



PRESS KIT

PICASSO. A PERIOD OF CONFLICT & VANISHING POINTS

CARRÉ D'ART-NÎMES. OCTOBER 25, 2018-MARCH 3, 2019

PRESS KIT



Musée d'art contemporain de Nîmes

PICASSO. A PERIOD OF CONFLICT & VANISHING POINTS

Carré d'Art–Musée d'art contemporain de Nîmes
Exhibitions from October 25, 2018 to March 3, 2019
Curator of the exhibitions: Jean-Marc Prevost

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High resolution visuals and press kits can be uploaded from the Press section of our Website:
<http://carreartmusee.com/fr/espace-presse/>

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A triad of protagonists constitute an essential framework that lies at the heart of Picasso's oeuvre, most particularly within the world of the corrida, which was vital to him.

Bull. Horse. Torero.

These are the three elements of this "time of conflict" that is the corrida, so often painted, sketched, engraved.

The often generative nobility, bravery, and savagery of the Minotaur that was Pablo; the incarnation of the cry of the equid; a gored torero, bearer of light, of art, of death.

As an epicenter of the taumachian world, it was only natural that Nîmes be a pivotal location for Picasso-Méditerranée.

We wish to express our heartfelt gratitude to Monsieur Laurent Lebon for his consent to a generous loan of exceptional works to the Carré d'Art, thus endowing our contemporary museum of art with unprecedented scope on this occasion.

While *Guernica* expresses the height of the Picasso trinity, many of its components are shown here, notably the Weeping Woman series in which *The Suppliant* expresses the culmination of visceral suffering.

It is also of note that the works shown were all created during the Second World War, with the exception of *Massacre in Korea* (an extension and closure (?) of this planetary conflict), and *War and Peace*, before the advent of *Le Visage de la Paix* ("*The Face of Peace*"), all too often, right up until the present day, bathed in tears.

As testament, we offer the research of four artists who have lived through the terrible cruelty of the conflicts of our times; their "vanishing points" evoke those ever shifting and all too deadly front lines, as well as their all too uncertain outcomes.

Picasso's works on war have established the artist as both a conveyor of irrepressible emotions and an inspiration for what artists today wish to express about the madness of pursuing chaos, that continues to this day.

Jean-Paul Fournier
Mayor of Nîmes

Daniel J. Valade
Deputy Mayor, Cultural Delegate
President of Carré d'Art
Museum of Contemporary Art

PICASSO-
MÉDITERRANÉE
2017-2019



La Flûte de Pan, Pablo Picasso, 1923, Antibes, huile sur toile, 205 x 174 cm,
Dation Pablo Picasso, 1979, MP79, Musée national Picasso-Paris © RMN-
Grand Palais (Musée national Picasso-Paris) / Jean-Gilles Berizzi ©
Succession Picasso 2017

***Picasso-Méditerranée*, an Initiative of the Musée National Picasso-Paris**

The objective at the heart of the project *Picasso-Méditerranée* is to highlight the richness of the links that bind Picasso to the Mediterranean in the broadest sense by creating a dynamic, multiform and multidisciplinary cultural program extending from 2017 to 2019. This event is defined first and foremost as a series of exhibitions and an academic project of a contemporary dimension that is also linked both to the national heritage. The individual identity of each institution is fully respected. The aim is to create a synergy in order for each one to develop their own project in their own particular manner, even as they maintain a process that is federative.

Upon the initiative of the Musée National Picasso-Paris, this journey through the works of the artist and in the places that inspired him provides a novel cultural experience that seeks to strengthen the links between all the shores of the Mediterranean.

Over forty exhibitions are already in the works. From the monographic and thematic to a dialogue with contemporaries of Picasso or artists today, the exhibitions may focus on a technique, a period, a space where he lived or created, all the events offer a singular, renewed approach to Picasso's oeuvre as seen through a Mediterranean prism.

Today, the network comprises around sixty institutions in nine countries, all coordinated through shared media and public relations, notably through a label, a graphic charter and an internet site. Steering committees are organized regularly and the events will culminate in a series of research seminars in prestigious locations.

This season Picasso is the subject of a digital publication, which will be followed up by a publication on paper.

