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c/ Mallorca, 205
08036 Barcelona
T. (+34) 93 451 0064
info@adngaleria.com
www.adngaleria.com

Bouchra Khalili

Sea-Drift

2024

Since 2018, the number of individuals forced to cross illegally the Atlantic from the North and West African shores to Spain's Canary Islands has dramatically increased. In recent years, this very road known as the « North-West African route » also became one of the most deadly. According to statistics produced by NGOs, the proportion of journeys on the « North-West African route » ending in fatalities is one of the highest in the world due to the dangerousness of navigating in the Atlantic. Boats can depart from as far as Guinea, nearly 2500kms away from the Canary Islands. The closest departure point is located in the South of Morocco, nearly 100kms away.

With ***Sea-Drifts*** Khalili continues her research on migratory roads initiated in the early 2000's. Here, she translated eight forced illegal journeys from North and West African shores across the Atlantic Ocean to the Canary Islands into constellations and archipelagic forms. As with her previous series focusing on the Mediterranean routes, these constellations suggest an alternative map of the world, where boundaries have now disappeared. Traces of persistent lives of survivors of those perilous journeys become landmarks of orientation. The use of natural indigo dye refers to the tradition of indigo dye rooted in this region and implicitly also refers to the indigo routes across the region that emerged with the development of global indigo trade in the 16th century.

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Sea-Drift

2024.

Embroidery on natural indigo dyed linen.

470 x 170 cm.

The *Magic Lantern Project*

2019-2022

This work is a mixed media installation that continues the artist's investigation on the genealogy of movements of decolonization and international solidarity in the Global South and its diasporas. By combining moving image, film, printmaking, and installation, Bouchra Khalili's practice suggests forms of belonging freed from the restrictive conception of civic membership of the nation-state model. Her work is informed by the history of the Moroccan avantgarde and the oral transmission of suppressed histories. Thus, Khalili charts the revolutionary impulse by building complex narratives, often weaving together personal stories, microhistory, and historical material, highlighting a continuum of resistance.

The homonymous video-installation, ***The Magic Lantern*** (2020-2022) reactivates the art of the phantasmagoria, a technology from the late 18th century that combined projected imagery with vivid storytelling in order to call ghosts. Notably, activists used it to keep the spirit of French revolutionaries, such as Marat, alive in the public imagination. Later on, phantasmagoria became part of the cultural tools that sustained the colonialist expansion and its ideology, but subsequently, new forms of reappropriation of the technique emerged amongst imagemakers committed to decolonization. The components of Khalili's installation invite a meditation on the transmission of emancipatory ideas. The film takes as a starting *point* *The Nero of Amman*, a lost video work by Swiss media pioneer and activist Carole Roussopoulos (1945-2009), produced in the aftermath of 1970 massacres of Palestinian refugees, committed by the Jordanian army of King Hussein. Filmed by Roussopoulos on a Portapak—the first battery-operated individual analog video camera—the film was lost in the following years due to wear and tear: its numerous projections made the film unreproducible. The installation includes an object replicating the Magic Lantern device serving for the projection of the film.

It also features ***The Public Writer*** (2019-2021), a series of 26 silkscreen prints and a lightbox, offering a map of Roussopoulos' commitment to international movements of liberation across continents. Locations that Roussopolous visited between 1970 and 1975 in the course of meeting and filming representatives of liberation groups are rendered as geometric shapes, as though from a bird's eye view. Khalili shows each location as discrete archipelago-like forms and as a constellation that together brings diverse temporalities and geographies.

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The Magic Lantern Project

2019-2022

Installation.

Variable dimensions.

Edition of 3 + 2 AP

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The Magic Lantern

2020-2022

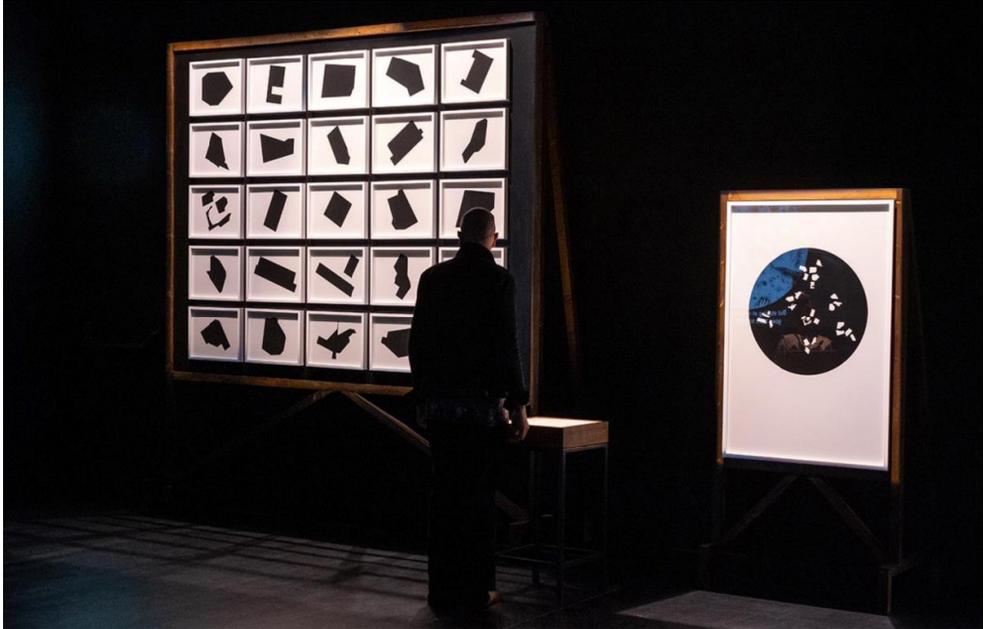
Video installation. Screen and wooden-made structure. Video-projector and wooden-made structure, metal basis. Chairs.

Video Length: 27' 13"

Edition of 3 + 2 AP

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The Public Writer

2019-2021

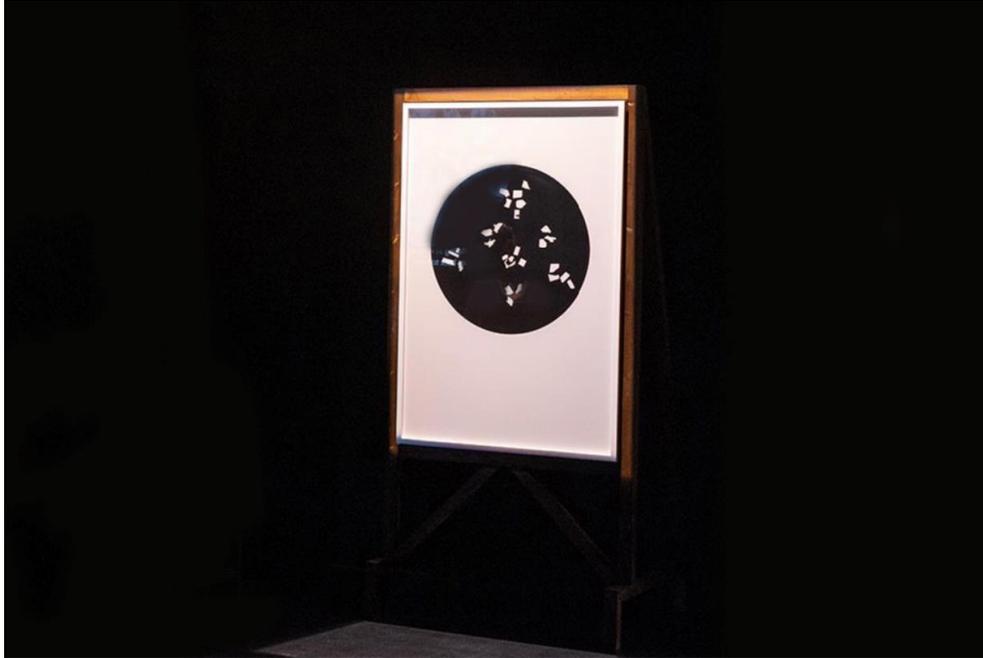
26 silkscreen prints and lightbox.

25 silkscreens: 30 x 40 cm; 1 silkscreen: 120 x 80 cm.

Edition of 3 + 2 AP

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The Archipelago III

2021

Silkscreen print.

120 x 80 cm.

