



LA FERME
DU BUISSON
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE
DE MARNE-LA-VALLÉE



KAPWANI KIWANGA

EXHIBITION
24 APRIL
– 9 OCTOBER
2016

Press Officer

Corinna Ewald
corinna.ewald@lafermedubuisson.com
+33 (0)1 64 62 77 05

Opening Sunday 24 April at 4:00 pm
Shuttle leaves Opéra Bastille at 3:30 pm
Advance booking required

CONTENTS

Introduction	— p. 3
Biography	— p. 4
Curriculum vitae	— p. 5
Available images and video excerpt	— p. 8
The art centre	— p. 10
New publications	— p. 11
Practical information	— p. 12

In partnership with École Du Breuil, horticultural college
and South London Gallery
With the backing of the Canadian Cultural Centre, Paris



Slash

5
Linas
corps

Cover photo: Kapwani Kiwanga, *Kinjiketile Suite*, 2015, South London Gallery
© Andy Keate

INTRODUCTION

Having followed a singular path from anthropology to the visual arts, Kapwani Kiwanga is now taking us into unexplored territory with a mix of fiction and documentary, science and magic, and politics and poetics. After a number of well-received exhibitions abroad, La Ferme du Buisson is now presenting her biggest solo show to date.

Kapwani Kiwanga draws on her training in the social sciences for experimental projects in which she plays the part of a researcher. Her method consists in creating systems and protocols which function as filters through which she observes different cultures and their capacity for change. Her projects give rise to installations, videos, sound pieces and performances. In general terms her practice focuses on such concepts as Afro-futurism, anticolonial struggles and their legacy, and popular and vernacular cultures.

For her exhibition at La Ferme du Buisson, she is occupying all the art centre's exhibition spaces with previous works and three big, site-specific installations. Via this blending of materials and ideas relating to economics, agriculture, magic, anthropology and museology, she extends earlier research, undertaken at the Jeu de Paume and the South London Gallery, into belief systems and pre- and post-independency trajectories in Tanzania. Her project combines two lines of research: the first focusing on the magical powers attributed to plants in situations of political and social resistance; and the second into the concept of Ujamaa, the origin of pan-African socialism. In organic installations, videos, sound pieces and performances, Kapwani Kiwanga takes us on a journey through belief systems involving supernatural powers and political utopianism. This leads her, in turn, to scrutinise our ability to continue believing in various forms of resistance despite the failures of the past.

BIOGRAPHY

Kapwani Kiwanga was born in 1978 in Hamilton, Ontario, and now lives and works in Paris. She is represented by Galerie Jérôme Poggi in Paris and Galerie Tanja Wagner in Berlin.

After graduating in Anthropology and Comparative Religion at McGill University in Montreal, she began directing documentaries and went on to post-graduate studies in visual arts at the École Nationale Supérieure des Beaux-Arts in Paris and Le Fresnoy, Studio National des Arts Contemporains in Tourcoing.

For some years now her work has been attracting increasing attention on the international scene. She has exhibited regularly in France at the Jeu de Paume, Bétonsalon, FIAC, Frac Champagne Ardenne, Fondation Ricard and La Maison Rouge, and recently in major venues abroad including the South London Gallery, Via Farini Milan, W139 Amsterdam, Tate Modern London and Neuer Berliner Kunstverein Berlin. In 2016 she will be taking part in EVA International - Ireland's Biennial of Contemporary Art in Limerick, and will be an associate artist at the Armory Show in New York.



Kapwani Kiwanga
© Bertille Chéret
2015, courtesy Galerie Jérôme Poggi - Paris

Upcoming in 2016

Musac, Léon, (Spain)

El iris de Lucy. Artistas africanas contemporáneas, collective exhibition
January 30 – June 12

—

William Morris Gallery (London)

Social Fabric African Textiles Today, collective exhibition
February 20 – May 29

—

The Armory show (New York)

Commissioned Artist
March 3 – 6

—

Le Granit (Belfort, FRANCE)

Subduction Zones, collective exhibition
March 5 – April 19

—

Ireland's Biennial of Contemporary Art (Limerick)

EVA International
April 16 – July 17

CURRICULUM VITAE

Born in 1978 in Hamilton, Ontario (CA). Lives and works in Paris (FR)

