

**Fundació Joan Miró**

\*  Barcelona



Obra Social "la Caixa"

# **2017 Joan Miró Prize**

Sixth Edition

## **Kader Attia**

**PRESS KIT**

2017 Joan Miró Prize  
Sixth Edition

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## Press Release

### Kader Attia, 2017 Joan Miró Prize

**The Franco-Algerian artist Kader Attia has won the sixth edition of the Joan Miró Prize. The prize, which is awarded by Fundació Joan Miró and Obra Social "la Caixa", is one of the most prestigious and generous contemporary art awards in the world.**

**The jury highlighted the breadth of his artistic research, especially with regard to the lingering effects of colonialism, his encyclopedic elaboration of the notion of "repair," and his passionate engagement with current affairs.**

**"la Caixa" Foundation will provide the cash prize of €70,000 and cover the cost of producing a monographic exhibition of Attia's work, to be held in 2018 at Fundació Joan Miró.**

**Barcelona, 11 October 2017.** Rosa Maria Malet, director of Fundació Joan Miró and Elisa Durán, General Director of "la Caixa" Foundation, have announced the winner of the 2017 Joan Miró Prize. The winner of the sixth edition of the prize, which is awarded every two years, is Kader Attia. Past recipients include Olafur Eliasson, Pipilotti Rist, Mona Hatoum, Roni Horn, and Ignasi Aballí.

The 2017 Joan Miró Prize jury was composed of Iwona Blazwick, director of Whitechapel Gallery (London), Magnus af Petersens, director of Bonniers Konsthall (Stockholm), Alfred Pacquement, former director of the Musée National d'Art Moderne, Centre Georges Pompidou (Paris), Nimfa Bisbe, Head of the "la Caixa" Foundation contemporary art collection, and Rosa Maria Malet, director of Fundació Joan Miró (Barcelona). The jury members, all acclaimed professionals in the field of modern and contemporary art, chose among a pool of possible candidates with outstanding, innovative careers based on creative freedom akin to the work and spirit of Joan Miró.

Specifically, in its statement, the jury members lauded “Attia’s passionate engagement with current affairs and with the shared fate of humanity [which] has close links to Joan Miró’s involvement in the critical episodes that marked his generation, while Attia’s unique take on complex, often traumatic, human relationships across cultures resonates with Miró’s universal aspirations.” The jury also highlighted the breadth of his artistic research, especially with regard to the lingering effects of colonialism, as well as his encyclopedic, yet nuanced elaboration of the notion of repair.

Kader Attia (Dugny, 1970) grew up straddling East and West, between his parents’ Algiers and his own native France. As a young man, he lived in the Democratic Republic of the Congo, Venezuela, and the city of Barcelona. These experiences both imbued his work with an unmistakable intercultural approach and sparked a particular interest in exploring the aftermath of colonialism and the notion of *repair*. He currently divides his time between Berlin and Algiers, where he produces multidisciplinary art spanning a wide range of techniques, materials, symbols and subjects. Attia studied at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs, in Paris, and Escola Massana, Centre d'Art i Disseny in Barcelona. His work has been featured at such leading international institutions as Whitechapel Gallery (London), Tate Modern (London), Centre Pompidou (Paris), MoMA (New York), the Solomon R. Guggenheim Museum (New York), the Museum of Contemporary Art Australia (Sydney), the KW Institute for Contemporary Art (Berlin), and the Museum für Moderne Kunst (Frankfurt), among others. He has also participated in multiple biennales, including the 11<sup>th</sup> Cairo Biennale; the 5<sup>th</sup> and 6<sup>th</sup> Marrakech Biennales; dOCUMENTA (13) in Kassel; and the 50<sup>th</sup> and 57<sup>th</sup> Venice Biennales, the latter open to the public until November 26, 2017. He is the recipient of the 2008 Biennale Prize from the Cairo Biennale, the 2010 Abraaj Capital Art Prize, and the 2016 Marcel Duchamp Prize.