Edition of 3 + 2 AP

The Weaver

2022

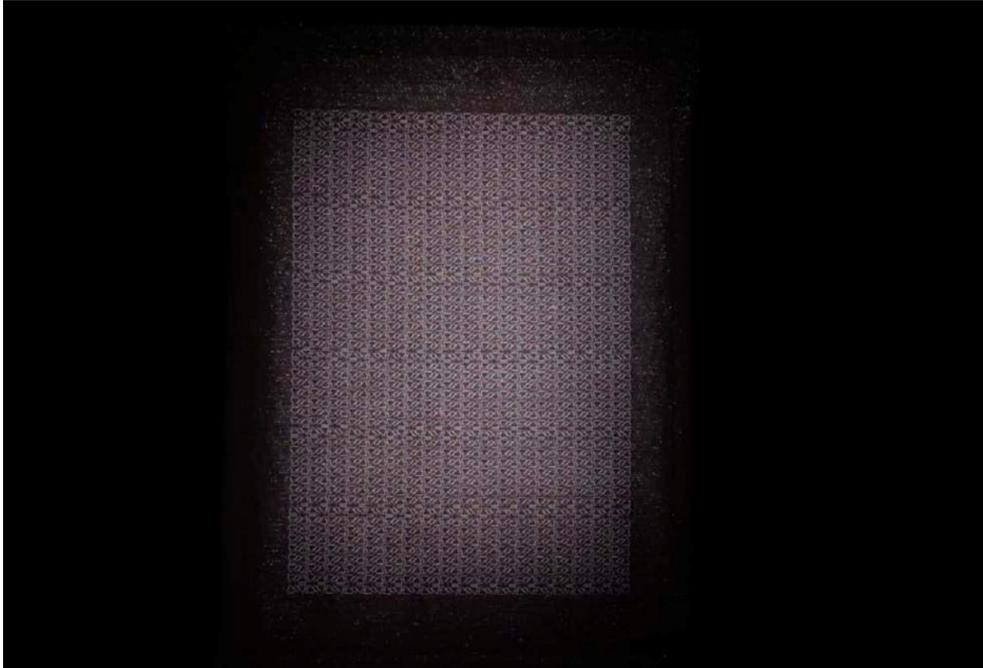
This work is part of the project "The Magic Lantern Project," which explores the work of feminist video pioneer Carole Roussopoulos. As a video maker, Roussopoulos defined herself as a "Weaver." The piece draws a comparison between the history of video and weaving as techniques for transmitting knowledge from one generation to another. In this case, the artwork is composed of a textile piece that combines cotton with magnetic tape previously used for recording video or sound. The pattern features a repeated image of Roussopoulos' camera, inspired by motifs from Morocco, Khalili's native land.

Esta obra forma parte del proyecto "The Magic Lantern Project" que explora la obra de la pionera feminista del video Carole Roussopoulos. Como realizadora de videos, Roussopoulos se autodefinía como una "Weaver" (tejedora). La pieza realiza una comparación entre la historia del video y la del tejido como técnicas de transmisión de conocimiento entre una generación a otra. En este caso, la pieza está compuesta por una pieza textil que combina algodón con cinta magnética usada previamente para registrar vídeo o sonido. El patrón consiste en una imagen repetida de la cámara de Roussopoulos, inspirada en motivos de Marruecos, la tierra natal de Khalili.

Aquesta obra és part del projecte "The Magic Lantern Project", que explora l'obra de la pionera feminista del vídeo Carole Roussopoulos. Com a realitzadora de vídeos, Roussopoulos es definia a sí mateixa com una "Weaver" (teixidora). La peça estableix una comparació entre la història del vídeo i la del teixit com a tècniques de transmissió de coneixement de generació en generació. En aquest cas, l'obra està composta per una peça tèxtil que combina cotó amb cinta magnètica utilitzada prèviament per enregistrar vídeo o so. El patró consisteix en una imatge repetida de la càmera de Roussopoulos, inspirada en motius de Marroc, la terra natal de Khalili.

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The Weaver

2022

Woven magnetic tape and synthetic yarns.

200 x 150 cm.

Edition of 3 + 2 AP

The Typographer

2019

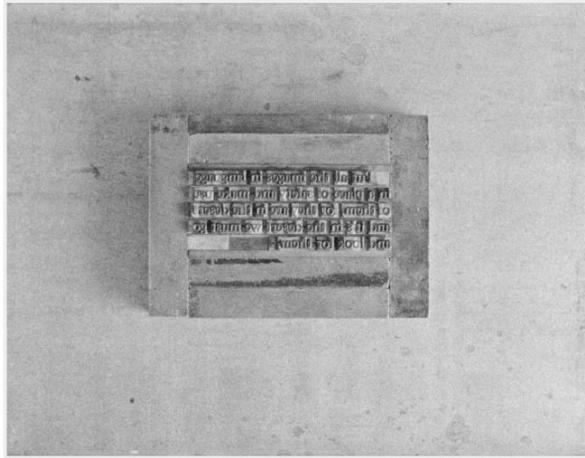
While Genet was known to the world as an avant-garde writer, the only profession he was offered as an orphan gifted schoolchild was typography for which he received training for a short period of time, before fleeing from the workshop run by the public welfare system.

In France typography was traditionally the profession left to the gifted children of workers, who as typographers became essential in circulating revolutionary ideas among the working-class.

Although his training in typography lasted for only a few weeks, Genet always paid great attention to the typesetting of his books, cultivating a fascination for typography as a metaphor of literary practice.

Khalili's film depicts a typographer typesetting and printing the last sentence Jean Genet wrote during his lifetime. Following Genet's last will, that sentence forms the epigraph of *Prisoner of Love*, providing in retrospect an illumination of Genet's poetic art.

Shot in 16mm and in B/W, the use of celluloid film operates here as a metaphor of cinema as a technic of typesetting for images, emphasizing the nomadic power of words and images to navigate throughout minds, time, and media.



The Typographer

2019
16mm film
3' 30"

Twenty-Two Hours

2018

Twenty-Two Hours investigates Jean Genet's visit to the United States between March and May 1970. Invited by the Black Panther Party, The French poet stood in solidarity with the revolutionary movement and its leadership, which was at that time arbitrarily detained. During the two months he spent in the US, he toured the country, tirelessly calling for solidarity.

Nearly 50 years after, Quiana and Vanessa, two young African-American women examine Genet's commitment to the Party in the very same area where the poet delivered his first public speech: Cambridge, Massachusetts.

As much storytellers as film editors, the young women combine fragments of images, sounds, stories, and film footage, to tell the story of Genet's commitment to the BPP, suggesting a reflection on the civic poet as a witness to history.

Simultaneously, Doug Miranda, a former prominent member of the Black Panther Party who was involved in organizing Genet's tour on the East Coast narrates his meetings with Genet and his own commitment to the party.

So who is the witness? Is it Genet who stated that he came to the US to bear witness to the repression suffered by the Party? Is it the former Black Panther, who knows that he's duty, is to now bear witness to the struggle for liberation to which he dedicated himself? Or it is the young storytellers/film editors, reactivating this story?

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08036 Barcelona
T. (+34) 93 451 0064
info@adngaleria.com
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Twenty-Two Hours

2018
Digital film 4k
45'

The Tempest Society

2017

Presentada en *Documenta 14* en Atenas, *The Tempest Society* no es un documental o una ficción, sino una hipótesis: tres atenienses de diferentes orígenes forman un grupo en Atenas para examinar el estado actual de Grecia, Europa y el Mediterráneo. Para ello, se reúnen en un escenario teatral, abordado como un espacio cívico. Ellos mismos son *The Tempest Society* para rendir homenaje a *Al Assifa* ("The Tempest" en árabe), un grupo de teatro activo en París en los años 70 compuesto por inmigrantes del norte de África y estudiantes franceses. A través del formato del "periódico teatral", *Al Assifa* aborda la lucha diaria contra la desigualdad y el racismo en Francia. 40 años después, el legado olvidado de *Al Assifa* encuentra un sitio para la reactivación en Grecia. En un escenario de teatro, los miembros de *The Tempest Society* y sus invitados hacen una llamada a la igualdad, la pertenencia ciudadana y la solidaridad.

Premiered at *Documenta 14* in Athens, *The Tempest Society* is not a documentary or a fiction, but a hypothesis: three Athenians from different backgrounds form a group in Athens to examine the current state of Greece, Europe and the Mediterranean. To do so, they gather together on a theater stage, approached as a civic space. They name themselves *The Tempest Society* to pay homage to *Al Assifa* ("The Tempest" in Arabic), a theatre group active in Paris in the 70's composed of North-African immigrant workers and French students. Through the format of the "theatrical newspaper", *Al Assifa* addresses the daily struggle against inequality and racism in France. 40 years after, the forgotten legacy of *Al Assifa* finds a site for reactivation in Greece. On a theater stage, members of *The Tempest Society* and their guests call together for equality, civic belonging and solidarity.

