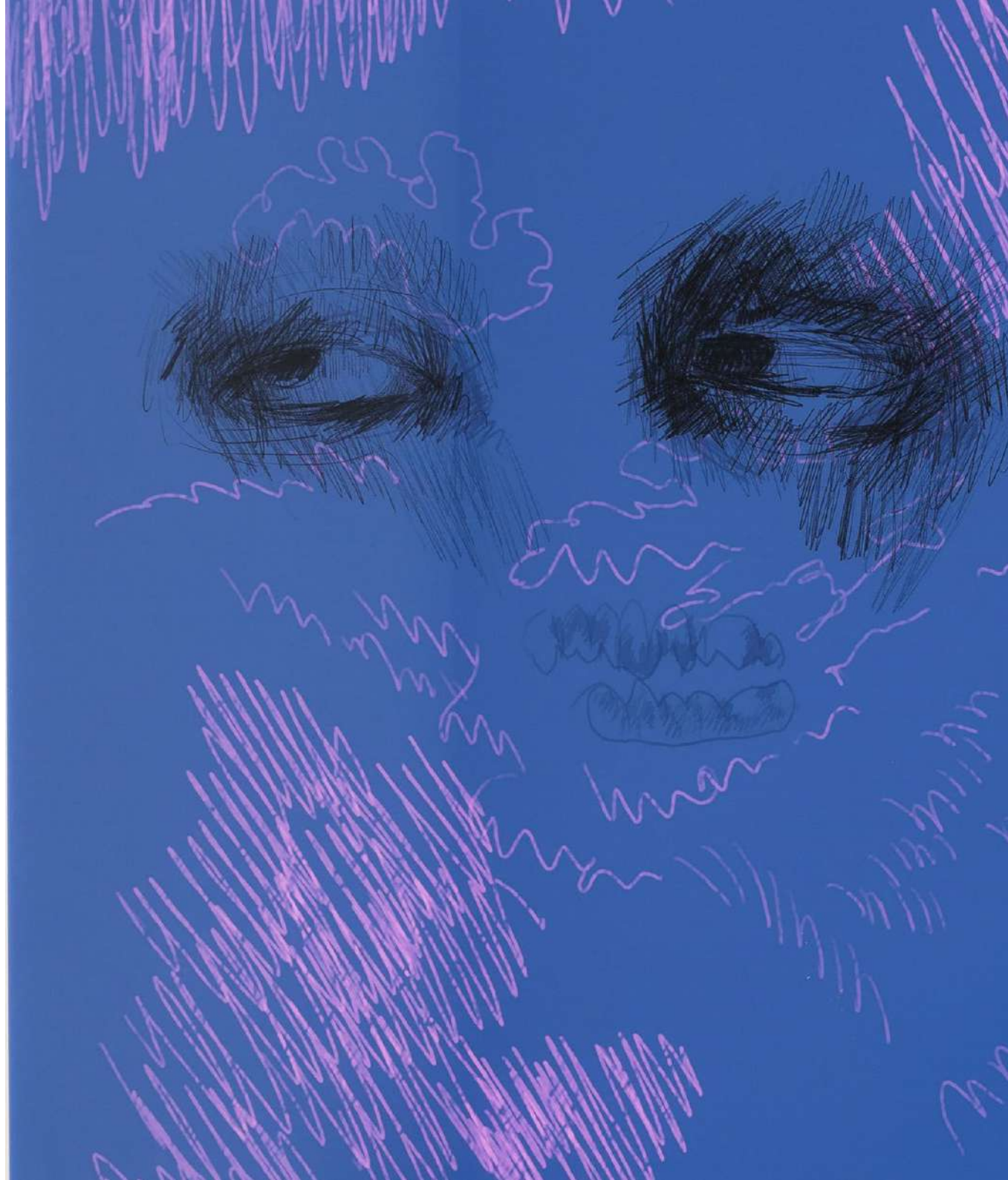


PAUL MAHEKE

CV & PORTFOLIO

Galerie Sultana, 75 rue beaubourg, 75003 Paris
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Paul Maheke

1985, born in Brive-la-Gaillarde, France.
Lives and works in London, United Kingdom.

EDUCATION

2015 Open School East, London, UK.
2011 DNSEP, Ecole Nationale Supérieure d'Arts de Cergy, France.
2009 DNAP, Ecole Nationale Supérieure d'Arts de Cergy, France.
2007 DMA gravure taille-douce, Ecole Estienne, Paris, France.

SELECTED FELLOWSHIPS AND GRANTS

2019 21st Fondation Ricard Prize nominee
2016 Fluxus Fund, Institut Français, Londres.
2014 Ministère de la Culture, ADAGP pour le Salon de Montrouge.

RESIDENCIES

2023 Artist-in-residence Villa Albertine, Chicago (USA)
2022 Diagonale, Montreal, Canada
2019 Abrons x Performa, NYC
NIDA, Lithuania
2018 Davidoff Art Initiative, Altos de Chavón, Dominican Republic.
2017 Artist-in-residence at Palais de Tokyo, Paris, France.
2016 South London Gallery, Londres, UK (2015-2016).
TeachBack!, ImPulsTanz, Vienna, Austria.
2015 Fonderie Darling, Montreal, Canada.
The Serpentine galleries, London, UK.
2014 Centre International d'art et du Paysage, Vassivière, France.
Résidence de la ville de Montrouge, France.
2012 Homseession, Barcelone, Espagne.
Villa Pan, programme Hors les Murs, Institut Français.
2010 Claire Roudenko-Bertin et John Sundkvist, Suzhou, China.

SOLOSHOWS

2023
Permanent collection display, Tate Britain, London, UK
A Purple Chamber, Fondazione Arnaldo Pomodoro, Milan, IT
Unresolved Reflections, Goodman Gallery, London, UK

2022
We Took a Sip from the Devil's Cup, Projects Art Centre, Dublin, Irlande
You and I, Kunstalle, Bratislava, Slovaquie
As The Days Move Into Nights, Diagonale, Montreal, Canada
A Fire Circle For A Public Hearing, High Line Art, New York, USA.

2021
The Mauve Hour, Sultana Summer Set, Arles, France
Vanille Bleue, Goodman Gallery, Johannesburg, South Africa
Page Not Found, Den Haag, NL

2019
Levant, Goethe-Institut Curatorial Residencies Ludlow38, NYC.
OOLOI, Triangle France - Astérides, Marseille, FR.
Diable Blanc, Sultana, Paris, FR.
A Fire Circle For A Public Hearing, Vleeshal, NL.

2018
A cris ouverts, Les Ateliers de Rennes - Biennale d'art contemporain, Rennes, France.
A fire circle for a public hearing, Chisenhale Gallery, London, UK.
Letter to a Barn Owl, Kevin Space, Vienna, AT
Dans l'éther, là, ou l'eau, A Cris Ouvert, 6th Biennale de Rennes, Galerie Art & Essai, FR

2017
Acqua Alta, Galerie Sultana, Paris, France.
In Me Everything is Already Flowing, Center, Berlin, Germany.
What Flows Through and Across, Assembly Point, London, UK.

2016
Green Ray Turns Out To Be Mauve, Green Ray, London, UK.
I Lost Track of the Swarm, South London Gallery, London, UK.

GROUPSHOWS

2023
Soft Touch, Sultana Summer Set, Arles FR
Shifted Realities, Galerie Rudolfinum, Prague CZ
De leur temps, Frac Grand-Large, Dunkerque, FR
Le lac inconnu, Fondation Bally, Lugano, CH

2022
A different now is close enough to exhale on you, cur. By Bonaventure Soh Bejeng Ndikung, Goodman Gallery, Johannesburg & Cape Town, South Africa
Le souffle des ancêtres, Biennale du Congo, Kinshasa
Forthcoming, Projects Arts Centre, Dublin, Ireland
Total Climate Part 1: The infinitesimal and the mobile, Nicoletti Gallery London, UK

Temporary Atlas: Mapping the Self in the Art of Today, Mostyn, UK, cur. by Alfredo Camerotti
Hypernuit, Basse sous-marine de Bordeaux, France
Testament, Goldsmiths CCA, London, UK
Atlante Tempraneo, cur. by Alfredo Camerotti, Fondazione Imago Mundi, Gallerie delle Prigioni, Treviso, IT
British Art Show 9, curated by Irene Aristizábal and Hammad Nasar Wolverhampton, UK
British Art Show 9, curated by Irene Aristizábal and Hammad Nasar
Future Generation Art Prize 2021, 59th Venice Biennale, IT
When I State That I am An Anarchist, curated Pierre Bal Blanc, PLATO Ostrava, CZ
Breaking Waters, Cur. by Amara Antilla & Rebecca Roman
CAC Cincinnati, USA, Cur. by Amara Antilla & Rebecca Roman

2021
Future Generation Art Prize, Pinchuk Art Centre, Kiev
Afterness, Artangel London, UK, Orford Ness, Suffolk
Songs to the Sun, Cabaret Voltaire x Monte Verità, Ascona, CH
An apology, a pill, a ritual, a resistance, Remai Modern, Saskatoon, CA,
British Art Show 9, curated by Irene Aristizábal and Hammad Nasar
I Long For An Intent, Goodman Gallery, Cape Town, ZA.
Crystal Clear, Pera Museum, Istanbul, TU
CAC Genève, cur. Pierre Bal Blanc
Kaleidoscop Ensemble with Ariel Efraim Ashbel (stage and costume design)

Future Generation Art Prize, Pinchuk Centre, Kiev
(in)Visible, Malmö Konstmuseum, Malmö, Sweden
YESNT Part II, Galerie Sultana, Paris, France
Claro del Bosque, Intersticio, Madrid, Spain

2020
YESNT, Galerie Sultana, Paris, France
The Spectral Forest, Nida Art Colony, Neringa, Lituanie
La Vie des Tables, Festival d'Automne de Paris, Paris, France
Possédé.e.s, MO.CO, Montpellier, France
Tout en sollicitant le soleil, Reccesresents.art, Online
La pleine lune dort la nuit, Musée d'Art Contemporain de la Haute Vienne, Rochechouart, FR.
La Clinique du Queer, cur. Thomas Conchou, Maison Populaire, Montreuil, France
I Like Them, They're Nice, Nir Altman Gallery, Munich, Germany

2019
Soft Architectures, Goodman Gallery, Cape Town, ZA.
Le fil d'Alerte, Prix Fondation d'Entreprise Ricard, curated by Claire Le Restif, Paris.
Il est une fois dans L'Ouest, Frac Nouvelle-Aquitaine MÉCA, Bordeaux, FR.
De l'île au monde, Centre international d'art et du paysage, Île de Vassivière, FR.
Transcorporealities, cur. Leonie Radine, Ludwig Museum, Cologne, DE.
Get Up, Stand Up, cur. Zak Ové, Somerset House, London, UK.
Elements of Vogue. A Case Study on Radical Performance, Chopo Museum, Mexico City.

