

Shuffling Cards

November 15th. 2012 – January 30th. 2013

An exhibition-project by Cécile Bourne-Farrell invited curator of art-cade*, Marseille

Performance-lecture by **Karim Rafi** : Thursday 15th. at 6pm

Visit by the curator **Cécile Bourne-Farrell** : November 30th (with Catherine Poncin) and January 30th at 6pm

The association art-cade* has invited the independent curator Cécile Bourne-Farrell to organize the third year of its festival *l'Autre bord*, an annual gathering devoted to contemporary art from around the world with special emphasis on the Mediterranean Basin.

The exhibition *Shuffling Cards* has received the title Marseille-Provence European Capital of Culture in 2013, and will mark the opening of the festival year at art-cade*.

art-cade*

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In charge of the project : Aurélie BERTHAUT / Julia BUREAU

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Shuffling Cards

The relation between France and the African continent has often been reduced to a simplistic dialectic that radically excludes the dimension of memory as a vector in the transmission of knowledge. This simplification has given rise to a number of easily exploited cultural simulacra. Any attempt to speak about today's emerging art is rendered impossible by the density, vastness, precarity and complexity of the situation. Cécile Bourne-Farrell's selections for the exhibition *Shuffling Cards* have been determined in large part by the way these artists appropriate and make use of the notions of archive and transmission in their work.

How do the artists in this exhibition, drawing on their own lived experience more or less removed from the African continent, reconstruct and transform such notions in their art, and in what way are these archives, in the broadest sense of the word, an essential part of their work? Instability in this part of the world and the desire to change the course of history have brought about paradigm changes through the recent revolutions, which are still continuing, in the Arab world: the stakes have been altered and the cards reshuffled!

The historian Erika Nimis writes about the critical problem of archives in Africa. (1) Erika Nimis research work attempts to focus attention on those historical documents that have left the country, deteriorated or simply disappeared... More and more, professional archivists in Africa must work with decaying materials and few resources. These in turn contribute to poor preservation conditions, endangering transmission of this knowledge to current and future generations and putting at further peril already weakened oral traditions. How have artists dealt with these archives, often maintained and monopolized by the powers in place, and what can they tell us about them? Photography, a powerful medium for combating the one-sided views imposed by the Western world, has been one of the most important tools for expanding and complexifying our vision of the African continent, and today artists are making use of still other devices. Many artists borrow methods from disciplines such as anthropology, history and urbanism as they delve into public archives, or their own families' collections, in search of revealing documents, press clippings, sound recordings, and significant gestures.

The artists invited to participate in this exhibition not only work with traces of printed materials, images, oral histories, newspaper extracts, images from YouTube, but they all seek in some way to reactivate, in these materials, anything and everything that might be useful for story-telling, for the imagination, all the while maintaining a certain distance from current events. Such has been our original criteria for bringing together these artists, criteria which we believe frees them from the exoticism or pauperism that has often been used to categorize or confine them, on the continent and elsewhere. Marseille is no exception to this tendency. The Sudanese artist Hassan Musa, in an article published in the 2002 issue of *Les Temps modernes* devoted to the "Africas of the World" and entitled "Who Invented the Africans?" concludes: "Perhaps, in order to understand the reality that Africans are facing today, it is time to look at that other art that Europeans know nothing about: the art of surviving." Long live memory, which alone bears the fruit of the present here on display.

(1) The author gave a conference presentation in October 2011 on the topic of "Archives and Contemporary Photography in Africa" at the Musée du Quai Branly as part of the symposium «Le Studio et le Monde» <http://www.quaibrantly.fr/en/programmation/scientific-events/past-events/colloques-et-symposium/saison-2011/le-studio-et-le-monde.html>. This subject is also examined in the recently published book *Le Choc des révolutions arabes, de l'Algérie au Yémen, 22 pays sous tension*, Mathieu Guidère. Autrement, 2012.

The artists :

Mohssin Harraki, Katia Kameli, Farah Khelil, Grace Ndiritu, Otobong Nkanga, Catherine Poncin, Karim Rafi, Andrea Stultiens, Achraf Touloub and James Webb

Lenders and partners :

- **L'Institut français, South Africa**
- **Mondriaan Foundation**
- **Ecole Supérieure d'art d'Aix en Provence**
- **Fondazione Lettera27, Milan**
- **L'appartement22, Rabat**
- **La Non Maison, Aix en Provence**
- **Association Chooseone, Saint-Ouen**
- **Galerie Imane Fares, Paris**
- **Galerie Les filles du calvaire, Paris**
- **Galerie martinethibaultdelachâtre, Paris**
- **Pitt Rivers Museum, Oxford**
- **Gourmandise by Nico, Marseille**



art-cade*

The association art-cade*, founded in 1993 by Anne-Marie Pecheur and Jean-Baptiste Audat, located in the heart of the city, is an associative space that promotes exchange and experiment through art exhibitions and cultural events.

