

Kader Attia

30 September - 19 November 2017

Education Kit

Australian Centre for Contemporary Art



## How to use this kit

The *Kader Attia* Education Kit has been developed by ACCA Education to assist and extend upon learning alongside the exhibition. The writing is pitched at a senior secondary level, with the intention teachers can use and adapt the information to suit their needs.

The resource is divided into two parts. The first expands on *Key Ideas* within Attia's artistic practice and makes connections between these ideas with other artists, cultures and histories. The second provides in depth analysis of *Key Artworks* in Attia's solo exhibition at ACCA.

The information provided can inform further research, studies or larger units of work. Links to the *F-10 Victorian* and *Australian Curriculum* have been provided in Part 1 and 2 of the Education Kit as suggestions when planning content for the classroom.

## CONTENTS

Artist Biography.....	4
Curatorial Introduction.....	4
Exhibition Model.....	5
<b>KEY IDEAS</b>	
Repair and Reparation.....	6
Scars as Narrative.....	10
Cultural Experience as Material.....	14
Multidisciplinary Artists .....	16
Ephemerality .....	20
<b>Key Artworks</b>	
Floorplan .....	30
<b>GALLERY 1</b>	
<i>Untitled</i> 2014 .....	32
<i>The Culture of Fear: An Invention of Evil</i> 2013 .....	34
<i>J'accuse</i> 2016 .....	38
<b>GALLERY 4</b>	
<i>Asesinos! Asesinos!</i> 2014 .....	42
<i>Reflecting Memory</i> 2016 .....	46
<b>GALLERY 3</b>	
<i>Inspiration/Conversation</i> 2010 .....	48
<i>Reenactments</i> 2014.....	50
<b>GALLERY 2</b>	
<i>Ghost</i> 2007/2017 .....	54
<i>Oil and Sugar #2</i> 2007 .....	58
Further Reading .....	60
References.....	61
Acknowledgements .....	62

## Artist Biography

French-Algerian artist Kader Attia (b. 1970) lives and works between Berlin and Algiers. Attia spent his youth between Algeria and the suburbs of Paris, and he draws upon this experience of growing within two cultures to generate poetic artworks in diverse materials and forms. Attia's practice is multidisciplinary, meaning he works across a range of media and techniques, switching selectively to best suit the idea he wishes to express. Through his sculptures, installations and two-dimensional works, Attia engages with ideas around cultural difference, both in terms of aesthetics and ethics. Through carefully selected, symbolically loaded materials and images, Attia's works reflect upon ideas around colonialism, identity politics, globalisation and philosophical constructs.

Recently, Attia was notably the recipient of the 2016 Prix Marcel Duchamp, an award that honors outstanding artists working in France and supports their ongoing practice. Other recent solo exhibitions include *Sacrifice and Harmony* at Museum Für Moderne Kunst, Frankfurt, *The Injuries are Here* at the Musée Cantonal des Beaux Arts de Lausanne, *Culture, Another Nature Repaired* at the Middelheim Museum, Antwerp, *Contre Nature* at the Beirut Art Center, *Continuum of Repair: The Light of Jacob's Ladder* at Whitechapel Gallery, London, *Repair. 5 Acts* at KW Institute for Contemporary Art, Berlin, *Construire, Déconstruire, Reconstruire: Le Corps Utopique* at Musée d'Art Moderne de la Ville de Paris. Other exhibitions include the Biennale of Dakar, dOCUMENTA(13) in Kassel, *Performing Histories (1)* at MoMA, New York, and *Contested Terrains* at Tate Modern, London.

## Curatorial Introduction

Kader Attia works across diverse media including collage, photography, video, sculpture and installation. Exploring ideas around cultural exchange, appropriation, and the tangled relationship between North Africa and the West in the wake of decolonisation, Attia articulates theories of 'repair' and 'reparation' through his practice.

This major new survey exhibition encompasses over a decade of the artist's practice. History and culture, architecture and the body represent constant threads throughout Attia's art. Absence and the void are further themes within Attia's practice. *Ghost 2007* comprises an installation of empty aluminium-foil casts of seated Muslim women in prayer. In *Asesinos! Asesinos! 2014* over 100 doors are reconfigured in a vast, upright formation, recalling bodies that surge forward as a crowd in protest – a sensation enhanced by the work's title ('Murderers! Murderers!') and the megaphones that they carry.

Attia's installation *The Culture of Fear: An Invention of Evil 2013* extends the theme of injury and response through interlocking steel shelves that suggest an archive or library. Late 19th and 20th century books and newspapers extend the colonial gaze into the present through their depiction of European encounters with a non-Western, uncivilized 'other'.

Presented with the Melbourne Festival in association with the Museum of Contemporary Art Australia, Sydney, and curated by Rachel Kent, Chief Curator, MCA, Kader Attia is the first solo presentation of the artist's work in the Southern hemisphere.

## Exhibition Model

Kader Attia is the latest in ACCA's International Artist series. Through this series of exhibitions one international artist is chosen each year to present a solo exhibition across all of ACCA's gallery spaces. As is the case with this exhibition, invited artists will usually present both recent artwork and a selection of earlier pieces. Recent artists in this series include Ulla von Brandenburg (2016), Ryan Gander (2015), Douglas Gordon (2014) and Monika Sosnowska (2013).

Kader Attia, *Untitled 2016*, installation view, ACCA, Melbourne.



## KEY IDEAS

A consistent thread running through Kader Attia's artworks is an engagement with concepts of injury and processes of repair and reparation. Attia focuses upon the repair as a positive thing. He perceives Western cultures as typically wanting to produce an invisible repair - so as to cover the fact that there was ever any break at all. In day-to-day life examples of this approach can be found in specialist ceramic restoration services and 'invisible mending' services for clothes, both of which seek to hide or erase the 'injury' or breakage.

Attia is very interested in the opposite approach taken by other cultures that use repair techniques to emphasise the presence of the repair. An example is the Japanese art of Kintsugi, where ceramic vessels are repaired using glue mixed with gold dust. Another technique is to staple ceramic pieces together with metal rivets, a technique originating from China, or weaving a supporting 'net' around a ceramic object to give it strength. The reasons for these repairs can be practical, aesthetic, or sentimental. On a practical level, before mass production, a vessel was an important thing and could not be easily or cheaply replaced, so repair was desirable. Some pieces are so beautiful to their owner that they cannot simply discard them and so repairs are made to preserve the piece for viewing. Sometimes a piece is sentimentally or symbolically important because of its origin or the number of years someone has owned it. This can also be generational - in the sense of family heirlooms.

## Repair and Reparation

It is easy to throw away things that are broken or damaged. Living in a world where old or broken objects and goods can be easily replaced means knowledge and skills that previous generations possessed, related to repairing broken things, have been lost or are quickly disappearing. Replacing, rather than repairing things also means that larger and larger volumes and quantities of raw material and energy are needed to make new objects for consumption. This has prompted the formation of groups and organisations that actively promote the act of repairing broken objects. Organisations such as the 'Repair Cafe' have been established in an effort to reduce landfill, save households from unnecessary expenditure and to build positive connections within communities through skill sharing. Repair Cafe's are free meeting places where people can bring their broken household items and learn the skills to repair them from volunteers with expert skills in different fields. Learning how to repair a broken item, instead of replacing it, means that valuable practical knowledge is retained and shared and also means that new life is breathed into objects that would otherwise be relegated to the rubbish heap.

A contrasting contemporary example of repair as art is the installation *The Harrison Collection* 2014 by Melbourne-based collective, DAMP. For this installation, titled after a hypothetical art collector, DAMP members smashed various kitsch, bric-a-brac, valuable and classical ceramics and pieced them back together.

### Victorian Curriculum

– *Intercultural Capability / Levels 9 and 10 / Cultural Practices / VCICCB017*  
Compare Western and non-Western ideas of repair using two distinct cultures as examples. What histories and traditions have contributed to different cultural practices?

### Australian Curriculum

– *Visual Arts [Intercultural Understanding] / Years 9 and 10 / ACAVAR131*  
How has Kader Attia embedded personal values and beliefs about repair, and how might audiences in Australia or elsewhere interpret the meaning and intent of his artwork differently?

Pottery vessel featuring Kintsugi Japanese gold repair.

Minton bone china cup (exterior), circa early 1800s, showing cracks and metal rivet repairs.  
Photograph: Andrew Baseman



Redware jug circa 1870 with hand woven wire net repair. Photograph: Andrew Baseman

DAMP, *Untitled* 2014. Courtesy: the artist and Neon Parc Gallery, Melbourne.



## KEY IDEAS

Sometimes the marks on an object can tell us a story. If a piece of furniture is dented, scratched and beaten-up we can 'read' the piece as having been used quite a lot. We can also assume that this was not a rarified object, but rather a day-to-day object for practical use - like a kitchen table, chopping board, or school chair. Fine items such as glass, jewellery and porcelain are used less often or for special occasions, and much care is taken not to break, chip or scratch them. The lack of 'scars' on these objects, even very old ones, can tell us about their owners attitude towards them.

The use of the word scar is significant because it draws an immediate relationship to the body. Our skin registers our experiences and a scar might tell the story of an accident, an operation, or other significant life event. Some cultures even use scarring, commonly referred to as scarification, as a means of bodily adornment and embrace the beauty of deliberate disruption to the surface of the body. Body-modification, by way of scarification, exists as a means of expressing cultural identity, the status of an individual within a community, to mark particular rites of passage and to communicate a

## Scars as Narrative

connection to ancestors or systems of belief. For example, in Papua New Guinea males who live in the vicinity of the Chambri Lake undergo an initiation, that involves cutting the skin, to test their strength and self-discipline. The scars that result from this process give the skin the ancestral mark of the crocodile - their skin takes on the appearance of prehistoric creatures from which, according to belief in that part of the world, humans are understood to have evolved.

Gunditjmara Elder Jim Berg has documented 'scarred trees', which are trees that have had areas of bark removed by Indigenous peoples to produce sophisticated objects including canoes, coolamons and shields. Depicting places of cultural significance and the literal trace of past presences, Berg's photographs were presented as a wallpaper in ACCA's exhibition *Sovereignty*, exemplifying Indigenous peoples reciprocal connection to Country.