2018
Kevin Space, Vienna, Austria.
Baltic Triennial of International Art 13: *Give Up The Ghost*, Tallin, Estonia.
Le centre ne peut tenir, Lafayette Anticipation, Paris, France.
W.I.T.C.H.E.S Constellation, Kunsten Festival, Brussels, Belgium.
Repeats (Figures and Infrastructures), Sixty Eight Institute, Copenhagen, DE

2017
Elements of Vogue, cur. Sabel Gavaldon & Manuel Segade, CA2M, Madrid, Spain.
Habits of Care, cur Helena Reckitt, Blackwood Gallery, Toronto, US.
La pensée du tremblement, cur Diamètre, Galerie jeune création, Paris, France.
(X) A Fantasy, David Roberts Art Foundation, London, UK.
Coming Out, cur. Charlotte Keenan, Walker Art Gallery, Liverpool, UK.
A Gesture Towards Transformation, Tenderpixel, London, UK.
Outworn Words, Tenderpixel, London, UK.
Scamming, cur. Flavio Palasciano & Franziska Sophie Wildfoerster, Palazzo Lancia, Turin, Italy.
Klub Fiesta, cur. Michal Novotný and Lumír Nykl, Plato, Ostrava, Czech Republic.
Pro(s)thesis & Posthuman Complicites, Akademie der bildenden Künste, Wien, Austria.
Diaspora Platform pavilion, cur. David A. Bailey, Venice, Italy.
The problem with having a body/ is that it always needs to be somewhere, The approach, London, UK.

Group show, The approach, London, UK.

2016
As Far as You Are Unconcerned, The Showroom, London, UK.
Lock Eyes and Bare with Me, Tate Modern, London, UK.
And Then We Came, cur. W. Giovanni Gonzales, The White Cubicle, London, UK (duo with Vika Kirchenbauer).
No Ordinary Love, Galerie Sultana, Paris, France.
Festival de l'Inattention, cur. Sophie Lapalu, Glassbox, Paris, France.
I Would Have Done Everything for You/Gimme More, cur. Cédric Fauq, London, UK.
Tableaux: a season of screenings and performances, Assembly Point, London, UK.
Paysage Sauvage, conférence en duo avec Alice Didier Champagne, FRAC Limousin, France.
HOWDY CHICAGO, cur. Filip Zezovski Lind, Joss Heierli, RCA Shuttle, London, UK.
SQUAD, cur. Paul Maheke, Mélika Ngombe Kolongoa, Cédric Fauq, South London Gallery, London, UK.

2015
ODRADEK, cur. Mikaela Assolent and Flora Katz, Les Instants Chavirés, Montreuil, France.
Parti(e) du Paysage, Galerie Simon Cau, programme Hors-les-Murs du 60e Salon de Montrouge, France.

2014
Reformer le monde visible, cur. Marlène Rigler, Le 116, Montreuil, France.
Paysage Sauvage, cur. Marianne Lanavère, Les Banquets du Château, CIAP, Île de Vassivière, France.
Festival of Minimal Actions, cur. Thomas Geiger, Brussels, Belgium.
59e Salon de Montrouge, cur. Stéphane Corréard, Montrouge, France.

2013
Si nous continuons à nous parler le même langage, nous reproduirons la même histoire, cur. Mikaela Assolent + Flora Katz, Le Commissariat, Paris, France.
VIVA! art action, Centre CLARK, Montreal, Canada.
Supermarket 2013, groupe LMDP, Kulturhuset, Stockholm, Sweden.
Videokt, Institut Français, Barcelone, Catalogne, Spain.

PERFORMANCE

2023

The Origin of Death, Astrup Fearnley Museet, Oslo, NO
Sènsa, in collab. with Nkisi & Ariel Efrain Ashbel, HAU, Berlin, DE

2022

A Fire Circle For A Public Hearing, High Line Art, New York, USA
Taboo Durag, performance, Henie Ostad. Høvikodden, Norway.
You & I, PLATO, Ostrava, CZ
Sènsa, MDT, Stockholm, SE
A fire circle for a public hearing - Part 2, Musée Tinguely, Basel

2021

Sensa, *The Breath of the Ancestors*, Congo Biennale 2021, curated by Armelle Dakouo and Fahamu Pecou, Kinshasa, Republic Democratic of Congo
Taboo Durag, The Renaissance Society, Chicago, USA
Taboo Durag, The Roberts Art Institute x Glasgow International, UK
Taboo Durag, Performance Goodman Gallery and Sultana
An apology, a pill, a ritual, a resistance, Remai Modern, Saskatoon, CA,
Sènsa, Fondation Pinault, Paris
 Kunstenfestivaldesarts, Bruxelles
A light barrel in a river's mouth, The Renaissance Society, Chicago, USA.
A light barrel in a river's mouth, Glasgow International, UK.
 Remai Modern, Saskatoon, Canada

2020

Sènsa, MDT, Stockholm, Sweden

2019

*Seeking After the Fully Grown Dancer *deep within**, *Meetings on Art, performance art program*, 58th Venice Biennale, IT.
A Fire Circle For A Public Hearing, Vleeshal, NL.
Sènsa, in collab. with Nkisi, BlockUniverse, London, UK.
Sènsa, in collab. with Nkisi, Performa 19 x Abrons Art Center, NY.
Sènsa, in collab. with Nkisi, Transcorporealities, cur. Leonie Radine, Museum Ludwig, Cologne, DE
 Transcorporealities, cur. Leonie Radine, Museum Ludwig, Cologne, DE
 5th Block Universe Festival, London
The Distance is Nowhere, ICA Miami, Miami (performance in collab. with Sophie Mallett), US.

2018

A fire circle for a public hearing, Chisenhale Gallery, London, UK.
A fire circle for a public hearing, 6th Biennale de Rennes, Galerie Art & Essai, FR
*Seeking After the Fully Grown Dancer *deep within**, La Tigra, Honduras
Chimbu et les autres, Manifesta 12, Palermo, Italy.
A familiar familial place of confusion, Move, Centre Pompidou, Paris, France.
A familiar familial place of confusion, Baltic Triennial 13: Give Up the Ghost, Tallinn Art Hall, EE
A familiar familial place of confusion, Kunstenfestivaldesarts, Charleroi Danse, Brussels, BE
A familiar familial place of confusion, Body Ecologies, Fluent at Centro Botín, Santander, SP
Levant, in collaboration with Ligia Lewis and Nkisi, Lafayette Anticipations, Paris, FR

2017

Mbu, BMW Tate Live Exhibition, cur. Catherine Wood and Andrea Lissoni, Tate Modern, London, UK
Mbu, Palais de Tokyo, Paris, FR
Mbu, Elements of Vogue, C.A2M, Madrid, SP
*Seeking After the Fully Grown Dancer *deep within**, Habits of Care, cur. Helena Reckitt, Blackwood Gallery, Toronto, US.

Opaque Poetics, cur. Nkisi, Wysing Arts Centre, Cambridge, UK.
One in Three, Partitions/Performances, cur. Christian Alandete, Fondation Ricard, Paris, France.
Unwritten Handbook: Paul Maheke, The Serpentine Galleries, London, UK.
Ten Days Six Nights, cur. Catherine Wood and Andrea Lissoni, Tate Modern, London, UK.

2016

*Seeking After *deep within**, invit. Mathew Parkin, Grand Union, UK.
Paul Maheke : Unwritten Handbook, The Serpentine Galleries, London, UK.
HYPERSEA, in collab. with Sophie Mallett, Turner Contemporary, Margate, UK.
High Arousal, cur. Jonathan P. Watts, Union Pacific Gallery, London, UK.
TeachBack!, ImPulsTanz, Wien, Austria.
MovingUp, The Serpentine Galleries, London, UK.
Tableaux: a season of screenings and performances, Assembly Point, London, UK.
Ways of Living, cur. Arcadia Missa, @ Gaybar, David Roberts Art Foundation, London, UK.
A Gesture Towards Transformation, The Rebel Man Standard Festival, London, UK.
Lock Eyes and Bare with Me, invit. Bedfellows Tate Modern, London, UK.

Though many of us might have first encountered Paul Maheke's work through his body of performance and dance, the artist's early practice is largely comprised of drawings and wall-based works. In one of his six drawings from the series *le fantôme* (2011), a pair of eyes appear softly drawn within the frame of an otherwise mostly empty white sheet of paper. Studded with an iridescent pigment made of nacre, these eyes piercingly assert a presence despite highlighting a missing face, creating the possibility for the rest of a being that, though whose outline is hidden or absent, seems to be nevertheless hauntingly there.

Across various forms and artistic disciplines, Maheke has sustained a long-term exploration into the ways that marginalised bodies, narratives and histories are made visible and invisible. Resisting a probing of identity that sits solely within the framework of identity politics, Maheke's trajectory has continuously been channelled through spectral sensations. The artist has called in ghosts, spirits and non-human beings into his works to invite a re-orientation to the way that we, the audience, are able to perceive; which is to say, to reframe the way that we are able to see, feel and listen. In reconfiguring the sensible, Maheke seeks to shift the dominant systems of discourse production and understanding that heavily depend on representation, visibility and legibility as the ultimate forms of truth, value and/or power. Instead, the artist nurtures the formation of a self through a state of in-betweenness; one where esoteric, spiritual, queer and embodied knowledge(s) help Maheke garner the potential for prophesy.

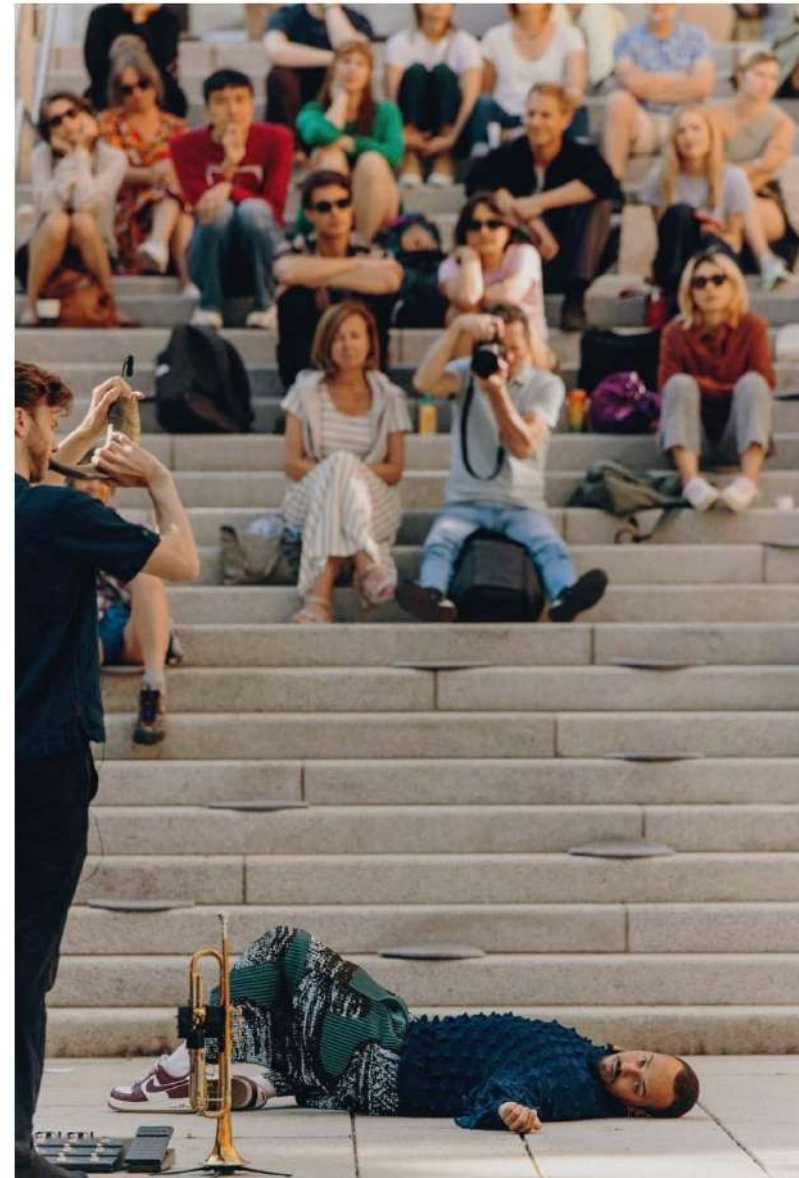
For the artist's first solo exhibition in an institution in France, at Triangle in Marseille, Maheke invoked OOLOI, the third sex figure among the extra-terrestrial Oankali from Octavia Butler's sci-fi trilogy, *Xenogenesis*. This fictional – yet, for all purposes here, real – entity infused the space with a heightened sensory field; one in which words, light,

sounds and even subtle movements nodded to its invisible presence. Of particular sensory effect was the waving of sheer scarlet curtains that hung floor-to-ceiling across the vast expanse of La Friche Belle de Mai. Partitioning and dividing a physically vacuous room of the former tobacco factory, the curtains created a depth of field that blurred vision. Maheke's own body appeared and disappeared through these curtains as part of *Sènsa* (2019), a performance that saw the artist moving across the space, making himself at times as faintly visible – yet as palpable – as OOLOI. Both through his strategies for (dis)appear-ance and the seemingly improvised nature of his movements, Maheke's *Sènsa* undoes the Western canon's efforts of devaluing the transcendental by insisting on what is felt over what is seen; by being trusting of what the body and mind knows, over what it has been asked to learn.

