

ENGLISH

1 /

# GALLERIA CONTINUA

SAN GIMIGNANO BEIJING **LES MOULINS**

46 rue de la Ferté Gaucher, 77169, Boissy-le-Châtel, FRANCE / T. +33 (0)1 64 20 39 50  
lemoulin@galleriacontinua.fr / www.galleriacontinua.com

# KADER ATTIA

BEGINNING OF THE WORLD  
19/10/2014 – 21/12/2014

Opening: Sunday 19th of October 2014, 12–6pm  
from Wednesday to Sunday, 12–6pm

*The greatest illusion belonging to the human mind is probably that for which man is himself responsible: the notion that he ever invents anything, whereas in fact he does nothing but repair.*

Kader Attia

It is with great pleasure that Galleria Continua / Les Moulins invite the public to discover Kader Attia's latest work in an individual exhibition at the Moulin de Boissy. The irony of the exhibition's title comes from the fact that such a 'beginning' appears metaphorically as the world's end—the point of departure for every one of the problems capable of tipping the world over into its own annihilation.

The exhibition is the result of a long period of research during which Kader Attia has conscientiously examined the various meanings covered by the binomial pair, 'repair' and 'reappropriation'.

The political idea of beginning is closely tied to that of the 'revolutionary dream', and can in

fact appear as a sort of 'non-evolution', in the sense that the expected transformation towards a better world runs up against the status quo maintained by the ruling political order.

The exhibition becomes then a reflection on the human activity of repairing, when everything we do is motivated by an instinctive desire to fight for our survival. This sort of behaviour is a modern dream: riots for instance have always been motivated by a revolutionary utopia that aimed at changing the world for the better. Basing itself on human civilisations' endless need to fight for their survival, and on the riot as a tool for social redemption, the exhibition offers a sort of inverted peak, where the principle of elevation corresponds to a thinning out of the works and their materiality. From immaterial chaos, we are invited to traverse a curious and absurd dialectic between opposites.

In the main space, a large number of vandalised and looted display cases give off an aura of mystery and sadness. They evoke an anguish for what has been lost and the chaos between the beginning and the end. Close by them, the ruined walls of houses have also left behind an emptiness difficult to fill. Shiny, clean, and reassuring, the tiled surface suggests a familial environment that has frozen over on contact

with the ruined bricks and concrete. The raw materials evoke places whose memories are in fact scattered throughout the exhibition, thus contributing to the feeling of chaos afloat in the air.

The principle of repair can be found likewise at the heart of the works, a sphere made of repaired mirrors that have been sutured together creating a world of infinite possibilities. Here the wounds are constantly looking to cure themselves, implying that the principle of repair is a part of human nature.

In another work, the artist repairs and reassembles the floor, discretely intervening at its very surface. The image is one of a territory marked by cuts like so many wounds, forging its own reunification as if it was scarification that was bringing cultures together.

Further on, a barely-legible inscription proclaims: 'To resist is to remain invisible.' Dated 2011, this piece must be considered within the perspective of the events of the Arab Spring, with which it contrasts: at the time, the act of resistance was to go into the streets, as millions did, and so to be visible. According to the artist, insurrection is a point of departure, and true resistance begins in everyday life, almost effacing itself as it becomes unconscious: resisting is natural, not cultural.

Kader Attia

Born in 1970 in Dugny (France)  
Lives and works in Berlin (Germany) et Alger (Algeria)

Recent exhibitions : *Contro Nature*, Beirut Art Center, 2014, Beirut; *The Continuum of Repair: The light of Jacobs Ladder's*, a one year project commissioned by the Whitechapel Gallery, 2013, London; *Reparatur 5. Acts*, solo show at Kunst Werke Institute for Contemporary Art, 2013, Berlin; *Construire, Déconstruire, Reconstituer : Le Corps Utopique*, solo show at Musée d'Art Moderne de la Ville de Paris, 2013, Paris; *DOCUMENTA(13)*, 2012, Kassel; *Performing Histories (1)*, Museum of Modern Art, 2012, New York; *10 ans du Projet pour l'Art Contemporain*, Centre Pompidou, 2012, Paris; *4th Moscow Biennale*, 2011, Moscow; *The Global Contemporary. Art World after 1989*, ZKM, 2011, Karlsruhe; *Contested Terrains*, Tate Modern, 2011, London.