

TARIK HAYWARD
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Tarik Hayward is an artist of few pieces, as each one is confronting its context, setting up new parameters, a specific economy that addresses the more than ever urging questions of autonomy, precarity and public space, ecology, durability and participation. The experience of the limits of a space, the analysis of the means at disposal, the faculties of the artist's own body, the available time for production makes his projects putting impressively his whole work, itself, each time, at risk: questioned, rethought, reinvented, resourced. Step by step, his oeuvre unfolds in time, revealing a profound methodological coherence, suggesting discrete and formal affinities. Of a rare radicality, it draws from the social terrain and generates theoretical tools. Lying between the muteness of abstract process and the frontality of institutional critique and a form of wild approach to context, it incorporates techniques of (self-)construction into a sculptural language, reduced to the minimum of aesthetic intentions.

Whether he produces a self-made bulletproof glass or his own glue to assemble the pages of his exhibition catalogue, whether he asks writer Ariana Reines to read his astrological chart and use it as the starting point of the definitive essay presenting officially his work, or fabricates water from pig blood, Hayward intricates the things of art and the lines of life, as his entire corpus relies on the life of things, and their silent, fluid and uncontrollable evolution and involution. From collapse to reuse, recreation to the beauty of bare things, Hayward's work is in the meantime an ode to the end of things and a conjuration of the dark times we are going through.

Yann Chateigné

EXHIBITIONS

2022

Circuit, Lausanne: « La charge »

2021

Cima Norma art Foundation: « Archifossile » (Solo)

Guts, Berlin: « Serial Dilution » (Solo)

Shedhalle, Zurich: « Open Futures »

La Razude, Lausanne: « Bivouac »

2020

Pontresina, Kultur weg: « Tower Built on Lies»

Goethe Institut, Beijing: « Invisible Hand » (Solo)

2019

Inside Out Museum, Beijing: « Sonic Boom » (Solo, performance with Anne Rochat)

Alpina Huus x Motto, Berlin, DE (Solo)

Kunsthalle, Sankt Gallen: « Protect me from what I want »

ProHelvetia Shanghai Artist Residency

2018

CCS, Paris: « Resolutions: Zero. Hopes: Zero. » (Solo)

La Comedie, Geneva: « Exaggerated and excessively dramatic » (Solo)

Swiss Art Awards

2017

MCBA, Lausanne: « Neutral Density » (Solo)

CCS, Paris « The Never Ending Honey Moon » (Solo, performance with Sophie Ballmer)

2016

Stadio, Vevey: « Slagpile »

Sonnenstube, Lugano: « Birken » (Solo)

Prix Accrochage Vaud

2015

Les Urbaines, Lausanne: « Natural instincts »

Curbit, Mont Salève, Geneva.

Urgent Paradise, Lausanne: « Béton Toner Service » (Solo)

Art Môtiers, Môtiers: « Gothique tardif »