The former Public Baths of Marseille have become a well-known art gallery and each year welcome an uninterrupted series exhibitions showcasing new and established artists. The association art-cade* has supported new artists from the Paca region for the past twenty years, accompanying them on their way to professional careers.

Dedicated to discovering new talent, the association art-cade* helps tomorrow's artists achieve visibility by allowing them to exhibit their work and by assisting in the realization of their projects.

Cécile Bourne-Farrell

Works in Saint-Ouen for www.chooseone.org/

After working for seven years at the Arc/Museum of Modern Art as a preservation assistant, she currently organizes cultural events for public collectivities and private agencies.

She also serves on a number of juries in France and abroad, invited by such cultural organizations as IASPIS and the Ramon Llull Institute. She is the recipient of a research grant from the Foundation for Sino-Taiwanese Art, which allowed her to create the joint exhibit "You Talk/I Listen" with the help of the Taipei Museum and the Ferme du Buisson.

She is a regular contributor to reviews such as Art Papers and to exhibition catalogs on individual artists, among them: Pilar Albarracín, Hermine Bourgadier, Baptist Coelho, Djamel Kokene, Chourouk Hriech, Huang Yong Ping, Younes Rahmoun, Sue Williamson and Shen Yuen.

A member of the AIKA and the IKT, she serves on the board of C-E-A (www.c-e-a.asso.fr) and Mains d'oeuvres. Advisor to the DRAC Ile-de-France and Counsellor for the Nmac/Montenmedio foundation from 2001 to 2003. She has also served as mediator for the Fondation de France during the implementation of its Method for New Patrons in Spain (www.newpatrons.eu).

Cécile Bourne-Farrell has been invited to act as curator for the exhibition "Autres mesures" in 2009 by the CPIF, for "This is now 1 & 2," at the first Contemporary Art Fair in Johannesburg, and at the Apartment 22 gallery in Rabat in 2012, as well as by the Maison des Arts Georges Pompidou in Cajarc for the exhibition "Histoires non encore racontées" ["Stories Yet Untold"] in 2011 with José-Arnaud Bello, Santiago Borja, Jonathan Hernández. In Marseille, for the L'appartement 22 gallery and Art-O-Rama, she organized the exhibition "L'Inattendu du Tout Monde, an homage to Goddy Leye," including the work of Joel Andrianomearisoa, Mohssin Harraki, Katia Kameli, Perrine Lacroix, Jesus Palomino, Otobong Nkanga and Younes Rahmoun. She also worked as curator at the Lavomatique Studio in Saint-Ouen in 2011 on several original projects by Shaun Gladwell, Charlotte Moth and Sanna Marander.

