

Walid Raad

Walid Raad's first major exhibition in a French museum covers two of his long-term projects: The Atlas Group (1989-2004) and Scratching on Things I could Disavow (2007-ongoing).

The Atlas Group (1989 - 2004) was a project Raad initiated in 1989 - or so his title suggests - and concentrated on the political, social, psychological and aesthetic dimensions of the wars in Lebanon. The Atlas Group (1989 - 2004) comprises an archive of found and created visual, recorded and written documents Raad attributed to historical and imaginary characters. The Atlas Group (1989 - 2004) is also an enquiry into the documentary process itself, into the kinds of facts that can constitute historical narratives.

Since 2007, Walid Raad has been developing another project titled Scratching on things I could disavow. His project in part engages the emergence of new art economies and museums in the Arab world, the increase in the visibility of Arab artists, patrons and collectors, as well as the marked interest expressed by Western countries and institutions in setting up annexes of major western museums (Louvre and Guggenheim) in the Middle East. Moreover and by leaning on Jalal Toufic's writings, and more specifically his concept of the "The withdrawal of tradition past a surpassing disaster," Raad also considers the short and long-term material and immaterial effects of the various wars that have consumed the Middle East over the past few decades. Raad's works address these less visible and traumatic (non-psychological) effects, and their profound impact on tradition.

Exhibition coproduced with Museo MADRE, Napoli

PROJECT ROOM

FAHD BURKI

23 May – 14 September 2014

Fahd Burki's work is based on constructing a personal mythology of symbolic archetypes that eschews chronological categorization. His formalistic approach is marked by a strong graphic sensibility and a tendency to reduce his ideas to their most essential elements. His static totemic composites oscillate between body and architecture alluding to states of being, while closed forms and carefully observed symmetry signals an interiorization of possibility, a kind of subjective unity that is only possible in fantasy; the fantasy of omnipotence. Burki's mythological elsewhere treads the vast terrain between primitivism and science fiction, always searching for the ideal configuration; a universal monumentalism.

Fahd Burki was born in Lahore (Pakistan) in 1981. He lives in Lahore. He is graduated from the National College of Arts Lahore, and the Royal Academy of London. He is represented by Grey Noise gallery in Dubai and won the John Jones Award 2013 (Art Dubai).

Exhibition organized in collaboration with the John Price Jones (London).

Carré d'Art. Level + 2. On the level of the permanent collection.

Admission free

Image: The Atlas Group (1989-2004), I Might Die Before I Get A Rifle_Device I, 1989, inkjet print. Courtesy Gallery Sfeir-Semler (Hamburg / Beirut). © Walid Raad

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Carré d'Art – Musée d'art contemporain

Place de la Maison Carrée - 30000 Nîmes - France

Carré d'Art–Musée d'art contemporain open every day except Monday,
from 10 am to 6 pm.

Admission rates

Individuals : Full price : € 5

Groups : Reduced rate : € 3.70 (groups of 20 and over)

Free Admission

People aged under 26 ; Students of art, art history, architecture;
Teachers of first and second levels of Education Nationale ; Artists;
Museum staff; Journalists

First Sunday of the month

Guided tours

Leaving from the Museum reception, ground floor + 2

Individuals (Included in the admission charge)

- Saturdays, Sundays and public holidays at 4.30 p.m.
- During the school holidays, Tuesday to Friday at 4.30 p.m.
- First Sunday of the month at 3 and 4.30 p.m.
- Last Sunday of the exhibition at 3 p.m.

Groups (single rate for the guided tour service : 30 €)

Possibility of subscriptions for school by appointment only with the
Museum culture department

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