

LATIFA ECHAKHCH

Laps

**PRESS
RELEASE**

15.02 >
14.04.13



Inauguration

Thursday, february 14 2013 at 6:30 pm
in the presence of the artist

Opening Hours

Wednesday - Sunday, from 11 am to 6 pm

Contacts presse

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High resolution pictures (300 dpi)
are available on request

Latifa Echakhch, *Mer d'encre*, 2012 et *Tambour*, 2012
Exhibition's view «Tkaf», kamel mennour, Paris, 2012
© Latifa Echakhch - © Photo Fabrice Seixas
Courtesy the artist and kamel mennour, Paris

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de Lyon

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With the support
of kamel mennour Gallery, Paris.

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LATIFA ECHAKHCH

Latifa Echakhch was born in 1974 in El Khnansa (Morocco) and currently lives and works in Martigny (Switzerland).

/« I BECAME AN ARTIST BECAUSE I USED TO ASK MYSELF A LOT OF QUESTIONS ABOUT THE WORLD AND OTHER THINGS I WANTED TO TRY TO UNDERSTAND. I WANT TO CONTINUE ASKING QUESTIONS AND CREATING SHIFTS. »/

LATIFA ECHAKHCH

Born in Morocco, Latifa Echakhch came to France at the age of 3 but has lived for most of her life in Switzerland. Hers is a multi-referential work, just like her personal background, her travels and her eclectic centres of interest.

Latifa Echakhch rapidly came to the attention of the art world. Her work has been presented in numerous solo and group exhibitions in France and overseas.

Latifa Echakhch's *œuvres* create a complex set of signs, symbols, patterns and clues... Her work encourages the viewer to go beyond a single interpretation, playing on the contrary with the multiplicity of meanings and questioning the status of the individual faced with globality.

She is particularly interested in how works occupy space: each installation leads to narratives and therefore to simultaneous possible readings, taking into account the history and the particularities of the place. The relationship between matter and space is essential for the artist. Materials, the layout and poetic worlds overlap.

Her "language" is sensitive but surprisingly powerful in apparent contradiction with her desire to use modest materials, such as sugar, tea glasses, carpets, stencils and food colouring agents.

/« THE OBJECTS AND MATERIALS THAT I USE HAVE BEEN CHOSEN FOR THEIR BANAL AND EASILY-RECOGNIZABLE CHARACTER, THEY ALLOW ME TO REVEAL ARTISTIC ACTIONS THAT CAN BE EASILY UNDERSTOOD, THEREBY HIGHLIGHTING THE CRITICAL FLAWS OR RIFTS THAT SURROUND US. [...] I'M PARTICULARLY ATTACHED TO THE POETIC DIMENSION OF THE ARTISTIC ACTION, BECAUSE THE POETRY THAT INTERESTS ME IS THAT WHICH DECONSTRUCTS THE SENSITIVE. SUCH AN APPROACH ALLOWS FOR A PERMANENT CRITICAL QUESTIONING. »/

LATIFA ECHAKHCH

Latifa Echakhch encourages us to go beyond simple appearances; she invites us to see the history of the world through its minute details which will allow us new insights, perspectives and readings. She is inventing a new kind of poetry.



Portrait of Latifa Echakhch

© Photo : Annik Wetter

/« I LIKE WORDS AND THE SPACE OF WORDS. BUT I FEEL MORE AT EASE USING OBJECTS AND MATERIALS. WITH WORDS, THE INTRUSION OR INTERFERENCE IS MORE DIRECT. HOWEVER, IF I WEREN'T AN ARTIST, I WOULD SURELY BE A POET. »/

LATIFA ECHAKHCH

The artist calls upon geography and the notion of culture, just as she uses personal or collective history to place them at the heart of a socio-political debate.

Her works reflect, in a profound and sensitive manner, the cultural tensions which trouble our times, the conflicts between a distinctive identity and universality, between singularity and community. She manages to empty these objects of their cultural charge, whether these objects come from Arab culture or the other cultures she has experienced. She considers them under the same aesthetic viewpoint, without however, completely abandoning their political content as this is a constituent of her own experience and critical thinking.