### Victorian Curriculum

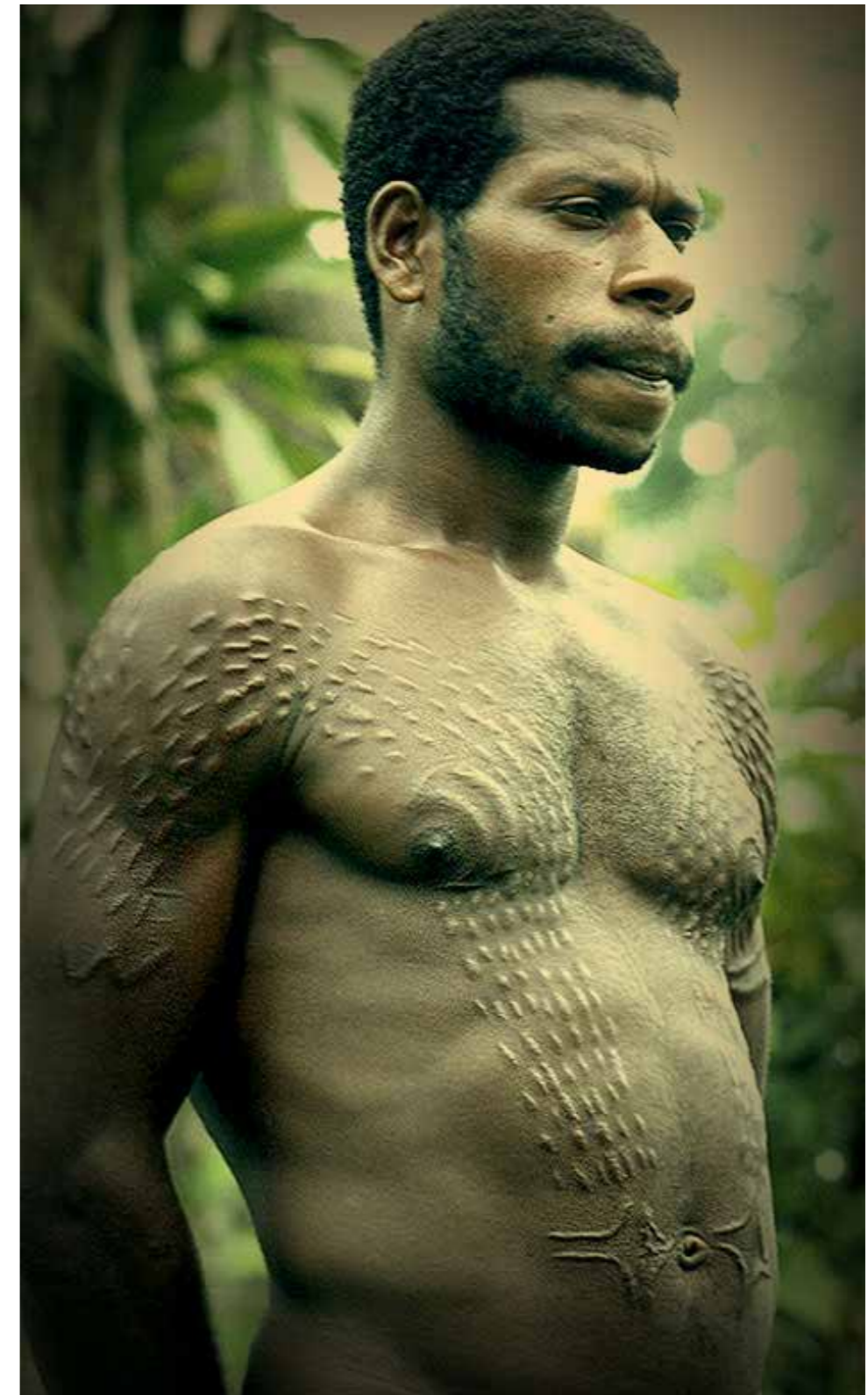
–  
*Visual Arts / Levels 1 and 2 / Explore and Express Ideas / VCAVAE021*  
Identify a precious from home. Describe what the object looks like in detail. Where did it come from? What makes it precious?

### Australian Curriculum

–  
*Visual Arts [Intercultural Understanding and Aboriginal and Torres Strait Islander Histories and Cultures] / Foundation to Year 2 / ACAVAM106*  
Investigate Jim Berg's photographs of scarred trees. What stories and histories do scars evoke about this particular culture?

A Kainingara man of Papua New Guinea with ceremonial scarification.  
Photograph: Lars Krutak

Jim Berg, *Silent witness – A window to the past* 2005, installation view, *Sovereignty*, ACCA. Photograph: Andrew Curtis





Across history many artists have drawn on their cultural backgrounds to generate ideas, techniques and inspiration for their artwork. Culture can be defined as the ideas, customs, and social behaviour of a particular people or society. If you have ever been to another country you may have been struck by what was different about the food, architecture, or clothing there. Or, you might have met a traveller from elsewhere who commented on something about your country which they found to be strange or unusual, but which seemed perfectly ordinary to you. This is because particular ways of doing things are the very material of culture, and include the ways we eat, dress and and build our environments.

Differences between cultures can be very rich material for an artist. Many artists generate work by juxtaposing symbols of different cultures together in a single artwork. The contrasts produced can cause the viewer to suddenly become aware what they take for granted, or to become enlightened about another group of people. Kader Attia is greatly informed by cultural and historical relations between France and Algeria. Because France once colonised Algeria there is a charged history between the two countries. Attia grew up between both places and so his experience is from within the relationship between the two countries. He has said that he is interested in this 'in-between' space of existence. Soldiers and their scars figure in the exhibition in *The Debt* 2013. You could think about the soldiers bodies as registering cultural interaction - in this case war - in a very physical way.

Another contemporary artist whose works are strongly inspired by their experience of living between multiple nations is Mona Hatoum. Hatoum was born in Lebanon to Palestinian parents, and as a Palestinian was denied a Lebanese identity card. This measure was intended to discourage Palestinians from integrating into Lebanese culture and can be understood as being motivated by racist and nationalist attitudes. Hatoum experienced a further dislocation in 1975 when, during a brief trip to London, war broke out in Lebanon and she was stranded. This resulted in her staying in London, studying art, and later making artworks that explore ideas to do with displacement. On the effect of this experience on her work, Hatoum said, 'When I went to London in 1975 for what was meant to be a brief visit, I got stranded there because the war broke out in Lebanon, and that created a kind of dislocation, [which] manifests itself in my work...'

This experience of existing between different nations can be read in the artwork *Hot Spot* 2006. This work interrogates the idea of boundaries between territories (countries and states), by rendering a world globe in red neon. The borders become identical through material, as if no cultural difference exists. The title, *Hot Spot*, refers to areas of the world which are recognised sites of conflict or political unrest. In Hatoum's neon world conflict is everywhere, and, because it is equally spread, a shared responsibility between all global citizens.

### Victorian Curriculum

– *Intercultural Capability / Levels 7 and 8 / Cultural Practices / VCIC-CB014*

Examine how cultural groups in Africa have been represented in historical and contemporary Western culture. How has Kader Attia challenged cultural and historical relations between France and Algeria in his work?

### Australian Curriculum

– *Visual Arts [Intercultural Understanding and Critical and Creative Thinking] / Years 7 and 8 / ACA-VAM119*

Investigate the viewpoints of KAttia and Hatoum. How have they represented ideas influenced by living between two places and cultures?

Kader Attia, *The Debt* 2013, installation view, Kader Attia, MCA, Sydney. Photograph: Anna Kucera

Mona Hatoum, *Hot Spot* 2006, stainless steel and neon tube. Photograph: Stephen White



## KEY IDEAS

Contemporary artists are not bound to one form of artistic expression, or discipline. Since the 1960's, artists' practices have become inclusive of forms of expression that extend beyond traditional categories of painting, drawing, sculpture and printmaking. Multidisciplinary is a term used to describe practices that blur the boundaries between these more traditional categories. A multidisciplinary artist is one who embraces a wide range of materials and processes in their practice.

Contemporary artists are still free to specialise in a singular, more traditional, discipline if they wish. Artists who work in this way spend a lot of time deeply researching the materials and processes belonging to their preferred discipline. Some artists spend a lifetime perfecting their very specialised skill or working exclusively with one particular medium. The artworks that these artists make are usually easily identifiable as paintings, drawings, sculptures or prints. By way of contrast, multidisciplinary artworks are not always contained by common categories of art making. Multidisciplinary artworks may incorporate electronic, audio, visual and new technologies and sometimes they can take the form of installations that combine sound, light, video, photography, performance and readymade objects.

Kader Attia's practice is described as multidisciplinary. He has many different ideas and uses a wide variety of materials and processes that best express or explore these ideas. As a consequence, an exhibition of Attia's artworks may include sculpture, photography, video, installation, assemblage and readymades. One artwork that exemplifies Attia's multidisciplinary approach to art making is *J'accuse* 2016, a room sized installation comprised of series of

## Multidisciplinary Artists

sculptural forms and a video. The component parts of this installation are in a dialogue with one another creating an immersive environment that appeals to the viewer's senses of sight, hearing and touch.

Sometimes, Attia has ideas that would best be expressed using a material, process or skill that he himself is not that familiar with, or does not possess. When this happens, Attia will work with other artists or skilled people to help him realise his idea in the way he imagines. This process of sending work out to be fabricated or manufactured by other people is commonly referred to as outsourcing. *J'accuse* is an example of an artwork where Attia has sought the assistance of other people in the work's creation - having a number of skilled Senegalese craftspeople fashion the sculptures from wood.

There are a vast number of artists who have had their work exhibited at ACCA who could also be described as having multidisciplinary art practices. An example is *The Secret Garden* 2015 by Nathalie Djurberg and Hans Berg. *The Secret Garden* was a new commission first presented at ACCA in an exhibition of the same name. Collaborators Nathalie Djurberg and Hans Berg combined stop motion animation, claymation, music, sculptural and neon forms to produce this artwork. Interestingly, the production of the spiral shaped neons that form a part of this large scale installation was outsourced to a neon fabricator, who bent and formed delicate glass tubes into the shapes that Djurberg had specified.

Australian artist Claire Lambe is an example of how an art practice can evolve over time. Lambe first trained in sculpture in the 1970s at Bristol College of Art, and her education was influenced by highly physical modernist sculptural practices that were prominent in the

1950s and 60s. Lambe's practice is now described as multidisciplinary, and her processes and techniques are diverse - including assemblage, casting, carving, film, installation and photography - seen in her exhibition *Mother Holding Something Horrific* at ACCA.