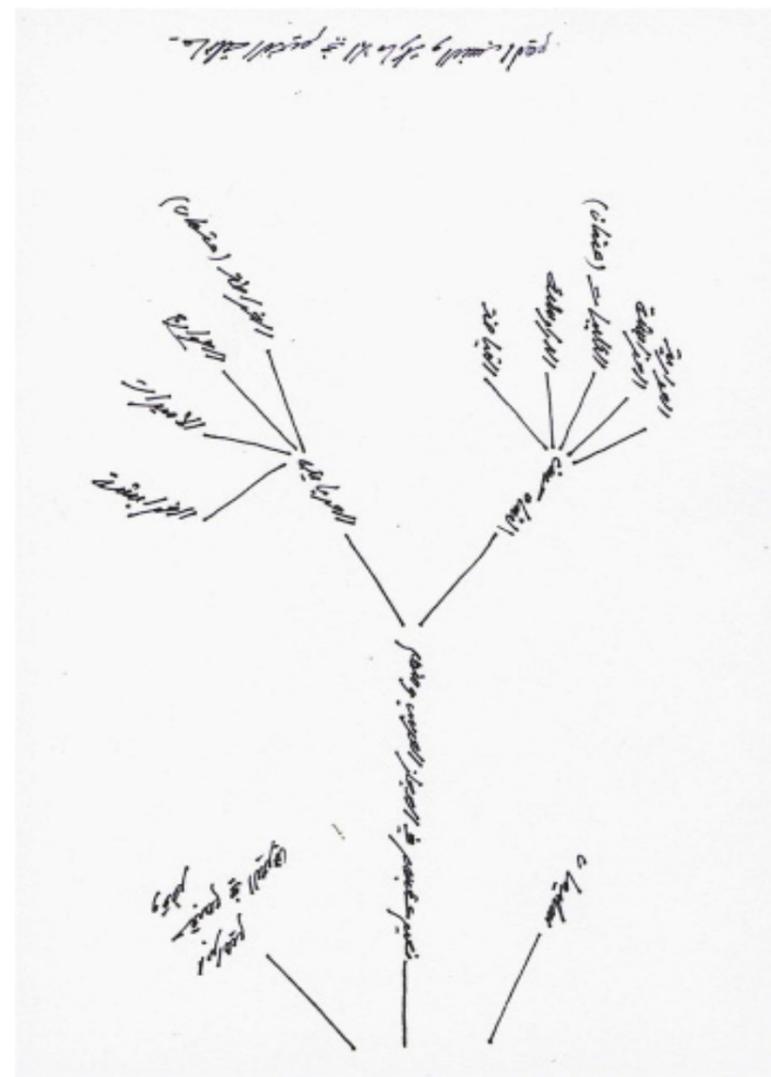
Cécile Bourne-Farrell has been studying museology at the Ecole du Louvre and has received training as an art mediator at the Ecole du Magasin in Grenoble. She has also been trained by various artists including Juan Muñoz, Antoni Muntadas, Robert Gober and Rodney Graham for the installation of their works in Spain and elsewhere with Michelangelo Pistoletto (PS1, NY) and Fared Armaly (Saint-Etienne).

Mohssin Harraki

Born in 1981, lives between France and Morocco.

www.mohssinharraki.com

Mohssin Harraki graduated from the Ecole nationale des beaux-arts in Dijon. His work was featured in the video program of the Marrakech Biennial "Higher Atlas" in 2012. In 2010, he participated in the exhibition "Outre Mesures et Programme Radio" at the Gallery of Noisy-le-Sec, with Ala Younis as guest curator. He works with video, photography and performance. He concentrates his attention on today's world, whose social and cultural moorings are very unlike those of Morocco, where he was born and carried out a part of his studies, in Tetouan, before moving to France in Toulon, before Dijon. His first series of videos questions, in a very modest way, certain social issues of our time by interviewing fellow artists, particularly those with whom he had worked or collaborated during the previous year. The questions put to these more or less well-known artists bear no relation, a priori, to art, but concern issues such as racism as manifested, for example, on the occasion of the election of Barack Obama or the mayor of Rotterdam. Will these changes have any impact on the world? Does racism exist in the world because of the power of religion, of politics, of money? In more recent works, he has looked at the genealogies of royal families in the Arab world and has tried to shed light on the way in which women remain forever absent in the handing down of power.



Arbre généalogique/problème 5, 2011

Katia Kameli

Born in 1973, France

Lives in Paris

katiakameli.com

Katia Kameli is an artist, director and performer. She lives in Paris. She graduated from the Ecole nationale des beaux-arts in Bourges, then became a member of the Invisible College, a post-graduate fine arts program in Marseille directed by Paul Devautour. Her work cannot be dissociated from her protean identity, expressive of the in-between, the intermediary, where the sign of belonging is rejected in favor of multiplicity. Her stance is that of hybridity, the “third-space” that makes possible the emergence of other visions, positions, forms. This third-space upsets the stories that populate it, places them in a critical state, allows them to be rewritten, modulating continuously between “History” and “narrations.” The mixed media that Katia Kameli employs—video, photography, installation, drawing—also participate in these displacements. In 2006, she directed the projet Bledi in progress, an educational and production platform for the audiovisual arts in Algiers. In 2007-2008, selected to participate in the Paris-New York program of CulturesFrance, she spent time as artist-in-residence at Location One in NYC. Her work has achieved visibility and recognition on the national and international art and film scenes and has been exhibited at, among others: the Centre Georges Pompidou, the Cinémathèque Française, Manifesta 8 in Spain, the Wallace Gallery in New York, the Center for Contemporary Art in Tel Aviv, the Anne de Villepoix Gallery in Paris, the Rotunda Gallery in New York, the Sevilla Bienial, Cornerhouse in London, Vidéochroniques in Marseille.

