

SONIA KACEM



SONIA KACEM

1985, Geneva, Switzerland

Lives and works in Geneva

In her art, Sonia Kacem distinguishes herself with a heightened sensitivity towards materials that she extracts from the everyday consumer cycle: These include very different kinds of processed products, sometimes obtained from second-hand or online stores, such as sun awnings or everyday textiles, but also substances and commodities like vinyl, paint or wood, which she discovers by chance or obtains directly from the respective production sites. The artist uses them to develop large-scale installative and sculptural arrangements, in which she plays with our expectations regarding the nature and function of the materials. Kacem is particularly interested in exploring different varieties of abstraction, transitions undergone by surfaces and volumes, or questions of scale. Her presentations open up a wide range of associations and hybrid cultural contexts. Formally, they refer to various periods and styles from art history and reflect influences from minimal art just as much as those from the Italian baroque or from Arab Islamic art.

Sonia Kacem studied at Haute école d'art et de design (HEAD) in Geneva (2006– 2011). She has already received a number of awards and scholarships, e.g. the Zurich Art Prize award by Museum Haus Konstruktiv (2021), the Fondation CAB residency in Brussels (2020), the Townhouse studio scholarship in Cairo (2019), the Rijksakademie van beeldende kunsten residency in Amsterdam (2016), the Kiefer Hablitzel Prize in Basel (2015), the Fonds cantonal d'art contemporain de Genève work grant in New York (2014), the Manor Art Prize (2014) and a Swiss Art Award in Basel (2013).

Sonia Kacem has had several solo exhibitions, including '3 pieghe, 4 archi e 1 rettangolo', Galerie Gregor Staiger, Milan (2022); 'Superflu', Haus Konstruktiv, Zurich (2021); 'Between the scenes', Westfälischer Kunstverein, Münster (2019); 'Did snow fall on the pyramids?', T293, Rome (2018); 'Carcasse', Centre culturel suisse, Paris (2017); 'Night Shift', Centre d'Art Contemporain Genève (2016); 'Loulou replay', Kunstverein Nürnberg, Nuremberg (2015); 'Bermuda Triangle', Kunst Halle Sankt Gallen (2015); and 'Loulou', MAMCO Genève (2014). She has also participated in numerous group exhibitions, such as 'Figures on a Ground', Fondation CAB, Brussels (2020); 'Delirious', Lustwarande Tilburg (2019); 'Flatland / Abstractions Narratives #2', Mudam Luxembourg (2017); 'Stipendium Vordemberge-Gildewart', Kunsthaus CentrePasquArt, Biel (2015); and 'Time', Oslo10, Basel (2013).



Piega (Argento, Turchese), 2022

Bronze, patina

36.5 × 33 × 38 cm, KACE/S 47



Sonia Kacem in *AGORA*, 2022
Exhibition view, MAMCO, Geneva, Photo: Annik Wetter



Sonia Kacem in *AGORA*, 2022
Exhibition view, MAMCO, Geneva, Photo: Annik Wetter



Sonia Kacem, *3 pieghe, 4 archi e 1 rettangolo*, 2022
Exhibition view, Galerie Gregor Staiger, Milan



Sonia Kacem, *3 pieghe, 4 archi e 1 rettangolo*, 2022
Exhibition view, Galerie Gregor Staiger, Milan



Piega (Turchese, *Argento*), 2022
Bronze, patina
32.5 x 38 x 40 cm, KACE/S 48



Sonia Kacem, *3 pieghe, 4 archi e 1 rettangolo*, 2022
Exhibition view, Galerie Gregor Staiger, Milan



Sonia Kacem, *3 pieghe, 4 archi e 1 rettangolo*, 2022
Exhibition view, Galerie Gregor Staiger, Milan



Piega (Bronzo), 2022
Bronze, patina
34.5 x 32 x 41 cm, KACE/S 46



Sonia Kacem, *Le Superflu*, 2021
Exhibition view, Museum Haus Konstruktiv, Zurich



Sonia Kacem, *Le Superflu*, 2021
Exhibition view, Museum Haus Konstruktiv, Zurich



Sonia Kacem, *Le Superflu*, 2021
Exhibition view, Museum Haus Konstruktiv, Zurich



Sonia Kacem, *Le Superflu*, 2021
Exhibition view, Museum Haus Konstruktiv, Zurich



Ensemble of Five (Between Two Waves), 2020–21

Fabric, wood, metal

5 pieces: 2 oval frames: 80 x 58 x 35 cm; 3 squircle frames: 80 x 58 x 35 cm, KACE/WM 36

Flash Art

'Sonia Kacem, Le Superflu, Haus Konstruktiv / Zurich', Aymin Kreil, January 10, 2022

Flash Art

REVIEWS

10 January 2022, 9:00 am CET

Sonia Kacem "Le Superflu" Haus Konstruktiv / Zurich

by Aymin Kreil



Sonia Kacem, "Le Superflu" Exhibition view at Museum Haus Konstruktiv, Zurich

Sonia Kacem's exhibition at Museum Haus Konstruktiv starts with large, gate-like semicircular structures that frame the entryways to the first exhibition room. Prints of red and yellow brush strokes adorn them. In the middle of this room, visitors circulate around large, convoluted paperboard forms. In the second room hosting the exhibition, on the first floor, smaller structures hang on the wall. Facing the entrance, pieces of cloth rest on the wall, combining stripes and gradients of plain colors. On the left, *Ensemble of 30 Signs* (2018), made of wood scraps, intricate motives on the wall. On the right and beside the entry, fourteen pieces of colored cloth on wooden structures hang on the wall, in tones ranging from glossy prune and black to a bright blue and white.

