

Attachment space:

Hamza Halloubi *Apparitions à Soco Chico'*



Zbigniew Rogalski, Munich, 2014, oil on linen, 110x160cm

We are proud to announce our exhibition with Zbigniew Rogalski, titled *Scarification*. Zbigniew Rogalski who debuted around 2000, is one of the most significant representatives of Polish artists of his generation. With the exemplification of visual illusion, such as reflection and obliteration, Rogalski questions reality and its mode of representation.

The title involves the idea of 'scratching, etching, burning of designs and pictures into the skin as a permanent body modification'. Originally from the Greek word *skariphos* hinting at the usage of a pencil or *skariphasthai* which involved the idea of 'scratching an outline, making a sketch' the word transformed to Latin *scarificare*, defining the act to 'scratch open'. The word evolved in Old French into *scarification* (14th c.) defining the 'act of covering with scratches or slight cuts'. In botanical terms, scarification refers to the process of splitting a seed's outer layer. Scarification is often used in agriculture to 'start' the process of germination in order to preserve the diversity of crops.

Rogalski has often been called 'a director of paintings', as he moves with great ease both in the regions of painting, photography and film, mixing them and taking advantage of several disciplines. Through the exercise of painting itself, questions are raised, encouraging the viewers' interpretation of what is seen while simultaneously forming a critical position. This position is repeatedly obscured and hinted at through painterly solutions as well as the inclusion of photographic material or maybe the allusion thereof. Rogalski succeeds in restoring a visionary element in painting and does so in a very suggestive manner. The surface of the painting becomes for a short while a screen on which the obsessions, fears and revelations of our consciousness are being displayed.

In recent works Rogalski more often played with the idea that the painting is a surface the viewer would like to enter. More so, the viewer at AKINCI will be confronted with the (scary) idea of penetrating the void behind the surface of the painting which reveals itself by the cuts painted into it. In fact, the surface has a suggestion of paper, which has been cut and destroyed in order to reveal names of cities. Rogalski lays bare secrets behind these names which cannot be put into words but are transformed by him into an enigmatic painterly language. History, revolutions, wars and fears about events still to come are hidden in these names and form the nature of the places they represent. Instead of obscuring the painterly surface as in his earlier works, Rogalski sheds light upon their surface in order to bring out what protrudes from the dark - an effect contrary to a lightbox. The paintings stand in a shrill contrast to the photographs in the exhibition which reveal the other hopeful meaning of the word scarification: children standing in the dark holding torches and a series of photographs titled 'Fairy Tales' that show papercuts from which soft coloured light emerge. The works in this exhibition give evidence to Rogalski's constant quest for different points of view.

Born in 1974, Zbigniew Rogalski graduated from the Poznan Academy of Fine Arts, Painting Department (1999). Together with Hubert Czerepok he formed the Magisters group (2000-2002). Rogalski lives and works in Warsaw. He had a.o. shows at the Museum Sztuki, Łódź, Poland (2012), the Center of Contemporary Art, Ujazdowski Castle Warsaw, Poland (2010), at the Polish Institute, Berlin (2010), Centre of Contemporary Art, Warsaw (2009), Zak-Branicka, Berlin (2009), Jack Hanley Gallery, Los Angeles (2008), Galerie Almine Rech, Paris (2009), Galerie Sprüth Magers Projekte, Munich (2006), Kunsthalle Mannheim (2006), Collection Marx, Berlin (2006) etc. He is represented by Raster, Warsaw, Poland and AKINCI Amsterdam. Rogalski's work is in various collections throughout Europe and the USA.

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Apparitions à Soco Chico'



Hamza Halloubi, 'Apparitions à Soco Chico', single-channel video installation, 6:15 min

Hamza Halloubi's (Morocco, 1982) poetic video works manoeuvre between documentary and fiction. Guided by the artist-author's voice, all of his works maintain a philosophical aspect that refers both to theoretical knowledge and to personal memories. Halloubi's film 'Apparitions à Soco Chico', presented in the attachment space at AKINCI, subverts the language of cinema to make the filmmaker's creative process itself the subject of his work.

'Apparitions à Soco Chico' is an editing of different sequences shot by a friend of the artist during a day in Tangier. The pictures depict daily life in the Soco Chico (a historic neighbourhood in the city which was also filmed by the Lumière brothers). From those insignificant images, the artist created a narrative with excerpts of texts by writers and journalists of the 20th century who wrote about their fascination and atonement for the first films in the history of cinema. The film questions the perception of images nowadays, also in relation to the history of cinema and the multiplication of filmed images. The documentary images of the life in Soco Chico end with the almost phantomic appearance of the actress Tilda Swinton in the film.

Hamza Halloubi (Morocco, 1982) studied at the HISK Higher Institute for Fine Arts, Ghent, Belgium between 2012-14 after receiving his Master in Visual Arts at ENSAV la Cambre, Brussels (2004-2010). This year he started his residency period at the Rijksakademie, Amsterdam (2015/2016).

Hamza Halloubi has had solo shows at KIOSK, Gent, Belgium (2014), c-o-m-p-o-s-i-t-e, Brussels, Belgium (2014), BOZAR Palais des Beaux-Arts, Brussels, Belgium (2013), Galerie Rodolphe Janssen, Brussels, Belgium (2012), Hamza Halloubi participated at the Marrakech Biennale, SIGNAL Center for Contemporary Art, Malmö, Sweden (2014), Morocco (2014), Portrait of the Artist, Works and References, curated by Katerina Gregos, HISK, Gent, Belgium (2013), Watou Kunstenfestival (2012), Haus der Kulturen der Welt, Berlin (2012).

Upcoming: solo show at Museum De Pont, Tilburg, Netherland (2015) and participation at the 5rd Thessaloniki Biennial, Thessaloniki, Greece