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c/ Mallorca, 205
08036 Barcelona
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info@adngaleria.com
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The Tempest Society

2017
Digital film 2k
60'

Foreign Office

2015

Foreign Office se centra en el período durante el cual Argel, entre 1962 y 1972, se convirtió en la "meca de los revolucionarios", albergando representaciones de muchos movimientos de liberación de África, Asia y América, como la Sección Internacional de Eldridge Cleaver de los Pantera Negra, el ANC de Mandela, o el PAIGC (Partido Africano para la Independencia de Guinea y Cabo Verde) fundado por Amilcar Cabral. Tomando como punto de partida este pasado olvidado de la post-independencia y el internacionalismo, Foreign Office, invita a reflexionar sobre la historia y su transmisión, y en la emancipación como algo esencialmente vinculado a la poesía.

Foreign Office focuses on the period during which Algiers -between 1962 and 1972- became the "mecca of revolutionaries", hosting representations of many liberation movements from Africa, Asia and the Americas, such as Eldridge Cleaver's International Section of the Black Panther Party, Mandela's ANC, or the PAIGC (African Party for the Independence of Guinea and Cape Verde) founded by Amilcar Cabral. Taking as a starting point this forgotten past of post-independence era and internationalism, Foreign Office, invites to reflect on history and its transmission, and on emancipation as essentially linked to poetry.

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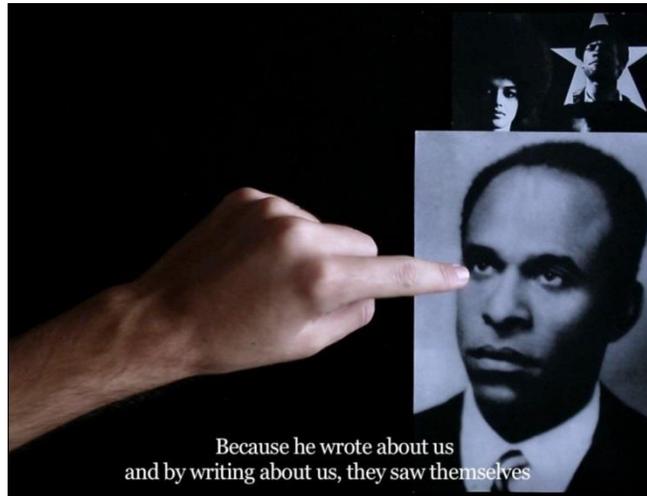
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Foreign Office

2015

Digital film, 15 photographs and silkscreen print



Foreign Office

2015
Digital film
22'



Foreign Office

Aero-Habitat, Telemly area: Former location of the Victoria Hotel, residence of Karl Marx in Algiers, from February to May 1882

2015

C-Print

75 x 100 cm

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Foreign Office

Hotel El Safir, Ex-Aletti, Algiers City Center, Residence of the Black Panther Party delegation during the 1969 Pan-African Festival of Algiers. Entrance of the former casino

2015

C-Print

100 x 125 cm

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Foreign Office

Hôtel El Safir, Ex-Aletti, Algiers City Center, Residence of the Black Panther Party delegation during the 1969 Pan-African Festival of Algiers. Hall

2015

C-Print

80 x 100 cm

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Foreign Office

Hotel El Djazair, Ex-Saint Georges, El Mouradia area, Residence of Stokely Carmichael and Miriam Makeba during the 1969 Pan-Africa Festival of Algiers. Reception Lounge

2015

C-Print

80 x 100 cm

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Cinema El Hillal, Ex- Triomphe, Headquarter of the PAIGC delegation (African Party for the Independence of Guinea and Cape Verde). Hall

2015

C-Print

80 x 100 cm

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Foreign Office

Cinema El Hillaal, Ex- Triomphe, Headquarter of the PAIGC delegation (African Party for the Independence of Guinea and Cape Verde). Box office

2015

C-Print

60 x 80 cm



Foreign Office
The Archipelago

2015
Silkscreen print on paper
70 x 50 cm



Foreign Office

Views of the Solo Exhibition at Palais de Tokio, February 18th to May 17th 2015

Garden Conversation

2015

Producida en el marco del Abraaj art Prize, 2014, *Garden Conversation* toma como punto de partida un hecho histórico del que quedan muchos informes, pero que no se ha documentado: la reunión en enero de 1959 en la Embajada de Marruecos en El Cairo de Ernesto Guevara y el viejo héroe marroquí exiliado de la Guerra del Rif (1921-1926), Abdelkrim Al Khattabi (Ajdir, norte de Marruecos, 1882; El Cairo, 1963). Como precursor de la lucha por la independencia, Al Khattabi luchó contra dos ejércitos coloniales (Francia y España), inventando y experimentando métodos modernos de guerra anticolonial que inspiraron a muchos líderes de movimientos de liberación como Ho Chi Minh y Ernesto Guevara. Tras la primavera árabe, Khalili examina una hipótesis en forma de meditación poética: ¿qué se dirían los fantasmas de Guevara y Khattabi si se encontraran hoy? Continuando con una serie de desplazamientos en términos de historia, geografía, género y lenguaje, *Garden Conversation* pretende sugerir una reflexión sobre los modos de resonancia de la historia, mostrando fantasmas de carne y hueso, determinados a captar el presente.

Produced within the framework of the Abraaj art Prize, 2014, *Garden Conversation* takes as a departure point an historical fact reported by many accounts, but that has not been documented: the meeting in January 1959 at the Embassy of Morocco in Cairo of Ernesto Guevara and the old exiled Moroccan hero of the Rif War (1921-1926), Abdelkrim Al Khattabi (Ajdir, Northern Morocco, 1882 ; Cairo, 1963). A precursor of the independence struggle, Al Khattabi fought two colonial armies (France and Spain), inventing and experimenting modern methods of anti-colonial warfare that inspired many movements of liberation's leaders as Ho Chi Minh and Ernesto Guevara. In the aftermaths of the Arab Spring, Khalili examine a hypothesis in the form of a poetic meditation: what the ghosts of Guevara and Khattabi would tell to each other if they were meeting today? Proceeding to a series of displacements in terms of history, geography, gender, and language, *Garden Conversation* aims to suggest a reflection on the modes of resonance of history, showing ghosts of flesh and blood, determined to haunt the present-time.

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Garden Conversation

2015
Digital film HD
20'

The Speeches Series

2012-2013

Producido respectivamente para Intense Proximity, La Triennale (Palais de Tokyo 2012); El Palacio Enciclopédico, 55a Bienal de Venecia (2013); y el proyecto individual de Khalili en PAMM, Miami (2013); The Speeches Series (2012-2013) es una trilogía de videos que se centra en el lenguaje (Capítulo 1), la ciudadanía (Capítulo 2) y la clase trabajadora (Capítulo 3). Para el primer capítulo, Mother Tongue, Khalili colaboró con cinco exiliados en París y sus alrededores, invitándolos a traducir, memorizar y "reinterpretar" fragmentos de textos importantes del pensamiento político y la cultura contemporánea escritos por Malcolm X, Abdelkrim El Khattabi, Édouard Glissant, Aimé Césaire y Mahmoud Darwish. Para el segundo capítulo, Words on Streets, Khalili trabajó con cinco inmigrantes en la ciudad italiana de Génova, quienes diseñaron manifiestos originales que abordan las nociones de nacionalidad, ciudadanía y pertenencia. El tercer y último capítulo Living Labour contempla cinco sujetos en Nueva York que analizan la estructura de la opresión, tal como se refleja en las condiciones laborales, que personifican la exclusión política y social.

Produced respectively for Intense Proximity, La Triennale (Palais de Tokyo 2012); The Encyclopedic Palace, 55th Venice Biennale (2013); and Khalili's solo project at PAMM, Miami (2013); The Speeches Series (2012-2013) is a video trilogy focusing on language (Chapter 1), citizenship (Chapter 2), and working-class (Chapter 3). For the first chapter, Mother Tongue, Khalili collaborated with five exiled people based in Paris and its outskirts, inviting them to translate, memorize, and "retell" fragments of major texts from political thought and contemporary culture written by Malcolm X, Abdelkrim El Khattabi, Édouard Glissant, Aimé Césaire, and Mahmoud Darwish. For the second chapter, Words on Streets, Khalili worked with five immigrants in the Italian city of Genoa, who devised original manifestos that address notions of nationality, citizenship and belonging. The third and final chapter Living Labour sees five subjects in New York analyze the structure of oppression as it is reflected in labour conditions, epitomizing social and political exclusion.