Diable Blanc (2019), the title of Maheke's second solo exhibition at the Paris-based gallery Sultana, similarly sought to dispel invisibility as being synonymous with absence, instead calling on the occult to take up space. For *Possessed*, the artist revisits some of these works. Here, 3D laser-etched drawings in glass cubes depict devils rendered in the style of European Symbolist painting; their very tittle dis-associating their angelic, frail and innocent 'nature' from their diabolical, powerful and consequential forces. The barn owl – a recurring symbol in Maheke's practice – also makes an appearance, and with an equal reparative purpose. Believed to be a messenger of untold stories, the barn owl bears with them wisdom and knowledge, bringing into light what is all too often left in the dark.

The Origin of Death, 2023

Performance at Astrup Fearnley Museet, Oslo, Norvège



SHIFTED REALITIES
Galerie Rudolfinum, Prague
2023



PAUL MAHEKE
WE TOOK A SIP FROM THE DEVILS CUP
PROJECT ART CENTRE DUBLIN
2022









PAUL MAHEKE
YOU AND I
MONTREAL
2022



I drink sideways so
many times.

Is travel /
nate.

Can we forget if I've
already forgotten?

A dead corpse rests
in the deep.

Maybe that's the only
one not to know.
That's probably it.

They lie with the night.
Holding on to the dark
spoon and comes.
Deep within him, he
knows where to look at.

Poros is the idea, he let
himself think about the
moment the world
allowed him in.

Seeing an end where
there is none.

What gives its
depth to it is
the absence.

Whatever was there
isn't anymore.

Like chasing the very
thing which hurt you last.
This upheaval has no end.

My mind: oblivious.

Make it
become fls.

Just to remind myself
of the person I once was
and still am.

The Equinox is just
behind me.
An emotional release
that feels tidal.

And what've I got to say?





*Porous to the idea, he let
himself think about the
moment the world
allowed him in.*

*Seeing an end where
there is none.*

*Like chasing the very
thing which hurt you last.*

This upheaval has no end.

*What gives its
depth to it is
the absence.*

*Whatever was there
isn't anymore.*

*They live with the night.
Holding on to the dark
spots and corners.
Deep within him, he
knows where to look at.*

My mind: oblivious.



PAUL MAHEKE
YOU AND I
BRATISLAVA
2022







PAUL MAHEKE
*TEMPORARY ATLAS: MAPPING THE
SELF IN THE ART OF TODAY*
MOSTYN
UK
2022





PAUL MAHEKE
BREAKING WATERS
CAC CINCINNATI
US
2022









Places are born of the



PAUL MAHEKE
BRITISH ART SHOW 9
ABERDEEN / WOLVERHAMPTON
UNITED KINGDOM
2021/2022





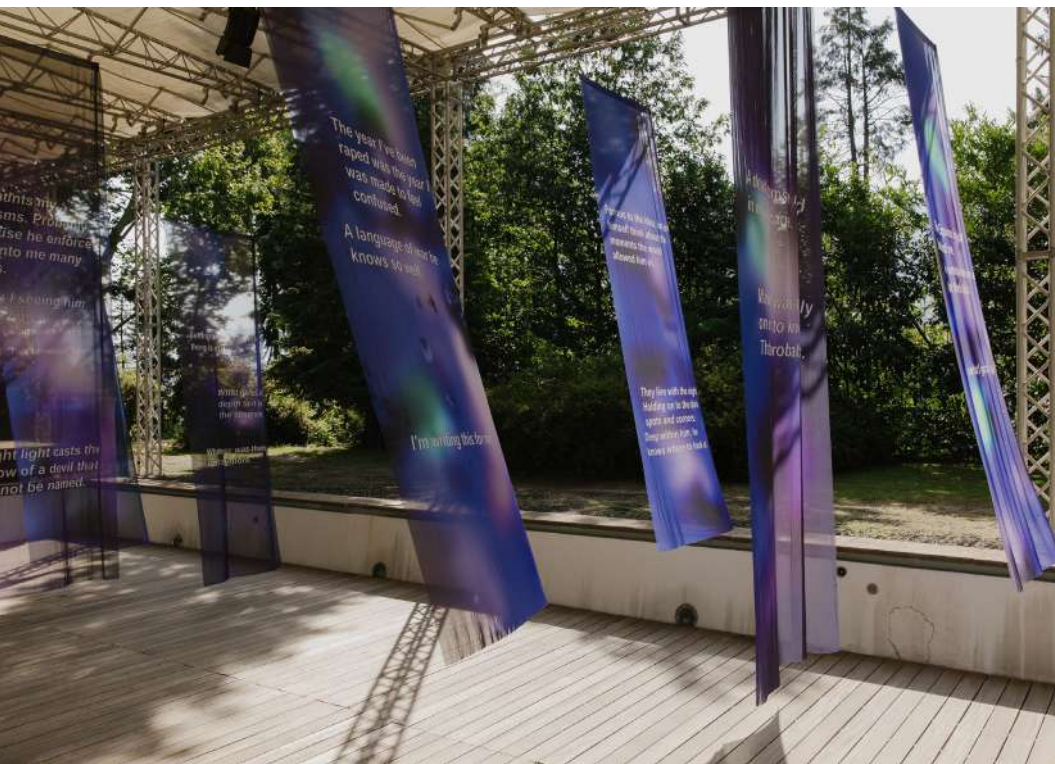






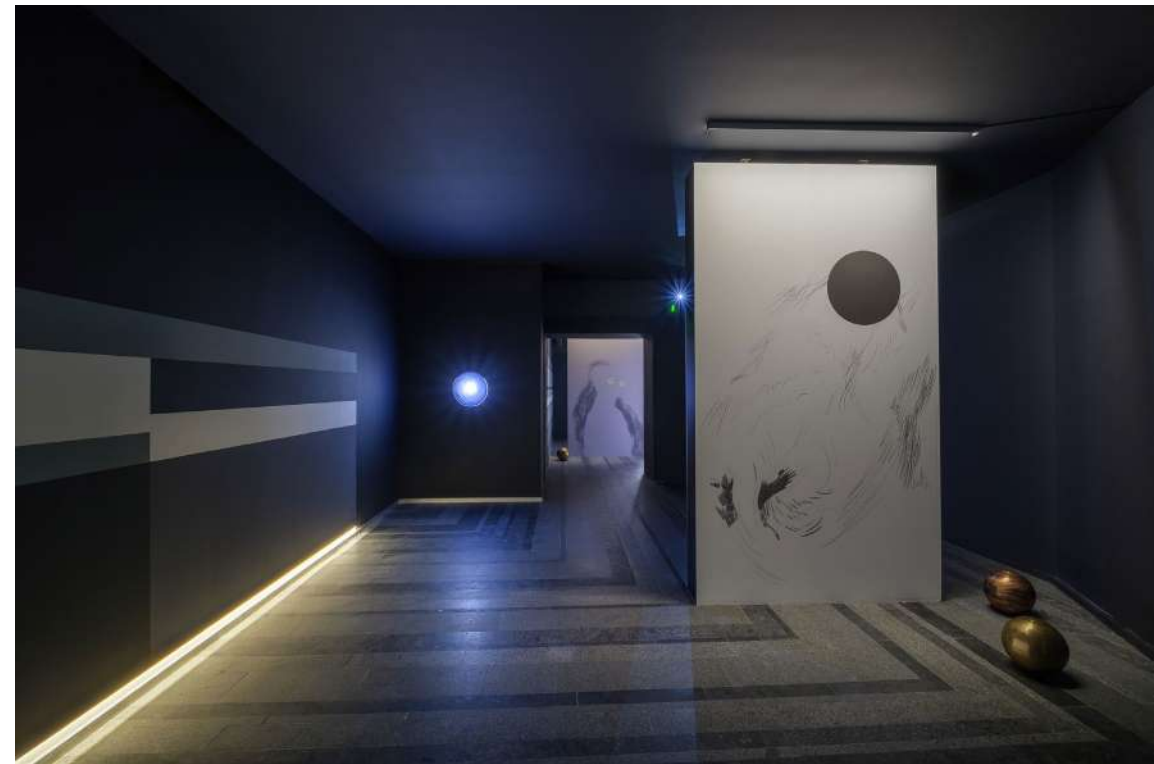


PAUL MAHEKE
SONGS TO THE SUNS
CABARET VOLAIRE
MONTE VERITÀ, SWITZERLAND
2021

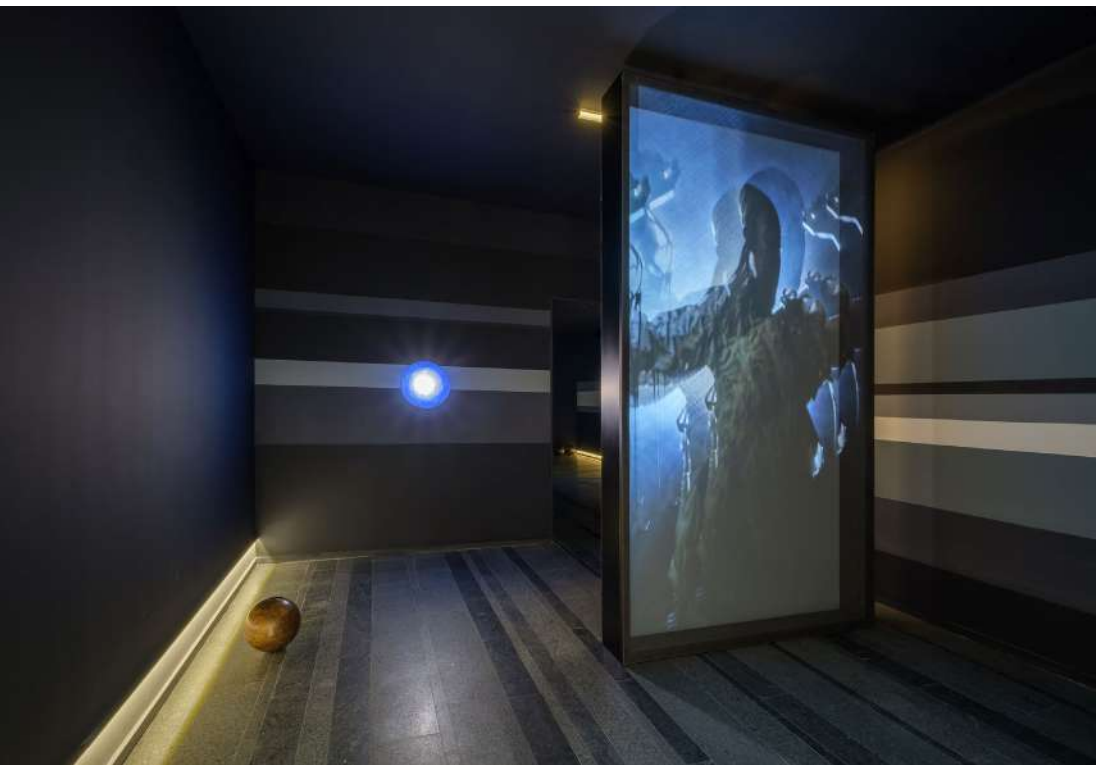


PAUL MAHEKE
FUTURE GENERATION ART PRIZE
PINCHUK ART CENTER
KIEV, UKRANIA, 2021

The PinchukArtCentre presents an exhibition of the 21 shortlisted artists for the 6th edition of the Future Generation Art Prize. Running from September 25, 2021 to February 27, 2022, the show gives a remarkable view on the artistic vision from the next generation of artists. Established by the Victor Pinchuk Foundation in 2009, the Future Generation Art Prize is a biannual global contemporary art prize to discover, recognize and give long-term support to a future generation of artists all over the world.



