

S A B R I N A \ M R A N I



AMINA BENBOUCHTA



Amina Benbouchta is a Moroccan artist, working and living in Casablanca, Morocco and Paris, France. Born in 1963. After graduating in 1986 in Anthropology and Middle Eastern Studies at McGill University, Montreal, she attended various workshops of drawing, lithography and etching in Paris. She was also an auditor at the Ecole Nationale des Beaux Arts de Paris from 1988 to 1990. Her artistic-cultural concerns led her to run the fashion & culture magazine “Les Alignés”, during the 90’s. In 2005, she co-founded the Collectif 212, an organization dedicated to defending the emergence of a new phase of contemporary art in Morocco.

Her latest exhibitions include her participation to the First edition of the Rabat Biennal (Morocco), the Stedelijk Museum Schiedam, (Netherlands), the acclaimed international exhibition *Have You Seen A Horizon Lately?* curated by Marie-Ann Yemsi at the MACAAL (Marrakech, Morocco), or *Línies Vermelles - La Censura en la Col·lecció Tatxo Benet*. Centre d’Art La Panera (Lleidá, Spain).

For several years, Amina Benbouchta has developed a body of work that is rooted in the exploration of the limits of painting, transforming concepts and observations into photograph, sculpture and installation. The diversity of mediums she explores, allows a full analyzation of the complex social structure of contemporary life.

S A B R I N A Λ M R A N I



Are Angel Trumpets Poisonous?, 2022



Installation view *Are Angel Trumpets Poisonous?* at Sabrina Amrani [Sallaberry], 2022



Lost Paradise III, 2022. Oil pastel, acrylic and collage on paper. 92 × 198 cm



Untitled, 2022. 11 Pillows, sewing pins, felt balls, tapestry fringes. 30 x 200 x 50 cm





Flying angel, 2022
Acrylic on canvas, mosquito net, tapestry fringes, 190 × 160 cm



In the midst of nowhere, 2022
Acrylic on canvas, tapestry fringes, velvet, 170 × 190 cm



Untitled, 2022. 11 Pillows, sewing pins, felt balls, tapestry fringes. 30 x 200 x 50 cm





Untitled, 2022
Wool felt , sewing pin, 135 × 65 × 25 cm



In the midst of nowhere, 2022
Acrylic on canvas, tapestry fringes, velvet, 170 × 190 cm





Lost Paradise, 2022. Oil pastel, acrylic and collage on paper, 92 × 132 cm



Big wolf of my dreams, 2022. Acrylic on bed sheet, 270 × 230 cm



For four decades, Amina Benbouchta has been composing metaphorical accounts of human experience that play with scales of representation and challenge mediums. With a certain agility, the artist goes from charcoal to brush and from canvas to glossy paper to reveal snapshots of an uninterrupted initiatory journey, populated by everyday objects with a strong symbolic charge and often inhabited by a unique character. Benbouchta likes to recall the framework of Lewis Carroll's tale, by depicting or embodying an Alice evolving in contact with instruments of power and desire. Among them are recurring elements, which have known how to cross her different periods of creation that lead to the artist's pictorial lexicon. They never have a single meaning: the crinoline is both a tool of seduction and enslavement of the female body. The rabbit, symbol of Christ's resurrection but also a metaphor for easy prey.

By a rhetorical question, the exhibition title refers to a flower with a poetic and reassuring name but whose properties are destructive. Are the angel trumpets poisonous? embodies the characteristic ambivalence of the artist's approach by taking over all the spatial dimensions of the gallery to deploy new techniques, surfaces and dimensions.

The delicate line of the drawing thickens, the palette tightens, the material takes on more relief with grease chalk and collage, the formats lengthen. In this new body of work, if the gesture is more insistent, these new frescoes are adorned with voids that never refer to nothingness ¹.

On the contrary, they are breathing spaces. Aerations necessary to subtract depth and perspective and break with all academism. They embody Amina Benbouchta's refusal to freeze characters and objects in conventional

¹ Gaston BACHELARD, « L'Air et les Songes », 1943

planes. The elements float in the space of the surfaces or suddenly spring from a distant elsewhere.