### Victorian Curriculum

– *Visual Arts / Levels 3 and 4 / Visual Arts Practices / VCAVAV026*  
Attia often uses everyday materials to create his work, like tin foil. What other everyday materials could be used to create an artwork?

### Australian Curriculum

– *The Arts [Critical and Creative Thinking] / Years 3 and 4 / ACA-VAM111*  
Identify some of the materials and technologies these multidisciplinary artists have used in artworks within their exhibitions at ACCA by looking at the documentation images on ACCA's website.

Natalie Djurberg & Hans Berg, *The Secret Garden* 2015, installation view, ACCA.  
Photograph: Andrew Curtis

Claire Lambe, *House of bones* 2017, installation view, ACCA.  
Photograph: Andrew Curtis

Kader Attia, *J'accuse*, installation view, Kader Attia, MCA, Sydney.  
Photograph: Anna Kucera





Something may be described as ephemeral when it lasts for only a short time. Other related words include transitory, temporary and fleeting. A flower is one example of an ephemeral thing - it blooms for a brief period, and then shrivels away. For this reason flowers are often used in art, literature and poetry to symbolise the temporary nature of other life experiences - such as friendships and romances. Other examples of ephemeral phenomena are cloud formations, bubbles and rainbows.

Artists sometimes also create ephemeral artworks that are destined to exist for short periods of time. As a non-collecting institution with temporary exhibitions, ACCA frequently exhibits ephemeral artworks. These artworks exist only for the timeframe of the exhibition and are disassembled or taken apart at the close of the season. An example is *Sorry to kill the vibe, but time does exist* 2016, a wall painting by Sam Songailo. This artwork was painted directly onto the gallery wall in 2016 for the exhibition *Painting. More Painting* and was always intended to be temporary. At the end of the exhibition the piece was painted over to create a blank space for the next exhibition.

As part of ACCA's 2012-13 exhibition *Desire Lines: A meander through art and life*, the artwork *Via Ferrata* 2013 by British artist Dan Shippides took the form of a wall drawing on ACCA's façade. The artist abseiled along the south face of the building affixing pegs to which he attached white rope to make a meandering line. This piece was both a performance and a drawing. Shippides is interested in the idea of 'taking a line for a climb' - an idea adapted from Swiss-German artist Paul Klee who said drawing was 'taking a line for a walk'. At the close of the exhibition the pegs and rope were removed, leaving no trace of the artwork.

*News of the building of the wall* 2016 by artist Jacqui Shelton consisted of an hour-long one-on-one encounter during which the artist coached the participant to memorise and recite Franz Kafka's story of the same title - it involved no objects or images at all! This artwork was part of ACCA's 2016 program *The City Speaks*, which presented artworks throughout Melbourne's CBD. Shelton is interested in investigating the intimate and physical ways in which we communicate - this was an artwork in the form of an encounter. After the encounter, the artwork exists only in the artist and participant's memories of one another.

#### Victorian Curriculum

– *Visual Arts / Levels 9 and 10 / Present and Perform / VCAVAP044*  
Compare and contrast the presentation of the three ephemeral artwork examples as part of ACCA's past programs. How have the artists used images, objects and spaces to express ideas, and how would the audience view or encounter these artworks differently?

#### Australian Curriculum

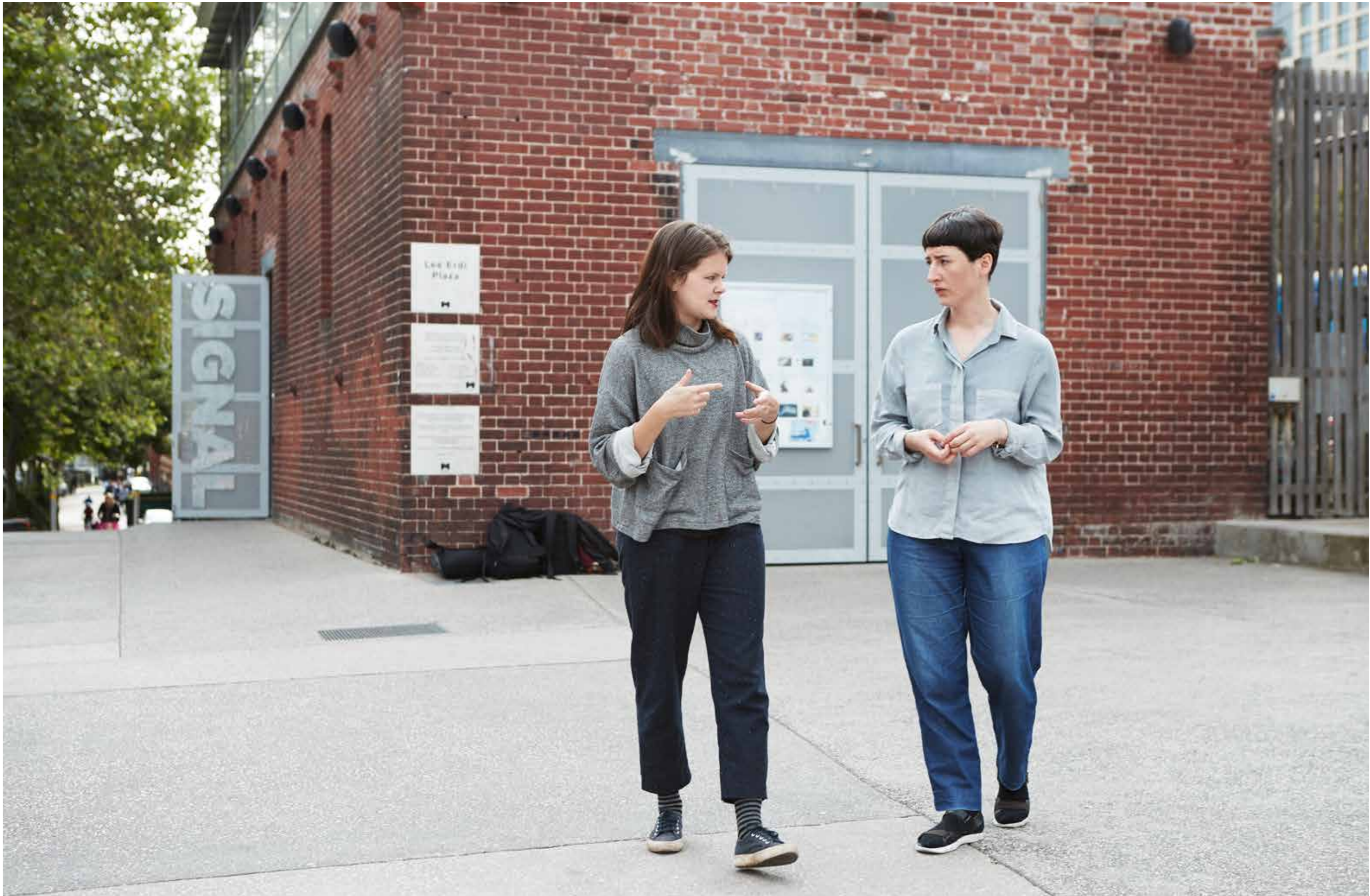
– *Visual Arts [Critical and Creative Thinking] / Years 9 and 10 / ACA-VAM129*  
How does *News of the building of the wall* by Jacqui Shelton enhance the relationship between the artist and audience?

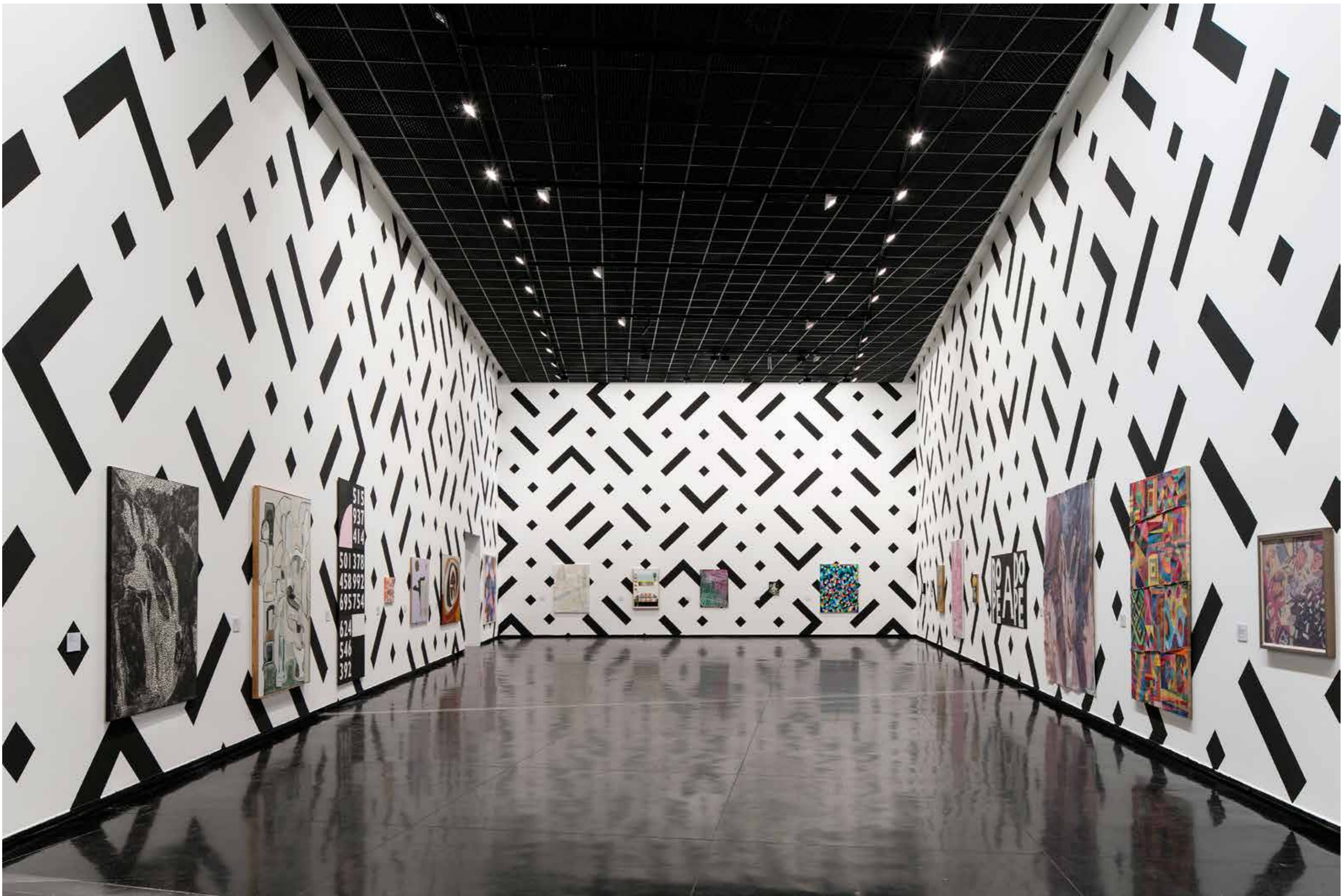
Dan Shippides, *Via Ferrata*, process photograph, *Desire Lines*, ACCA, 2013.

