

**KADER ATTIA**  
**“Po(l)etical”**

Kader Attia focuses in the exhibition “Po(l)etical” on several aspects of his work in order to underline his interest for the artistic discourse both in a political and aesthetical way.

He aims to explain the world through art focusing on the relations between Orient and Occident, momentariness and eternity, day and night, love and death.

The exhibition features the video „Water Kaaba“ in which Kader Attia paints the image of the fundamental architecture of the Islam with water on a wall covered with paper. The video is the recordkeeper of the drying of the image until it has completely vanished. The actual image will resonate within the gallery and is also a link to Kader Attias thoughts about spaces and how they are being separated and united.

Coming from both Orient and Occident Attia uses the interspace of these worlds. In his photographs he expresses thoughts about his environment which are both inspired by the heritage of the postcolonialism and the possibility of a quick glance at the future of our contemporary world.

The installation „Couscous Kaaba“ might be one of the most representative works of the artist in terms of what he calls the signs of a cultural reappropriation.

For years now Kader Attia is researching the aesthetic influence of the desert architecture on Le Corbusier. The architect first encountered the Algerian city Ghardaia in 1930 which made an enormous impression on him thinking of the site as the echo of his own architectural researches he had made during several trips to desert cities. The city was built in the 11th century in the middle of the desert by the muslim minority of the Ibadit which were once suppressed by Sunnits and therefore had to flee. The community with its own architectural (today modern) style might as well be the origin of the cubic aesthetic of the Kaaba leading to the idea that the most influential islamic architecture was inspired by a suppressed minority leading to the first modernist building ever.

The installation „Couscous Kaaba“ displays a cubic form which follows the gaze of the spectator when moving through the couscous landscape. One gust of wind might destroy the artwork which shows Attias liking of the oxymoron. The fragile and transient installation as a host of a representation of a thousand year old history summarising in a contemporary statement.

The exhibition „Po(l)etical“ combines Attias political approach towards contemporary society with a poetic view on the art. It might be seen as forum in which ones spirit can both project onto several issues as well as roaming around.

The most representative work mirroring this approach is the creation of the artist featuring six empty plastic bags placed on pedestals. The bags are exactly the paradoxon Attia is aiming for: fragile and ephemeral, static and put-in-place.

They are what Lao-Tse once said: „Mankind creates objects but it is the void that creates the meaning.“