Farah Khelil

Born in 1980, Tunisia and France

Lives in Paris

farahkhelil.free.fr/

Farah Khelil earned her Masters degree in Arts and Sciences at the Institut supérieur des beaux-arts in Tunis in 2007. Since then she has lived in Paris where she is working on a PhD in Theory and Practice of Art. She has taught courses in studio art as an adjunct professor (ATER) at the University of Paris 1 Pantheon-Sorbonne since 2010. Farah has shown her work in Tunisia, Spain and France.

Borrowing the researcher’s methods, Farah Khelil has developed a way of working that involves sifting through archives, media records, museum catalogs, etc., in search of material. Her work seeks to present these discoveries to readers and viewers by inventing novel forms, aesthetically and poetically experimental, that test the source material’s technical translatability.

“The project Mixed Technique began in 2009 with the creation of a list of didactic labels describing works of art. I compiled this list from books and museum catalogs held in the archives of the Pompidou Center’s library. The didactics, separated from the works they originally described, conjure up a personal, individual imaginary museum in the mind of the reader. In 2010, this work was published as a book by the Bibliothèque Fantastique.”

With the aim of creating still other ways of visualizing the didactics, she undertook a programming course using the program Pure Data.

“I created a patch (a simple computer program) that processes the list of didactics and generates an image, translating the textual information into a dynamic, graphic display. The didactics are represented by little points, or bubbles, that collide with each other as if propelled by some gravitational, cosmographic force. The form suggests the media bubble, or media hype, that surrounds contemporary art works. Based on a model of physical and quantum particles, the movement of these didactic points is a result of recurrent encounters in the original list. The diameter of each point is a function of the number of times each didactic appears in the source text. The program is an interface that allows textual source material to be translated into visual patterns. Thus any modification of the source data will consequently alter the resulting images.”



The story Teller, vidéo, Biennale de Marrakech, 2012



Technique mixte II, projet multimédia, 2011

Grace Ndiritu

Lives and works in London

www.luxonline.org.uk/artists/grace_ndiritu/index.html

Vidéo : www.axisweb.org/artist/gracendiritu www.axisweb.org/artist/gracendiritu

Photographie : <http://www.re-title.com/artists/grace>

Grace Ndiritu studied at the Winchester School of Art in London, De Ateliers in Amsterdam, and spent two years, from 2004 to 2006, at Delphina Studios in London as part of its residency program.

Her videos *Hand Crafted* and *Video Paintings* were shown at recent solo exhibitions at Artists Film Survey, ICA London (2011), Artprojx Presents at the Prince Charles Cinema (2009), Chisenhale Gallery, London (2007), the 51st Venice Biennial (2005) and the Ikon Gallery in Birmingham (2005). Grace Ndiritu has also participated in several collective exhibitions at the International Center of Photography in New York (2009), the Studio Museum in Harlem, New York (2008), and the Dakar Biennial (2008).

She won first prize for her work *Landscape* Video and Photography at the Center for Art and Nature in Huesca, Spain, in 2010.

She has received commissions from the Bluecoat Gallery in London (2010), the Chisenhale Gallery in London (2007) and the Glynn Vivian Gallery in Wales (2006). Her works are included in the collection of the Metropolitan Museum of Art in New York and the private Walter Collection in Germany and New York, which specializes in contemporary photography.



A week in the News : 7 places we think we know, 7 news stories we think we understand, 2010, 35 min, muet

Otobong Nkanga

Born in 1975, Nigera

Lives in Antwerp, Belgium

www.otobongnkanga.com

Otobong Nkanga's work frequently involves desacralizing certain ancestral costumes associated with her rich personal history, exploring various cultures and historical periods, examining urban and well as rural environments (from Belo Horizonte in Brazil to the Canary Islands).

Working somewhat in the tradition of performance art, she has restaged an Allan Kaprow happening, *Baggage* (1972-2007/08) using two projected videos and a live performance of 19:52 minutes, at the Fondation Ricard (Paris), the Kunsthalle (Berne), the Festival Theaterformen (Braunschweig, Germany) and at De Appel (Amsterdam).

