

Natacha Nisic

Echo

15 October 2013 – 26 January 2014





Catalogue de gestes (extraits), 1995-...
Centre Pompidou, Musée National d'Art Moderne / Centre de Création Industrielle, Paris
(Gift of the artist)

The work of Natacha Nisic (born in Grenoble, France, in 1967) continually explores the invisible, even magical relationship between images, words, interpretation, symbol and ritual. Her videos, photographs and drawings juxtapose different stories to reveal the complexities of the relationship between what is shown and what is hidden, the spoken and the unspoken. On the one hand, Nisic explores the contradictions of beliefs, of the fear of the unknown and of the reversibility / irreversibility of perception. On the other, in subtly critical works her focus shifts from the effects of colonialism to the vagaries of Orientalism. Thus Nisic's images conjure up no end of perceptual and sensory associations that viewers must needs view in a kaleidoscopic manner.

Continuing the meditation of the artist on the visible and the invisible, the document and narration, the exhibition "Echo" brings together a set of works that she has created over the past twenty years, from her first *Catalogue de gestes* to her latest pieces, such as *Indice Nikkei*, *e*, *Fukushima*, and, above all, two new works produced specifically for this exhibition: *Andrea en conversation*, the story of a Bavarian woman who converted to shamanism, and *f*, on the consequences of the Fukushima disaster. These fixed and moving images function as the substrata of memory and are all statements about the status of representation.

■ *Catalogue de gestes (extraits)*

[Catalogue of Gestures (extracts)]

1995-...

Digitalized Super 8 films, colour, each between 1 min and 2 min 30 sec

Begun in 1995, this project oscillating between cinema and the visual arts is a repository of everyday gestures – made by hands in particular – such as brushing one's hair, leafing through a book, cleaning one's nails, peeling a chestnut, clapping one's hands, digging a hole, and pulling off laurel leaves. The sequences, shot in Super 8, repeat a single gesture in an endless loop like so many "silent figures." In filming these gestures of women, men, children and the elderly, Natacha Nisic observes a way of being, a particular articulation of gestures and language, gestures and work, gestures and everyday practice. Each one was filmed only at the place where the activity was carried out. Together these images form an open-ended database that is completed by the artist over time.

■ *Indice Nikkei* [Nikkei Index]

2003-2013

Installation, 2 soundtracks, 7 min 39 sec and 6 min 49 sec,
chalk drawings on red paint, 2 armchairs

Indice Nikkei, a sound installation created in 2003 and mounted in a new spatial arrangement in the rooms



e, 2009
Collection Fonds Régional d'Art Contemporain Bretagne

of the *Jeu de Paume*, comprises two soundproofed chambers that echo each other and on whose walls are jotted in chalk the fluctuations of currencies and of the share prices of companies hit by the latest crises. This new version of the piece was created in collaboration with the creator and performer Donatienne Michel-Dansac, whose voice resounds in space, distorting itself into strange, surprising sounds as it communicates these fluctuations. This astonishing sound piece is performed in the two strictly identical rooms, which are bathed in an atmosphere that is permeated with red.

I e
2009

Installation, 3HD video projections, colour,
Dolby 5.1 sound, each 19 min
Production: Le Fresnoy – Studio national des arts contemporains,
Tourcoing, Institut français du Japon, Paris, Galerie Dominique Fiat,
Paris, Arte France Développement, Paris
With support of the Centre National des Arts Plastiques (Image /
mouvement), Ministry of Culture and Communication

Triple video projection operating alternately like a musical score, *e* (*image* in Japanese) presents the story of a journey to northern Japan, near Fukushima, in search of an inaccessible region traumatized by the earthquake of June 2008, which measured 6.7 on the Richter scale. Instead of the disaster itself, however, the artist shows images of its effects on places and their

inhabitants. Allowing people and landscapes to speak for themselves, the narrative is played out in three phases: before the catastrophe, marked by an element of insouciance, the suspended time of the quake, the few seconds of which were experienced as an eternity by people who lived through them, and afterwards, a time that bears the visible and invisible stigmata of the event and must be redefined and reinvented.

