

# [NARI WARD]



Portrait of the artist

Nari Ward was born in 1963 in St. Andrews, Jamaica. He currently lives and works in New York. He grew up in Jamaica and was educated in the United States. Thus, he graduated from a Masters in Fine Arts (MFA) at the City University of New York (CUNY) where he now teaches.

Nari Ward mainly creates sculptures and installations, though he sometimes

works with video. His works, which are often colossal, are almost systematically made of recovered materials, discarded objects, and are always collected in the area around where he works. All sorts of objects can be found such as tires, shoes, fabrics, plastic bags or bottles. This work of gathering and assembling enables Nari Ward to broach subjects such as memory, immigration, poverty or consumerism. The resulting works thus enable us to catch a glimpse, from these haphazard materials, of existential metaphors of which life and death remain the great questions.


Nari Ward's works, displayed at exhibitions and events of international renown (Kassel Documenta in 2003, Whitney Museum Biennial in 2006, Guggenheim Museum of New York in 2010 for example), are also part of some of the greatest collections, especially in the United States. After an important exhibition at the Massachusetts Museum of Contemporary Art (United States) in 2011, Nari Ward was the prize winner in 2012 of the prestigious Rome Prize, awarded by the American Academy in Rome.

## [OPENING TIMES AND ACCESS]

### CHÂTEAU DE BLANDY-LES-TOURS

77115 Blandy-les-Tours

Tél. : 01 60 59 17 80

chateau-blandy.fr  

The castle is open every day (except Tuesdays) from 10 am to 12.30 pm and from 1.30 pm to 6 pm.

#### ENTRANCE:

Adult: 6 euros

Reduction: 4 euros (over 60)

Free: under 26, students, jobseekers, people on income support, disabled visitors.

Groups are welcome: please book in advance.

Special attention given to schools and children's groups.

### CHATEAUXBUS SHUTTLE

'Châteauxbus' shuttle departures from Melun train station to Blandy via Vaux-le-Vicomte.

Full fee : 7 euros, reduction : 4 euros.

First departure from Melun : 9.35 am.

Last departure from Blandy : 5.55 pm.

Information and full timetables : chateau-blandy.fr

### GALLERIA CONTINUA / LE MOULIN

46 rue de la Ferté Gaucher

77169 Boissy-le-Châtel, France

Tél. : +33(0)1 64 20 39 50

lemoulin@galleriacontinua.fr

galleriacontinua.com

Open from Wednesday to Sunday, 12 pm to 7 pm and by appointment.

seine-et-marne.fr  



Conseil général de Seine-et-Marne - Direction de la Communication - Design: Cécile Galan, Rémi Lavalle, Léone Leconte, Chiara Marchelli, Elise Meyer. Printing: Imprimerie départementale.

chateau-blandy.fr  



CHÂTEAU DE  
BLANDY-LES-TOURS  
PLACE FORTÉ DE CRÉATIONS

### BLANDY ART TOUR(S) 2013

IN PARTNERSHIP WITH GALLERIA CONTINUA

## EXHIBITION OF NARI WARD

### ORIGIN OF GOOD(S)

22<sup>ND</sup> JUNE – 27<sup>TH</sup>  
OCTOBER 2013



CONSEIL GÉNÉRAL DE SEINE ET MARNE



LeJournaldesArts

L'œil

seine-et-marne.fr  



## [EDITORIAL]

The fortified castle of Blandy-les-Tours, saved from ruin by the Département de Seine-et-Marne, remains one of the rare witnesses of medieval military architecture still to be found in Île-de-France. This historical monument, which charms visitors by its character, is also open to various forms of performing arts and contemporary creation.

Thus, each year during the summer months, the **Blandy Art Tour(s)** – a partnership between the Département and the Galleria Continua – invites a visual artist to take over the spaces of the castle and exhibit his works along the itinerary of the visit and in halls generally closed to the public.

For the 6<sup>th</sup> edition, the challenge of taking over the castle grounds, as powerful in their sizes and constraints as in their symbolism, is presented to the New York artist of Jamaican origin **Nari Ward**.

**Nari Ward** takes up this challenge in a wonderful way, by disposing *in situ* pieces already presented abroad during prestigious events and as many new creations inspired by the monument.

We wish the artist every success and a rich and fruitful exchange for the many visitors to the castle of Blandy.



**Lionel Walker**  
Vice-chairman  
Responsible for tourism, heritage  
and museums



**Vincent Éblé**  
Senator  
Chairman of the Conseil  
général de Seine-et-Marne

## [THE EXHIBITION]



Photo : Mylène Ferrand

### ORIGIN OF GOOD(S)

“For my exhibition at the castle of Blandy-les-Tours I want to present a series of works, which deal with questions of power and identity by using the idea of ‘customs’ as a ritualized tradition as well as a duty or tax and relating it to ethical issues of allegiances, control, and protection.

My own personal history of being an artist born on the so called third world island of Jamaica but living in the so called first world country of the United States has made me acutely aware of immigration and political strategies intended to influence cultural trajectories.

My work is a merger of defiant optimism, futile ambitions and invented solutions using cross-cultural references, regulatory codes, personal memory and chance.

