

INVITATION
دعوة

المتحف الوطني للفن الحديث و المعاصر تونس
Musée National d'Art Moderne et Contemporain MNAMC Tunis

كوكوتات و أشياء أُخر
Cocotteries & Co

Retro Halim KARABIBENE
30 Mai 2012

Musée National d'Art Moderne et Contemporain
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This solo exhibition is part of a series of events that the artist has organized since 2007 in the name of MNAMC Tunis -the National Museum of Modern and Contemporary Art- a museum that does not exist, at least not yet.

Now, it is the artist who invites himself to the museum, auto-exhibits, and "auto-curates;" drawing from the collection and archives of the "Mnamc." It is a kind of fiction, but with real artworks, skillful and versatile, created during the period of turbulence that Tunisia has endured since late 2010.

As a cross-disciplinary artist, Karabibene presents his prolific work that travels between techniques, cities and times: paintings, etchings and prints, photographs, installations, and videos made between Bizerte, Paris and Berlin.

Armed with his pressure cooker that is permanently on the verge of an explosion, Karabibene's artworks exemplify his "Donquichottesque," an artistic and humorous battle for the existence of the MNAMC. The pressure cooker, in the shape of the futuristic museum that could have existed in 2069,

Born in 1962 in Bizerte, Halim Karabibene came to recognition in the 1990s due to his unusually sarcastic yet masterfully executed collages and oniric paintings. Throughout his career, Karabibene has formally explored an alternative universe, one that is hybrid and playfully «staged» with a whole range of mythical neo pop characters. Since 2007, Karabibene has been pursuing a multidisciplinary performance in which he has been encouraging public authorities to inaugurate Tunisia's first National Museum of Modern and contemporary Art (Mnamc). With a pressure cooker as symbol and form of the future Museum, Karabibene uses social networks, events and exhibitions to effectively launch this pseudo fictional museum until it sees the light. Between 1982 and 1993, Karabibene has studied architecture and attended the École Nationale Supérieure des Beaux-Arts in Paris. From 1999 to 2001, he lived at the Cité Internationale des Arts of Paris.

Represented by Elmarsa gallery, Halim's work has been widely exhibited in private institutions and museums around the world, including at the ifa gallery Berlin, Barjeel Foundation in Sharjah, Museo Vittoriano in Rome, Institut du Monde Arabe in Paris, FIAC Algiers, etc. Karabibene lives and works between Bizerte, Paris and Berlin.

became the symbol of a boiling-over Tunisia and a support for Karabibene's visual research after the Jasmine Revolution. The alchemist-artist's laboratory-cooker, "Master of the fire and the valve," is always boiling and bubbling, whistling and rocking with the tide of events.

He shows paintings and prints/etchings that leave a mark on his return to the "Studio;" a return inward to himself after the earthquake, answering the call of the street and considering the excess of reality. The excess was revisited to be "trans-deformed," bringing the artist back to his "Onirealistic" world and his unrestrained pictorial fictions.

In his role as museum curator, Halim Karabibene, presents pieces of the monographic archive of "Karabibene" that the National Museum of Modern and Contemporary Art of Tunisia would be holding. Traces of life, sketchbooks, exhibition catalogues, press articles... All museographic resources that will make up the coming catalogue -currently empty- are with the purpose to write a story, a history, that is more than fiction.



« The purpose of the exhibition unfolds levels of various realities, multiplies genres and techniques, mixes up the paths leading to documents. It states the adventures of a museum that is not only an imaginary one, it invites us each time to change minds and bodies to improvise a new-look for each occurrence, to whistle like a casserole, to grow up, to replay nonsensical mini-dramas, to write down, unashamedly, on empty pages of a hypothetical catalog and ultimately to believe deeply, free from any divinity and major entities, who are a fundamentally aesthetic sacredness of the little things of our ordinary life.

Halim Karabibene tells us, may be, that the unfinished and unachievable Tunisian Revolution would benefit more by getting connected to the small art revolutions that are suggesting new manoeuvres in the field of our everyday life and our intimate one. »