

Lodos

Mina Squalli-Houssaïni

i'm sorry for bugging you bt

April 20 - June 3, 2023

Checklist

Mina Squalli-Houssaïni

Lausanne, Switzerland 1994

Lives and works in Geneva

Mina Squalli-Houssaïni's work often deals with mental projections of interior environments. These are sometimes spaces that refer to the domestic and to a form of heterotopia. They can also be dual spaces and reveal absence, cynicism, threat and dynamics of dominance. These concepts, as well as some associated with the familiar: intimacy and vulnerability, are central to the artist's practice, who, through her work proposes alternative narratives, other ways of perceiving history or telling stories.

For her first solo exhibition at Lodos, Mexico City, Mina Squalli-Houssaïni shares, this time, her gaze of the outside world. She weaves together the stereotypical dynamics of normative relationships and the dominance of sign architecture in urban spaces. When Mina Squalli-Houssaïni shows insects, they are often those that are organized in a matriarchal system and through them she is able to mobilize sociopolitical issues related to hybridity, diasporas and emotional labor. Here too the figure of the praying mantis is deployed both as a fictional and discursive tool. None of the names given to the praying mantis are reassuring (in French it is also called tiger of the grass or horse of the devil). The artist then seizes the venal characteristic and the dangerous reputation attributed to the insect. The repetition and the plasticity of the humanoid mantises made in patchwork of flamboyant fabrics, make of them ambiguous figures, where the border between the human and the animal is blurred; where the natural and the artificial is hardly discernible.

The illuminated sculptures evoke an architecture of persuasion and seduction that becomes the product it sells and that capitalizes on affect. Love and desire are gendered, commodified and framed in an enterprise of architectural flirtation of emotional capital. The mantises, wandering, are under a crushing corridor of luminous signs that gain a certain corporality. This series also integrates textile elements stitched in patchwork which are a common thread in Mina Squalli-Houssaïni's practice. This technique counters the content of the installation which evokes a certain superficiality and constitutes an important conceptual part of her work which engages a reflection around arts and crafts.

Mina Squalli-Houssaïni's works are a way of thinking with, thinking between and thinking other. Sometimes narratives become entangled, thus spider webs become, over time, a net; both catch and speak of absence, of places too long forgotten, of objects or bodies left behind. Whether through the various representations of humanoid insects or symbols such as the flower, it is a question, in the work of the artist, of vulnerability and power, whether the latter reveals relationships of dominance or the agency of the represented subject.

-Nastasia Meyrat

Solo exhibitions include: *i'm sorry for bugging you but*, Lodos, Mexico City (2023); *Ils pourront couper toutes les fleurs, ils n'empêcheront pas la venue du printemps*, Cherish, Geneva (2023); *Conquest!*, Zabriskie Point, Geneva (2020); *Once upon a time*, Alienze, Lausanne (2019); *Our Chimeras*, Tunnel Tunnel, Lausanne (2018).