The rich history of Blandy-les-Tours and its present status as a rare example of medieval military architecture makes it an ideal context for a dialogue about confrontation, trade, and resistance.

I am looking forward to presenting works in a space that is not entirely a ruin, not entirely authentic or fictional, yet speaks of its own preservation. This condition translated to a spiritual state I understand and as an artist and cultural worker I embrace.”

**Nari Ward**

## [GALLERIA CONTINUA]



General view of the exhibition *L'optimiste* by Carlos Garaicoa at GALLERIA CONTINUA / Le Moulin, 2012-2013.  
Photo : Oak Taylor-Smith. Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Le Moulin

Created in 1990, in San Gimignano in the heart of Tuscany, Galleria Continua collaborates with artists from the four corners of the world. The word ‘continua’ marks the will of expending artistic fields by creating a link between past, present and future. Since its creation, the gallery brings contemporary artistic creation to different places and domains of activity, by multiplying collaborations with public or private partners, cultural institutions, collectors,

and by presenting the works of these artists in more and more original places every time. The founder members have notably organized between 1995 and 2005 the Arte all’Arte festival which led to the creation of numerous works, from which 30 are now permanently exhibited in the public Tuscan space.

By creating exchanges with Asia, Galleria Continua opened in 2004 in Beijing a place of 1000 m<sup>2</sup>. In 2005, an exhibition in this vast space offered the public a precious possibility of exchanging with world-famous artists and made Galleria Continua the first western gallery to be established in China. Then in 2007, Galleria Continua opened Le Moulin at Boissy-le-Châtel, a renovated former factory of more than 10,000 m<sup>2</sup> surface next to the Grand Morin River, with a first show in October. Off the beaten tracks of contemporary art, it develops specific projects with the local public especially.

**Until 29<sup>th</sup> September 2013, GALLERIA CONTINUA/Le Moulin is pleased to present the exhibitions by Ai Weiwei, Kendell Geers, Moataz Nasr and Hans Op De Beeck.**



[3 QUESTIONS TO NARI WARD]

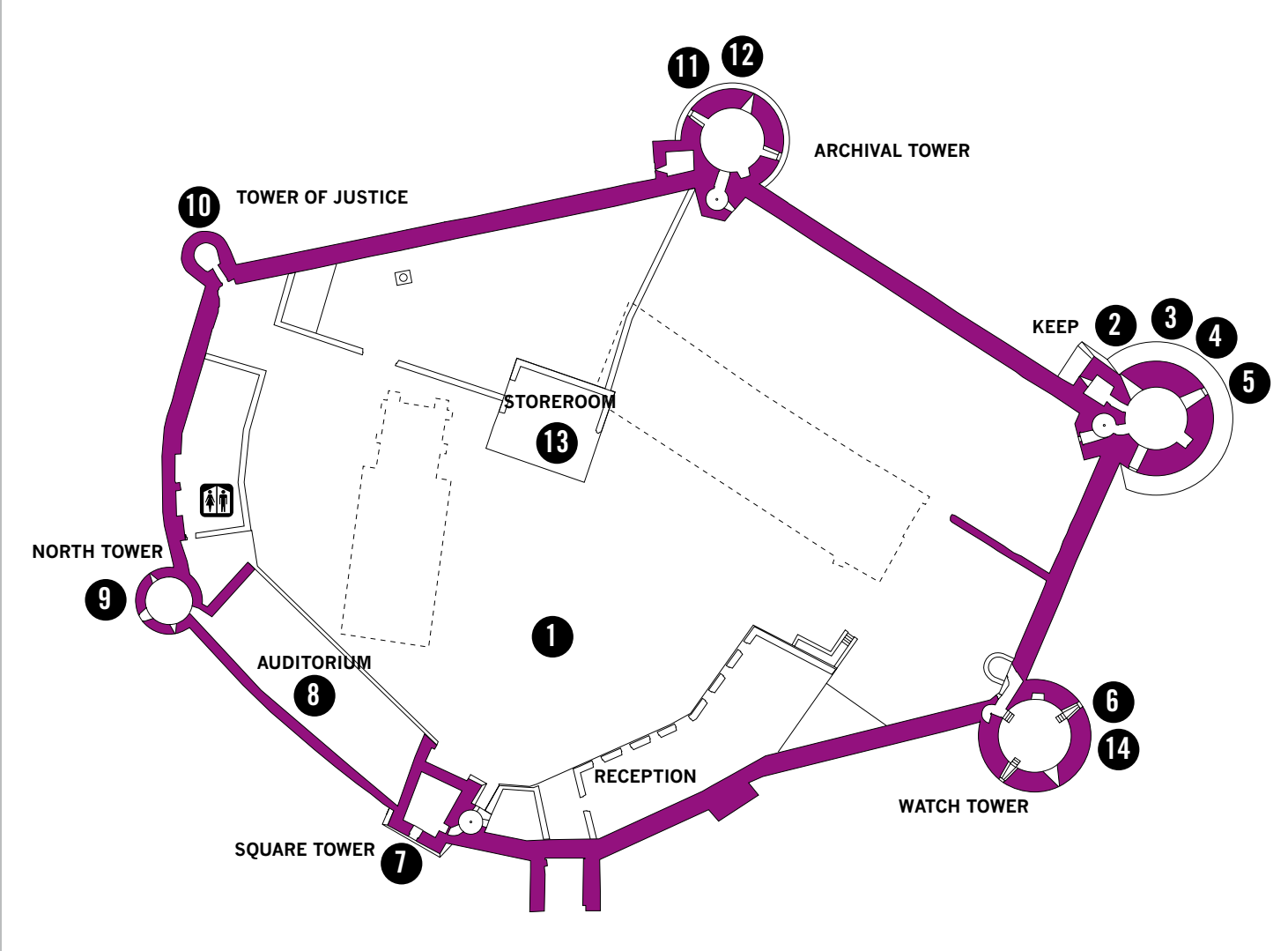
Many of the works were created specifically for the exhibition. Your work revolves around notions of power and control symbolized by the medieval fortress. Which relation can we establish between these notions and the contemporary era? In the medieval era as well as now fear is what drives the decisions. At times those in power have the good will of their people in mind and sometimes this is not always the case so it is important to construct ways of thinking and looking which are not dictated by any particular authority. Contemporary art can be this device for critical and objective assessment where it is so important to look behind the theater that systems of governance try to perpetuate.