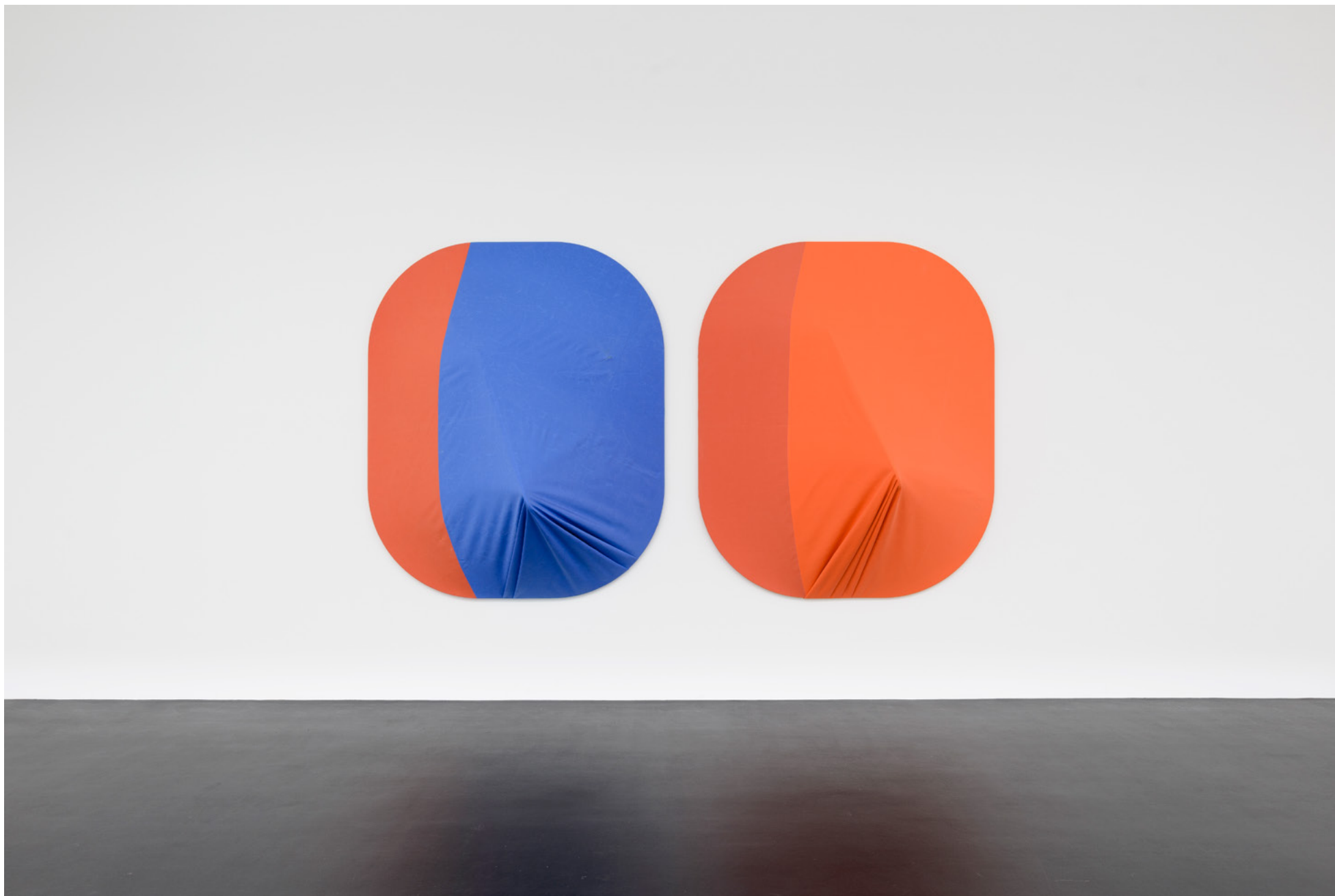
As Susanna Koeberle notes in a previous [review](#) of the exhibition, Kacem's work interacts well formally with the postwar concrete art whose heritage is at the core of the museum's collection. However, Kacem does not seek to establish a universal science of forms and colors as Theo van Doesburg and Max Bill did. The room on the upper floor conceals an eroticism that contrasts with the apparent coldness of the exhibition hall, with its florescent lighting and concrete floor. As in her exhibition "Loulou" (MAMCO, Geneva, 2014) with its cloth pyramids, and "Nightshift" (CAC, Geneva, 2016) with its fallen columns, what Kacem offers is a minimalistic cabaret. What is different in this exhibition is that the main reference is Cairo and not Las Vegas. The shiny plastic fabric Kacem uses for some of the structures is the same as that worn by dancers in Cairo. The structures acquire an aggressive sensuality through this clothing. Other wooden structures dressed in cloth resemble the angles of shabby sofas. The monumental gates of the entrance, with their neoclassical touch, fit well with this decorum.