Prix Casimir Raymond

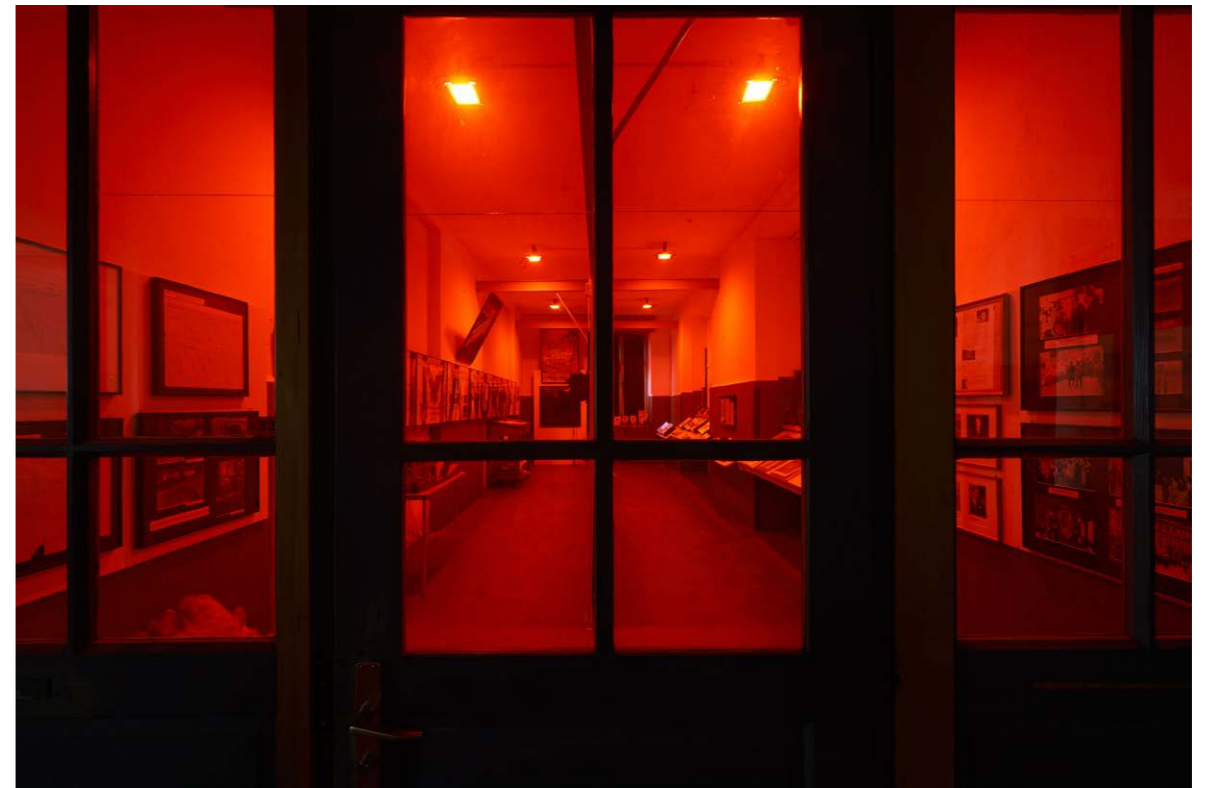
Archifossile

Cima Norma art Foundation, 2021
Tents and concrete, variable size
View from the exhibition: *Archifossile*



Sans titre

Cima Norma art Foundation, 2021
Red Light, variable size
View from the exhibition: Archifossile





Tarik Hayward's personal exhibition for the second edition of the Cima Norma art festival is based on the notion of archifossil developed by Quentin Meillassoux and on a comparison with the history and architectural spaces of the former chocolate factory where takes place the exhibition. With the term archifossil, the French philosopher defines the materials which indicate the existence of a reality or an ancestral event, that is to say which precedes the presence of life on earth. And indeed, the strange structures that occupy the large spaces of the Foundation on the ground floor and the first floor resemble huge prehistoric insects, with thick, wrinkled skin similar to that of an elephant, which have emerged from the ground. In reality, these sculptures were made by spraying 25 tons of concrete on ordinary camping tents, through a very time consuming process involving many thin layers to prevent the structure from imploding under the weight of the matter. A constructive principle that echoes the procedure developed in the years of post-war reconstruction to build inexpensive houses by the American architect Wallace Neff and from which his famous bubble houses are derived.

The ephemeral and fragile structures of the tents, a primordial architectural gesture of a still nomadic humanity, are thus overturned into perennial structures, transforming what could be a tourist or refugee camp into a sort of contemporary Pompeii, not submerged by lava but by a material emblematic of industrial capitalist modernity: portland cement.

In the room on the first floor, the Archifossil sculptures are intertwined with another work, in this case a sound installation produced in collaboration with Ariel Garcia, entitled *Time Warp*. The sound waves which, through audio exciters, vibrate at irregular intervals the window panes of the architectural space, were created by slowing down recordings of birdsong, thus resembling very low pitched monstrous roars. These sounds, which, like any recording, bear witness to a past moment, produce, and are superimposed on, another sound, that of the present vibration of the architecture, in a kind of polyphony determined by the different dimensions and the degree of stability of the old windows.

Through the temporal distortion of this sound encounter, the "ruins" of the old chocolate factory come back to tell us about this "pure" time, this time of nature which is located beyond the chronology of historical time mentioned by Marc Augé.

Finally, still on the first floor, there is another intervention by the artist, who applied red gelatin on the lamps that light up the small chocolate museum inside the spaces of the Foundation. A minimal intervention that bathes the whole room and what it contains in a gloomy red light, reminding us how the history of the chocolate industry is also the history of European colonialism and its exploitation within the framework of a model, that of capitalism, which finds its origin in the primary accumulation of resources violently taken from nature.

Elio Schenini



Pure Life

Guts, Berlin, 2021

Water extracted from pig blood, cut PET bottles, variable size

View from the exhibition: *Serial Dilution*



Drop Shadow

Guts, Berlin, 2021

Copper, sulphuric and chloridric acids, ammoniac, nitrate fertiliser, white vinegar, salt, variable size

View from the exhibition: *Serial Dilution*



Coal, Earth, Snow or a Similar Substance

Schedhalle, Zurich, 2021

Steel, acid, solder and compost, 5x7x6m

View from the exhibition: *Open Futures*





Avec *Coal, Earth, Snow or a Similar Substance*, l'artiste vaudois Tarik Hayward crée une installation monumentale in situ. Une structure en paliers d'une hauteur totale de cinq mètres. La distance verticale entre les étages correspond à la hauteur à laquelle une personne peut lancer une pelletée de terre. Au pied de l'oeuvre se trouvent en effet cinq tonnes de terre végétale qui seront déplacées jusqu'au sommet de l'installation par la force des bras. Cinq personnes réparties sur les étages de l'oeuvre vont peller simultanément durant plusieurs heures. Le processus collaboratif, l'épuisement et le dispositif produisent une synchronisation variable, une chaîne humaine chorégraphique et polyrythmique. L'oeuvre de Hayward revêt un caractère d'utopie ambivalente, hésitant entre nostalgie d'une vie plus rudimentaire et préfiguration de temps futurs dans un monde réduit à l'essentiel.