Featuring new works from all artists, the exhibition explores the world we live in today and how past experiences compel us to face a more inclusive future. Geopolitics is a recurring theme, with an emphasis on the global flows of labour, capital, and technology; the works reflect upon the unhealed scars of colonisation, ongoing conflicts, and the gradual exhaustion of natural resources. This close relationship to the natural world introduces a line of spiritualism within the exhibition that suggests the artist's intangible or physical practice as a tool to care for each other's communities. The interhuman relations become a crucial point for a whole number of projects, including the fragile intimacy and tension of queer identity.



PAUL MAHEKE

TABOO DURAG (Performance)

A LIGHT BARREL IN A RIVER'S MOUTH

GLASGOW INTERNATIONAL, UK, 2021



Paul Maheke's *Taboo Durag* (2021) is a performance work that explores the porous interface between vulnerability and resilience. A dance solo unfolds different narrative and choreographic registers with a score that swells up through bass-heavy ambience and vocals.

Created during the 2020 lockdown, the intensely personal work is rooted in the ways in which invisible, and yet sometimes very concrete forces affect our bodies as well as our identities and how we experience ourselves. These forces comprise everything from the political and social understanding of our history, to more mystical and spiritual understandings, as well as the sonic and inter-human and physical forces such as gravity that surround us.

Conveying a narrative around violence and acts of violence over other bodies, knowing that the audience will themselves carry their own personal histories, as well as their own cultural references, *Taboo Durag* utilises sound, text and movement to speak to themes of trauma and, in turn, healing, both as personal catharsis and as a way of reaching out to establish a form of touch, without physical contact.



PAUL MAHEKE
TABOO DURAG (Performance)
Goodman Gallery
London, UK, 9th July 2021





Paul Maheke, Taboo Durag, 2021
Performance at Goodman Gallery, London as part of Performance Exchange
9th July 2021
Photo: Damian Griffiths

The dance floor is jacked

ating

with stories

experiences and

PAUL MAHEKE
THE MAUVE HOUR
 Sultana Summer Set
 Arles, France
 May-July 2021

L'heure mauve fait danser les ombres à la surface du sable. Depuis ses dunes, elle déplace le sens de toutes choses, les rend liquides et vapeur. Elle les fait exister dans une forme de respiration qui s'allonge et s'allonge encore devant l'étendue du désert jaune. Mauve n'a d'yeux que pour ceux qui fuient la lumière. Mauve est ailleurs, là où le regard ne peut rien et la bouche ne dit pas ; lorsque l'horizon s'émousse sous l'effet de l'humidité cherchant le ciel du bout de sa langue. À mauve l'heure est belle. Dans l'obscurité, s'abaissent les regards. Elle annonce les sinistres de la nuit à venir. Sur mauve la nuit tombe et , avec elle, le ciel.



Detail of *The Mauve Hour IV*, 2021
 UV Print on Transparent Acrylic « Diasec » 3 mm
 46 x 70 cm



ooloi (O/Oi), 2019
Bleach on cotton twill
400 x 145

PAUL MAHEKE
VANILLE BLEUE
 Goodman Gallery
 Johannesburg, South Africa
 April-May 2021



Vanille Bleue is a new body of work by Maheke, drawing on journal entries made since July 2020 during lockdown in Paris. Part diary, part non-fiction, Maheke's journal is brought into the exhibition to drive the artist's reflections on vulnerability through drawing, text and sound. In particular, Maheke's use of drawing in the exhibition represents a continued shift in the artist's practice beyond primarily performance-based work.

The title of the exhibition refers to a type of vanilla indigenous to L'Île de la Reunion, once home to Maheke's parents. Similar to the works on display, the exhibition's title offers viewers a context both poetic and political in nature. Maheke cites writers such as Audre Lorde and Édouard Glissant for their use of poetry to "play on one of the most oppressive structures we have – language." Similarly, by incorporating text into the exhibition Maheke offers an additional voice for his works to communicate various meanings.

Much of those meanings are rooted in Maheke's interest in the invisible, and sometimes very concrete forces that affect our bodies as well as our identities and how we experience ourselves. These forces comprise everything from the political and social understanding of our history, to more mystical and spiritual understandings, as well as the sonic and physical forces such as gravity that surround us.

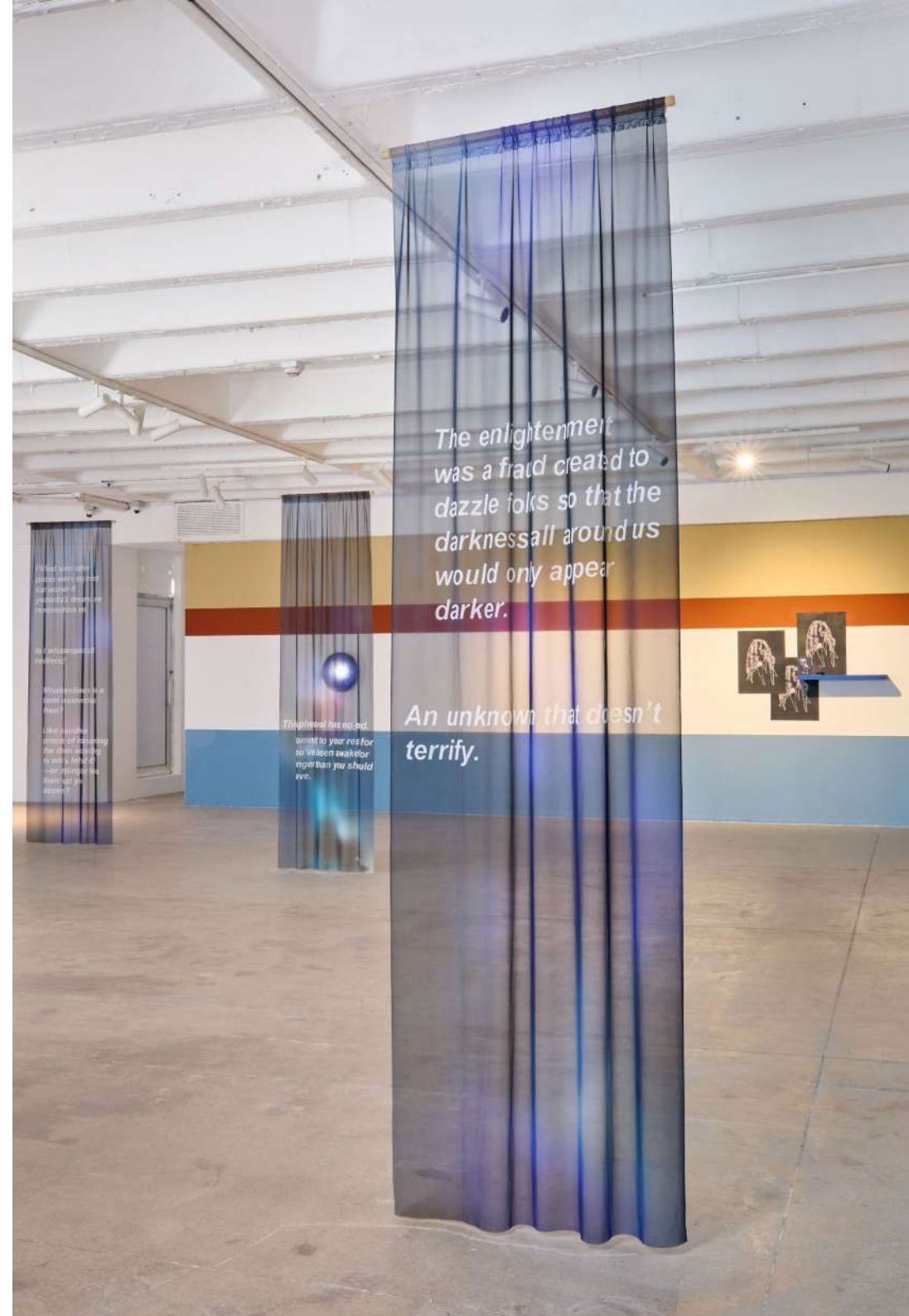
Beyond words, the materials used in the show are critical to conveying these ideas. Copper plates, for instance, serve as the surface for a series of colourful images formed through an oxidation process involving liver of sulphur. The unique properties of the copper, which allow for the work's image to form, extend to its therapeutic qualities used in alternative medicine as well as its ability to conduct electricity and heat. Light and sound are critical too in exploring ideas central to Maheke's work.



