

# MÉMOIRE DE L'OUBLI

**KADER ATTIA** 15. 10. 18 > 20. 12. 19

« CARTE BLANCHE »

OCTOBER 15th TO DECEMBER 20th 2018

FONDATION FRANCÈS - SENLIS

## PREVIEW WITH THE ARTIST

FRIDAY, OCTOBER 13th, 2018, 18h-20h

Departure 17h or 18h : Paris Grand Palais (cours La Reine bus stop n°72) to Senlis

Return 22h or 23h : Senlis to Grand Palais (cours La Reine bus stop n°72)

Confirm and organize your visit with Justine

presse@fondationfrances.com - Tél +33 344 562 135

## « À LA CARTE »

Every day from Monday to Friday,

Contact Justine to arrange your arrival by train from Gare du Nord to Orry-la-Ville-Coye station (20mn) where we will welcome you.

**GALLERIA CONTINUA**

SAN GIMIGNANO BEIJING LES MOULINS HABANA



LA FABRIQUE  
DE L'ESPRIT



Membre des associations  
et clubs pour l'UNESCO

Organisation  
des Nations Unies  
pour l'éducation,  
la science et la culture

- 27, rue Saint Pierre 60300 Senlis
- +33 344 562 135
- contact@fondationfrances.com
- fondationfrances.com

Arrêté du 7 juillet 2010 délivré par le Préfet  
de l'Oise à Beauvais portant autorisation  
administrative de création de la fondation  
d'entreprise Francès - Siren 527 974 828  
Siret 527 974 828 00016 - code APE 9499Z



The Francès foundation is pleased to welcome the french artist **KADER ATTIA**, winner of the Marcel Duchamp Prize (2016) represented by Galleria Continua, partner of this exhibition, entitled "Mémoire de l'Oubli". Located in Senlis, (oise), the foundation's spaces are entrusted to the artist in the form of a carte blanche to bring a new reflection to this place where creation is handed over, since each year, a new artist takes over the premises.

**KADER ATTIA** first joined the Francès collection 10 years ago with the acquisition in 2009 of the work *Alpha Beta* and then the relationship intensified with successive acquisitions. His works have a special, intimate place. Historical and political, they are part of a contemporary dialogue and take part in the debate. They also have a strong resonance in the history of the Francès collection on one of the subjects that nourishes and fascinates her : the excesses of humanity. Kader Attia's entire work stirs up emotions and invites us to deepen our thoughts.

For the **MÉMOIRE DE L'OUBLI** the artist addresses the themes of memory, repair and erasure. He draws on the archives of history, the flaws of humanity and his personal stories. It extracts and reveals the traumas and then valorizes and repairs them. A thoughtful definition of reparation in a society obsessed with erasure, that of a scar, a wrinkle, a trauma or a conflict, which amounts to denying the existence of these traces that make the very uniqueness of our humanity. Around this speech, **KADER ATTIA**, brandishes a major weapon to heal the wounds: "knowledge", of History and the world, for a substantial otherness. In short, a profoundly social work.

Summoning his experience and his oriental culture, he deals with uprooting and loss of identity, whose denial and trauma are among the direct consequences of these ordeals. The notions of culture and knowledge then appear as answers, acts of resistance.

Memory comes into play, it is at the heart of the artist's work. Recruited and analysed by the latter, it fascinates by its many capacities, including the ability to forget some traumas, then to make them reappear. Physical or psychological wounds are never totally erased and to deny them would be dramatic, especially since they are revealed in the implementation of a transmission process.

The exhibition presents works from the Francès collection, *Alpha Beta* (2009), an arabic alphabet created in sharp steel, a work where knowledge meets violence, weapons against ignorance. And *Syrian Shells* (2015), four compressed bomb shells from the syrian conflict. As the violence of their deformation goes hand in hand with their destructive function, they become the traces and memory of a conflict, still in place today, and call for debate.

A new installation called **MÉMOIRE DE L'OUBLI** conceived in situ is proposed by the artist. Completely plunged into darkness, the viewer is confronted with confinement, but his attention should allow him to detect the possibilities of an escape. Looking then becomes a necessity, a survival. A unique experience to immerse yourself in the meanders of memory.