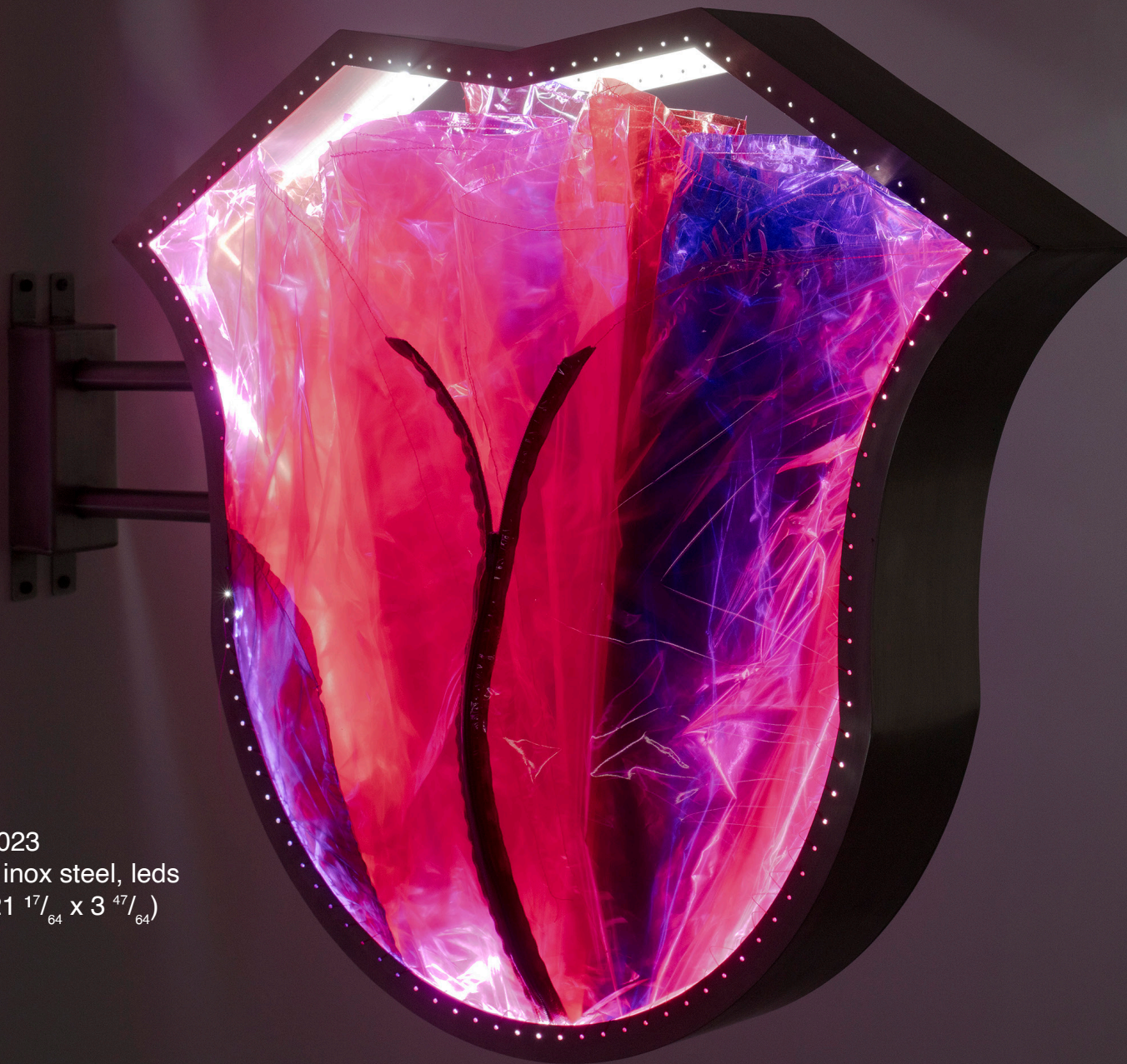
Group exhibitions include: *Swiss Art Awards*, Art Basel (2022); *Sabotages et contaminations*, Gruppo Petrolio with Lili Reynaud Dewar, MO.CO, Montpellier (2022); *Contramundos*, Lodos, Mexico City (2021); *Dossier attaché (en suspens)*, Treize, Paris (2021); *When the Subversive Stitches*, Le Commun, Geneva (2021); *Group show Kiefer Habitzel*, Kunsthau Langenthal (2020); *Nour el Ain*, curated by Mohamed Almusibli, Karma International, Zürich (2020); *Le Soin des Possibles*, group show curated by Lotte Løvholm, 1.1, Basel (2019).



Installation view, Mina Squalli-Houssaini, *i'm sorry for bugging you but*, Lodos, Mexico City, 2023



Installation view, Mina Squalli-Houssaini, *i'm sorry for bugging you but*, Lodos, Mexico City, 2023



Mina Squalli-Houssaïni,
thank you for (synthetic), 2023
Foil paper, zippers, thread, inox steel, leds
77 x 54 x 9.5 cm (30 ⁵/₁₆ x 21 ¹⁷/₆₄ x 3 ⁴⁷/₆₄)
Unique