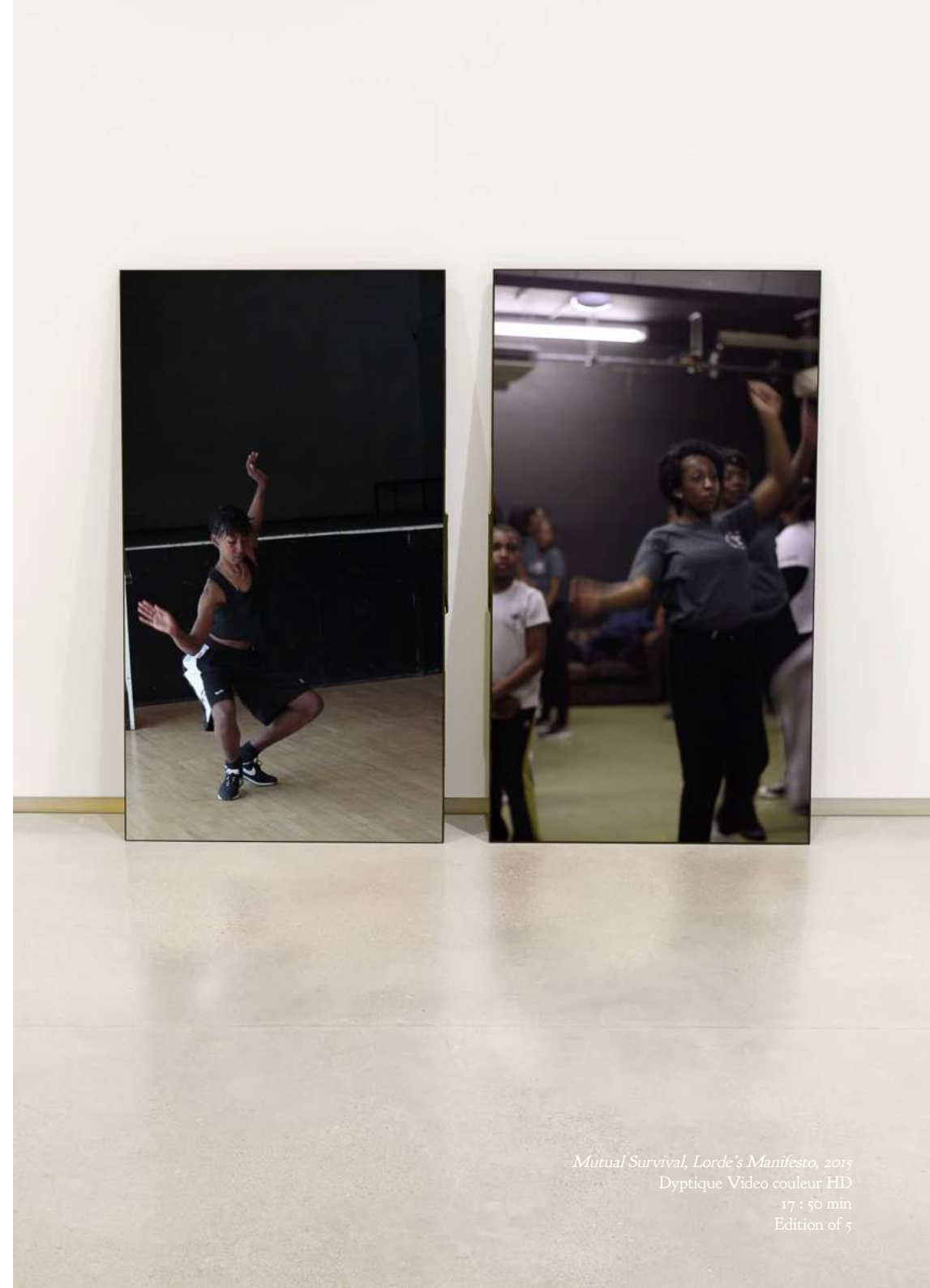
Similar to the presence of copper, deep bass frequencies played throughout the exhibition hold healing potential. Given the ability of sound frequencies to change the molecular structure of water, it is possible for that to extend to our bodies which are made up of 85% water.

For Maheke, the embodied quality of both the sound and text component speaks to themes of trauma and in turn healing.

“The idea of conveying a narrative around violence and an act of violence over another body, knowing that those audiences will come to the space with a certain set of histories that are personal to them as well as their own cultural references, I think I’m interested in how sound can also bring an element of communication through an interaction with other bodies. [It’s] something interesting in the context of Covid, as well as my own context producing this show from a distance. It’s my way of reaching out to establish a form of touch, in a way.”



PAUL MAHEKE
AN APOLOGY, A PILL, A RITUAL, A RESISTANCE
Remai Modern
Toronto, Canada,
Feb - Jul 2021



Mutual Survival, Lorde's Manifesto, 2015
Dyptique Video couleur HD
17 : 50 min
Edition of 5

PAUL MAHEKE
CRYSTAL CLEAR
Pera Museum
Istanbul, Turquie
Dec - Mars 2021



PAUL MAHEKE

POSSÉDÉ·E·S

MOCO

Montpellier, France,

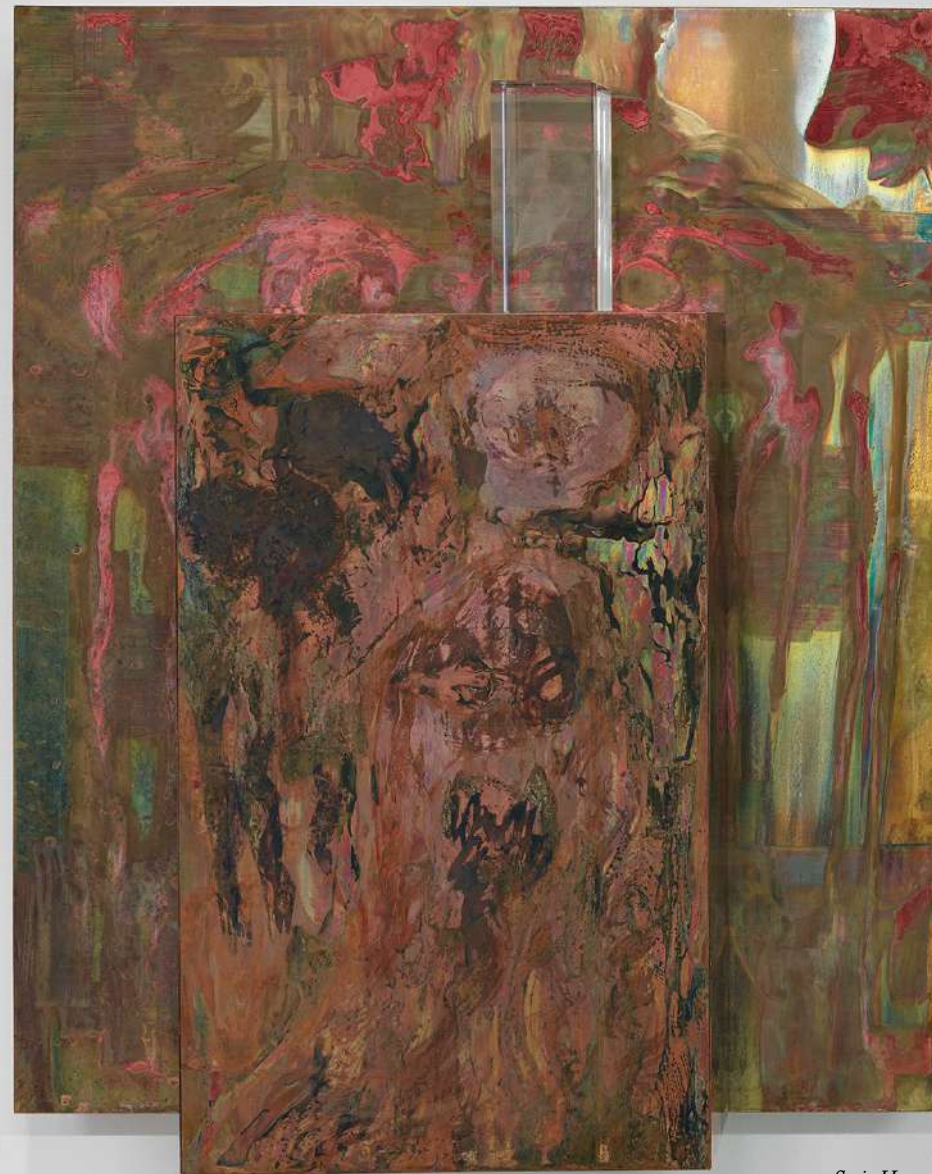
Sept 2020 · Jan 2021

Possessed is a multidisciplinary exhibition that brings together over 25 international artists. It explores the relationship between resistant or excluded bodies and esoterisms: a means to reappropriate and perform feminist, queer or decolonial identities.

Necromancy and spiritism, divination (astrology, fortune-telling, palmistry), magic and alchemy (spells, potions, elixirs) are among those gestures and rituals whose force springs forth from a body in movement. The occult only acquires meaning through performance. It is banished bodies that seize hold of such acts. The occult is the science of deviant bodies. It is necessary to be excluded and, in return, to exclude oneself from social, religious or economic norms in order to become a witch or a voodoo priest, to converse with spirits and let oneself be carried away by them. In this sense, the occult sets itself up as resistance against dogma, patriarchy, dominant powers, religions, accepted knowledge systems: in other words, the majority. By its nature, it is that which is hidden and other. It is that which reveals.

Possessed brings together sculpture, video, painting, installation. It is further activated by performances that take place within an architectural scenography designed by Mr. & Mr., and a lighting design by Serge Damon, in which the visitor becomes the main actor of a quasi-cinematographic experience.





Strix Hoot, 2020
3D laser-engraved glass cube,
oxidized copper and brass
90 x 75 x 33 cm

PAUL MAHEKE
THE SPECTRAL FOREST
 Nida Art Colony
 Neringa, Lituanie
 Aug · Nov 2020



Cosmology and communication between different worlds are recurrent subjects of Paul Maheke's work in which the artist attempts to move beyond Western modes of knowledge production. Ghosts and other non-human messenger figures carry narratives that often address questions of erasure and permeability in the construction of identity instead of relying on representation as a tool. Paul Maheke's newly commissioned work consists of a series of seven drawings bleached into fabric, accompanied by three hand blown glass lamps.

The dark green and pink fabrics echo the landscape of the Curonian Spit with its forest, sand dunes, and particular light conditions. The translucent character of the bleached drawings, enhanced by the amber-like lamps, offers an alternative to the binary of transparency and opacity in relation to meaning and its legibility. The otherworldly faces in the drawings are loosely based on a tasseography session—a divinatory reading of patterns in coffee sediment—he had during his time in Nida.



Reflecting the artist's long term interest in the esoteric and its relation to non-Western forms of knowledge production, this new series further Maheke's interest in reading through images and story telling. Installed to form a route through the gallery, gently guiding the public through the exhibition, the textile drawings are also reminiscent of Lithuanian folk tales in which pathway to other worlds often leads through a forest or a sacred grove. Those who venture on such a path often encounter the souls of the dead trapped in trees, as if in purgatory, or supernatural beings, either helpful or harmful, evoking awe and respect towards nature and sacred sites.



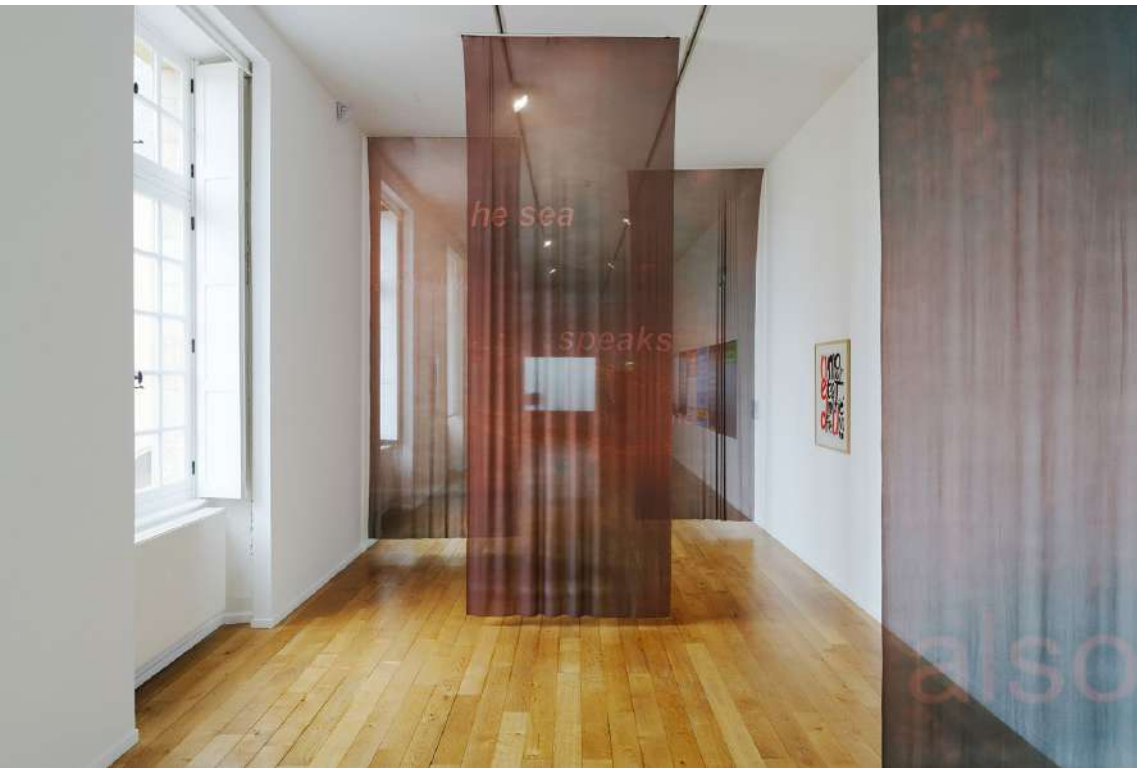
PAUL MAHEKE

LA PLEINE LUNE DORT LA NUIT

Musée d'art contemporain de la Haute Vienne

Rochechouart, France

Feb - Jun 2020



PAUL MAHEKE
TRANSCORPOREALITIES : *HERE AND NOW*
MUSEUM LUDWIG
SEPT 2019 – JAN 2020



SÈNSA (Italy)

58th Venice Biennale : May We Live in Interesting Times

Teatro Piccolo Arsenale. Venice, Italy.

