卡德尔·阿提亚 | Kader Attia (法国)

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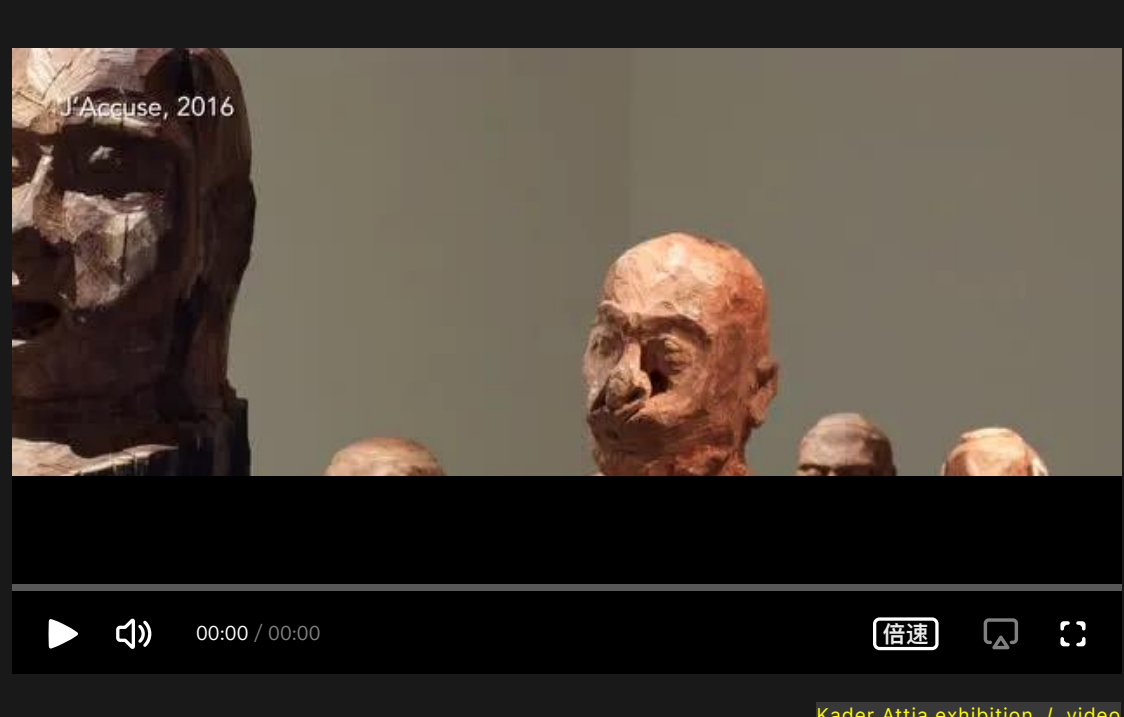
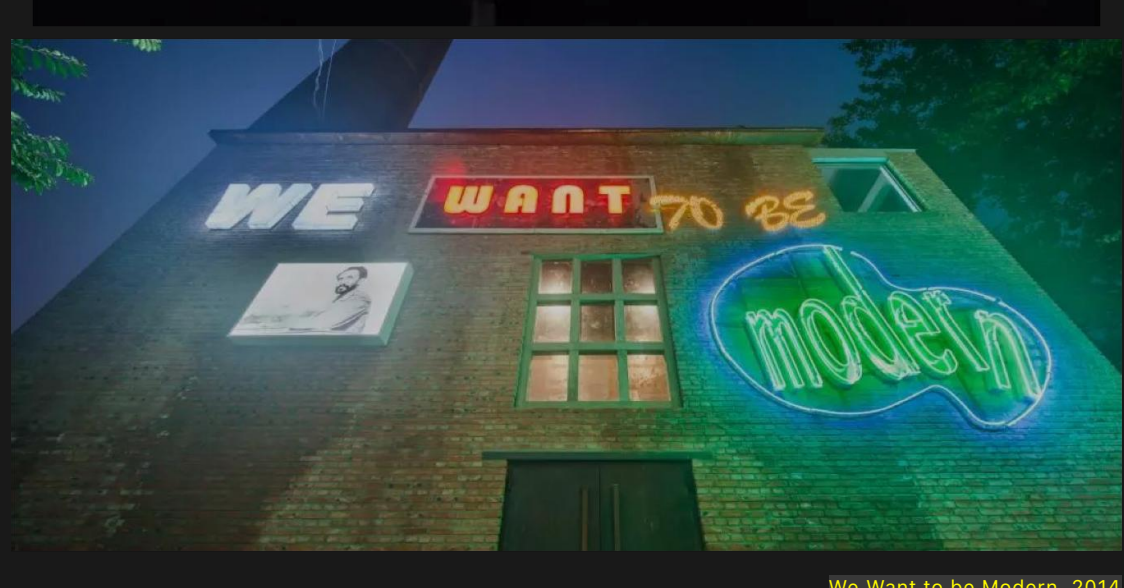
卡德尔·阿提亚 | Kader Attia

Born in Parisand growing up between France and Algeria, the perceived divide between Western and non-Western, or modern and traditional societies, has profoundly impacted Attia's life, instilling in him a "nomadic" way of thinking towards issues related to identity and history. Working in a variety of media, including sculpture, installation, and photography, Attia interrogates the strategies employed by European nations to address the vestiges of colonialism.

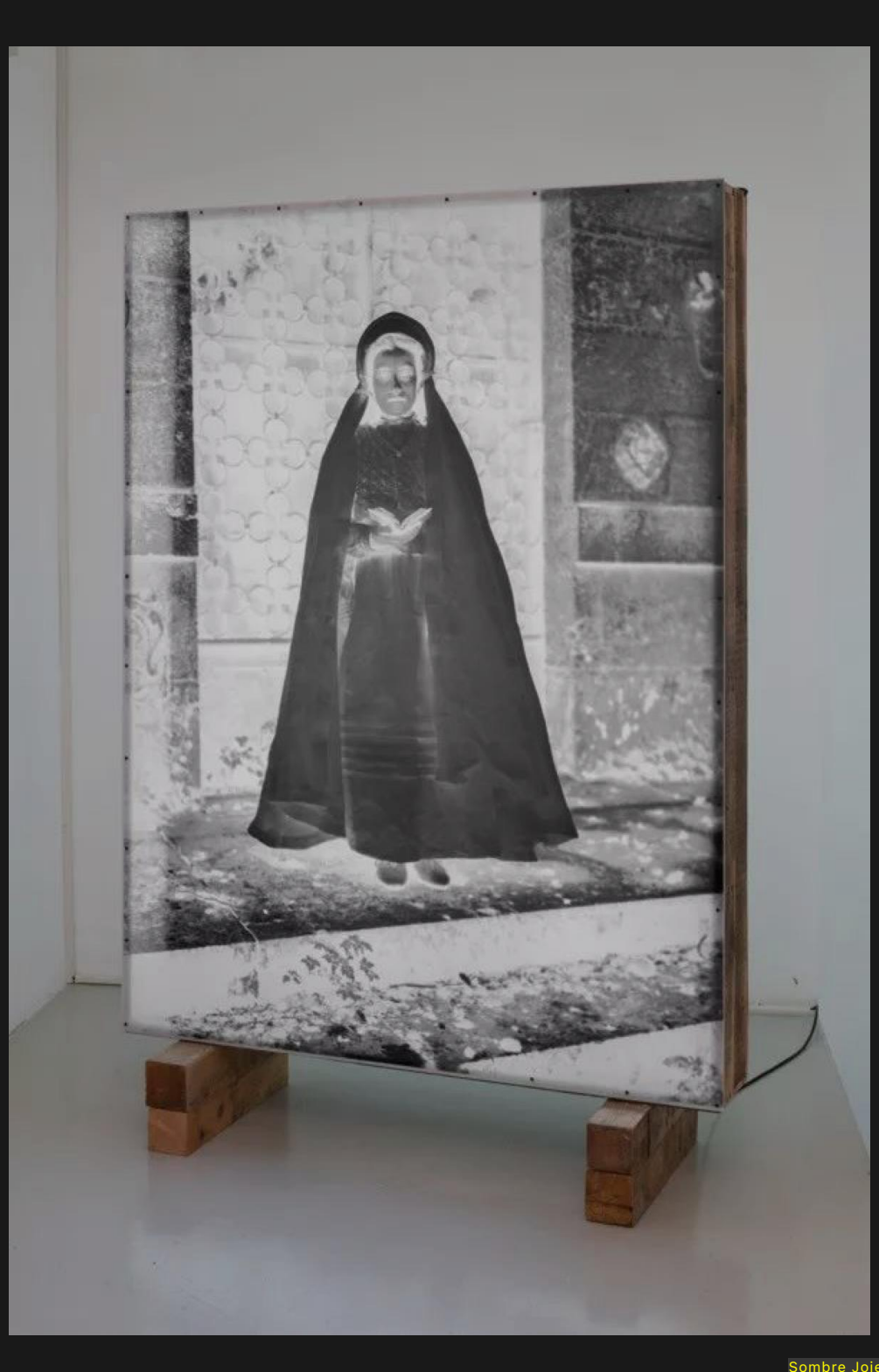
阿提亚出生在巴黎，在法国和阿尔及利亚之间长大，西方社会和非西方社会，或现代和传统社会之间的鸿沟，深刻地影响了他的生活，给他灌输了一种“游牧”的思维方式，看待与身份和历史有关的问题。在各种媒体工作，包括雕塑、装置和摄影，Attia询问欧洲国家为解决殖民主义遗留问题而采取的策略。