Event information can be found on www.picasso-mediterranee.org

Facebook: <https://www.facebook.com/picassomediterranee/>

Contact: picasso-mediterranee@museepicassoparis.fr

This exhibition was created
with the exceptional support of
the Musée National Picasso, Paris



PRESENTATION OF THE EXHIBITION PICASSO. A PERIOD OF CONFLICTS

Picasso-Méditerranée: an initiative of the Musée national Picasso-Paris

Picasso-Méditerranée is an international cultural event which will unfold from 2017 to 2019. Over seventy institutions have come together to create a program based upon the "resolutely Mediterranean" oeuvre of Pablo Picasso. Upon the initiative of the Musée Picasso in Paris, this exploration of the artist's works, situated in the places that inspired him, offers a new cultural experience whose goal is to strengthen the ties between all the shores of the Mediterranean.

For the exhibition at the Carré d'Art, the Musée Picasso has consented to an exceptional loan of thirty-nine works. The choice for the Carré d'Art fell upon the creations of Picasso during the agitated political period of the Second World War through to his remarkable 1951 painting, *Massacre in Korea*. Ever since 1937, with the creation of *Guernica*, Picasso experienced a period of political commitment during which he lost all hope of seeing a free Spain. These troubled times were reflected in most of the subjects – portraits, still lifes, landscapes – which he treated over the course of these years. Violence is brilliantly portrayed in *The Suppliant* (1937), as well as in the many portraits of Dora Maar, in which it plays a vital role. It is also present in the Weeping Woman series and *Cat Catching a Bird*.

In *Guernica*, as during the Second World War, beauty and monstrosity could easily be found side by side in the same work. They are the symptoms of the intense emotions of the artist who was all too conscious of the tragedy and fragility of those close to him. The domestic space, which replaces the battlefield, becomes the theatre of unceasing conflicts in a game of love and hate. Deconstruction and spatial uncertainty distance it from Cubist explorations done in the name of a certain objectivity in order to incarnate the reflection of the torments of individuals faced with the chaos of the world. The representations of women weeping in which tears radically transform the face became a subject of study to the point of obsession, carrying the emotional dimension of the work to its height.

This exhibition also proposes the creation of a dialogue between Picasso's work and that of contemporary artists. There is, on the one hand, in the very heart of the space dedicated to Picasso, the work of artists that provide perspectives on his oeuvre. Also, in parallel, the exhibition *Lignes de Fuite (Vanishing Points)* presents artists of different backgrounds who are directly concerned by the conflicts in the Middle East and Eastern Europe.



The Suppliant, 1937



Portrait of Dora Maar, 1937



Cat Catching a Bird, 1939



Bull's Head, 1942



Head of Smiling Woman, 1943



Massacre in Korea, 1951

© Succession Picasso 2018

Guernica will be evoked with the film by the 1950 film by Alain Resnais, and also a set of drawings by Brazilian artist Gabriel Borba Filho which have never been shown. For the 1977 Paris Biennale, Borba Filho had designed a set of structures/chairs to hold the suffering human bodies that fall in the painting of *Guernica*, making a reference to Spanish history but also providing some Brazilian political context.



GABRIEL BORBA FILHO,
Pequeno Mobiliario Brasileiro,
("Little Brazilian Furnishings"), 1977

At the end of the visit one comes upon Rineke Dijkstra's video installation *I see a Woman Crying*. The installation was created out of three separate screenings that describe the reactions of nine adolescents to *Woman Crying*, a portrait of Dora Maar painted by Picasso in 1937, from three different angles. Taking as inspiration the ritual of school field trips to the museum, the artist recorded the flow of words and emotions generated by this young audience. During the twelve minutes that the video lasts, the portrait, which is out of the field of vision, only exists through their voices and faces.