Jacqui Shelton, *News of the building of the wall* 2016. Photograph: Zan Wimberley

Sam Songailo, *Sorry to kill the vibe, but time does exist* 2016, installation view, *Painting. More Painting*. Photograph: Andrew Curtis







## Ephemeral art forms through history

### Tibetan Buddhist Sand Mandala

Tibetan Buddhism is distinct from Indian Buddhism, and an important ritual within Tibetan Buddhism is the making of sand mandala which are made by the Tibetan Monks. Each Mandala is composed of symbols that tell the successive initiations of the Buddha, and the word 'mandala' means circle in the ancient language of Sanskrit. Other types of mandala are drawn, painted, or sculpted, but what is special about Tibetan mandala is that they are ephemeral, as they are created out of coloured sand carefully poured into patterns. The 'sand' is actually super-fine powders made from bark, gypsum, roots and charcoal amongst other materials. The mandala are always richly detailed, brightly coloured and incredibly delicate, and there are specific variations in design. They can be up to four metres in diameter and can take weeks for a team of monks to complete using special tools. The sand of mandala is never fixed in place, making it impermanent, which helps to convey the message of the ritual - that life is impermanent and ever changing. Shortly after the destruction of the mandala the collected sand is tipped into a river or other moving water as a blessing.

### Arthur Stace Eternity 1932-1967

Arthur Stace lived in Sydney between 1885-1967. He had a difficult early life living in poverty and receiving little education, and later struggled with alcoholism in between stints as a labourer and in the military. In 1930 Stace beat his alcoholism after discovering spirituality through Christianity. Two years later Stace was deeply inspired by evangelist John Ridley, who preached that he wished he could 'shout eternity throughout the streets of Sydney'. Ridley was referring to the belief in heaven and hell as the eternal consequences of believer's actions in life. Stace was from this moment inspired to write the word 'Eternity' in yellow chalk on the streets of Sydney up to fifty times a day from 1930-1967 - over 500,000 times. Stace did not consider himself an artist but his work has preempted the direction of many contemporary artist's practices which embrace temporary expression. His words would wash away, usually lasting only three-six months. The ephemerality of Stace's chalk poetically contrasts the message of the word, highlighting the impermanence of life. A tribute to Stace's 'Eternity' formed the centrepiece of the New Year's Eve fireworks show, spanning the centre section of the Sydney Harbour Bridge in yellow lights. Stace's legacy has also been commemorated, somewhat ironically, in very permanent aluminium lettering at town Hall Square, Sydney.

Tibetan Sand Mandala Demonstration.



Arthur Stace writing 'Eternity' on a Sydney footpath.



Monika Sosnowska  
*Wall* 2013

Polish artist Monika Sosnowska makes work which references the built environment of her home in Warsaw, Poland. Sosnowska's work is frequently of a very large scale, in reference to the buildings from which it is derived. When Sosnowska exhibited the solo exhibition *Regional Modernities* at ACCA in 2013, several of the works were made on-site in the gallery. One of these was *Wall* 2013. *Wall* was a concrete sculpture made in-situ in the gallery by building a wooden form - like a giant mold - into which concrete was poured. Because of the nature of the work (very large and heavy), it had to be destroyed at the end of the exhibition, rather than moved into storage. This is a very common solution for artists working at large scale in heavy materials. Whilst ceasing to exist in material form, *Wall* continues as a work in the form of a plan with measurements and specifications, and photographic documentation. This enables Sosnowska to remake the work elsewhere in the future, should she wish. This approach allows the artwork to be both ephemeral and enduring.

Kader Attia  
*Ghost* 2007/2017

*Ghost* 2007 by Attia is an example of an ephemeral work which continues to exist through subsequent iterations. Since it was first exhibited at Galerie Nagel Draxler, Berlin, *Ghost* has been remade for exhibition several times. Because the forms are aluminium foil they are extremely delicate, and also very large, and so cannot be transported or stored practically. This means that the work must be destroyed at the end of each showing. For both the MCA, Sydney, and ACCA iterations of Kader Attia extra aluminium foil figures were produced and stored on-site just in case a gallery goer accidentally damaged one of the figures on display. This is a contingency plan that galleries often make these when getting ready to exhibit a work which may need parts replaced during exhibition. The artwork *Untitled* 2016 in the same exhibition also required extra pieces of bread to be stored frozen so that it could be replaced if the original bread crumbled.

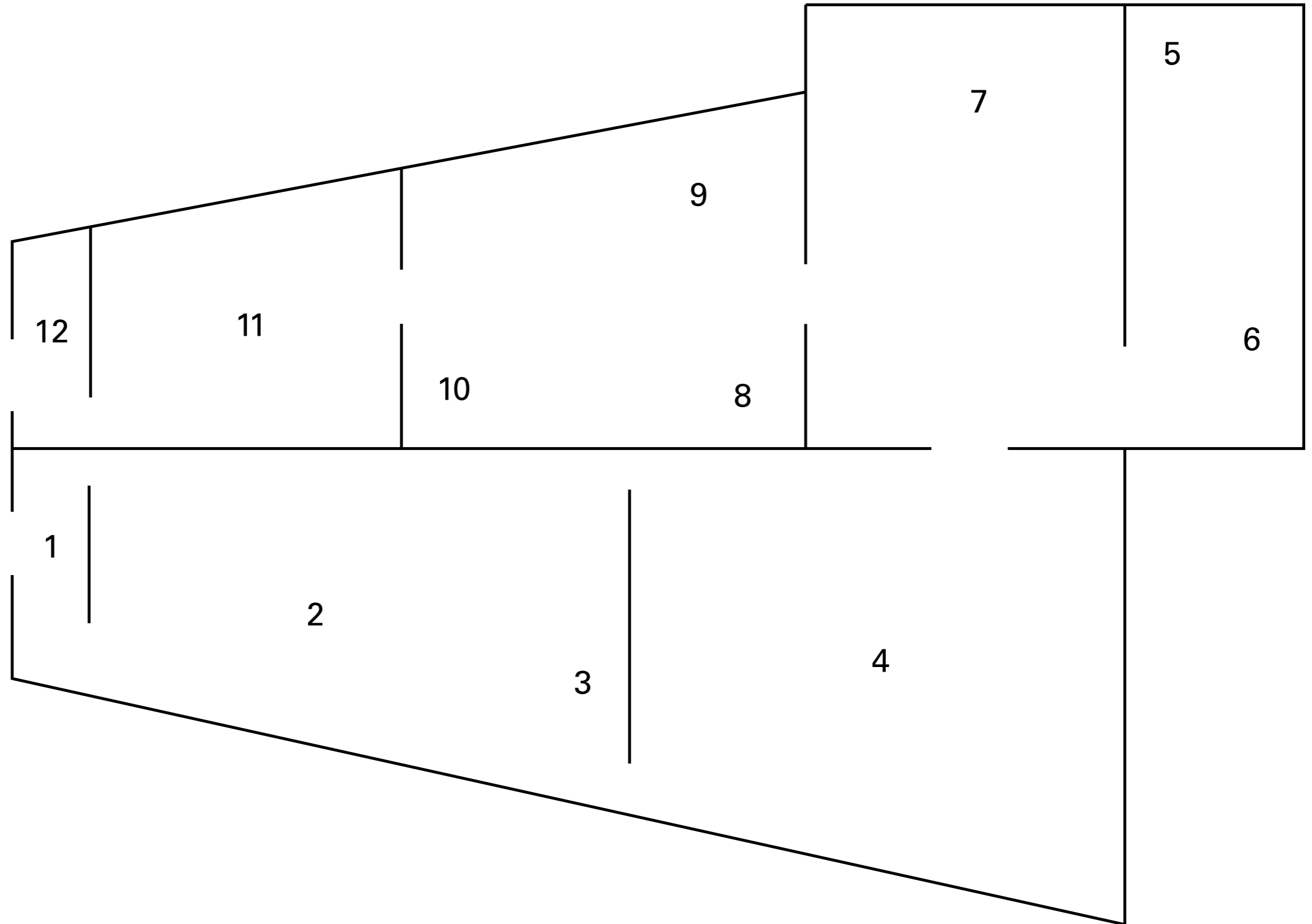
Monika Sosnowska, *Wall*  
2013, installation view, ACCA.  
Photograph: Andrew Curtis

Kader Attia, *Ghost* 2007/2017,  
installation view,  
Kader Attia, ACCA, Melbourne.  
Photograph: Andrew Curtis



# EXHIBITION ARTWORKS

1. *Untitled* 2014
2. *The Culture of Fear: An Invention of Evil* 2013
3. *The Debt* 2013
4. *J'accuse* 2016
5. *Reflecting Memory* 2016
6. *Untitled* 2016
7. *Asesinos! Asesinos!* 2014
8. *Inspiration/Conversation* 2010
9. *Reenactments* 2014
10. *Untitled* 2016
11. *Ghost* 2007/2017
12. *Oil and Sugar #2* 2007



