National Gallery of Canada
Kapwani Kiwanga

Artist: KIWANGA, Kapwani (born in Hamilton, Ontario, 1978)

Selected Recent Solo Exhibitions

2019 MIT, List Visual Arts Center, Cambridge (US)
2018 Le Parvis, Espace Culturel, Tarbes (FR)
   A wall is just a wall (and nothing more at all) - Esker Foundation, Calgary (CA)
   Strata - CLARK, Centre d'art et de diffusion, Montreal (CA)
   Clearing - Glenhyrst Gallery, Brantford, Ontario (CA)
   Soft Measures - Glasgow International, Glasgow (UK)
   ArtPace, San Antonio, Texas (US)
   Musée d'art de Jolliette, Jolliette (CA)
   Galerie Poggi, Paris (FR)
2017 The Sun Never Sets - Goodman Gallery, Johannesburg (ZA)
   Flowers for Africa - Or Gallery, Vancouver (CA)
   Linear - Galerie Tanja Wagner, Berlin (DE)
   The Sun and its Parts - Reva and Logan Center for the Arts, Chicago (US)
   A wall is just a wall - The Power Plant, Toronto (CA)
   Afrogalactica - Fondazione Sandretto Re Rebaudengo, Turino (IT)
2016 Subduction Zones - Le Granit, Belfort (FR)
   Ujamaa- La Ferme du Buisson, Noisiel (FR)
2015 Continental Shift - Galerie Poggi, Paris (FR)
   FIAC 2015, Grand Palais, Secteur Lafayette, Paris (FR)
   1:54 Contemporary African Art Fair - London (UK)
   Mediated measures Viafarini - Milan (IT)
   Kinjiketile Suite - South London Gallery, London (UK)
   Trace Evidence - Ecole Superieure d'Art et de Design, Bourse du Travail, Valence (FR)
   A Memory Palace - Galerie Tanja Wagner, Berlin (DE)
2014 Mali Mali - Jeu de Paume, Paris (FR)
   Fallible Witnesses - Galerie Karima Celestin, Marseille (FR)

Recent Group Exhibitions

2019 The Austin Contemporary, Austin (US)
   Albertine Dresden, Dresde (DE)
2018 CAM, Contemporary Arts Museum, Houston (US)
   Extra City Kunsthall Antwerp, Anvers (BE)
   Variations on Time, ACUD Galerie Karma Ltd Extended, Berlin (DE)
   Entends-tu ce que je vois ?... Vois-tu ce que j'entends ?- Dazibao, Montreal (CA)
Kapwani Kiwanga is an internationally-recognized contemporary artist who lives and works in Paris, France. Originally from Hamilton, ON, Kiwanga studied anthropology and comparative religions at McGill University, Montreal. In Paris she participated in the research program La seine at the École nationale supérieure des beaux-arts. Kiwanga’s education is not removed from her artistic practice that is intensely research-based, and for which she often embodies the guise of a scientist, anthropologist and/or archivist in performative “happenings” that are also an integral aspect of her overall work in sculpture, painting, video and mixed media installations. In addition to the exhibition history listed above, Kiwanga has performed at over 50 institutions and festivals internationally since 2011, a short sampling of which would include Afrogalactica: A brief history of the future at La Villa Arson, Nice (2012); Afrogalactica: A brief history of the future - A Thousand Years of Nonlinear History, Centre Pompidou, Paris (2013); A Conservator’s Tale, Jeu de Paume, Paris (2014); Museum of the blind, Ethnological Museum of Berlin (2014); Afrogalactica : A brief history of the future - Across the board, Tate Project in Lagos, Nigeria (2014); A Spell to Bound the Limitless, FIAC in progress, Grand Palais, Paris (2015); Afrogalactica: A brief history of the future, documenta 14, Athens (2017); Afrogalactica : A brief history of the future, Momentum Nordic Biennial of Contemporary Art, Sweden (2017); and Afrogalactica : A brief history of the future, Illingworth Kerr Gallery, Calgary (2018). In 2018 Kiwanga was the winner of the Frieze Artist Award which resulted in a new public commission for the Frieze Art Fair, New York, and she has most recently been shortlisted for the 2018 Sobey Art Award in Canada (Ontario region).
Over the past decade Kapwani Kiwanga has been receiving increasingly widespread critical attention for her interdisciplinary approach to art-making that prods the realms of history, psychology, and the social, as well as “pure” sciences. Her work offers nuanced and subversive insights into what comes to constitute knowledge, truth and authority, both historically and in the present, especially in matters related to the administration of bodies, cultural identity, and behavior. In an ongoing project entitled *Flowers For Africa* the artist mined archives related to African de-colonization to compile a list of flowers associated with individuals, nations and/or resistance movements; an image library that became the basis for meticulous sculptural recreations of individual flowers, or entire bouquets. As Kapwani described of the series, in a statement that reads as apt in relation to her overall approach: “What I’m trying to do is to acquaint myself with these various historic times, and questions, and more generally an interest I have in power dynamics. With this project I have chosen to look from the African continent at these global questions of power dynamics. This project is a way for me to acquaint myself with different archives, consulting documents and simply pondering on those moments. In this process, this was the most natural gesture which emerged.”\(^1\)

Please cite in the following manner:

Jonathan Shaughnessy, Acquisition Proposal for Kapwani Kiwanga’s *Linear Painting #3: Dr. Sherman’s Operating Room (St Luke’s Hospital San Francisco, California)*; *Linear Painting #4: Weyburn Mental Hospital (Weyburn, Saskatchewan)*; *Linear Painting #6: Birren Yellow-Grey (RR Donnelley & Sons Chicago, Illinois)*; and 500 ft, accession #48500; #48502; 48501; and #48503, Curatorial File, National Gallery of Canada.

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