

Whether she uses performance, video or photography, Randa Maroufi offers just as many visual themes linked to current affairs which she strips of any territory and reincarnates in other places and bodies. Somewhere between documentary and fiction, and at the crossroads between report, film and sociological analysis, her reconstitutions open a critical space, warping the representations.

Randa Maroufi takes an interest in gender issues and the sharing of public spaces ; she walked the streets with a speaker spewing out insults that are commonly aimed at women, but this time told by a woman (*Tentatives de séduction*, 2013).

As part of a photographic project, she recruited passers-by to reconstruct scenes of street harassment gleaned on the Internet (*Reconstitutions series*, 2013) and one night, filled a popular café with women (*Les Intruses*, 2018 - 2019).

In her minimal and gripping film *Le Park* (2015), a camera meanders in a disused amusement park, walking through groups of motionless young people — including squatters occupying the location in Casablanca — frozen in postures of expectation and altercation. The camera moves amongst them like it would in a photograph, reframing it, giving various points of view and highlighting our position as viewers.

This work drew its inspiration from viral images of groups of armed young people, a trend that sparked a series of discriminatory controls in Morocco.

As for *Stand-by Office* (2017), it shows us busy white collars in an office, around a project mock-up, in a meeting or having a coffee break. Yet, the energy and physical habits are dissonant and colour in the stereotyped actions differently ; incongruous and domestic gestures are thought-provoking.

Here, Randa Maroufi films a group of refugees — *We Are Here* — who, in Amsterdam, decided to make their situation visible by opening squats in disused offices.

With reserve and precision, Randa Maroufi shapes an art of deconstruction that is nonetheless frontally committed.

Marine Relinger, 2018.