Sonia Kacem, "Le Superflu" Exhibition view at Museum Haus Konstruktiv, Zurich

Orientalism and its combining of reject and fascination through othering relates to surfaces. One of Edward Said's core criticisms of the Orientalist gaze is the superficiality of its apprehension of the southern shores of the Mediterranean. Yet the totalizing and reductive perception of a society that Said describes is common to foreigners. Kacem grew up in Switzerland with a Tunisian father. In contrast to the European scholars and artists of the colonial period Said focuses on, familiarity and distance are deeply entangled in Kacem's relation to the region. She mobilizes minimalist and neoclassical references that have long influenced her work to explore places to which she has an intimate link through family ties, though mostly experienced as a foreigner. The puzzlement one feels when faced with unknown writing techniques is echoed in the random calligraphy of Kacem's *30 Signs*. Elusive surfaces of cloth make it difficult to draw borders between inside and outside, and to clearly distinguish what is a superficial ornament (the *superflu* of the exhibition's title) or a core element of apprehension. Moreover, as is often the case when otherness comes up as central to a relation, desire blurs perspectives.

An impossible mimesis of a space escaping systematic apprehensions, Kacem's "Le Superflu" reminds visitors of our capacity to lose ourselves in a world of haphazard landmarks. As such, it bears the promise of an elsewhere and its vertigo. Yet, it also anticipates its reproduction as a simulacrum. A flaring reflection of longing, visiting Kacem's exhibition is a complex and rewarding experience.



Sonia Kacem, *Bruxelles, 2020/21, 2021*
Exhibition view, Galerie Gregor Staiger, Zurich



Sonia Kacem, *Bruxelles*, 2020/21, 2021
Exhibition view, Galerie Gregor Staiger, Zurich



Sonia Kacem, *Bruxelles*, 2020/21, 2021
Exhibition view, Galerie Gregor Staiger, Zurich

BRUXELLES 2020/1

Eleonora Milani

My encounter with Sonia Kacem's sculptures is a personal one. Personal, not subjective; the difference can sometimes seem subtle. The chords that resonate with Kacem's sculptures concern the body's relationship to sculpture, its paradigms and possible inversions, as well as a (common) obsession with Robert Morris. Recently re-reading an interview with Hal Foster, I thought about how much I feel a kinship in thinking that Minimalism is, for me personally, still crucial. Certainly not for the same reasons: Morris needed it to engage the nascent fields of conceptual art and institutional critique; I need it today to reflect on a series of artistic practices, including Sonia Kacem's, that question the object. I could say that I use Minimalism as an exercise, a key, due to its moment of friction that reoriented the language of art. Of its practitioners, it was Morris who perhaps most transformed the object, both on a physical and theoretical level; in his text "Anti Form," published in *Artforum* in 1968, he drew attention to a new morphology of geometric forms that had been introduced to the art of the time, and noted how "the engagement of the work becomes focused on the particularization of these general forms by means of varying scale, material, proportion, placement. Because of the flexibility as well as the passive, unemphasized nature of object-type shape it is a useful means." The forms Morris speaks of – geometrically, the cube and the rectangle – avoid asymmetry and the use of soft materials that do not reach a state of rigidity, and thus they function as self-sufficient forms: they are the result of a "correct" process. However, this processuality when applied to the new art object, as the artist pointed out, had no intrinsic relationship to the physicality of the existing units; the material was molded to the effective form of the object. It was only when less rigid materials began to be introduced that artists started experimenting with matter and the process of creating and shaping it; the object was finally emancipated from its exclusively formal component and welcomed into it a transience that tended to develop "relational" rather than object forms.

The corporeality suggested and constantly sought by Sonia Kacem's forms is an indication of a certain process-orientated approach to the artistic object that has its roots precisely in this "relational" turn. Material, gravity, spatial gesture, surface, movement, temporality, color, and composition together inform both the process and final form of her works, which have always favored large scale and site dependence. In recent years, Kacem's practice has slowly oscillated from expansive installations, which explored an almost existentially obligatory monumentality, to more contained objects, whose expansion tends toward implosion, redefining the parameters by which the artist reflects on it. All Kacem's objects, whether muscular or more contained, reflect on the opaque relationship between object and viewer, and on the experiential aspect of space and the body – whether public or private – more generally. Her way of working on the object is intrinsically

related to place, to an architectural dimension as well as to the passage of the body within it.

When I first saw her sculptures made with sunblind fabric, the plasticity struck me. In some ways, this choice of material, fabric that is heavy and rigid, lends her objects a sensual aspect in addition to an extremely modular solidity. The salvaged material also has its own intrinsic temporality and social value, particularly in the context of a sunbaked place such as Tunisia, where the artist is from. For "Bruxelles, 2020/1," Kacem remodeled two of the works shown in her solo exhibition "Figures on a Ground" at Fondation CAB in Brussels in 2020. Each of Kacem's works comes from a previous work, from a pre-existing form, as if her practice is a matrix that from time to time readjusts to the space and the structural templates she employs. The two works are the result of a reduction in scale, a new balance between surface and volume.

The size of the object suggests an invasion of the space, raising questions about its very existence; this scale relationship goes beyond mere volume, being heightened by color, another essential component of the artist's productions. Kacem has researched the use of color during a six-month residency in Cairo. There, facades of buildings hung with disparately colored fabrics constitute a point of connection between public and private; the material defines a moment of transition where the two spheres meet.

Kacem reworks these palettes, combining them arbitrarily, I would venture instinctively; the color is an integral part of the material and of the development of the forms. Moreover, these chromatic shifts alter our perception of the space, producing a sense of friction between domestic and public. Kacem's approach to sculpture is constantly in-progress, always undergoing further alterations, particularly visible in the two works exhibited here: from a gestural approach to shaping a place, she pursues a process of reduction of the object itself, arriving at sculpture as essence.

