

lilia ben salah

Farah Khelil

Car la figure de ce monde passe



Farah Khelil, *Stratification*, 2023

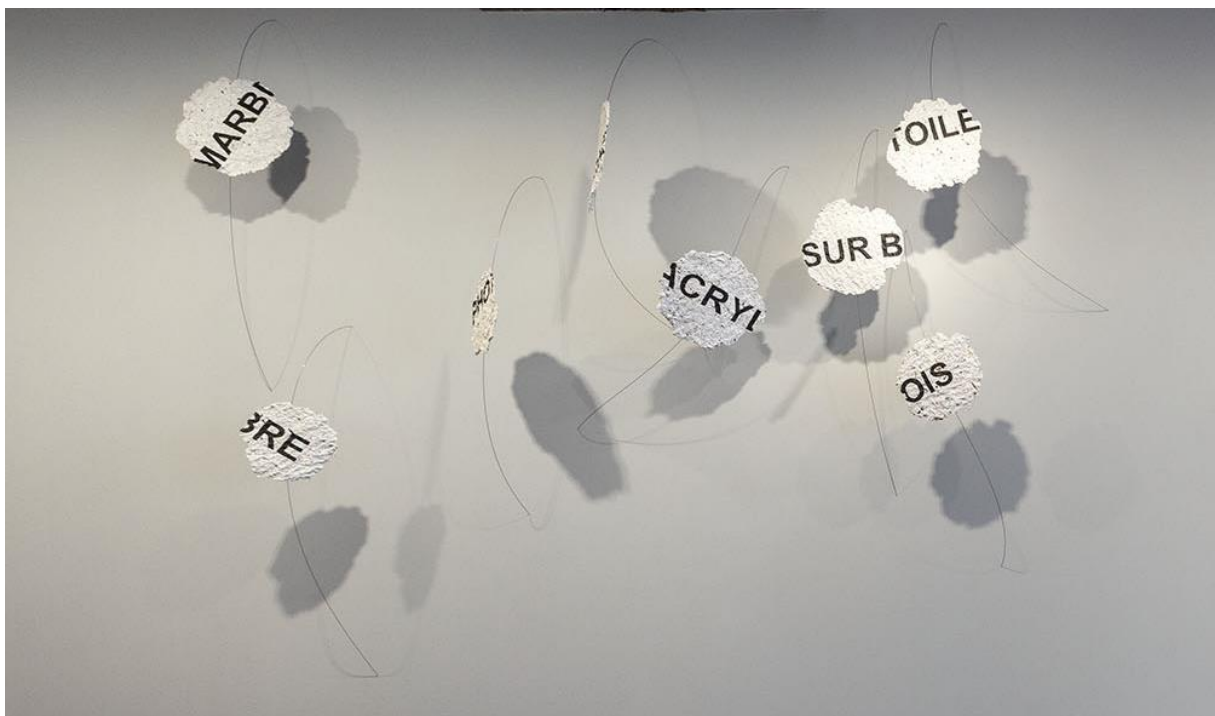
Technique mixte | Mixed media, 200x160,5 cm © ADAGP, Paris

lilia ben salah gallery presents *Car la figure de ce monde passe* (*For the Fashion of this World Passeth Away*), a solo exhibition by Farah Khelil accompanied by curator and art critic Andréanne Béguin.

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This monographic exhibition, *For the Fashion of this World Passeth Away*¹ (*Car la figure de ce monde passe*), invites the viewer to dive into the research and work of Farah Khelil, examining image making, whether intimate, cultural, mental or pictural.

After studying at the Beaux-Arts in Tunis, where she received an academic education, Farah Khelil settled in Paris and gradually emancipated herself from painting and Western canons. She first stopped painting and explored other mediums, then came back to it in 2012 with systematic coverings. In 2020, the artist used paintings sold for tourists in Tunisia, and detached the canvas from their frame. The frame comes to align horizontally onto the obliterated canvas, in two series of works presented in the exhibition, *Pan de Mur* and *Feuillage...*



Farah Khelil, *Histoire en flottaison (grisaille)*, 2023, Papier mâché, corde à piano et acrylique | Paper mache, piano wire and acrylic, Set de huit pièces, diam. Ø de 15 à 25 cm chaque © ADAGP, Paris

¹“But this I say, brethren, the time is shortened, that henceforth both those that have wives may be as though they had none; and those that weep, as though they wept not; and those that rejoice, as though they rejoiced not; and those that buy, as though they possessed not; and those that use the world, as not abusing it: for the fashion of this world passeth away.” Paul Apostle, quoted by Giorgio Agamben in *The Time That Remains: A Commentary on the Letter to the Romans*, translated by Patricia Dailey, Stanford University Press, 2005.

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Farah Khelil, *Pan de mur*, 2023
Acrylique sur toile et sur tasseau | Acrylic on canvas and on cleat, 98,5x19 cm © ADAGP, Paris

Her works are created from excerpts of archives and documents, and she invites us to a distillation of history. As her artistic education was based on didactic material, the artist exhibits them and diverts them, thus giving documents the status of artworks in their own right, as with the work **Feuillage** on a padfolio.

She also taps into an infinity of mental images and of autobiographical and geographical data. They are found in the diptych **Stratification**, which assimilates the familiar site of the Baron d'Erlanger Museum in Sidi Bou Saïd, Tunisia, and the figure of her father, also a painter.

