



UAE
**FAYÇAL BAGHRICHE, KATIA
 KAMELI AND YMANE FAKHIR**
**'PIERRE QUI ROULE' ETEMAD
 GALLERY**

'Pierre qui roule...' is a group exhibition, curated by Julia Marchand, presenting photography by Fayçal Baghriche, Katia Kameli and Ymane Fakhir in confronting and challenging cultural expectations related to the Maghreb, the photographs portray a world characterised 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' by artist Katia

Kamelii 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. 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' (2016), Fayçal Baghriche embraces a process of externalisation to depict the puncturation 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. By orienting the camera toward the Qibla, its viewers tacitly adopt the position of the faithful. 'Mecca' (2012)

foregrounds notions of the replica through documentation of an abandoned mosque set recreating Mecca in the space of the Moroccan Quarzazate desert. This work functions in accord with the fundamental principle of imagistic rhetoric such as subtraction.

Consonant with Baghriche's series 'Mussalat', Ymane Fakhir follows anti-subjectivist principles in *Socle* (2011-2012), a series deriving 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.

'Pierre Qui Roule...' Fayçal Baghriche, Katia Kameli and Ymane Fakhir, Etemad Gallery, Alberkal Avenue, Al Quoz Dubai Tel: + 971 4 346 8649 www.galleryetemad.com From April 29 - May 30th