

Ettore Favini  
Tappetaro

ON VIEW

September 19 – November 2, 2024

OPENING

September 14, 2024

Triangolo  
via Stella, 14  
26100 Cremona (CR)

Dear Abdellah,

Thanks so much for your reply. This e-mail is to put you in contact with Ettore Favini.

I trust that you can initiate an artistic dialogue regarding a potential project, and subsequently, transform this vision into reality within the exquisite location you have selected.

All my best,  
Ludovica

–

Thank you for your email.

I know Ettore's work, and looking at it for my curatorial research, I hope we have an opportunity to work together one day.

I am currently in transition time, moving between Morocco, Barcelona and the UK, for projects and family.

If you and Ettore have a specific idea, I would be happy to chat in the coming weeks. I'll be traveling to the Rif Mountains next month to work on the residency place that I am building in a remote place there in front of the Mediterranean.

Even if I am working in the region and collaborating with people and guest artists since 2000, this will be the first space dedicated to residencies and production. The space itself is not spectacular, but the landscape is beautiful, and inevitably evocative of its traumatic history.

Keep in touch.

Best wishes  
Abdellah

–

Sorry for the late reply but I wanted to be sure with Ettore to have a clear idea to present to you.

Here what we were thinking:

In 2017, Ettore carried out a residency in the Atlas region. Now, the idea was to reintroduce the use of sacks, which he had already used in the previous residency because he noticed that many of these sacks are left scattered in the mountains and are later used by nomads for various purposes, primarily to cover the roofs of their homes.

The interest in nomads is linked to the fascination with weaving, a central aspect of Favini's practice.

The discovery of sacks as central materials for these productions developed later, not at the beginning of the residency, which is why it would be an excellent way for Favini to continue this research.

As in the previous Atlas residency, the idea is to start with a symbol from the Mediterranean basin and then mediate it by attempting to recontextualize it within the tradition and culture of the place where Favini operates.

Wish you a lovely day!  
All my best,  
Ludovica

–

Dear Ludovica,

I know this work. It's super interesting. The circulation of images and idea on utilitarian and « commercial » objects.

The geography and demography in the Rif, where our residency is situated, is a little different from the Atlas Mountains and Marrakech area. The ref zone is more « Pasolinian » in a way, more dramatic, with a lot of traffics with the Mediterranean Sea and history (sometime traumatic). There are some groups of men and women working with weaving, potteries, temporary architecture related to craft and seasonal activities, as well as recycled objects from constantly changing economies. I think something would be interesting for Ettore to look at.

Please feel free to put us in contact and we can start an informal artistic/curatorial discussion, in the perspective of a possible time if the Rif Mountains next year, or the following year. The place we are preparing as a base is still under construction, but if Ettore wants to see the region before it would be possible to plan and stay in hotels and existing places. The area is far from being touristic, which means it's not easy to meet people outside their own activities, but we are lucky to have good connections in various circles. The language can be a barrier, but we can find solutions with young artists who would be able to help, as we often do with L'appartement 22 cooperative and expeditions system of production. You'll see, some young people practice English, French, Spanish (Italian is rare in the region).

All good wishes  
Abdellah

–

Dear Abdellah,

Thank you for your answers and your openness to a possible collaboration.

Next September I will have my solo exhibition at Triangolo where I will present a cycle of works on sacks and other works conceived in Morocco on my last trip of 2020.

I would like to better understand how you are setting up your new residency and to update you on the exhibition idea and the works I have in mind, when the project is clearer.

Soon  
e.

–

Dear Ettore,

Thank you for yours.

The plan for the Rif Residency is to start welcoming artists next year. It's quite remote and sometimes challenging as the only way to go there is private transport. If you like driving on small roads in the mountains, the best option is to rent a car at your arrival -it can be cheaper and gives more freedom of movement-

The region is also not as touristic as the other parts of Morocco, as I said in the previous email, which

means language can be a barrier. But we always find solutions.

Finally, the craft is mainly terracotta or straw ... there are interesting places for trade and various movements.

Most people from the region have half families in Europe and half stayed.

Many young people are still crossing the sea in small boats trying to reach Europe!

This has recently been increasing, as there are less opportunities for them here... these is some information that may be good to have for research... the images, objects and designed texts that were important in connection to other places are more and more leaving space to digital real time or archival images (fake or real)...

Looking forward to continuing our discussion.

All good wishes  
Abdellah

–

happy new year Abdellah!

“...the images, objects and designed texts that were important in connection to other places are more and more leaving space to digital real time or archival images (fake or real)...”

This part sounds good!

A carpet dealer told me the story of the disappearance of the root of many symbols in the 1970s following the acquisition of a large number of carpets by Swiss collectors. Without sources of reference, the young weavers no longer had a reference for making carpets. This thing about the loss of a collective memory had me very curious. The weaving has changed a lot, shaping itself to more Western tastes.

Who knows if young people know this symbolism, I would like to mix it with the symbols of consumerism that they know and show off every day through their outfits.