To the monumental drawings elaborated in shades ranging from bright red to carmine, is added a series of frescoes on textile. Here again the scale is unrealistic: an oversized wolf, a miniature centaur, a human-sized sewing machine. Executed in black, like x-rays of dreams -or nightmares-, these dark narratives let a certain danger dawn. Adorned with decorative modules unearthed from a previous life as the perfect mistress of the house, they recall the domestic universe, where patriarchal society has confined the female gender. Here, a piece of floral upholstery breaks with the darkness of the compositions; there, fringes of black trimmings serve as a frame, reminiscent of a hairy flea or the fleece of the origin of the world.

«I draw fears, they are the imaginary silhouette of tumors, those that clutter our affects»

The artist's usual forms evolve to inhabit new mediums: the crinoline leaves the paper, takes shape, to moult in the exhibition space. On the one hand, in a version softened by means of felt, it gives up the indefectibility of the metal and lies down on the ground. On the other hand, disarticulated, as if changing skin again, the frame seems to embody a spider, synonymous with both danger and perseverance. One more reference to the resilient feminine dedicated to laborious but invisible work.

For this exhibition, the artist summons new allegories: fairytale figures (deer, snake), symbols of modernity or coercion. If sewing and typewriters have emancipated women as much as they have enslaved them, the pliers – tool of constraint – represented in a delicacy reminiscent of jewelry referring to elegance and opulence but which remains no less a vector of submission.

«Women work for the long term more than for a flash. Their effort is invisibilized but this is what builds a society and makes things last.»

Forming a carpet of stars, hundreds of balls of wool litter the ground and seem to mark out the initiatory journey. By reversing the relationship to the celestial element, the artist creates a new system of gravity that challenges our limits of perception.

Through the evocative power of a singular iconography constantly renewed and recontextualized, Amina Benbouchta offers a poetic reflection on the mechanisms of domination and human perception. The artist orchestrates narratives that take their source in her personal socio-political context in a total universal resonance. She assumes a double cultural belonging and likes to probe the social constructions of each.

«In the Western world, everything must be apparent, shown, everything must be seen. In the oriental culture we veil, we are wary of a too frank gaze, we protect ourselves from the evil eye. »

In variable-scale representations, she defies the laws of attraction. Alternately vulnerable or powerful depending on the size given to it by the artist, the object overflows to the detriment of the subject, to the point of no longer distinguishing who is the hunter from the prey.

Meriem Berrada
June 2022





The flying circus of doctor laos, 2022. Wool felt , acrylic, 340 × 250 × 200 cm



Up and down, 2021. Acrylic on wood, 30 × 30 cm



Eve III, 2022. Acrylic, crayon and collage on paper, 155 × 115 cm





Eve II, 2022. Oil pastel, acrylic and collage on paper, 227 × 152 cm





Noah's arch, 2022. Mixed medias on canvas, tapestry fringes, 100 × 1500 × 234 cm



Red Icarus, 2022. Acrylics on tablecloth, paper collage, 214 x 214 cm





Lost Paradise II, 2022
Oil pastel, acrylic and collage on paper, 122 × 115 cm



Untitled, 2022. Wool felt, 10 × 200 × 200 cm



Machines, 2022. Acrylic, tapestry fringes, collage, felt, velvet, pencil on coton canvas, 300 × 280 cm





Flying angel, 2022. Acrylic on canvas, mosquito net, tapestry fringes, 190 × 160 cm



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Bum bum ba ye [Under pressure]
at Sabrina Amrani [Sallaberry], 2021



Rain II, 2014.

Varnish, acrylic and photography on canvas, 120 × 120 cm



Rain I, 2014.