Kader Attia exhibition / video


WE WANT TO BE modern

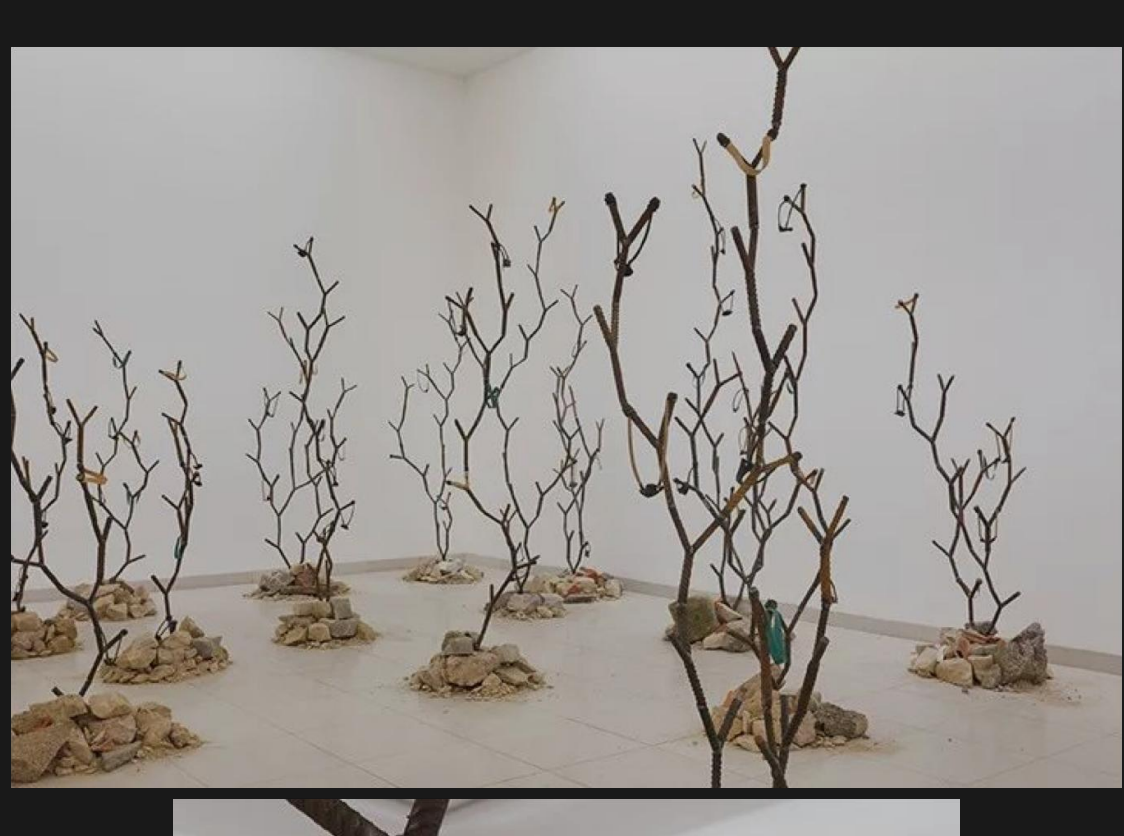
We Want to be Modern, 2014



Sombre Joie2017

Kader Attia is a contemporary Algerian-French artist whose work draws from his experience living in two different cultures. As in his other works, Attia's installation Ghost (2007), employs unconventional sculpture materials to symbolize how non-Western people create identities within European culture. "I try to trigger a political feeling in the viewer. My job is like all of us confronted with reality," he has said. "What interests me is when a work poses a political question not only from a linguistic point of view, formal, but more from an ethical point of view." Born on December 30, 1970 in Dugny, France, Attia spent his childhood living between the suburbs of Paris and in Algeria. He went on to study at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris. In the years that followed, the artist began probing the complex themes of identity and cultural history for which he is now known. He currently lives and works between Berlin, Germany and Algiers, Algeria. Today, Attia's works are held in the collections of the Centre Georges Pompidou in Paris, the Solomon R. Guggenheim Museum in New York, and the Tate Gallery in London, among others.

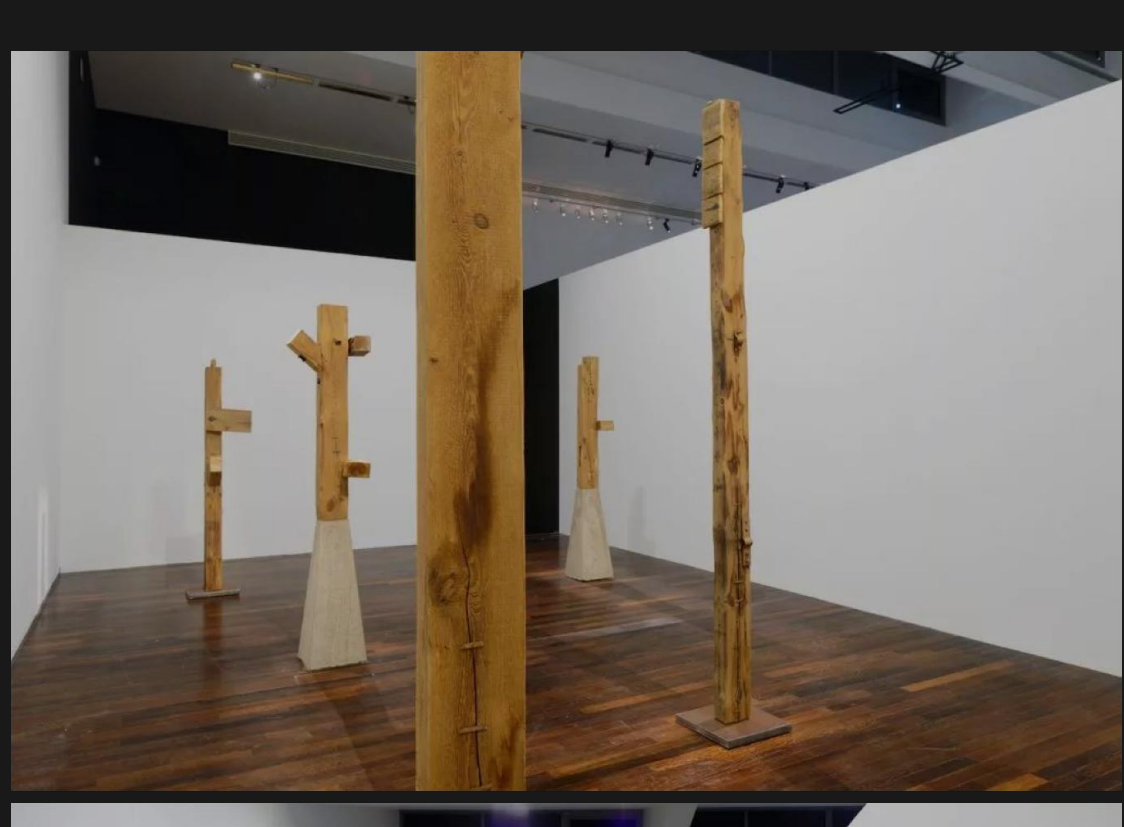
Kader Attia是当代阿尔及利亚-法国艺术家，他的作品取材于他生活在两种不同文化中的经历。和他的其他作品一样，Attia的装置作品Ghost(2007)使用了非传统的雕塑材料来象征非西方的人们如何在欧洲文化中创造身份。“我试图在观众中引发一种政治感觉。我的工作就像我们所有人面对现实一样。“让我感兴趣的是，一件作品提出的政治问题，不仅从语言的角度、形式的角度，更从伦理的角度。”阿提亚于1970年12月30日出生在法国杜尼，他的童年生活在巴黎郊区和阿尔及利亚之间。他继续在巴黎高等艺术学院(Ecole Superieure des Arts Appliques Duperre)和国家高级艺术装饰学院(Ecole Nationale Superieure des Arts Decoratifs)学习。在接下来的几年里，这位艺术家开始探索身份和文化史等复杂的主题。他目前在德国柏林和阿尔及利亚阿尔及尔之间生活和工作。如今，阿提亚的作品被收藏在巴黎蓬皮杜中心、纽约所罗门·古根海姆博物馆和伦敦泰特美术馆等地。

