

# GIANNI MANHATTAN

giannimanhattan.com  
WASSERGASSE 14  
1030 VIENNA. AUSTRIA

## KIDS FIGHT

### MATTHIEU HABERARD

Opening  
November 17, 2022  
6-9pm

Exhibition  
November 18-December 18,  
2022  
Wed-Fri 12-6pm  
Sat 12-3pm

Matthieu Haberard (Toulouse, 1991) lives and works in Paris. Recent solo exhibitions include: *Malammore*, Galeria Renata Fabbri, Milan (2021); *Look Mom I Am a Wolf*, L'assaut de la menuiserie, Saint-Étienne, France (2021); Vienna Contemporary, Gianni Manhattan, Vienna (2019); *Sur la route après l'insomnie*, Gianni Manhattan, Vienna (2017) His work has also been featured in numerous group exhibitions, including: *veiled dreams - the happier mind*, LoggiaLoggia, UA26, Vienna (2022); *À la recherche de toujours*, Palais des Beaux Arts, Paris (2020); *Piégé.e.s inextricablement dans la formulation d'une émotion*, Galerie Hussenot, Paris (2020); *We can work it out*, Renata Fabbri contemporary art, Milan (2020); *Quelqu'un d'autre t'aimera*, Minimarket, Paris (2019); *Foaf*, Bwa Gallery, Warsaw (2019); *Fever Dream*, Gianni Manhattan, Vienna (2019); *100%*, Halle de la Villette, Paris (2019); *Outside Our*, Fondation Emerige, Paris; *The Dance of Atoms*, curated by Daiga Grantina, DOC, Paris; *Beaux Amis*, Wendy Gallery, Paris

GIANNI MANHATTAN is pleased to present *Kids Fight*, Matthieu Haberard's second solo exhibition with the gallery.

Haberard's new body of works choreograph the gallery into a space reminiscent of a school playground and draw from a personal archaeology, unearthing a recollection of the artists' memories growing up within a suburb of Toulouse in the South of France. The artworks in the exhibition evoke disdain towards systems of control and utilise distorted or enlarged emblems that are reminiscent of the high school classroom.

Veneered wooden surfaces, year after year riddled with graffiti forming a psychological schema of idle, deliberate and escapist inscriptions by students. An architecture where time is structured, managed, dissected and anaesthetised into lessons and divided by fences that demarcate space; zones of leisure, sport or misadventure are separated from those of formulaic learning and standardisation.

Haberard presents a psychological diorama, evoking not only his own childhood, but presenting one's past as a subjective if not impossible proposition. The inhabitants of this reconstruction are an oversized leather sword, discarded petrified bottles, an abundance of rotting tomatoes and two wounded demons that haunt the liminal zone between adulthood and childhood. These absconding fragments abandon reason, consequentiality and the constraints of language. They are distortions of memory and they conceal the unspoken tragedy that childhood is destined to disappear.

Matthieu Haberard and GIANNI MANHATTAN wish to thank the Artist Residency programme of the Fondation d'entreprise Hermès for their support in the production of *Au fond ensemble*.

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