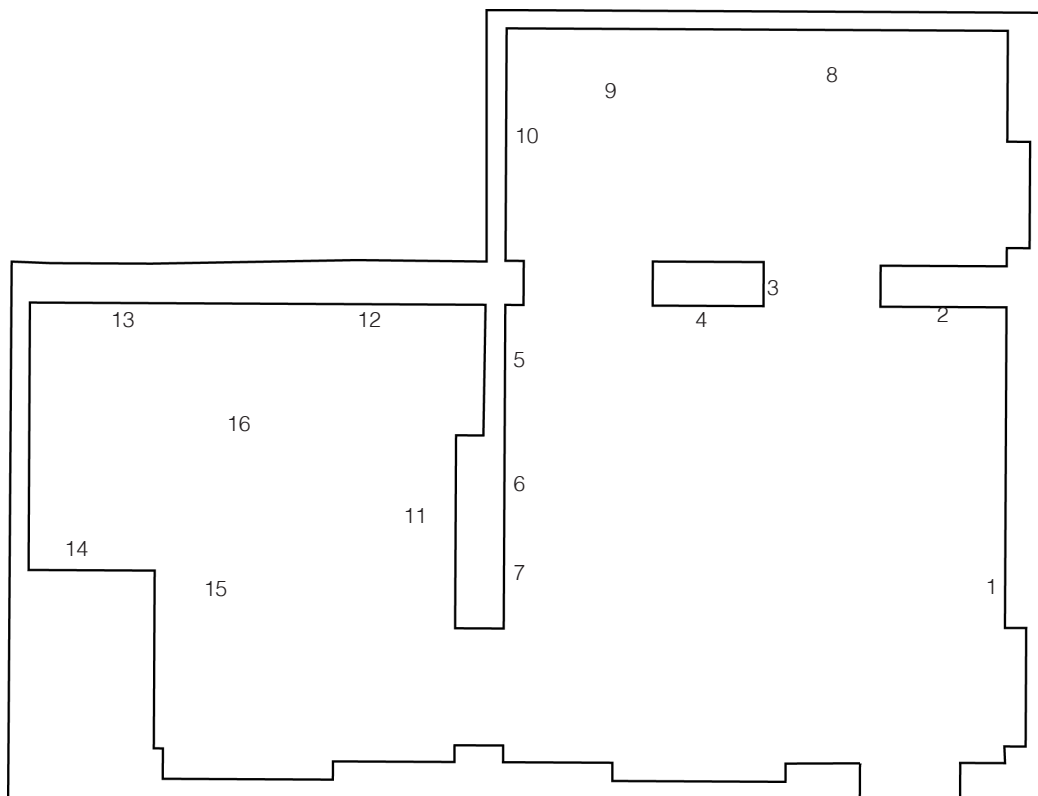


you can now enter: notes on immersion
Tarek Lakhri and Tai Shani

curated by Giulia Civardi

opening reception 15.03.2023
16.03.2023 - 07.05.2023



1. Tarek Lakhri
...HURTS ME SO BAD I LOVE IT, 2023
Blown glass
33 x 20 x 11 cm

2. Tarek Lakhri
COME TO ME, 2023
Stainless steel, aluminium plate
70 x 40 x 20 cm

3. Tarek Lakhri
BABY BOWSER, 2023
Blown glass
21 x 19 x 17 cm

4. Tarek Lakhri
UNSEEN SUN, 2023
Blown glass
32 x 26 x 12 cm

5. Tarek Lakhri
TENEBRAE, 2023
Blown glass
30 x 20 x 19 cm

6. Tarek Lakhri
MOTHER OF DRAGONS, 2023
Blown glass
39 x 16 x 14 cm

7. Tarek Lakhri
IRIDESCENT TEARS, 2023
Blown glass
14 x 17 x 17 cm

8. Tarek Lakhri
GTFOH, 2023
Stainless steel, aluminium plate
70 x 40 x 20 cm

9. Tarek Lakhri and Victor Da Silva
GTFOH / COME TO ME (SOUNDTRACK), 2023
Audio

10. Tarek Lakhri
NEST, FEU, ETC., 2023
Blown glass
20 x 16 x 16 cm

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11.Tai Shani
The Neon Hieroglyph: Astrolatrous Communes, 2022
Bas relief: MDF, Jesmonite, flock, paint
80 x 120 x 6 cm