As the winner of the 2017 Joan Miró Prize, in addition to receiving a cash prize of €70,000, Mr. Attia will have a 2018 solo show at Fundació Joan Miró in Barcelona produced by "la Caixa" Foundation. He will also receive a trophy designed by the renowned Barcelona-based designer André Ricard, who drew inspiration from the spirit and identity of both Joan Miró and the Fundació. The trophy seeks to reflect the desire to innovate and the dynamic nature of the prize and the artist it was named for.

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**Jury statement**

*Having met to deliberate, the jury of the Joan Miró Prize (Premi Joan Miró) has unanimously agreed to distinguish French-Algerian artist Kader Attia with the award.*

*Launched in 2007, the Prize is awarded every two years to an international artist for his or her artistic achievement, as well as for his or her intellectual affinity with Joan Miró's oeuvre and legacy.*

*In the case of Mr. Attia, the jury applauds the breadth of his research, his bold, syncretic approach to the impact and lingering effects of colonialism, as well as his encyclopaedic, yet nuanced, elaboration of the notion of "repair" as the basis of his artistic production. Attia's passionate engagement with current affairs and with the shared fate of humanity has close links to Joan Miró's involvement in the critical episodes that marked his generation, while Attia's unique take on complex, often traumatic, human relationships across cultures resonates with Miró's universal aspirations.*

*It is for these outstanding aspects of Kader Attia's work that the jury is unanimous in its decision and is pleased to add his name to the growing and remarkable list of Joan Miró Prize winners.*

*Barcelona, October 2017*

**2017 Joan Miró Prize jury members**

Nimfa Bisbe  
Iwona Blazwick  
Rosa Maria Malet  
Alfred Pacquement  
Magnus af Petersens

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## Bio of the Winner



Kader Attia. Courtesy of the artist. Photo: Sam Mertens

*Repair and hybridization are the terrain where many  
cultures begin to take back their liberty.*

Kader Attia

Kader Attia (Dugny, 1970) is a Franco-Algerian artist who currently lives and works in Berlin and Algiers. Attia spent his childhood in both his parents' Algiers and the suburbs of his own native Paris. As a young artist, he was exposed to various cultures, living in such far-flung places as the Democratic Republic of the Congo, where he had his first solo show, in 1996, Venezuela, and the city of Barcelona. This first-hand experience of multiculturalism, essential to his own identity, became the foundation for a dynamic artistic practice that reflects on the aesthetics and ethics of different cultures.

Using a poetic and symbolic approach, Attia examines the wide-ranging repercussions of Western cultural hegemony and colonialism on non-Western cultures and how these repercussions, in turn, influence the West. The artist explores colonial and post-colonial identity politics, moving from tradition to modernity in the light of today's globalized world, for which he creates a genuine genealogy.

Beginning with sculpture, over the course of his career Attia has developed a multidisciplinary approach to art encompassing a wide range of techniques, materials, scales and symbols. His photographic work and films, particularly detail-oriented, capture what Attia has called the "silent noise" emitted by the history of colonization. The artist also uses minimalist installations to recreate spaces that question the viewer's fantasies and phobias. His sculptures, made with unconventional materials ranging from couscous to plastic bags, often juxtapose a formal sensory appeal with sharp-edged content. Not in vain Attia has noted, "In my artistic practice, the form is just as important as the concept, since it describes the fundamental presence of space within this inseparable dialogue it maintains with time. A repair could be the tie that lashes these paradoxical states together."

Indeed, this concept, central to the colonial question, has guided his artistic practice over the last decade. Attia understands repair as a constant in human nature, of which "the modern Western mind and traditional non-Western thought have always had contrary views." His work aims "to help repair social injuries that are both centuries old and planetary." In addition to financial restitution and political arrangements, Attia's work observes and addresses the other lingering wounds of the conflict: the subtle generational, personal, linguistic, historical and psychic aftermath. "For me, the idea of *repair* is no more than a continuum. Repair is neither a beginning nor an end; it is the space in between. I often use the most tangible aspects (such as damaged flesh or broken objects) to clearly explain the issues at stake in processes of repair, whether abstract or concrete, since they operate with the same principles."