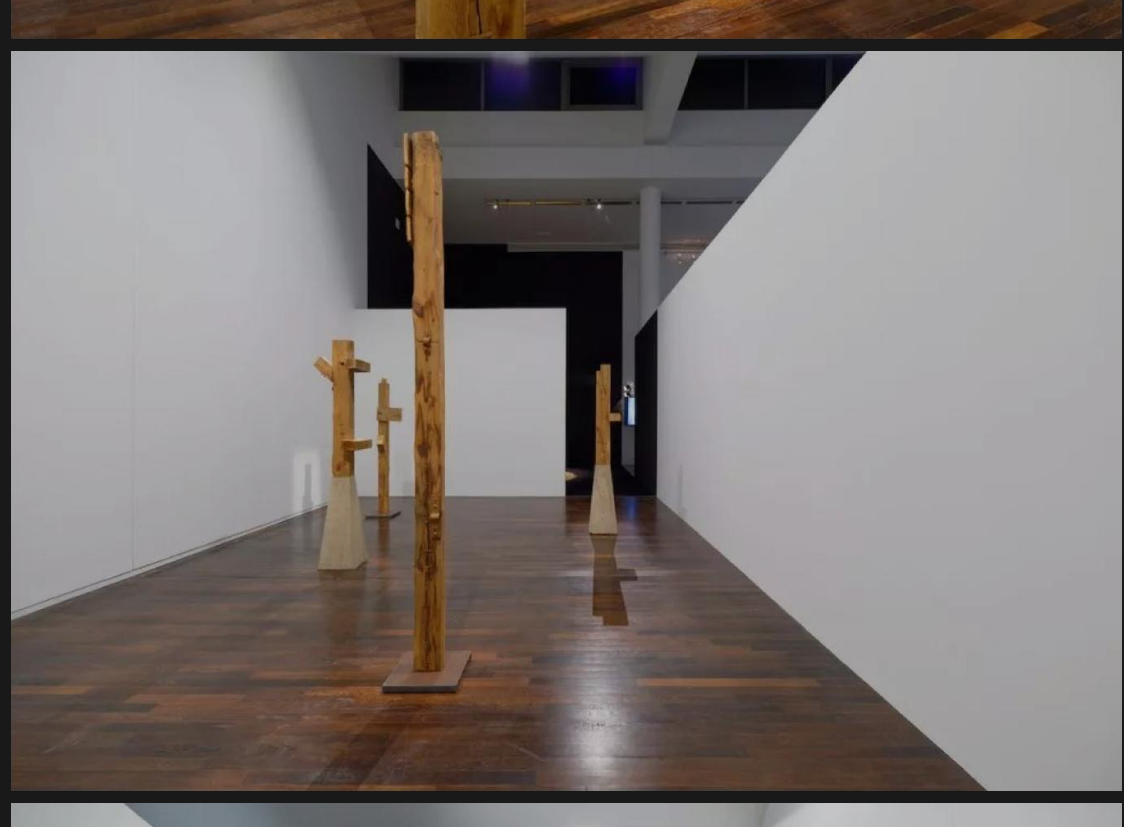


Installation, metal sculptures, rubber, stones, newspapers, photocopies

Dak'Art 2016, The 12th Biennale of Contemporary African Art in Dakar, Palais de Justice, Dakar, 2016

Les racines poussent aussi dans le béton, 2018

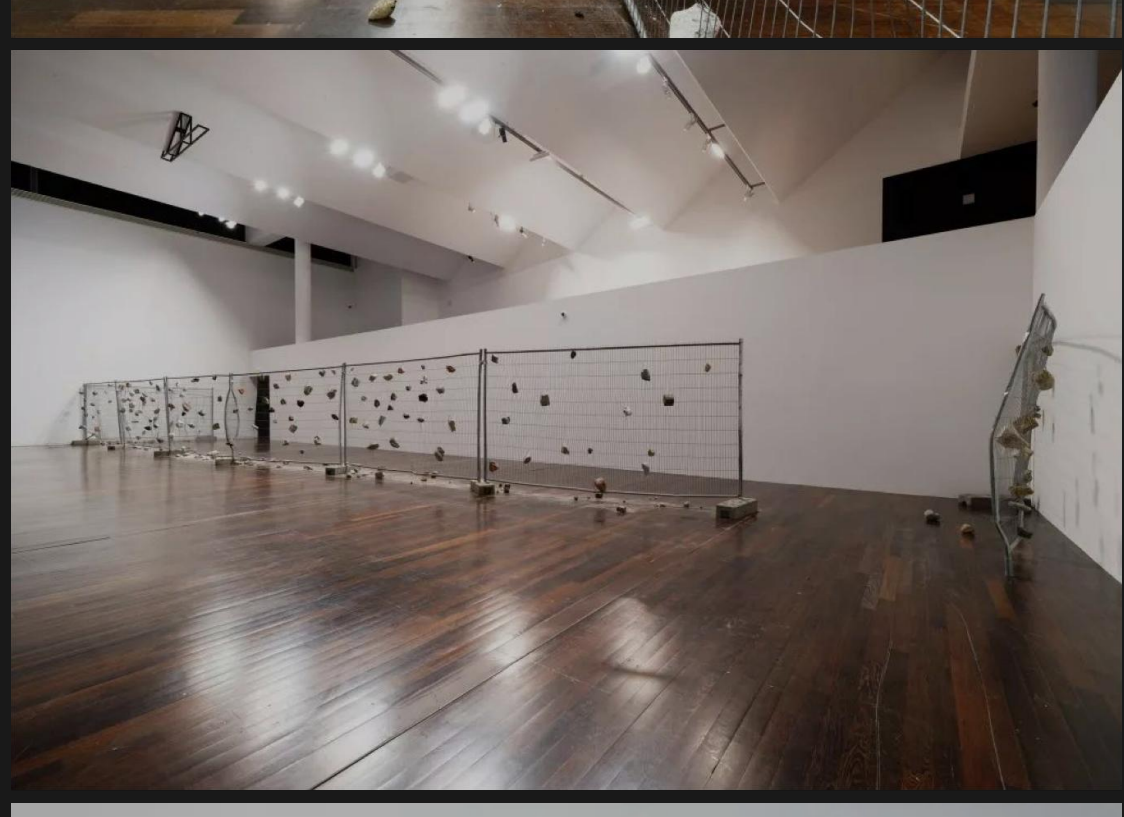




Wooden beams, nails, metal staples, concrete and steel plinths.

Exhibition view "Les racines poussent aussi dans le béton", MacVal, Vitry-sur-Seine, 2018.

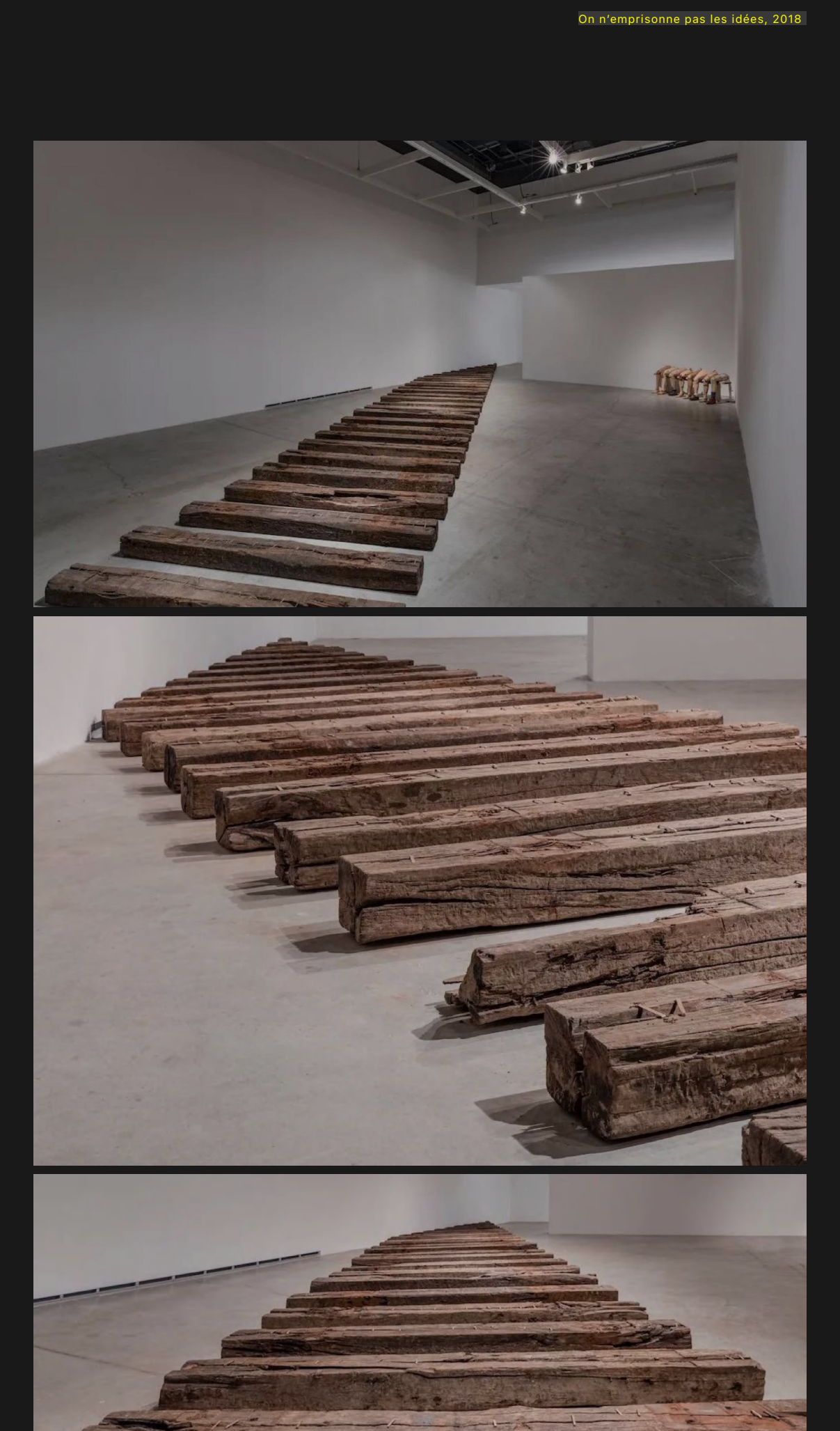
On n'emprisonne pas les idées, 2018



Site-specific installation; series of metal fences, concrete bases, stones.