Tarik Hayward questionne le statut et la fonction du travail dans la société aujourd'hui, oscillant entre une dénonciation de l'exploitation propre au marché néolibéral, y compris celui de l'art contemporain, et un intérêt prononcé pour le travail comme geste de survie et de construction primitif manifestant un caractère d'urgence et de nécessité qui semble transcender les problèmes politiques ou écologiques.

Considérant son travail comme « une série d'expériences techniques réalisées dans l'urgence d'un besoin non défini », l'artiste embrasse l'invitation à un changement de paradigme qui est celle d'*Open Futures*, consistant à renoncer à coloniser l'avenir avec des objectifs concrets pour se tourner vers l'indétermination.

Post-Invasion Beauty

Kunstweg, Pontresina, 2020

Pitfire melted bottles, 2x3m (variable size)



Unity Temple

Ruinettes, Verbier, 2014-2018

Concrete sacks, 15x1x3m (variable size)

View from permanent sculpture park curated by Paul Goodwin



Matière continue
Kunsthalle Sankt Gallen, 2019
Copper, 2.5x4m



New Extremes Of Immobility
Lausanne sculpture triennial, Dorigny, 2013
Compressed compost, 5x1.5x3m (variable size)



Resolutions: Zero. Hopes: Zero.

Centre Culturel suisse, Paris, 2018

Reclaimed offset printing plates, undulated by the artist, 7.5 m x 2 m x 5 m (variable size)



Niveau de sécurité

Centre Culturel suisse, Paris, 2018

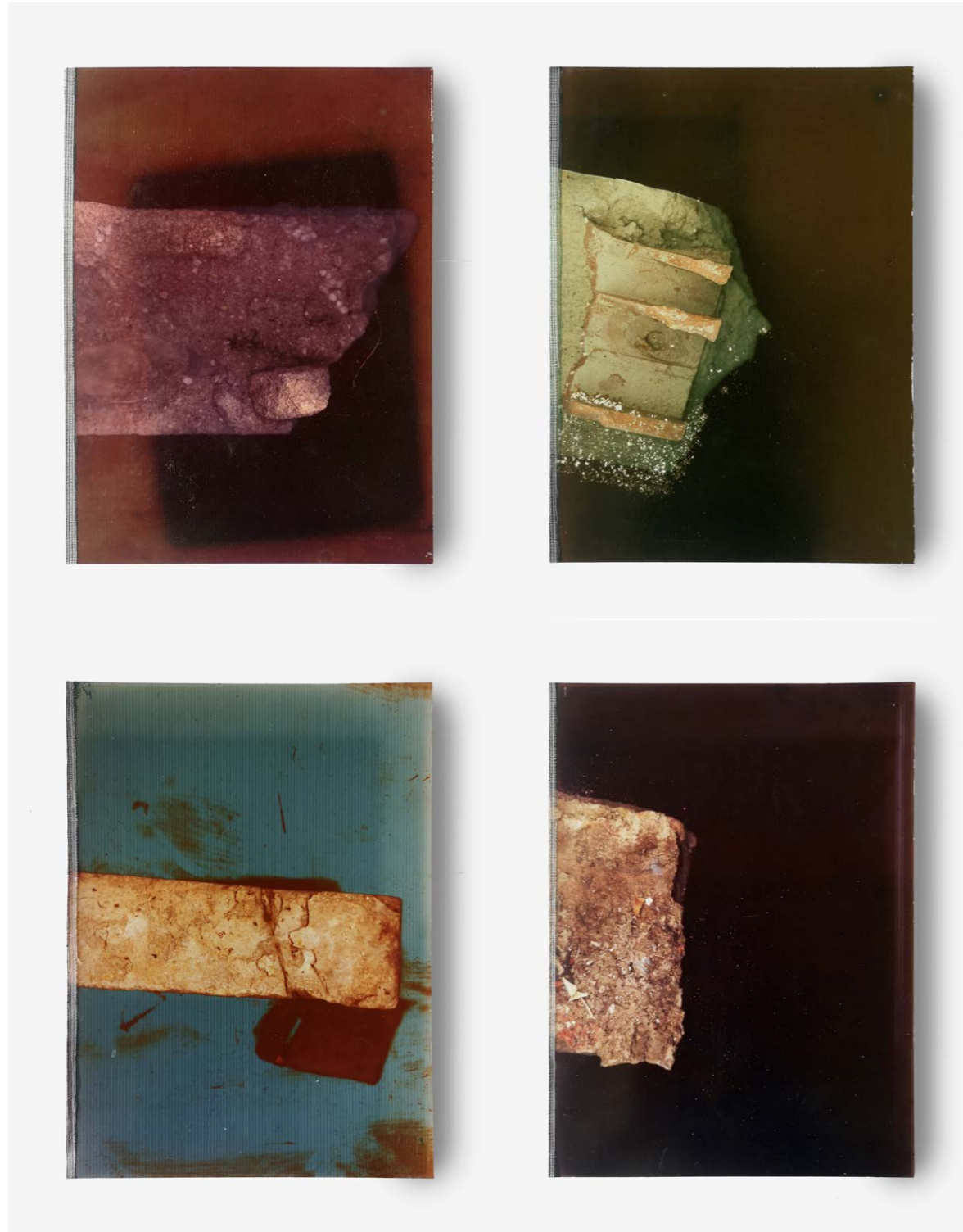
Home made protection level 8 (OTAN standard) bulletproof glass, 160 cm x 200 cm x 6 cm (variable size)