Finally, the video presented for the Marcel Duchamp Prize, *Réfléchir la Mémoire*, will be shown, in which body memory and emptiness are discussed. How memory sets up mechanisms to fill the gap, which can also be destructive.

**KADER ATTIA** holds a scarred speech about life and what it generates. Like mirrors, his works reflect our fears and wounds but make us see the possibility of salvation.

---

## KADER ATTIA - BIOGRAPHY



Photography : Sam Mertens

Born in 1970 in France

Lives and works in Paris and Berlin

Faced with Kader Attia's works, the spectator does not remain insensitive because the artist has a sense of composition and emotional ending. The artist is an emotional trigger. He knows how to sculpt his work and give it back a soul, elevate it to the rank of a social work but also give it a poetic and sensitive note. And it is this sensitivity that is the subject of most of his works: the fragility of life, the world, architecture, everyday objects, memory and the difficulty of transmitting an ancestral culture and values.

When asked about his feelings about art, Kader Attia confesses: "*I am convinced that art has a psychotherapeutic dimension. Showing the most nightmarish things allows the artist but also the viewer to exorcise them*".

Kader Attia's work is a reflection on our world and the face it represents, double-sided, shared between its opposites, full and empty, presence and absence, kindness and cruelty. It claims the plurality of its cultural affiliations.

In 2016 he founded a space in Paris called *La-Colonie*, a place dedicated to the sharing of ideas and debates, around a rich cultural program.

He will be present from October 20, 2018 to January 6, 2019 at the Culturgest Foundation in Lisbon for a solo exhibition, as well as in Brazil at the São Paulo Museum of Art from October 11 to November 25, 2018. In 2019, he will be a guest at the Hayward Gallery in London.

---

## SELECTION OF WORKS



*Syrian shells, 2015*  
Steel, Deformed syrian bombs  
Variable dimensions  
© Collection Francès



*Alpha Beta, 2009*  
28 mild steel knives representing letters and magnets  
200 x 150 cm  
© Collection Francès



*Untitled, 2017*  
 Ceramic dish, iron cable  
 Diameter 25.3 cm  
 © Kader Attia & Galleria Continua  
 Photo : Ela Bialkowska

*Reflecting memory, 2016*  
 HD Video, 48", 16:9,  
 color, sound  
 ©Courtesy de Kader Attia,  
 Galleria Continua, Galerie  
 Krinzinger, Lehmann  
 Maupin and Galerie Nagel  
 Draxler Photo: Kader Attia



---

## THE FOUNDATION

Founded in 2009 by Estelle and Hervé Francès, and conceived as a testing ground for discussion around nearly 600 works of art and 250 artists, the Francès foundation focuses on an artist per year. As curator, Estelle Francès creates a dialogue with a selection of works on a chosen theme, an innovative approach in showing contemporary art. These links foster a novel and original visual experience and sometimes unexpectedly bring together artists with hitherto unsuspected shared tastes and vision. This concept of dialogue/exhibitions aims to heighten awareness and refresh emotions.

Raising public awareness of contemporary art has been at the heart of the foundation's objectives since its inception. A uniquely participative approach and personal exchanges happen with the arrival of each new visitor. This is a means of having the exhibition live well beyond its walls, building on existing knowledge and stimulating new cultural discoveries.

Located in Senlis (Oise, France), the Francès foundation, in a desire to democratize contemporary art on its territory, built partnerships with regional public and private institutions. She challenges its cultural program to respond and adapt to different territorial issues.

Responsible cultural actor, the foundation falls more than ever an active approach to promote contemporary art through his collection, in France and abroad, through an ambitious program of exhibitions in situ and hors les murs, but also by a lending policy with national and international institutions.

## COLLECTOR'S PHILOSOPHY

Estelle and Hervé are passionately devoted to supporting living art. Their collection has been built up over time with their artistic discoveries. A previously considered option becomes an evident choice, a red line outlines "Man and his excesses", revealing itself gradually through their choices. Excessive ways of human beings set up a source of inspiration and assertive convictions. A guiding principle highlighted during the first retrospective of the collection in 2013, XXH, at Gent at the Museum Dr Guislain, and reaffirming more forcefully its status of radical collection. At this occasion the museum reached its record of frequentation (24000 visitors).

