

ANNUAL PROGRAM 2022

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Evan Ifekoya
~ Resonant Frequencies

January 29–May 1, 2022
Opening: January 28, 2022

Aus den Fugen. Momente der Störung
Sammlung Migros Museum für Gegenwartskunst

An exhibition in two chapters with works from the Migros Museum für Gegenwartskunst's collection by !Mediengruppe Bitnik, Lynda Benglis, Vanessa Billy, Alighiero Boetti, Christoph Büchel, Andrea Fraser, Guerilla Girls, Fabrice Gygi, Lynn Hershman Leeson, Gianni Motti, Cady Noland, Yuri Pattison, Pipilotti Rist, Katharina Sieverding, Hito Steyerl, et al.

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Basel Abbas und Ruanne Abou-Rahme
May amnesia never kiss us on the mouth

May 21–September 11, 2022
Opening: May 20, 2022

Renée Green
Inevitable Distances

September 24, 2022–January 8, 2023
Opening: September 23, 2022

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Evan Ifekoya
~ Resonant Frequencies

January 29–May 1, 2022
Opening: January 28, 2022

The London-based artist Evan Ifekoya will present their first solo exhibition in Switzerland at the Migros Museum für Gegenwartskunst. Evan Ifekoya is an artist and energy worker who, through sound, text, video, and performance, places demands on existing systems and institutions of power in order to recentre and prioritise the experiences and voices of those previously marginalised. Their practice considers art as a site where resources can be both redistributed and renegotiated, whilst challenging the implicit rules and hierarchies of public and social spaces. This occurs both in institutions, through the creation of immersive installations, and in their video and performance practice. Through archival and sonic investigations, they speculate on Blackness in abundance, which allows for different positions to emerge, creating a shared society in which class, race, and gender are not predetermined factors and freedom from the constraints of white supremacy and patriarchy becomes possible.

In this new commission, Ifekoya will explore a cosmology of healing through sound, stillness, and the creation of intentional space—a site for reflection and contemplation as part of a large installation inside the museum. Through investigations with sonic and visual artists as well as instrument-makers, the exhibition will focus on self-care and healing. It comes at a moment when we have spent a great deal of time in isolation, away from our friends and families, and require moments to contemplate the world we live in. The exhibition will further explore Ifekoya's ongoing investigation into the somatic experience of listening, the healing potential of sound, and the spiritual dimension of sexuality.

Black Obsidian Sound System (B.O.S.S.), a QTIBPOC (queer, trans*, intersex, black and people of colour)-led collective, which was established by Evan Ifekoya in 2018, is currently nominated for the Turner Prize 2021. They won the Kleinwort Hambros Emerging Artists Prize in 2019 and the Arts Foundation Award for Live Art sponsored by the Yoma Sasberg Estate in 2017. They have presented exhibitions and performances across Europe and internationally, including at the Liverpool Biennial (2021); the Gus Fisher Gallery, Auckland, New Zealand (2020); De Appel, Amsterdam (2019); Gasworks, London (2018); the Contemporary Arts Center New Orleans as part of Prospect 4 (2017); the Stevenson Gallery, Cape Town (2016); Studio Voltaire, London (2015); and Castlefield Gallery Manchester (2014).

Curator: Dr. Michael Birchall (Curator, Migros Museum für Gegenwartskunst)
Curatorial assistant: Lucas Hagin (Trainee, Migros Museum für Gegenwartskunst)

An accompanying publication designed by Studio Marie Lusa with essays by Kojo Abudu, Michael Birchall, Evan Ifekoya and Grace Ndiritu will be published by Scheidegger & Spiess in early 2022.

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The exhibition *Aus den Fugen. Momente der Störung* (English: *Out of joint. Moments of disruption*) gathers works from the collection that relate to disturbing events, phenomena, and actions. Our relationship with our world is informed by frequent disturbances. Some manifest as the soft grinding of sand in the gears, briefly stalling the familiar course of everyday routines; others are dramatic and radical disruptions that shatter our reality. As we grapple with the new world around us, we may catch a glimpse of the constructed nature of what we think of as the normal way of things. Like individuals, society as a whole, systems, and institutions time and again find themselves under pressure to respond to unexpected events or acts of disruption that challenge their regular operations and seek to subvert or overthrow them. Irritating, debilitating, destabilizing, such disturbing incidents have the potential to expose systemic functionalities and throw structural interconnections into relief. In this way, disruption can be productive, too. Acts of disruption aimed at prevailing power structures can be articulations of critique and resistance. Its effects may be felt on a symbolic level, undermining or displacing narratives or significances. Not uncommonly, disturbances spark change.

The exhibition features disruptive moments in a variety of roles: in some instances, real-world events inspire works of art; in others, it is the works themselves that act as disruptors in specific societal or institutional contexts. In addition to the critical and illuminating potentials that can be at play here, the presentation also explores the spaces of possibility that irritation and destabilization can unlock.

Curator: Nadia Schneider Willen (Collection Curator, Migros Museum für Gegenwartskunst)
Curatorial assistant: Viktor Hömpler (Trainee, Migros Museum für Gegenwartskunst)

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Basel Abbas and Ruanne Abou-Rahme
May amnesia never kiss us on the mouth

May 21–September 11, 2022
Opening: May 20, 2022

The New York and Ramallah-based artists Basel Abbas and Ruanne Abou-Rahme will present their first solo exhibition in Switzerland at the Migros Museum für Gegenwartskunst. Through sound- and image-based multi-channel installations and live performances, Abbas and Abou-Rahme develop projects that revolve around witnessing, archiving, and exhibiting recordings of violence and loss.

