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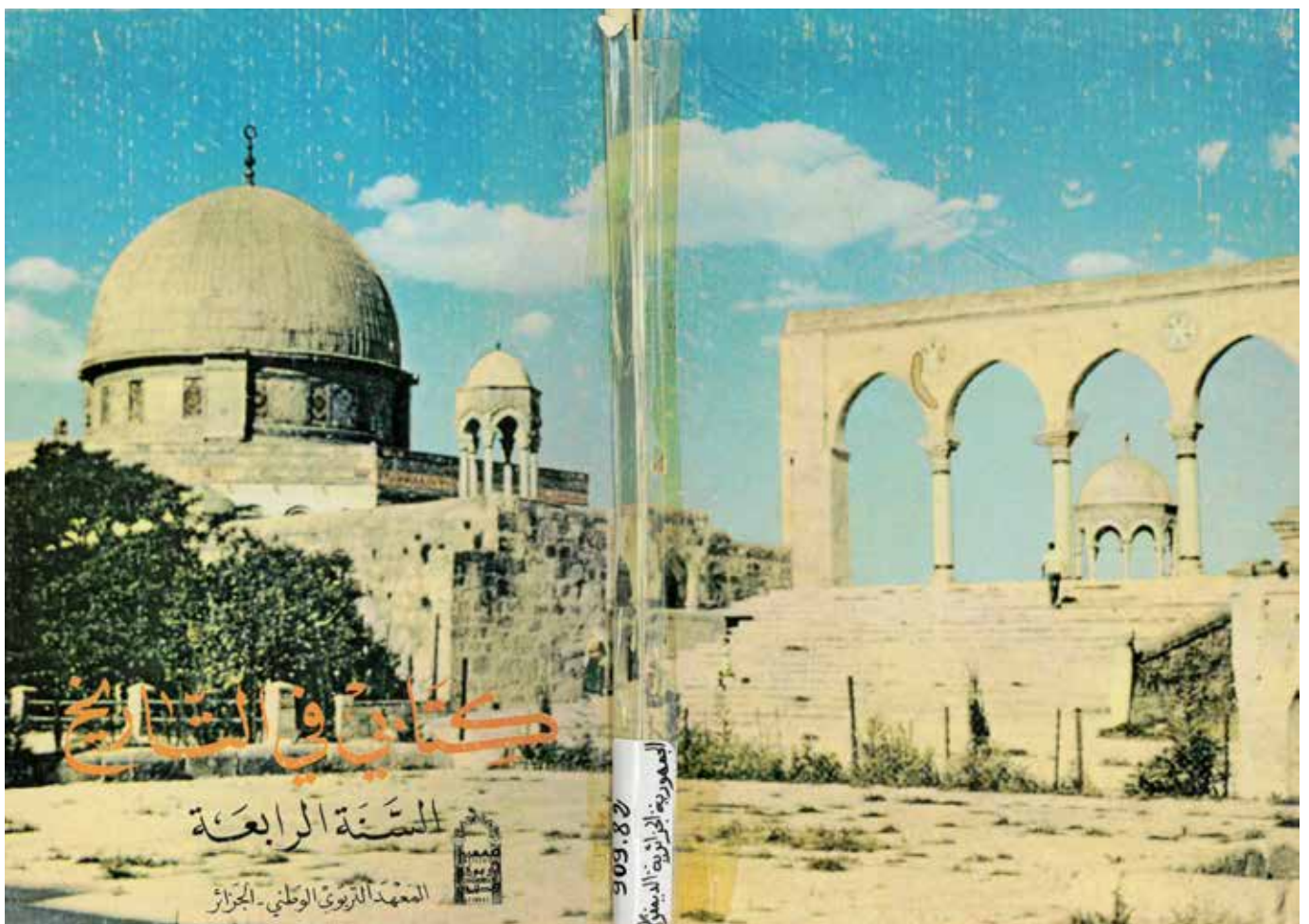
CRPV

PRESS RELEASE

KATIA KAMELI À L'OMBRE DE L'ÉTOILE ET DU CROISSANT

SEPTEMBER 22

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NOVEMBER 25 2018



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Associate partner

Diaphane, photographic pole in Hauts-de-France

***A l'ombre de l'étoile et du croissant* Katia Kameli**

september 22 . . . november 25 2018

Press visite

friday september 21 / 1pm
 in the presence of the artist and the curator

Opening

saturday september 22 / 12:30pm
 in the presence of the artist and the curator

Free admission

tuesday . . . friday
 1pm . . . 5pm
 saturday, sunday, public holidays
 14h . . . 18h