Varnish, acrylic and photography on canvas, 120 × 120 cm



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Censored at Centre d'Art la Panera, Lleida, 2020



Piège à loup, 2014. Cushion and clamp trap, 25 × 60 × 60 cm. Edition 2/2





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Ver versus ver 2
at Sabrina Amrani [Sallaberry], 2020



Installation view *Ver versus ver 2* at Sabrina Amrani [Sallaberry], 2020



Untitled (Black Heart), 2013. Black resin, 18 × 14 × 24 cm





Daydream, 2015. Acrylic on cloth and miniature steel beds.





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Rabat Biennale. Rabat, Morocco, 2019



Installation view of *Eternel retour du désir amoureux* at la Beinnale Rabat, 2019.





(M)eta(M)orphosis, 2015



The obvious, 2014. Varnish, acrylic and photography on canvas, 120 × 120 cm



Installation view *(M)eta(M)orphosis*, 2015 at Sabrina Amrani



Installation view *(M)eta(M)orphosis*, 2015 at Sabrina Amrani





L'esprit/Le coeur, 2013. Acrylic on canvas, 46 × 55 cm



Liberté/nécessité, 2014. Acrylic on canvas, 150 × 160 cm



'(M)eta(M)orphosis' is the second solo exhibition of Moroccan artist Amina Benbouchta at the gallery, embodying a complex array of different phenomena from the life world, here articulated as a through-passage or a constant state of change and dynamic fluctuation between different cycles of being and living. The artist turns to different metaphors –the Greek prefix meta is always present, expressing simultaneity but also extension, both spatial and temporal, borrowed from the language of nature, in order to address transformations in the body and the mind that cut across political subjectivities, social realities and historical selves. Different modalities of our current imaginary about spatial bodies is brought to the visual surface with both skepticism and curiosity.

Benbouchta's investigation studies cultural and historical phenomena as forms in the natural world, part of cycles of birth and decay, looking at history and culture as living organisms that belong in larger structures of meaning. The artist reveals a part of her strategy in understanding the metamorphic phenomenon as an open reading of the female body and of the history of females –in the Middle East and around the world. The essence of modern bio-power is surveyed with the precise analytical language of images: As women are increasingly not the owners but debtors of their own bodies, these bodies become publicly scrutinized, shamed and ultimately shunned. While the artist is not directly addressing the politics and policies of representation, occult bodies are formed and revealed at the threshold of invisibility. Metamorphosis also touches on both desire and possession, and how bodies are internally changed by those mental activities.

In the first part of the exhibition, the Chrysalis photography series, Benbouchta makes reference to borderline psychological realities that blur the line between inside and outside. Themes of birth and re-birth conflate themselves with spatial movement and emancipation, each concept translating itself into the other, attempting to replace it. The Chrysalis makes reference to the pupa, the life stage of some insects undergoing transformation, in between the larva and the full grown creature. The possibility of different life stages within the probability of the lifecycle operates in Benbouchta's photography as an abstraction for the process of muting and extinction of the female voice and gaze, at work in bio-power's attempt to erase the feminine and

replace with an inorganic, immaterial sexuality and gender that exists only as a mirror of mass-media images. The Chrysalis is a source of life, but it can also stand for the cage of patriarchal structures and religious indoctrination.

The different works on canvas, in the second part of the exhibition, depict desire and power in a different light: Metamorphosis can happen only through violence, through expulsion, and through force. Beyond the bare life of the organism, memory emerges in these paintings as opacity, the desire to cover traumatic memory or to reveal it. The viewer is never too sure at what end of the opaque glass are we standing, inside or outside? In her pictorial world, we are never completely on the outside, and never completely on the inside, negotiating syntactically the narrative possibilities of the world that once articulated into full spoken form become political utterances that configure the real. The transgression in the work is metaphysical and subtle, and highlight absence not by covering it but through making it manifest and final. Large fields of dark color flow throughout, cancelling out the panoramic view, and opening the channels of intuition and imagination.