I Andrea en conversation

[Andrea in Conversation]

2013

Installation, 9 HD videos, colour and black and white,
sound and silent
Production: *Jeu de Paume*, Paris, *Seconde Vague Productions*,
Paris, *Arte France*, Paris
With support of the *Fondation Nationale des Arts Graphiques*
et *Plastiques*, Paris

- I *The Encounter*, 13 min 9 sec
- II *The Souls*, 8 min 9 sec
- III *Healing*, 9 min 27 sec
- IV *Archives – The Initiation*, 10 min 32 sec
- V *The Voices*, 8 min 55 sec
- VI *Isle of the Dead*, 2 min 41 sec
- VII *Norbert Weber, Memories of the Land of Morning Calm*, 5 min 7 sec
- VIII *Kim Keum-hwa*, 9 min 7 sec
- IX *The Confirmation*, 4 min 9 sec



Fukushima (detail), 2011
 Courtesy Galerie Florent Tosin, Berlin

Composed of nine chapters, this work relates the exceptional circumstances that led Andrea Kalff, a young German woman, to convert to Korean shamanism. A century before, in 1925, Norbert Weber, a Bavarian Benedictine missionary, shot the first film images of Korea (*Im Lande der Morgenstille*). The respective meeting of Andrea and Norbert Weber with this distant land a century apart resulted for both of them in a deep inner revolution. Fascinated by the Koreans' unique culture, Norbert Weber attempts to convert them, while the modern young woman from a Catholic background engages in a reverse dialogue with Korea. Initiated in 2007 by the most famous of Korean shamans, Kim Keum-hwa—fêted as a “national treasure”—and subsequently becoming her spiritual daughter, Andrea is entrusted with ensuring the survival of this final pocket of cultural resistance through her own conversion. The installation sets up a dialogue between the two extraordinary paths of Norbert Weber and Andrea, thereby decentering our gaze. Following in the tracks of European colonial expansion and Christian evangelism, the nomination and conversion of a German shaman seems to be an astonishing turnaround. Shot in Bavaria, this work presents a fragmented vision of contemporary Korea in which the vestiges of different eras coexist.

I Fukushima

2011

I Fukushima

2013

Colour pencil on Canson paper, 75 x 315 cm

These two drawings, based on photographs that have appeared in the media since 11 March 2011, echo the work *f*, like silent accounts of the nuclear catastrophe.

I f

2013

HD video projection, colour, sound, 17 min 37 sec

Production: Jeu de Paume, Paris, Epileptic Films, Paris

With support of the Centre National des Arts Plastiques (Image / mouvement), Ministry of Culture and Communication

f was shot in Japan in 2013, exactly two years after the tsunami, on the contaminated site of Fukushima and the surrounding area. The artist looks at the landscapes, the villages and the people who suffered from the devastation of the tsunami and the radiation from the power station. A set-up including a camera mounted on a 25-metre track and vertical mirrors at varying intervals shows the angle and reverse angle, the landscape of the disaster and the world where men continue to live, the visible and the invisible.



f, 2013
 Courtesy Galerie Florent Tosin, Berlin

related events and publications

**Saturday 26 October, 30 November, 28 December 2013
 and 25 January 2014, 11am and 3.30pm**

■ Children First!

visit and workshop "S'appropriier et assembler"
 (in French)

Tuesday 29 October 2013, 6pm

■ Young Visitors' Tuesday Tours

tour of the exhibition by a Jeu de Paume lecturer
 (in French)

Tuesday 26 November 2013, 6pm

■ guided tour by the artist and Marta Gili,
 curator of the exhibition (in French)

Sunday 19 January 2014

■ film screenings linked to the exhibition, followed
 by a talk between Natacha Nisic, Park Chan-kyong,
 film-maker, and Philippe-Alain Michaud, art historian and
 theoretician (in English and French)

2.30pm

Dialogue with Kim Keum-hwa (film, 2013, 90 min,
 in Korean, English subtitles) by Park Chan-kyong
 A documentary on the life of Kim Keum-hwa, a
 woman who was shunned for being possessed
 by spirits as a girl and oppressed for following
 superstitions as an adult. It traces how she grows

to be a great shaman who embraces the pain
 of people, and how she comes to be honoured
 as a national treasure in Korea as a result of the
 outstanding artistic talents that she has displayed
 throughout Korea's tumultuous history.