Attia's wide range of interests have frequently led him to turn to other disciplines, such as medicine, physics, philosophy, psychoanalysis, architecture, history and political science. Attia has explored the concept of repair from the vantage points of these fields, identifying the interrelationships between them and expanding the interpretations thereof. "One might think that when something breaks, all you need to do is put the pieces back together. In fact, though, repair is about more than just control. It is a process that can be understood, for example, as a form of cultural reappropriation. Or that can be seen in parallel dynamics on other scales, such as reenactment, natural selection, translation, absorption, improvement, rectification or transformation. From culture to nature, from gender to

architecture, from science to philosophy – any system of life is an infinite process of repair. Repair makes continuity possible.”

Attia studied philosophy and fine arts at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris, as well as at the Escola Massana, Centre d'Art i Disseny in Barcelona. His work has been shown in leading international institutions of contemporary art, such as the Centre Pompidou (Paris), MoMA (New York), the Solomon R. Guggenheim Museum (New York), Tate Modern (London), Whitechapel Gallery (London), the Museum of Contemporary Art Australia (Sydney), the KW Institute for Contemporary Art (Berlin), or the Museum für Moderne Kunst (Frankfurt), among others. It has also been featured in multiple biennales, including the Cairo Biennale, the Marrakech Biennale, dOCUMENTA in Kassel, or the Venice Biennale. He is the winner of the Biennale Prize from the 2008 Cairo Biennale, the 2010 Abraaj Capital Art Prize, and the 2016 Marcel Duchamp Prize. His work appears in numerous collections around the world and is represented by Galerie Nagel Draxler, Berlin and Cologne; Lehmann Maupin, New York and Hong Kong; Galerie Krinzinger, Vienna; and Galleria Continua, San Gimignano, Beijing, Les Moulins and Havana.

His most recent expositions include *Viva Arte Viva* at the 57<sup>th</sup> Venice Biennale; *Sacrifice and Harmony*, a solo exhibition at the Museum für Moderne Kunst in Frankfurt; the solo show *The Injuries are Here*, at Musée Cantonal des Beaux Arts in Lausanne; *Culture, Another Nature Repaired*, at Middelheim Museum Antwerp; *Contre Nature*, a solo show at the Beirut Art Center; *Continuum of Repair: The Light of Jacob's Ladder*, at Whitechapel Gallery, London; *Repair. 5 Acts*, at the KW Institute for Contemporary Art, Berlin; *Construire, Déconstruire, Reconstruire: Le Corps Utopique*, a solo show at the Musée d'Art Moderne de la Ville de Paris; the Dakar Biennale; dOCUMENTA (13) in Kassel; *Performing Histories (1)* at MoMA, New York; and *Contested Terrains*, at Tate Modern, London.

Kader Attia currently divides his time between his studios of Berlin and Algiers, and is fully engaged in the programming of *La Colonie*, a space of cultural and artistic exchange in Paris.

For more information about Kader Attia and his career see: <http://kaderattia.de/>

*To repair is never to return to the initial state,  
but to integrate the wound to live with it.*

Kader Attia



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**Selected Artworks**

**Kader Attia**

*J'accuse, 2016*

Installation. Wooden busts on metallic plinths, wooden sculptures on metallic supports, single-channel video projection, colour, sound  
Exhibition view "Sacrifice and Harmony", at MMK Museum fuer Moderne Kunst, Frankfurt/Main, 2016

Courtesy of the artist and Galerie Nagel Draxler

Photo: Axel Schneider

© Kader Attia, VEGAP, 2017



**Kader Attia**

*Narrative Vibrations, 2017*

Mixed media installation

Exhibition view "Viva arte viva", 57th Venice Biennial, Venice, 2017

Courtesy of the artist, Galleria Continua, Galerie Krinzinger, Lehmann Maupin and Galerie Nagel Draxler. Photo: Simon Vogel

© Kader Attia, VEGAP, 2017



**Kader Attia**

*Narrative Vibrations, 2017*

Mixed media installation

Exhibition view "Viva arte viva", 57th Venice Biennial, Venice, 2017

Courtesy of the artist, Galleria Continua, Galerie Krinzinger, Lehmann Maupin and Galerie Nagel Draxler  
Photo: Simon Vogel