/« I AIM TO KEEP THIS RELATIONSHIP OF FOREIGNNESS. I WAS BORN IN MOROCCO BUT I CAME TO FRANCE WHEN I WAS VERY YOUNG. I DON'T SPEAK ARABIC OR BERBER, I'VE ONLY BEEN TO MOROCCO NINE TIMES IN MY LIFE. I LIKE TO KEEP THIS DISTANCE. IT IS THE INSPIRATION FOR MY WORKS... YES, OBVIOUSLY MY APPROACH IS AN EMINENTLY POLITICAL ONE, BUT NOT EXCLUSIVELY SO... »/

LATIFA ECHAKHCH

Latifa Echakhch manages to efficiently overcome, even to deconstruct the notions of closed identity and cultural zones, by creating a polysemous work, generous in its interpretations and in sync with a world of constant excesses. Hers is an *œuvre* between allusion and reference, which marries history and poetry.

BIOGRAPHY



Latifa Echakhch was born in 1974 in El Khnansa (Morocco) and currently lives and works in Martigny (Switzerland).

EDUCATION

2002 - Post-graduate of the Ecole nationale supérieure des beaux arts de Lyon

1999 - Graduate with honors from the Ecole Nationale Supérieure d'Arts of Cergy-Paris

1997 - Graduate with honors from the Ecole Supérieure d'Art of Grenoble

PERSONAL EXHIBITIONS

2013

Hammer Museum, Los Angeles, USA

2012

TKAF, kamel mennour, Paris, France

Verso, Kaufmann Repetto, Milan, Italy

Latifa Echakhch, Columbus Museum of Art, Columbus, USA
Museo Universitario Arte Contemporáneo, MUAC, Mexico, Mexico

Die Vögel, Portikus, Frankfurt, Germany

Goodbye Horses, Kunsthau, Zurich, Switzerland

2011

Von Schwelle zu Schwelle (De seuil en seuil), Museum Haus Esters, Kunstmuseen, Krefeld, Germany

La Passion, effigies, Fondation Louis Moret, Martigny, Switzerland

Gaya, Darse, Geneva, Switzerland

2010

Le rappel des oiseaux, FRAC Champagne-Ardenne, Reims, France et GAMeC, Bergamo, Italy

La Ronda, MACBA, Barcelona, Spain

Still life, Frame still, FRI ART, Fribourg, Switzerland

Said tea, DVIR Gallery, Tel Aviv, Israel

2009

Les Sanglots longs, Kunsthalle Fridericianum, Kassel, Germany

Patitas, Bielefelder Kunstverein, Bielefeld, Germany

Pendant que les champs brûlent, kamel mennour, Paris, France

Galerie Kaufmann Repetto, Milan, Italy

Movements and complications, Swiss Institute, New York, USA

2008

Speaker's Corner, Level 2 Gallery, Tate Modern, Londres, GB

Vitta Kuben, Norrlandsoperan, Umea, Sweden

2007

Fifty fifty, Fantasia, Karma International, Zürich, Switzerland

Il m'a fallu tant de chemins pour parvenir jusqu'à toi, Le Magasin, Grenoble, France

Dérives, Interface, Dijon, France

2006

Promesse, École des Beaux Arts, Valence, France

2005

Désert, Show Room, Paris, France

2004

Call Box, La Box, Bourges, France

2002

Words don't come easy to me, Espace Premier Regard, Paris, France

SELECTION OF COLLECTIVE EXHIBITIONS

2013

Makhno's Boys/Isaac Babel, Dvir Gallery, Tel Aviv, Israel

2012

La jeunesse est un art, Aargauer Kunsthau, Aarau, Switzerland
Beirut experience II, Villa Bernaconi, Grand Lancy/Geneva, Switzerland

Latifa Echakhch & Charlemagne Palestine, *Drumming like a woodpecker*, Signal, Center for Contemporary Art, Malmö, Sweden

The Spirit Level, curated by Ugo Rondinone, Gladstone Gallery, New York, USA

All our relations, 18th Biennale of Sydney, Sydney, Australia
Copenhagen Contemporary Art Festival, Den Frie Center of Contemporary Art, Copenhagen, Denmark