This essentiality, however, does not renounce the unknown variable elements conveyed from the body to the space and vice versa. After having exhausted the form in an attempt to expand the object's reach, Kacem felt the need to develop it more intimately, without giving up its formal component. This attempt to give back a life of its own to the object, increasingly independent of its gestural charge, has its roots in Morris's thought. The search for detail and composition in her body of work produced between 2020 and 2021 becomes more spontaneous, free from rigidity and compositional repetition, embracing a new aesthetic awareness that never yields to ornament and does not sacrifice an emotional dimension.



Sonia Kacem in *Figures on a Ground*, 2020
Exhibition view, Fondation CAB, Bruxelles



Sonia Kacem in *Figures on a Ground*, 2020
Exhibition view, Fondation CAB, Bruxelles



Sonia Kacem, *Between the Scenes*, 2019
Exhibition view, Westfälischer Kunstverein, Münster



Sonia Kacem, *Between the Scenes*, 2019
Exhibition view, Westfälischer Kunstverein, Münster



Sonia Kacem, *Between the Scenes*, 2019
Exhibition view, Westfälischer Kunstverein, Münster



Sonia Kacem in *Digging Soft Wall*, 2019
Exhibition view, Lustwarande 19 - Delirious, Park De Oude Warande, Tillburg



Sonia Kacem in *Digging Soft Wall*, 2019
Exhibition view, Lustwarande 19 - Delirious, Park De Oude Warande, Tillburg



Untitled, 2018
Ceramic
ca. 68 x 48 x 50cm, KACE/S 27



Sonia Kacem, *Did Snow Fall on the Pyramids*, 2018
Exhibition view, T293, Rome



Sonia Kacem, *Did Snow Fall on the Pyramids*, 2018
Exhibition view, T293, Rome



Sonia Kacem, *Did Snow Fall on the Pyramids*, 2018
Exhibition view, T293, Rome



Sonia Kacem, *Did Snow Fall on the Pyramids*, 2018
Exhibition view, T293, Rome



Sonia Kacem in *RijksakademieOPEN*, 2017
Exhibition view, Rijksakademie, Amsterdam



Sonia Kacem in *RijksakademieOPEN*, 2017
Exhibition view, Rijksakademie, Amsterdam



Sonia Kacem in *RijksakademieOPEN*, 2017
Exhibition view, Rijksakademie, Amsterdam



Sonia Kacem in *RijksakademieOPEN*, 2017
Exhibition view, Rijksakademie, Amsterdam



Sonia Kacem, *Carcasse*, 2017
Exhibition view, Centre Culturel Suisse, Paris



Sonia Kacem, *Carcasse*, 2017
Exhibition view, Centre Culturel Suisse, Paris



Sonia Kacem, *Carcasse*, 2017
Exhibition view, Centre Culturel Suisse, Paris



Flesh, 2016
Vinyl
Dimensions variable, KACE/S 22



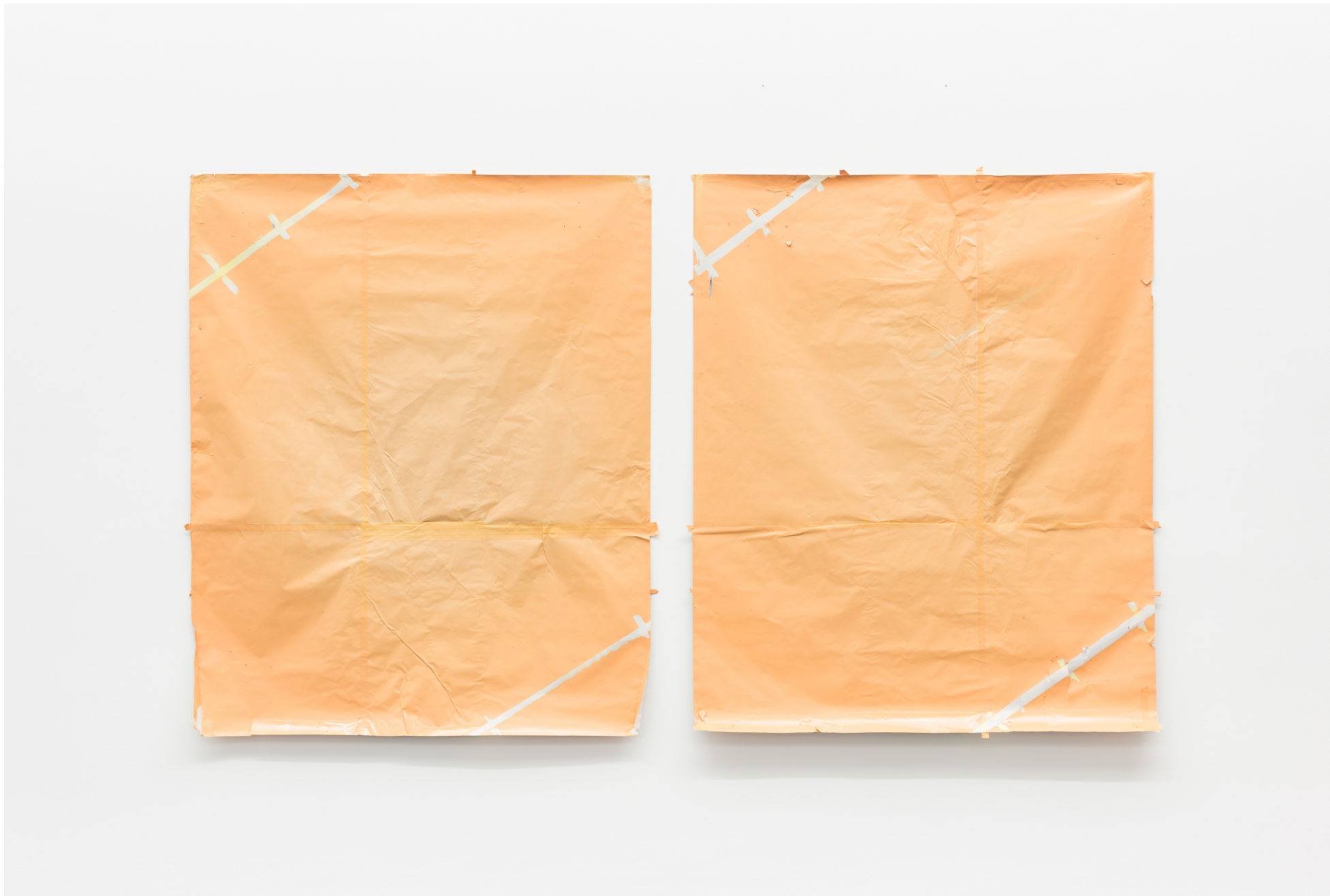
Sonia Kacem, *Carcasse*, 2017
Exhibition view, Centre Culturel Suisse, Paris