## GALLERY 1

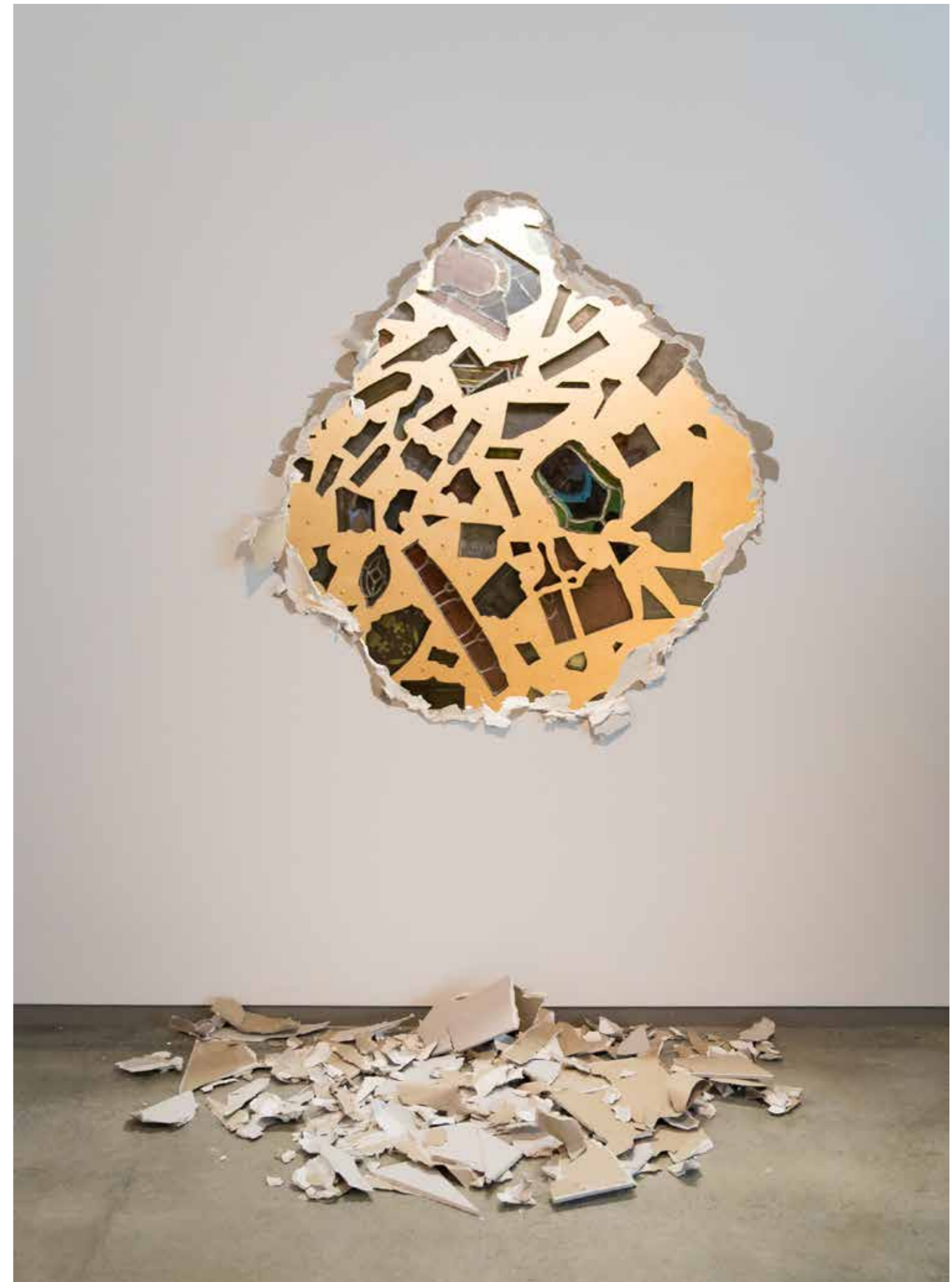
*Untitled* 2014  
116 stained glass  
fragments, metal screw  
hooks and fluorescent  
lights  
292.0 x 176.0 cm  
Courtesy Rachel and  
Jean-Pierre Lehmann  
Collection  
© the artist

On approach to *Untitled* 2014 the viewer is presented with what looks like to back of a plasterboard wall. A large hole has been roughly punched through and pieces lay scattered at the base. The viewer sees fluorescent lighting fixtures, fittings and colourful stained glass fragments. The logic of this work only becomes apparent when one rounds on the work to see the glass fragments backlit. Faces, bodies, clothing and other motifs of destroyed stain glass - possibly originating from a church or fine house - are in disarray, potentially waiting to be constellated into some sense of order. The work uses the logic of a puzzle, but does not allow the viewer to 'put the pieces back together'. This deliberate suspension isolates and emphasises the state of chaos, in the moment after a glass pane is broken, before repairs or clean-up can be undertaken. This picks up on the thread of repair and reparation as historical features to be embraced rather than hidden, which runs through Attia's oeuvre.

### Discussion

–  
What has happened here? Is it deliberate or accidental?  
What do you associate these fragments with?  
Why is the picture broken? Why hasn't it been pieced back together?

Kader Attia, *Untitled* 2014,  
installation view (front),  
Kader Attia, MCA, Sydney.  
Photograph: Anna Kucera



## GALLERY 1

### *The Culture of Fear: An Invention of Evil* 2013

metal shelves, antique magazines, books, print media, metal screws  
dimensions variable  
Courtesy the artist,  
Galerie Nagel Draxler,  
Berlin/Cologne and  
Lehmann Maupin, New  
York and Hong Kong  
© the artist

This work is comprised of a series of silver coloured, prefabricated shelving units, similar to those that you might find in a garage or storage area. These shelving units, however, extend upwards, forming imposing platforms that tower over the viewer. Wrapped around each unit and strewn across each shiny shelf are printed and illustrated publications – magazines, newspapers, journals, books and loose-leaf pages – with publication dates ranging from the late 19th and early 20th Centuries, right up to the present day. The imagery that appears in these publications and on this printed matter deals with representations of difference and otherness, as seen through popular Western media. The same images and themes appear again and again. Representations of people from different parts of the world that are non-Western are depicted through a Western colonial lens and *The Culture of Fear: An Invention of Evil* comments on the way that these representations recur, seemingly without end. Attia is attempting to draw the viewer's attention to the way that racial stereotyping and clichés are sustained by the Western press, serving to perpetuate a sense of difference; the sense of 'us versus them'. Attia often talks about 'otherness' in his practice, saying that it is not just a question of racial stereotyping but also about making a distinction between superiority and inferred inferiority.

Melbourne-based artist Marco Fusinato created a series of large screen printed artworks called *The Infinitives*. In this series Fusinato collected images from world newspapers documenting riots in different countries. In each riot image a figure stands with a rock, set to hurl it at their opponent. By collecting this series of images - from different communities in different locations - yet all depicting the same basic action Fusinato highlights two things. Firstly, that rioting is a behaviour that appears much the same regardless of culture, secondly Fusinato shows how the media selects certain types of images to shape readers perceptions. In this case, the

single figure about to hurl a rock represents rebellion, violence and drama. The focus on this type of image can be understood as a deliberate effort to influence perceptions of each different riot - the media does not just report the news, it authors it. This is related closely to Attia's *The Culture of Fear: An Invention of Evil* in that Fusinato shows how media 'invents', or authors, the stories of news events by choosing to only depict only certain images.

#### Discussion

–  
What are the different techniques used to produce the images in this work?  
What are the effects of the shelving units on the viewer?  
What do you think the artist's intended message might be?

#### Victorian and Australian Curriculum

–  
*Media Arts / Levels 9 and 10 / Respond and Interpret / VCAMAR045 / ACAMAR078*  
Using visual evidence, including technical and symbolic elements, from *The Culture of Fear: An Invention of Evil* to discuss how media has conveyed non-Western cultures across history.

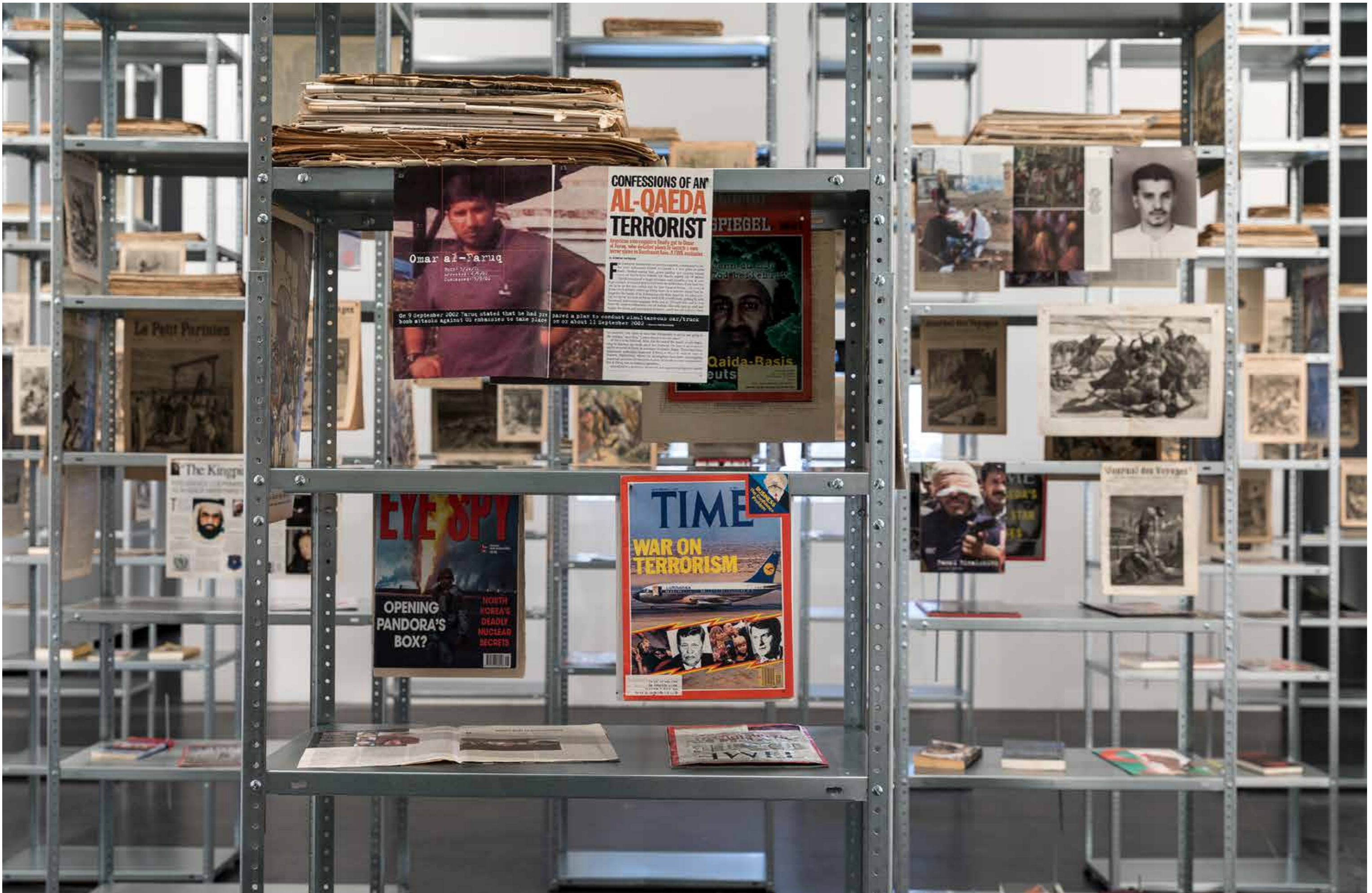
#### Victorian Curriculum

–  
*Intercultural Capability / Levels 7 and 8 / Cultural Practices / VCICCB014*  
Identify a cultural group within this artwork. Examine how this cultural group has been represented and who by. Research the purpose and effect of these representations.

