

TEMPORARY GALLERY

Press Release

Between One Time and Another **15 April–19 June 2016**

Press talk: Thu, 14 April, 11am

Opening: Thu, 14 April

7pm, Welcome Susanne Laugwitz-Aulbach, Head of Cultural Affairs, City of Cologne

8pm, Performance Rana Hamadeh: Can You Pull In an Actor With a Fishhook or Tie Down His Tongue With a Rope?

Participating artists: Mathieu Kleyebe Abonnenc, Fadlabi, Rana Hamadeh, Kapwani Kiwanga

Guest curator: Jens Maier-Rothe

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Opening hours / Admission:

Thu-Fri 2–6, Sat-Sun 1–5pm, and during Art Cologne (15–17 April), 11am–6pm

Admission free

Shifted from a familiar mental movement, we suddenly find ourselves in the middle—in between objects, between this and that meaning, between one fiction and many others. “Between One Time and Another” unhinges a series of narratives and stories, re-choreographing them in a different way. Documented as fragments, suspended in time and decomposed into narrative textures and ideological strands, they are investigated, filtered and rearranged in a new light. Narratives and stories take on a different sort of legibility, giving insight into the workings of their historical effects. Arranged in seemingly static configurations, the artists refract the light of historical facts, turning cartographies upside down. They speculate on future pasts, question stratigraphic oracles and expose new concepts of “Otherness” as outdated strategies of alienation. Mute things are given a voice and once forgotten ideas reappear as fantastic interpretations of today's power relations, yielding a collection of told stories and untold histories, strange encounters with local heroes and fossil witnesses of colonial inversion. Together they create a multi-perspective projection machine, sharpening our senses for the narrative layering of power, violence and hegemony over the supposed “Other”—Jens Maier-Rothe, 2016.

Rana Hamadeh's installation “Can You Make a Pet of Him Like a Bird or Put Him on a Leash For Your Girls?” (2014–2015) is being accompanied by the performance “Can You Pull In an Actor With a Fishhook or Tie Down His Tongue With a Rope?” (2015/2016). The latter involves a 50-minute choreography with an 8-channel sound installation and the participation of various people and materials. In both works, Hamadeh interweaves, among other things, the military genesis of the Lebanese Hezbollah with chapters of her family history and the historical bloodbath of Karbala, which is regularly re-enacted in the Shiite Ashura ceremony to this day. In many ways, the resulting script falls back on the colonial structures and heritage of Europe, testifying to its hand in creating the current balance of power in the Arab world. **Kapwani Kiwanga** approaches the history of African-European relations via the so-called “Afrotunnel”, a hypothetical underwater passage between Morocco and Spain along the Strait of Gibraltar. Using geological, cultural, and technological artefacts, her multimedia installation “Strata” (2016) interprets tectonic shifts as a restructuring of ideological influences in a narrative constellation that is both historical and speculative in nature. History is sheer projection, in which myths and legends merge with historical and scientific theory—or so we see in Kipwanga’s proposal for a “rock opera”, where protagonists including geographers, bakers, sailors, fossils, and the wind reflect upon the origin of the continents and oceans. For **Fadlabi**, telling stories is telling history. Every day, humans and peoples around the world lose their historical narratives. Their access to them is forcibly interrupted and mutilated; the underlying social relations of their narrative culture are destroyed and last memories of it expelled. For them, there is nothing left but the insoluble task of keeping the legacy of a lost history alive. Fadlabi's murals are

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building blocks of precisely this kind of commemorative culture. They temporarily appear at certain places, like his personal “Local Heroes” (2010–ongoing) and the multi-layered narratives from which they are drawn. **Mathieu Kleyebe Abonnenc's** changing daily film programme “Images Fanon. Concerning Solitude” (2011–ongoing) is based on intensive research into both the French writer, politician and pioneer of decolonisation Frantz Fanon and “Images Fanon”, a film programme rediscovered in a private archive and screened in 1987 at a memorial event for Fanon in Algiers. Abonnenc has reconstructed most of the programme’s original film contents, though others proved hard to find or were already destroyed. Under the additional title “Concerning Solitude”, the artist will fill the blank spaces with a selection of selected short films, interviews, and a music video.