Represented by Galerie Jérôme Poggi – Paris and Galerie Tanja Wagner – Berlin

**kapwanikiwanga.org
galeriepoggi.com
tanjawagner.com**

solo exhibitions

2016

– La Ferme du Buisson Centre for Contemporary Art, Noisiel (FRANCE)
– The Armory Show, New York (US)
– Subduction Zones, Le Granit, Scène Nationale, Belfort (FRANCE)

2015

– Continental Shift, Galerie Jérôme Poggi, Paris (FRANCE)
– FIAC Grand Palais- Secteur Lafayette, Paris (FRANCE)
– 1:54 Contemporary African Art Fair, London (UK)
– Mediated Measures Viafarini, Milan (ITALY)
– Kinjiketile Suite, South London Gallery, London (UK)
– Trace Évidence, Ecole Supérieure d'Art et Design, Bourse du Travail, Valence (FRANCE)

2014

– Maji, Maji, Jeu de Paume, Paris (FRANCE)
– Fallible Witnesses, Galerie Karima Celestin, Marseille (FRANCE)

Group exhibitions

2016

– El iris de Lucy, Artistas africanas contemporáneas, Musac, León (SPAIN)
– Hors sol, FRAC Poitou-Charentes (FRANCE)
– Social Fabric African Textiles Today, William Morris Gallery, London (UK)

2015

– Atopolis, Manège de Sury, Mons (BELGIUM)
– What We Call Love, IMMA, Dublin (EIRE)
– Control Mode Feedback, Hall 14, Leipzig (GERMANY)
– La vérité des apparences, La Tôlerie, Clermont-Ferrand (FRANCE)
– La vérité des apparences, Galerie De Roussan, Paris (FRANCE)
– Mythopoeia, Tiwani Contemporary, London (UK)
– Does Not Equal, W139, Amsterdam (HOLLAND)
– A Century of Centuries, SALT BEYOGLU, Istanbul (TURKEY)
– What's the Name of This Nation, Le Cube independent art room, Rabat (MOROCCO)

2014

– HiSTÉRIcal MATERIALISM, Galerie Jérôme Poggi, Paris (FRANCE)
– Parle pour toi, Marian Goodman, Paris (FRANCE)
– Outside, The Swedish Contemporary Art Foundation, Stockholm (SWEDEN)
– Giving Contours to Shadows, Savvy Contemporary/Neuer Berliner Kunstverein, Berlin (GERMANY)
– Oracular Vernacular, MAMO, Marseille (FRANCE)

2013

– Le Tamis et le sable, Maison populaire de Montreuil (FRANCE)
– Cyclicités, Galerie Le Manège, Dakar (SENEGAL)
– ChinAfrique, Galerie du Buisson, Paris (FRANCE)
– Backstory: Creative Ruminations, Paris College of Art, Paris (FRANCE)

2012

– Synchronicity II, Tiwani Contemporary, London (UK)
– Recherches, Treignac Project, Treignac (FRANCE)

2011

– Synchronicity, Photoquai and Galerie Baudoin Lebon, Paris (FRANCE)
– Kaleidoscope Arena, 4th Road to Contemporary Art, Rome (IT)
– Carte Blanche AfricAmerica, Anis Gras, Arcueil (FRANCE)
– 100 tekeningen tegen de Vietnam oorlog, Komplot, Brussels (BELGIUM)
– 100 dessins contre la guerre du Vietnam, Le commissariat, Paris (FRANCE)

2010

– Filmer la Musique, Point Ephémère, Paris (FRANCE)

2009

– 169A2, Curated by Éric Stephany and Xavier Mazzarol, Paris (FRANCE)
– Panorama 11, Le Fresnoy, Studio National des Arts Contemporains, Tourcoing (FRANCE)

2008

– Alt-W: New Directions in Scottish Digital Culture, Glasgow Centre of Contemporary Art, Glasgow (UK)
– Panorama 9-10, Le Fresnoy, Studio National des Arts Contemporains, Tourcoing (FRANCE)

2007

– Double Take, Korean National University of the Arts, Seoul (SOUTH KOREA)

2006

– In the Centre Pompidou, Centre Pompidou, Paris (FRANCE)
– DepART, Starhill Gallery, Kuala Lumpur (MALAYSIA)
– Kuala Lumpur Tour et Retour, École Nationale Supérieure des Beaux-Arts, Paris (FRANCE)
– Bienal Internacional de Arte Contemporáneo, Almería (SPAIN)