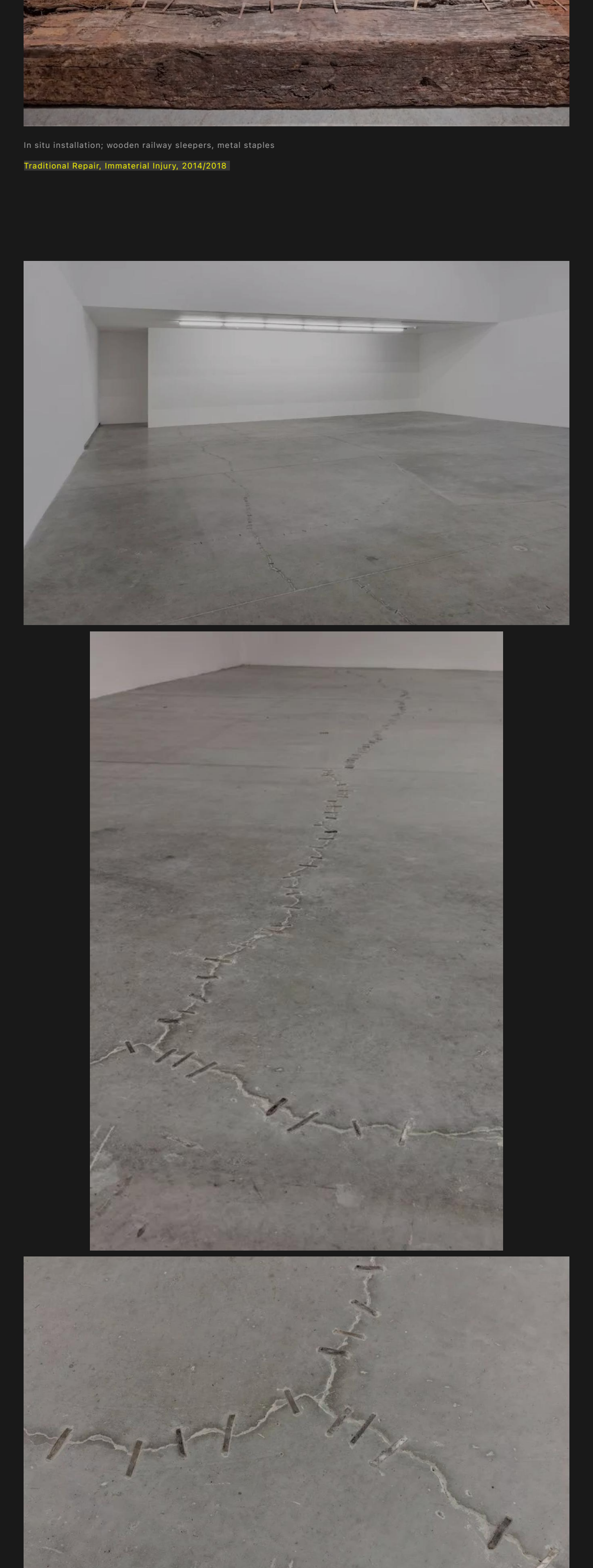
Exhibition view “Les racines poussent aussi dans le béton”, Mac Val, Vitry-sur-Seine, 2018.

On n’emprisonne pas les idées, 2018



In situ installation, wooden railway sleepers, metal staples

Traditional Repair, Immaterial Injury, 2014/2018



In situ installation, metal staples, wire, concrete.

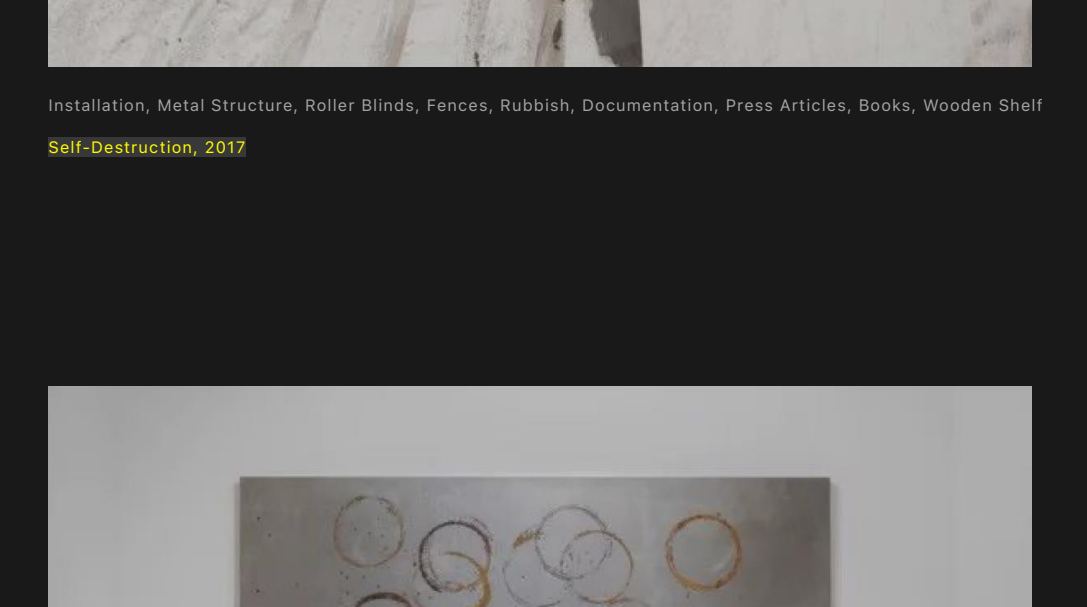
Los de Arriba y Los de Abajo, 2015

Installation, Metal Structure, Roller Blinds, Fences, Rubbish, Documentation, Press Articles, Books, Wooden Shelf

Self-Destruction, 2017

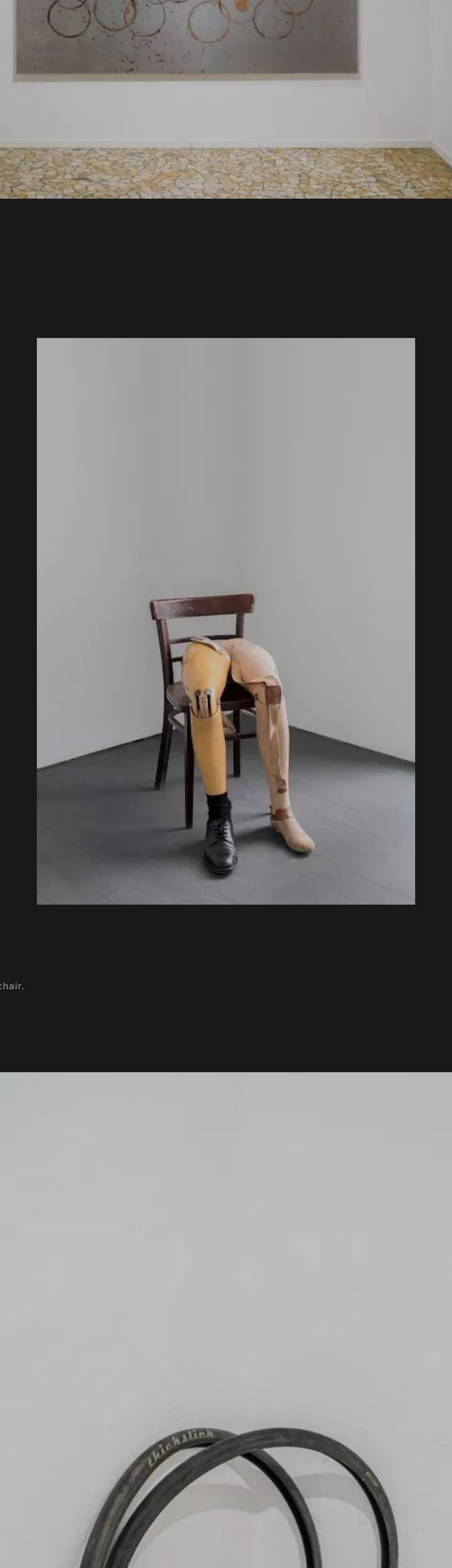
Installation, Metal Structure, Roller Blinds, Fences, Rubbish, Documentation, Press Articles, Books, Wooden Shelf