23 Nov 2019 — 24 Nov 2019

SÈNSA (N.Y.)

Performa 19

Abrons Arts Center. New-York, USA

7 Nov 2019 — 9 Nov 2019

SÈNSA with Melika Ngombe Kolongo (Nkisi)

Assemble

VOLKSBÜHNE, Berlin, Germany

25 September 2019

SÈNSA with Melika Ngombe Kolongo (Nkisi)

Block Universe

Hoxton Hall, London, UK

June 2019



Paul Maheke and Melika Ngombe Kolongo (Nkisi) will collaborate to produce a performance using African cosmology from the Bantu-Kongo and creation stories as its source material. A collaboration of music, design and performance, music producer Nkisi will provide the soundtrack and Ariel Efraim Ashbel the lighting design, within which Maheke will perform. This work is developed in collaboration with Performa in New York, where it will tour after its presentation in London.



PAUL MAHEKE

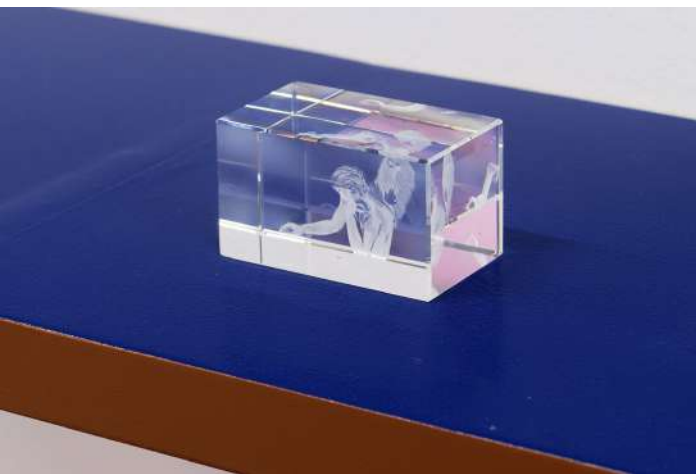
LE FIL D'ALERTE,

Prix Fondation d'Entreprise Ricard

curated by Claire Le Restif

Paris, France

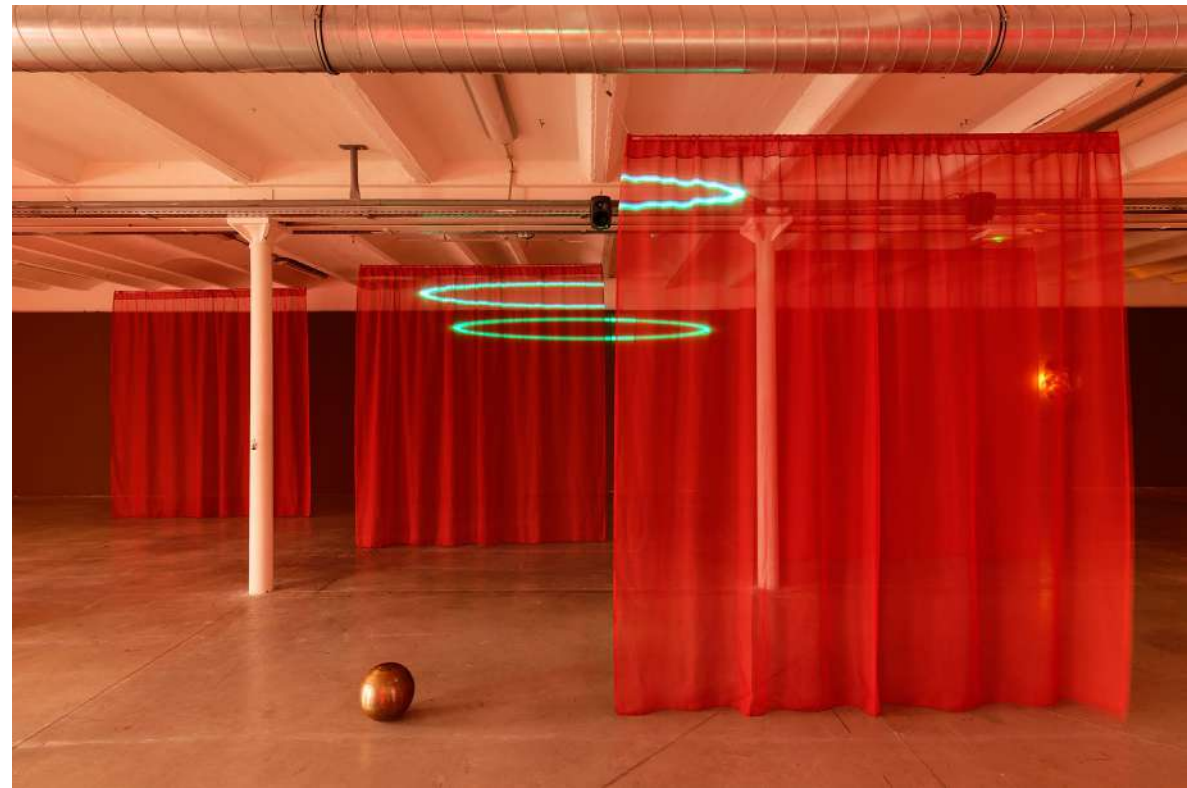
2019





PAUL MAHEKE
OOLOI

Triangle France · Astérides, Friche la Belle de Mai
Marseille
Jun · Sept 2019





PAUL MAHEKE

SEEKING AFTER THE FULLY

*GROWN DANCER *DEEP WITHIN**

Meetings on Art · Performance Art Program

58th Venice Biennale, Italy , May 2019



PAUL MAHEKE

DIABLE BLANC

Galerie Sultana, Paris, France

April - May 2019



For his second solo exhibition at Galerie Sultana, Paul Maheke delivers an arresting title upon which we can only stop. It is then necessary to choose whether or not to open the Pandora's box. And give up on certainties in order to perhaps be swallowed up by the abyss; Where, in the midst of the fabric of the Western collective unconscious, what is left for us to be seen might not be pleasing; Where beliefs coexist alongside archetypes, and the deepest fears thwart the linearity of history with repeated appearances. But this is just pure speculation, Paul having handed over this title to me as a cheeky nod to its multiple and timely meanings. White Devil...an idiom alluding to whatever goes against centuries of Christian iconography. To assert that the association between the colour black and anything evil is a constant, is stating the obvious, ranging from the representations of the devil in medieval Europe to the witches practicing black magic. History is brimmed with examples of shortcuts arisen from such association, like during the early days of colonial America, when British immigrants multiplied accusations of witchcraft. At the end of the 17th century in Salem, the devil seemed to be everywhere; and although it took alternately the form of a Jew or a dog, the texts mainly point out to black and indigenous bodies as incarnations of the Devil, thus the quasi systematic association of the two. The persecutions were, in turn, perpetuated for the sake of defending the colony of the people of God who had settled on satanic grounds*.

In recent years, Paul Maheke's practice manifested through the emergence of colourful territories composed of apparitions and presences. As if to escape the regime of the visible and its categorizations, these presences manifest in multiple and elusive ways from within the fluidity of transitional spaces, in-between images, texts, and objects. Stepping away from the representational, occurrences fade in the light and evade through the sonic cracks of a reality projected by the artist as an emancipatory third space where representation or words cannot hold. A distant space and time which frequencies reach our bodies. And if a body is to appear, whether the artist himself or one of his collaborators, they host a multiplicity carved through improvised gestures.

However here, no body will present itself to the visitors of Diable Blanc. Human figures are here encased inside the material, in broad daylight and full transparency, as an imprint of torment, or the remainder of dread which cause shall not be named. Does this plunge into the field of representation is ominous? Like the sight of an owl in broad daylight? The announcer of death, companion of the devil and a sign of deceit as well as a symbol for wisdom and perceptiveness, it is indeed an owl which welcomes us at the gallery with its round eyes, capable of seeing in the dead of the night. The bird emerges from an azure background bathing the gallery in a blue hue and reminding us, perhaps, of how a small amount of this pigment can give the illusion of a whiter white once applied to a surface. These confusions and reversals in values and chroma thread through Diable Blanc. Two words which, it must be noted, are also a historical metaphor to address the systemic oppression centering whiteness in America...from colonization, to Jim Crow, to today's police brutality. White Devil, this white devil, is therefore a character who does not age; it travels through the history of its multiple appearances, reaffirming a domination that did not just remain the prerogative of the Old South's Blues.

It is precisely on a journey back to the end of that century that Paul Maheke takes us. Because when Blues developed in African-American communities of Southern United States, digging into Faustian romantic myths, the songs of the plantation, and vernacular traditions of Northern America and West Africa, Europe was working its way through the end-of-the-century racism, which was based on the transposition of Darwinism into Human Sciences. Back then, we categorized, and ambitiously attempted to describe and represent human society by using the precision of zoology. We are then interested in the social s much as we are in the medical realm, reading the organic into the psyche. That end of the century is a passage, as is the work of many artists, who haunt the bodies Paul Maheke is presenting us with. We can freely recall those artists who, at the end of the 19th century, continued to seek the truth in the observation of Barbizon's forests, just like their mentors. We can think of the crisis of naturalism, the rise of symbolism... artists like Carlos Schwabe, Mallarmé's illustrator Michel Fingesten and his prophetic engravings, and of course, Redon.

Redon, who mastered the art of the depicting the struggle between light and shadow, who in each of his works seemed capable of carving out new territories within the unconscious. An artist whose Wagnerian imagination was feeding on the idea of a fantasized stateless-elsewhere between his Creole mother's Louisiana and his wife's island La Reunion. A quest that, in a context wherein which naturalist criticism fes into various forms of nationalisms, and eventually turned to colour and «the supernatural quality of nature»

It is therefore at the root of this appetite for conquering and understanding the world that Paul Maheke takes us to the confines of chromatic visions which may at times lean towards the abject; between the appeal to transparency, order, shadow and light. In the midst of these vibrations where opposites enter into a dialogue and the invisible is not necessarily intangible, Paul Maheke invites us to explore the representational possibilities of another form of corporeality. One, perhaps, described by Ralph Ellison in his novel Invisible Man (1952) and whom Fred Moten** invokes as a profound invisibility which would hold visibility to its core. Because what is invisible here is also profoundly physical, epidermal, acoustic, on the surface and below.