2005

– Ricochet, Stills Gallery, Edinburgh (UK)

Performances

2015

- FIAC Grand Palais, Paris (FRANCE).
- *A Conservator's Tale*
La Maison Rouge, Paris (FRANCE).
Afrogalactica: Un abrégé du futur
- Kampnagel Internationale, Hamburg (GERMANY). *Afrogalactica: Un abrégé du futur*
- Frac, Champagne-Ardenne, France (FRANCE). *Afrogalactica: Un abrégé du futur*
- Le Phénix, Valenciennes (FRANCE). *Afrogalactica: Un abrégé du futur*
- Kunstencentrum, Gent (BELGIUM). *Afrogalactica: Un abrégé du futur*
- Festival of Contemporary Performing Arts, Ljubljana (SLOVENIA).
Afrogalactica: A Brief History of the Future
- Fondation d'entreprise Ricard, Paris (FRANCE). Curated by Christian Alandete. *The Deep Space Scrolls*
- Future archives: An African Focus, Zavod Exodus, Ljubljana (SLOVENIA).
Afrogalactica: A Brief History of the Future
- (Im)possible Futures, Vooruit and Campo, in collaboration with Ghent University (BELGIUM). *Afrogalactica: A Brief History of the Future*

2014

- Berlin Ethnographic Museum, Berlin (GERMANY). Curated by Florian Malzacher.
- Le musée des aveugles FIAC in process. Grand Palais. Paris (FRANCE). Curated by Mehdi Brit. *A Spell to Bound the Limitless*
- Jeu de Paume, Paris (FRANCE). Curated by Marta Ponsa. *A Conservator's Tale*
- Colonial Omissions, Karlsruhe (GERMANY). Curated by Sara Giannini & Chiara Marchin. *Maji Maji: Fragments of a Screenplay*
- Fondation d'entreprise Ricard, Paris (FRANCE). Curated by Christian Alandete. *Les Chroniques de Black Star*
- FRAC Lorraine, Metz (FRANCE). *Les Chroniques de Black Star*
- Across the Board, Tate Project in Lagos (NI). Curated by Elvira Dyangani Ose. *Afrogalactica: A Brief History of the Future*
- Museu da Republica-Galeria do Lago, Rio de Janeiro (BRAZIL). Curated by Estelle Nabeyrat. *Afrogalactica: A Brief History of the Future*

- Art 14, performance programme, London (UK). Curated by Amanprit Sandhu. *Afrogalactica: A Brief History of the Future*
- Anti-narcisse, CRAC Alsace, (FRANCE). Curated by Elfi Turpin. *Afrogalactica: A Brief History of the Future*
- Paroles/Formes, Beaux-Arts, Paris (FRANCE). *Afrogalactica: A Brief History of the Future*
- Giving Contours To Shadows, Maxim Gorki Theater, Berlin (GERMANY). Curated by Soh Ndikung & Elena Agudio. *The Deep Space Scrolls*
- Home Cinema, Lausanne (SWITZERLAND). Curated by Trafic Association. *The Deep Space Scrolls*

2013

- Belluard Bollwerk International Performance Festival, Fribourg (SWITZERLAND). *Les Chroniques de Black Star*
- A Thousand Years of Nonlinear History, Centre Georges Pompidou, Paris (FRANCE). Curated by La People Qui Manque. *Afrogalactica: A Brief History of the Future*
- Arts Catalyst, London (UK). Curated by Jareh Das. *Afrogalactica: A Brief History of the Future*
- Fondation d'entreprise Ricard, Paris (FRANCE). Curated by Christian Alandete. *Afrogalactica: A Brief History of the Future*

2012

- La Villa Arson, Nice (FRANCE). Curated by Julien Bouillon. *Afrogalactica: A Brief History of the Future*
- Savvy Contemporary, Berlin (GERMANY). Curated by Bonaventure Soh Ndikung. *Afrogalactica: A Brief History of the Future*
- Contrechamp, Nantes (FRANCE). Curated by the Contrechamp collective. *Afrogalactica: A Brief History of the Future*

2011

- Paris Photo 2011 (FRANCE). Curated by Chantal Pontbriand

Publications

2014

- *Maji Maji*. Artist's Book. Jeu de Paume

2013

- *Le Tamis et le sable*. Exhibition catalogue. Maison populaire de Montreuil.