In Amina Benbouchta's work, presented in this exhibition, the artist is not turning to mythology but to science for theoretical help and inspiration: Dissecting images and visual processes in the same way that empirical science surveys cultures and histories, but without the methodological distortion of temporal distance. The artist operates in the here and now. Complex transformations effected in the female body are seen through the prism of intimacy and introspection, magnifying our visual capability to be curious and perplexed at the same time. While transitions and transformations are at the heart of the artistic languages and the political realities of today, Metamorphosis focuses on the specificity of change as a condition, even as a permanent condition. In a world in constant movement, it is difficult to pause and judge our own agency. The slow gaze of Benbouchta into this intimate world of birth and decay becomes a fixed horizon of interminability.



Installation view *(M)eta(M)orphosis*, 2015 at Sabrina Amrani



Hope, 2014. Acrylic on canvas, 150 × 160 cm







Raison/Passion, 2014. Acrylic on canvas, 150 × 150 cm



Culture/Nature, 2014. Acrylic on canvas, 100 × 100 cm



Installation view *(M)eta(M)orphosis*, 2015 at Sabrina Amrani





Chrysalis I, 2014. Print on Fine Art Baryta paper. 22,50 x 15,50 cm



Chrysalis III, 2014. Print on Fine Art Baryta paper. 22,50 x 15,50 cm



Chrysalis IV, 2014. Print on Fine Art Baryta paper. 22,50 x 15,50 cm



Chrysalis V, 2014. Print on Fine Art Baryta paper. 22,50 x 15,50 cm





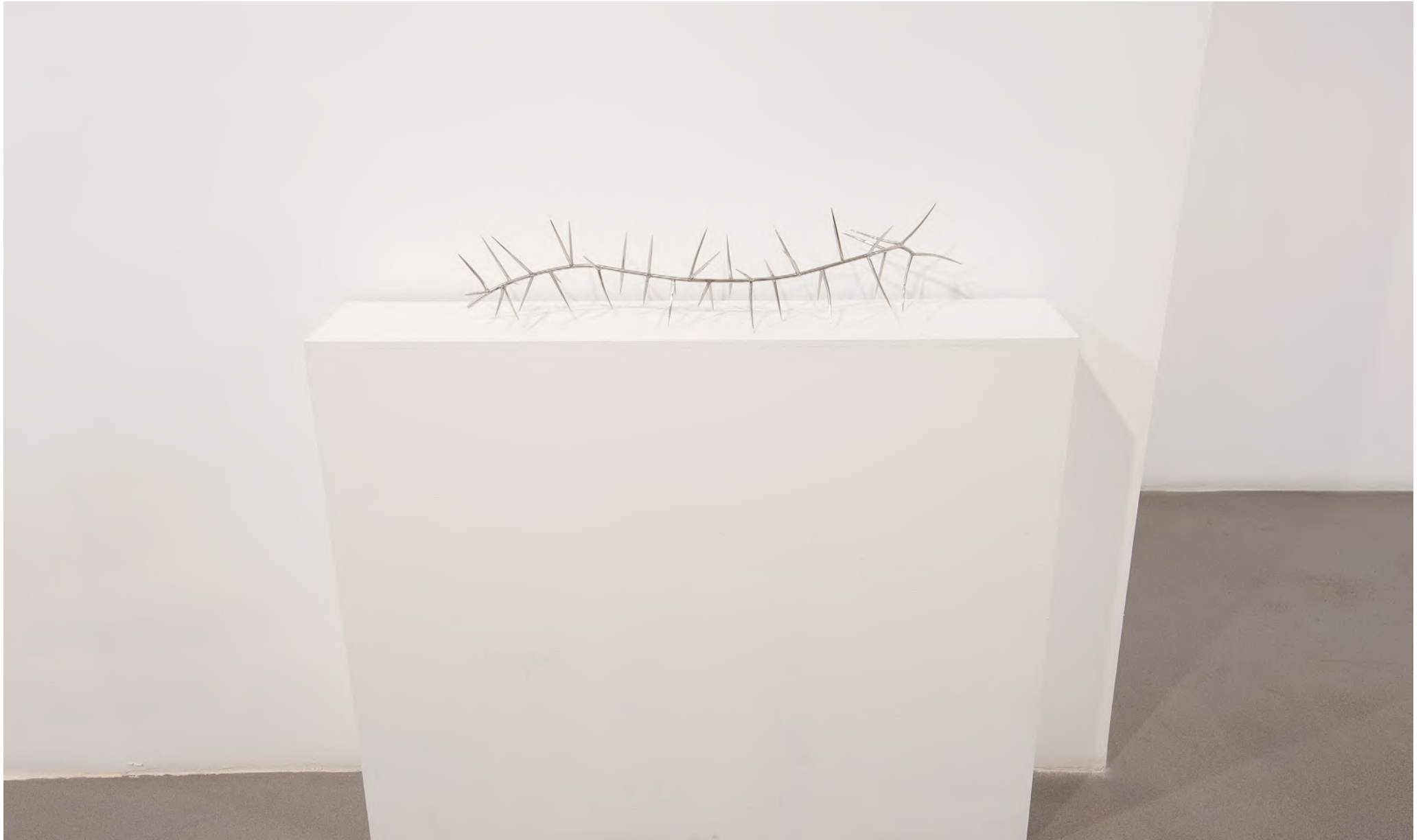
Chrysalis 11, 2014. Print on Fine Art Baryta paper. 22,50 x 15,50 cm