Screening of a Katia Kameli's film selection

tuesday october 9 2018 / 7pm
 in the presence of the artist.
 In partnership with le Labo CCP and le Cinéma l'Univers
 16 rue Georges Danton
 59000 Lille
 pay what you want

**Special René Vautier's screening**

monday november 5 / 7 pm
 In the presence of Katia Kameli and Louise Faréniaux.
 In partnership with Heure Exquise ! and Le Fresnoy - Studio national.
Le Fresnoy - Studio national des arts contemporains
 22 rue du Fresnoy
 59200 Tourcoing
 Free admission

**Screening of *The Algerian Novel* by Katia Kameli**

saturday november 17 / 4pm
 followed by a talk with Clément Dirié, art critic and member of Caro Sposo.
 In partnership with ThalieLab.
ThalieLab
 Rue Buchholtz 15
 1050 Ixelles / Belgique
 Free admission

**Conversation with Katia Kameli on her exhibition at the CRP/**

saturday november 24 2018 / 2pm
 talk at the CRP/ with Katia Kameli, Emilie Goudal, Ph.D in art history Research Associate at the Center Norbert Elias (EHESS-CNRS) and Muriel Enjalran, director of the CRP/.

À L'OMBRE DE L'ÉTOILE ET DU CROISSANT

In the first minutes of René Vautier's film *Déjà le sang de mai ensemencerait novembre* (1982), the camera moves within a photo of a monument in Algiers during the colonial era—a photo that probably comes from a history book, as suggested by the fold that can be seen on the screen. It is suddenly replaced by moving images from the period when the film was made, showing the city with a completely different physiognomy. This montage, which compares the same place at two different periods, provides a first key to understanding how this film—from which extracts selected by Katia Kameli are presented at the CRP—accompanied the artist as she developed her exhibition. Katia Kameli has an appreciation for Vautier's unique trajectory, and what she shares with this French filmmaker (who was paradoxically the first to produce representations of Algeria's independence) is the gesture of constructing a story both through images “confiscated by the colonizer” and through works by Algerian artists.

Such is the case with that monument filmed by Vautier in the center of Algiers, created by artist M'hamed Issiakhem in 1978: an imposing concrete block from which two sculpted hands emerge, freeing themselves from their chains, expressing the sovereignty of the Algerian people since independence. In Katia Kameli's view, it is also important to understand the full historical depth of this image; because buried under this edifice is the *Grand Pavois*, created by sculptor Paul Landowski in 1928 as a tribute to those who had perished in the First World War, in the colonial context. Not wanting to destroy Landowski's work despite the injunction it faced, Issiakhem withdrew it from view, leaving a whole chapter of pre-1962 Algerian history there, in suspension. And it is precisely to this history awaiting recollection that Katia Kameli dedicates some of her work, a history that she shows by resurrecting images and words carefully selected from various archive collections, enabling her to bring to light that which is still in the shadow of the Algerian banner born with independence.

Nevertheless, it is not simply a matter of unearthing representations of a past that is hidden or kept at a distance. After this investigation has been completed, Katia Kameli's work stems more from a complex interweaving of images, in which contradictions and historical entanglements are given an explicit form. The new sets presented at the CRP—playing on the juxtaposition and partial concealment of documents, ranging from orientalist pictures to official postcards to political photographs—make it possible to visually perceive the stratification of history on the flat surface of the collage, particularly the history that is still unrecognized.

The gesture is significant: it does not exactly correspond to the traditional image array, which is arranged orthogonally inside a given frame, but instead allows a dynamic, apparently disorganized set to arise, one that makes the eyes circulate as they do when one searches a mass of scattered documents.

It was during her preparatory research that the artist found the title of this series, in a *Petit manuel d'agriculture* that explained to Algerian children how to become “good *fellahs*” serving and benefitting colonial France. In Algeria, the phrase in question, *Soyez les bienvenus*, is a well-known, polite way of saying “welcome”, one that recalls, on the contrary and not without irony, how the French conquerors unleashed unprecedented violence on a destitute population during the dramatic events of 1830.

As conceived in this case, the arrangement of images calls for a reinterpretation of official discourse, following points of view that allow a necessary counter-history to develop. In this regard, one of the striking aspects of Katia Kameli’s work is how she takes this visual material lacking interpretation and places it in perspective: not only through her own point of view, but by summoning that of various skillfully chosen figures, whose representations she then constructs in turn.

These points of view are primarily those of Algiers residents themselves who, driven by a desire for images, go to the kiosk that Farouk Azzoug runs with his son near the Grande Poste d’Alger, and search for depictions of a wounded collective memory that is passed over in silence. In the first chapter of her *Algerian Novel*, the artist films this fascinating collection of reproductions, as passers-by observe, also touch, and sometimes buy old maps and photographs of the country’s colonial and postcolonial history. Then the comments of each of them shed light on the images, similarly to when Marie-José Mondzain, in *The Algerian Novel*, chapter 2, observes and analyzes the first instalment of the film in a movie theater, or looks at the screen of a tablet and interprets the implacable words of feminist writer Wassyla Tamzali, or the no less eloquent words of activist Louisette Ighilahriz about the Algerian flag.