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Speeches – Chapter 1: Mother Tongue

2012

SD Video

25'



Speeches – Chapter 2: Words on Street

2013
HD Video
20'



Speeches – Chapter 3: Living Labour

2013
Video
25'

The Seaman

2012

El puerto de Hamburgo es el segundo puerto más importante de Europa y uno de los más grandes del mundo. Pero el puerto de Hamburgo también es uno de los primeros que ha automatizado el área de almacenamiento de contenedores de sus terminales. En *The Seaman*, Khalili filmó un puerto desierto, vacío de vida y presencia humana, donde solo queda visible la coreografía fantasmal de las grúas que transportan miles de contenedores, día y noche. Por otro lado, un joven marinero filipino relata fuera de la pantalla y en tres capítulos su visión de la industria del transporte de mercancías globalizada, el aislamiento que sufre durante meses en los cargos y su relación con su hogar, proporcionando una descripción precisa de la condición de los trabajadores en el mar.

The harbour of Hamburg is the second most important harbour in Europe, and one of the biggest of the world. But Hamburg's harbour is also one of the first which has automated its terminals' container storages area. In *The Seaman*, Khalili has filmed a deserted port, emptied of human life and presence, where remains only visible the ghostly choreography of the cranes that carry thousand of containers, day and night. On the other side, a young filipino seaman recounts off-screen and in three chapters his vision of globalized goods transportation industry, the isolation he suffers during months on cargos, and his relationship to his home, providing with an accurate description of workers' condition on sea.



The Seaman

2012

Digital film

10'

Wet Feet

2012

Wet Feet is a series of photographs produced in 2012, in Miami, Florida. Miami is one of the American cities that has the largest immigrant communities from Latin America and the Caribbean, especially from Cuba and Haiti. Among these immigrants, many are forced to clandestinity. Miami also has one of the largest cruise port and trade harbour of the United States, called "The Gate to the Americas." But Miami has another port, called "The Miami River Port", along the "Miami River". A port dedicated to trade with countries of origin of immigrants mostly from Latin America and the Caribbean from where they send home and receive goods of all kinds. This port is also known to be a place of smuggling, and a place of arrival of many illegal immigrants. All around the Miami River Port, a trade of junkyards, scrapyards, containers yards and warehouse was developed, mainly run by Dominicans, Cubans, and Haitians.

"The wet feet / dry feet policy" is a policy that has been applied for decades by the State of Florida vis-à-vis the Cuban illegal immigrants fleeing the island by boat and docked in or near Miami. When they are arrested at sea, Cubans can be deported to Cuba. But if they are arrested on the American soil, after a year, they can get papers. Haitian illegal immigrants do not benefit from this policy. They can be arrested and deported at any moment, despite Obama's élection in 2008, and the earthquake that struck Haiti in January 12, 2010.

The Wet Feet series documents on a metaphorical mode traces left by the travels of those who ultimately reached America, through Florida. Worned and broken containers photographed along the Miami River, responds to the makeshift boats used by Cuban immigrants photographed by Khalili in South Florida, still bearing the scars of the violence of those journeys. But in both cases, it is also to record the time that has passed on these objects, their inexorable deterioration, metaphors of the implacable melancholy and disappointment that accompanies the migratory experience, an American dream that will remain for the majority of the immigrants a mirage.

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Wet Feet. Broken Container, Fig. 1

2012

C-Print

100 x 120 cm

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Wet Feet. Broken Container, Fig. 2

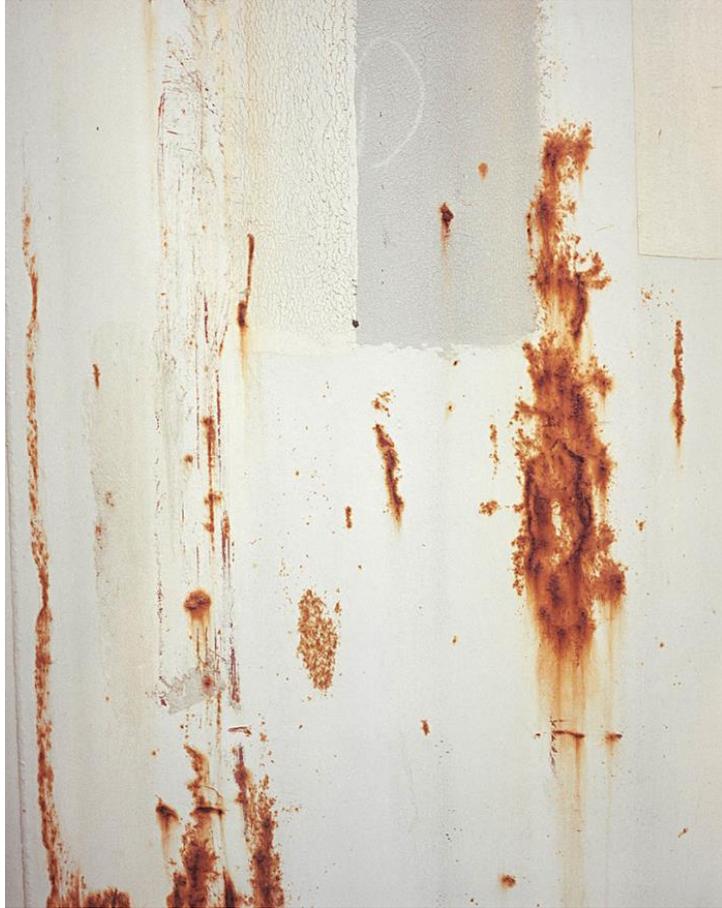
2012

C-Print

80 x 100 cm

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Wet Feet. Broken container. Fig 10. Hors serie

2012

C-Print.

75 x 60 cm.

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Wet Feet. Lost boats. Fig 3. Hors serie

2012

C-Print.

80 x 100 cm.

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Wet Feet. Broken container. Fig 12. Hors serie

2012

C-Print.

80 x 60 cm.

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Wet Feet. Lost Boats, Fig. 1

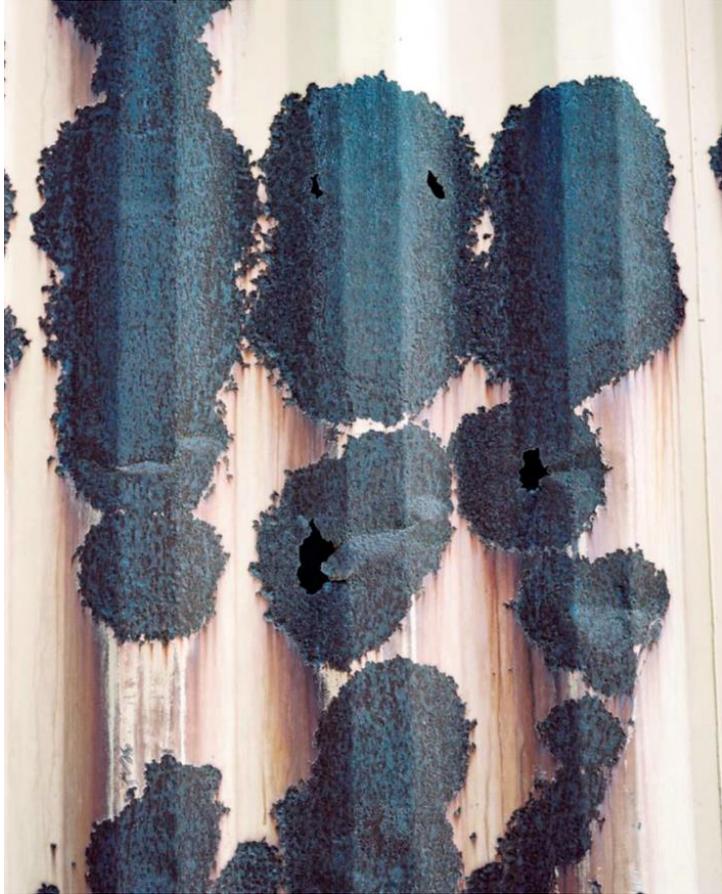
2012

C-Print

100 x 120 cm

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Wet Feet. Broken Container. Fig 4

2012

C-Print.