Chrysalis 14, 2014. Print on Fine Art Baryta paper. 22,50 x 15,50 cm



Installation view *(M)eta(M)orphosis*, 2015 at Sabrina Amrani



The Middle of Nowhere, 2015. Stainless steel, 22x18x75 cm.





Tales, 2014. Varnish, acrylic and photography on canvas, 120 × 120 cm



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Eruca, 2014. Dibond, 75 × 100 cm



The best witchcraft is geometry, 2014
Acrylic on gold leaf, 122 × 75 cm



Sol de Silex, 2014. Acrylic on gold leaf, 122 × 75 cm



Installation view *Ver versus ver* at Sabrina Amrani [Sallaberry], 2020





Ménagerie pour moi, 2014. Acrylic on gold leaf, 150 × 100 cm



Il y a avait cette distance entre nous, 2014
Acrylic on gold leaf, 150 × 100 cm



Mother, 2014. Neon, 50 × 140 cm





Installation view *The Naked Fest*, 2020. Variable dimensions

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Down the rabbit hole, 2013



Sans titre 01, 2012. Dibond, 254 × 190.5 cm. Editions 2-5 of 5



Sans titre 05, 2012. Dibond, 254 × 190.5 cm. Editions 2-5 of 5



Installation view *Down the rabbit hole*, 2013 at Sabrina Amrani



Exil 01, 2011
C-print on Hahnemühle Fine Art Baryta, 40 × 50 cm. Edition 2/2



Exil 02, 2011
C-print on Hahnemühle Fine Art Baryta, 40 × 50 cm. Edition 2/2





Exil 03, 2011. C-print on Hahnemühle Fine Art Baryta, 40 × 50 cm. Edition 2/2



In Amina Benbouchta's work a necessary distance exists with reality, a distance that leaves free field to the imagination and poetry. This distance is of that the Moroccan artist gets hold in her series of photographs 'Down the rabbit hole', which transports to her pictorial universe where we can find traps, lamp screens, beds, black hearts, animals and mirrors that form part of the personal iconography of the Moroccan artist, also present in her paintings.

Not until recently, her work was exploring systems as that of the painting or the installation, where she was looking for the limits and the breaking of them. Nevertheless, nowadays we are attending in the Arabic world to a genuine interest for contemporary photography that has not been until very recently a widely mean used by the artists of the region. There are differences in the means of expression from one to another and Amina has adopted photography with mastery to express in a different way in this new stage of her extensive artistic trajectory.