Indian Inkjet

Centre Culturel suisse, Paris, 2018

Photographic paper, industrial waste indian ink from China, edition of 200, 22x30cm



Exaggerated and excessively dramatic

La Comédie de Genève, Geneva, 2018

Iron, salvaged neon tubes and 2000W LED bulbs , Modular system 12x0.6x2m (variable size)



Neutral Density

Musée cantonal des beaux arts, Lausanne, 2017
Glass, waste oil, silicon, 1600x2000x4cm, edition of 9



Mid Atlantic Air Gap

Swiss Art Awards, Basel, 2015

Sawdust and ice, 2x1.5x2.2m (variable size)



Palmyre

CAN, Neuchâtel, 2015

Polystyrene spray foam, 0.8x180x2.5m (variable size)
View from the exhibition *L'hospice des mille cuisses*

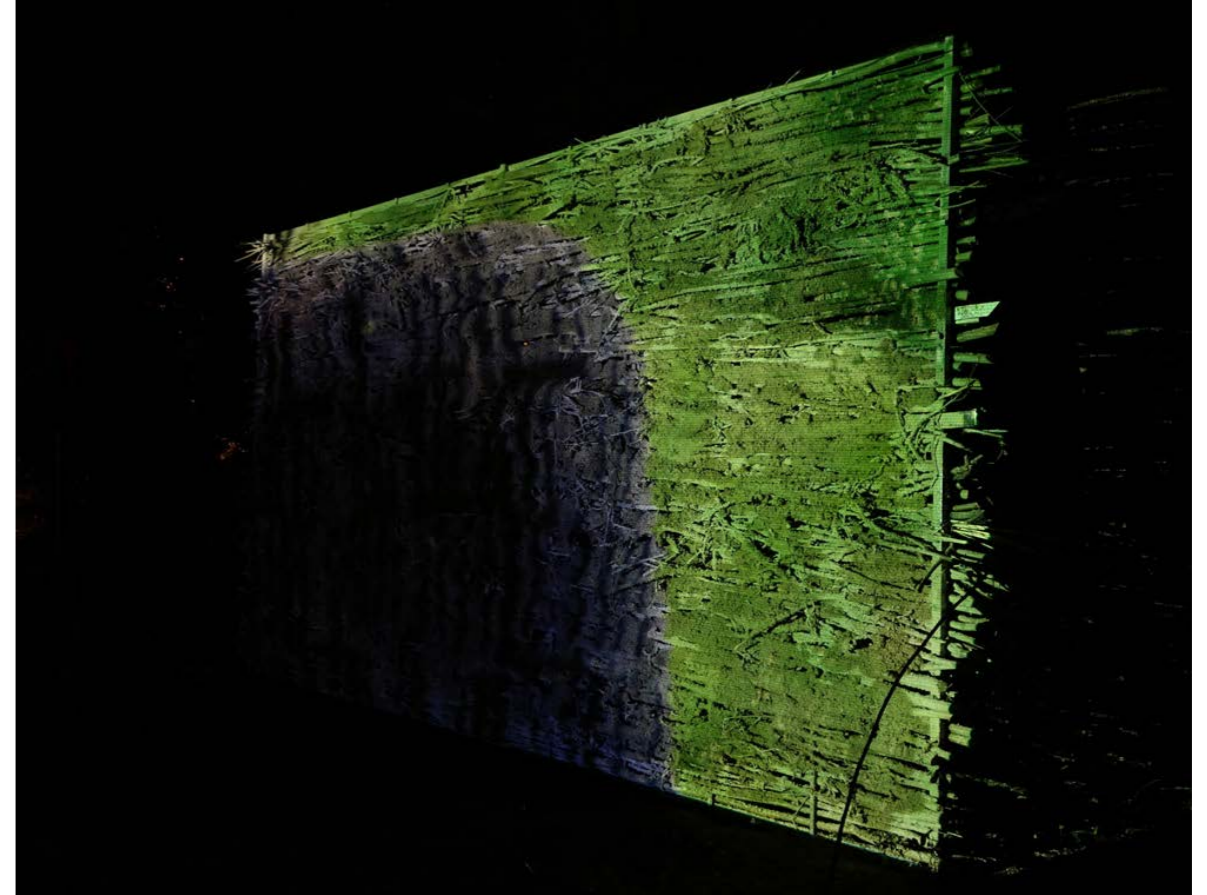
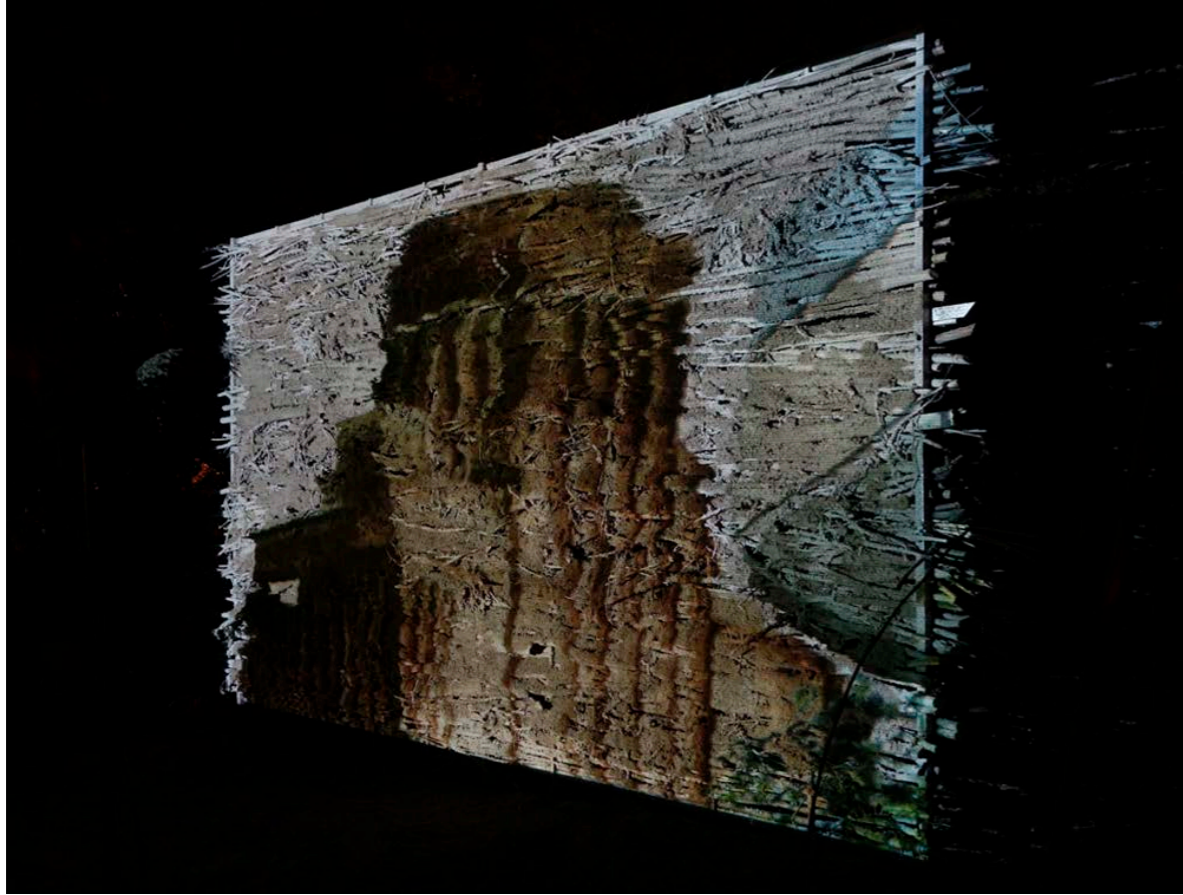


Eldorado

Musée de l'Élysée, Lausanne, 2015

Video projection, mud, steel, branches and various waste material, 6x3x4m

Collaboration with Guy Meldem. Film *Float* by Philippe Daerendiger.



Iron Deficiency Anemia

Alpina Huus, Berlin, 2018

Iron, beer cans, plastic glasses, beer, 60x80x200cm



Audio Exciter

Alpina Huus, Berlin, 2018

4 audio exciters, DJ, display cabinet, variable size.