Symbols and motifs that become a bridge between place of origin and destination, between past (tradition) and future with the sea in the middle.

Soon  
e.

–

Hi Ettore,  
Happy New Year to you too.  
Thank you for the stories.

My friend artist Sara O'Haddou worked extensively on these symbols and the transmission processes... you should meet when possible.

Other artists we invited worked with craft women and men in the region.

I am not sure you will be able to collaborate with the women producing craft in the North, simply because their workspace is often dedicated to women. But we could think of a different approach and involve men from their community to accompany you. This means you will need more time to get to know the community and slowly get access to the workspace and perhaps collaborate with women. Things

can be easy when people understand your project and find a good exchange in the encounters.

Looking forward to continuing our discussion  
Abdellah

–

Dear Abdellah,

I had already met Sara in Morocco in 2017, and her weavers in the Ait Souka, where she realized the carpet in “Bou-Charouite” technique.

I worked with Mo Baala and his wife during my residency and met many weavers to learn about Berber symbols, I spent a week in a nomadic hut on the Oukaïmeden mountain.

For the references of the symbols I spent a few days at Esav in Marrakech.

So the question of typical Berber symbols is now “completely” ;) in my hands.

Now my interest concerns the new symbols of young Moroccans, the references to their life in Europe, the mix between tradition and contemporaneity.

I started talking to some young people to understand the culture, the references to be able to convey all this in the next exhibition in September.

Best  
e.

–

Hi Ettore, I'm in Milan this week we can meet and discuss in person!

Best  
Abdellah

–

Dear Abdellah,

sorry for the long silence, two months have passed since our meeting, I see from social media that you are busy presenting numerous artists in residencies. The works for the exhibition I will have at the gallery are well underway, I'll attach some images. I produced a new work that I wanted to talk about with you, it's based on the Khamsa, which I transformed, the hand is a glove and I'd want to humanize it, and the eye seems to be taken from a cartoon. It thus becomes a fun pop image but I think it can also make us reflect on spirituality in its loss in some way, but I wouldn't want people to think that touching a symbol means that I am culturally prevaricating or worse, blasphemous. I would like your opinion.

thank you, see you soon

Best  
e.

–

Dear Ettore,  
Thank you for your email and the update.  
The works in the images are great, evocative for me as I read the Amazigh signs and Arabic text.

It is interesting to see how you are using the combination of industrial design and cultural symbols. The Amzigh letter ⵝ(Z) is also used on the Amazigh flag across North Africa, while the hand (khamsa or 5) is a protective symbol (against the «bad eye»). I am sure the works would meet an audience in Morocco and other places, I don't see any issues... and several artists used these symbols in painting in the recent decades. Moroccan painter Ahmed Cherkaoui used Amazigh symbols as a gesture of respect towards his Amazigh ancestors, and Farid Belkahia used the « hand » in many ways as an anti-colonial inspiration... The “hand of Fatma” or “Khmissa” is a protective sign present in popular culture, beyond any exclusive or ideological use.

I wish you success with the preparation of the show, and I hope to see you one day in Morocco or in Italy again.

Best regards  
Abdellah

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Dear Abdellah,

I hope this message finds you well!

I saw that you inaugurated a new exhibition at Appartement 22, and it looks great.

I wanted to update you on the progress of the works for the September exhibition. I am attaching the image of the Hand of Fatima, of which I sent you the drawings in my last email. I am very satisfied; the silver hands turned out very well, but I would like your opinion.

As the work progresses, I am getting a clearer idea of the exhibition and its meanings. Many pieces that were born from an inspiration are now becoming clearer, and I better understand why they were created. For example, I am currently working on a terracotta sculpture. It is the shape of the Oukaïmeden mountain (please find attached the render), which will become a pot like a tajine. Initially, I didn't know why I felt the need to create it, but I had this urgency. Now I understand its meaning. That journey was essential for me. I spent a month on that mountain, exploring it by walking, admiring it from afar, and it taught me a lot through its signs: all its rock carvings. But it was also a place where I met people.

Crafting the object, its shape, its features through the slopes and valleys helped me rediscover it, bringing back memories linked to those moments.

It is tajine-shaped because, as a matter of facts, it is a receptacle of emotions in which I can “cook” all the elements of the exhibition itself. I really want it to be the central element of the exhibition.

Best  
e.

–

Dear Ettore

Thank you for your email, and for sharing images of the artworks. It sounds all very exciting.

I am currently traveling with family, until next week, and have limited access to email and my laptop.

Speak soon  
Abdellah

–

PS/

Dear Ettore,

I finally landed at my office, and reading your last email. I wish I could see in person the works you produced, and give you my reading. But I think I get the essential idea of the relationships, to the places and objects, that allowed you to develop the production of your own work. I only crossed Oukaimeden area by car years ago, on my way from Fez to the desert. I stopped few times at local sideroad stations and open-air restaurants. You are right about the evocative shapes of tajines and other objects. Although they are meant to be very functional and essential for the people using them there and visitors as well, and you can actually see the creative dimension even before tasting the cuisine. Yes, with time, this perception changes and one realise that art is in every aspect of life, everywhere. This said, I think the artist's project holds something more than life, an element that indicates a direction beyond the material of life. The measure of this point is very relative, difficult to estimate exactly, but it allows a clear vision if reached, in the process of production or later at the stage of display. This idea seems spiritual, but it is also very pragmatic, as it involves a real experience, at one stage or another in the process of appearance of art.