With this series of photographs Amina Benbouchta obtains an excess of reality, as if her paintings had managed to make cost its excesses. It is in these elegant sets, in these familiar landscapes, where any woman can be recognized, wherever they live and whatever their condition. All those women who in some moment have been or they have felt to be an object without face, impersonal, invisible in a domestic jail of gold. Amina is inspired by the burrow of the rabbit, as in by Lewis Carrol's story, the psychological realities turn into objective realities, blurry borders between the interior and the exterior, like Alice, always to the limit of what is correct but forcing this limit. The women who appear in the photographs are invisible at down the rabbit hole, modern figures of an Alice that escapes through the fantasy of the imagination, through silences with strange animals and through the suppression of the passage of time.

For many women artists the important thing is to speak about the ambiguous situation of the woman, positioned in a society in which she is venerated and sacred, but at the same time diminished or in danger. Benbouchta tries to mark the contrast between the beauty of the form, the color and the materials that appear in her photographs referring to the confinement, the oppression or the submission. Silk clothes, valuable kaftans covered with golden embroideries, which turn in small wonderful cells for the body of the women but which in occasions can be unbearable shackles. It is not possible to distinguish any difference between the delicate adornments of the lamp screens and those of the garment of the woman.

Benbouchta has chosen to be the protagonist in each of her photographs, “I am what I am showing”, managing to overcome the artist’s condition to come closer the universal. This detail demonstrates also why photography is necessary for the artist: because of the commitment of the artist with the world and the society in which she lives, because of her worries on the social troubles. The force of this series of photographs is the universality of the women and their very contemporary aspiration to more freedom. A work that only could be created by photography since it reinforces the belief in the absolute equivalence of the objects and of the images, in his objectivity and truth, in spite of the fact that we could see in these scenes “of kind” a soft form of irony.

Free adaptation of the text ‘Down the rabbit hole’ by Bernard Collet.



Installation view *Down the rabbit hole*, 2013 at Sabrina Amrani



Rabbit hole 03, 2011

C-print on Hahnemühle Fine Art Baryta, 50 × 40 cm. Edition 2/2



Rabbit hole 04, 2012

C-print on Hahnemühle Fine Art Baryta, 40 × 50 cm





Rabbit hole 01, 2011

C-print on Hahnemühle Fine Art Baryta, 50 × 40 cm. Edition 2/2



Rabbit hole 02, 2012

C-print on Hahnemühle Fine Art Baryta, 50 × 40 cm







Rabbit hole 05, 2011. C-print on Hahnemühle Fine Art Baryta, 40 × 50 cm. Edition 2/2



Installation view *Down the rabbit hole*, 2013 at Sabrina Amrani



Sans titre 08, 2011
C-print on Hahnemühle FineArt Baryta, 50 × 40 cm. Editions 3-5 of 5



Sans titre, 2011
C-print on Hahnemühle FineArt Baryta, 50 × 40 cm. Editions 3-5 of 5



Sans titre 10, 2011
Print on Hahnemühle Fine Art Baryta paper, 50 × 40 cm. Edition 3/5



Sans titre, 2011
C-print on Hahnemühle FineArt Baryta, 50 × 40 cm. Editions 3-5 of 5



Installation view *Down the rabbit hole*, 2012 at Sabrina Amrani



Sans titre, 2012

Print on Hahnemühle Fine Art Baryta paper, 50 × 40 cm. Edition 3/5



Sans titre, 2012

C-print on Hahnemühle FineArt Baryta, 40 × 50 cm. Editions 3-5 of 5



Sans titre, 2012
Print on Hahnemühle Fine Art Baryta paper, 50 × 40 cm. Edition 3/5



Sans titre, 2012
C-print on Hahnemühle FineArt Baryta, 40 × 50 cm. Editions 3-5 of 5