Kader Attia, *The Culture of Fear: An Invention of Evil* 2013, installation view, Kader Attia, ACCA, Melbourne.  
Photograph: Andrew Curtis

Marco Fusinato, *The Infinitive #3* 2015, installation view, Anna Schwartz Gallery, Sydney.





## GALLERY 1

### *J'accuse* 2016

teak, steel rebar, single-channel digital video, projection, colour, sound dimensions variable  
Courtesy the artist and Galerie Nagel Draxler, Berlin/Cologne  
© the artist

An artwork similarly focused on ideas that relate to injury and repair is *J'accuse* 2016. The title of this work translates from French to 'I accuse' and refers to an open letter by French writer Emile Zola first published on the front page of the *L'Aurore* French newspaper in 1898. In his letter, Zola expressed his disgust at the ways in which the French government discriminated against the Jewish population in Europe. Attia's *J'accuse* is comprised of a series of sculptural forms and a video, creating an immersive installation. Upon entering the gallery space, the viewer finds themselves standing amongst a great number of wooden sculptural figures. These axe-formed teak busts and what look to be truncated lower limbs or legs, are all presented on handmade, tripod-like metal stands made from steel rebar. The video component of this artwork is a montage of segments from a film by pacifist and French filmmaker Abel Gance that Attia has edited, or 'stitched', together. Gance's original film is also titled *J'accuse* and is a document of the horrors of war. The carved wooden figures forming the other part of this installation are modelled on photographs of returned World War I soldiers whose faces were permanently altered from the effects of war. Carved in Senegal by a number of different highly skilled craftspeople, the objects appear quite beautiful, with the warmth of the honey coloured teak wood appealing to many of our senses, but are intentionally rough-hewn. Closely examining the forms reveals what look to be deep cuts and fissures on each face. The traces of injury and scars of the returned soldiers are rendered clearly visible by the carving process, with the material being chiselled and whittled away to give form and shape. All of the figures face toward the video montage, like silent witnesses to history and the trauma that warfare brings.

### Victorian and Australian Curriculum

–  
*Visual Arts / Levels 5 and 6 / Visual Arts Practices / VCAVAV030 / ACA-VAM115*

What is the artwork made of? How has it been made? How does the material enhance the theme, mood or ideas within the artwork?

Kader Attia, *J'accuse* 2016, installation view, Kader Attia, MCA, Sydney. Photograph: Anna Kucera

Kader Attia, *J'accuse* 2016, installation view, Kader Attia, ACCA, Melbourne. Photograph: Andrew Curtis





## GALLERY 4

### *Asesinos! Asesinos!*

2014

134 wooden doors,  
47 megaphones  
dimensions variable  
Vehbi Koç Foundation  
Contemporary Art  
Collection, Istanbul  
© the artist

This artwork constitutes a collection of over 120 doors - both domestic and commercial - of different ages and states, some shabby and rough. Attia has cut them length-wise down the centre and then hinged them at the top to create economic, self-supporting A-frame structures. Some also have hand-held loud-hailers strapped to the top - symbolic stand-ins for voice. These works have an anthropomorphic quality, like a crowd advancing toward the viewer in great strides. The loud-hailers complete the picture of a protesting crowd, united and determined to communicate their message of protest. The work evokes the mass of the protesting crowd as an essential form - bodies and voices in organised formation. That this type of gathering can be recognised in many different cultures underscores contemporary global familiarity with the phenomenon of street protest. The word of the title 'asesinos' can be translated to mean either 'murderers' or 'assassins'. Knowing this, the viewer can imagine the work as representing a community protesting against a violent ruler or government.

#### Discussion

–  
What are the similarities and differences that you can see within the installation?  
What could these objects represent?  
Is there any sense of movement in this artwork?

#### Victorian Curriculum

–  
*Visual Arts / Levels 7 and 8 / Respond and Interpret / VCAVAR038*  
Critically analyse Kader Attia's intention for this artwork in the gallery space using visual conventions as evidence.

#### Australian Curriculum

–  
*Visual Arts [Critical and Creative Thinking] / Years 7 and 8 / ACA-VAM122*  
How does the positioning of this artwork in the gallery space enhance the viewer's interpretation of subject matter?

Kader Attia, *Asesinos! Asesinos!* 2014, installation view, Kader Attia, ACCA, Melbourne.

Photograph: Andrew Curtis





## GALLERY 4

*Reflecting Memory* 2016  
single-channel digital  
video, projection, colour,  
sound

48:00 minutes

Courtesy the artist,  
Galerie Nagel Draxler,  
Berlin/Cologne, Lehmann  
Maupin, New York and  
Hong Kong, Galerie  
Krinzinger, Vienna and  
Galleria Continua, San  
Gimignano, Les Moulins,  
Beijing, Habana

© the artist

Attia's work often emerges out of research into ideas and practices which fascinate him, and in this case it is the phenomenon of the phantom limb which is explored. This is a condition whereby a patient who has had a medical amputation, or an accident victim who has lost a limb, continues to feel sensation, often pain, from that missing body part. Paradoxically, though the limb is lost, the area of the brain which processed sensation for that limb continues to send and receive messages from the body part. Tragically, this can result in illusion so powerful that a patient can wake in the middle of the night convinced that their limb is back again.

In creating *Reflecting Memory* Attia interviewed and filmed both patients and experts about the condition. The cause of phantom pain is unknown, however during his research Attia came across mirror therapy, a technique developed by American neuroscientist Vilayanur Ramachandran. Mirror therapy is simple yet powerful: when a patient 'sees' their missing limb in the reflection of the remaining limb (an arm, hand or foot for example) their brain is tricked - and this brain trick appears to calm down the nerve activity which causes phantom pain. This therapy is the inspiration for the sections of footage where we see various people typing, dj-ing, praying or standing in a forest. The semblance of each person still having their limb is a simple and clever use of mirror to create an illusory image, and also explains why each person's movements are perfectly symmetrical. Attia is interested in how the nerves of the missing limb try to conjure the body part, in an effort to replace or repair the body. This interest is a conceptual thread which runs all through the artist's practice and connects this artwork to one of Attia's broader thematic focuses.

Kader Attia, *Reflecting Memory*  
2016, video still. Courtesy the artist.



## GALLERY 3

### *Inspiration/Conversation* 2010

2-channel digital video,  
projection, colour, sound  
13:55 minutes

Produced with the  
assistance of Doual'Art,  
Douala

Courtesy the artist,  
Galerie Nagel Draxler,  
Berlin/Cologne,  
Lehmann Maupin, New  
York and Hong Kong and  
Galleria Continua, San  
Gimignano, Les Moulins,  
Beijing, Habana

© the artist

Before coming into full sight of *Inspiration/Conversation* 2010 the viewer is confronted with a range of sounds- popping, crackling, and rumbling. Once in view of the artwork the visitor is faced with a two-screen video in the corner of the gallery space, displaying two people breathing frantically in and out of plastic water bottles. The people on the screen are facing inwards, which creates an atmosphere of being in conversation with each other. This artwork was created during Attia's artist residency in Cameroon, Africa, that was focused on water. While walking the streets in Douala he started talking to some children who asked him, 'what makes something a work of art?' Picking up a thrown-away water bottle he responded that anything can be made into an artwork.

By choosing everyday, inexpensive materials, such as sugar, tin foil, doors or plastic bottles, and appropriating them in new contexts, Attia hints at the transience of all beings. In this case, before being discarded as trash these plastic bottles once held clean water and now have been turned into a kind of instrument, extension of the body and are ultimately part of an artwork. Attia is interested in the multiple lives of objects that constantly undergo transformation, he uses them to highlight and allude to the various changes humans are faced with on a daily basis. Another interpretation of this artwork, especially in the context of his artist residency, relates to the significance of water. Water like the air we breathe is essential for life. Cameroon, like many Sub-Saharan countries, regularly suffers from severe water shortages or even cuts. Major cities in Cameroon have been faced with a shortage of water, sometimes having to go without pipe-borne water for over a month. Collecting water from nearby streams or rain water is what people turn to, the ones that can afford it get bottled water. Making use of empty water bottles and by people frantically breathing in and out of them points to the absence of water and humans vital need for it just like air. Art collector Marcel Brient interpreted Kader's

work as 'the sound of all of Africa wheezing'. This provocative statement can be read as Attia's work alluding to the weight and aftermath's of the colonisation of Africa that can be felt to this day.

#### Discussion

– How would you describe the sound in this artwork?  
Does the title of the artwork give you any clues to the artist's idea?  
Can you see this as a conversation?  
How does the placement of the work in the space emphasise the idea?

