

Abdelkader Benchamma

Rayon Fossile

12.12.2020 – 27.02.2021

ADN Galeria presents a new exhibition by the artist Abdelkader Benchamma (Mazamet - France, 1975). *Rayon Fossile* brings together much of the artist's recent production and includes a site-specific project in the gallery's main room.

The show will be inaugurated on December 12th, 2020, from 12:00 to 19:00, a day in which we will count with the presence of the artist.

Abdelkader Benchamma's artistic practice focuses on drawing. An expanded drawing that overflows the limits of the paper and occupies the exhibition space creating a new dimension that surrounds the viewer.

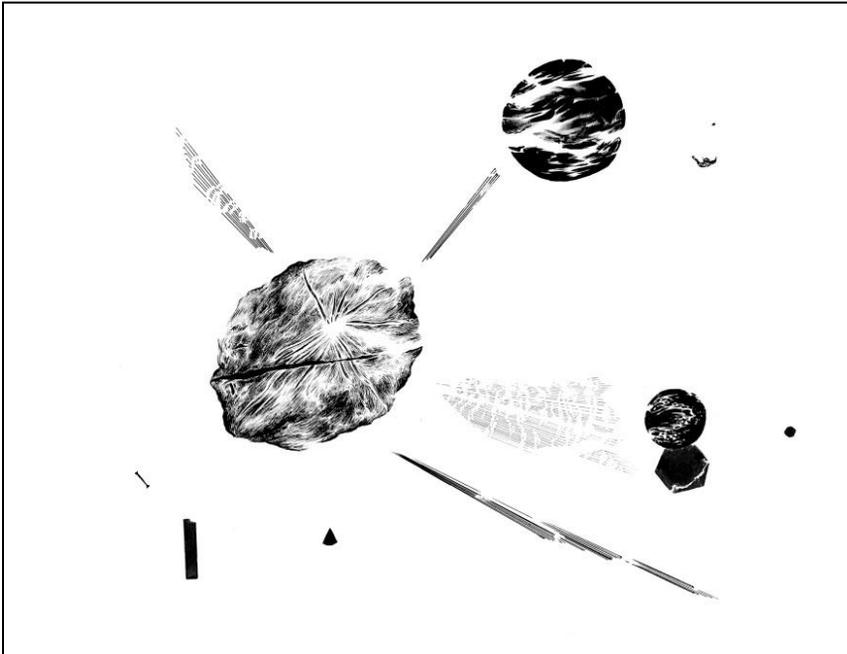
Since his beginnings Benchamma has been influenced by comics and Hergé's *ligne claire*, and as a result of a slower and more careful execution, his work grew in sophistication and progressively moved towards abstraction. Thus, we see how the predominance of the line has been replaced by that of the stain, how the protagonist is no longer the character but rather the scenery that escapes from the four walls of a room, gradually distancing itself from the mundane and reaching the cosmic.

This evolution has not erased what we can consider the main characteristic of Benchamma's work: the creation of problematic images that recreate an incoherent and dreamlike atmosphere portraying the human condition in a state of strangeness. In fact, this harrowing existentialism has been enriched in his recent work with references from the world of science and religion.

Proof of this is ***Rayon Fossile***, the artist's third solo exhibition at ADN Galeria, a title taken from the field of astrophysics that alludes to what is known as Cosmic Microwave Background radiation which, captured by Arno Penzias and Robert Woodrow Wilson in 1965, would later be accepted as the main proof of the Big Bang theory. Just as this radiation points to the universe at the time of its creation, Benchamma invites us to trace memories in our fossilized unconscious through images.



Abdelkader Benchamma, *Paréidolie Borghese*, 2020



Abdelkader Benchamma
Rayon Fossile II, 2020

This project draws on disparate references from the artist's personal collection in which the imagery of the past, composed of 17th and 18th century engravings and illustrations, are mixed with contemporary images related to UFO sightings and conspiracy theories. All this helps Benchamma to talk about the human condition and how both his needs and his fears are manifested through the creation of mythologies. For the artist, the lights that our ancestors interpreted as angels in the sky have become flying saucers and ghost aircrafts, but they are ultimately the same stories: people on the ground looking up at the sky waiting for something.

With this exhibition the artist expresses his disenchantment with an increasingly materialistic society and underlines the need to recover the mystical facet lost in contemporary fluidity. To do this, Benchamma's work establishes a dialogue, and at the same time a confrontation, between what is above and what is below, between the human being and the cosmos. These drawings on paper and fabric interact with other pieces drawn directly on the walls; vibrant strokes of pure energy that the artist executes intuitively as if they were visual codes or forgotten languages. Abandoning these large immersive installations here, Benchamma takes over the gallery's white cube and turns it into a representation of metaphysical space. A space in which we see a multitude of universes that emerge and that are momentarily frozen before they disappear.



ABDELKADER BENCHAMMA (Mazamet - France, 1975)

Over the years, Abdelkader Benchamma has built a body of work that focuses on drawing. His artistic practice has evolved throughout his career, absorbing references from classical drawing, scientific modeling, comics, Japanese prints and literature. That said, Benchamma's drawings are not only delicate and highly sophisticated technical creations, but they also contain a deep reflection on the states of matter and the relationship of humans with the physical and metaphysical environment. The aesthetic evolution of his compositions goes hand in hand with the contents he explores and thus a transformation that goes from the figurative to the abstract and from the individual to the cosmic, can be seen. Benchamma proposes an expanded drawing that overflows the boundaries of the paper to occupy the exhibition space, creating a new dimension that surrounds the viewer.

Abdelkader Benchamma studied at the Ecole des Beaux-Arts in Montpellier and the Ecole des Beaux-Arts of Paris. He has created drawn murals at the Boghossian Foundation in Brussels, at the panarab exhibition in Venice during the 54^o Biennial, and at the Collège des Bernardins in due to the Nuit Blanche of Paris in 2018. He has shown individually at MRAC Sérignan (2019), also at the CENTQUATRE-Paris (2018), and at The Blueproject Foundation Barcelona (2016). His pieces can be found in public collections such as the FRAC Languedoc-Roussillon, the Musée de Beaux Arts-Orleans in France and the MATHAF, Musée Arab d'Art Moderne et Contemporain in Doha, Qatar. Benchamma was included in the Phaidon book *Vitamin D: New Perspectives on Drawing*, a global survey on contemporary drawing that presents 115 artists selected by internationally renowned critics and curators. In 2018 he was awarded with the Occitaine-Médicis 1^o prize.

Complete dossier: [Abdelkader Benchamma](#)