

nairy baghramian

maintainers

feb. 10 — mar. 3, 2018

opening:
feb. 10, 12—2 pm

press visit:
thursday feb. 1, 11 am

#nairybaghramian

For her first exhibition at kurimanzutto, Nairy Baghramian will present recent sculptures collectively titled *Maintainers*. Each work consists of three interdependent elements – raw aluminium casts, colored wax forms and lacquer painted braces. While presented in a disparate composition within the gallery space, all of the elements resonate with a visible correlation and an inherent potential for interdependence and connectivity. The shapes of the abstract cuboids made of polishing wax defy modernist vocabularies. Their material nature implies a submissive utilitarian purpose, as they exist to preserve their aluminium counterparts who could gradually consume them over time.

Nairy Baghramian's practice is galvanized by a determination to bridge formal concerns with investigations of content. She is committed to an active questioning of traditional sculpture, layering her work with reflections on institutional realities, socio-political themes and historical antecedents from the worlds of art, architecture and design. Baghramian often challenges the limits of sculpture and moulds, object and signification, strength and fragility, organic and mechanical.

about the artist

Nairy Baghramian (b. 1971)

Selected solo exhibitions: *SÅ LÆNGE DET VARER**, SMK Copenhagen, Denmark (2017); *Déformation Professionnelle*, Walker Art Center, Minneapolis, United States and S.M.A.K. Ghent, Belgium (2016/2017); *Scruff of the Neck (Supplements)*, Museum Haus Konstruktiv, Zurich, Switzerland (2016); *Hand Me Down*, Museo Tamayo, Mexico City, Mexico (2015); *Cold Shoulder*, Serralves Museum, Porto, Portugal (2014); *French Curve / Slip of the Tongue*, The Art Institute of Chicago, United States (2014), *Nairy Baghramian: Fluffing the Pillows*, MIT Visual Arts Center, Cambridge, United States (2013); *Retainer*, Sculpture Center, New York, United States (2013); *Fluffing the Pillows*, Kunsthalle Mannheim, Germany (2012); *Class Reunion*, Contemporary Art Gallery, Vancouver, Canada (2012); *Nairy Baghramian and Phyllida Barlow*, Serpentine Gallery, London, United Kingdom (2010); *Butcher, Barber, Angler & Others*, Studio Voltaire, London, United Kingdom (2009); *Affairs: A semiotic house that was never built*,

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col. san miguel chapultepec
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tue – thu, 11 am – 6 pm
fri – sat, 11 am – 4 pm

press
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Neuer Aachener Kunstverein Aachen, Aachen, Germany (2008); *The Walker's Day Off*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2008); *Es ist ausser Haus*, Kunsthalle Basel, Basel, Switzerland (2006).

Selected group exhibitions: Museum for Contemporary Art, Osaka (2018), Punta della Dogana, Venice, Italy (2015); Museo Tamayo, Mexico City, Mexico (2012); Australian Centre for Contemporary Art, Victoria, Australia (2012); Haus der Kunst, Munich, Germany (2012); Kunsthalle Nuremberg, Nuremberg, Germany (2012); Stedelijk Museum, Amsterdam, The Netherlands (2011); Museum Ludwig, Köln, Germany (2010); Musée d'Art Contemporain de Montreal, Canada (2010); Ludwig Forum für Internationale Kunst, Aachen, Germany (2009); Kunsthall Bergen, Bergen, Norway (2009); Tate Modern, London, United Kingdom (2008), Wiels, Centrum voor Hedendaagse Kunst, Brussels, Belgium (2007), Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany (2005).

Selected Biennials and Festivals: Lyon Biennale, Lyon, France (2017); Documenta 14, Athens, Greece and Kassel, Germany (2017); Skulptur Projekte Münster, Münster, Germany (2017); Kyoto International Festival of Contemporary Culture, Kyoto, Japan (2015); The 8th Berlin Biennale, Berlin, Germany (2014); The Glasgow International Festival of Visual Art, Glasgow, United Kingdom (2012); 45th International Venice Biennial, Venice, Italy (2011); The 5th Berlin Biennale, Berlin, Germany (2008), Skulptur Projekte Münster, Münster, Germany (2007).

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Nairy Baghramian, *Maintainers*, 2017.

Courtesy of the artist and kurimanzutto, Mexico City.