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Farah Khelil, *Feuillage #4*, 2023

Porte document en aluminium, document, cyanotype, aquarelle, acrylique sur toile et impression sur papier transparent |
Aluminum document holder, document, cyanotype, watercolor, acrylic on canvas and print on transparent paper, 23 x 33 cm
© ADAGP, Paris

In each series presented in the exhibition, she retains a simple pictorial principle: her painting comes to lay onto other elements, such as onto a vernacular imagery, as in the series *Sphères*, or other times onto images of painters and craftsmen, who represent Tunisian landscapes according to the academic and tourist gaze, in *Pan de Mur*. The series *Éclat* obeys the same protocol of covering with white paint, but this time the artist uses another popular cultural production in decorative earthenware tiles as a support.

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Vue de l'exposition *Car la figure de ce monde passe* de Farah Khelil.
Éclat #2, #1, #3, #4, 15 x 15 cm chaque & Éclat #5, 2023, 30 x 30 cm
Peinture sur faïence | Painting on earthenware © ADAGP, Paris



Farah Khelil, *Éclat #5*, 2023, 30 x 30 cm, Peinture sur faïence | Painting on earthenware © ADAGP, Paris

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In the basement of the gallery, the cyanotypes of the series *Photosynthèse* testify to another form of paradoxical blindness, where the light is obstructed and turns into a white surface on paper. Other times, in the *Témoin Oculaire* series, the surface of embossed glass windows blurs our gaze, as if the landscape and its image were escaping us like a mirage, to take us even further.

Cutting also makes it possible to give new shapes, new contours. The artist thus deconstructs and disrupts the components of the painting, of the exhibition and of bureaucracy. Here a deckchair becomes the frame of a canvas with *Bain de Soleil*, shaking up its usual function of rest and contemplation. There, the work merges with its exhibition medium.

With the *En Creux* series, the pedestal and the shelf are no longer a periphery but become sculpture-painting, trompe l'œil.

Andréanne Beguin, art critic

Translated by Clémence de Montgolfier



Vue de l'exposition *Car la figure de ce monde passe* de Farah Khelil.
Témoin oculaire (Blanc), 2023, *Témoin oculaire (Ocre)*, 2023 & *Témoin oculaire (Bleu)*, 2023
Dessin technique mixte, vitre gaufrée, cadre | Mixed media drawing, embossed glass, frame
21 x 29.7 cm chaque © ADAGP, Paris

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Farah Khelil, *Bain de soleil*, 2023

Acrylique, impression pigmentaire sur toile, cyanotype sur napperon ancien, transat
Acrylic, pigment print on canvas, cyanotype on antique doily, deckchair, 145 x 40 cm © ADAGP, Paris



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Installation view *Car la figure de ce monde passe* de Farah Khelil.



Installation view *Car la figure de ce monde passe* de Farah Khelil.

Stratification, 2023, Technique mixte | Mixed media, 200 x 160,5 cm & *En creux*, 2023

Peinture sur cartes postales marouflées sur bois et billes en bois de cèdre et en marbre | Painting on postcards mounted on wood and cedar and marble logs, 45 x 30 cm & 24 x 22 cm © ADAGP, Paris



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Installation view *Car la figure de ce monde passe* de Farah Khelil.



Installation view *Car la figure de ce monde passe* de Farah Khelil.
Photosynthèse #8, 65 x 42.5 cm ; *Photosynthèse #9*, 18 x 24 cm

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& *Photosynthèse #7*, 30 x 30 cm ; Cyanotype sur papier | Cyanotype on paper © ADAGP, Paris




Installation view *Car la figure de ce monde passe* de Farah Khelil.

Sphères #3, 2019, Acrylique sur cartes postales | Acrylic on postcards, 100 x 15 x 3 cm & *Ombrage (Carthage)*, 2023, Photographie, impression pigmentaire sur cuir Nappa découpé, vidéo, son, écran | Photography, pigment print on cut Nappa leather, video, sound, screen, 43 x 73 cm © ADAGP, Paris

About Farah Khelil (Carthage, 1980)

Farah Khelil studied at the Higher Institute of Fine Arts of Tunis and holds a doctorate in arts and art sciences from the School of Arts at the Sorbonne (France). Combining artist's books, painting, photography, video, drawing, and installation, her work draws on intimacy and philosophy. Through both the visual and the conceptual, her practice questions the relationship to image, language and history. Since 2006, Farah Khelil has taken part in numerous exhibitions in museums, galleries and international art fairs. Her work has been part of numerous exhibitions worldwide, including the Fiminco Foundation (Romainville, France), LAAC (Dunkerque, France), Cité des Arts (Paris, France), Pernod Ricard Foundation (Paris, France), National Museum of Archeology of

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Umbria (Perouse, Italy), L'ahah (Paris, France), Le Cube (Rabat, Morocco), Transmitter (New York, USA), HandelStreet Projects (London, UK), Venice Biennale (Italy), Manart AlSaadiyat Cultural Center (Abu Dhabi), Le Center Culturel de Cerisy (Normandy, France). She was nominated for the 2019 AWARE Prize. She has received various grants including from the ArabFund for Arts and Culture, Goethe-Institut Tunis and the CAORC-CEMAT research grant. Her works are part of the collections of the British Museum, FRAC Poitou-Charentes, FRAC Normandie, Center for Artists' Books (Limousin) and the Paris Collections Contemporary Art Fund.



[CV Farah Khelil.pdf](#)



Installation view *Car la figure de ce monde passe* de Farah Khelil.

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About the gallery

lilia ben salah gallery aspires to support and promote the great diversity of practices and points of view of both emerging and established artists, whose free, uncompromising expressions play a key role in the cultural hybridization that is so essential to the development of societies. Through its programming, the gallery aims to invite curators to design projects, get closer to institutional players. A mission that the gallery also intends to carry out via participation in international fairs, the creation of off-site projects and publishing initiatives.

Practical Information

Exhibition from September 28th to December 2nd, 2023

Opening hours, Tuesday to Saturday, 11am – 7pm

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