

Replica

Jennifer Allora & Guillermo Calzadilla, Roberto Cuoghi, Mimosa Echard, Mona Hatoum, Pierre Huyghe, Hassan Khan, Jean-Luc Moulène, Gabriel Orozco, José María Sicilia, Danh Vo & Clément Cogitore, Sonia Wieder-Atherton

October 17 — November 20, 2021



An alabastron in the form of a woman with dove, East Greek, late 7th cent. B.C.
Hassan Khan, *Photograph of statue owned since 1989 when I was 14 years old*, 2010

Inspired by Chantal Crousel and Jean-David Cahn, the *Replica* exhibition will take place at the residence of Cahn in Bagnolet.

To the question—who does this statue represent, how and why did you get it?—Hassan Khan replied that it was given to him (along with two others in the series) by his mother. “She knew it would play an important role for me. The statue doesn’t represent any particular figure but was the center of an intense teenage meditation, and the first image in one of the very first VHS videos I made myself at 16 was this statue responding to the sound of my guitar. The statue is African. My mother gave me various statues, without commenting on them, but I think it was subconscious education”.

This is one key—among all the other works—to experiencing the *Replica* exhibition. The word can be interpreted as “reply” or “response”. The intention of the *Replica* exhibition is to share with visitors the encounters with archaeological objects of various origins, times and cultures—which have challenged me through the direct and meaningful form of their presence and expression—alongside the highly varied works that reflect the questions contemporary artists ask themselves, or us. It would seem that our “being in the world” has not changed that much. And that all these objects are contemporary expressions of just a few thousand years apart.

Replica is thus an invitation to each visitor to imagine answers, to formulate questions, in particular: where does the sublime begin? —Chantal Crousel (2021)

Curiosity makes us wonder why objects from ancient civilizations resurface in the hands of contemporary artists. Objects such as these exude sensual power through the eyes, the touch and memory. They grip people, artists in particular, and trigger a responsive desire to incorporate them in their own space and time. This movement is fascinating to watch.

Many objects of the past had precise functions: practical, political or ritual. They lived their lives. Then rested, sometimes for thousands of years, in silence. Artists, seismographs of the now, call on them to integrate the present. In contrast to an archaeological approach, in other words scientific, or through extensive methodology, we try to reconstruct a buried past that remains forever fragmentary to us. This play of artist with objects of the past enriches our awareness of the present.

Replica is not a “response” in the archaeological sense. But a contemporary reply, an echo of the past.

I opened the doors to my reserves of archaeological objects—essentially Mediterranean—to Chantal Crousel, who came to call upon these souls of the past. The result is an eye-to-eye meeting of contemporary minds. And, for all, an increased awareness of our world. —Jean-David Cahn (2021)

A series of concerts by cellist Sonia Wieder-Atherton compose an interpretation of the work *3* by Jennifer Allora & Guillermo Calzadilla, on three occasions, October 17, November 7 and 20, 2021.

Chantal Crousel Consulting

It is at 80 rue Quincampoix in Paris that Chantal Crousel establishes the eponymous gallery in 1980 with the aim of showing the transformations of contemporary artistic production in France and abroad. Originally from Belgium, she chooses to represent artists from different nationalities who contribute in the elaboration of a universal language through different mediums. The artistic orientation of the first years of the gallery is marked by a new generation of artists coming from the European and American artistic movements unseen at the end of the 1970s, with for instance Tony Cragg, Gilbert & George or Cindy Sherman. Chantal Crousel also presented the works of Absalon, Alighiero Boetti, Tarek Atoui, Gabriel Orozco, Mona Hatoum, Hassan Khan, Thomas Hirschhorn, Melik Ohanian, Anri Sala, Rirkrit Tiravanija or Wang Bing, many of which were first exhibitions in France. In 2000, her son Niklas Svennung joined her at the gallery. Located on the rue Charlot since 2005, and today in partnership with Niklas Svennung, the gallery confirms its commitment to an artistic dialogue, equally poetic and conscious, where young and established artists often question the social space by means of new forms for innovative ideas. Under the acronym CCC (Chantal Crousel Consulting), Chantal Crousel continues to accompany artistic projects outside the norm and outside the walls, by exploring the range of possible exchanges between visual, sound and cinematographic expression.

Cahn Contemporary

Cahn Contemporary is a new gallery situated in Bagnole (France) dedicated to the dialogue between contemporary creations and archaeological material. The gallery has until now shown exhibitions of visual arts conceived by and organized together with Paris art galleries and their respective artists.

Cahn Contemporary is an initiative of Jean-David Cahn, the founder and director of Galerie Cahn in Basel, which specializes in antiquities spanning the period from 80,000 B.C. to 400 A.D. and including flintstones, marble sculptures, bronzes, terracottas, ceramics, glass, jewelry, and coins. Galerie Cahn makes this wide variety of prehistorical and Classical antiquities available to contemporary artists.

The artists are invited to work with or around this collection of ancient works, to reinterpret their existing works into new permutations or, inspired by this archaeological environment, to develop a something entirely new. The meeting of ancient artifacts and contemporary creations can trigger intuitive reactions, based purely on the formal properties of the objects. On the other hand, inspiration can stem from an erudite understanding, based on intellectual references, including approaches grounded in current political discourse. This cutting through time allows for an untangling of a linear chronological model (based on the past, present, and future) and throws into doubt the principle of historical objectivity.