RINEKE DIJKSTRA, *I see a Woman Crying*, 2009

LIST OF EXHIBITED WORKS

PICASSO. A PERIOD OF CONFLICTS

Pablo Picasso

All works Musée national Picasso-Paris

- *Pleureuse*, 1937, Paris, plaster, 9,5 x 8 x 3,5 cm. Donated in 1979. Inv. : MP317.
- *La Femme qui pleure II*, July 1, 1937, Paris, print, dry point and aquatint on copper. 2nd. Proof printed on Montval laid paper, printed by Lacourière, 76,3 x 56,7 cm. Donated in 1979. Inv. : MP2742.
- *La Femme qui pleure III*, July 1, 1937, Paris, print, dry point and aquatint on copper. 3rd. Épreuve d'essai sur papier vergé de Montval filigrané d'un motif de nu féminin dans une draperie, tirée par Lacourière, 78,3 x 57,5 cm. Donated in 1979. Inv. : MP2743.
- *La Femme qui pleure VII*, July 1, 1937, Paris, print, dry point and aquatint on copper. VIème état. Épreuve sur papier vergé de Montval filigrané "M/FRANCE", tirée par Lacourière, numérotée "9/15", signée 77,5 x 56,9 cm. Donated en 1979. Inv. : MP2748.
- *Portrait de Dora Maar*, 1er october 1937, Paris, oil and pastel on cavas, 55 x 45,5 cm. Donated in 1979. Inv. : MP164.
- *Le Combat dans l'arène*, October 10, 1937, Paris, print, dry point on copper. Épreuve sur papier vergé de Montval filigrané d'un motif de nu féminin dans une draperie, tirée par Lacourière, 45,8 x 57 cm. Donated in 1979. Inv. : MP2761.
- *La Femme qui pleure*, 18 october 1937, Paris, oil on canvas, 55,3 x 46,3 cm. Donated in 1979. Inv. : MP165.
- *Femme qui pleure devant un mur*, October 22, 1937, Paris, print, aquatinte au sucre, pointe sèche et grattoir sur cuivre. IIème état. Épreuve d'essai sur papier japon teinté, tirée par Crommelynck vers 1968, 50,5 x 36,6 cm. Donated in 1990. Inv. : MP1990-121.
- *La Suppliante*, 18 december 1937, Paris, gouache on wood, 24 x 18,5 cm. Donated in 1979. Inv. : MP168.
- *Baigneuses au crabe*, July 10, 1938, Mougins, ink drawing, India ink, blue gray ink, wash of watercolor and white gouache and petals rubbed on vellum watercolor paper, 36.5 x 50.5 cm. Donated in 1979. Inv.: MP1207.
- *Femme, chat sur une chaise et enfant sous la chaise*, August 5, 1938, ink drawing, India ink on vellum watercolor paper, 45 x 67,7 cm. Donated in 1979. Inv. : MP1209.
- *La Crucifixion*, August 21, 1938, Mougins, ink drawing, India ink on vellum watercolor paper, 44,2 x 67,1 cm. Donated in 1979. Inv. : MP1210.
- *Buste de femme à la chaise*, Octobre 18, 1938, Paris, print, dry point and aquatint on copper.. IXème état. Épreuve sur bande de chine avec dégradé de couleurs appliquée sur papier vergé de Montval, tirée par Lacourière, 34 x 22,6 cm. Donated in 1979. Inv. : MP2785.
- *Chat saisissant un oiseau*, 22 april 1939, Paris, oil on canvas, 81 x 100 cm. Donated in 1979. Inv. : MP178.
- *Buste de femme au chapeau rayé*, June 3, 1939, Paris, distemper painting on hessian, 81 x 54 cm. Donated in 1979. Inv.: MP180.
- *Tête de femme*, 4 october 1939, Royan, oil on canvas, 65,5 x 54,5 cm. Donated in 1979. Inv. : MP182.
- *Tête de mouton écorché*, 4 october 1939, Royan, oil on canvas, 50 x 61 cm. Donated in 1990. Inv. : MP1990-20. On loan at Musée des Beaux-Arts de Lyon.
- *Tête de femme*, 10 june 1940, Royan, oil on paper on dessin vergé, 64 x 46 cm. Donated in 1979. Inv. : MP1228.
- *Tête de taureau*, printemps 1942, Spring 1942, Paris, original elements: saddle and pennant (leather and metal), 33.5 x 43.5 x 19 cm. Donated in 1979. Inv.: MP330.
- *Étude pour "L'Homme au mouton"*, July 15, 1942, Paris, graphite pencil on laid paper, 33.4 x 21.8 cm. Donated in 1979. Inv.: MP1286.
- *Étude pour "L'Homme au mouton"*, July 16, 1942, Paris, ink drawinw, India ink on paper, 33,5 x 21,5 cm. Donated in 1979. Inv. : MP1289.

