

Soraya Lutangu Bonaventure & Alfatih

Window Seat

19.06. - 25.07.21

Fri Art Kunsthalle Fribourg

Petites-Rames 22
1700 Fribourg

Contact : Julie Folly
comm@fri-art.ch
+41 26 323 23 51
www.fri-art.ch



Soraya Lutangu Bonaventure & Alfatih *Window Seat*

L'exposition

Window Seat is an audio-visual installation proposed by Soraya Lutangu Bonaventure and Alfatih following a one-month residency at Fri Art Kunsthalle. Operating as a liminal space, *Window Seat* offers to the visitor a contemplative journey, a space of permanent becoming that dissects rituals and their articulations. The installation investigates the idea of «spiritualities in transit», of the constant negotiation between different environments, belief systems, access, and identities.

As a starting point for this unique collaboration is Hamishi Farah's solo exhibition on the first floor of Fri Art and in particular their book *Airport Love Theme*, current work around religious iconography, as well as conversations with Farah on a painting lost through a web of financial and state apparatus.



Soraya Lutangu Bonaventure and Alfatih, exhibition view, *Window Seat*, Fri Art, 2021. Photo : Guillaume Python. Courtesy of Fri Art Kunsthalle

With music, performance art and film, **Soraya Lutangu Bonaventure** is attempting to materialise feelings dwelling between empathy, mourning and celebration. Her practice allows the creation of practical and speculative languages, while intentionally finding new ways to belong in the culture continuum of Otherness. By addressing questions of displacement and the diasporic imaginary within a decolonial context, Bonaventure builds expressive systems of repairs that value the poetic notions of Blackness, queerness, technology and spirituality.

Alfatih (b. 1995) lives and works in Switzerland and has presented interactive, installative and video works in institutions and spaces such as Swiss Institute, New York; Centre d'art contemporain, Geneva; Haus der Elektronische Kunst, Basel; Les Urbaines, Lausanne or WallRiss, Fribourg.

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Soraya Lutangu Bonaventure and Alfatih, exhibition view, *Window Seat*, Fri Art, 2021. Photo : Guillaume Python
Courtesy of Fri Art Kunsthalle

En parallèle à l'exposition

05.06 - 31.07.2021

Hamishi Farah

Dog Heaven 2 : How Sweet the Wound of Jesus Tastes

Dog Heaven 2 : How Sweet the Wound of Jesus Tastes is Hamishi Farah's first institutional exhibition and a sequel to the artist's first solo show in Europe in 2015 in Brussels. The exhibition gathers newly commissioned paintings and other recent works.

Hamishi Farah is a self-taught artist whose work in conceptual and figurative painting plays inside the production of a politics and philosophy of representation, with a particular focus on the libidinal afterlife of coloniality and its permeation through contemporary art.

While representational painting is shackled to narrative, representation itself flirts with an atemporal immanence upon arrival at a Blackness understood outwardly as a concept that negatively structures human capacity. The philosopher Fred Moten argues that the negative structuring of human capacity is not to invoke the inhuman but something closer to the ante-human, what necessarily came before, in perpetuity before, suggesting this world-shaping Blackness as another name for the force that is not endemic to, but currently occupied by the people who refer to ourselves as Black. To stretch an Afropessimist logic atemporally, you could assume Jesus Christ was Black because it was necessary for Christians to reenact his murder in perpetuity to feel human.



Hamishi Farah, *Ostentation Vulnerum*, 2021, Fri Art, 2021. Photo : Guillaume Python. Courtesy of Fri Art Kunsthalle

Opening hours

Wednesday to Friday: 12am - 18pm

Saturday and Sunday: 1pm - 6pm

Monday and Tuesday: by appointment (info@fri-art.ch)

Dates of the exhibitions and complete program : fri-art.ch

Art mediation and school visits : info@fri-art.ch

Contact

Julie Folly

comm@fri-art.ch

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Petites-Rames 22
1700 Fribourg

+41(0)26 323 23 51
info@fri-art.ch
fri-art.ch

fri-art.ch



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