Collaboration with DJ Ariel Garcia



Terre enfoncée

Curtat Tunnel, Lausanne, 2013

Rammed earth and books, 3x5x2.5m (variable size)



Overexposure to Ultraviolet

Sonnenstube, Lugano, 2016

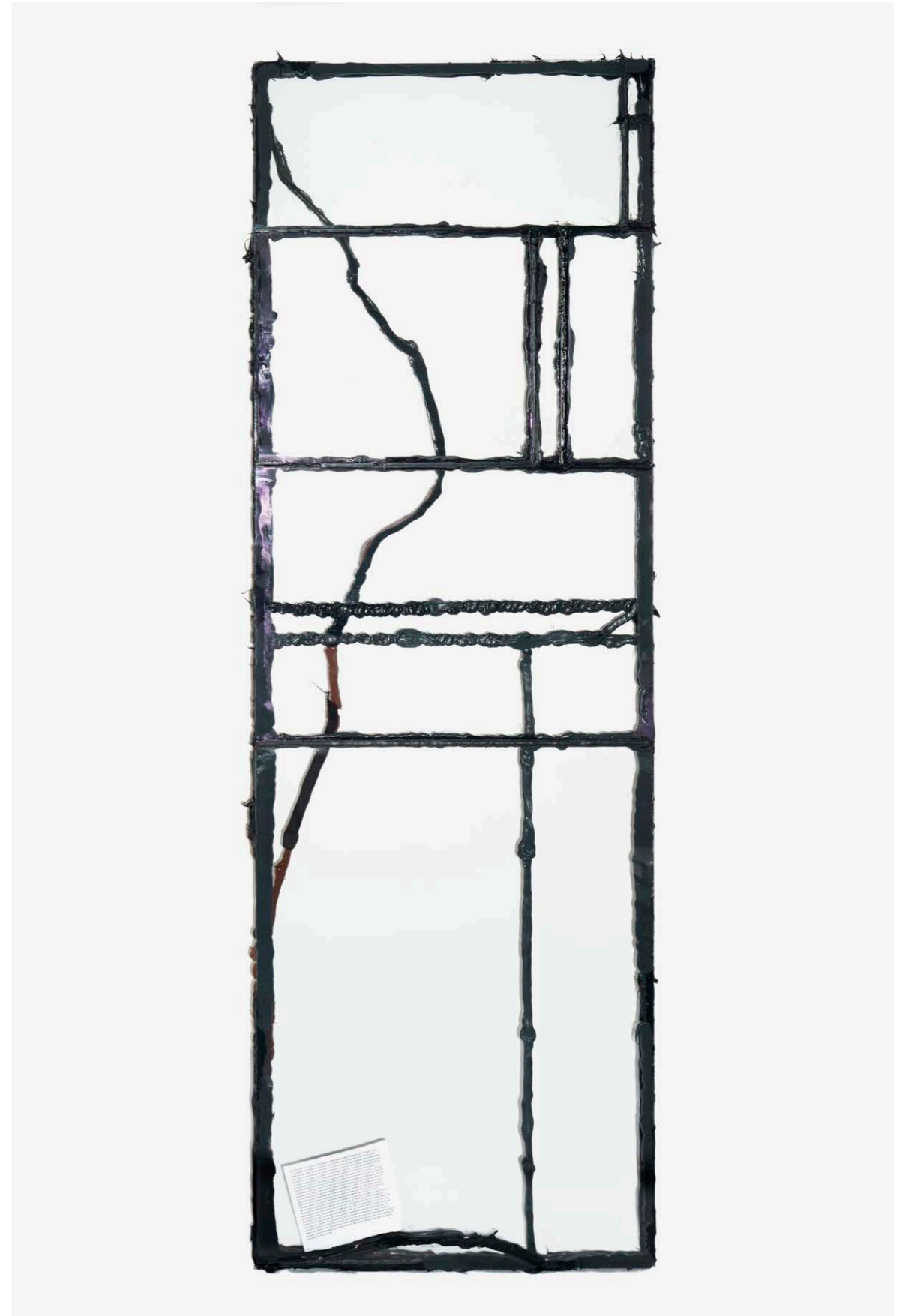
Polyurethan spray foam, 2x6m (variable size)



Time Capsule

Valentin 61, Lausanne, 2021

Reclaimed museum anti-reflexion glass, silicon, printed text
In collaboration with Sophie Ballmer



Gothique tardif
Art Môtier, Môtier, 2015
Clay, sand and wood, 4x2.5x3m



Open Source Ecology
2014, Bern
Earth and soil, 2x4x0.7m (variable size)



Idle Hands

La Placette, Lausanne, 2016

Paper and cement, 3x2x0.5m (variable size)