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Cuerpos, 2012



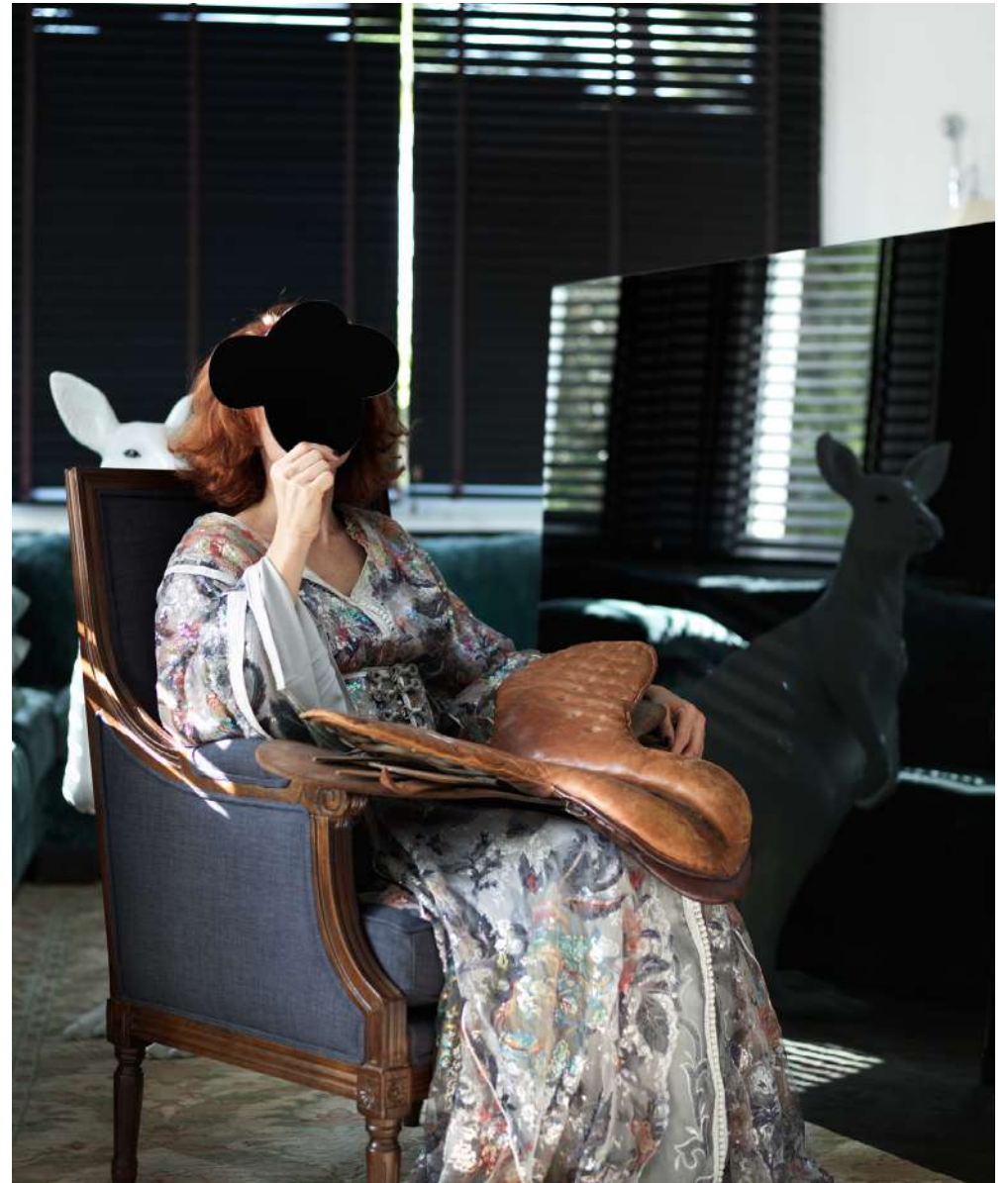
Installation view *Cuerpos*, 2012 at Sabrina Amrani