Self-Destruction, 2017



Traces of Infinity

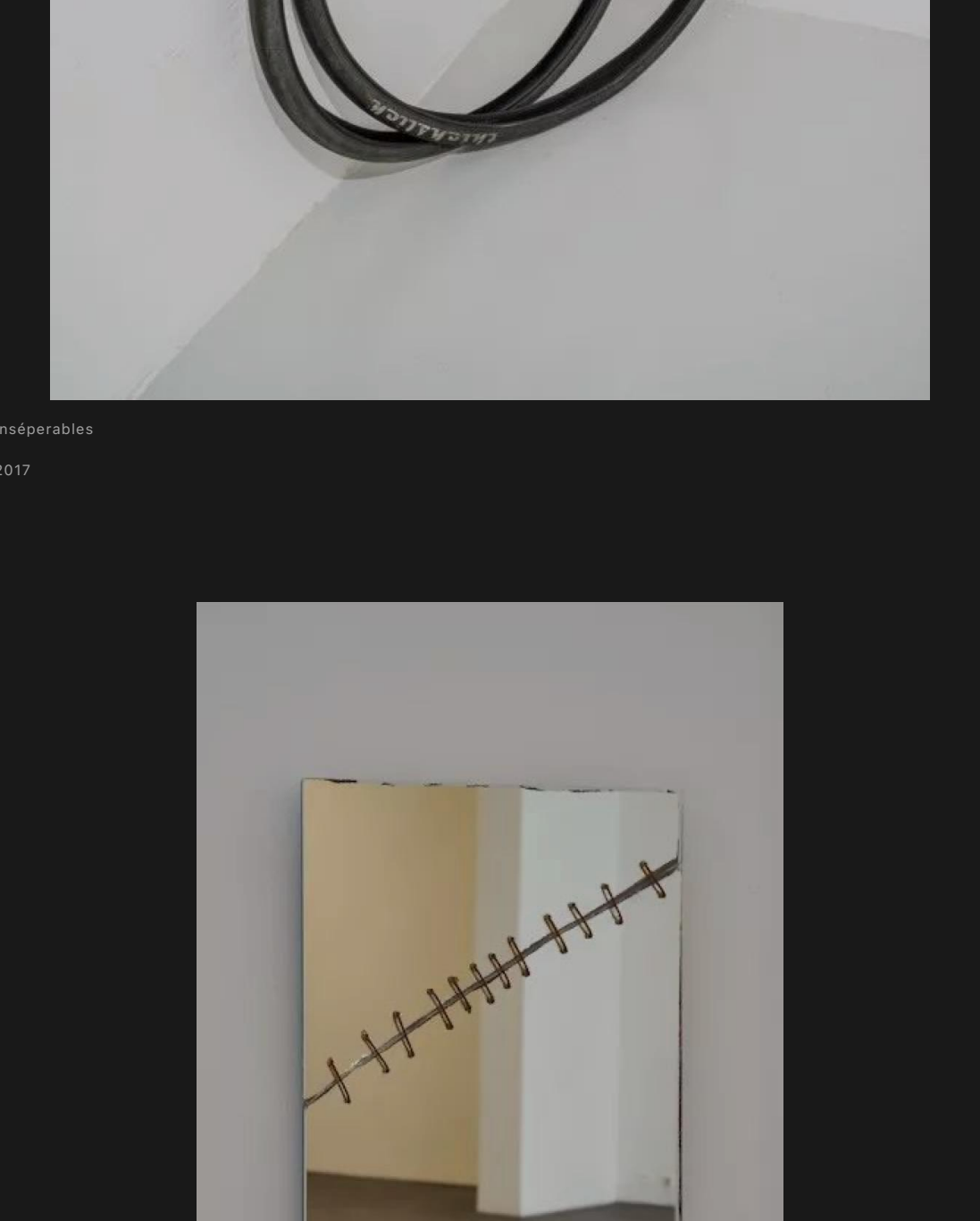
2017



Untitled

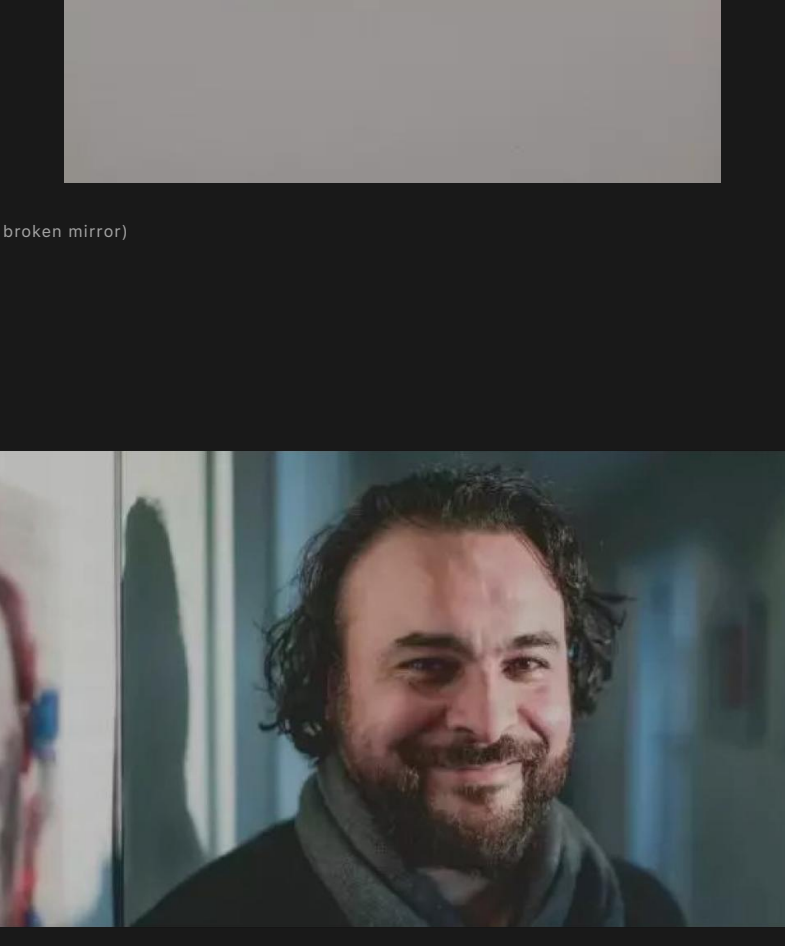
2017

2 leg prostheses, chair.