Sonia Kacem, *Carcasse*, 2017
Exhibition view, Centre Culturel Suisse, Paris



Prototype 4, 2016
Wood, metal
76 x 221 x 221 cm, KACE/S 15



Papier (saumon), 2016
Metallic paint on paper
153 x 126 cm, KACE/WM 33



Sonia Kacem, *Night Shift*, 2016
Exhibition view, Centre d'Art Contemporain, Geneva



Sonia Kacem, *Night Shift*, 2016
Exhibition view, Centre d'Art Contemporain, Geneva



Sonia Kacem, *Night Shift*, 2016
Exhibition view, Centre d'Art Contemporain, Geneva



Sonia Kacem, *Night Shift*, 2016
Exhibition view, Centre d'Art Contemporain, Geneva

SCHWEIZER KUNST SONIA KACEM



ART - 14.07.2016

Sonia Kacem hat an der renommierten Haute école d'art et de design HEAD in Genf studiert. Danach folgten Stationen an der University of Arts und Camberwell, Chelsea, Wimbledon (CCW) Graduate School in London. Ausgestellt hat sie unter anderem bereits in der Kunsthalle St. Gallen, im Kunstverein Nürnberg sowie an der Miart in Mailand.

Bis zum 14. August 2016 wird Sie mit ihrer ersten grösseren Solo-Ausstellung *Night Shift* im Centre d'Art Contemporain in Genf zu sehen sein. Die Kunstwerke wurden von ihrer lange währenden Liebe zu auserwählten Materialien inspiriert. Die Skulpturen, welche eigentlich für industrielle Zwecke genützt werden, sind in der Ausstellung aus ihrem eigentlichen Kontext gerissen. Dabei entstanden interessante Formen und Gestalten, die dazu anregen sollen, unsere Sicht auf die Dinge zu hinterfragen.

www.centre.ch (<http://www.centre.ch>)