MSH-01SFB-23

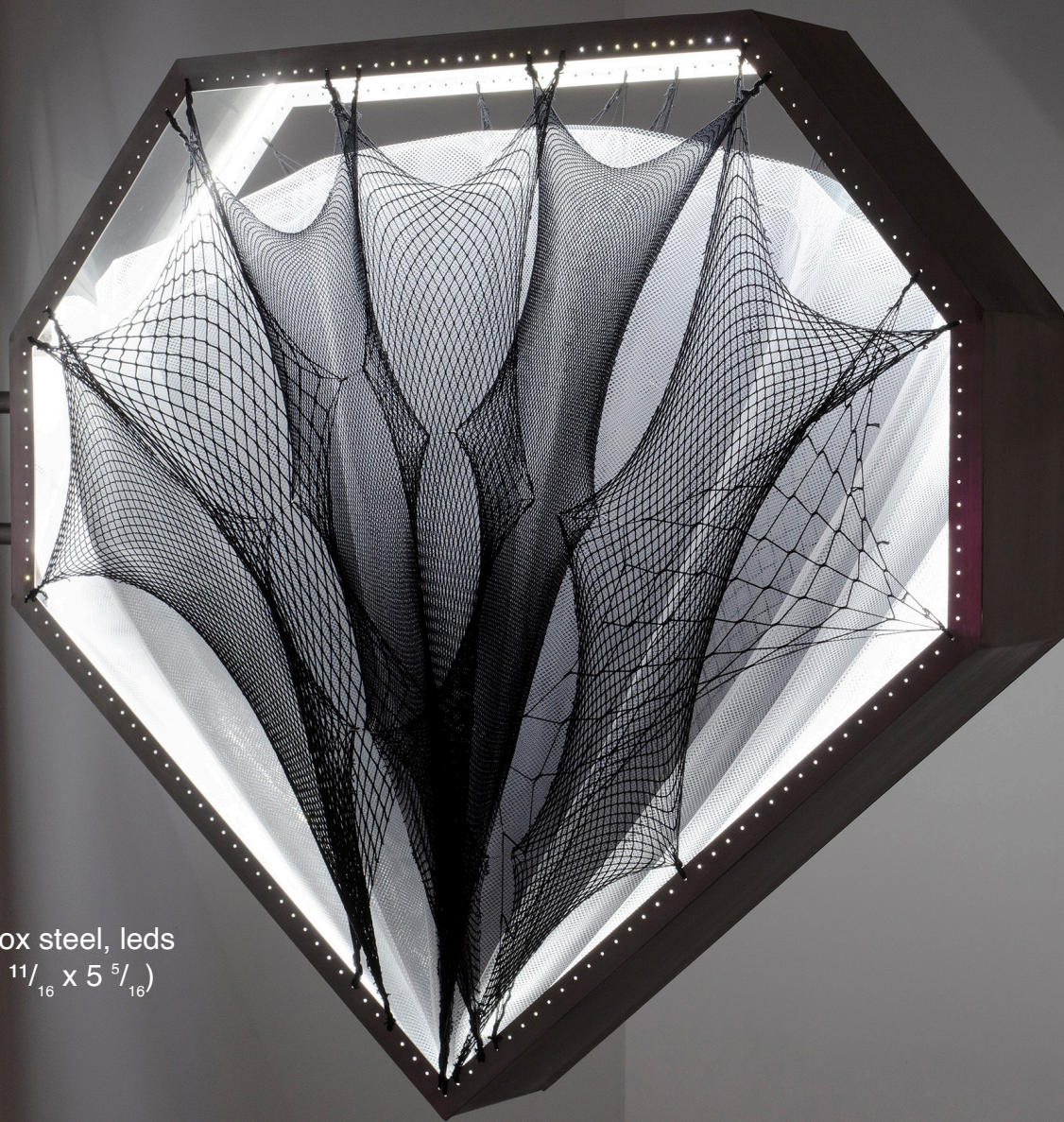


Mina Squalli-Houssaïni,
longing for (bland), 2023

Textile, tulle, bra hooks, thread, inox steel, leds
100 x 79 x 13.5 cm ($39 \frac{3}{8}$ x $31 \frac{7}{64}$ x $5 \frac{5}{16}$)

Unique

MSH-02SFB-23



Mina Squalli-Houssaïni,
forgive me for (B&W), 2023

Fishnet, tulle, safety pins, thread, inox steel, leds

102.5 x 80.5 x 13.5 cm ($40 \frac{23}{64}$ x $31 \frac{11}{16}$ x $5 \frac{5}{16}$)

Unique

MSH-03SFB-23

Mina Squalli-Houssaini,
stock character #1 seduced, 2023
Synthetic fabric, staples, fake eyelashes, acrylic eyes,
metal, papier mâché
85 x 75 x 35 cm (33 ¹⁵/₃₂ x 29 ¹⁷/₃₂ x 13 ²⁵/₃₂)
Unique

MSH-04SFB-23



Mina Squalli-Houssaini,
stock character #2 subverted, 2023
Synthetic fabric, staples, fake eyelashes, acrylic eyes,
metal, papier mâché
85 x 75 x 35 cm (33 ¹⁵/₃₂ x 29 ¹⁷/₃₂ x 13 ²⁵/₃₂)
Unique

MSH-05SFB-23



Mina Squalli-Houssaini,
stock character #3 witnessing, 2023
Synthetic fabric, staples, fake eyelashes, acrylic eyes,
metal, papier mâché
85 x 75 x 35 cm (33 ¹⁵/₃₂ x 29 ¹⁷/₃₂ x 13 ²⁵/₃₂)
Unique

MSH-06SFB-23



Mina Squalli-Houssaini,
stock character #4 corrupted, 2023
Synthetic fabric, staples, fake eyelashes, acrylic eyes,
metal, papier mâché
85 x 75 x 35 cm (33 ¹⁵/₃₂ x 29 ¹⁷/₃₂ x 13 ²⁵/₃₂)
Unique

MSH-07SFB-23



Mina Squalli-Houssaini,
stock character #5 threatening, 2023
Synthetic fabric, staples, fake eyelashes, acrylic eyes,
metal, papier mâché
85 x 75 x 35 cm (33 ¹⁵/₃₂ x 29 ¹⁷/₃₂ x 13 ²⁵/₃₂)
Unique

MSH-08SFB-23



For any further inquiries, please contact the gallery:

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Courtesy of Lodos, Mexico City and the Artist
All photos by Ramiro Chaves

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