75 x 60 cm.

Edition of 5 + 2 AP

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Wet Feet. Lost boats. Fig 9. Hors serie

2012

C-Print.

60 x 80 cm.

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Wet Feet. Lost Boats, Fig. 2

2012

C-Print

100 x 80 cm

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08036 Barcelona
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Wet Feet. Lost boats. Detail: Flag. Fig 2. Hors serie

2012

C-Print.

80 x 100 cm.

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Wet Feet. Broken Container. Fig 5

2012

C-Print.

100 x 80 cm.

Edition of 5 + 2 AP

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Wet Feet. Lost Boats. Fig 5

2012

C-Print.

120 x 100 cm.

Edition of 5 + 2 AP

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Wet Feet. Lost Boats. Detail: Dry Leaves

2012

C-Print

80 x 100 cm



Wet Feet

Views of *Blackboard*, solo exhibition, Jeu de Paume, Paris, 2018

The Mapping Journey Project

2008-2011

Producido entre 2008 y 2011, The Mapping Journey Project es una instalación compuesta por 8 videos de un solo canal. El objetivo de este proyecto es trazar una práctica alternativa de elaboración de mapas, desde la perspectiva de individuos obligados a cruzar fronteras ilegalmente. Cada uno de los videos consiste en una sola toma estática. En ellos, una mano que sostiene un rotulador permanente dibuja literalmente en un mapa las tortuosas y complejas rutas que cruzan las fronteras generadas por los viajes ilegales forzados, mientras que fuera de la pantalla, los narradores relatan el viaje.

Produced between 2008 and 2011, The Mapping Journey Project is an installation composed of 8 single channel videos. This project aims to draw an alternative practice of map-making elaborated and shaped from the perspective of individuals forced to cross borders illegally. Each of the videos is based on one long static shot. A hand holding a permanent marker draws literally on a map the tortuous and complex roads across borders that forced illegal journeys generate, while off-screen the narrators recounts factually the journey.

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The Mapping Journey Project

2008-2011

Video instalation

8 single channels

View at the 10th Sharjah Biennale, 2011

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The Mapping Journey Project

2008-2011

Video instalation

8 single channels

Views of *The Mapping Journey Project*, solo exhibition, MoMA, New York, 2016

The Constellations

2011

Cada una de las Constelaciones reproduce cada uno de los dibujos producidos por los participantes en The Mapping Journey Project, traduciendo literalmente los viajes contados en los videos en forma de constelaciones de estrellas como se han utilizado en la astronomía durante siglos.

Each of the Constellations reproduces each of the drawings produced by participants in The Mapping Journey Project, literally translating the journeys recounted in the videos in the form of constellations of stars as they have been in use in astronomy has for centuries.

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The Constellations

2011

Series of 8 silkscreen prints on paper mounted and framed
60 x 40 cm each

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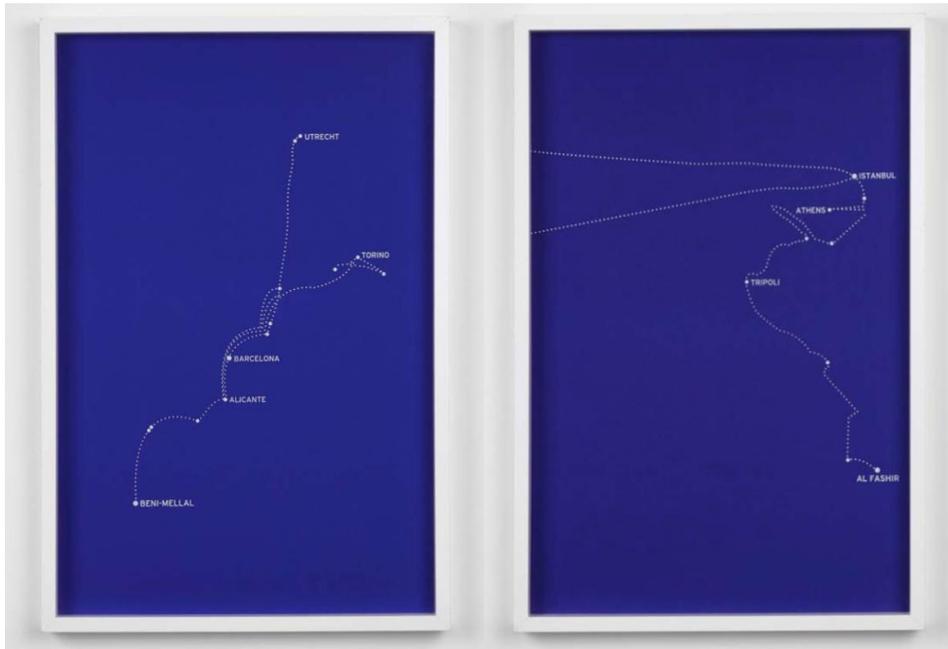


The Constellations, Fig. 3

2011

Silkscreen print on paper mounted and framed

60 x 40 cm



The Constellations, Fig. 7-8

2011

Silkscreen prints on paper mounted and framed
60 x 40 cm each

BOUCHRA KHALILI (Casablanca - Morocco, 1975)

Encompassing film, video, installation, photography, printmaking, and editorial platforms, Khalili's practice explores imperial and colonial continuums as epitomized by contemporary instances of illegal migration and the politics of memory of anti-colonial struggles and international solidarity. Deeply informed by the legacy of post-independence avant-gardes and the vernacular traditions of her native Morocco, Khalili's approach develops strategies of storytelling at the intersection of personal and collective experiences. With her interdisciplinary practice, she investigates questions of self-representation, autonomous agency, and forms of resistance of communities rendered invisible by the nation-state model.

Khalili's work has been subject to many international solo exhibitions, including at Luma Foundation, Arles (2023); MACBA Barcelona (2023); FFT Düsseldorf (2022); The Vera List Center, New York (2022); Bildmuseet, Umea (2021); Oslo Kunstforening and Fotogalleriet, Oslo (2020); the Museum of Fine Arts, Boston (2019); Neue Berliner Kunstverein, Berlin (2019); Museum Folkwang, Essen (2018); Jeu de Paume, Paris (2018); Secession, Vienna (2018); CAAC, Sevilla (2017); Wexner Center for the Arts, Columbus (2017); MoMA, New York (2016); Palais de Tokyo, Paris (2015). Her work was also included in major biennales and collective shows such as 15th Sharjah Biennale (2023); Autostrada Biennale (2023); Lahore Biennale (2020); Bamako Biennale (2019); BienalSur, Buenos Aires (2019); Documenta 14, Athens/Kassel (2017); the Milano Triennale (2017); Gothenburg Biennale (2015); the International Exhibition of the 55th Venice Biennale (2013); La Triennale, Paris (2012); the 18th Biennale of Sydney (2012); and the 10th Sharjah Biennial (2011).

An award-winning artist, Khalili received the Grand Prize of 15th Sharjah Biennale in 2023. In 2022, she received the inaugural Terry Riley Humanitarian Award for the Arts (New York). A finalist of the Guggenheim's Hugo Boss Prize (2018) and the Artes Mundi Prize (2018), she was also the recipient of the Harvard's Radcliffe Institute Fellowship (2017-2018), the Ibsen Award (2017), the Abraaj Art Prize (2014), the Sam Art Prize (2013), daad Artists-in-Berlin (2012), and the Vera List Center for Art and Politics Fellowship, New York (2011-2013). She is currently one of the finalist artists of the Marcel Duchamp Award 2023.

BOUCHRA KHALILI (Casablanca - Morocco, 1975)

A partir de medios diversos como cine, video, instalación, fotografía, grabado y plataformas editoriales, la práctica de Khalili explora los continuos imperiales y coloniales representados en la contemporaneidad por la migración ilegal y las políticas de memoria de luchas anticoloniales y solidaridad internacional. Profundamente marcada por el legado de las vanguardias de la posindependencia y la tradición vernácula de su Marruecos natal, el enfoque de Khalili desarrolla estrategias de narración en la intersección de experiencias personales y colectivas. Con su práctica interdisciplinaria investiga cuestiones relacionadas con la autorrepresentación y las formas de resistencia de comunidades invisibilizadas por el modelo del Estado-nación.