12.Tai Shani
Outsides & Erotics (Orange), 2021
Watercolour on paper
56 x 76 cm
(60 x 80 cm framed)

13.Tai Shani
The Neon Hieroglyph: Astrolatrous Communes, 2022
Bas relief: MDF, Jesmonite, flock, paint
80 x 120 x 6 cm

14.Tai Shani
The Neon Hieroglyph: NH5, 2022
Giclée print on Somerset Velvet 330 gsm
30 x 40 cm
Edition of 5

15.Tai Shani
NHA2, 2021
Wood, Glass, brass, sand, epoxy, LED lights
d. 60 x 75 cm

16.Tai Shani
NH: polymorph, dreaming android, flaming seraph, 2022
Iron vine, 3 glass eyes, 3 metal disks
variable dimensions

Tarek Lakhrissi (lives and works in Paris) is a French artist and poet with a background in literature who explores sociopolitical narratives and speculative situations of transformation and magic through text, film, installation, and performance. Lakhrissi has been exhibited internationally at galleries and institutions including Palais de Tokyo (Paris), Museum of Contemporary Art; 22nd Biennale of Sydney (Sydney), Wiels (Brussels), Frieze (UK), Centre Pompidou (Paris), Hayward Gallery (London), La Verrière, Fondation Hermès (BE), Haus der Kunst (Munich), Auto Italia South East (London), Grand Palais, FIAC (Paris), Fondation Lafayette Anticipations (Paris), Palazzo Re Rebaudengo/Sandretto (Guarene/Torino), Manchester International Festival (Manchester), Mostyn, (Llandudno), Tinguely Museum (Basel), HKW (Berlin), ICA (Londres), Shedhalle (Zurich); Fondation Ricard (Paris), Quadriennale di Roma; Palazzo delle Esposizioni (Roma), High Art (Paris), Kevin Space (Vienna), L'Espace Arlaud (Lausanne), Zabriskie (Geneva), Fondation Gulbenkian (Paris), Veda gallery (Firenze), CRAC Alsace (Altkirch), Kim? (Riga), Artex (Montreal), Gaité Lyrique (Paris), SMC/CAC; (Vilnius). Lakhrissi's artworks are part of different private and public collections like Defares, Sandretto Foundation or CNAP. He is represented by VITRINE Gallery (London/Basel) and Galerie Allen (Paris).

Tai Shani's artistic practice, comprising performance, film, photography, and installation, uses experimental writing as a guiding method. Oscillating between theoretical concepts and visceral details, Shani's texts attempt to create poetic coordinates in order to cultivate, by extending into divergent formats and collaborations, fragmentary cosmologies of nonsovereignty. Taking cues from both mournful and undead histories of marginalisation and solidarity, her work is invested in recovering feminised aesthetic modes – such as the floral, the trippy or the gothic – in a register of utopian militancy. Shani's projects examine desire in its (infra-) structural dimension, exploring a realism that materially fantasises against the patriarchal racial capitalist present. In this vein, the epic, in both its literary long-form and excessive affect, shapes the framework of Shani's artistic practice. Clusters of work like DC Productions or Neon Hieroglyph take mythical and historical narratives – such as Christine de Pizan's allegorical city of women, or cases of psychedelic ergot poisoning causing social unrest – as a template and retell them, over time, through a range of practices, from watercolours and sculptures to animation in theatrical performance. Collected texts were published in *Our Fatal Magic* (2019) and *The Neon Hieroglyph* (2023). Tai Shani is the joint 2019 Turner Prize winner together with Lawrence Abu Hamdan, Helen Cammock and Oscar Murillo. Her work has been shown extensively in Britain and internationally.