

ÉDOUARD MONTASSUT

KAORU ARIMA

SITARA ABUZAR GHAZNAWI

ÖZGÜR KAR

April 19 - May 18, 2019

Édouard Montassut is pleased to announce his new exhibition featuring Kaoru Arima, Sitara Abuzar Ghaznawi and Özgür Kar.

Kaoru Arima's portraits reflect the artist's concern into the formal possibilities of the painting object with a structure determined by play with color and painterly touch, drawn upon a strength of in-betweenness and abstraction. Depicting a fragmented everydayness, the paintings are informed by the artist's diaristic practice of experiment drawings through others senses, especially the haptic one, such as looking at bones by touching one's own body or looking at the texture of one's respiratory organs through breathing.

By investigating normalized notions of aesthetics, craft and folklore, shared knowledge and self-sustained economies, Sitara Abuzar Ghaznawi addresses classist implications of taste and politics of aesthetics, questioning existing power-structures, her surroundings, and the narratives present in contemporary art. In her recent work, fire punctures mirror foil, revealing layers of mass-produced materials such as rhinestone and gold chains, creating a formalist abstract collage. Placed on the floor, the collages obtain a sculptural quality and become an architectural element reflecting the surrounding.

Özgür Kar's recent black-and-white video animations sketch out anthropomorphic creatures, and a reoccurring male figure squeezed into the confined frame of giant flat screens. Coupled with black comedy and gallows humour, Kar's minimalist black-and-white characters whisper monologues of tragedy, homoeroticism, nonsense, and pulp. His characters are caught in portrait-format nearly motionless in their claustrophobic cache. Stencilled out as white lines on black backgrounds, the simple, stop-motion-like avatars are drenched in darkness, both emotional and factual.

Kaoru Arima (b. 1969, Japan) lives and works in Chiba, Japan. In the early 2000's, Arima has participated to significant internationally venues such as *The Age of Micropop : The New Generation of Japanese Artists* curated by Midori Matsui at the Art Tower Mito, Mito (2007) ; *The 54th Carnegie International* at the Carnegie Museum, Pittsburgh (2004) and *How Latitudes Become Forms* at the Walker Art Center, Minneapolis (2003). Recent solo and group exhibitions include *To See* at Queer Thoughts, New York (2018) ; *Face of human* at Misako & Rosen, Tokyo (2018) ; *I'm sorry, please talk more slowly* at Aoyama Meguro, Tokyo (2015) ; *Now Japan* at Kunsthall Kade, Amersfoort (2014) ; *And Then* at Queer Thoughts, New York (2013) ; *We are all monsters living together in a ghost town* at Misako & Rosen, Tokyo (2013) ; *Fuyu no Tabi* at Shane Campbell Gallery, Chicago (2012) ; *Addicted to Highs and Lows* at Bortolami, New York (2011) ; *Family Affair* at XYZ Collective, Setagaya, Japan (2011). His work is represented within the collection of the Walker Art Center, Minneapolis ; Kadist Collection, Paris-San Francisco ; Japigozzi Collection, Geneva ; Watari-um Museum, Tokyo ; Iwata-senshinkan Gallery, Inuyama.

Sitara Abuzar Ghaznawi (b. 1995, Afghanistan) lives and works in Zurich, Switzerland. She is graduating from Zürcher Hochschule der Künste and has recently participated in the residency program Tbilisi Residencies / Stamba. Recent exhibitions include *Stars are Blind* at LC Queisser, Tbilisi, Georgia (with Ser Serpas, 2019) ; *Room of Requirement* at NEST, ZHdK, Zurich (2018) ; *Les Urbaines*, Espace Arlaud, Lausanne (2018) ; *Rich, since my pinky points at me* at Alienze, Lausanne (with Deborah Holman, 2018) ; *What we share*, Khôra, Zürich (2017). She is nominated for the Kiefer Hablitzel | Göhner Art Prize 2019. Forthcoming exhibition includes *Underworld Classic* at schwarzescafé Luma Westbau, Zurich.

Özgür Kar (b. 1992, Turkey) lives and works in Amsterdam. He is a graduate from Gerrit Rietveld Academie and currently a resident at Amsterdam's Rijksakademie van Beeldende Kunsten. Recent exhibitions include *A New Start* at UKS, Oslo (2019, solo) ; *Noise!* at Frans Hals Museum, Haarlem (2019) ; *Archive Fever* at Emalin, London (2018) ; *Cruising Pavilion* at the 16th Venice Architecture Biennale (2018) ; *Finally you are in me* at Taylor Macklin, Zurich (2017, solo) ; *Mene Mene Tekel Parsin* at Wysing Arts Centre, Cambridge (2017). Recent screenings include *Full Spectrum Dominance* at Decad, Berlin (2017), and *Ugly Feelings* at the Stedelijk Museum, Amsterdam (2017).