El trabajo de Khalili ha sido objeto de numerosas exposiciones individuales internacionales, incluyendo la Fundación Luma en Arles (2023); MACBA Barcelona (2023); FFT Düsseldorf (2022); el Vera List Center en Nueva York (2022); Bildmuseet en Umea (2021); Oslo Kunstforening y Fotogalleriet en Oslo (2020); el Museo de Bellas Artes de Boston (2019); Neue Berliner Kunstverein en Berlín (2019); Museum Folkwang en Essen (2018); Jeu de Paume en París (2018); Secession en Viena (2018); CAAC en Sevilla (2017); Wexner Center for the Arts en Columbus (2017); MoMA en Nueva York (2016); Palais de Tokyo en París (2015). Su trabajo también ha sido incluido en importantes bienales y exposiciones colectivas, como la 15ª Bienal de Sharjah (2023); la Bienal Autostrada (2023); la Bienal de Lahore (2020); la Bienal de Bamako (2019); BienalSur en Buenos Aires (2019); Documenta 14 en Atenas/Kassel (2017); la Trienal de Milán (2017); la Bienal de Gotemburgo (2015); la Exhibición Internacional de la 55ª Bienal de Venecia (2013); La Trienal de París (2012); la 18ª Bienal de Sydney (2012); y la 10ª Bienal de Sharjah (2011).

Khalili es también una artista ampliamente galardonada, que recibió el Gran Premio de la 15ª Bienal de Sharjah en 2023. En 2022, recibió el inaugural Premio Humanitario Terry Riley para las Artes (Nueva York). Finalista del Premio Hugo Boss del Guggenheim (2018) y del Premio Artes Mundi (2018), también fue beneficiaria de la Beca del Instituto Radcliffe de Harvard (2017-2018), el Premio Ibsen (2017), el Premio Abraaj Art (2014), el Premio Sam Art (2013), daad Artists-in-Berlin (2012) y la Beca del Vera List Center for Art and Politics en Nueva York (2011-2013). Actualmente, es una de las artistas finalistas del Premio Marcel Duchamp 2023.

BOUCHRA KHALILI (Casablanca - Morocco, 1975)

A partir de mitjans diversos com cinema, vídeo, instal·lació, fotografia, gravat i plataformes editorials, la pràctica de Khalili explora els continus imperials i colonials representats a la contemporaneïtat per la migració il·legal i les polítiques de memòria de lluites anticolonials i solidaritat internacional. Profundament marcada pel llegat de les avantguardes de la posindependència i la tradició vernacular del seu Marroc natal, l'enfocament de Khalili desenvolupa estratègies de narració a la intersecció d'experiències personals i col·lectives. Amb la seva pràctica interdisciplinària investiga qüestions relacionades amb l'autorepresentació i les formes de resistència de comunitats invisibilitzades pel model de l'Estat-nació.

El treball de Khalili ha estat objecte de nombroses exposicions individuals internacionals, incloent la Fundació Luma a Arles (2023); MACBA Barcelona (2023); FFT Düsseldorf (2022); el Vera List Center a Nova York (2022); Bildmuseet a Umea (2021); Oslo Kunstforening i Fotogalleriet a Oslo (2020); el Museu de Belles Arts de Boston (2019); Neue Berliner Kunstverein a Berlín (2019); Museum Folkwang a Essen (2018); Jeu de Paume a París (2018); Secession a Viena (2018); CAAC a Sevilla (2017); Wexner Center for the Arts a Columbus (2017); MoMA a Nova York (2016); Palais de Tokyo a París (2015). El seu treball també ha estat inclòs en importants biennals i exposicions col·lectives, com la 15a Biennial de Sharjah (2023); la Biennial Autostrada (2023); la Biennial de Lahore (2020); la Biennial de Bamako (2019); BienalSur a Buenos Aires (2019); Documenta 14 a Atenes/Kassel (2017); la Triennial de Milà (2017); la Biennial de Gotemburg (2015); l'Exposició Internacional de la 55a Biennial de Venècia (2013); La Triennial de París (2012); la 18a Biennial de Sydney (2012); i la 10a Biennial de Sharjah (2011).

Khalili és també una artista àmpliament premiada, que va rebre el Gran Premi de la 15a Biennial de Sharjah el 2023. El 2022, va rebre el inaugural Premi Humanitari Terry Riley per a les Arts (Nova York). Finalista del Premi Hugo Boss del Guggenheim (2018) i del Premi Artes Mundi (2018), també va ser beneficiària de la Beca de l'Institut Radcliffe de Harvard (2017-2018), el Premi Ibsen (2017), el Premi Abraaj Art (2014), el Premi Sam Art (2013), daad Artists-in-Berlin (2012) i la Beca del Vera List Center for Art and Politics a Nova York (2011-2013). Actualment, és una de les artistes finalistes del Premi Marcel Duchamp 2023.

BOUCHRA KHALILI (Casablanca-Morocco, 1975)

EXPOSICIONES INDIVIDUALES / SOLO EXHIBITIONS (selected)

2024

The Tempest Society, Kanal Centre Pompidou, Brussels.
The Circle and The Storyteller, Kunstenfestivaldesarts, Brussels.
The Magic Lantern, Museum of Contemporary Art, Athens.
Between Circle and Constellations, Sharjah Art Foundation, Sharjah.

2023

Nominated al *Prix Marcel Duchamp*, Centre Pompidou, Paris.
Fanning the Spark of Hope in the Past, ADN Galeria, Barcelona.
Between Circle and Constellations, MACBA, Barcelona.
The Circle and The Tempest Society, Luma Foundation, Arles.

2022

The Magic Lantern, FFT Düsseldorf, Germany
The Magic Lantern, Callie's, Berlin, Germany

2021

Bouchra Khalili, Bildmuseet, Umea, Sweden.
The General Assembly, The Showroom, London.
The General Assembly, TFT, Düsseldorf.

2020

Foreign Office, Kunstforening, Oslo.
The Nordic Chapter, Fotogalleriet, Oslo.

2019

In Girum. Neue Berliner Kunstverein, Berlin.
Poets & Witnesses. Museum of Fine Arts, Boston.

2018

Twenty-Two Hours & The Tempest Society. Museum Folkwang, Essen.
Blackboard. Jeu de Paume National Gallery, Paris.
Bouchra Khalili. Secession, Vienna.
Artapes: Bouchra Khalili. Maxxi Museum, Rome.
Foreign Office. Radcliffe Institute, Harvard University.
The Tempest Society. Theater Common / Goethe Institute, Tokyo.
The Tempest Society. Serpentine Cinema, Serpentine Galleries, London.

2017

Bouchra Khalili. Lisson Gallery, London.
Living Labour. Wexner Center for the Arts.
Bouchra Khalili. CAAC, Sevilla.
The Tempest Society. Ibsen National Theater, Skien, Norway.

2016

The Mapping Journey Project. MoMA, Museum of Modern Art, New York.
The opposite of Voice-Over. Färgfabriken Konsthall, Stockholm.

2015

Foreign Office. Palais de Tokyo, Paris.
Garden Conversation. MACBA, Barcelona.
Foreign Office. ADN Galeria, Barcelona.

2014

Bouchra Khalili. Art Dubai.
The Player, Frac Poitou-Charentes.
The Seaman, with ADN Galeria. Loop Video Art, Barcelona.

2013

Living Labour. PAMM Museum, Miami.
The Opposite of the Voice-Over. Justina M. Barnicke Gallery, Toronto.
Wet Feet and More. DAAD Galerie, Berlin.
The Seaman. Freedman Gallery, Albright College.

2012

Wet Feet and More. Galerie Polaris, Paris.
Wet Feet. Tarragona Art Center, Spain.

2008

Storytellers, Galerie of Marseille, Marseille.
Loop, Barcelona.

2007

Focus on Bouchra Khalili, Museum of modern Art, Salvador do Bahia.
Focus on Bouchra Khalili, Edinburgh Film House.

2006

Bouchra Khalili: Videoescrituras, Palacio das Artes, Belo Horizonte.

EXPOSICIONES COLECTIVAS / GROUP EXHIBITIONS (selected)

2024

Precursores: feminismes, càmera en mà i arxiu a l'espallla, Filmoteca Catalunya, Barcelona.
A Convening of Civic Poets, Kadist Foundation, Paris.
The Other: Re-imagine the Future, Kunsthaus Graz.
Popular, IVAM, Valencia.
Fotografia en medio, IVAM, Valencia.
Foreigners everywhere, 60 th edition of Venice Biennale, Venezia.
ARCO, ADN Galeria, Madrid.