“Between One Time and Another” is part of a long-term research project by Jens Maier-Rothe that aims to draw our attention to colonial and hegemonic moments of projection. Particular focus is placed on the narrative surveying of those moments that appear already historicised and past, although they continue to govern the extended present of traditional power relations. Drawing on an expanded cultural and historical notion of projection, the project digs between intervals of light and darkness for those rare moments of a spectral presence in which the invisible archives, stories and voids left behind by the living memory of the marginalized and colonized re-appear before our eyes. Jens Maier-Rothe is an independent curator living in Berlin. In 2012, he co-founded the art initiative and exhibition space “Beirut” in Cairo and directed its program together with Sarah Rifky and Antonia Alampi until its closure in May 2015.

Artists' CV:

Fadlabi (1975 in Omdurman/Sudan, lives in Oslo)

Exhibitions (selection): 2016 Sharjah Biennial 11, „Bouyancy“, Nile Sunnet Annex (curated by Maxa Zoller), Cairo, Munch Museum, Oslo; 2015 Tate Modern, London; 2014 „The Positive Void“, Kunsthall Oslo; 2013 Bergen Assembly, Bergen; Sharjah Biennial 11, Sharjah; 2012 „I Wish This Was a Song“, Museum of Contemporary Art, Oslo

Rana Hamadeh (1983 in Beirut/Libanon, lives in Rotterdam)

Exhibitions (selection): 2016 The Showroom, London (solo), Institute of Modern Art (IMA), Brisbane (solo); 2015 Nottingham Contemporary, 6. Moskow Biennial, Moskow, Context Gallery, Derry; 2014 KIOSK, Ghent (solo), New Museum of Contemporary Art, New York, EVA International, Limerick; 2013 Lyon Biennial, The Lisson Gallery, London; Beirut, Cairo, Witte de With, Rotterdam; 2011 Van Abbemuseum, Eindhoven

Kapwani Kiwanga (1978 in Hamilton, Ontario/Kanada, lives in Paris)

Exhibitions (selection): 2016 EVA International, Limerick, Amory Show, New York; 2015: South London Gallery (EA), betonsalon, Paris, IMMA, Dublin, SALT, Istanbul; 2014 Jeu de Paume, Paris (solo), MAMO, Marseilles; 2011 Laboratoires d'Aubervilliers, Paris; 2008 CCA, Glasgow

Mathieu Kleyebe Abonnenc (1977 in Paris/French-Guyana, lives in Metz)

Exhibitions (selection): 2015 56. Venice Biennial; Centre Pompidou Metz; 2014 KIOSK, Ghent; Museion Bozen; 8. Berlin Biennale, Centro de Arte Dis de Mayo, Madrid; 2013 MUDAM, Luxemburg, Bielefelder Kunstverein (solo); Palais de Tokyo, Paris; 2012 Fondation Serralves, Porto; 2010 Manifesta 8, Murcia

Fringe event:

Thu, 14 April, 8pm

Rana Hamadeh: Can You Pull In an Actor With a Fishhook or Tie Down His Tongue With a Rope?

50 min, sound play with 8-channel sound installation

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Rana Hamadeh's sound play is an attempt to decode, re-order and re-choreograph the components and affects that constitute the phenomenon of the Shiite Ashura ceremony, taking the political, military and legal actualization of this theatrical phenomenon within the Lebanese and Syrian contexts as a field for commentary and research. The performance is both, a continuation of a complex body of work by the artist, and a preparation for an opera project, as well as closely related to the installation presented within the show. It has been performed among others at the 6th Moscow Biennial (2015), Gerrit Rietveld Academie, Amsterdam (2015), KW Institute for Contemporary Art, Berlin (2015), and at the Gallery TPW, Toronto (2016).

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