© Kader Attia, VEGAP, 2017



**Kader Attia**

*The Repair from Occident to extra-Occidental Cultures, 2012*

Mixed media installation

Installation view dOCUMENTA 13, at Fridericianum, Kassel, 2012

Commissioned and produced by dOCUMENTA (13) with the support and courtesy of the artist, Galleria Continua, Galerie Nagel Draxler, Galerie Krinzinger. Further support by Fondation nationale des arts graphiques et plastiques, France

Photo: Roman März

© Kader Attia, VEGAP, 2017



**Kader Attia**

*Measure and Control, 2013 (detail)*

Series of 5 vitrines. Vintage vitrine, stuffed animals, African masks, vintage photographs in frame, steel, wood

Exhibition view "Reparatur. 5 Akte", at KW Institute for Contemporary Art, Berlin, 2013

Courtesy of the artist and Galleria Continua

Photo: Simon Vogel

© Kader Attia, VEGAP, 2017



**Kader Attia**

*Intifada: The Endless Rhizomes of Revolution, 2016*

Installation. Metallic sculptures, rubber, stones, newspapers, photocopies

Exhibition view "Sacrifice and Harmony", at MMK Museum fuer Moderne Kunst, Frankfurt/Main, 2016

Courtesy of the artist and Galerie Krinzinger

Photo: Axel Schneider

© Kader Attia, VEGAP, 2017



**Kader Attia**

*Untitled*, 2017

Sculpture. Mirror, plywood, steel beams, shoes

Exhibition view "Reason's Oxymorons", at

Lehmann Maupin, New York, 2017

Courtesy of the artist and Lehmann Maupin

Photo: Max Yawney

© Kader Attia, VEGAP, 2017



**Kader Attia**

*Reflecting Memory*, 2016

Single-channel HD digital video

projection, colour, sound

Courtesy of the artist, Galleria

Continua, Galerie Krinzinger,

Lehmann Maupin and Galerie

Nagel Draxler

Photo: Kader Attia

© Kader Attia, VEGAP, 2017



**Kader Attia**

*¡Asesinos! ¡Asesinos!*, 2014

Installation. 134 wooden doors, 47 megaphones

Exhibition view "Show your Injuries", at Lehmann

Maupin, New York, 2014

Courtesy of the artist, Lehmann Maupin and Vehbi

Koc Foundation Contemporary Art Collection

Photo: Elisabeth Bernstein

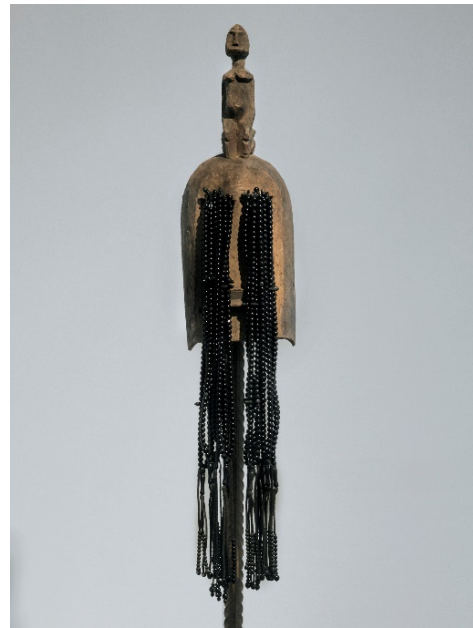
© Kader Attia, VEGAP, 2017



**Kader Attia**

*Untitled*, 2017

Sculpture. Ancient Dogon wooden mask,  
Muslim prayer beads, metallic stand  
Courtesy of the artist and Lehman Maupin  
Photo: Max Yawney  
© Kader Attia, VEGAP, 2017