Kader Attia, *Inspiration/Conversation* 2010, installation view, Kader Attia, MCA, Sydney. Photograph: Anna Kucera



## GALLERY 3

*Reenactments* 2014  
helmet from the French  
colonial army, wood,  
strings  
50.0 x 21.5 x 16.0 cm  
Courtesy the artist and  
Lehmann Maupin, New  
York and Hong Kong  
© the artist

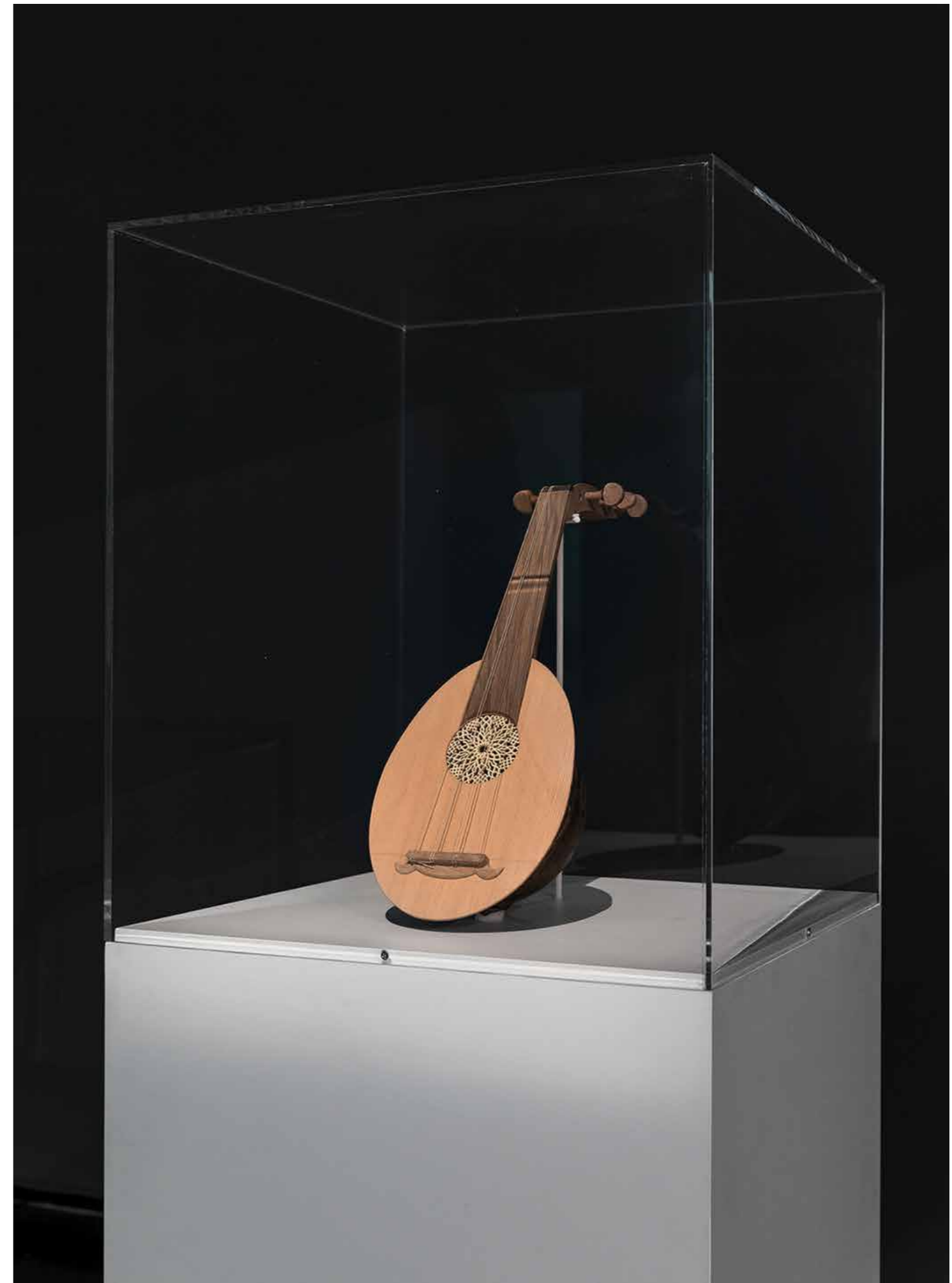
In this artwork Attia has taken a helmet from the French colonial army and has turned it into a of plucked instrument that resembles a lute. The helmet forms the resonant body and attached to it is a neck with strings and a decorated front that echos the traditional style of lutes. The instrument's origins date back to the 6th century and its closeness to the Arab 'ud (literally translating to 'the wood') cannot be denied. It is said that the earliest depictions can be found in the pre-islamic peninsula and that it was introduced by the Moors to Spain during the 9th century. Up until the 13th century Western lutes cannot be distinguished from the Arab 'ud in iconography.

*Reenactments* is Attia's quiet re-imagination of an historic musical instrument that draws attention to a particular cultural exchange that took place almost a millennium ago and a colonial conflict of the last century. He is interested in examining and simultaneously confronting the legacy of Western cultural hegemony and colonialism on non-Western cultures. By choosing a French soldier's helmet that was used during the Rif war, Attia on the one hand refers to this armed conflict that wiped out the local population and on the other alludes to this Europeanised traditional Arab-berber instrument. Creating a cultural hybrid object becomes a form of defiance for Attia, transforming a relic of war and Western aggression into an belletristic commodity allows new forms of cultural rapprochement.

### Discussion

–  
Is this an old or new object?  
Is it an object that can be used?  
Where might you find a pattern  
similar to this? Do you associate  
this pattern with a particular culture?

Kader Attia, *Reenactments* 2014,  
installation view, ACCA, Melbourne.  
Photograph: Andrew Curtis





## GALLERY 2

*Ghost* 2007/2017  
aluminium foil  
dimensions variable  
Courtesy the artist and  
Galerie Nagel Draxler,  
Berlin/Cologne  
© the artist

*Ghost* plays upon viewer expectations. When approaching the work appears as a mass of foil-wrapped bodies kneeling, perhaps in prayer. However, once the viewer rounds on the work it is revealed that each figure is in fact hollow, the foil simply encases a body-form void. Attia is interested in the play between presence and absence. This interest is also echoed in *Reflecting Memory* 2016, where amputees are positioned with mirrors to produce uncannily symmetrical phantom limbs. *Ghost* evokes a pronounced religious reference, specifically the practice of Salah, which involves worshippers of Islam praying five times daily in a physical, mental and spiritual ritual. Salah often takes place in groups, with all devotees facing in the same direction - oriented toward the Qibla - a niche within mosques which indicates the location of the Kaaba, in Mecca. Whilst the sculpture is symbolic of this practice, the sculptures themselves are not oriented toward Mecca. This is an example of an artwork provoking an interpretation of a concept, but without needing to literally stage that idea. This cultural and religious orientation for the work is reinforced by the fact that the foil is used to mimic the chador, a garment worn by women, mostly Muslim, to cover the body and head. Attia's use of inexpensive everyday materials is evident in *Ghost*. Each figure uses on average three rolls of ordinary aluminium foil. The familiarity of this material is significant in generating identification of the viewer with the artwork. If instead, for instance, Attia had used fine silver to make the piece it would have connotations with wealth and exclusivity which would radically alter its interpretation.

### Discussion

–  
What is this material? Why do you think it's been used?  
How would you describe this artform?  
What happens when you move around the work?

### Victorian Curriculum

–  
*Visual Arts / Levels 5 and 6 / Visual Arts Practices / VCAVAV030*  
How does the choice material of this artwork emphasise a message or meaning? How would this change if different material had been used?

### Australian Curriculum

–  
*Visual Arts [Intercultural Understanding] / Years 5 and 6 / ACAVAR117*  
Discuss this artwork in detail as a group. What is this artwork about? What visual conventions have been used to convey meaning? How did the artist represent their subject matter?

Kader Attia, *Ghost* 2007/2017,  
installation view,  
Kader Attia, ACCA, Melbourne.  
Photograph: Andrew Curtis





## GALLERY 2

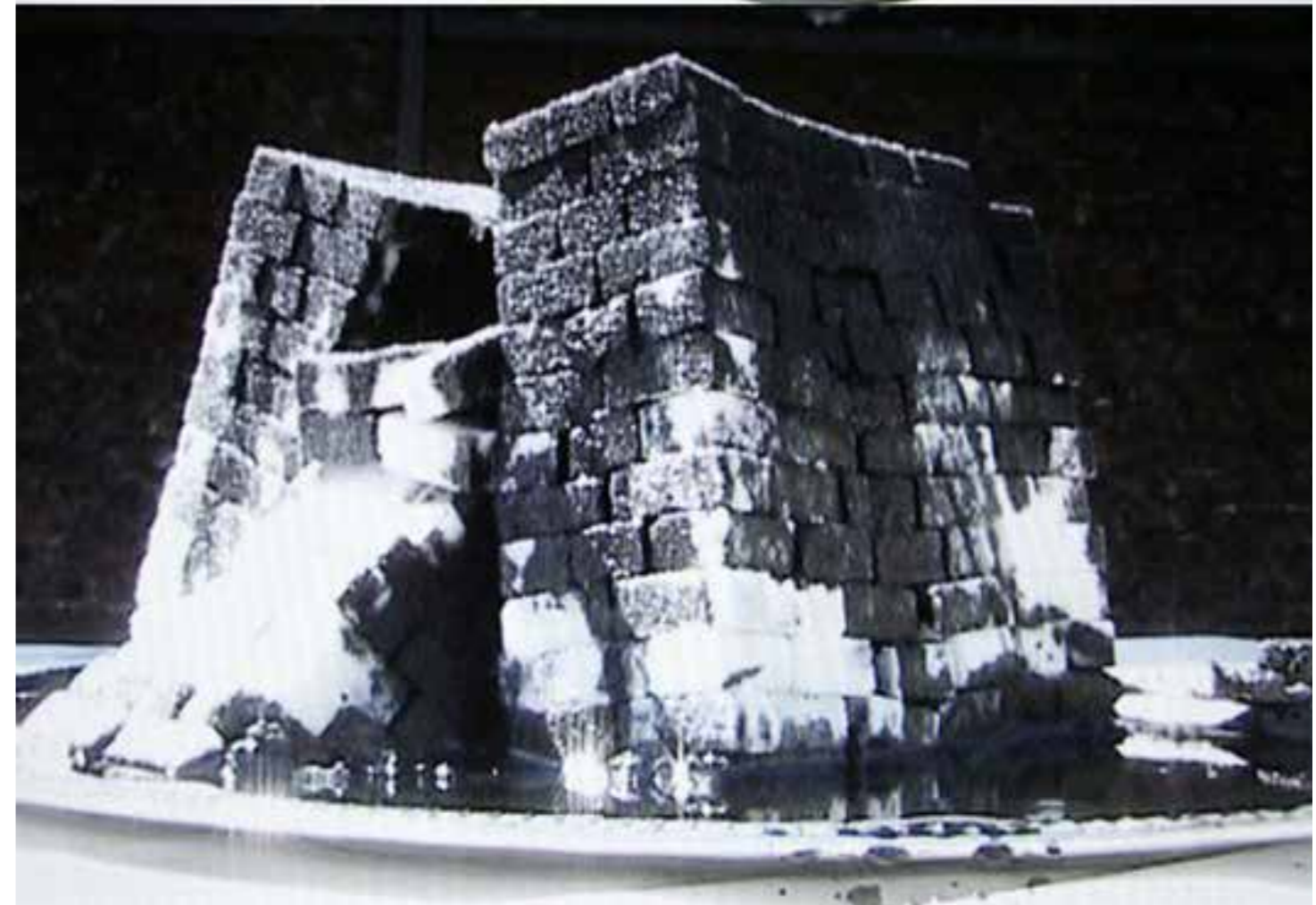
*Oil and Sugar #2* 2007  
single-channel digital  
video, projection,  
colour, sound  
4:30 minutes  
Courtesy the artist and  
Galerie Nagel Draxler,  
Berlin/Cologne  
© the artist

