

## Latifa Echakhch: Night Time

26 March – 4 May, 2022

Pace Gallery

5 Hanover Square

London

Opening Reception: Friday 25 March, 6-8pm



Latifa Echakhch, *Night Time (As Seen by Sim Ouch)*, 2022,  
Acrylic and concrete on canvas, 202 × 152 × 4 cm  
© Latifa Echakhch

London – Pace Gallery is pleased to announce a solo exhibition of Moroccan-born, Swiss-based artist, Latifa Echakhch. Marking her first exhibition with the gallery since joining Pace’s roster, *Latifa Echakhch: Night Time* will present a suite of new paintings across the ground floor galleries of 5 Hanover Square. This exhibition coincides with her representation of Switzerland at the 59<sup>th</sup> Venice Biennale, underscoring this landmark moment in her career.

Informed by the ways in which everyday objects and imagery can be transfigured into signifiers of identity, history, and mythology, Latifa Echakhch’s practice takes the form of painting, installation, sculpture, and sound. Describing her work as “a question of power and postures”, Echakhch states she has “no other goals but questioning the world around me”. Throughout her career, Echakhch has constructed a visual vocabulary of signs, systems, and references that are rooted in her impulse to convey the experience of a feeling, to transcend that which is easily defined and arrive at the intangible.

*Latifa Echakhch: Night Time* is connected to *The Concert*, her presentation at the Swiss pavilion in Venice, where she will employ abstract conditions of light, form, and sound theory to provoke an experience akin to “leaving a concert”, in which a visitor’s “heartbeat [is] transformed, more calm, more intense”. The new body of work at Pace in London is the artist’s most figurative to date, bringing the presence of the body into her distinctive visual lexicon. Enlisting ideas of theatricality and performativity, this exhibition transforms the galleries into an immersive environment in which Echakhch controls the viewing conditions of her work, inviting visitors into her world.

The paintings in *Latifa Echakhch: Night Time* begin with photographs taken by a friend of Echakhch, the photographer Sim Ouch. Characterised by high exposure and enigmatic compositions in which bodies and limbs are entangled or twisted, the images capture the nightlife of their community of friends in Lausanne, Switzerland. Echakhch employs a naive fresco method of painting to transpose these images onto canvas, which she treats with a mix of concrete and vinyl glue. Once set, Echakhch cuts into the dense material, a violent and labour-

intensive process that leaves cracks and voids in the composition, revealing fragmented bodies in motion below. The striations in the concrete speak at once to geography of maps and the mountainous landscape that surrounds her studio in Switzerland, as well as the histories of formalism and abstraction.

The physicality of both the material and the artist's process of making gives the artworks a bodily, quasi-sculptural quality that imbues them with ideas of temporality. By presenting the paintings in a darkened room, Echakhch controls the viewer's access to the work, extending the atmosphere of the nightlife images into the viewer's space. In so doing, the viewer becomes both participant and spectator, at once part of the mass of bodies and separate to the spectral figures that move mysteriously beneath the paintings' rocky surface.

**Latifa Echakhch** was born in 1974 in El Khnansa (Morocco), Latifa Echakhch lives and works in Vevey and Martigny (Switzerland). Driven by the necessity to counter certain prejudices, contradictions, and stereotypes in our society, she isolates and questions materials that symbolize these phenomena. In 2007, Echakhch presented *A chaque stencil une révolution* at Le Magasin, Grenoble, as part of her first solo museum exhibition. Latifa Echakhch's work has since been presented around the world in numerous solo exhibitions: at Kunsthaus in Zurich, the Centre Pompidou in Paris, the New National Museum of Monaco, Memmo Foundation in Rome, KIOSK in Ghent, the maCLYON in Lyon, the Hammer Museum in Los Angeles, Portikus in Frankfurt, Columbus Museum of Art in Ohio, MACBA in Barcelona, FRI ART in Fribourg, Frac Champagne-Ardenne in Reims, Swiss Institute in New York, Tate Modern in London, Le Magasin in Grenoble; as well as in group exhibitions. Her work has also been exhibited at the Istanbul Biennial, the 54th International Art Exhibition – La Biennale di Venezia, the 11th Sharjah Biennial, the Jerusalem Art Focus Biennial and the Manifesta 7 in Bolzano. Echakhch won the Marcel Duchamp Prize in 2013. As Alfred Pacquement, then-Director of the Centre Pompidou and head of the jury for the award, said of the artist at the time: "Her work, between surrealism and conceptualism, questions with economy and precision the importance of symbols and reflects the fragility of modernism." In 2015, Echakhch presented *Screen Shot* at the Museum Haus Konstruktiv, Zurich, and was awarded the Zurich Art Prize. In 2022, she will represent Switzerland at the 59<sup>th</sup> Venice Biennale.

**Pace** is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of President and CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

The gallery has also spearheaded explorations into the intersection of art and technology through its new business models, exhibition interpretation tools, and representation of artists cultivating advanced studio practices. Pace's presence in Silicon Valley since 2016 has bolstered its longstanding support of experimental practices and digital artmaking. As part of its commitment to innovative, technologically engaged artists within and beyond its program, Pace launched its own dedicated NFT platform, Pace Verso, in November 2021. The gallery's past NFT projects have spotlighted digital works by Glenn Kaino, DRIFT, Lucas Samaras, Simon Denny, Urs Fischer, John Gerrard, and other artists.

Today, Pace has nine locations worldwide including London, Geneva, a strong foothold in Palo Alto, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing. In 2020, Pace opened temporary exhibition spaces in East Hampton and Palm Beach, with continued programming on a seasonal basis.



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