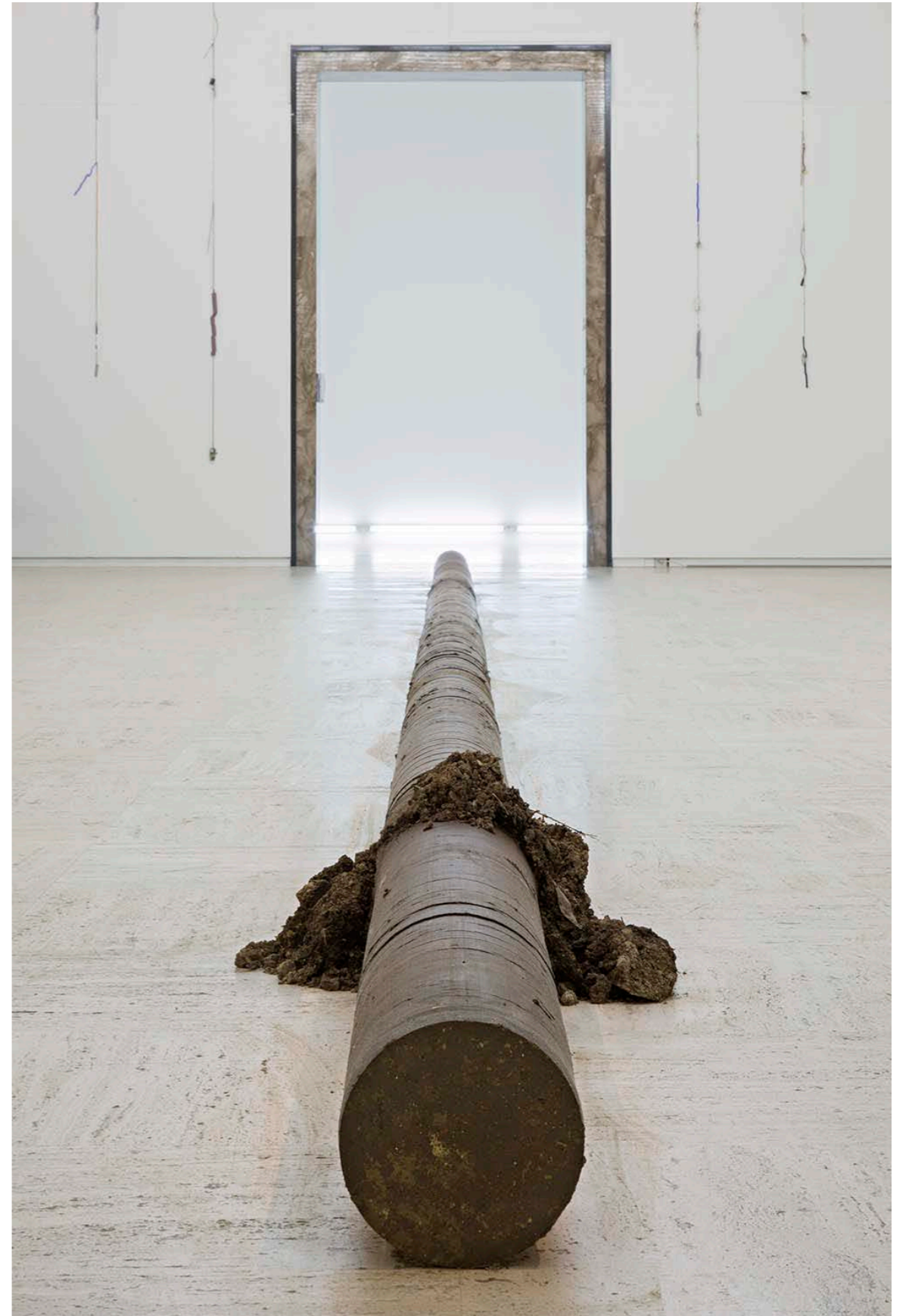
Video projection of the film *rolling shutter* by Sophie Ballmer, 10x6m



Capitalocene

Mcba, Lausanne, 2016

Compressed soil and garbage from the surrounding museum garden, 0.3x16m (variable size)



Work for Idle Hands

Lausanne University, 2013

Paper, lime and dirt, variable dimensions. Brick factory.

View from the exhibition: *Les décombres de la finitude*



Tarik Hayward renouvelle sur un mode à la fois minimaliste et spectaculaire la notion de « Do it yourself ». A l'heure des encyclopédies libres et autres partages numériques, dans un univers qui montre partout ses limites, il incarne le désir contemporain de se réapproprier l'espace en y investissant d'une manière très intense et directe ses forces physiques et intellectuelles. Que ce soit pour constituer son propre habitat, défendre un mode de vie et de production ou proposer des œuvres qui témoignent d'un art de la récupération, de la survie et de la métamorphose.