2023

Thinking Historically in the Present, 15th Sharjah Biennial, Sharjah.
Sympathy for the Translator, Kenyon College, Gambier.

2022

Re-orientations, Kunsthaus Zurich.
Living with Ghosts, Wallach Art Gallery, New York City.
Sympathy for the Translator, ICA at MECA&D, Portland.
flashback:forward, HGB Galerie, Leipzig.
Labor of Love: Vera List Center for Arts and Politics at 30, Parsons School of Design, New York City.

2021

Dear Truth. Hasselblad Foundation, Gothenburg.
Stories of Resistance. Contemporary Art Museum. St Louis, Missouri.
Witch Hunt. Hammer Museum, Los Angeles.
Actions of Art & Solidarity. Kunstneres Hus, Oslo.
Make Yourself a(t) Home. Paço Imperial, Rio de Janeiro.

2020

Between The Sun and The Moon. 2nd Lahore Biennale.
Seismic Movements. Dhaka Art Summit.
Radical Hope. Mor Charpentier Gallery, Paris.
Les Testaments Trahis. Mor Charpentier Gallery, Paris.
Global Resistance. Centre Georges Pompidou, Paris.
Push the Limits. Merz Foundation, Turin.
Images Liées, Manifesta 13. Marseille.
Dust Clay Stone. Sonje Art Center, Seoul.
Garden Conversations. Museum für Neue Kunst, Freiburg.

2019

Europa Endlos. Kunsthal Charlottenborg, Copenhagen.
Infinitud. Biennial Sur. CCK, Buenos Aires.
Streams of Consciousness. Bamako Biennale.
A Third Margin. Coimbra Biennale, Coimbra.
How to reappear. Beirut Art Center.
5994 is just a number. ADN Gallery, Barcelona.

2018

Road to Justice. Maxxi, Roma.
Artes Mundi 8. Cardiff National Museum.
Musée(s) en Oeuvre. Centre Pompidou, Paris.

2017

Documenta 14, Athens / Kassel.
La Terra Inquieta. Triennale di Milano, Palazzo Triennale, Milano.
Holland Festival, International Performing Art Festival, Amsterdam.
El Borde de una Herrida, Centro Centro, Madrid.
Asian Biennale, Taipei National Museum.

2016

6th Marrakech Biennale.
The Mediterranean as conflict. IVAM, Valencia Institute of Modern Art.
Beachhead's Peace Of Mind. Artspace, Auckland, New Zealand.
Fireflies in the Night Take Wing. Niarchos Cultural Center, Athens.
Streamlines. Deichtornhallen, Hamburg.
Utopies, Espoirs, Colères. Centre de photographie de Lectoure, Lectoure.

2015

8th Goteborg Biennale: *A Story Within A Story.*
Europe: The Future of History. Kunsthaus, Zurich.
Common Grounds. Museum Villa Stuck. Munich.
Mare Medi Terraneum. Es Baluard, Palma de Mallorca.
All roads lead to Schengen. Frac Lorraine, Metz.
Translocations. Arts Santa Monica, Barcelona.
Speaking to History. Extra City Kunsthal, Antwerp.
A Republic of Art. Vanabbe Museum, Eindhoven.
En y entre geografías. MAMM, Medellin Museum of Modern Art.

2014

Here & Elsewhere. The New Museum, New York.
Positions. Vanabbe Museum, Eindhoven.

2013

The Encyclopedic Palace. Venice Biennale: 55th International Exhibition.
Mehr Licht. 5th Moscow Biennale.
Salon der Angst. Wien Kunsthalle, Wien, Austria.

2012

Intense Proximity: La Triennale. Palais de Tokyo, Paris.
18th Biennale of Sydney: *All our relations.* Sydney.
Wide Open School. Hayward Gallery, London.

2011

Mapping Subjectivity, II. MoMA, New York.
You have been there. Marian Goodman Gallery, Paris.
Dans le Palais de Cristal. CA'ASI, Venice. 54th Venice Biennial.

2010

New Work from France. Studio Museum in Harlem, New York.
Spatial City, An architecture of Idealism. Museum of Contemporary Art, Detroit.
Whose Map is it ? INIVA, London.

2009

2nd Thessaloniki Biennial. Thessaloniki, Greece.
El Sur de Nuevo. Reina Sofia National Museum, Madrid.
The Other Shadow of the City. Al Hoash, Palestinian Art Court, Jerusalem.

2008

Middle East Channel: Résistances I & II. 3rd Guangzhou Triennial.
Où va le Cinéma ? Centre Georges Pompidou, Paris.
Iconoclastes : Les Territoires de l'Esprit. Anne de Villepoix Gallery, Paris.
Home ? Villa des Tourelles Gallery, Nanterre.
Identity in Transit. Sala Uno, International Center of Contemporary Art, Roma.
Lien/Délien. Reina Sofia Museum, Madrid.
Vues Aériennes. Cinéma du Réel. Centre Georges Pompidou, Paris.

COLLECTIONS

MoMA, New York, USA

Sharjah Art Foundation, Sharjah, UAE

MACBA, Barcelona, Spain

La Caixa Foundation, Barcelona, Spain

Centre Pompidou, Paris

Fonds National d'Art Contemporain, FNAC/CNAP, Paris, France

Fondation Louis Vuitton, Paris, France

Musée National de l'Immigration, Paris, France

Fonds Municipal d'Art Contemporain, FMAC, Paris, France

FRAC PACA, Marseille, France

FRAC Poitou-Charentes, Angoulême, France

FRAC Grand Large, Dunkerque, France

Van Abbemuseum, Eindhoven, The Netherlands

IVAM, Valencia, Spain

The National Museum of Art, Architecture and Design, Oslo

MAXXI, Rome, Italy

Tema del Mes: **FRONTERAS**
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LA FRONTERA SUR DE EUROPA

Adonay Bermúdez

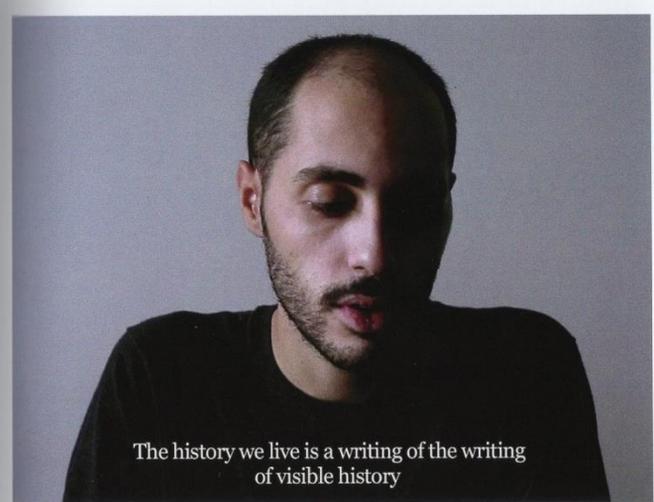
Recientemente, dentro de la exposición colectiva *Núcleo Contemporáneo* comisariada por Adriano Pedrosa para la 60a edición de la Biennale di Venezia (2024), se pudo contemplar un tapiz bordado de grandes dimensiones realizado por Bouchra Khalili (Marruecos, 1975). En *Sea-Drifts* (2024) la artista franco-marroquí aborda una compleja investigación sobre las rutas migratorias, específicamente sobre las que unen el norte y oeste de África con las Islas Canarias. Khalili emplea el tapiz teñido con índigo natural como estrategia para recordar las rutas comerciales del siglo XVI y, de paso, subvertir y redefinir la función y concepción tradicional de mapa y, por tanto, las nociones también de territorio y frontera.

Bouchra Khalili, en un interés por visibilizar las experiencias de los africanos y africanas en una de las rutas migratorias más mortíferas del mundo, sumerge al espectador en medio de una difusa frontera líquida que se interrumpe con una maraña de líneas blancas que conectan archipiélago y continente. Pese a que la artista omite cualquier otro elemento, la fuerza de ese azul índigo abofetea y seduce a partes iguales, provocando que el público se sienta partícipe de la misma. Ese tono de azul inunda también un gran lienzo titulado *Poema del Atlántico. La noche* (1918-1919) de Néstor de la Torre (Gran Canaria, España, 1887-1938), una obra y artista claves en la historia del arte de Canarias. *Poema del Atlántico. La noche* fue concebida como una exaltación de la naturaleza donde se explora el misterio, violencia y vastedad del océano bajo la luz de la luna.