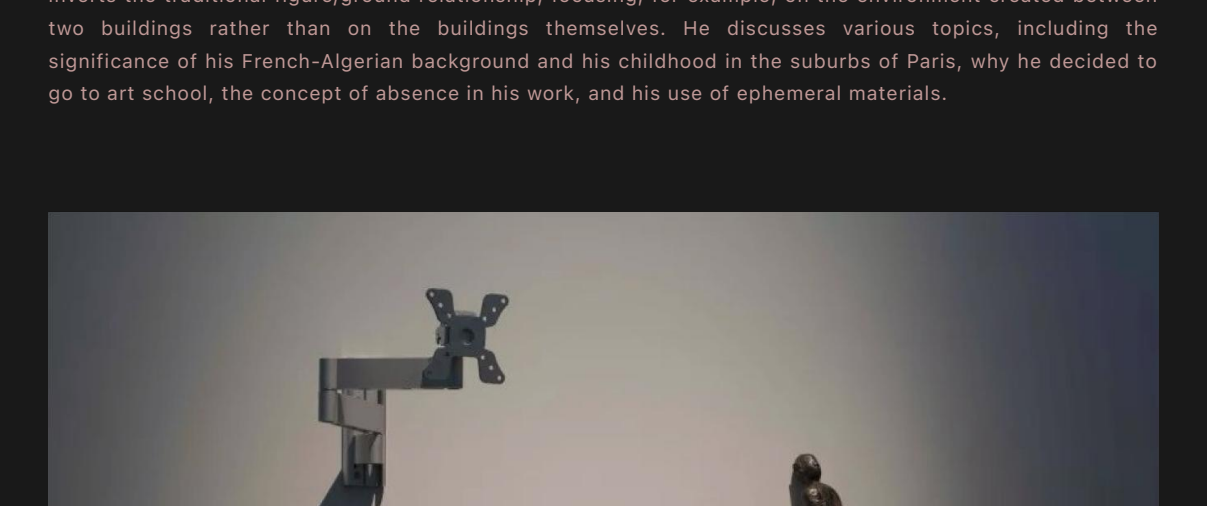
Inséparables

2017

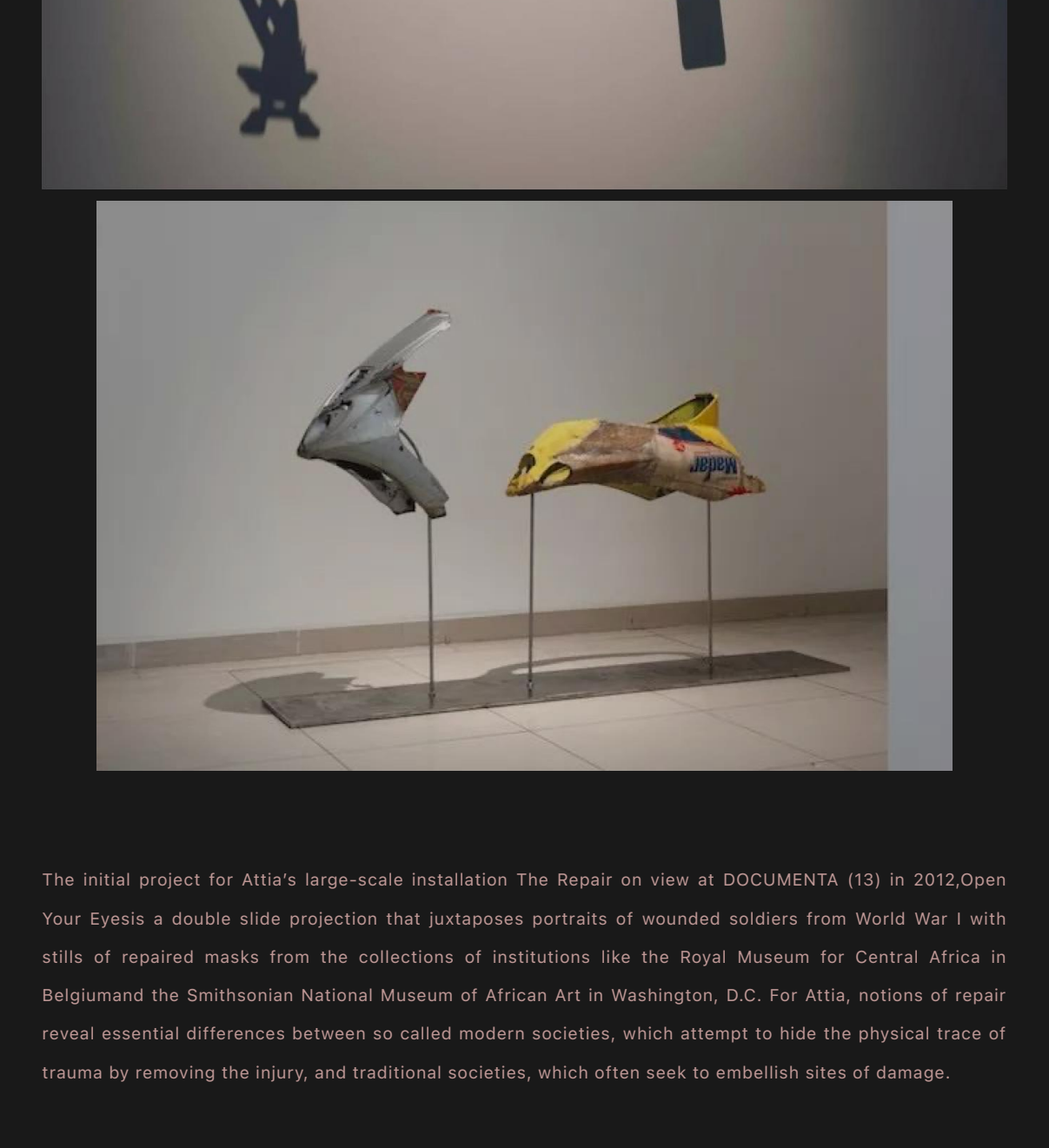


Untitled (Repaired broken mirror)

2013

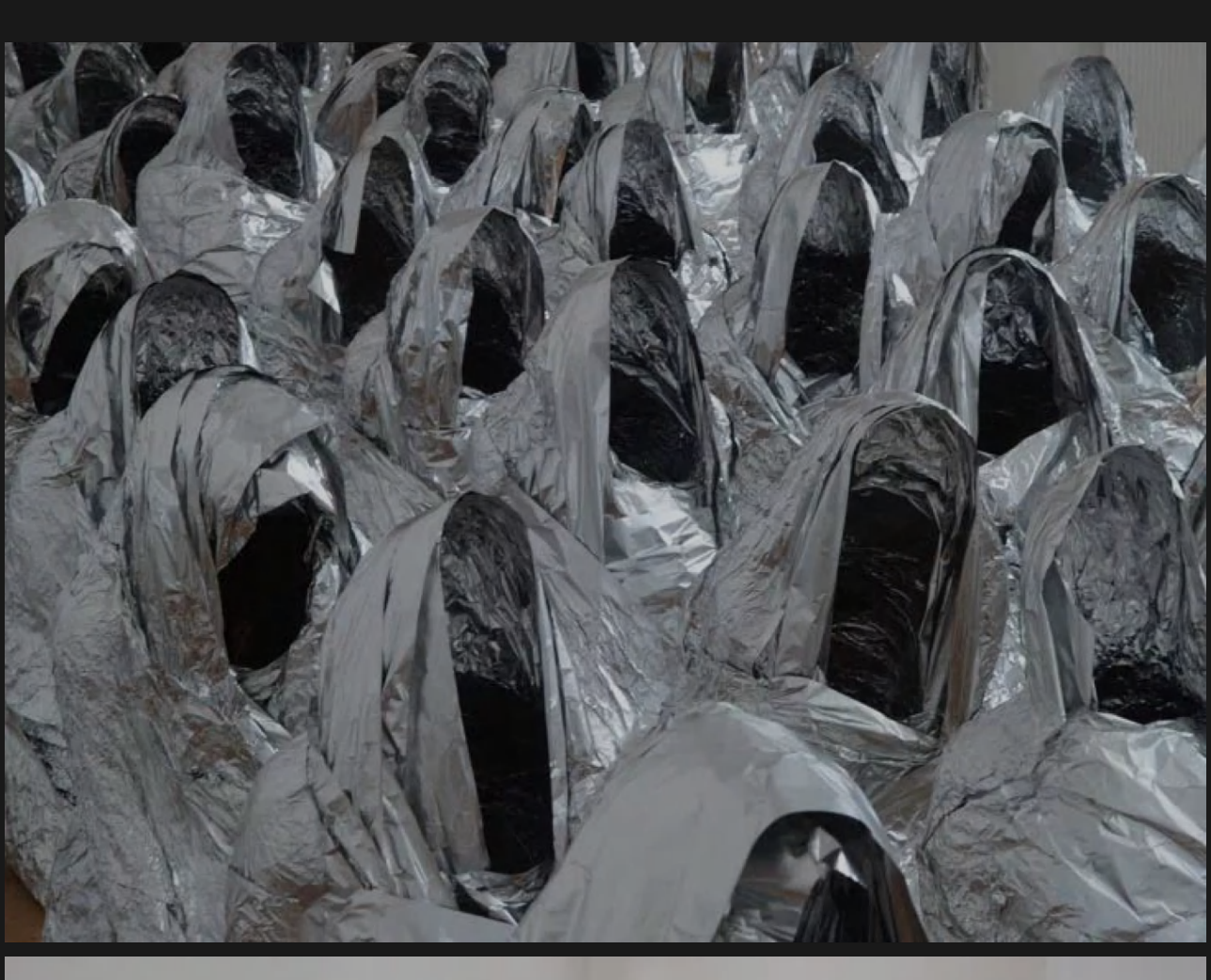


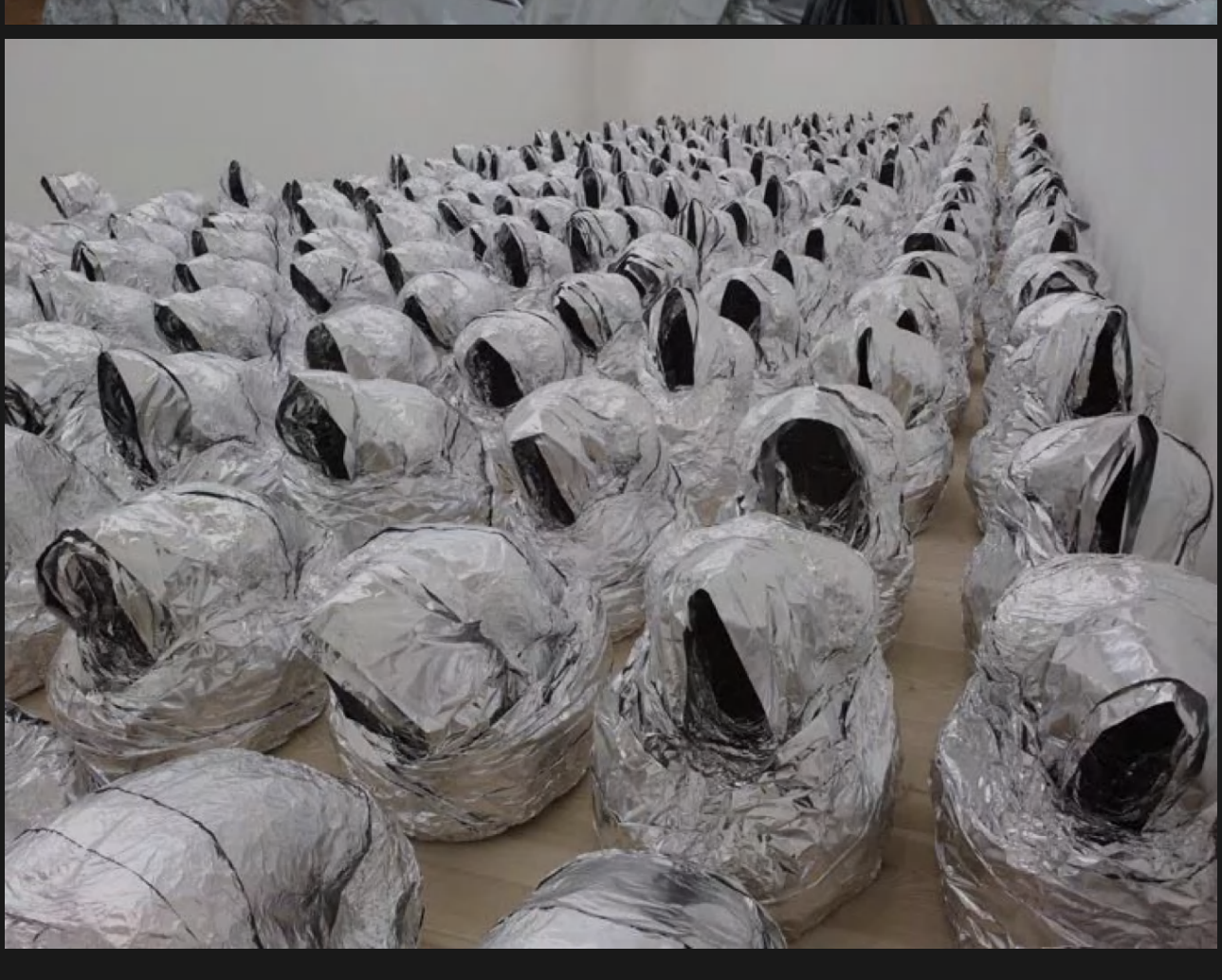
An interview with artist Kader Attia. Captivated by what takes place in the space between things, Attia often inverts the traditional figure/ground relationship, focusing, for example, on the environment created between two buildings rather than on the buildings themselves. He discusses various topics, including the significance of his French-Algerian background and his childhood in the suburbs of Paris, why he decided to go to art school, the concept of absence in his work, and his use of ephemeral materials.



