

ArtReview

JANUARY & FEBRUARY 2018

an element of Vo's signature work *We the People* (2010–12), 30 tons of copper sheets converted into a 1:1 model of the Statue of Liberty divided into 300 discrete sections, never again to be united.

In 1919 Abel Gance made *J'Accuse*, a film about the First World War in which the war-dead rise from their graves. In 1938, as the Second World War loomed on the horizon, the French director remade it, the central figure a scientist dedicated to realising a device that'd stop war forever (which, to his horror, is misused). The remake featured disfigured war veterans, playing the risen dead, as part of its aim at staving off the collective amnesia that in part permits catastrophic events to recur. And here we are again. At the Power Plant, in his show *The Field of Emotions*, **Kader Attia** channels Gance:

in *J'Accuse (I Accuse)* (2016) he screens the later film for an array of elevated wooden busts based on the mangled men, silent witnesses to historical forgetfulness, and men who were traumatised twice: first by the war itself, then by how society reacted to their deformations. Alongside this, Attia is showing a new, untitled-at-the-time-of-writing film based on conversations with 'various academics from the fields of psychiatry, anthropology, history and art history' that analyses Canada's repressed history of colonisation and slavery, the psychic wounds it has left, and how they impact the present.

11 When, in 2009, **Saâdane Afif** won the Marcel Duchamp Prize, you couldn't help but suspect a connection to a project he'd begun the year before, in which the French artist collects and

archives every publication that uses a photo of Duchamp's urinal. Placing another figure, or figures, in front of him is standard practice for Afif, who's historically refused to appear in public. At Wiels, in his solo show *Paroles*, two core projects intertwine, each again displacing the artist: one in which, since 2004, he's been getting people to write song lyrics inspired by his work, and a music studio where you're invited to have a jam session, albeit under supervision and using the lyrics from Afif's songbook (also titled *Paroles*). No musical skills? Develop some by listening to *Black Chords* (2006), an installation of automated electrical guitars playing a series of chords. Somewhere, meanwhile, Afif is sitting with his feet up, flipping through a magazine. *Martin Herbert*



10 Kader Attia, *J'accuse*, 2016 (installation view). Photo: Axel Schneider. Courtesy the artist and Galerie Nagel Draxler, Berlin & Cologne



11 Saâdane Afif, *Power Chords*, 2006 (installation view). Photo: Jérôme Schlomoff. Courtesy Wiels, Brussels

1 **Andreas Gursky**
Hayward Gallery, London
25 January – 22 April

2 **Sam Keogh**
Kerlin, Dublin
27 January – 10 March

3 **Ellen Gronemeyer**
Anton Kern, New York
through 24 February

4 **New Museum Triennial**
New Museum, New York
13 February – 27 April

5 **Giorgio Griffa**
Camden Arts Centre, London
26 January – 8 April

6 **Merrill Wagner**
Konrad Fischer, Düsseldorf
19 January – 10 March

7 **Tara Donovan**
Pace, London
24 January – 9 March

8 **Ahmet Öğüt**
Kunsthal Charlottenborg, Copenhagen
through 18 February

9 **Danh Vo**
Solomon R. Guggenheim Museum, New York
9 February – 9 May

10 **Kader Attia**
The Power Plant, Toronto
27 January – 13 May

11 **Saâdane Afif**
Wiels, Brussels
1 February – 22 April