

Exhibition
15 February—14 April 2013
Wednesday—Sunday
11:00 am—6:00pm

Guided visits

Reservation advisable

“Une heure au musée”

› Thursdays at 12:30 pm

“Visite Thé”

› Saturdays at 3:30 pm

Sunday visits

› Sundays at 3 pm

Family visits

› Sundays at 3:30 pm

Groups

Customised group visits
to one or more exhibitions

Reservations: Service des Publics

Meeting / discussion

With Latifa Echakhch, Dean Inkster, writer,
critic and teacher at the Ecole régionale
des beaux-arts de Valence, and Jean-Pierre Rehm,
art critic and director of the Festival international
du documentaire de Marseille.

› Wednesday 6 march at 6:30 pm

In the conference room,

Free, booking recommended

Information and reservations

Service des publics

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Next exhibitions

24 May—21 July 2013

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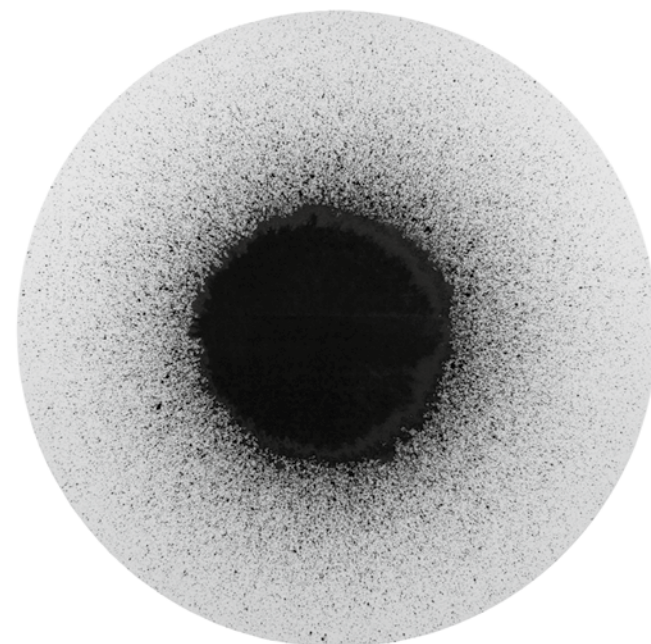
LATIFA ECHAKHCH

LAPSE

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Tambour 93', 2012
Black indian ink on canevas,
© Latifa Echakhch
© Photo Fabrice Seixas
The artist and kamel mennour, Paris,
courtesy



LATIFA ECHAKHCH

LAPSE

“I LIKE WORDS, AND THE SPACE OF WORDS. [...] IF I HADN'T FOUND A WAY OF BECOMING AN ARTIST, I WOULD'VE WRITTEN POETRY.”

A POETRY OF GESTURE

In a subtle relationship to language, Latifa Echakhch has developed a poetic form that is characteristic of her work. Her approach is one of meticulous research combined with unexpected discoveries, at an intersection between critical reflection and personal anecdote, the conscious and the unconscious mind. But it also involves a receptiveness to unpredictability, which has led her down some long, winding paths...

Maintaining an equilibrium between reference and evocation, traces and indices, Echakhch creates a space for the viewer-reader. Open to multiple significations, her works do not impose their identity right away. Like poems, they accumulate indicative touches.

THE ESSENTIAL AND THE MULTIPLE

Both simple and powerful, Echakhch's form of expression is economical: saying more by doing less. Among the materials she uses, ink is prominent, spanning a range of registers: colour, material, primary element of inscription and mass reproduction.

Indian ink is at the centre of the *Tambours* series of large round canvases on which an ink drip has produced images whose circumference is proportional to the duration of the process. The blackness draws the eye into the depths of ill chance¹; but these tondi

are also allusions to the corresponding pictorial technique, or the rigour of conceptualism.

And then Echakhch coats thick lithographic stones with printing ink, before varnishing them². Using this ancient principle to produce mysterious monochromes, she brings together the past and the present, and gives complexity free rein in the simplicity of these silent surfaces, with their thousand possible images.

The hats that bestrew the floor in *Mer d'encre* (“Sea of ink”) are also half full of the same black substance. From a symbolic viewpoint, this installation describes the figure of a poet whose inspiration is about to pour forth, and to take shape...

TRACES, BETWEEN PRESENCE AND ABSENCE

Picture rails without pictures, personified still lifes and reepled cemeteries: spectral presences haunt Echakhch's works, which, by subtraction or by extraction, emancipate the evocative power of objects.

For this artist, the discovery and use of traces is propitious to the reconstitution of a memory that is both personal and collective. In *Eivissa (Ibiza)*, whose vestiges and signs bear witness to the shared history of Spain and Morocco³, she unveils hidden



Mer d'encre “sea of ink” (detail), 2012
Exhibition view
“Tkaf”, kammel mennour, Paris, 2012
© Latifa Echakhch
© Photo Fabrice Seixas
The artist and kammel mennour, Paris, courtesy



Eivissa (Ibiza), 2010
© Latifa Echakhch
© Photo Raphael Vargas
The artist, kaufmann repetto, Milan and kammel mennour, Paris, courtesy

memories of which she proposes a rereading. Compiling indicial elements of a previous presence, the *Fantômes* sketch out something of the nature of negative portraits. As a manifestation of absence, amplified by a cast-off garment or a swathe of material, each sculpture suggests suspended time, a fragmentary story, iotas of a narration to come.

Echakhch opens up pathways. Between the objects and their new presence, she generates spaces for exchanges, which is where she constructs the narrativity that is proper to her work.

“AS SOON AS I START THINKING ABOUT AN EXHIBITION, I WONDER WHAT LANDSCAPE I'M GOING TO DISPLAY.”

PERSONAL LANDSCAPES

Each work is laid out like a micro-territory, and the exhibition is an ensemble. In Lyon, the movement of the hats drifting on the *Mer d'encre* is an invitation to make connections between the different works, as routes to be followed.

In Echakhch's landscapes, the visitor becomes the key to a creative mechanism in which emptiness and interstice cry out to be filled by perception, and silence seems to find expression in a multiplicity of voices.

1 Echakhch's 2012 exhibition at the kammel mennour gallery was entitled *Tkaf*, or “evil eye” in Berber.

2 They formed a series for an exhibition at the Museum of Art in Columbus, Ohio, in 2012.

3 There are playing cards and stones from the concrete platform in Ibiza where Moroccan soldiers landed during the Spanish Civil War, on their way to fight for Franco.

BIOGRAPHY

Born in Morocco in 1974, Latifa Echakhch arrived in France at the age of three. She currently lives and works in Switzerland. After studying in Grenoble and Cergy, she took a postgraduate degree at the Ecole nationale des beaux-arts in Lyon. She featured in the Magasin, Grenoble, in 2007, in the Xth Lyon Biennial of contemporary art, 2009, and the 54th Venice biennial, 2011, in the Colombus Museum of Art and in Portikus in 2012, in the Hammer Museum of Los Angeles in 2013, she has the nomination for the prix Marcel Duchamp in 2013.