

**Hood Downtown Presents Upper Valley Debut of
French Artist-Philosopher Kader Attia**



October 19, 2017—Hanover, N.H. —The Hood Museum of Art, Dartmouth, announces its winter exhibition of contemporary artist Kader Attia's 2015 video installation *Reason's Oxymorons* at the Hood Downtown exhibition space in Hanover, New Hampshire. *Reason's Oxymorons* investigates the ways in which different cultures approach psychiatry,

emotional breaches, trauma, healing, and psychology via filmed interviews with philosophers, psychiatrists, cultural anthropologists, traditional healers, historians, musicologists, patients, and immigrants. The interviews are neatly edited and organized to run on eighteen computer monitors installed in an ascetic office environment. The monitors are placed on tables in modest modern office cubicles, complete with a revolving chair, earphones, and loudspeakers. Hood Downtown will present the installation from January 5 through March 18, 2018, along with a lecture by the artist on campus on January 30 and other associated programming. The exhibition also includes a publication.

Reason's Oxymorons extends Attia's intellectual preoccupation with the notion of "repair," through which he tries to develop a deeper understanding of human culture and nature. The work addresses culture-specific treatments of various forms of injury and trauma (bodily, psychological, historical, emotional, and intellectual) at both individual and communal levels. Whereas "repair" of such conditions in non-Western cultures generally encompasses the signs of repair themselves, the Western context implies a faultless makeover that is less revealing of the original state. For Attia, on the other hand, repair is an *ad infinitum* process of fixing, correcting, mending, and regenerating. It is also a lens through which Attia interrogates cultural differences as well as pluralities; the connections and disconnections between Western and non-Western systems of thought; and colonial histories and their aftermath and impact on previously colonized and colonizing societies. Some of the topics addressed in *Reason's Oxymorons* include schizophrenia, emotional imbalance, cultural displacement and assimilation, and beautification.

Kader Attia was born in France in 1970. He grew up in both the suburbs of Paris and in Algeria, where his parents were born. His research-based practice stems from the experience of inhabiting two worlds. Widely acclaimed after his tour de force "The Repair from Occident to Extra-Occidental Cultures (2012)," at Documenta, Kassel, in

2012, he continues to engage with the intellectual space where Africa, North Africa, France, non-Western and Western worlds, by and large, coalesce. His interests span philosophy, psychoanalysis, medicine, history, political science, and architecture. Although Attia describes himself primarily as a sculptor, he works in a variety of art forms including photography, architecture, video, and installation.

Attia's debut solo exhibition was in 1996 in the Democratic Republic of Congo. Since then, he has had numerous solo and group shows at prestigious venues such as the Venice Biennale (2003; 2017); Documenta 13 (2012); Dak'Art Biennale (2014 and 2016); the 8th Lyon Biennale (2015), which included the first exhibition of *Reason's Oxymorons*; and the 5th Marrakech Biennale (2016). His work has been shown at the Museum of Modern Art, the Tate Modern, and the Guggenheim Museum. He was awarded the prestigious Marcel Duchamp Prize, one of the most important arts awards in France, in 2016.

About Hood Downtown

During the interval of the Hood Museum of Art's construction and reinstallation, Hood Downtown, located at 53 Main Street, Hanover, NH, will present an ambitious series of exhibitions featuring contemporary artists from around the world. Many of these works by a diverse group of artists will be on view in Hanover for the first time. Like the museum, Hood Downtown will be free and open to the public.

About the Hood Museum of Art

The mission of the Hood Museum of Art, as a teaching museum, is to create an ideal learning environment that fosters transformative encounters with works of art. This dynamic educational and cultural facility houses one of the oldest and largest college collections in the country, with more than 70,000 objects acquired since 1772. Among its most important works are six Assyrian stone reliefs that date from around 900 BCE. The collection also presents art from other ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many more regions of the world. The Hood seeks to inspire and educate through direct engagement with original works of art and offers access to the rich diversity of its collections through ongoing highlights displays, special exhibitions, an online collections database, and a wide array of programs and events. The museum is presently closed for expansion and renovation work that is anticipated to end in early 2019.

About Dartmouth

Founded in 1769, Dartmouth is a member of the Ivy League and consistently ranks among the world's greatest colleges and universities. Dartmouth has forged a singular identity for combining its deep commitment to outstanding undergraduate liberal arts and graduate and professional education with distinguished research and scholarship in the

Kader Attia: Reason's Oxymorons



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arts and sciences and its three leading professional schools—the Geisel School of Medicine, Thayer School of Engineering, and the Tuck School of Business.

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Image caption: Kader Attia, *Reason's Oxymorons*, 2015, 18 films and installation of cubicles, duration variable: 13 to 25 minutes, 55 × 262 × 468 inches (installed overall); edition of 3. Photo by Max Yawney. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong.

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