

***Pierre qui Roule...***

**Fayçal Baghriche, Katia Kameli, Ymane Fakhir**

**Curated by Julia Marchand**

**29th April – 30th May, 2013**

**Private View: Monday, 29 April, 2013**



Ymane Fakhir, *Socle 10*, 2012  
Printed on Premium paper, mounted on Dibond, 100 x 100 cm

Etemad Gallery Dubai is pleased to announce *Pierre qui Roule...* a group exhibition presenting photographic works by Fayçal Baghriche, Katia Kameli and Ymane Fakhir. This is the first presentation of these internationally recognized practices in the United Arab Emirates.

In confronting and challenging cultural expectations related to the Maghreb, the photographs portray a world characterized by transition and indeterminacy. Here, concrete blocks, pedestal cakes, offices transformed into site of prayers, and diverse ephemeral constructions are depicted in modes that invite a plurality of readings to emerge, leaving viewers uncertain as to the specific locations of photographic recording.

While works by Baghriche and Kameli's articulate contrasting spaces, which oscillate between ocean and office, in order to elaborate the emergence of an intermediary "non-space," Ymane Fakhir's abstractive compositional logic examines objects unrooted from their initial contexts.

*Concrete* and *The Growing Block* (both works 2012) by French-Algerian artist **Katia Kameli** represent seemingly ongoing concrete seaside constructions. The artist bends the medium to her vision of the world where she aims to enable the emergence of other perspectives, forms and positions through the depiction of a “third space.” For Kameli, this “third space” questions historical accounts and can generate a critical stance that allows for the rewriting of historical and subjective narratives. Her works engage with other discourses and alternative frames of reference that range from modernist architecture in the Mediterranean basin to postcolonial theories. Other photographs function as a trilogy, representing sites of entertainment and leisure that seem to have been inverted, thus becoming a study of precarious settlements.

For his series *Mussalat* (2010), **Fayçal Baghriche** embraces a process of externalization to depict the punctuation of office spaces with Muslim sites of prayer. Following the protocol observed in objective photography, the artist removes himself and any human subjects from the photographs to give objectivity an expressivity of its own. Throughout, the artist’s rendition proceeds towards a neutral formal register in an effort to capture an elusive spiritual charge. These sober sites manifest concealed cultural practices juxtaposed within the Western architectures that contain them. By orienting the camera toward the Kibla, its viewers tacitly adopt the position of the faithful. *Mecca* (2012) foregrounds notions of the replica through documentation of an abandoned movie set recreating Mecca in the space of the Moroccan Ouarzazate desert. This work functions in accord with the fundamental principle of imagistic rhetorics such as subtraction.

Consonant with Baghriche’s series *Mussalat*, **Ymane Fakhir** follows anti-subjectivist principles in *Socle* (2011–2012), a series delving into the decorative rituals associated with traditional wedding ceremonies. Focusing firmly on colors and forms typical of pedestal cake plates, she deprives these objects of their expected set of relations to grant them a new autonomy and freedom. Threatening to blend with the white background, the objects inscribe immaculate imprints into viewers’ minds. Her desire to render objects truthfully draws out the poetic nature of the pedestal-turned-sculpture, thus offering it up to a more universal reading.

## Biographies

Fayçal Baghriche (b. 1972 in Skikda, Algeria; lives and works in Paris) has presented works in numerous exhibitions in France and abroad, participating most recently in exhibitions including: *Ici et Ailleurs*, Marseille-Provence 2013 (Marseille), *Paris at your home*, Machine Projects (Los Angeles), *Wenn du ins Feuer Guckst* at Galerie Première (Berlin), *Retour vers le futur* at CAPC (Bordeaux), *La Force de l’Art 02* at the Grand Palais (Paris), *Architecture of Survival* at Outpost for Contemporary Art (Los Angeles).

The work of the French Algerian artist, director and producer Katia Kameli (b. 1973 in Clermont-Ferrand, France; lives and works in Paris) has gained widespread recognition on national and international artistic and cinematographic circuits, showing in such venues such as Centre Georges Pompidou (Paris), French Cinemathèque (Paris), Manifesta 8 (Murcia and Cartagena), Center for Contemporary Art in Tel Aviv (Tel Aviv), Galerie Anne De Villepoix within the group show *Iconoclastes: les territoires de l’esprit* curated by Kader Attia (Paris), Cornerhouse within the exhibition *New Cartographies* (Manchester), Marrakesh Biennale 2012 and Dakar Biennale 2012.

Ymane Fakhir (b. 1969 in Casablanca, Morocco; lives and works in Marseille) is a French-Moroccan artist whose works have been shown in numerous exhibitions, both in France and abroad, particularly in the landmark *Africa Remix*, which toured from London to Düsseldorf, from the Centre Pompidou in Paris to Tokyo, and from Johannesburg to Oslo. Other exhibitions include *Ici et Ailleurs*, MP2013 (Marseille, European Capital of Culture) and her solo show at galerieofmarseille in 2012 (Marseille). She was also selected for festivals including the Bamako Biennial in 2011 and Norderlicht in Holland in 2004.