Sonia Kacem, *Le Flâneur*, 2015
Exhibition view, T293, Naples



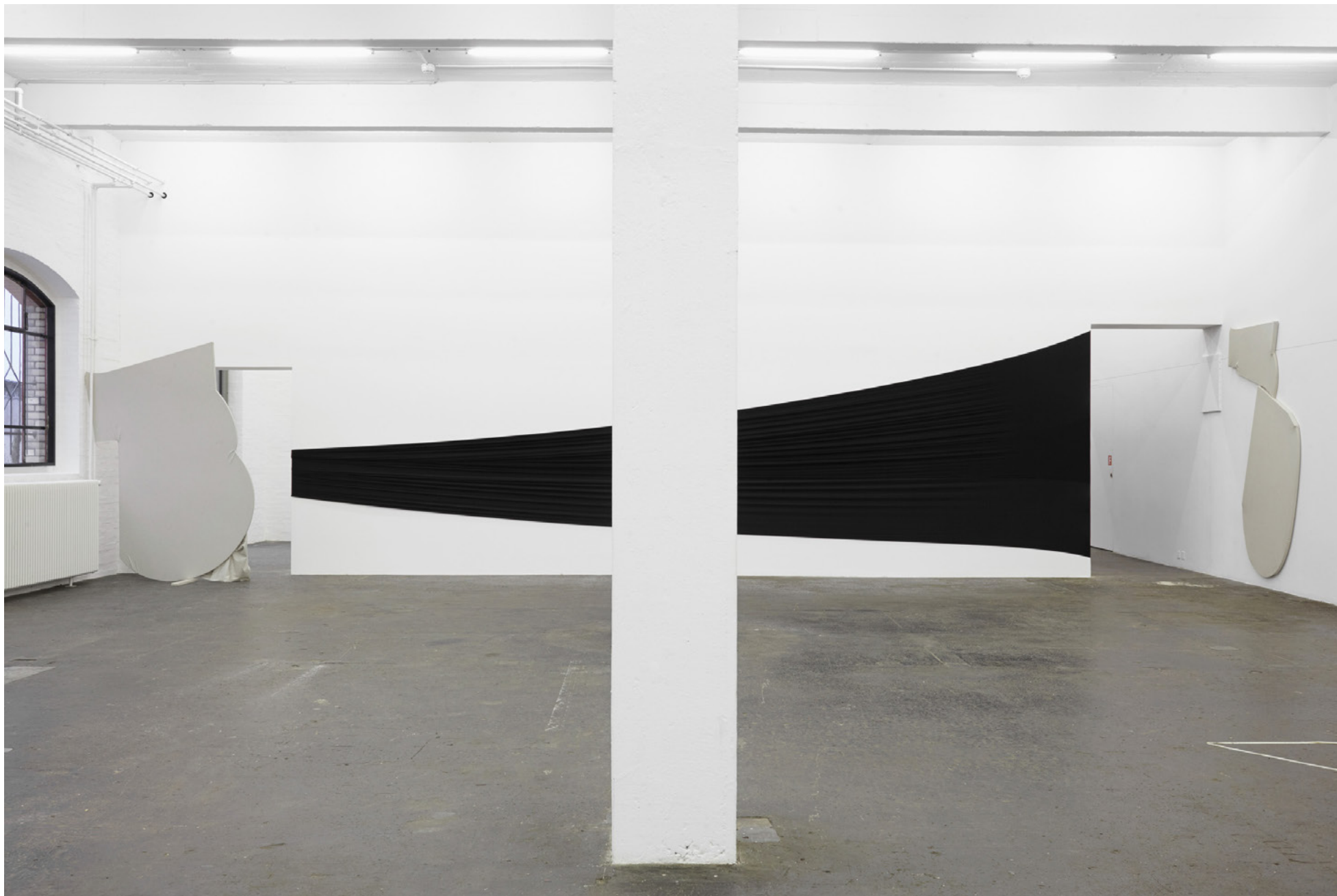
Sonia Kacem, *Le Flâneur*, 2015
Exhibition view, T293, Naples



Sonia Kacem, *Bermuda Triangle*, 2015
Exhibition view, Kunsthalle St. Gallen



Sonia Kacem, *Bermuda Triangle*, 2015
Exhibition view, Kunsthalle St. Gallen



Sonia Kacem, *Bermuda Triangle*, 2015
Exhibition view, Kunsthalle St. Gallen



Sonia Kacem, *Bermuda Triangle*, 2015
Exhibition view, Kunsthalle St. Gallen



Sonia Kacem, *Bermuda Triangle*, 2015
Exhibition view, Kunsthalle St. Gallen



Sonia Kacem, *Loulou Replay*, 2015
Exhibition view, Kunstverein Nürnberg, Nuremberg



Sonia Kacem, *Loulou Replay*, 2015
Exhibition view, Kunstverein Nürnberg, Nuremberg



Sonia Kacem, *Loulou Replay*, 2015
Exhibition view, Kunstverein Nürnberg, Nuremberg



Sonia Kacem, *Loulou*, 2014
Exhibition view, MAMCO, Geneva



Sonia Kacem, *Loulou*, 2014
Exhibition view, MAMCO, Geneva



Sonia Kacem, *Loulou*, 2014
Exhibition view, MAMCO, Geneva



Sonia Kacem, *Petra*, 2013
Exhibition view, Galerie Gregor Staiger, Zurich



Sonia Kacem, *Petra*, 2013
Exhibition view, Galerie Gregor Staiger, Zurich



Sonia Kacem, *Dramaticule*, 2013
Exhibition view, T293, Rome



Sonia Kacem, *Dramaticule*, 2013
Exhibition view, T293, Rome



Sonia Kacem, *Thérèse*, 2013
Exhibition view, Palais de l'Athénée, Salle Crosnier, Geneva



Sonia Kacem, *Thérèse*, 2013
Exhibition view, Palais de l'Athénée, Salle Crosnier, Geneva



Sonia Kacem, *Thérèse*, 2013
Exhibition view, Palais de l'Athénée, Salle Crosnier, Geneva



Sonia Kacem in *ZONE ENTROPIE*, 2011
Exhibition view, Villa du Parc, Annemasse



Sonia Kacem in *ZONE ENTROPIE*, 2011
Exhibition view, Villa du Parc, Annemasse



Sonia Kacem, *PROGRESS MI 07*, 2011
Exhibition view, Galerie Gregor Staiger, Zurich



Sonia Kacem, *PROGRESS MI 07*, 2011
Exhibition view, Galerie Gregor Staiger, Zurich

SONIA KACEM

1985, Lives and works in Geneva

EDUCATION

2009–2011 MAV, HEAD Geneva
2006–2009 BAV, HEAD Geneva

SELECTED SOLO EXHIBITIONS

2022
'3 pieghe, 4 archi e 1 rettangolo', Galerie Gregor Staiger, Milan

2021
'Le Superflu', Museums Haus Konstruktiv, Zurich
'Bruxelles 2020/1', Galerie Gregor Staiger, Zurich

2019
'Between the Scenes', Westfälischer Kunstverein, Münster

2018
'Did snow fall on the pyramids?', T293, Rome

2017
'Carcasse', Centre Culturel Suisse, Paris
'RijksakademieOPEN 2017', Rijksakademie van beeldende kunsten, Amsterdam