- *Pigeon*, December 4, 1942, Paris, India ink wash and gouache on vellum drawing paper, 64,8 x 46 cm. Donated in 1979. Inv. : MP1308.
- *Pigeons*, December 4, 1942, Paris, India ink wash and gouache on vellum drawing paper, , 65 x 46 cm. Donated in 1979. Inv. : MP1309.
- *Tête de mort*, 1943, Paris, bronze and copper, 25 x 21 x 31 cm. Donated in 1979. Inv. : MP326.
- *Tête de chien*, 1943, Paris, torn, burned and crumpled paper, 5,2 x 12,9 cm. Purchase through pre-emption in 1998. Inv. : MP1998-3.
- *Tête de chien*, 1943, Paris, torn, burned and crumpled paper, 4,2 x 6,8 cm. Purchase through pre-emption in 1998. Inv. : MP1998-4.
- *Tête de chien*, 1943, Paris, torn, burned and crumpled paper, 19,2 x 5,2 cm. Purchase through pre-emption in 1998. Inv. : MP1998-6.
- *Griffe*, 1943, Paris, torn, burned and crumpled paper, 26 x 18,8 cm. Purchase through pre-emption in 1998. Inv. : MP1998-20.
- *Femme au chapeau*, March 30, 1943, Paris, India ink wash and gouache on vellum drawing paper, 66 x 50.5 cm. Donation in 1979. Inv.: MP1320.
- *Tête de femme*, 3 june 1943, Paris, oil on paper, 66 x 50,5 cm. Donated in 1979. Inv. : MP1325.
- *Grand Nu couché*, 28 june 1943, Paris, oil on canvas, 130 x 195,3 cm. Donated in 1979. Inv. : MP191.
- *Tête de femme souriante*, 10 august 1943, Paris, oil on canvas, 82 x 59,5 cm. Donated in 1990. Inv. : MP1990-21. On loan at Musée Cantini de Marseille.
- *Buste de femme au chapeau bleu*, 7 march 1944, Paris, oil on canvas, 92 x 60,2 cm. Donated in 1979. Inv. : MP193.
- *Pichet et squelette*, 18 february 1945, Paris, oil on canvas, 73 x 92,2 cm. Donated in 1979. Inv. : MP194.
- *Massacre en Corée*, 18 jauary 1951, Vallauris, oil on wood, 110 x 210 cm. Donated in 1979. Inv. : MP203.
- *Guerre et Paix*, October 5, 1951, Vallauris, ink drawing and India ink on paper, 50,5 x 65,5 cm. Donated in 1979. Inv. : MP1405.
- *Le Visage de la Paix*, 1951, Vallauris, graphite pencil on a partly erased sketch done on vellum drawing paper, 50.5 x 65.5 cm. Donation in 1979. Inv.: MP1416.

Rineke Dijkstra

- *I See a Woman Crying*, 2009, video installation, sound, 12'. Courtesy of the artist & Marian Goodman Gallery (New York, Paris, London).

Gabriel Borba Filho

- *Petit Mobilier Brésilien (Biennale de Paris)*, 1977, six panels (drawings: pencil and ink on vegetal paper), 100 x 84 cm chaque. Courtesy of the artist & Galeria PM8.

PRESENTATION OF THE EXHIBITION VANISHING POINTS

As a complement to the exhibition *Picasso: a Period of Conflict*, this exhibit presents four artists who, like Picasso during his lifetime, have responded to the urgency of the conflicts that raged during their lifetimes. They hail from the Middle East or Eastern Europe but three of them live in Europe. The idea of vanishing points evokes not just a sense of movement but also the transitory. It's an open trajectory even if it is only rarely straight and rectilinear. Beyond the sense of urgency, sometimes vital, implied by the term *fuite* ("vanishing"), *Lignes de Fuite* refers to the necessity of escaping a given situation but also the possibilities that can result from it.

Khalil Rabah was born in 1961 in Palestine. In 1991 he created the Riwaq Biennale to preserve a Palestinian collective memory. Since 1995, he has been working on the Palestinian Museum of Natural History and Humankind Project. This imaginary, utopian museum provides a means of questioning the ways in which society constructs history. It confronts us with the paradox of a national museum that is not predicated upon the existence of an actual state. The Anthology Department is a section of this museum where one can find the Acampamento Villa Nova Palestina (Camp of the Village of New Palestine), a reference to the *favela* (slum) in Sao Paulo, Brazil, baptized "New Palestine" by its inhabitants. The condition of the camp is not intrinsically Palestinian but rather a set of conditions shared by an enormous number of individuals throughout the world. The cutout human figures are both present and absent. They tend to become invisible despite the debates regarding them, in a camp that is at once a place of refuge and a space in search of humanity.



Acampamento Vila Nova Palestina, 2017, detail, oil on canvas, 4 parts, 200 x 300 cm each.