*Oil and Sugar #2*, like *Ghost*, is one of the earliest works in the exhibition at ACCA, which charts a decade of Kader Attia's practice. It is another example of Attia's elegant approach in alluding to complex ideas through the selection and combination of simple, yet symbolically charged materials. In this case the video documents the interaction of crude oil and a stack of sugar cubes. As the oil seeps into the sugar the block becomes black, before the structure crumbles. This is also an oblique reference to the Kaaba in Mecca - a black cubic structure and Islam's holiest site, representing the house of God. This could be read as an expression of the violent conflicts around oil trade in the Middle East, where much of the planet's oil is sourced. *Oil and Sugar #2* underlines the power of simplicity and economy in art making. Each of these materials are important resources around which huge amounts of money have been generated through trade across history. Sugar is a common and cheap food now, however earlier in history it was a luxury. In England in the 16th century so much money was made from sugar that it was referred to as 'white gold'. Similarly, crude oil, which emerges from the earth's crust a deep, viscous black, is refined into countless products including automotive fuel, plastics, rubber, dyes, medications and asphalt for roads. This widespread usage makes oil an essential commodity and generator of huge wealth. Both materials are sources of energy, and their collapse in combination is a powerful image. Equally, both materials have negative associations - oil with destruction of environment through drilling and pollution through spills and burning, and sugar ill-health, obesity and tooth decay. This combination of materials makes for an artwork that is at once simple and concise, yet a node around which myriad discussions relating to economy, consumption and environmental concerns, amongst others.

### Discussion

–  
What unfolds and changes in this artwork?  
What is scale? What is the effect of scale here?  
What could these materials represent? What is symbolised when they are placed together?

Kader Attia, *Oil & Sugar #2* 2007,  
video still



## Further Reading

Artist website: <http://kaderattia.de/>  
Review: multimedia artist Kader Attia takes the temper of the times at MCA, John McDonald, Sydney Morning Herald: <http://www.smh.com.au/entertainment/art-and-design/review-multimedia-artist-kader-attia-takes-the-temper-of-the-times-at-mca-20170627-gwzpj1.html>

Kader Attia, exhibition catalogue, MCA, Sydney, ACCA, Melbourne

Algerian-French artist Kader Attia's work on show at Sydney's MCA, Christopher Allen, The Australian: <http://www.theaustralian.com.au/arts/review/algerianfrench-artist-kader-attias-work-on-show-at-sydney-s-mca/news-story/dc8c7d62c31d76aef8703bcf8bee37d3>

Kader Attia in conversation, Artforum: <https://www.artforum.com/words/id=42670>

Frieze review: <https://frieze.com/article/kader-attia-0>

Daily Telegraph Rachel Kent on the making of Ghost: <http://www.dailytelegraph.com.au/entertainment/arts/rolls-of-foil-create-kader-attias-ghost-artwork-at-the-museum-of-contemporary-art-australia/news-story/8416442913eee897ad9119dfa911b203>

The Conversation: Terror, muslims and the culture of fear: challenging the media messages. <https://theconversation.com/terror-muslims-and-a-culture-of-fear-challenging-the-media-messages-77170>

Mousse Magazine: <http://moussemagazine.it/salon-der-angst/>

## Representative Galleries

Lehmann Maupin, New York and Hong Kong: <http://www.lehmannmaupin.com/>  
Galerie Nagel Draxler, Berlin/ Cologne: <http://nagel-draxler.de/>  
Galleria Continua, San Gimignano: <http://www.galleriacontinua.com/>  
Galerie Krinzinger, Vienna: <http://www.galerie-krinzinger.at/>

## References

ACCA: Webpage detailing The City Speaks artistic program, which included Jacqui Shelton. <http://acca.melbourne/exhibition/the-city-speaks/>

Ancient History Encyclopedia: Tibetan Sand Mandala: site detailing the cultural history and formal and material features of sand mandala. <https://www.ancient.eu/article/1052/>

Australian History of Biography: Entry on the life of Arthur Malcolm Stace. <http://adb.anu.edu.au/biography/stace-arthur-malcolm-8615>

Antique Restorers: Fine Porcelain Restoration - metal rivet restoration history. [http://antiquerestorers.com/Articles/Ceramic\\_Restoration.htm](http://antiquerestorers.com/Articles/Ceramic_Restoration.htm)

Art Observed: Art review site: Review of Kader Attia "Show Your Injuries" at Lehmann Maupin. <http://artobserved.com/2014/12/new-york-kader-attia-show-your-injuries-at-lehmann-maupin-through-december-14th-2014/>

BOMB Magazine: conversation between artists Mona Hatoum and Janine Antoni. <http://bombmagazine.org/article/2130/mona-hatoum>

Broadway World: Announcement for Lehmann Maupin exhibit at Frieze Art Fair 2014. <https://www.broadwayworld.com/bwwart/article/Lehmann-Maupin-to-Showcase-Work-by-Liu-Wei-and-More-at-Frieze-New-York-2014-59-12-20140508>

Columbia University News: Media release about an exhibition for the centennial of Emile Zola's letter "J'accuse": [http://www.columbia.edu/cu/pr/96\\_99/19266.html](http://www.columbia.edu/cu/pr/96_99/19266.html)

Daily Telegraph: Rolls of foil create Kader Attia's Ghost artwork at the Museum of Contemporary Art Australia: MCA curator Rachel Kent details the making of Ghost. <http://www.dailytelegraph.com.au/entertainment/arts/rolls-of-foil-create-kader-attias-ghost-artwork-at-the-museum-of-contemporary-art-australia/news-story/8416442913eee897ad9119dfa911b203>

Doual'art Centre d'art Contemporain, Douala, Cameroun: Information about the backstory of Inspiration/Conversation. <http://www.doualart.org/spip.php?article608>

Kader Attia: Artist website up-to-date biography. <http://kaderattia.de/biography/>

Lehmann Maupin: Kader Attia representative gallery artist page. <http://www.lehmannmaupin.com/artists/kader-attia>

MCA Soundcloud: Curator Rachel Kent speaking on Kader Attia's Inspiration/Conversation. <https://soundcloud.com/mca-australia/5-inspiration-conversation>

New York Times: French-Algerian Artist Explores Identity and Repair: Review of Kader Attia's 2013 exhibition at Kunst Werke, Berlin. <http://www.nytimes.com/2013/06/12/arts/French-Algerian-artist-Explores-Identity-and-Repair.html?mcubz=3>

Oxford Online Dictionary: Reliable and respected source of English language definitions. <https://en.oxford-dictionaries.com/definition/culture>

Reference book covering men's initiation rituals, including scarification. Rituals of Manhood in Papua New Guinea, by Gilbert H. Herdt, 1998, New Brunswick: Transaction

Repair Café: Website about how Repair Café operates internationally. <https://repaircafe.org/en/about/>

Sugar Knowledge International: Sucrose - a history of sugar. <http://www.sucrose.com/lhist.html>

Sydney Morning Herald: An article about a DAMP exhibition of broken and repaired artworks 'Destroyed and remade collectibles breaks old ground for art group DAMP'. <http://www.smh.com.au/entertainment/art-and-design/destroyed-and-remade-collectibles-breaks-old-ground-for-art-group-damp-20140404-363xq.html>

The Institute of Contemporary Art Boston: Informative text on Kader Attia's Oil and Sugar. <https://www.icaboston.org/art/kader-attia/oil-and-sugar-2>

The Islamic Supreme Council of America - Ritual Prayer: It's Meaning and Manner: Website detailing the practice of Salah. <http://www.islamicsupremecouncil.org/understanding-islam/legal-rulings/53-ritual-prayer-its-meaning-and-manner.html>

The Metropolitan Museum, New York, Historical timeline of the Lute. [http://www.metmuseum.org/toah/hd/lute/hd\\_lute.htm](http://www.metmuseum.org/toah/hd/lute/hd_lute.htm)

The Religion of Islam: The Kaaba - the Sacred House of God: website detailing the significance of the Kaaba as a holy site. <https://www.islamreligion.com/articles/3282/kaaba-sacred-house-of-god/>

Water Shortages Plague Major Cameroon Cities: Information about the inspiration for Inspiration/Conversation. <https://www.voanews.com/a/cameroon-water-shortages/3769100.html>

# VISITING ACCA

ACCA's Education Programs are FREE and available for primary, secondary and tertiary groups.

Bookings are required for both guided and self-guided groups.

Tuesday to Friday, 10am - 4pm  
Monday by special appointment

[acca.melbourne/learn-education@acca.melbourne](http://acca.melbourne/learn-education@acca.melbourne)

## ACKNOWLEDGEMENTS

Education resource written and compiled by Eliza Devlin, Shannon Lyons, and Andrew Atchison, ACCA, September 2017.

## TERMS OF USE

This Education Resource has been produced by the Australian Centre for Contemporary Art to provide information and classroom support material for the exhibition *Kader Attia*. The reproduction and communication of this resource is permitted for educational purposes only.

Australian Centre  
for Contemporary Art  
111 Sturt Street  
Southbank Victoria  
3006 Australia  
[acca.melbourne](http://acca.melbourne)

Connect with us:



#accamelbourne  
acca\_melbourne

Cover image:  
Kader Attia,  
*Ghost 2007/2017*,  
installation view,  
Kader Attia, ACCA,  
Melbourne.  
Photograph: Andrew Curtis