It is what it is. Or is it? Contemporary Arts Museum, Houston, USA

Latifa Echakhch & David Maljkovic, Kunsthalle Basel, Basel, Switzerland

2011

Volumel, MACBA, Barcelona, Spain

A sculpture is not an object, kamel mennour Gallery, Abu Dhabi Art Fair, United Arab Emirates

You are not alone, Fundació Joan Miró, Barcelona, Spain

ILLUMInazioni / ILLUMInations, Venice Biennale, Italy

Eroi, Heroes, Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy

Everything You Can Imagine Is Real..., Xavier Hufkens, Bruxelles, Belgium

2010

21st Century: Art in the First Decade, Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia

One Leading Away from Another, 303 Gallery, New York, USA

After Architects, Kunsthalle Basel, Basel, Switzerland

Strange Comfort (Afforded by the Profession), Kunsthalle Basel, Basel, Switzerland

Island never found, Palazzo Ducale, Genoa, Italy

Leopards in the Temple, Sculpture Center, New York, USA

2009

Le Spectacle du quotidien, 10^e biennale de Lyon, France

10 printemps en automne, kamel mennour, Paris, France

Shifting Identities - (Swiss) Art Today, CAC, Vilnius, Lithuania and Kunsthau Zürich, Switzerland

The space between, Gävle Konstcentrum, Gävle, Sweden



Latifa Echakhch, No Title
(Architectures or Révolutions), 2009

Floor installation : engraved linoleum, 100m²

Biennale de Lyon 2009, *Le spectacle du quotidien*
Courtesy the artist and kamel mennour, Paris

© Photo : Blaise Adilon

2008

ArtFocus 2008, Jerusalem Foundation, Jerusalem, Israel

Manifesta 7, The Rest of Now, Ex-Alumini, Bolzano, Italy

Flow, Studio Museum Harlem, New York, USA

2007

Points de vue, Institut Culturel Roumain, Paris, France

Revolution!, Mucsarnok - Kunsthalle, Budapest, Hungary

Global Feminisms, Brooklyn Museum, New York, USA

We can't be stopped, Nuke galerie, Paris, France

Were ever we go, San Francisco Institute of art, San Francisco, USA

2006

La fabrique, An extended field of action, AK28, Stockholm, Sweden

La force de l'art, Grand Palais, Paris, France

2005

Go Inside, Biennale de Tirana, National Gallery of Art, Tirana, Albania

Looking at Amerika, Hohenlohe & Kalb Galerie, Vienne, Austria
Just what is it that makes Today's Homes so Different so Appealing?, Les Subsistances, Lyon, France

THE EXHIBITION

Laps

/ « I WORK ACCORDING TO A CERTAIN ECONOMY OF APPROACH: TO REDUCE AND RADICALIZE IN AS MUCH AS POSSIBLE EACH PROJECT. IT SOMETIMES TAKES ME A LONG TIME TO FIND A SIMPLE YET FUNDAMENTAL FORM.»/

LATIFA ECHAKHCH

Latifa Echakhch tends to produce installation pieces that are in direct connection with the space in which they are presented, thereby blending personal, multicultural, historical and sociological references.

For the mac^{LYON}, the artist will take over the entire first floor of the museum, some 1000 m² and create an itinerary made up of a succession of "personal landscapes" just as image stills.

We should note that, for Arjun Appadurai, the concept of "landscape" is used to refer to *ethnoscapes*, *mediascapes*, *technoscapes*, *financescapes*, *ideoscapes*, and thereby designates a complex landscape that results from a constantly evolving multiple society, whether in terms of population, capital, or identities that are permanently under reconstruction, and on a broader scale, in terms of poetry.