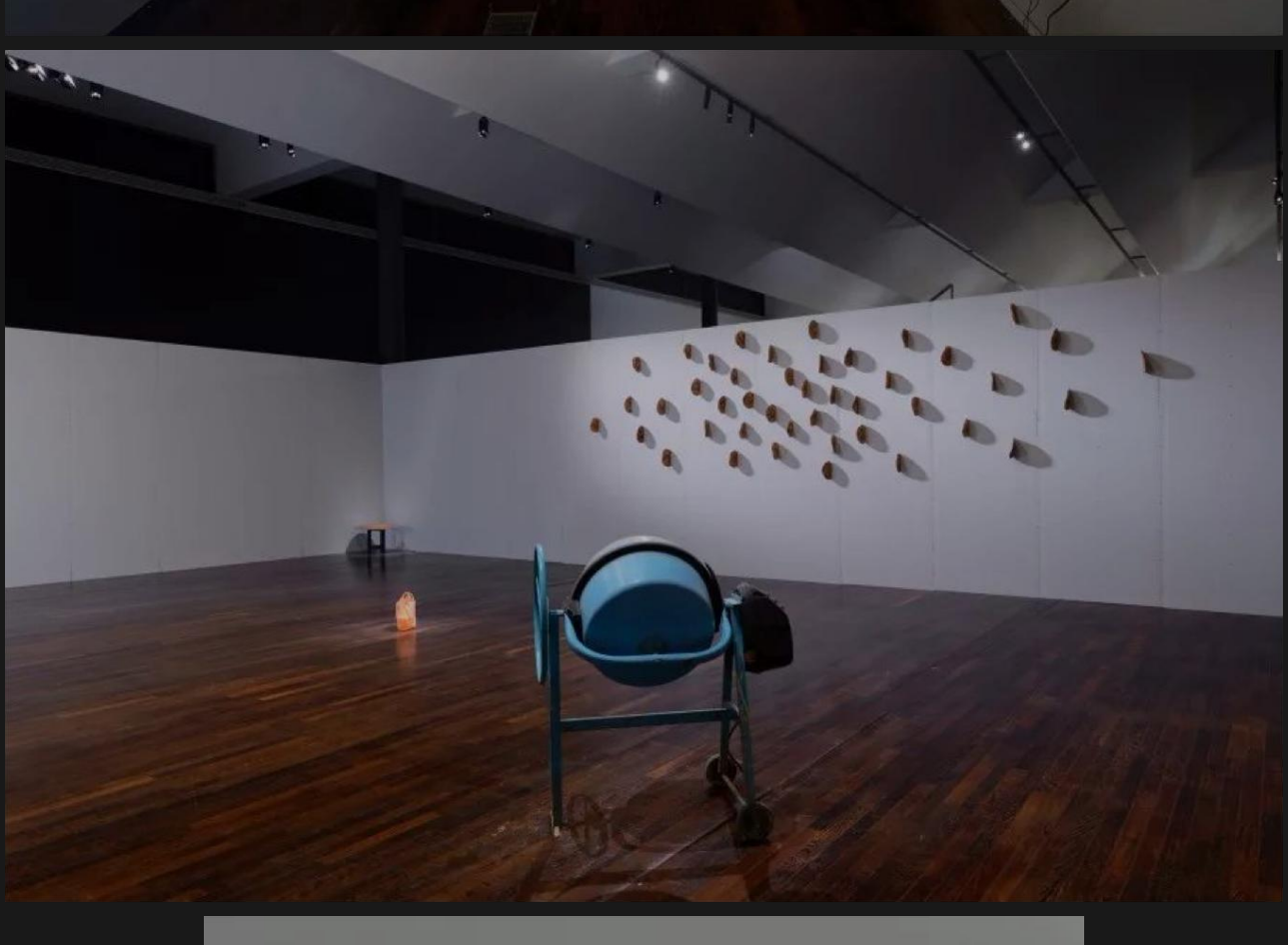
The initial project for Attia’s large-scale installation The Repair on view at DOCUMENTA (13) in 2012,Open Your Eyesis a double slide projection that juxtaposes portraits of wounded soldiers from World War I with stills of repaired masks from the collections of institutions like the Royal Museum for Central Africa in Belgiumand the Smithsonian National Museum of African Art in Washington, D.C. For Attia, notions of repair reveal essential differences between so called modern societies, which attempt to hide the physical trace of trauma by removing the injury, and traditional societies, which often seek to embellish sites of damage.

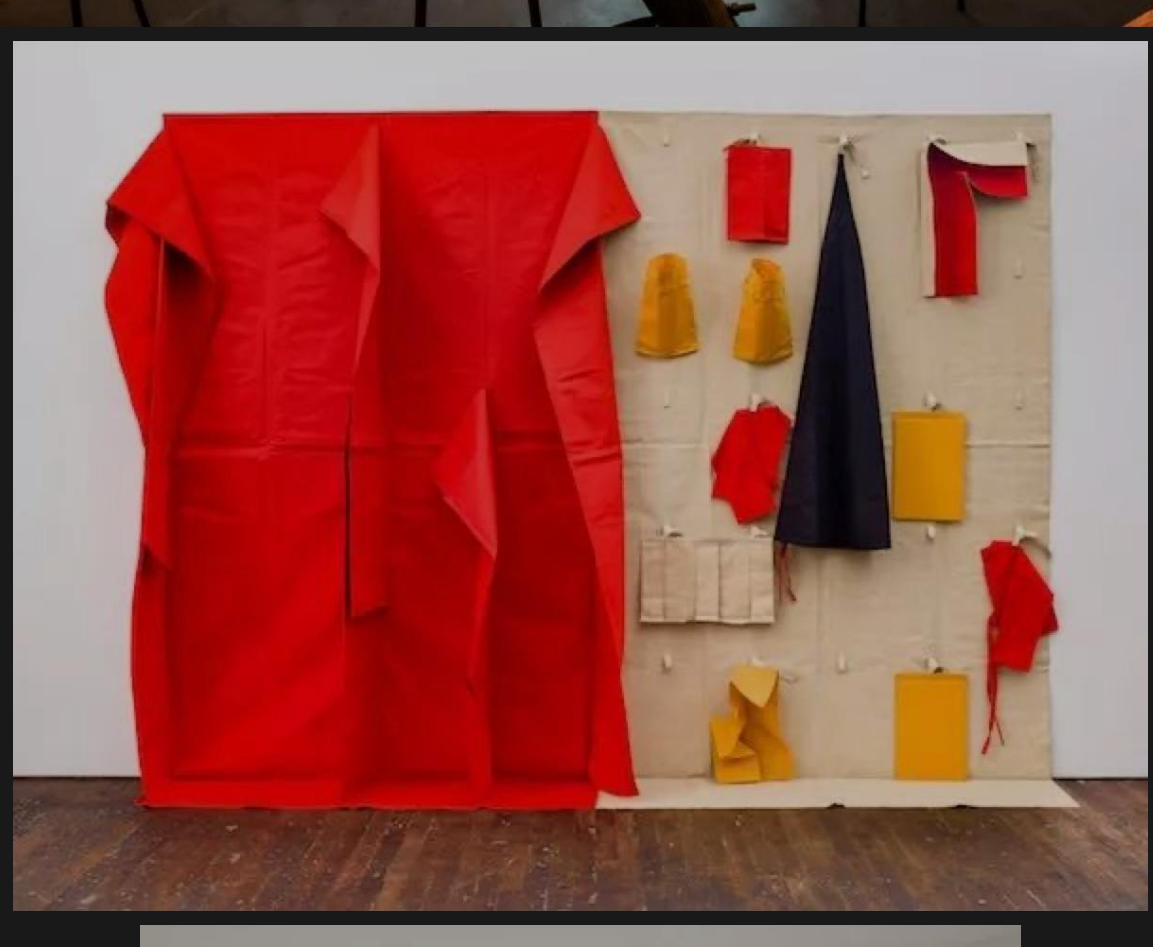
Realized as a portrait of the Emperor of Ethiopia, Haile Selassie, We Want to be Modernrelates an anecdote of when a group of Israeli architects were building the country’s Ministry of Foreign Affairs. Selassie said it was necessary to use more glass for its walls, and when they told him that it was neither important nor adequate to have such quantities of glass added, he said, “In deed we need it. We want to be Modern.” These neon words take us back to the vane and continuous pursuit ofthe Myth of Modernity, also so key in interpreting Attia’s practice.