2016
'Night Shift', Centre d'Art Contemporain, Geneva
'Le coupe-Gorge', Public art installation, Ville de Nyon
'Carcasse', Galerie Gregor Staiger, Zurich

2015
'Le Flâneur', T293, Naples
'Bermuda Triangle', Kunsthalle St. Gallen
'Loulou replay', Kunstverein Nürnberg, Nuremberg

2014
'Loulou', Mamco, Geneva

2013
'Petra', Galerie Gregor Staiger, Zurich
'Jump Cut', La Rada, Locarno
'Dramaticule', T293, Rome
'Thérèse', Palais de l'Athénée, Salle Crosnier, Geneva

2011
'SULTAN 13395', Piano Nobile, Geneva
'Progress MI 07', Galerie Gregor Staiger, Zurich

SELECTED GROUP EXHIBITIONS

2023
'VIVEMENT DEMAIN !', Triennale d'art ans le Parc de Szilassy, Bex

2022
'AGORA', MAMCO, Geneva
'Upcoming', Open House', Exposition d'habitats temporaires, Geneva

2021
'Strucutres of Radical Will', Fondation CAB - Art Center, St-Paul-de-Vence

2020
'Figures on a Ground- Perspectives on Minimal Art', Fondation CAB - Art Center, Brussels

2019
'Lustwarande'19 – Delirious', cur. by Chris Driessen, Lustwarande, Platform for Contemporary Sculpture, Tilburg, The Netherlands
'As A Butterfly Folded In A Caterpillar That Will Soon Unfold', Nicoletti, London

2018
'Éloge du Carburateur', cur. by Garance Chabert & Marc Bemekoff, Le Printemps de Septembre, Toulouse
'Artisti per Frescobaldi', Galleria d'Arte Moderna, Milan
'SIGNORI PREGO SI ACCOMODINO #3: Lia Pasqualino Noto', Palermo
'Dear Wattana', Performance evening, Centre d'art, Neuchâtel
'SIGNORI PREGO SI ACCOMODINO #3: Lia Pasqualino Noto', Palermo

2017
'Flatland: abstractions narratives #2', Musée d'Art Moderne, Luxembourg
'The Working Day', Gregor Staiger, Zurich

2016
'Museion Prize', Museion, Bozen
'Flatland: abstractions narratives', Musée régional d'art contemporain, Sérignan
'Face to Face, a selection of emerging artists from the Ernesto Esposito collection', Palazzo Fruscione, Salerno
'In a Good Shape', Schwarzwaldallee, Basel
'Group Show', Gregor Staiger, Zurich
'Conversation autour d'une collection', Collection Petignat, Villa Bernasconi, Geneva
'T293-in-residence', Via Gabba 1, Milan

2015
'Unter 30. Junge Schweizer Kunst XI. Kiefer Hablitzel Preis 2015', Kunsthau Glarus
Stipendium Vordemberge-Gildewart, Centre Pasquart, Bienne
'Swiss Art Awards 2015', Basel
'Faillir pouvoir prévoir', Xippas, Geneva

2014
'THENnow', cur. by Giovanni Carmine & Alexis Vaillant, Miart, Milan

'Enigma' (w/ Steve Bishop, Ian Cheng, Christian Jeppson, Pilvi Takala, et al.), /V\inibar /-
Artistspace, Stockholm 'FRIDAY' (w/ Katharina Fengler & Charlotte Herzig), Autocenter,
Berlin

2013

'Material Conceptualism', Aanant&Zoo, Berlin
'Art of Living (i.e. Goodbye, Blue Monday)', Chez Valentin, Paris
'Time', Oslo10, Basel (cur. Clare Kenny)
Swiss Art Awards, Basel

2012

'Brot und Salz', Sommer&Kohl, Berlin
'The Best of Times', Gregor Staiger, Zurich
Bourses, Centre d'Art Contemporain, Geneva
Biennale Mulhouse 012, Mulhouse
Swiss Art Awards, Basel

2011

'ZONE ENTROPIE', Villa du parc, Annemasse
'ZONE ENTROPIE', UNIVERSAL CUBE, Leipzig

2010

'Too early, too late Activating the present, now', BB4, Bucharest Biennale 4, Bucharest
2009
'D'îles et d'identités, Robinson et Vendredi à Genève', LIYH, Geneva
'8 électrons & 5 neutrons', HEAD Bd Héliétique 9, Geneva
'Les hôtes de Samuel Von Brukenthal', Résidence d'été Samuel von Brukenthal, Avrig
'DIE ART KLUBB', 84 rte de Veyrier, Geneva

2008

Double Vue, Art Chêne 08, 3ème biennale d'art en ville, Genève
'APPARTEMENT PRE OFF', 17 rue de Meyrin, Genève
'TicTac Interne', Cité du Temps, Genève

TALKS & LECTURES

Sonia Kacem is currently guest tutor at the Work.Master at HEAD, Geneva.

