

Alexander and Bonin



Grada Kilomba *Illusions Vol. II, Oedipus* 2018 two-channel video, HD, color, sound, 45 minutes. Courtesy the artist and Goodman Gallery,



Mounira Al Solh, *Electric Peacock* 2016, oil on canvas, 57 x 45 ¼ in/145 x 115 cm. Courtesy the artist and Sfeir-Semler, Hamburg

Tandem: Grada Kilomba and Mounira Al Solh

Opening Friday, May 3, 6-8 pm
May 3 – June 22, 2019

Alexander and Bonin is pleased to announce the second iteration of *Tandem*, a project curated by Luiza Teixeira de Freitas. *Tandem* consists of a series of five exhibitions over the coming year that run parallel to the gallery program, each one a dialogue between two distinct artistic practices.

Grada Kilomba's *Illusion* series retells archetypical Greek myths via traditional African oral storytelling, slowly transforming them into allegories for the post-colonial condition. *Illusions Vol. II, Oedipus* 2018 takes Oedipus as its point of departure. The eponymous protagonist, who married his mother and murdered his father, becomes a metaphor for the politics of violence and the force of destiny. Kilomba turns away from Freud and towards Fanon in her reading to ask the viewer whether it is possible to escape cycles of oppression and anti-blackness. The sparse set, composed of a few carved stools on a white background, further references the white cube as Kilomba uses Fanon to interrogate the space of the gallery itself. Much of Kilomba's practice emerges from her academic work; the artist, who lives and works in Berlin, is a trained psychologist, has a PhD. in Philosophy and was a professor at Humboldt Universität Berlin. Kilomba has upcoming exhibitions at the Pinacoteca, São Paulo and at the Bildmuseet Umea in Sweden.

Mounira Al Solh's *Raghaba* (خبر) 2014 divides the gallery in an act of domestic and linguistic partition. The double-sided patchwork of Lebanese drapes, of the type often used to provide shade or split up a room, is sewn on one side with the Arabic *raghaba*, meaning '(to) desire.' On the reverse, these three letters are shuffled to spell *ghabar*, the Arabic noun for 'dust' or verb for 'to vanish.' This sense of vanishment is echoed in *Rawane's Song* 2006, an early video of Al Solh's from 2006. In the video, the camera traces the artist's feet, clad in pointy red shoes, as she walks through her studio. A series of ambiguous meditations on what it means to be a Lebanese artist and how to (not) talk about the war play on screen during intermittent pauses. Also part of Al Solh's presentation for *Tandem* are three paintings from her *I Want To Be a Party* series, which combine stories and semi-fictions from the artists' family to explore a specific object that was sold in order to survive. Al Solh lives and works between Beirut and Amsterdam and recently had her first institutional exhibition in the United States at the Art Institute of Chicago.

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Tandem **Curated by Luiza Teixeira de Freitas**

March – December, 2019

Alexander and Bonin is pleased to announce *Tandem*, a project curated by Luiza Teixeira de Freitas, an independent curator based in Lisbon who has worked with both public institutions and private collections. Teixeira de Freitas has organized exhibitions at the Sala de Arte Santander, Madrid (2019); MAAT, Lisbon (2017); and the Freud Museum, London (2013), among others. She has also been part of the curatorial team for Coimbra's Anozero Biennale (2017) and the Marrakech Biennale (2009).

Tandem consists of a series of five exhibitions over the coming year that will run parallel to the gallery program, each one a dialogue between two distinct artistic practices.

Tandem Schedule:

Tandem: Gabriel Abrantes and Belén Uriel
March 8 – April 27, 2019

Tandem: Grada Kilomba and Mounira Al Solh
May 3 – June 22, 2019

Tandem: Alejandro Cesarco and Tamar Guimarães
June 27 – August 16, 2019

Tandem: Sofia Hultén and José Antonio Suárez Londoño
September 6 – October 25, 2019

Tandem: Lawrence Abu Hamdan and Amalia Pica
November 1 – December 21, 2019