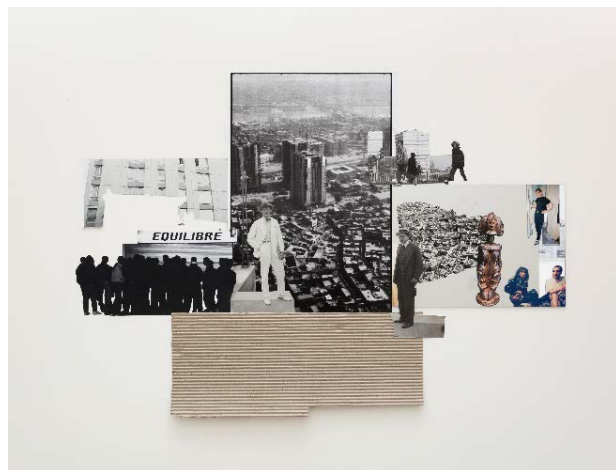
**Kader Attia**

*Modern Architecture Genealogy*, 2014

Collage. Cardboard, photographs,  
vintage documents

Courtesy: The artist and  
Galerie Krinzinger  
Photo: Axel Schneider

© Kader Attia, VEGAP, 2017



**Kader Attia**

*Kasbah*, 2008

Wood, corrugated iron, TV  
antennas; satellite dishes, found  
objects

Exhibition view "Kasbah", Centre  
de Création Contemporaine de  
Tours, 2009

Photo: François Fernandez

Courtesy: The artist and Galleria  
Continua, Galerie Krinzinger,  
Lehmann Maupin, Galerie Nagel  
Draxler

© Kader Attia, VEGAP, 2017



## 2017 Joan Miró Prize Sixth Edition

### Previous Winners

#### 2015. Ignasi Aballí

Ignasi Aballí (Barcelona, 1958), the first Catalan artist to receive this prize, has had a long career in conceptual art, which has been recognized by the leading international contemporary art centers. His reflections on the limits of the creative act and the role played by the artist in this process have often led him to defend the illuminating power of the tangential approach, of minor territories, imperceptible realities, or even absences and disappearances, beginning with that of the figure of the author himself. In awarding this prize, the jury sought to emphasize “his ongoing reflection on the limits of painting and representation, his meticulous attention to the significant consequences of the tiniest changes in strategies of resignification, and his role as a mentor for younger artists.”

#### 2013. Roni Horn

Roni Horn (New York, 1955) has explored the mutable nature of art through sculpture, photography, drawings and books. Her work revolves around the dialogue between people and nature, a relationship she views as a mirror in which human beings attempt to remake nature in their own image. According to the jury, Horn “impresses international audiences with a multifaceted artistic practice that links aspects of nature, the landscape, popular culture [...] with the mechanics of perception and communication.” Fundació Joan Miró presented the artist’s first monographic exhibition in Barcelona, *Roni Horn. Everything was sleeping as if the universe were a mistake*, which could also be seen at CaixaForum.

#### 2011. Mona Hatoum

In the words of the jury, the 2011 Joan Miró Prize was awarded to the Palestinian-British artist Mona Hatoum (Beirut, 1952) for her “ability to connect personal experience with universal values.” In awarding the prize, the jury sought to draw attention to Hatoum’s commitment to human values of concern to all cultures and societies, “similar to Miró’s vision of mankind after experiencing three devastating wars.” Hatoum’s sculptures, installations, performances and videos have made her one of the most well-known names in the contemporary art scene. *Projection*, the exhibition presented at Fundació Joan Miró from June to September 2012, was a huge audience success, drawing more than 140,000 visitors. Hatoum, who lives in London, donated the €70,000 cash prize to help aspiring young artists study at British art schools.

**2009. Pipilotti Rist**

The Swiss artist Pipilotti Rist (Grabs, Sankt Gallen, 1962) received the prize in 2009. The jury chose her unanimously, noting, “Over the past twenty years, Rist has never ceased to surprise and provoke us with her artistic forays that take us through mental and aesthetic landscapes, while penetrating into the deepest strata of the personal and collective conscious.” Rist said she was honored to receive a prize named after Miró, given his past and continuing influence on the art world. In 2010, Rist presented the exhibition *Friendly Game – Electronic Feelings* at Fundació Joan Miró in Barcelona and Centre Cultural Caixa Girona-Fontana d’Or in Girona.

**2007. Olafur Eliasson**

The first Joan Miró Prize was awarded in 2007 to the Danish-Icelandic artist Olafur Eliasson (Copenhagen, 1967). Eliasson’s work, focused on the study of sensory perception, the laws of physics, and natural phenomena, won over the jury with the impact and beauty of his installations, which reflected on today’s world and society. One year after receiving the prize, Eliasson presented *The Nature of Things*, his first Spanish show, in Barcelona and Girona.

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