Mounira Al Solh was born in Lebanon in 1978 to a Lebanese father and a Syrian mother. Today, she divides her life between Amsterdam and Beirut. For several years, she has been collecting stories and personal experiences related to the political and humanitarian crises in Syria, and more extensively, in the Middle East. In 2011, she began a series of drawings that document her meetings and conversations with Syrian refugees in exile in Lebanon and various other European countries. The oral stories that she gathered are a far cry from those heard in administrative interviews or police interrogations. The drawings are made on the yellow paper generally used by the administrative branch of immigration services. These personal stories inspired a series of embroidery pieces that constitute a collective history. These conversations incited her to write a few phrases that attempt to get as close as possible to the subject of each embroidery. Her method is not that of an

historian but rather constitutes the creation of an intimate space of listening and dialogue. Embroidery implies a certain relationship with time and is a far cry from more mechanical media such as photography and documentary video.



Habess/Suhab, 2017

Ibro Hasanovic was born in 1981 in Ljubovija in the former Yugoslavia and currently resides in Brussels. He is interested in geopolitical changes and their consequences in the former Yugoslavia by evoking both a collective and an individual memory. He is interested in micro-events, focusing first and foremost on the experience of individuals. *Note on Multitude* was filmed in Pristina in Kosovo as a compact and anxious crowd gathers. You can perceive the emotion of families at the moment of their separation, as some embark on a bus for a destination unknown to them. The bodies of men, women and children brush against one another and, finally, separate.



Note on Multitude, 2015

Adrian Paci was born in 1969 in Albania and currently lives in Italy. *The Procession* is the result of the work he recently did on the funerals of Communist dictators of different nationalities at different periods. The artist assembled fragments of video footage taken from official state archives and televised reportage. The images, isolated from their historical context, pass into another temporal dimension where other narrations can be constructed. With regard to current events, these paintings reveal an echo of the corteges of refugees who have traversed parts of Europe. This is a subject close to his heart since he himself left Albania with his family to take refuge in Italy. Humanity occupies a central space in his work – both the individual in isolation and as implicated in a social ritual or geopolitical events that transcend them.



The Procession, 2016

LIST OF EXHIBITED WORKS

LIGNES DE FUITE

Khalil Rabah

- *Acampamento Vila Nova Palestina*, 2017, oil on canvas, 1200 x 800 cm, 200 x 300 cm each, 4 parts. Courtesy of the artist & Sfeir-Semler Gallery, Beyrouth/Hambourg.
- *Inside Out*, 2002, wardrobe, suit and hangers, 200 x 240 x 60 cm. Courtesy of the artist & Sfeir-Semler Gallery, Beyrouth/Hambourg.
- *Bem Vimdo Vila Nova Palestina*, 2017, wood, print, fans, 240 x 320 cm. Courtesy of the artist & Sfeir-Semler Gallery, Beyrouth/Hambourg.
- *Womb*, 1999, suitcase, chair, medical plaster, 60 x 70 x 60 cm. Courtesy of the artist & Sfeir-Semler Gallery, Beyrouth/Hambourg.

Mounira Al Solh

- *Sama/Ma as*, 2014 (Sky/Diamonds), textil curtain patchwork, 2 faces, 272 x 262 cm. Collection Carré d'Art-Musée.
- *Habess/Suhab*, 2017 (Jail/Cloud), textil curtain patchwork, 2 faces, 277,5 x 249 cm. Courtesy of the artist & Sfeir-Semler Gallery, Beyrouth/Hambourg.
- *My speciality was to make a peasants' haircut, but they obliged me work till midnight often*, 2015-....., num 2,5,10, 15,19, 23, embroideries by hand and machine, variable dimensions. Courtesy of the artist & Sfeir-Semler Gallery, Beyrouth/Hambourg.
- *My speciality was to make a peasants' haircut, but they obliged me work till midnight often*, 2017, numéros 1, 13 et 9, embroideries by hand and machine, variable dimensions. Collection Carré d'Art-Musée.
- *I strongly believe in our right to be frivolous*, 2012-....., drawings mixed media on paper, 32 x 22 cm; set of 75 drawings. Courtesy of the artist & Sfeir-Semler Gallery, Beyrouth/Hambourg.
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Ibro Hasanovic

- *Note on Multitude*, 2015, video, 7'43". Courtesy of the artist & Kadist Collection.

Adrian Paci

- *The Procession*, 2016, four watercolor on paper mounted on wood, 18 x 24 x 2,2 cm each. Collection FRAC Aquitaine.

PRACTICAL INFORMATIONS

Open from Tuesday to Sunday included from 10 AM to 6PM.