A l'origine, son projet monographique supposait la fabrication de 3000 briques disséminées ou empilées sur le campus. Une première étape performative lui a donné l'occasion d'investir le chemin piétonnier avec sa voiture, remorquant un dispositif artisanal conçu pour mixer du papier usagé (provenant de la déchetterie de l'université) avec de l'eau et de la chaux, une technique inventée dans les années 1920, oubliée puis resurgie dans la période hippie et, plus récemment, chez les paysans abandonnés par le rêve américain. Bon marché, le système exige un engagement physique important et de vastes étendues pour laisser sécher les briques au soleil. A l'arrivée, Tarik Hayward a dû composer avec la pluie et un espace universitaire très maîtrisé, peu enclin à accepter l'interférence d'un geste artistique troublant une harmonie acquise de longue date. A cette ingérence prévue et voulue par les organisateurs de la Triennale s'est ajoutée une autre forme d'ingérence inattendue : celle des différents utilisateurs du park, étudiants, agents de sécurité ou jardiniers, apparemment décidés également à se réapproprier le campus... en sacageant les briques encore molles pour y laisser des empreintes de pieds, de mains ou de véhicules à moteur divers. La dernière étape de l'œuvre s'avère dès lors incertaine : comment exposer des briques explosées? La réponse de Tarik Hayward passe par une évocation de l'échec comme moteur paradoxal d'une démarche qui vient clore deux années très riches sur le campus de l'UNIL. Pour commencer, la sculpture *New Extremes of Imobility*, un contrefort de compost qui évolue d'une manière très poétique depuis plus d'une année, ainsi que le projet *Les décombres de la finitude*, dont la composante la plus spectaculaire, *Temporary Fallout Shelter*, a consisté à enfouir sous 30 tonnes de terre le module d'exposition situé dans le bâtiment d'histoire de l'art, le Cabanon. Ce geste s'est prolongé à travers une journée de conférences sur le thème de la ruine et un atelier de fabrication, de copie et de diffusion à la photocopieuse, de livres traitant d'autoconstruction, impliquant des étudiants en histoire de l'art. L'exposition *Béton Toner Service* à l'espace d'art *Urgent Paradise*, à présentés les ouvrages à la lumière de lampes que l'artiste a réalisés à partir des néons usagés du park immobilier universitaire.

En passant du monolithe bien visible à la brique de papier disséminée sur le campus dans un geste expérimental inachevé, Tarik Hayward a signé une séquence universitaire marquante pour les usagers du campus.

Mélanie Affentrager

Invisible Hand

Goethe Institut, Beijing, 2019

High efficiency particle filter, industrial ventilator, 1.5x1.5x0.4m



I had the pleasure to work with Tarik Hayward during his residency at the Inside Out museum in Beijing. He kept telling me that he was not here to work, but to wander around and get lost. He came from Berlin with seemingly 10 pairs of his own very old and extremely worn out sneakers, in order to have them repaired, but soon discovered that things do not get repaired in Beijing. They are hardly even made anymore, due to the new pollution policies in the capital. Anyway, he ended up spending hours with a 76 years old street cobbler that he met in one of Beijing's lowest income neighbourhoods. He was soon able to bring me to some local restaurants I would never have imagined experimenting one day.

A week later I discovered he was working with a local ONG to develop home-made air purifiers that people could cheaply build themselves.

Then someday, Tarik introduced me to the Swiss performer Anne RoCHAT who had just arrived at his studio. After 3 weeks of intense, free and epic experimentation, we were able to present an amazing 1 hour performance by the improvised Swiss duo within the context of our retrospective programme on Yvonne Rainer.

One month before the end of his residency, Tarik's wife and children arrived at the museum. I thought he would finally take some vacations, but it was quite the opposite. This family works like a team.

I was soon invited to the Goethe Institut. With a giant ventilator used to cool down industrial pig farms and a custom made high efficiency particle filter from Guangdong, Tarik had built an air filtration machine to be permanently installed in the German institution's exhibition space, thus blending the frontier between the technical apparatus of the museum and the permanent collection. The Institut will have to change the HEPA filter once a year and send back the used one to Tarik, delivering a sort of geometrical black and white painting made of concentrated volatile and invisible industrial matter. With his project "Invisible Hand", Tarik has transformed the exhibition space into a delocalised production facility.

Oh wait, did I tell you that one morning I came to work only to discover 15 yellow Ofo bikes in front of the museum? Tarik had found a way to hack the security system of China's biggest bike sharing company, without even modifying the bikes. He wrote the access code on the bicycles, so anyone could enter the code and get unlimited free rides. This induced a lot of talk about notions of public space, democracy, private entrepreneurship and ecological responsibility.

Having Tarik on board for 3 months was an exciting and challenging adventure. I can only highly recommend his appliance for your prize. It seems to me that his fierce engagement with both empirical experimentation and political ecology, resonates with our present times.

Huan Wenlong

Cera perduta
Le Sentier, 2011
Wood, 1.2x0.5x5m