2009

- *Kiosk N°8*. Artists' Internet Magazine
- *Panorama 11*. Exhibition catalogue

2008

- *Panorama 9 -10*. Exhibition catalogue

2007

- *Double Take, La Seine en Corée, La Corée en Scène*. Exhibition catalogue

2006

- *Kuala Lumpur, tour et retour*. Exhibition catalogue
- *In the Centre Pompidou*, Centre Pompidou. Exhibition catalogue
- *Albiac: Bienal Internacional de Arte Contemporáneo*. Exhibition catalogue

Residencies

2013

- Le Manège, Institut Français, Dakar (SENEGAL)
- La Box, Bourges (FRANCE)

2009

- Pépinières Européennes pour Jeunes Artistes and MU, Eindhoven (HOLLAND)

Prizes/grants

2012

- Louis Lumière grant, Institut Français. Development grant for creative documentary: *Maji Maji*

2011

- Centre National du Cinéma (France). Writing grant for creative documentary: *Maji Maji*

2009

- Special Jury Mention for *Bon Voyage*, Cinérail Film Festival, Paris

2008

- Canada Council for the Arts. Individual creation grant.

2006

- L'Art dans la Ville - City of Paris. Production grant

2004

- Best Documentary Award for *Bon Voyage*, Filmets International Festival, Badalona, Spain
- British Academy of Film and Television Arts (BAFTA). Two nominations for *Rooted*: Best First Film and Best New Director
- Scottish Arts Council: Professional development grant

Collections

- Fonds Régional d'Art Contemporain Provence-Alpes-Côte-d'Azur (FRANCE)
- Nomads Foundation (ITALY)

AVAILABLE IMAGES



Kapwani Kiwanga, *Afrogalactica: A Brief History of the Future*, 2011-2012



Kapwani Kiwanga, *Vumbi*, 2012



Kapwani Kiwanga, *Flowers for Africa*, 2014-15, courtesy Galerie Jérôme Poggi – Paris © Aurélien Mole



Kapwani Kiwanga, *Kinjiketile Suite*, 2015, South London Gallery © Andy Keate



Kapwani Kiwanga, exhibition view «Maji Maji», 2015, Jeu de Paume



Kapwani Kiwanga, exhibition view «Continental Shift», 2015, courtesy Galerie Jérôme Poggi – Paris © Nicolas Brasseur

AVAILABLE VIDEO EXCERPT



Kapwani Kiwanga, *Vumbi*, 2012,
colour and sound video, 30 mins (excerpt)

THE ART CENTRE

For twenty-five years now the Ferme du Buisson Centre for Contemporary Art has been providing active support for art in terms of production, distribution and publishing. Its emphasis is on artists who are emergent or little known in France, with a special focus on the issues of performance, multidisciplinary and experimental exhibition formats. Under the direction of Julie Pellegrin for the last nine years, the centre's programming stresses interaction between contemporary art and other forms at international level and in a remarkable setting: a former 19th-century "model farm", La Ferme du Buisson now comprises an art centre,

six performance spaces, a cinema and a concert hall. It embodies an exemplary approach to permeability between artistic disciplines – theatre and dance in particular – and between the arts and the social sciences: economics, philosophy and anthropology. Considering the art scene an integral part of the overall social, political and cultural context, the centre combines monographic and collective exhibitions, publication ventures, discussions and performances: a programme reflecting a forward-looking, performative view of art that makes a priority of process and experimentation.



Yael Davids, *A Variation on A Reading that Writes*, 2014, La Ferme du Buisson
© Émile Ouroumov

NEW PUBLICATIONS

Mathieu K. Abonnenc

Crawling Doubles: Colonial Collecting and Affects

As part of the Orphelins de Fanon project at the Ferme du Buisson, Mathieu Abonnenc updated a segment of our colonial and postcolonial history with an exhibition devoted to the cultural and contemporary art legacy of Martiniquan psychiatrist and philosopher Franz Fanon. *Crawling Doubles: Colonial Collecting and Affects* goes further into the issues raised by this project – the links between culture and colonisation – as debated at round tables at the 8th Berlin Biennial. Working with Lotte Arndt and Catalina Lozano, Mathieu Abonnenc has brought together artists, researchers, activists and theoreticians to discuss the way scientific knowledge and ethnographic collections were facilitated by colonial domination.