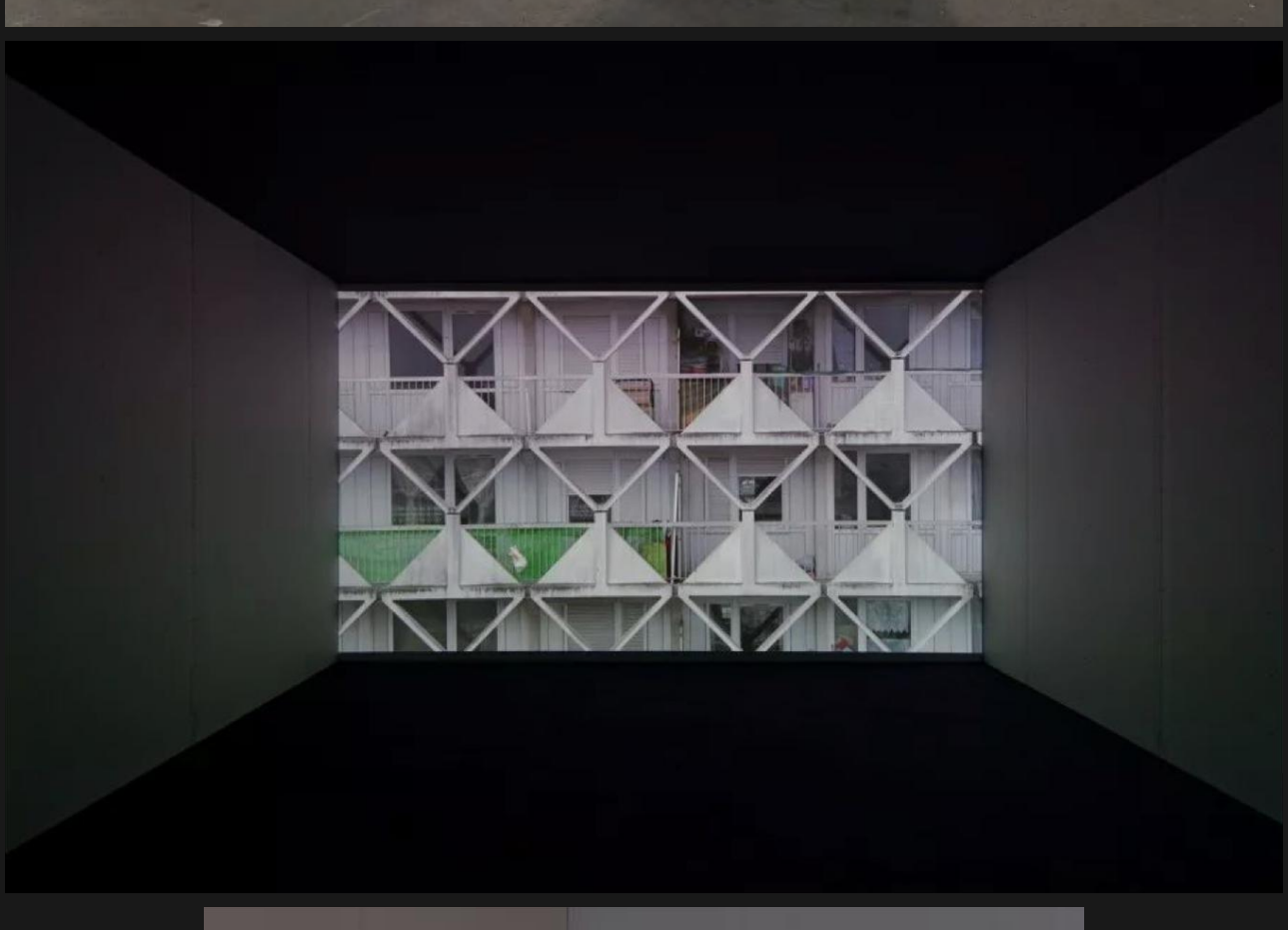


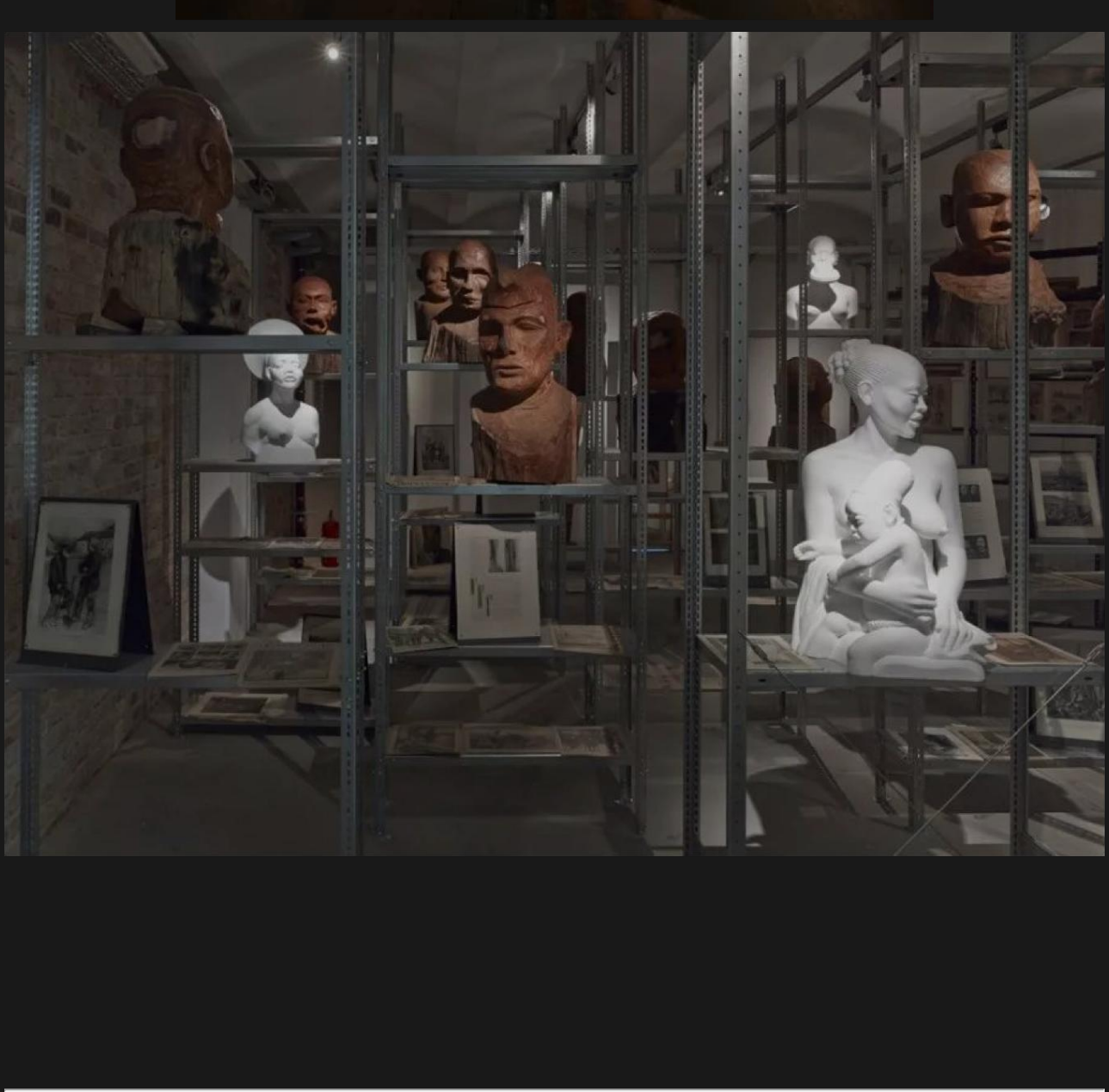


In Ghost, a large installation of a group of Muslim women in prayer, Attia renders their bodies as vacant shells, empty hoods devoid of personhood or spirit. Made from tin foil - a domestic, throw away material - Attia’s figures become alien and futuristic, synthesising the abject and divine. Bowing in shimmering meditation, their ritual is equally seductive and hollow, questioning modern ideologies - from religion to nationalism and consumerism - in relation to individual identity, social perception, devotion and exclusion. Attia’s Ghost evokes contemplation of the human condition as vulnerable and mortal; his impoverished materials suggest alternative histories or understandings of the world, manifest in individual and temporal experience.









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