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Édouard Montassut a le plaisir de vous présenter sa nouvelle exposition avec Kaoru Arima, Sitara Abuzar Ghaznawi et Özgür Kar.

Dans ses portraits, Kaoru Arima interroge les possibilités formelles de la peinture en tant qu'objet, dont la structure qui tend vers l'abstraction est déterminée par le jeu des couleurs et la touche picturale. Ses peintures sont également influencées par sa pratique quotidienne du dessin et ses recherches expérimentales autour du sens haptique, qui consiste dans la perception de son propre corps par le toucher ou la respiration.

Sitara Abuzar Ghaznawi questionne les notions d'esthétiques liées à l'artisanat, au folklore, au partage des connaissances, à l'économie auto-suffisante ou encore aux structures de pouvoir. Dans ses œuvres récentes, elle utilise le collage et les matériaux réfléchissants (papier aluminium, acier) qu'elle vient perforer et brûler. Placées au sol, ses pièces acquièrent une qualité sculpturale et architecturale en lien avec leur environnement.

Les animations vidéos en noir et blanc d'Özgür Kar esquissent des créatures anthropomorphes confinées dans le cadre d'écrans plats imposants. Ses personnages minimalistes murmurent des monologues teintés d'humour noir, d'homo-érotisme, d'absurde et de glam. Composés de lignes blanches sur fond noir presque immobiles, ils apparaissent plongés dans une obscurité à la fois émotionnelle et factuelle.

Kaoru Arima (1969, Japon) vit et travaille à Chiba, Japon. Au début des années 2000, Arima a participé à d'importantes expositions internationales tels que *The Age or Micropop : The New Generation of Japanese Artists*, sous le commissariat de Midori Matsui, Art Tower Mito, Mito (2007) ; *The 54th Carnegie International*, Carnegie Museum, Pittsburgh (2004) et *How Latitudes Become Forms*, Walker Art Center, Minneapolis (2003). Exposition individuelles et collectives récentes : *To See*, Queer Thoughts, New York (2018) ; *Face of human*, Misako & Rosen, Tokyo (2018) ; *I'm sorry, please talk more slowly*, Aoyama Meguro, Tokyo (2015) ; *Now Japan*, Kunsthal Kade, Amersfoort (2014) ; *And then*, Queer Thoughts, New York (2013) ; *We are all monsters living together in a ghost town*, Misako & Rosen, Tokyo (2013) ; *Fuyu no Tabi*, Shane Campbell Gallery, Chicago (2012) ; *Addicted to Highs and Lows*, Bortolami, à New York (2011) ; *Family Affair*, XYZ Collective, Setagaya, Japon (2011). Son travail est présent dans les collections du Walker Art Center, Minneapolis ; Kadist Collection, Paris-San Francisco ; Japigozzi Collection, Geneve ; Watari-um Museum, Tokyo ; Iwata-senshinkan Gallery, Inuyama.

Sitara Abuzar Ghaznawi (1995, Afghanistan) vit et travaille à Zurich, Suisse. Elle étudie à la Zürcher Hochschule der Künste et a participé au programme de résidence Tbilissi Residencies / Stamba. Expositions récentes : *Stars are Blind*, LC Queisser, Tbilissi, Géorgie (avec Ser Serpas, 2019) ; *Room of Requirement*, NEST, ZHdK, Zurich (2018) ; *Les Urbaines*, Espace Arlaud, Lausanne (2018) ; *Rich, since my pinky points at me*, Alienze, Lausanne (avec Deborah Holman, 2018) ; *What we share*, Khôra, Zurich (2017). Elle est nominée au Kiefer Hablitzel | Göhner Art Prize 2019. Exposition personnelle à venir : *Underworld Classic*, schwarzescafé Luma Westbau, Zurich.

Özgür Kar (1992, Turquie) vit et travaille à Amsterdam. Il est diplômé de la Gerrit Rietveld Academie. Il est actuellement résident à la Rijksakademie van Beeldende Kunsten, Amsterdam. Exposition individuelles et collectives récentes : *A New Start*, UKS, Oslo (2019, solo) ; *Noise !*, Frans Hals Museum, Haarlem (2019) ; *Archive Fever*, Emalin, Londres (2018) ; *Cruising Pavilion* à la 16e Biennale d'architecture de Venise (2018) ; *Finally you are in me*, Taylor Macklin, Zurich (2017, solo) ; *Mene Mene Mene Tekel Parsin*, Wysing Arts Centre, Cambridge (2017). Projections récentes : *Full Spectrum Dominance*, Decad, Berlin (2017), et *Ugly Feelings*, Stedelijk Museum, Amsterdam (2017).