2022

'Decolonizing Art Narratives: Arab Women Artists Today', VCUarts Qatar Online Lecture
Series

2020

Art Talk, Institut Kunst, HGK FHN, Basel

2019

Talk and Studio Visits, Akademie der Bildenden Künste, Vienna
'Parasite', Workshop, HEAD, Geneva
Talk and Studio Visits at Dirty Art Master, Sandberg, Amsterdam

PRESS

2022

Aymon Kreil 'Sonia Kacem "Le Superflu"', Haus Konstruktiv, Zurich', Flash Art, 01/2022

2021

Eleonora Milani, 'Sonia Kacem - Bruxelles, 2020/1', 12/2021
Deborah Keller 'Sonia Kacem - Die Sinnlichkeit abstrakter Setzungen', Kunst Bulletin, 12/2021

2020

'Figures on a Ground. Perspectives on Minimal Art', publication, Brussels, 2020

2019

'Delirious Lustwarande Excursions in Contemporary Sculpture III', publication, Tilburg, 2019
Gesa Schneider, 'Kuratiert von', bref - Reformiertes Magazin, 08/2019

2018

Alessandra Caldarelli, 'Come neve sulle piramidi', InsideArt, 04/2018

2017

Paul Bernard, 'Sobriété exubérante', le phare 25, 01/2017

2016

François Salmeron, 'Flatland / abstractions narratives #1', Paris Art, 12/2016
Katharina Holderegger, 'Prüfung und Annahme der Gravität', Kunst Bulletin, 07/2016
Timothy P.A. Cooper, 'Safe Haven', Frieze, 07/2016
Nicola Angerame, 'Sonia Kacem intervista con una stella nascente', artribune, 07/2016
'Sonia Kacem "Night Shift" at Centre d'art contemporain Genève', Mousse, 07/2016
'Fruit of the Forest, natura naturata #3 Andrea Bellini by Marco Tagliaferro', June 2016
Samuel Schellenberg, 'Sonia Kacem, Réarrangements du réel', Le Courrier, 05/2016

2015

Christina Genova, St.Galler Tagblatt, February 5, 2015
Kunsthalle Sankt Gallen: Jonathan Binet and Sonia Kacem, Sculpture Network, 2015
Véronique D'Auzac de Lamartinie, l'ordre chamboulé, Kunstbulletin, 1/2 2015

2014

'Focus', Frieze, 11/2014, pp. 116–7
Samuel Schellenberg, 'Sonia Kacem, Textures latentes', Le Courrier, 11/2014
'Featured artist: Sonia Kacem', Sculpture Center Blog, 03/2014
'Manor Kunstpreis 2014 geht an sechs Künstler', Badische Zeitung, 01/2014

2013

Jean-Paul Gavard-Perret, 'Sonia Kacem et l'outre-voir: la recherche de l'exprimable pur', Salon littéraire,
12/ 2013
Palais 18 (The Magazine of the Palais de Tokyo), 2013, p. 278
'HOTAVANTGARDEHOT' (Oslo10 catalogue), 2013, pp. 116/13
'Art of Living (i.e. Goodbye Blue Monday)', Cura Magazine, curamagazine.com, 07/2013
'Art of Living (i.e. Goodbye, Blue Monday) at Galerie Valentin, Paris', moussemagazine.it, 07/2013
'Swiss Art Awards, Basel', Mousse Magazine, moussemagazine.it, 06/2013
'Sonia Kacem, (Art) Basel Diary #14', we-find-wildness.com, 06/2013
Karen N. Gerig, 'Ausgezeichnete Kunst', Tageswoche, 06/2013
Jean-Marie Reynier, 'Basel Updates', Artribune, 06/2013
'Die Gewinner der Kunst- und Designpreise', Tagesanzeiger, 06/2013

Massimo Mattioli, 'Milano Updates', 04/2013
Marta Veltri, 'La visione drammatica di Sonia Kacem', Artribune, 02/2013
'Dramaticule. Sonia Kacem', Cura Magazine, curamagazine.com, 02/2013
'Dramaticule', we-find-wildness.com, 01/2013
Kunst Bulletin 03/2013, pp. 72–73

2012
'Sonia Kacem', wfw weekend #15, we-find-wildness.com, 09/2012
Daniel Morgenthaler, 'Grundrisse im Feldstecher', espazium.ch, 06/2012
Aoife Rosenmeyer, Art Review, 01/2012, pp. 128–9

2011
'Sonia Kacem', we-find-wildness.com, 12/2011
Dominique von Burg, 'Sonia Kacem', Kunst Bulletin 12/2011, p. 63

AWARDS & RESIDENCIES

2022
'Selma Feriani Gallery', residency program, Tunis
'Open Studio', Fonderia Artistica Battaglia, Milan

2021
'Zurich Art Prize', Museum Haus Konstruktiv, Zurich

2020
'Home Not Alone Residency with mentoring system', Pro Helvetia Cairo
The artist-in-residence program, Fondation CAB - Art Center, Bruxelles

2019
Artist in residency, Townhouse, Cairo
Studio Scholarship, Conférence des villes en mati

2018
Premio Artisti per Frescobaldi, Milan

2017
Residency at Rijksakademie, Amsterdam

2016
Guest Residency at Rijksakademie, Amsterdam
Prix d'art intégré dans l'espace public, Ville de Nyon
Artist-in-residence at Centre d'Art Contemporainart, Geneva

2015
Kiefer Hablitzel, Swiss Art Awards, Basel

2014
Residency in New York from the Canton of Geneva
Manor Art Prize

2013
Swiss Art Awards, Basel
Rotary Club Milano Brera Prize for Contemporary Art and Young Artists

2012
Bourse du Fonds Berthoud
Prix de la Fondation Gertrude Hirzel
Ateliers pour plasticiennes de la Ville de Genève (période 2013–2015)