These various mises en abyme, these direct and indirect perceptions of images and events, and these constellations of voices and people—particularly those of the Algerian women who are given a decisive place—make it possible to exhume history from the present time. In this sense, the artist carries out something very similar to what René Vautier implemented in his films in a different way: an incisive foray into archives through the framing and montage work, which brings the colonial period into the contemporaneity of her perception. For Katia Kameli, it is a matter of restoring an understanding that includes the blind spots in Algerian history, through the very construction of the images. In this sense, the CRP exhibition constitutes another step in the French-Algerian artist’s broad project, something of a continuation of what she started with *The Algerian Novel* in 2016.

In one of the new pieces produced for the exhibition, we see a photograph of the *Grand Pavois* that is slumbering under Issiakhem’s work reappearing through the use of a transparent layer, which enables Katia Kameli to simultaneously show both monuments, not just one or the other, or one after the other. By the same token, when the artist places her postcards on

the reproduction of an Algerian textbook that is also a symbolic background, she proceeds through successive additions, coverings and combinations, so that issues linked to politics, territory, heritage, or to the power wielded over or by women, emerge in all their bitter intricacy. Like the star and crescent moon—about which we understand at the end of the *Algerian Novel*, chapter 2 that the most important thing is to succeed in sewing them together, as the activists did on the independence flag in their day—what Katia Kameli's images actively contribute to is the re-connection and restoration of a history of which Algeria has been dispossessed.

Nathalie Delbard
Art critic, Professor in the Department of Visual Arts at Lille University

KATIA KAMELI

Born in 1973 in Clermont-Ferrand. Lives and works in Paris.

Katia Kameli is French-Algerian filmmaker and visual artist.

The work of this artist and filmmaker includes photography, film and installations, and is based on research in the fields of history and the social sciences.

Drawing upon various iconographic sources—local archives, postcards, images taken from history textbooks or from documentary films like those of activist filmmaker René Vautier—she endeavors to reveal the complexities and ambivalences of historical and cultural narratives, by embodying them in a plastic or poetic reflection.

Her work has found an audience and gained recognition on the international artistic and cinematographic scene. Her most recent solo-exhibitions are including: *Stream of Stories, chap 3*, CCA Glasgow (2017), *What Language Do You Speak Stranger*, The Mosaic Rooms, London (2016); Taymour Grahne Gallery, New York (2014). She participated in numerous groups shows that include: *Dak 'Art, L'heure Rouge*, Dakar's Biennial (2018), *Global Players*, Biennale für aktuelle fotografie, Mannheim (2017); *Cher(e)s Ami(e)s*, Centre Pompidou, Paris (2016); *Made in Algeria*, Mucem, Marseille (2016); *Entry Prohibited to Foreigners*, Havre Magasinet, Sweden (2015); *Higher Atlas*, Marrakech Biennale (2012).

Her works can be found in prestigious collections: Centre Pompidou, Centre National des Arts Plastiques, FRAC Hauts-de-France, FRAC Poitou-Charentes, FRAC PACA.

Katia Kameli is represented by L'Agence à Paris.

Her work will be exhibited at Passerelle, Brest and at Les Ateliers de Rennes – contemporary art biennale.

Works presented at the CRP/ :