It is important to construct ways of thinking and looking which are not dictated by any particular authority.

NARI WARD

You work with recovered materials and some people have described you as an 'urban archeologist'. How are these objects important to your work ? I often try to use objects that are mundane or overlooked first because most individuals already have an experience with them and secondly because they are not considered important enough to have further meaning so they can take the viewer to unexpected places.

Even though your work is quite playful it often seems to speak about darker realities. Yet you say you are resolutely optimistic ? I believe that the only means to relinquishing the shadows of fear and doubt of the things you can't control is to know your own limitations and anxieties so that you are stronger. The work is most always a proposition of some tension un-named but familiar which can be felt and marked like a path.



[WORKS]

COURTYARD

1 *Stallers*

KEEP

LOWER ROOM :

2 *Drawbridge*

1ST FLOOR :

3 *Carry On*

2ND FLOOR :

4 *Radiant Scans*

3RD FLOOR :

5 *Sweater*

WATCH TOWER

UPPER ROOM :

6 *CarouSoul*

SQUARE TOWER

7 *Canned Smiles*

AUDITORIUM

UPPER ROOM :

8 *Domino Men*

NORTH TOWER

9 *Mission Accomplished I & II*

TOWER OF JUSTICE

UPPER ROOM :

10 *Offspring*

ARCHIVAL TOWER

UPPER ROOM :

11 *Untold*

LOWER ROOM :

12 *Roam Rise*

STOREROOM

13 *Stroller Sprouts*

WATCH TOWER

LOWER ROOM :

14 *Bell Portraits*



*Stallers*, 2013  
Reinforcement steel rebars, hammock, concrete.  
235 x 140 x 80 cm. Courtesy GALLERIA CONTINUA,  
San Gimignano / Beijing / Le Moulin.  
Photo : Patrick Loison.



*Stallers*, 2013 · Project  
Courtesy GALLERIA CONTINUA,  
San Gimignano / Beijing / Le Moulin

“The elitist idea of art being for the enlightened and culturally informed seemed too narrow a base. It is a continual struggle to find ways to bridge communities and cultural experiences. Although this endeavor seems to have fallen out of fashion in the so called mainstream contemporary art dialogue it still is a priority for me, because I feel strongly that linking meaning and questions is still the best use for art.”

Extract from an interview with Anna DANERI,  
« Looking Beyond » in *Mousse Magazine*.  
N° 38, April 2013, pp. 124-129.



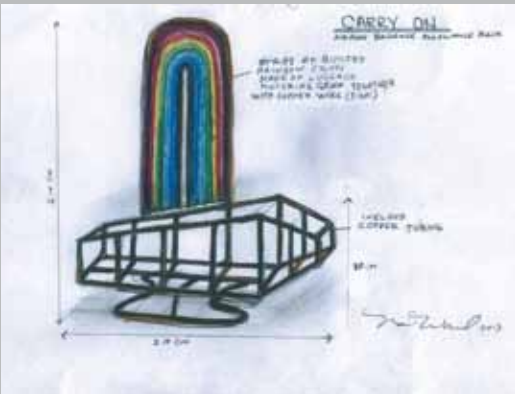
*Drawbridge*, 2013 · Courtesy GALLERIA CONTINUA,  
San Gimignano / Beijing / Le Moulin · Photo : Patrick Loison.



*Drawbridge*, 2013  
Project  
Courtesy  
GALLERIA CONTINUA,  
San Gimignano /  
Beijing / Le Moulin



*Carry On*, 2013 · Courtesy GALLERIA CONTINUA,  
San Gimignano / Beijing / Le Moulin · Photo : Rémi Lavalle.



*Carry On*, 2013  
Project  
Courtesy  
GALLERIA CONTINUA,  
San Gimignano /  
Beijing / Le Moulin