Notes :

*See Cotton Mather, Puritan theologian, The Wonders of the Invisible World. Observations As well Historical as Theological, upon the Nature, the Number, and the Operations of the Devils. (1693).

** Fred Moten, In the Break: The Aesthetics of the Black Radical Tradition, 2003

Céline Kopp





PAUL MAHEKE

*A FIRE CIRCLE FOR A PUBLIC HEARING*Vleeshal Center for Contemporary Art
Middelburg, Netherlands,

Jan 2020 – Mar 2019



Vleeshal is proud to present the first solo exhibition by artist Paul Maheke in a Dutch art institution. Comprising an immersive installation occupying the entire space, ‘A fire circle for a public hearing’ develops Maheke’s ongoing engagement with the potential of the body as an archive in order to address how history, memory and identity are formed.

For his exhibition at Vleeshal, Maheke explores the tension between hyper-visibility and erasure. Incorporating installation, video, sound and performance, the exhibition alters and adapts throughout its duration. Curtains resembling back-stage theatre sets are installed across the gallery and function as both props for performances and as a way of delineating space, while floating planets outline a speculative cosmology of interconnected worlds. A sound work, composed in collaboration with artist Sophie Mallett, plays on a loop and acts as a companion to a silent video depicting Maheke’s dancing body—present and persistent, but not always fully visible.

Within the exhibition, performers deliver a series of choreographies every weekend. Combining spoken word, movement and dance, the performers embody different characters, such as the ghost, the drag king and the oracle. The performance repositions fragments of art history and popular culture, working from pre-existing texts, images, music, performance and film. Felix Gonzalez Torres’ performance, ‘Untitled (Go-Go Dancing Platform)’ (1991), is reformatted and repeated, alongside gestures sampled from Michael Jackson’s 1992 ‘Dangerous World Tour’ rehearsals.

‘A Fire Circle for a Public Hearing’ seeks to consider how acts of visibility and invisibility serve to question the presence and absence of marginalised narratives in dominant histories, inviting visitors to assert their own understanding of possible pasts or futures. By speculating on worlds and life elsewhere, Maheke’s exhibition at Vleeshal becomes a public site to re-articulate and reinvent forms of relationality and representation, as much as a device for developing a new lexicon for thinking about identities outside of identity politics



PAUL MAHEKE

À CRIS OUVERTS

BIENNALE D'ART CONTEMPORAIN DE RENNES

RENNES, FRANCE

29 SEPTEMBRE 2018 - 02 DÉCEMBRE 2018



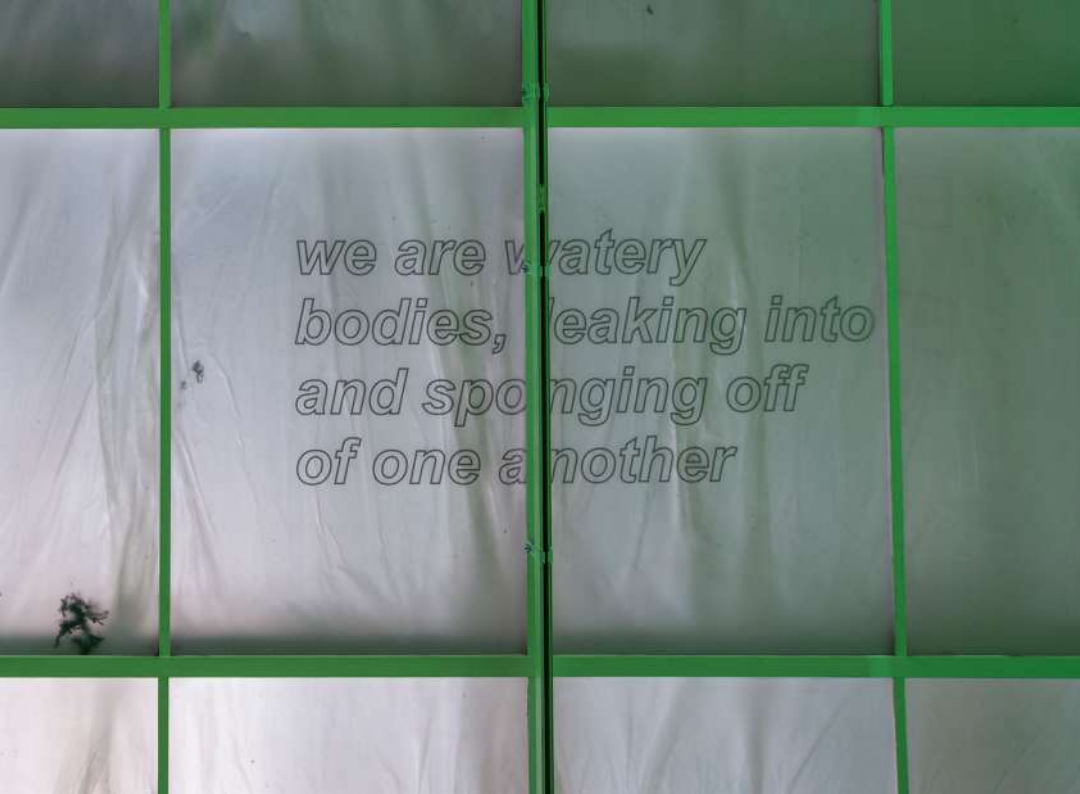
PAUL MAHEKE

*SEEKING AFTER THE FULLY
GROWN DANCER *DEEP WITHIN**

«GIVE UP THE GHOST» : BALTIC TRIENNIAL 13

TALLIN, ESTONIA

2018



PAUL MAHEKE

LETTER TO A BARN OWL

KEVINSPACE

VIENNA, AUSTRIA

SEPT – NOV 2018





PAUL MAHEKE
THE DISTANCE IS NOWHERE
MANIFESTA 12
PALERMO, ITALIA
2018



PAUL MAHEKE
LEVANT

«LE CENTRE NE PEUT TENIR»

LAFAYETTE ANTICIPATIONS,
PARIS, FRANCE

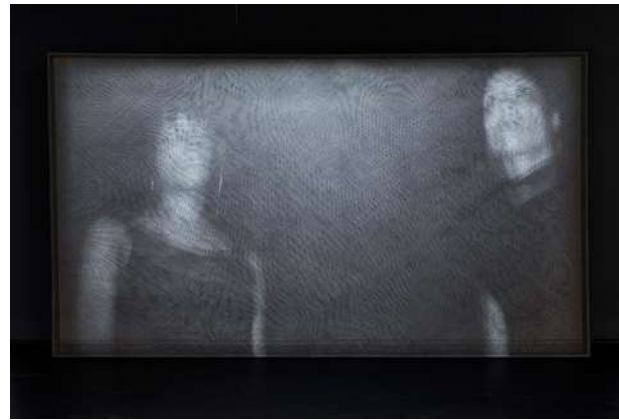
2018

Levant is an installation by Paul Maheke incorporating a video made in collaboration with Ligia Lewis and Melika Ngombe Kolongo aka Nkisi. The three practitioners have come together around their shared desire to exit the field of representation in order to propose new, more abstract forms, that address notions of excluded bodies and identities.

Translucence and a blurring of the field of vision are at the heart of this work which oscillates between visibility and erasure. Concise repetitive gestures, mumbled words akin to spells being cast, ambiguous objects, ghostly shadows and long echoes serve as strategies to build a poetic, ambiguous and penetrating space. The film brings together the three protagonists without necessarily showing them: it focuses in particular on a sequence of movements performed by Ligia Lewis to the rhythm of a soundtrack composed by Nkisi.

Ligia Lewis is a dancer and choreographer. She has worked in multiple contexts including that of the theatre and museum. Engaging with affect, empathy, and the sensate, her choreography considers the social inscriptions of the body while evoking its potentiality. Her work can be described as experientially rich and complex. Within her practice, Lewis continues to provoke the nuances of embodiment. In 2017, Lewis was awarded a Bessie for Outstanding Production for her latest stage work, 'minor matter' and in 2018, a Foundation for Contemporary Arts Award in the field of dance. Both her stage works 'minor matter' (2016) preceded by 'Sorrow Swag' (2014) continue to tour internationally. She is currently preparing her latest stage work, presented in part by Biennale de l'Image en Mouvement (Geneva) and HAU Hebbel'am-Ufer (Berlin), for Fall 2018.

Melika Ngombe Kolongo aka Nkisi is co-founder of NON Worldwide, whose raison d'être is described as «a collective of African artists and of the diaspora, using sound as their primary media, to articulate the visible and invisible structures that create binaries in society, and in turn distribute power», Nkisi's ethos and music is imbued with a certain punk sensibility along with a political push back against conformity. Her DJ sets draw from a wide range of influences forming a fast paced and exhilarating experience in the dance. Her production reflects deeply on these influences and provide a sound that is equally relentless and evocative.



PAUL MAHEKE
A FAMILIAR FAMILIAL PLACE OF CONFUSION
MOVE

CENTRE POMPIDOU, PARIS, FRANCE

2018



PAUL MAHEKE
HABITS OF CARE
CUR. HELENA RECKITT
BLACKWOOD GALLERY
TORONTO, CANADA
2017

In a contemporary context in which many individuals and groups feel under-valued and uncared for, *Habits of Care* addresses the links between the care of the self and collective care, asking where they overlap, and where they diverge and conflict. Recalling the etymological roots of the word ‘curating’ in the Latin word for ‘caring,’ the exhibition is prompted by concerns with how the rhetoric of care plays out in the fields of art, culture and beyond. It points to where care is typically invested, and where it falls short, raising questions about how we might develop new habits of care that encompass both human and non-human others.



PAUL MAHEKE
(X) A FANTASY

DAVID ROBERTS ART FOUNDATION

LONDON, UK

2017



PAUL MAHEKE
DIASPORA PAVILLION
CUR. DAVID A. BAILEY
57TH VENICE BIENNALE
VENICE, ITALIA
2017



PAUL MAHEKE
ACQUA ALTA
 GALERIE SULTANA
 PARIS, FRANCE
 2017

All the volcanoes, and their sisters

On the numerous nights I find myself thinking of Paul Maheke's practice it often leaves me in tensed obscurities : it triggers the same kind of mental translations as the sight of high tides - which makes me very aware of the competing forces (or the combined effort?) of the moon and the sun and makes me wonder about water's gravity - The type of questions you ask yourself while whispering to your own ear, and which, in a quarter of a second, allow you to draw far fetched connections between individualness and the black holes of the universes. While avoiding the pitfall of systemisation it would be then interesting to use this observation look at the artist's work through a concept, a gesture: that of cross-referencing. An entry point that becomes particularly telling if one looks closely at Paul Maheke's project «Becoming a Body of Water or How to Unlearn Resistance as Opposition» that he has developed over the last few months (August 2016 - June 2017).

Grounded in Astrida Neimanis' research on hydrofeminism, the scientific explorations of Dr. Masuru Emoto and Dr. Luc Montagnier into memory of water, and most probably informed by a residency the artist took part in at the Impulstanz Dance Festival in Vienna during the summer of 2016, the project materialised in three performances (Union Pacific, London, The Showroom, London, Tate Modern, London) and three solo shows (Center, Berlin, Assembly Point, London) ~ the last one being «Acqua Alta» at Sultana gallery in Paris. However, it is rather unsatisfying to section the different iterations of the project in such ways as they seem to operate vis-a-vis and echo one another.

