

***Mon Enfant***

**Adel Abdessemed**

Saturday September 9, 2014

Dvir Gallery is pleased to present *Mon Enfant*, a new exhibition by Adel Abdessemed, his fourth at the gallery. The exhibition opens on September 9 and will be on view until October 11, 2014.

The title, *Mon Enfant* ["My Child"], carries emblematic resonances which inform the ongoing linkage Abdessemed undertakes between a personal history and a political archeology of the present. Abdessemed draws a line between collective memory and lived experience, putting into play an essential interrogation of humanity that crosses politics and contemporary history as much as it pertains to events in his own biography.

The exhibition's eponymous work is an ivory sculpture of a boy captured with his arms raised – a three-dimensional replica of the famously tragic photograph from the Warsaw Ghetto. This is the second work Abdessemed has realised in ivory, of about the same height as his nine year old daughter – also the presumed age of the victim depicted in the photograph. In the exhibition it is surrounded by *Personne*, a group charcoal drawings of dogs carrying human hands in their jaws. Each dog is equally an individual entity – a *Personne* – having seized the body parts of humans.

In the next room Abdessemed presents *Solitude*, a video where we perceive a woman sleeping. Transferred from 8mm black-and-white film, this image of trust and fragility is countered by the darker atmosphere that has reigned in the previous room, marked by fear, violence, harshness and doubt in the face of the degradation of human values.

The final room features *Nuance*, a video where the artist's foot, at nighttime, is seen crushing an incandescent light bulb. Through this symbolic gesture, Abdessemed points once more to the vision that he consistently expresses in his work: to mirror light in the midst of darkness, all the better to extinguish it.

Abdessemed's upcoming exhibition at Dvir Gallery will be then of an aesthetic and political character, endowed with deeply personal overtones: A manifesto in black and white whose sheer beauty is intertwined with violence. As an intimate proposal, it opens up acute questions on humanity, at a place where history arrests the course of life's progress.



Adel Abdessemed, *Mon Enfant*, 2014, black stone on paper, 130 x 185.8 cm, unique