Fattening Room creates a distortion between the idea of woman and her place in society. This performance involved the making of a full-scale portrait of the artist covered in layers of red clay. The idea was inspired by the Mpodo tradition of Nigeria (more specifically the Ibibio tribe), which represents a woman's passage from childhood to adulthood. A tiny house, which remains standing from two months to three years, is built for the woman. Here she learns what is expected of a perfect wife, how to touch her future husband, to make sure he eats well... In a word, everything that a future family member must know is passed on to her, in order to bring about a total transformation that culminates in the moment of marriage.

The artist has chosen clothing representative of the Portuguese and Spanish colonial periods in order to give to these traditional costumes yet another layer of meaning that draws attention to the abuses these women must have suffered—as much at the hands of their fellow tribesmen as at the hands of their colonizers, who also imposed their own customs. Using snapshots taken during the performance of *Fattening Room*, the artist reconstructs this image in the form of a photographic puzzle composed of 18 separate photographs, each of which sheds light on a different aspect of her story.

In this sense she evokes the first part of Merleau-Ponty's *Phenomenology*, cited explicitly in the work, about the body, referring to the way the author defines the nature of the body image, distinguishing it from the particular spatiality or situation it occupies: "Body-image is a way of marking the place of my body in the world, clearly in action, like the dancer's body, always throwing itself beyond its present pose towards another, future position."

(2)

(2) Maurice Merleau-Ponty, *Phenomenology of Perception*, ed. Colin Smith, London Routledge and Kegan Paul, 1962, pp. 100-102.



Fattening room, photographie, 2001

Catherine Poncin

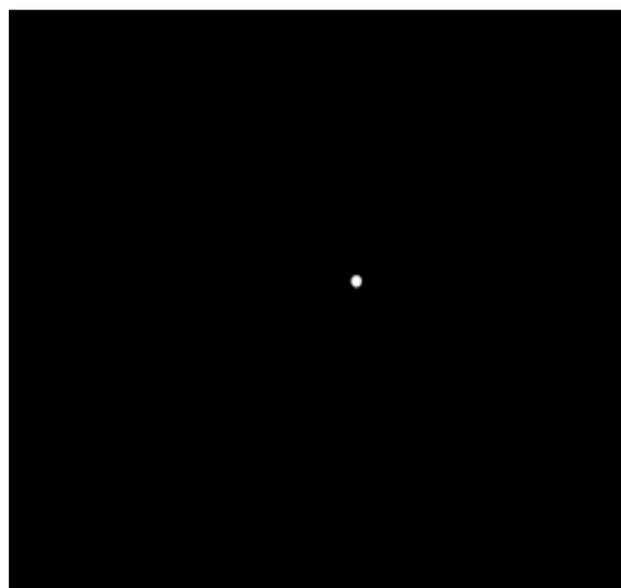
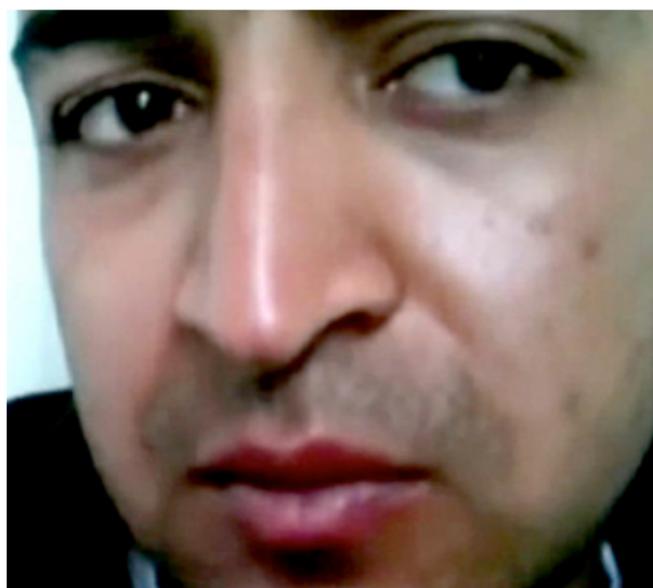
Born in 1953, France
Lives in Montreuil
<http://www.fillesducalvaire.com>

Catherine Poncin's work is a form of photographic and plastic research that she identifies by the generic title *De l'Image, Par l'Image* (From the Image, By the Image). She is not a photographer in the strict sense, since for the most part her work consists of re-photographing existing images, which she scans and decontextualizes. She gleans her images from family photo albums purchased at flea markets; sounds the depths of museum and newspaper archives: snapshots, historical documents, engravings, paintings; dredges up images of landscapes, medical imagery, etc., from digital image archives. Catherine Poncin makes this iconographic material her own by steering the content away from its original intentions. With the aid of digital manipulation tools, she slices, fragments and excavates land, skies, signs, flesh. According to the meanings she wishes to evoke, she associates or combines these images with her own photographs of distant lands. These contemporary works are for the most part issued in sequential series composed of diptychs and triptychs. Artist's books, videos and installations also play a role in the artist's work.