The collection brings together 250 artists from 50 countries, expressing themselves through painting, sculpture, photography, installations, videos, and repurposed objects. If major names at the forefront of contemporary art, such as, Adel Abdessemed, Kader Attia, Eric Fischl, Nan Goldin, Andres Serrano, Diane Arbus or Larry Clark, are found in this collection, Estelle and Hervé Francès remain attentive to the discovery of new talents such as Guillaume Bresson, Adrian Ghenie or Lynette Yiadom Boakye. Curiosity remains the leitmotiv in the enrichment of their collection. They regularly visit art fairs and keep informed on sales and auctions and learn through their constant interaction with art critics, curators, directors or the artists themselves.



---

## GALLERIA CONTINUA

Galleria Continua opened in San Gimignano (Italy) in 1990, the result of the initiative of three friends: Mario Cristiani, Lorenzo Fiaschi and Maurizio Rigillo. Occupying a former cinema, Galleria Continua established itself and thrived in an entirely unexpected location, away from the big cities and the ultramodern urban centres, in a town – San Gimignano – steeped in history, timeless, magnificent. This choice of location provided scope for the development of new forms of dialogue and symbiosis between unexpected geographies: rural and industrial, local and global, art from the past and the art of today, famous artists and emerging ones. The gallery's presence in an area that is in a certain sense "forgotten" but which has a spirit and significant history of its own, has enabled it to create a reputation as a centre capable of producing exciting and challenging contemporary work where it is least expected, unhampered by the spatial and temporal restrictions of classic contemporary art institutions.

Remaining faithful to a spirit of perpetual evolution and committed to interesting as broad a public as possible in contemporary art, in the course of over twenty years Galleria Continua has created a strong identity for itself through its ties and experiences. That identity is grounded in two values – generosity and altruism – which lie at the heart of all its dealings with artists, the general public and its development as a whole.

Galleria Continua was the first foreign gallery with an international program to open in China in 2004 and three years later, in 2007, inaugurated a new peculiar site for large-scale creations - Les Moulins - in the Parisian countryside. In 2016 the gallery embarked on new paths, opening a space in La Habana, Cuba, devoted to cultural projects designed to overcome every frontier.

Galleria Continua is all about a desire for continuity between ages, the aspiration to having a part in writing the history of the present, a history that is sensitive to contemporary creative practices and which cherishes the link between past and future, and between different and unusual individuals and geographies.



---

## **INFORMATION**

Exhibition from Monday, October 15th, 2018 to Friday, December 20th, 2019

Opening on Saturday, October 13th, 6pm-8pm

### **OPENING HOURS**

Monday from 10am to 6pm (uninterrupted)

Tuesday to Saturday from 11am to 7pm (uninterrupted)

### **RATES**

Entry is a condition for a visit with systematic mediation, for which an entry fee is required.

Adult: 5 euros

Reduced rate: 2 euros

Group rates on request

Free admission for members

Accessible to people with reduced mobility.

### **FONDATION FRANCÈS**

27, rue Saint Pierre - 60300 Senlis Tel: +33 344 562 135

mediation@fondationfrances.com / fondationfrances.com

### **LA FABRIQUE DE L'ESPRIT**

Arts education program for all audiences and schools. Courses, workshops and artists' residencies, tailor-made programs. [litote@lafabriquedelesprit.fr](mailto:litote@lafabriquedelesprit.fr) / [lafabriquedelesprit.fr](http://lafabriquedelesprit.fr)

### **COME TO THE FONDATION FRANCÈS**

Near Paris (45 km from Paris center), it is accessible by many means of transport.

By car : from Paris, A1 motorway, direction Lille (exit 8) then 2 minutes to reach the foundation which is located 15 minutes from Roissy-CDG, 20 minutes from Villepinte and. Parking nearby.

SNCF Transilien / RER D: Paris Nord station - Orry-la-Ville-Coye station (20 mn), Senlis 2 à minutes.

---

## **PRESS COORDINATION**

Justine : +33 344 562 135 - [presse@fondationfrances.com](mailto:presse@fondationfrances.com)