Nearly a decade ago, at the time of the Arab Revolutions, the artists began to download and collect footage that gives testimony to the historic events in the Middle East. For *May amnesia never kiss us on the mouth* (2020–ongoing), a work that is co-commissioned by the Migros Museum für Gegenwartskunst, the artists have assembled a large body of knowledge: the material captures everyday people singing, dancing, performing, and protesting in Palestine, Syria and Iraq. By preserving, transcribing, translating, sampling, and exhibiting these ephemeral recordings, Abbas and Abou-Rahme point up not only the circulation and erasure of virtual imagery, but also individual and collective experiences of destruction, displacement, and disappearance in spaces under threat. In collaboration with a dancer and musicians from Ramallah's cultural underground, they formulate and perform multi-layered counternarratives to reimagine acts of resistance and offer a revision of previously overlooked histories. Abbas and Abou-Rahme's non-linear narratives seek to question what is, and propose an alternative political language and imaginary that defy prevailing colonial and capitalist logics and discourses. The long-term project's title, *May amnesia never kiss us on the mouth*, a reference to the English translation of the Chilean writer Roberto Bolaño's *Infrarealist Manifesto* (1976), can be read as an indictment of the presiding artistic community's complacency and an urgent reminder that artists need to remain wary: "May amnesia never kiss us on the mouth. May it never kiss us."

Basel Abbas (b. Nicosia, Cyprus, 1983) and Ruanne Abou-Rahme (b. Boston, USA, 1983) have had solo exhibitions at, among others, the Art Institute of Chicago (2021); Kunstverein in Hamburg (2018); Art Jameel Project Space Dubai (2017); Alt Bomontiada, Istanbul (2017); and Carroll / Fletcher, London (2016). Their work has been included in major international biennials such as the 12th Sharjah Biennial (2015), the 10th Gwangju Biennale, the 31st São Paulo Biennial (both 2014), the 13th Istanbul Biennial (2013), and the 53rd Venice Biennale (2009).

Previous iterations of this work have been co-commissioned by the Museum of Modern Art and the DIA Art Foundation (New York City). The ongoing multichannel sound and video work will also be exhibited at MoMA and The Common Guild, Glasgow, in 2022.

Curator: Dr. Michael Birchall (Curator, Migros Museum für Gegenwartskunst)

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Renée Green
Inevitable Distances

September 24, 2022 – January 8, 2023
Opening: September 23, 2022

Since the late 1980s, Renée Green's multifaceted practice has imagined and expanded the ways in which art can surface and give form to underwritten histories, collective memory, and circuits of cultural exchange. Her writing, installations, films, digital media, and sound works continue to trace and interrogate the power of cultural institutions and their relationships with language, knowledge, and constitutions of selfhood, while at the same time indicating other ways of being and becoming. Green's work came to prominence in the early 1990s and circulated within the social and political flows between the world and the Americas, a concept that includes the United States, Central and South America, as well as the Caribbean. Her work continues to investigate the distribution and relay of art and ideas, and how these are braided with histories of migration and legacies of displacement, and the aesthetic forms and poetics that stem from these.

Inevitable Distances, a comprehensive survey of Renée Green's practice from the early 1980s until now, is one of the largest exhibitions of her work since 2010. *Inevitable Distances* presents recent productions in conversation with some of Green's earliest and rarely exhibited works. Indicating the encounters and distances travelled in a life's journey, the exhibition puts her artistic production into a speculative and, at times, fictional constellation.

Renée Green (b. Cleveland, USA, 1959) has had solo exhibitions at the KW Institute for Contemporary Art, Berlin (2021); the Carpenter Center for Visual Arts, Harvard University (2018); the Museum of Modern Art, New York (2012–2013); the Yerba Buena Center for the Arts (2010); the Musée cantonal des Beaux-Arts de Lausanne (2009); the Galerie nationale du Jeu de Paume (2008); and the Museum of Contemporary Art, Los Angeles (1993), among others. Her work has also been shown in numerous group exhibitions and biennials, including at the Centre Georges Pompidou (2020); the Museum Ludwig (2019); the 10th Istanbul Biennial (2007); Documenta 11 (2002); the Whitney Biennial (1993); and the 45th Venice Biennale (1993).

The exhibition is produced by KW Institute for Contemporary Art, Berlin, in collaboration with Migros Museum für Gegenwartskunst, Zurich.

Curators: Mason Leaver-Yap with Sofie Krogh Christensen (KW Institute for Contemporary Art, Berlin), in collaboration with Dr. Michael Birchall (Curator, Migros Museum für Gegenwartskunst)

Inevitable Distances is accompanied by a book of the same name, co-published by DAAD Artists-in-Berlin Program, Hatje Cantz Verlag, KW Institute for Contemporary Art and Migros Museum für Gegenwartskunst. Designed by Carolina Aboarrage, the publication includes contributions from the artist Renée Green, Kathrin Bentele, Howie Chen, Emma Hedditch, Katherine McKittrick, Taylor Le Melle, Ima-Abasi Okon and others, and is edited by Mason Leaver-Yap. It will be available in early 2022.

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