Mourad, or the Disfigured Odyssey (3)

The story of Mourad, a young Tunisian, might be a poetic epic. Fantastic tales and elements of ancient Italian epics invade the narrative of his adventures. It is not Mourad's voice, however, that we hear, for he remains silent. Moved by the image of his terrified expression, caught in the vortex of his dilated pupil, Catherine Poncin invites us to follow him. The Gorgon seems to be lurking in the deep waters evoked in Mourad's story: shipwrecked, rescued, his life hanging by a thread, mothers' voices calling out from the distant shore... This piece was created in Venice as part of the Working for Change project, on a suggestion of Abdellah Karroum, at the 54th Venice Biennial in 2011.

(3) Catherine Poncin is represented by the Gallery Les Filles du Calvaire in Paris. *Mourad ou l'épopéade sfigurata* was produced by Appartement 22 in Rabat (Morocco), Hors-champs éditions, with the support of Khiasma.



Karim Rafi

Born in 1975
Lives and works in Casablanca
<http://www.rafikarim.com>

November 13 and 14, 2012: workshop at the Ecole d'art in Aix-en-Provence.

On November 15th, 2012, at 6:00pm: reading and performance at the Galerie des Bains Douches de la Plaine. Karim Rafi defines himself as a visual and sound artist who explores the relationship between man and his environment, between man and himself and his extensions of himself in the world: his institutions, his ideas, his human surroundings.

“When I am working on a piece, I am interested less in the individual elements as in their interactions with what surrounds them. What matters most is their global behavior and the different readings that result from this.

What interests me is the interaction between different elements of a system: synchronization-desynchronization, organization-disorganization, noise-silence, flight-presence, autonomy-independence, attraction-repression. What links them is often invisible and yet highly suggestive of meaning. It is this silence or ambiguity in objects, in systems, that I use as an immaterial, invisible structuring device.”



In Attesa di, correspondance with inaccessible places, (détail), 2011-2012

³ Catherine Poncin est représentée par la Galerie Les Filles du calvaire à Paris. *Mourad ou l'épopéade sfigurata* a été produite par l'Appartement 22 - Rabat (Maroc), éditions Hors-champs, et avec le soutien de Khiasma.

Andrea Stultiens

Born in 1974, Netherlands
Lives in Rotterdam
<http://www.andreastultiens.nl>

Andrea Stultiens works with collections of family photos in her art, which she discovers in Holland and elsewhere. This practice has led her to do research in the archives of a Ugandan revolutionary named Kaddu. In 2010 she made a book for the Kaddu Wasswa Archive that shows how the archives were constituted during the periods of resistance. What interests her is how other people view these archives and how “history speaks to us about history, how photography is also a narrative device to make people think about and react to Uganda’s history.” To this end, she has undertaken a massive digitization project, asking others via Facebook to send and comment on such historical images. History in progress, Uganda is the fruit of a close collaboration that included the Ugandan artist Rumanzi Canon and the cinematographer Ssebuufu Ben.



History in Progress Uganda, Ongoing

Achraf Touloub

Born in 1986, France
Lives in Paris
Achraf Touloub is completing his final year at the ENSBA in Paris.

“In certain of my drawings, I’ve tried to study and make use of the types of representation found in Persian Miniatures, but with the aim of illustrating contemporary events and scenes from today’s world. It seemed to me that this traditional approach to representation (of the symbolic linked to the sacred) was a way of distancing myself from the constant flood of media images, and of signifying my desire to displace contemporary events in time.

I think of my work as an exercise or experience that brings together opposing forces and ideas. The reality of my time – that of a globalized, highly inter-connected and fast-paced world – can only be grasped through these antinomic spaces (tradition/modernity, legends/daily news, emptiness/plenitude) by putting different cultures and temporalities into relation with each other. My images are not the result of reasoning by opposition, or by absurdity, but rather they are constructions built out of paradoxes. This is what I’m interested in exploring and defining in these miniatures. I think of them as a tool, a sort of key that lets me give form to the time I live in and, in doing so, to present all the possibilities inherent in the present moment.