Le Roman algérien (chapitre un), video HD, 16mn35, 2016

Le Roman algérien (chapitre deux), video HD, 34 minutes, 2017

Film clip : *Déjà le sang de Mai ensemencait Novembre* of René Vautier, 1982

From the serie *Soyez les bienvenus*

8 tirages 100x70 cm, 2018, CRP/ production

Le coup de l'éventail, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

Le club des pins, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

La danse du ventre, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

Souvenir d'Alger, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

Zeralda, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

Amitiés d'Algérie, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

La cité du bonheur, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

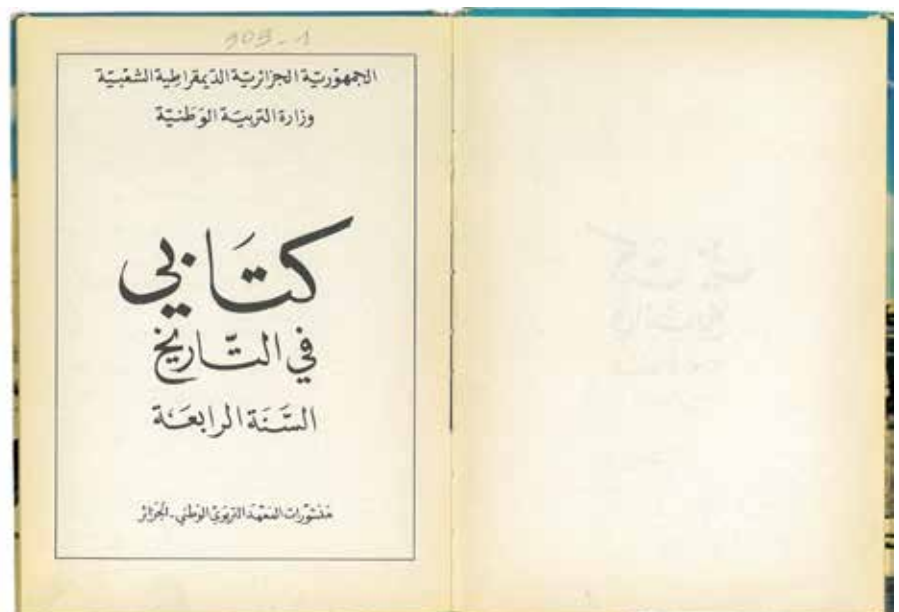
La Mecque des révolutionnaires, 100x70 cm, 2018. Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr

Soyez les bienvenus, 2/4 animation videos, 1mn30, 2018

Memory lapse/ Trou de mémoire

Installation photographique, ed.2, 120x80 cm, 2018, CRP/ production

Tirage jet d'encre pigmentaire sur Canson Etching Rag 310 gr



First page /

Katia Kameli, *Mon livre d'histoire 1*,
production CRP/, Courtesy of the artist
© Katia Kameli



Katia Kameli, *Soyez les bienvenus*, production
CRP/, Courtesy of the artist
© Katia Kameli



Katia Kameli, *Mon livre d'histoire*, introduction,
production CRP/, Courtesy of the artist
© Katia Kameli



↗
 Katia Kameli, *The Prettiest Star*, 2016,
 light box, 90x60 cm, 1/5 ex. +1AE,
 Courtesy of the artist
 © Katia Kameli

→
 Katia Kameli, Image extraite du film *The Algerian
 Novel*, chapter 1, Courtesy of the artist
 © Katia Kameli



↗
 Katia Kameli, Still from *The Algerian Novel*,
 chapter 2, Courtesy of the artist
 © Katia Kameli

→
 Katia Kameli, *L'œil se noie*, 2016,
 light box, 90x60 cm, 1/5 ex. +1AE,
 Courtesy of the artist
 © Katia Kameli



LE CRP/

The CRP/ Centre régional de la photographie, based in Douchy-les-Mines, develops art centre missions in the field of photography and contemporary images.

In the visual arts sphere, art centres are essential actors promoting the creation of contemporary art and its distribution in France and abroad. Their primary purpose is to support artists by helping them conduct research produce their works, and by transmitting and distributing this art research to the wider public, by means of innovative mediation tools.

Founded in 1982, the CRP/ grew out of a collective of photographers who came from the photo club of the Usinor Denain Work Council. As a mobile association at the time, the CRP spent four years developing exhibitions and organising photography competitions. In 1983, in connection with its photographic commissions and its production of works, the Ministry of Culture recognised the CRP's art library, which became the first of its kind in France in the field of photography. In 1986, the CRP/ moved in to a former post office made available by the town of Douchy-les-Mines, and in 1991 the Ministry of Culture recognised it as a national art centre.

As a centre that supports creativity, at the outset it developed a project to commission works linked with its territory: the Mission Photographique Transmanche (1988 to 2006), which lay the foundations of its collection. This has since been supplemented through the art centre's programme and productions. The CRP/ is one of the few art centres endowed with a collection directly linked to its own production activity.

The CRP/ collection currently contains 9,000 works, with an art library offering the public over 500 works that may be borrowed. Linked to its significant publication activity, it also has a document collection of over 8,000 books.

The CRP's activities include creative support, research, production, distribution and mediation, all of which is developed in a region that is marked by its industrial past, an area that showed a very early commitment to culture.

Today the CRP/ is a place of experience transmission, awareness-raising, mediation and training in the field of images, with a trans-regional and national reputation.

The CRP's artistic and cultural vision, championed by its current director Muriel Enjalran, endeavours to be forward-looking, encouraging young artists through its research and support mission, keeping in mind the regional history of images to which its collection testifies. It is regionally rooted while also giving attention to other art scenes abroad, through invitations to artists who come and shift or renew visitors' perceptions of their history and region, and provide access to other cultural and societal issues in the world.

CRP/

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