Carré d'Art–Musée d'art contemporain. Place de la Maison Carrée. 30000 Nîmes
Tel.: 04 66 76 35 70 - Email : info@carreartmusee.com. Website : www.carreartmusee.com

Admission Fees

Entrance to temporary exhibition + permanent collection + Project Room: full fee: 8€; reduced fee*: 6€

Entrance to permanent collection + Project Room: full fee: 5€; reduced fee*: 3€

1st Sunday of the month

temporary exhibition only - full fee: 8€; reduced fee*: 6€ / Permanent collection + Project Room: free

* reduced fee*: those eligible include groups of more than 20 people, people seeking employment, students (upon presentation of written proof), members of the association Amis des Musées de la Région Occitanie (Friends of the Museum of the Region of Occitania).

FREE ADMISSION (upon presentation of written proof): see <http://carreartmusee.com/fr/infos-pratiques/>

Guided Tours: Leaving from the reception hall of the Museum, level + 2

(fee, added to admission fee): 3€

Individuals

- Every Saturday and Sunday at 4:30 PM
- During school vacations, every day at 4:30 PM
- The first Sunday of each month, guided tours at 3PM and 4:30 PM (included in the entrance fee)

Groups not affiliated with schools: By appointment only. Contact Sophie Gauthier (04 66 76 35 74)

Atelier d'Expérimentation Plastique (Experimental Art Workshop):

For children from 5 to 12 years of age, by appointment. Contact: Sophie Gauthier (04.66.76.35.74)

Individuals (fee: 5 €) from 2PM to 4PM some Wednesdays and during holiday periods.

Groups : From Tuesday to Friday, by appointment. For rates see <http://carreartmusee.com/fr/infos-pratiques/>

Collective Family Workshop

Open to all, free for old and young from 2PM to 4PM on November 7, December 5, 2018, January 2, February 6, 2019. Participation possible without prior registration, on the first floor of the Carré d'Art museum.

Adult Workshops

(fee: 5 €) From 10AM to 1PM on November 17, 24, December 1, 2018, January 12, 19, 26, 2019. Registration required; classes meet at the atelier of the Carré d'Art museum. No minimum level of skill required.

Centre de documentation en art contemporain, Level -1

From Tuesday to Friday, from 1PM to 5PM; in the morning by appointment

Saturday from 10AM to 1PM and from 2PM to 5PM.

04 66 76 35 88 - documentation@carreartmusee.com

Online catalogue: <http://carreartmusee.centredoc.fr/opac/>

UPCOMING EXHIBITIONS

PROJECT ROOM

ELENA NARBUTAITE

December 2018 to May 2019

Elena Narbutaite was born in 1984 in Vilnius, Lithuania. Her oeuvre is the product of a variety of influences – literary, scientific and historical. These enigmatic pieces resist interpretation yet consistently define a space that induces an emotional experience, whether collective or individual. Narbutaite works with a variety of media; her artistic practice consists of rendering visible that which was invisible, leading us to apprehend the world in a manner which transcends conventions and certainties. This will be the artist's first exhibition in France. She has recently had solo exhibitions at the CAC in Vilnius (2017), the Liverpool Biennale (2016), and she was part of the Cypriot pavilion at the Venice Biennale in 2013.

RAYYANE TABET

FRAGMENTS

12 April to 15 September, 2019

Fragments examines an archaeological mission that took place at the turn of the 20th century, led by German diplomat and historian Max von Oppenheim on the site of Tell Halaf, in northeastern Syria. In 1929, the mandated French authorities appointed Rayyane Tabet's great-grandfather, Faik Borkhoche, then Von Oppenheim's personal secretary, to officially compile the information collected over the course of the digs led in Tell Halaf. Tabet unveils this story by associating personal episodes with eminent figures of history. This engenders a series of questions about family heritage, the preservation of archaeological remains, cultural appropriation, museographical practices and migratory flux.

Fragments is made up of a performance, drawings, sculptures, personal effects and elements of ready-made, which are assembled to form a vast mixed media installation. Tabet sets relics of the temple of Tell Halaf within the context of a complex geopolitical context, even as he follows the trail of objects which have been divided up amongst several museums throughout the world, and reassembles fragments of a carpet. Traversing the boundaries of time, generations and continents, this exhibition explores the deconstructions and reconstructions of ruins, the consequences of "accidents of history." Using autobiographical notes and personal research, Tabet offers an alternative reading of major events through individual stories.

Rayyane Tabet (born in 1983 in Ashqout, Lebanon) lives and works in Beirut. He has a Bachelor's Degree in architecture from Cooper Union in New York and a Masters in Fine Arts from the University of California at San Diego.