By juxtaposing these contradictions in my works, I put viewers in a position to take perspective on themselves, to better understand that there exist other levels of temporality, that they might allow themselves the historical, sociological and conceptual means to imagine history in a synchronic manner. I feel as if I were an observer – of an intense period of ideas, temporalities and contradictory forms. In executing my works, I enter into negotiation with myself and with the media I use. As part of this process, I’ve begun carrying out a series of ‘dialogues’ with history, both real and imagined, on paper.”



Sans titre, 2012
suite de 3 dessins
courtesy de l’artiste et galerie
martinethibaultdelachâtre, Paris

James Webb

Born in 1975, Kimberley, South Africa

Lives in Cape Town

www.theotherjameswebb.com

James Webb has been working on both large-scale installations in galleries and museums as well as unannounced interventions in public spaces since 2001. His work explores the nature of belief and dynamics of communication in our contemporary world, often using exoticism, displacement and humour to achieve these aims.

Notable recent projects include "Scream," wherein the artist invited members of the gallery staff of the Reina Sofia Museum in Madrid to scream at Picasso's Guernica, "Autohagiography," an installation consisting of audio interviews conducted with himself under hypnosis, and "There's No Place Called Home," an ongoing, world-wide intervention using incongruous foreign birdcalls broadcast out of speakers concealed in local trees, for example the calls of South African summer birds in Japanese trees during midwinter. Webb's works have been presented around the world at institutions such as the Palais de Tokyo in Paris, CCA Kitakyushu in Japan and the Darat al Funun in Amman, Jordan, as well as on major international exhibitions such as the 3rd Marrakech Biennale, the 2009 Melbourne International Arts Festival and the 9th Biennale d'Art Contemporain de Lyon. His work is represented in the collections of the Iziko South African National Gallery, Johannesburg Art Gallery, Nelson Mandela Metropolitan Art Museum, the Darat al Funun, Amman, and Domaine Pommery, Reims.

James Webb has recently had a solo exhibition at the Johannesburg Gallery and is currently emerging from this vast continent with a language he seeks to develop in tandem with his pluridisciplinary research

AtWork/Lettera27

AtWork is a project curated by Katia Anguelova and advised by Simon Njami. It began with a collection of "artist's notebooks," unique objects created by various artists using Moleskine notebooks in order to support the work of the Lettera27 foundation. The collection reflects the variety, richness and complexity of contemporary art. Its availability as an online exhibition (www.atwork27.org) has now transformed it into a fascinating tool for research and reflection.

For the exhibition "Shuffling Cards," Cécile Bourne-Farrell made a selection of nine artists whose notebooks are related in some way to the exhibition. The notebooks can be directly consulted at www.arwork27.org and will be visible in the exhibition's display cases. During scheduled visits led by the curator, they will be taken out and shown to the public.

Lettera27 is a non-profit foundation created in July 2006. Its mission is to promote the right to literary and education and, more generally, to facilitate access to knowledge and information. Lettera27 is the missing, 27th letter of the alphabet, the one that has not yet been written, the hybrid letter, the blank to fill in, the link between writing and speaking, the connection with the future, the intersection between analog and digital. (www.lettera27.org).

AtWork puts these precious notebooks into public circulation using a new type of free, shared license (CC BY-SA) that encourages experimentation with new, touring exhibition formats. It aims in this way to engage a wide variety of audiences in critical debate, particularly art students, and to organize workshops with local communities.

AtWork has become a center of recreation and experimentation in which learning and knowledge play an essential, foundational role in the process of creating art works. In addition to creating web exhibitions, AtWork was designed to be able to adapt itself to the needs of its hosts, to work in a variety of contexts within the African continent, to develop in a series of chapters. A living experience that changes as the storyteller changes, where each stage has something to gain from that stages that preceded it. The process will mutate and develop based on the experiences of those who participate in it. In this way, it becomes a means of proposing, not a story whose end has already been written, but a dynamic system of interacting with the public.

Selected notebooks by :

Seamus Farrell, Mohssin Harraki, Goddy Leye, Audry Liseron-Monfils, Jabulani Maseko, Pascale Marthine Tayou, Enzo Umbaca, James Webb and Sue Williamson



There Is A Light That Never Goes Out, courtesy Galerie Imane Fares, Paris 2010

Production : www.neonlauro.it