The Power of Storytelling BOUCHRA KHALILI

Bouchra Khalili, born in Casablanca in 1975, is a Moroccan-French artist, who grew up in a country which, after achieving independence, sought its identity in a diversity of peoples, cultures and languages. From 1962 Algiers had been the center of the Pan-African Union providing a home for many resistance organizations. These early experiences shaped Khalili's political consciousness and formed her artistic sensitivity, as shown in such works as *Foreign Office* (2015), which in various ways illuminate the interconnectedness and influence of the Pan-African movement. While a video permits the leaders to speak and photographs of their residences provide space for themselves and their ideas, the representations of ground plans and localizations make an analytical perspective on the structure and network concealed behind these locations possible.

The Paris-trained artist, whose work *The Mapping Journey Project* (2008-2011) most recently reached a wide public at the Venice Biennale, works in a multimedia and transdisciplinary style. With a great love of detail, she combines performative and documentary strategies. Khalili places traditional storytelling, which she adopts from her Moroccan heritage, firmly at the center. By telling personal stories, she questions official, often one-sided historical representations and gives a new profile to the voices of people otherwise unheard. Her art is therefore both political and poetic, as it beautifully transcends the boundaries between documentary reality and artistic fiction.



The history we live is a writing of the writing
of visible history

BOUCHRA KHALILI

von links // from left
Foreign Office, 2015
Mixed-Media-Installation
(Fotografien, Siebdruck
auf Papier, Video: 25')

// mixed-media installation
(photographs, silkscreen
print on paper, video: 25')

Ausstellungsansicht

// exhibition view
„Bouchra Khalili: Between
Circles and Constellations“,
Sharjah Art Foundation,
2024



July 9, 2024 at 11:31 pm

Moroccan artist Bouchra Khalili gives voice to the stateless

In her work, currently on show both in Athens and at the Venice Biennale, Moroccan Artist Bouchra Khalili highlights the power of storytelling for the disenfranchised subjects of history.



As a child in Casablanca, artist Bouchra Khalili was impressed by an ancient world map created by Moroccan traveller, geographer and botanist, Muhammad Al-Idrisi. This map, which showed south as north and vice-versa, offered a decentralised representation of the world, which left a long-lasting impact on her.

It seems that, since then, all Khalili has done with her art practice has been "decentralising", and slanting the viewer's perception of north, south, up, down.

Known for her complex and multilayered narratives and a gift for plunging into the folds of the intelligentsia and the cultural world of the past century, today her profoundly intellectual art touches on the most pressing issues of our time, especially in regard to migration, colonialism as well as the intermingling of North African and European politics.

Her multimedia practice mainly involves film, video and art installations, aimed to spur critical and ethical reflections on citizenship, community and political agency, from the point of view of those who lack them. And, not surprisingly, maps and our biased perception of geography remain an ongoing interest for her.

Her "Mapping Journey Project", currently on display at the Venice Biennale, captures migrants' journeys across the Middle East, North Africa and Europe. Poetic and informative at once, this project was developed over three years, from 2008 to 2011, investigating the Mediterranean migration routes, and it remains a powerful and relevant work today.

Bouchra Khalili: All Tomorrow's Revolutions

Stephanie Bailey Features 14 June 2024 artreview.com



Khalili's 'activation of history' through film brings archival content into the present and commends it for the future

Around the time of the 2010–12 Arab uprisings, the artist Bouchra Khalili began developing a series of projects that address the histories of emancipation and liberation in North Africa and the Middle East. Taking issue with how Western media described the uprisings as a 'Facebook Revolution' – "as if the Arabs needed Facebook to start a revolution", the artist pointed out in a 2017 conversation – Khalili realised the importance of asserting the region's history as both revolutionary and global.



The video *Garden Conversation* (2014) illuminates that legacy by imagining a conversation between Rifian resistance leader Al Khattabi, who led a war against the French and Spanish colonial armies in Northern Morocco from 1921 to 1926, and Marxist revolutionary Che Guevara, who fought in the Cuban Revolution. According to oral accounts, the two men met in Cairo in 1959 but no documentation exists, so Khalili wrote a script based on their writings and interviews. Filmed in Melilla, a Spanish enclave in Northern Morocco whose continued existence signals the colonial spectre of occupation, a young Moroccan man and woman (neither of them trained actors) play Khattabi and Guevara respectively, and discuss tactics of liberation. "The present time is made of struggles," the woman says, "but the future is ours."



Khalili produced *Foreign Office* (2015) next. A digital video, silkscreen print and series of photographs focus on Algiers between 1962, when Algeria gained independence from France, and 1972, during which time the Algerian capital hosted liberation movements from around the world, including the Black Panther Party and the African Party for the Independence of Guinea and Cape Verde. In the film, two Algerian students, Ines and Fadi, narrate this moment of transnational solidarity based on oral accounts, texts, photographs and videos documenting the presence of figures like Nelson Mandela, who trained with the Algerian National Liberation Front, and Black Panthers Eldridge and Kathleen Cleaver, who attended the first Pan-African Cultural Festival in Algiers in 1969 and established the Panthers' international branch in the city.

L U M A L I V E

Interview with Bouchra Khalili

"When archives do not exist, what remains to tell suppressed histories?"

[Watch the video here](#)



Bouchra Khalili talks about her exhibition of two distinct but interrelated works: *The Circle and The Tempest Society*.

This set of works departs from Khalili's extensive research on Le Mouvement des Travailleurs Arabes (MTA, Movement of Arab Workers) and its theater groups, Al Assifa (The Tempest in Arabic) and Al Halaka (The Circle in Arabic, which is also referencing the tradition of public storytelling that is common in North Africa).

In this interview, the artist explains how Arab workers have used performance art to denounce injustice and spread the word.

DURATION	03m 10s
DIRECTOR(S)	Victor & Simon
PARTICIPANT(S)	Bouchra Khalili



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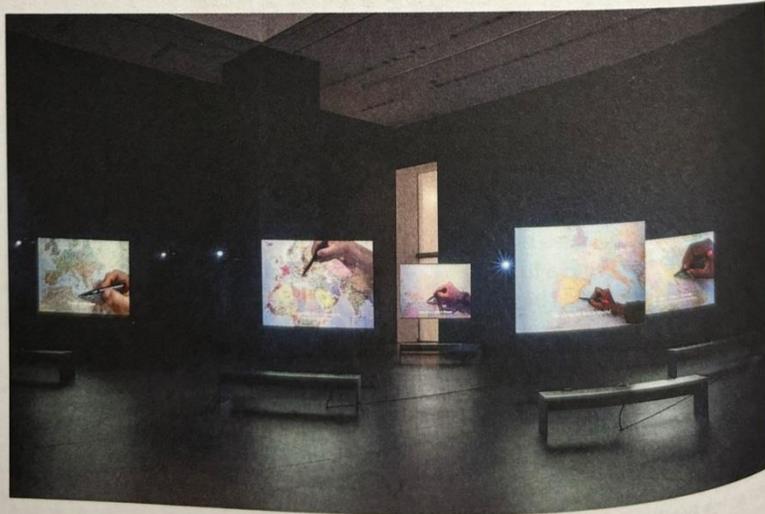
Bouchra Khalili

CASABLANCA, MOROCCO, 1975
LIVES IN VIENNA, AUSTRIA

Bouchra Khalili is a French-Moroccan artist and scholar whose multidisciplinary practice develops collaborative strategies of storytelling with members of communities excluded from citizen membership. Khalili's *The Mapping Journey Project* was developed over three years across the Mediterranean migration routes of North and Eastern Africa, the Middle East, and South Asia. Khalili gathered participatory stories from migrants she met at local train stations and other public spaces. The eight video installations of *The Mapping Journey Project* document stories alongside the hands of migrants who mark on a map the arduous path across the geopolitical terrain of land and sea. In our contemporary

era of Land Back and settler colonial genocide, *The Mapping Journey Project* is a long-standing call for self-determination of diasporic and Indigenous communities. *The Constellations Series*, the closing chapter of *The Mapping Journey Project*, poetically reformulates and illuminates the video installation. The eight silkscreen prints translate the narrated journeys in the form of constellations of stars, referring to ancient astronomy as rooted in mythology. Khalili invites viewers to actively project themselves into the constellation to collectively imagine other ways to belong.

—Tracy Fenix

BIENNALE
ARTE 2024

The Mapping Journey Project, 2008-11
Video still. Photo Jonathan Muzikar.
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