
**Les racines poussent aussi
dans le béton**

Roots also grow in concrete

**Kader Attia Exhibition from
14 April to 16 September 2018**

**Opening on Friday 13 April,
6:30pm**

**Curator Frank Lamy
assisted by Julien Blanpied**



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To fill up the huge exhibition space that the MAC VAL will give him next spring, Kader Attia will propose an initiatic exhibition built around two closely related notions: architecture and its relationship to bodies. The event-exhibition “Les racines poussent aussi dans le béton” will provide keys to think about some issues grounded in the work the artist has been developing for many years as well as a shared History : how should we look back at the great urban projects of the after-war -these large complexes characteristic of what we call bedroom suburbs that embody well-digested and degraded versions of the modernist and utopist researches and theories of the first half of the 20th century, yet likely inspired by the earthen architectures of the Mزاب in the Sahara? What remains of the utopia? Of the community life? What ambivalent relationships do we keep with our living space, whether public or private? With its history? Its roots?

Aiming at the disalienation and deconstruction of the way we look at colonization and modernity, of the appropriation of collective and individual history, the exhibition will investigate the relationships between the individual and social body through questioning the effects of architecture on our psyche, emotions to body, without eluding the paradoxical and fantasmatic dimension of these issues (the infamous “homecoming” for example). In the continuation of his research around phantom limbs, architecture here will be tackled for its capacity to be an extension of the mind and body, exploring the tension between private/public spaces (especially through the figures of the transsexual, the *chibani* and other repressed and objectified bodies to the detriment of their subjectivity). The exhibition will question controlled bodies, but also their endless capacity to evolve and take action.

A large number of artworks will be specifically produced for this new project rooted in an autobiographical approach. This labyrinthine exhibition will open on the wanders of Jean Gabin from *Pépé le Moko* (Julien Duvivier, 1937) to *Any Number Can Win* (Henri Verneuil, 1963). Visitors will be physically conditioned to stroll through an exhibition that will solicit all there senses and highlight the itinerary of a suburban child.

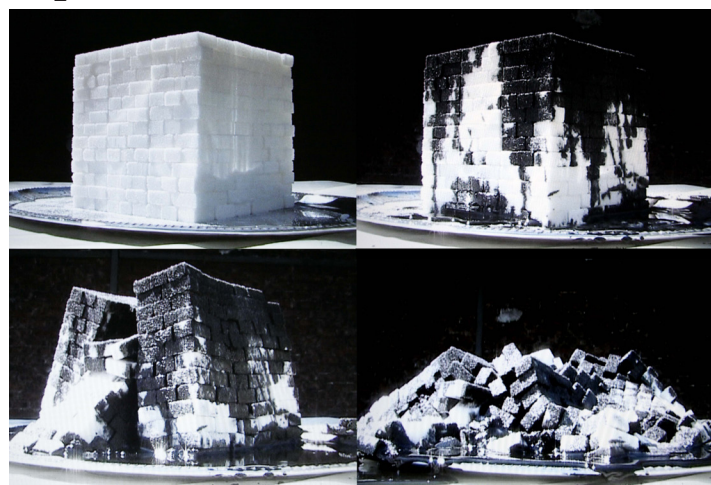
For this exhibition at the MAC VAL “Les racines poussent aussi dans le béton”, Kader Attia has elaborated a reflection under the form

of an initiatory journey around architecture and its relationship to the body. An exhibition conceived as an “intimate conversation with the MAC VAL audience” in order to “probe -together- the evils and the joys that structure life in the suburbs”. Having grown up in Garges-lès-Gonesse, he underlines the familiarity of the landscapes (architecture, population, public transports etc.) and his feeling to “come back home” every time he visits the MAC VAL.