4.30pm

Le Ciel d'Andrea (video, 2013, 70 min, in French)
 by Natacha Nisic

The artist Natacha Nisic conveys in images and
 words the personal and spiritual revolution that led
 the young Bavarian Andrea to travel to Korea in
 2007, where the country's most illustrious shaman,
 Kim Keum-hwa, initiated her into the techniques of
 communicating with the spirits.

Documentary produced by Arte-La Lucarne and
 Seconde Vague Productions

■ publication: Natacha Nisic. *Echo*

texts by Beck Jee-sook, Philippe Alain-Michaud and
 Florent Perrier, interview of the artist by Marta Gili,
 co-published by Jeu de Paume/Actes Sud, bilingual
 French/English, paperback, 17.7 x 24 cm, 204 pages,
 €35

Jeu de Paume – Concorde

exhibitions

15 October 2013 – 26 January 2014

■ **Erwin Blumenfeld (1897–1969). Photographs, Drawings and Photomontages**

■ **Natacha Nisic. Echo**

■ **Satellite Programme 6, Exhibitions**

– **a projection. Suite for Exhibition(s) and Publication(s), fourth movement**

until the end of March 2014

■ **Virtual Space, Print Error: Publishing in the Digital Age**

<http://espacevirtuel.jeudepaume.org/>

upcoming exhibitions

11 February – 18 May 2014

■ **Robert Adams. The Place We Live**

■ **Mathieu Pernot. The Crossing**

■ **Satellite Programme 7, Nika Autor**

practical information

1, Place de la Concorde, 75008 Paris

access via the Tuileries Gardens, Rue de Rivoli entrance

www.jeudepaume.org

<http://lemagazine.jeudepaume.org>

information +33 (0)1 47 03 12 50

Tuesday (late opening) 11 am–9 pm

Wednesday to Sunday 11 am–7 pm

closed Monday, 25 December and 1 January

■ **exhibitions:** admission: €8.50; concessions: €5.50
free admission to the exhibitions of the Satellite Programme

Young Visitor's Tuesday: free admission for students and visitors under 26 every last Tuesday of the month from 5 pm to 9 pm

■ **guided tours and workshops:** free admission on presentation of the exhibition ticket of the day

Tours for individual visitors with guides

from the Jeu de Paume

Wednesday and Saturday at 12.30 pm

Family Tours

Saturday at 3.30 pm (except for the last of the month)

by reservation on +33 (0)1 47 03 12 41 / rendezvousenfamille@jeudepaume.org

Children First!

tour and workshop for 7 to 11 year olds

every last Saturday of the month at 11 am and 3.30 pm

by reservation on +33 1 47 03 04 95 / lesenfantsdabord@jeudepaume.org

Young Visitors' Tuesday Tours

every last Tuesday of the month and 21 January at 6 pm

■ **screenings:** €3 per session; free on presentation of exhibition ticket on a first-come, first-served basis

Jeu de Paume – Château de Tours

exhibition

9 November 2013 – 1 June 2014

■ **Vivian Maier (1926–2009), A Photographic Revelation**

upcoming exhibition

21 June – 2 November 2014

■ **Gilles Caron. The Conflict Within**

practical information

25 Avenue André-Malraux, 37000 Tours

information +33 (0)2 47 70 88 46

Tuesday to Friday 2 pm–6 pm

Saturday and Sunday 2.15 pm–6 pm

closed Monday

free admission

guided tours: Saturday at 3 pm

This exhibition has been organized in partnership with:



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cover:

Andrea en conversation, 2013

Courtesy Galerie Florent Tosin, Berlin

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