/ «FOR LYON, THE GENERAL IDEA FOR THE EXHIBITION DEVELOPED AROUND NOTIONS OF THE STAGE AND MEMORY, OF TIME SUSPENDED OR LONG GONE.» /

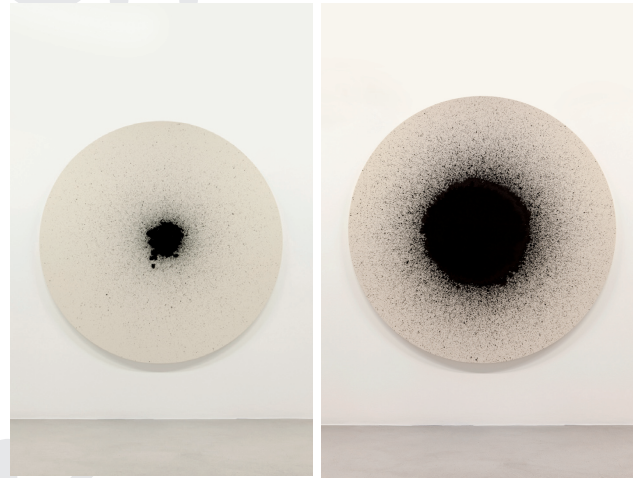
LATIFA ECHAKHCH

Laps, or suspended time, the interval, the between-time. For this exhibition at the mac^{LYON}, Latifa Echakhch yet again stages some of her artworks, often by series, which through their continuity, produce new ones, thereby creating a sense of a multitude of frozen snapshots on a tightrope between the present and the past, evolution and immutability, use and poetic and visual subversion.

/ « I TRY NOT TO GET CAUGHT UP IN CLICHÉS OR EASY MEANINGS. THE ISSUES OF EXOTICISM AND POST-COLONIALISM DO NOT INTEREST ME. [...] I PREFER TO ASK QUESTIONS THAN TO STATE AN OPINION IN A DIRECT OR UNILATERAL MANNER.»/

LATIFA ECHAKHCH

SELECTION OF EXHIBITED WORKS



Latifa Echakhch, *Tambour* 11' et 93', 2012
Black Indian ink on canvas 173 cm diameter
View of exhibitions «Tikaf», kamel mennour, Paris, 2012
© Latifa Echakhch - © Photo Fabrice Seixas
Courtesy the artist and kamel mennour, Paris

The inks on canvas, *Tambours*, [Drums], are the result of a technically painstaking and ingenious process. By means of a drip system, the black Indian ink is allowed to fall onto the canvas placed on the floor for a period of time determined by the artist. The falling drops create a uniform spatter pattern but progressively form an imperfect ink sphere. Here, the ink is used as a projectile with the canvas as the target.

Each *Tambour* was produced at a different time, over a different time frame and this has an effect on the diameter of the ink marks. The resulting shape recalls tondi, circular paintings originally used to decorate the ceilings of religious or prestigious places.

Latifa Echakhch, *Fringed Scarf (M.G.)* 2012
Stone lithographic printing ink
30 x 24.5 x 5 cm
© Latifa Echakhch - © Photo Fabrice Seixas
Courtesy the artist and kamel mennour, Paris



This series of works was created for her exhibition at the Columbus Museum of Art in 2012.

Using old **lithograph stones**, the artist responds or reacts to the prints in the Schiller Collection of the Columbus Museum of Art, by juxtaposing icons from the American West and stones, which are used as a support for the drawing. The artist chose to simply cover over these stones with a black ink roller brush, and then to varnish and hang them in this state or format on the wall of the exhibition space. Here, Latifa Echakhch echoes the guiding principle behind her installation *À chaque stencil une révolution [For every stencil, a revolution]* (which consisted in covering the walls of the exhibition space with blue carbon paper) : the use of basic materials as a duplication technique but deprived of their original purpose.

LATIFA ECHAKHCH

Laps

SELECTION OF EXHIBITED WORKS (2) :



Latifa Echakhch, *Eivissa (Ibiza)*, 2010
Variable dimensions
Exhibition's view « La Ronda »,
Capella MACBA, Museu d'Art Contemporani, Barcelona, 2010
© Latifa Echakhch - © Photo: Raphael Vargas
Courtesy the artist, kaufmannrepetto, Milan and kamel mennour, Paris

Eivissa (Ibiza) is an installation consisting of eleven stones coming from a camp in Ibiza, used to house the tents of Moroccan soldiers employed by General Franco's rebel army during the Spanish Civil War (1936-1939). This piece deals with a somewhat vague detail in Spanish history: the soldiers were more or less enlisted by force, their identity papers were confiscated and they were demonized by the local population. In this piece, these stones are associated with a Spanish card game, "La Ronda", which is very popular both in Spain and Morocco. The cards are placed on the ground in no particular manner and are covered over by the stones in what appears to be a rather random composition. As is often the case with Latifa Echakhch's work, the act of the gesture or the action is fundamental. By combining these elements from two different cultures, *Eivissa (Ibiza)* is a clear reference to the cultural exchange and flow of people between Spain and Morocco.