Looking forward to seeing the show and/or the works sometime soon in Italy, Morocco or elsewhere.

All good wishes

Abdellah

*Abdellah Karroum* is a curator, writer and educator (b. 1970 Rif - Morocco). He is the founder and artistic director of a number of art initiatives, including L'appartement 22 in Rabat, and has curated numerous exhibitions, such as, most recently, "Mounir Fatmi: 100 mètres à vol d'oiseau", at L'appartement 22 - Rabat, "Moroccan Trilogy 1950 - 2020" at Reina Sofia in Madrid (2021); "Our World Is Burning" (2020) at Palais de Tokyo, Paris; "Kader Attia: On Silence" (2021), "Revolution Generations" (2018), "Shakir Hassan Al Said: The Wall" (2017), Wael Shawky: *Crusades and Other Stories* (2015), Farid Belkahia: *Aube(s)* (2015), and Shirin Neshat: *Afterwards* (2014), at Mathaf - Doha. He was artistic director of *Inventing the World: The Artist as Citizen* for the Biennale Benin (2012), curator of *Sous nos yeux [Before Our Eyes]* at La Kunsthalle de Mulhouse (2013) and at the *Museu d'Art Contemporani de Barcelona* (2014), and associate curator of *Intense Proximity* for La Triennale, Paris (2012). Other curatorial and research projects include the *Sentences on the Banks* and other activities at *Darat Al-Funun*, Amman (2010); *A Proposal for Articulating Works and Places* for the 3rd Biennale of Marrakech (2009); the R22 art experimental web radio station established in 2007; *Le Bout Du Monde* art expeditions (ongoing since 2000); the *Editions hors'champs* series of art publications established in 1999.

*Ettore Favini* taps the experience of listening to “minor” narratives to fuel works that map the relationship between people and their environment.

His works, which tend to be site-specific, are developed through a long growth process that renders them living organism, never truly finished: open-ended devices of vision in which the work partakes in life and the viewer become an active participant. Since 2015 he has been carrying out investigative work on the Mediterranean identity and its contradictions.

He has created installations on the facades of historic buildings, for example on the occasion of Parma Capital of Culture 2020, or at the Tirana Biennale in 2017. His works have been exhibited in prestigious Italian and international institutions, such as MAN in Nuoro, Villa Medici in Rome, Domaine de Chamarande in Paris, ICA Foundation in Milan. In 2016 he published “Arrivederci” with Humboldt Books, which encompasses experiences and narratives fundamental to his artistic research related to social, natural, historical and territorial themes.

He was awarded in 2020 by the Pollock Krasner Foundation of New York and by the General Directorate for Contemporary Creativity of the Ministry for Cultural Heritage and Activities and Tourism (MiBACT - DGCC) as part of the Italian Council project.

His artworks have been exhibited in prestigious Italian and international institutions, including: Bat Biennale, Santiago (CL); Kunst Meran Arte, Merano; Carré d'Art Contemporaine of Nîmes (F); PAC, Milan; Museo del Novecento, Milan; GAMeC, Bergamo; MAN Museum, Nuoro; Villa Croce Museum, Genoa; Autostrada Biennial, Prizren (K); Manifesta, Genk (BE); OCAT, Shanghai (RC); SongEun Art Space, Seoul (ROK); Najing International Art Festival, Nanjing (RC); Italian Academy, New York (USA); Sandretto Foundation, Turin; Villa Medici, Rome.

Today he teaches engraving for Visual Arts at NABA in Milan and painting at the Academy of Fine Arts in Bergamo, where he is a solid point of reference for new generations of artists.

## Works

### Roof

1. UNA, 2023  
Iron, aluminium, led  
300x200cm
2. Leo, 2024  
Aluminium, plexiglass, led  
240x270cm

### Groundfloor

3. Khamsa, 2024  
Wool, cotton, silver, ceramic  
84x170cm
4. Atlas, 2024  
Ceramic, wood  
60x60x60cm
5. Tappetaro, 2020  
Cotton  
33,5x33cm

### Floor -1

6. Beslama, 2024  
Plastic, metal, cotton, silver, aluminium  
86,5 x 47cm
7. Beslama, 2024  
Plastic, metal, cotton, silver, aluminium  
86,5 x 47cm
8. Beslama, 2024  
Plastic, metal, cotton, silver, aluminium  
86,5 x 47cm
9. Beslama, 2024  
Plastic, metal, cotton, silver, aluminium  
86,5 x 47cm
10. Beslama, 2024  
Plastic, metal, cotton, silver, aluminium  
86,5x87,5cm
11. Carpet, 2017  
Wool  
91x110cm

TRIANGOLO