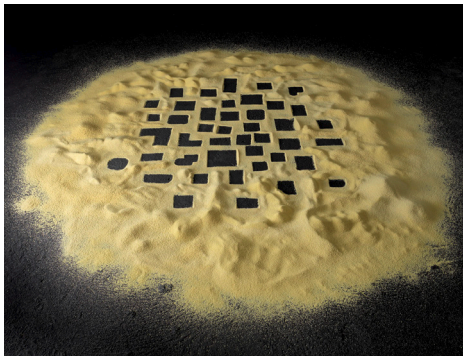
Born in 1970 in Dugny (93), Kader Attia currently lives and works between Paris and Berlin. Winner of the Marcel Duchamp Prize in 2016, he has become a major figure of the international art scene since the beginning of the 2000s. For him, the art field is a space of reflection and action: psychoanalysis, anthropology, ethnology, philosophy etc., he explores various analytical forms to reveal the repressed side of history and its wounds, the traumas and inherent fears of our society through the medium of art. Exposing dominations and cultural isolationisms and praising a decolonization of sciences and history, he has been working around the concept of “repair” for a couple of years. With a practice directly geared toward action, he opened La Colonie, a space of “living-knowledge” and “knowledge sharing” in the 10th arrondissement of Paris, near Gare du Nord.



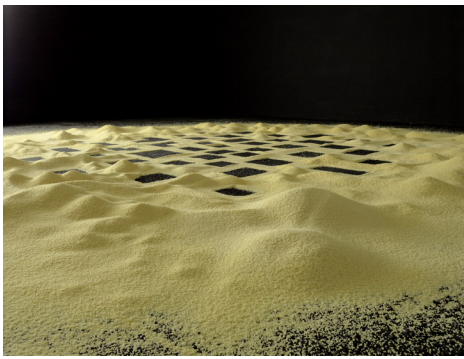
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The exhibition catalogue features texts by Pierre Amrouche, Huey Copeland, Alexia Fabre, Richard Klein, Jacinto Lageira, Olivier Marboeuf, Chiara Palermo and an interview with Kader Attia by Marion von Osten.

1 Kader Attia, *Untitled (Skyline)*, 2007-2012. Fridges, black paint, mirrors. MAC VAL Collection - Musée d'art contemporain du Val-de-Marne. Acquired with the support of FRAM Île-de-France. © Adagp, Paris 2018. Photo © Marc Domage.

2 Kader Attia, *The End and the Beginning*, 2013. Diptych of lightboxes. Courtesy of the artist and Galerie Krinzinger. © Adagp, Paris 2018.

3 Kader Attia, *Oil and Sugar*, 2007. Video, colour, sound, 4:30 min. Courtesy of the artist, Galerie Nagel Draxler, Collection Tate Modern, London; and ICA Institute for Contemporary Art Boston. © Adagp, Paris 2018.

4 et 5 Kader Attia, *Untitled*, 2009. Floor sculpture. Couscous, black acrylic paint, spotlights, 15 x 400 x 400 cm. Collection Frac Centre-Val de Loire. © Adagp Paris, 2018. Photo © François Fernandez/CCC.

6 Kader Attia, *Untitled*, 2017. Sculpture. Mirror, plywood, steel beams, shoes. Exhibition view "Reason's Oxymorons", at Lehmann Maupin, New York, 2017. Courtesy of the artist and Lehmann Maupin. © Adagp, Paris 2018. Photo © Max Yawney.

7 Kader Attia, *Traditional Repair, Immaterial Injury*, 2014. In situ sculpture. Metallic staples, concrete. Exhibition view «La vie moderne», at Biennale de Lyon, Lyon, 2016. Courtesy of the artist. © Adagp, Paris 2018. Photo © Blaise Adilon.

8 Kader Attia, *Réfléchir la mémoire*, 2016. Video, color, sound, duration 48'. Courtesy of the artist and Galleria Continua, Galerie Krinzinger, Lehmann Maupin and Galerie Nagel Draxler. © Adagp, Paris 2018.

9 Kader Attia, *Rochers Carrés*, 2008. Series of silver prints, 51 x 76 cm each. MAC VAL Collection - Musée d'art contemporain du Val-de-Marne. Acquired with the support of FRAM Île-de-France. © Adagp, Paris 2018. Photo © Jacques Faujour.

10 Kader Attia, *Modern Architecture Genealogy*, 2014. Collage. Cardboard, photographs, vintage documents. Courtesy of the artist and Galerie Krinzinger. Adagp, Paris 2018. Photo © Axel Schneider.

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www.kaderattia.de