

Kader Attia

Héroes Heridos

November 1—December 22, 2018

407 Pedder Building, 12 Pedder Street, Hong Kong

#kaderattia | @lehmannmaupin

Opening Reception: Thursday, November 1, 2018, 6-8 PM



Untitled, 2018, collage on cardboard, 22.44 x 14.17 inches (board), 57 x 36 cm. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul.

Hong Kong, October 16, 2018—Lehmann Maupin is pleased to announce Kader Attia's first exhibition in Hong Kong, presenting recent works on canvas, collage, sculpture, and his film *Héroes Heridos* (2018), which debuted at the Miró Foundation in Barcelona this summer. In 2017, Attia was awarded the prestigious Joan Miró Prize, preceding his exhibition *Scars Remind Us that Our Past Is Real* at the foundation. That exhibition, along with this one at Lehmann Maupin, both embody Attia's career-spanning examination of the notion of repair as a global, cultural phenomenon in response to historic, collective trauma. There will be an opening reception for the artist on Thursday, November 1, at the Pedder Building, from 6 to 8 PM.

Attia is recognized for his rigorous, research-based practice in photography, sculpture, installation, and video. His work examines the wide-ranging effects of colonialism and the repercussions of Western hegemony on non-Western culture. In 2016, he was awarded the

prestigious Prix Marcel Duchamp, along with an exhibition at Centre Pompidou, which

recognizes an artist working in France who has made significant contributions to the canon. Attia grew up in a suburb of Paris and in Algeria, so his experience of living within two different cultures has deeply influenced his practice and strengthened his commitment to the investigation of historical narratives, the development of culture, and the construction of communal and individual identity in the postcolonial era.

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Indicative of this framework, Attia's series of collages juxtaposes reference material illustrating African masks with images of battle injuries suffered by soldiers. This collage series draws from Attia's study of modern Western aesthetics, which idealizes a perfect, unblemished form. The World War I-era soldiers, whose wounds were treated during the early development of plastic surgery, are contrasted with images of artifacts taken from extra-Occidental cultures, which often emphasize the repaired wound—a memorialization of the act of healing—rather than attempting to erase the scar. For his sculptural work, Attia often incorporates objects from African tribal art, such as the Ngbaka sculpture used in *Entropy* (2016). By placing traditional objects within a contemporary context and making subtle alterations or additions, Attia invites the viewer to question the complicated and often inaccurate depiction of our multiple histories.

In Attia's series *Mirrors* (2014), the stark canvases bare several violent slashes, stitched back together in a manner that emphasizes the split, visualizing the interdependent dichotomy of injury and healing or repair. Another untitled piece, a triptych created from mirror-polished stainless steel, displays similar slashes; however, these appear to emerge from the work, toward the viewer. In the past, Attia has used mirrors to comment on the idealized pursuit of perfection in Western culture. In this case, he leaves the cut marks unattended to suggest an unaddressed, or suppressed, trauma.

Attia's film *Héroes Heridos* is comprised of interviews with immigrant activists who are occupying in protest "La Massana," the former School of Arts in Barcelona that Attia attended. The film highlights the challenges and indignities faced by immigrants, and the efforts they are making to change their treatment and legal status. Giving voice to those who lack access to mainstream outlets, *Héroes Heridos* is a political act and an additional dimension of Attia's focus on the continued injustice of colonialism. For Attia, revealing these issues has potentially revolutionary ramifications; he explains his inspiration for these works as the "urge to recover, through form, the field of emotion in the public debate with the aim of repairing the wounds of history."

Concurrent with the exhibition at Lehmann Maupin, Kader Attia is included in the 12th Shanghai Biennale, November 10—March 10, 2019, where the artist will present sculpture and video works that further investigate the artist's notion of repair.