edited by Mathieu Kleyebe Abonnenc, Lotte Arndt, Catalina Lozano
contributions by Eduardo Abaroa, Lotte Arndt, Julien Bondaz, Abraham Cruzvillegas, Britta Lange, Candice Lin, Hanne Loreck, Catalina Lozano, Pauline M'barek, Spyros Papapetros, Pratchaya Phinpong, Ricardo Roque, Françoise Vergès
graphic design deValence
publisher Edition B42
in partnership with La Ferme du Buisson
with the backing of the National Centre for the Visual Arts/Ministry of Culture and Communication, the Bielefelder Kunstverein (with the support of the Visual Arts Office/French Institute in collaboration with the Ministry of Culture and Communication's Artistic Creation Department) the Galeries Lafayette group and the 8th Berlin Biennial.
pages 320 pages
languages French/English
format 15 x 22 cm
price 26 €
distribution Les Belles Lettres

Dector & Dupuy

The monograph devoted to the work of Dector & Dupuy highlights the sheer density of an artistic investigation which, for thirty years now, has focused on the city and the spaces it leaves for improvisation and avenues of escape.

After presenting their work in the exhibition *Chemin faisant... A Walk Around the Block* (2010), la Ferme du Buisson is joining forces with the publishers Captures éditions for the duo's first monograph. The artists have come up with a system of classification that abandons the chronological in favour of a list of titles accompanied by a code indicating the date and origin of each. The list is the book's driving force, setting up an ongoing rhythm that never falters from front to back cover. Printed in bold for the entire length of the book, it evolves into a long poem demanding to be read aloud like a loud-hailer version of Dector & Dupuy's host of "poetic poachings". Discreetly slipped into this book is another one: *SONG*, the first issue of a review scheduled to appear when the artists are invited to exhibit, or on their own initiative. With its distinctive graphic design it points this inevitably retrospective monograph towards the future.

authors Keren Detton, Christophe Domino, Jean-Marc Huitorel
graphic design Jocelyne Fracheboud, Fanette Mellier (offprint *SONG*)
publishers Captures éditions, Vienne
in partnership with La Ferme du Buisson Centre for Contemporary Art, Noisiel; Le Quartier Centre for Contemporary Art, Quimper; La Chapelle de Gêneteil, Centre for Contemporary Art, Château-Gontier; Galerie Hervé Bize, Nancy; Poitou-Charentes Region Contemporary Art Collection (FRAC), Angoulême; the Entre-deux Association, Nantes; Franche-Comté Region Contemporary Art Collection, Besançon; La Kunsthalle Centre for Contemporary Art, Mulhouse; Micro-Onde Centre for Contemporary Art, Vélizy-Villacoublay; La Criée Centre for Contemporary Art, Rennes; le Frac Lorraine Region Contemporary Art Collection, Metz; École Supérieure d'Arts & Médias (ESAM), Caen/Cherbourg
pages 248 pages
language French
format 16.5 x 24 cm
price 25 €
distribution Les presses du réel

PRACTICAL INFORMATION

Centre d'art contemporain de la Ferme du Buisson

allée de la Ferme
77186 Noisiel
+33 (0)1 64 62 77 00
contact@lafermedubuisson.com
lafermedubuisson.com

how to get there

public transport
RER A to Noisiel
(20 mins from Paris Nation)

by car
A4 towards Marne-la-Vallée,
exit Noisiel-Torcy towards Noisiel-Luzard

opening hours

wednesday — sunday
2 — 7:30 pm
open to 9 pm on event days

guided tours

every Saturday at 4 pm
exhibition tour + afternoon tea:
1st Sunday of the month at 4 pm
group tours available daily:
book on rp@lafermedubuisson.com

admission

free

The Centre d'art contemporain de la Ferme du Buisson is supported by : Drac Ile-de-France/ Ministère de la Culture et de la Communication, Communauté d'Agglomération du Val Maubuée, Conseil Général de Seine-et-Marne, Conseil Régional d'Ile-de-France.

It is a member of the Relais network of art centres in the Seine-et-Marne département, of the Ile-de-France contemporary art network Tram, and of d.c.a., the French Association for the Development of Art Centres.



d.c.a.