; Galerie Gregor Staiger, Zurich; La Rada, Locarno; T293, Rome. Her work has also been shown in group exhibitions in Europe, including at: Musée d'art moderne et contemporain (Mamco), Geneva Autocenter, Berlin; Miart, Milan; Aanant&Zoo, Berlin; Swiss Art Awards, Basel; Sommer&Kohl, Berlin; Bucharest Biennale 4, Bucharest. Sonia Kacem will also be 'guest resident' at the Rijksakademie van beeldende kunsten, Amsterdam between May and November 2016.

Curated by Andrea Bellini

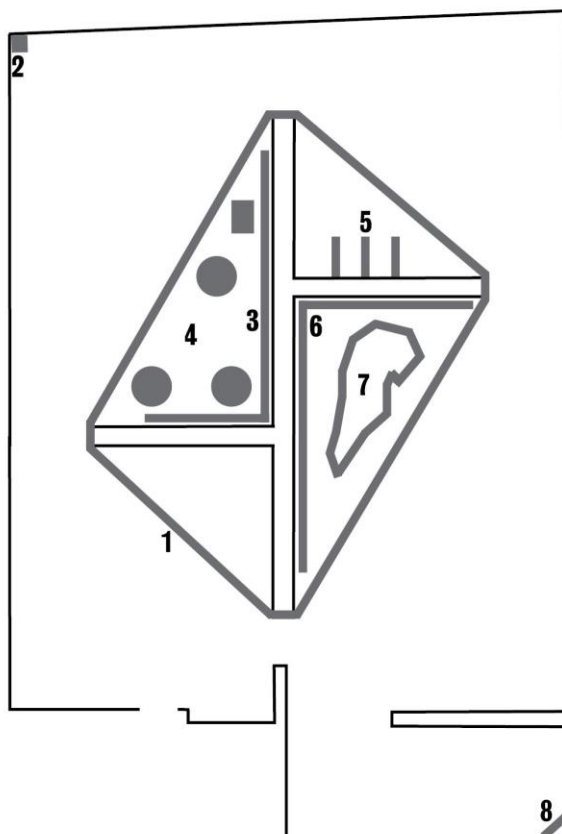
FLOOR PLAN

2nd floor



- 1
Wood dust
- 2
Theatrical scenery (fiberglass, wood, metal columns)

3rd floor



- 1
Toile plastique brillante noire, 2016
Laminated shining black sheet
- 2
Pied de table, 2016
Table stand
- 3
Etude d'angle, 2016
Awning fabrics
- 4
Quatre prototypes, 2016
Wood
- 5
Trois têtes de lits, 2016
Bed heads
- 6
Blue, 2016
Mattress cover
- 7
Saumon, 2016
Carpetting
- 8
Une embrasse, 2016
Dome camping tent, mattress cover

WALL TEXT

Second Floor

Sonia Kacem has a rare talent. This young Genevan artist is able to help us discover the poetry which is innate to basic materials, to objects that reside under our noses every day and to which we pay no attention. For her installations, Kacem uses discarded materials that come from the domestic realm, such as fabrics, sponges, plastics, old awnings. Using these materials, destined to finish in landfill or in dusty old cellars, Kacem is able to reveal their full pictorial and sculptural potential.

Kacem is ideally suited to what could be defined as a special plastic and environmental intelligence. That is, the capacity to imagine striking and often spectacular forms in close relation to the space destined to receive them. Every installation represents a kind of learning process, based on the interaction between the artist, the space and the material. This can be seen, for example, with the large installation that the public will discover on the second floor of the Centre d'Art Contemporain Genève. In this case the artist uses a series of columns in glass resin, decorative elements from the Théâtre de Carouge, giving life to a mysterious and imposing landscape.

In some way, extending throughout the environment, Kacem's work always possesses a strong pictorial component. In the case of this installation it seems as if the artist invites us to enter physically into a painting by De Chirico. The area drawn with wood dust accentuates the pictorial dimension of this great picture taken out of time and echoes the installation presented on the third floor.

Third Floor

The work on display on the third floor has been conceived as a succession of five diverse episodes characterized by a diverse 'dramaturgy', which summarise, in their diversity, the major part of Kacem's artist practice: she uses foldable sheets which allow painterly gestures in the space. In the first room the gesture is a radical one: a laminated shining black sheet is stretched from pillar to pillar, to form a sort of black wall that covers the space normally intended for the exhibition of works.

In the second room Kacem repeats the same gesture, but the black sheet this time allows a glimpse on two bands of yellow fabric that dynamically run along the wall and make up a background for a group of wooden sculptures. These works demonstrate the extreme articulation and complexity of the practice of this Geneva based artist, who does not limit herself to working on existing materials and objects but creates instead complex and unusual forms.

Then comes the third room, inside of which Kacem has placed a few bedheads that she collected during her recent residence at the Centre. As often happens in her work, Kacem appears concerned with an examination of the result between the interaction and juxtaposition of varied elements. In this sense Kacem's practice appears to be based essentially on a process of associative thought. The artist seems interested in exposing her found objects to a strong tension, to let the audience examine their interaction.

In the fourth room Kacem places a band of blue fabric, two simple horizontal strips forming, in a corner, a sort of waterfall, a drape elegantly falling to the ground. On the floor, diverse orange sheets of material form an elegant panorama. The artist's sensual approach to materials plays a leading part in this composition.

The exhibition concludes with the fifth room, again with a simple clear gesture. Here, in a corner, Kacem creates a kind of unexpected embrace using the grey dome of camping tent, the result of the tension in a plastic flap pulled towards the opposite wall.

OUR RENDEZ-VOUS

CINEMA DYNAMO

10.05.2016 ROBIN MOGNETTI

-05.06.2016 *Three short films*

Through his work, Mognetti gains a foothold in the “real”, without neglecting to search for a system, an apparatus adapted to each creation. He proposes with his video works a documentary approach reconditioned by a fictional language. Living as close as possible to his subjects, he seeks to create an experience, a relationship and to center their life and their privacy.

Robin Mognetti (1990) was born in Paris, since two years, he studies Cinema at HEAD-Genève, where he also lives and works. His films were selected at Visions du Réel (Nyon) and Indie Lisboa, among others.

07.06.2016 INVERNOMUTO

- 28.08.2016 *Negus*

The Centre d'Art Contemporain Genève is proud to present the swiss première of Negus, a conceptual feature length documentary directed by the Italian art duo Invernomuto starring Lee “Scratch” Perry. The film explores the convergence of history, myth and magic through the complex and competing legacies of Ethiopia’s last emperor Haile Selassie I.

Invernomuto was born in 2003 from the collaboration between Simone Bertuzzi, and Simone Trabucchi, based in Milan and Vernasca. Although they primarily work in moving image and sound, Invernomuto also integrate sculpture, publishing, and performance in their practice. Bertuzzi and Trabucchi also pursue individual practices in the field of music, performing under the names Palm Wine and Dracula Lewis respectively.

OTHER RENDEZ-VOUS

Boussoles

Free guided tours available for visitors on Wednesdays, Saturdays, Sundays 15.00-17.00.

Free Sundays

Every first Sunday of the month, free entry

FOR MORE INFORMATION

Presse@centre.ch

+41 (0)22 329 18 42

The Centre d'Art Contemporain Genève is subsidised by the City of Geneva



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