About the artist

Kader Attia (b. 1970, Dugny, France; lives and works in Berlin and Paris) has received degrees from Ecole Supérieure des Arts Appliqués Duperré, Paris, France in 1993, La Escola Massana Arte i Disseny, Barcelona, Spain in 1994, and Ecole Nationale Supérieure des Arts Décoratifs, Paris, France in 1998. Solo exhibitions of his work have been organized at The Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France (2018); Fundació Joan Miró, Centre d'Estudis d'Art Contemporani, Barcelona, Spain (2018); Power Plant, Toronto, Canada (2018); Hood Museum of Art, Dartmouth College, Hanover, NH (2018); Palais de Tokyo, Paris, France (2018); The Museum of Contemporary Art, Sydney, Australia (2017); & Leigh Block Museum of Art,

Northwestern University, Evanston, IL (2017); Museum für Moderne Kunst, Frankfurt am Main, Germany (2016); Centre Georges Pompidou, Paris, France (2017); Musée Cantonal des Beaux Arts, Lausanne, Switzerland (2015); KW Institute for Contemporary Art, Berlin (2013); Whitechapel Gallery, London (2013); Musée d'Art Moderne de la Ville de Paris (2012); Institute of Contemporary Art, Boston, MA (2007); and Musée d'Art Contemporain de Lyon, France (2006). Select group exhibitions featuring his work include *Foreign Gods: Fascination Africa and Oceania*, Leopold Museum, Vienna (2016); *But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa*, Solomon R. Guggenheim Museum, New York (2016); *Picasso in Contemporary Art*, Deichtorhallen, Hamburg, Germany (2015); *The Divine Comedy: Heaven, Purgatory, and Hell Revisited*, The Smithsonian Museum of African Art, Washington, DC, and traveled to SCAD Museum of Art, Savannah, GA, and Museum für Moderne Kunst, Frankfurt am Main, Germany (2014-2015); *Here and Elsewhere*, New Museum, New York (2014); *Performing Histories*, The Museum of Modern Art, New York (2012); and *Contested Terrains*, Tate Modern, London, United Kingdom (2011). Attia has participated in multiple biennial exhibitions, including the Marrakech Biennial 4 and 6 (2014 and 2016); 8th and 13th Lyon Biennale (2005 and 2015); dOCUMENTA (13), Kassel, Germany (2012); and 50th and 54th Venice Biennale (2003 and 2011). His work is in numerous international public and private collections, including Centre Pompidou, Paris; Institute of Contemporary Art, Boston, MA; The Colección Jumex, Mexico City; Museum für Moderne Kunst, Frankfurt; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; and Tate Gallery, London.

Attia has recently received several prestigious awards including the 2017 Joan Miró Prize, Fundació Joan Miró, Barcelona, Spain; the 2017 Yanghyun Prize, Seoul, South Korea; and the 2016 Prix Marcel Duchamp, Paris, France.

About Lehmann Maupin

Rachel Lehmann and David Maupin founded Lehmann Maupin in 1996. The gallery represents a diverse range of American artists, as well as artists and estates from across Europe, Asia, Africa, South America, and the Middle East. It has been instrumental in introducing numerous artists from around the world in their first New York exhibitions. Known for championing artists who create groundbreaking and challenging forms of visual expression, the gallery prioritizes personal investigations and individual narratives. Lehmann Maupin prizes the distinct conceptual approaches that its artists offer on the essential matters that shape international culture today, including gender, class, religion, history, politics, and globalism. In 2013, with two locations in New York, significant interest in its artists abroad, and with the dynamic opportunities of new markets evident, Lehmann Maupin opened its doors in Hong Kong, followed by Seoul in 2017. For more information on the gallery and its artists, visit www.lehmannmaupin.com

Current & Upcoming Exhibitions

Marilyn Minter, Through October 27, 2018, Pedder Building, HONG KONG

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LEHMAN MAUPIN

Suh Se Ok, Through October 27, 2018, West 22nd Street, NEW YORK

Nari Ward, CORRECTIONAL, Through November 17, 2018, 74-18, Yulgok-ro 3-gil, SEOUL

Catherine Opie, *The Modernist*, November 1, 2018—January 17, 2019, West 24th Street, NEW YORK

Angel Otero, November 1—December 22, 2018, Yulgok-ro 3-gil, SEOUL

Mandy El Sayegh, November 8—December 22, 2018, West 22nd Street, NEW YORK

McArthur Binion, January 17—February 23, 2019, West 24th Street, NEW YORK

For more information on Kader Attia or other Lehmann Maupin artists, please contact Kathryn McKinney at +1 212 255 2923.

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