For instance, a video can be used in one exhibition and then be repurposed for a performance, similarly, a performance can become the central element of a video installation. For «What Flows Through and Across» at Assembly Point (January - February 2017), Paul Maheke used the exhibition space as a screening room for his latest video, an environment to house his latest sculptures and a dance studio for a series of open rehearsals which culminated in a closing night of performance. In order to get a better understanding of where the necessity of these overlaps seats we must pay particular attention to the performative nature of the artist's practice as it is there that we can witness the first crossovers.



As a self-taught dancer, Paul Maheke has nurtured a specific relationship to his body and his movements which led him to develop, in the first instance, a body of work exploring the connection between a desired body - the fetish -, the colonised body - whose subjectivity is denied -, its spectacularisation in relation to the dominant external gaze. With «Becoming a Body of Water or How to Unlearn Resistance as Opposition» the artist was interested in locating the energies and multi-layered stories stocked in the movements his body is able to generate, spontaneously, or in response to a rhythm, to a music. This ability is then scuttled through two different processes: the struggle/ conflict and the loop.

The struggle and the loop are two recurring motives in Paul Maheke's last performances. The struggle in which the dancer engages with his body as well as the battle between the water contained in this body and the envelope that contains it. This performed struggle is also a fight against performativity itself : the refusal to buy into what is expected from a body as his (as in masculine, brown and queer). This is where the loop comes into play. The repetition of the same movements, sequenced and repeated, is a way to fight against the understanding of performance as the staging of an isolated body that would be looked at as a surface. For the artist, the process of becoming a body of water strangely implies to partly break with a sense of fluidity in the movements.

Paul Maheke's sculptures and installations have similar functions but operate on a rather different mode. While often playing with transparency, micro-sensitivity and the presence of printed texts, they mostly take the form of either objects that are used to show better - shelves, fish tanks... - or hide better - curtains - to in turn subvert their original function. In this twist the sculptures too seem to resist performativity. They then become the secondary subtitles to the artist's videos and performances - and again, allow us to hear their multiple resonances.

At Sultana, once again, Paul Maheke's works echo to one another and to the sonic ripples of Sophie Mallet's soundwork, this time to flood the space of the gallery. Here we hear the volcanoes coming to life beneath our feet.

Cédric Fauq



PAUL MAHEKE

MBU AS PART OF BMW TATE LIVE

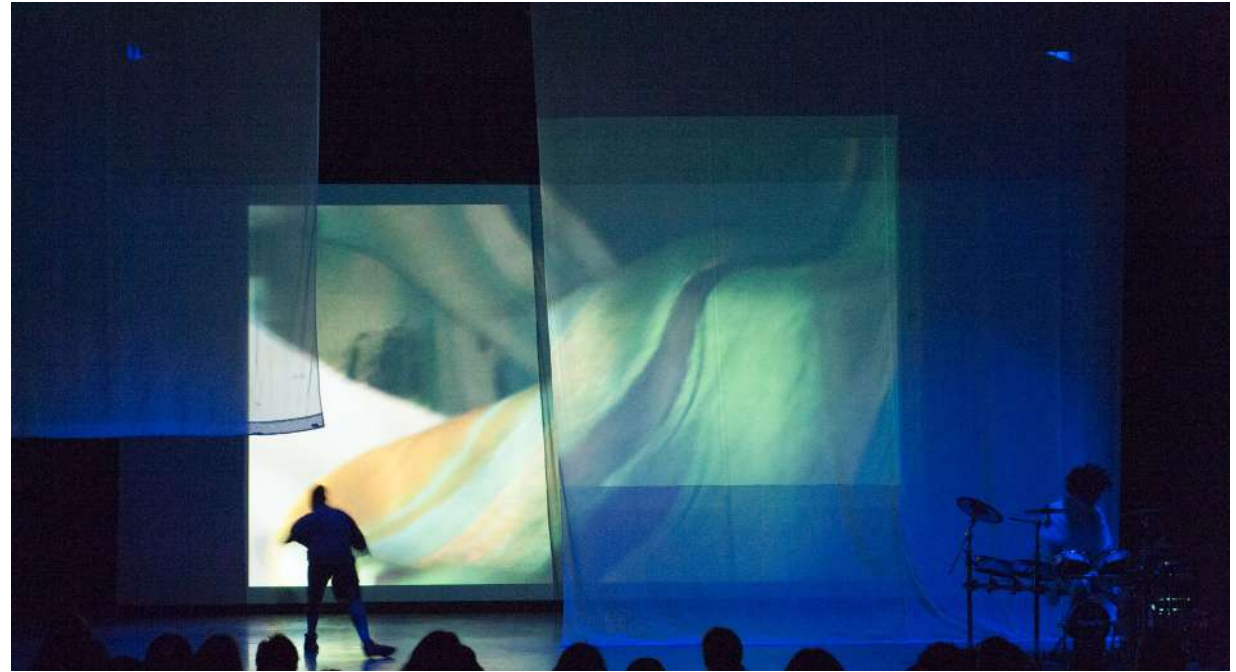
EXHIBITION: TEN DAYS SIX NIGHTS

CUR. CATHERINE WOOD

TATE MODERN

LONDON, UK

2017



Performed in collaboration with Cédric Fauq, *Mbu* combines multi-layered video projection with dance, sound and live percussion to speculate about embodied histories.

This performance deepens an autobiographical exploration of physical memory by considering the Black body as an archive, using its waters as pathways to knowledge and information.



PAUL MAHEKE
WHAT FLOWS THROUGH AND ACROSS
 ASSEMBLY POINT, LONDON UK

2017

Assembly Point is delighted to present a solo project by French artist Paul Maheke, titled 'What Flows Through and Across', the second of three exhibitions that form Maheke's ongoing international project: 'Becoming a Body of Water or How to Unlearn Resistance as Opposition'.

Feeding off of one another, each iteration of 'Becoming a Body of Water...' will feature choreographed dance pieces alongside the presentation of film-based and sculptural works. By looking at the exhibition space as a multimodal situation to experiment with new interactions between dance and moving images, it aims to challenge presentation formats while reconsidering the role a show holds in the rendition of an artwork. Open rehearsals and choreographed performances will be staged at several points during the exhibition, occupying the central part of the gallery floor. These performances will be conceived by Maheke during the exhibition in response to the soundtrack produced by artist Sophie Mallett.

Paul Maheke's ongoing project takes its roots in Hydrofeminism¹, considering water as a subjective/affective matter. Choreographing our relations to each other, the shows will explore notions such as fluidity and formlessness through the use of dance as a thinking process that is in flux and allows indetermination. Also drawing on research into the memory of water and its molecular responsiveness to emotions² as well as how trauma is passed on from one generation to another through DNA³, the show speculates about embodied histories by researching physical memory through movement. It grounds itself in an artistic exploration of queer blackness within which dance and musicmaking have become coping mechanisms and the queer black body operates —similarly to its main constituent: water— as an archive using its fluids as pathways to knowledge and information.

¹ See Astrida Neimanis: 'Hydrofeminism: Or, On Becoming a Body of Water.'

² See Masaru Emoto and Professor Luc Montagnier- also winner of the Nobel Prize for his discovery of HIV

³ See Dr. Rachel Yehuda: 'How Trauma and Resilience Cross Generations'



PAUL MAHEKE

IN ME EVERYTHING IS ALREADY FLOWING

ROOM E-10 27, BERLIN, GERMANY

2017

For his first solo exhibition in Berlin, Paul Maheke quotes philosopher Luce Irigaray “In me everything is already flowing,” as it appears in Astrida Neimanis’ text *Hydrofeminism: Or, On Becoming a Body of Water*.

Hydrofeminism—which is an exploration of our biological commonality and its roots in water—is part of a set of texts and studies that have formed the basis of his research for this exhibition. He was particularly struck by on-going research that claims that memory can exist in water and that psychological trauma might be transmitted from generation to generation via our DNA. One such study, carried out by Masaru Emoto and Luc Montagnier (Nobel Prize laureate for the discovery of HIV), discovered water’s molecular responsiveness to emotions.

As such, Maheke treats water as both a subjective and affective substance that choreographs relations between bodies and subjects. He further explores notions such as fluidity and formlessness through the use of dance as both a strategy of resistance and a thinking process; one that is in flux and allows for indetermination. The exhibition speculates on embodied histories and the exploration of physical memory through movement. It is ultimately grounded in an artistic exploration of queer blackness that encompasses dance and music making. These have become coping mechanisms through which the queer black body operates as an archive, using its fluids as pathways to knowledge and its transmission.



PAUL MAHEKE

*SEEKING AFTER THE FULLY GROWN DANCER *DEEP WITHIN**

UNION PACIFIC GALLERY, HIGH AROUSAL, CUR. JONATHAN P. WATTS

LONDON, UK 2016



«When starting, participant set in a comfortable position, eyes closed to sense their inner body-mind processes. They then wait for stimuli to arise within them, and follow each impulse expressing movement or sound. The individual move through the space entirely free from any direction or expectation.»

Based on «Authentic Movement» dance practice Seeking After the Fully Grown Dancer *deep within* explores notions of performativity in relation to body representation.

Engaging the viewers in an informal conversation, Maheke —with this filmed version of what was primarily a live performance— uses a subtitled narration to address the ambivalence of a situation wherein which the performer is trying to reach authenticity while acknowledging the presence of the audience and the impossibility of escaping tropes and power dynamics. With this work Maheke deepens his exploration with movement considering the body as an archive; and dance as a thinking process.





PAUL MAHEKE
NO ORDINARY LOVE
WITH JESSE DARLING, CELIA HEMPTON,
SOJOURNER TRUTH PARSONS, DARDAN ZHEGROVA
GALERIE SULTANA, PARIS
2016



PAUL MAHEKE

I LOST TRACK OF THE SWARM

SOUTH LONDON GALLERY,

LONDON, UK

2016

Following six months as the South London Gallery's Graduate-in-Residence in the Outset Artists' Flat, Paul Maheke presents *I Lost Track of the Swarm*, his first solo show in a public institution. Maheke's exhibition and accompanying events programme look at pulsating and desiring brown and black bodies as affective and political archives.

In the first floor galleries, a three-channel video installation features the dancing figure of the artist illuminated by a scanning light source. Maheke uses dance in his practice as a way to research physical memory through movement and to draw on the notion of the body as an archive and a territory with its own cartography and colonised zones. Through dance, Maheke proposes to defuse the power relations that shape Western imaginations and rearticulate the representations that emerge from them.

Above the video installation, a lavender light transforms the white rooms of the gallery into a vibrating space within which dance and music operate as means of resistance and gestures of remembrance. In his exhibition, Maheke aims to create a metaphoric and prospective space that centres the margins and avoids the principle of classification in order to explore the question of visibility through Georges Bataille's notion of formlessness (*L'Informe*). This suggestion is further developed through the arrangement of fabric curtains in the bay window of the gallery, which serve as a display for a text which Maheke considers as a subtitle for the show. Highlighting the architectural characteristics of the room and its domestic features, these fluid, layered curtains and the improvised performance of the filmed dancer, introduce poetic forms to convey a political agency.

In the second gallery, an immersive sound installation produced in collaboration with sound artist Nkisi of NON Worldwide, is composed of samples from a variety of musical backgrounds including electronic beats, traditional Congolese songs and West African club tracks. At certain intervals, the audio engages with the dancers' movements viewed in the adjacent gallery and builds to a climax with the aim of taking visitors on an empowering journey..