Latifa Echakhch, *Dérives (Goudron)*, 2007
Tar rolls- Variable dimensions
Exhibition's view « Il m'a fallu tant de chemins pour parvenir jusqu'à toi »,
Le Magasin, Grenoble, 2007
Courtesy the artiste et kamel mennour, Paris
© Latifa Echakhch - © Photo : Ilmari Kalkkinen



Latifa Echakhch, *Mer d'encre*, 2012
Floor installation - Variable dimensions
24 bowlers, polyester resin and indian ink
Exhibition's view, kamel mennour, Paris, 2012
Courtesy the artist and kamel mennour, Paris
© Latifa Echakhch / © Photo : Fabrice Seixas



Presented in 2012 at the Galerie Kamel Mennour, ***Mer d'encre [Sea of Ink]*** is an installation of 80 black bowler hats placed upside down and scattered on the floor, which are filled curiously with black ink. The hats are arranged according to the artist's own map and evoke the absence of bodies, wandering and death. The bowler hats are suggestive of Magritte, Chaplin or indeed, British spy John Steed. The work abounds in references to art history and popular culture, added to which is a more generalized symbolism concerning the figure of the poet, the creator, whose ink appears likely to spill out onto the floor, giving birth to shapes and words.

In 2007, the Magasin contemporary art centre in Grenoble invited Latifa Echakhch to take ownership of the high street for her first major solo exhibition. The result was ***Dérives***: an itinerary of black lines drawn with bands of tar, marking out a path that reorganized the space, and which one was free to follow or not. The design of the black lines was inspired by an ornamental star-shaped pattern, a form of classical decoration often found on the doors or walls of mosques and palaces in Morocco. A pattern, the artist explains, infinitely reproducible and therefore related to the divine and the absolute. But this is precisely what she questions by tracing her own paths from the decomposed or deconstructed star. Infinite reproduction no longer works. For the mac^{LYON}, Latifa Echakhch presents a series of painted canvases depicting symmetrical, ornamental motifs which are carried on from one canvas to the other in a disorderly manner.

VISITOR INFORMATION

The exhibition

General curator:
Thierry Raspail
Head of project:
Isabelle Bertolotti
Production manager:
Thierry Prat
Exhibition assistant:
Olivia Gaultier
Registrar:
Xavier Jullien

Press office

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Opening Hours

Wednesday - Sunday, from 11 am to 6 pm

Access

By car:

- Along "Quai Charles de Gaulle,"
Lyon Parc Auto - Carparks P0 et P2,
special rate for museum visitors:
40 minutes free of charge

By bus, stop Musée d'art contemporain:

- Line C1, Gare Part-Dieu/Cuire
- Line C4 Jean Macé/Cité internationale
change with metro Foch line A or
metro Saxe-Gambetta lines B et D
- Line C5, Bellecour -Terreaux/Rillieux-Vancia

By bike:

- Several Velo'V stations are located around the Museum.

Admission

Full rate: 6 euros
Concessions: 4 euros
Free for visitors under 18

**+ COMPLETE PROGRAM OF
GUIDED TOURS : FOR ADULTS,
IN FAMILY, IN ONE HOUR...**

/ «AN EXHIBITION IS NOT BUILT IN
THE SAME WAY AS AN ARTWORK.
IN THE END, ONE CAN HANG
A SINGLE ARTWORK AND IT
ACQUIRES ANOTHER DIMENSION,
BUT WHEN I BEGIN TO THINK IN
TERMS OF AN EXHIBITION, I ASK
MYSELF WHAT LANDSCAPE I
WOULD LIKE TO SHOW.»/

LATIFA ECHAKHCH

Simultaneously :

GUSTAV METZGER,
Supportive

HUANG YONG PING
Amoy/Xiamen