Sans titre, 2012. Print on Fine Art Baryta paper, 50 × 40 cm

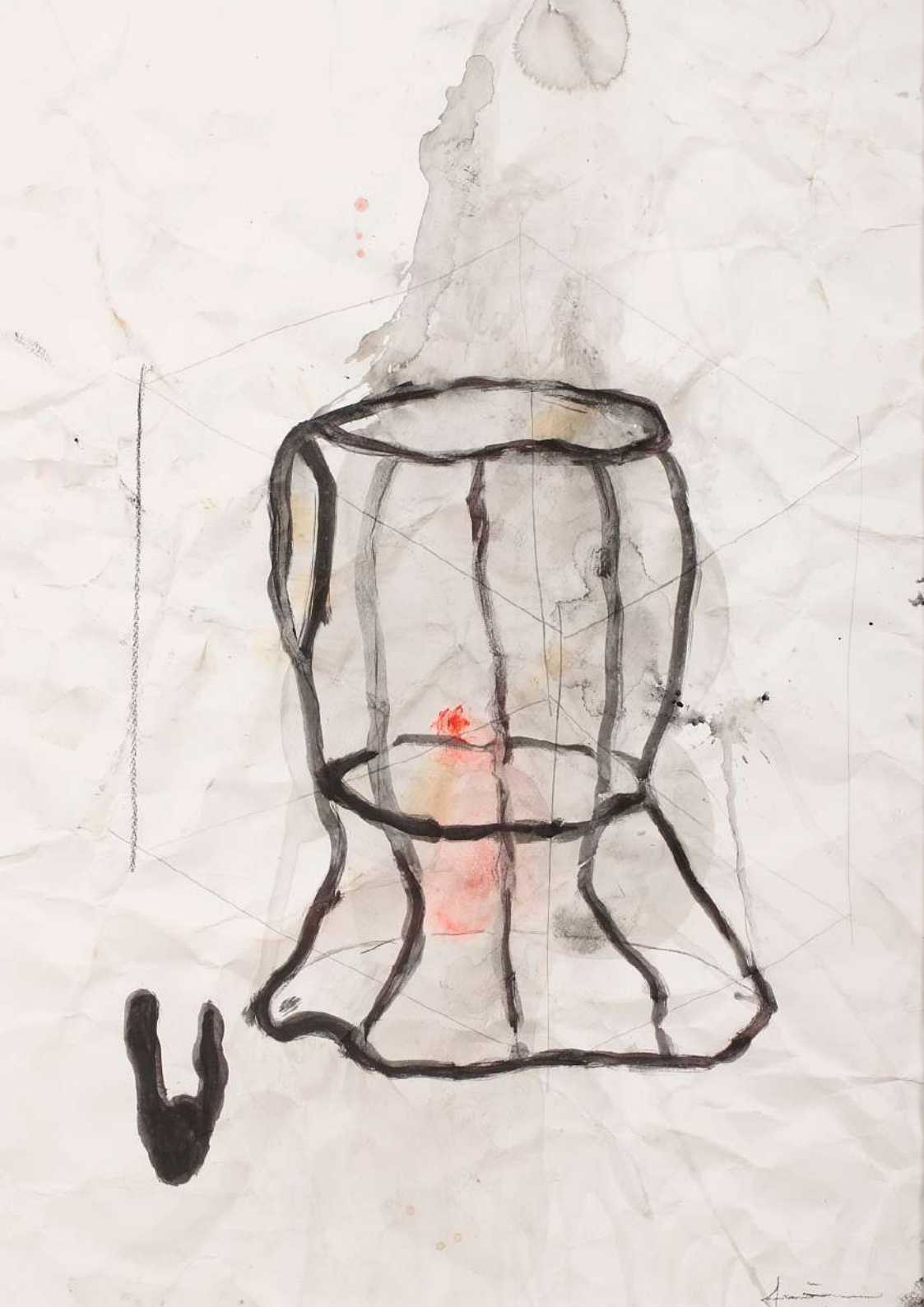


Sans titre, 2011
Print on Hahnemühle Fine Art Baryta paper, 50 × 40 cm. Edition 2/5



Sans titre, 2011
Print on Hahnemühle Fine Art Baryta paper, 50 × 40 cm. Edition 2/5

SABRINA AMRANI



Drawings





Corset, 2011. Acrylic on paper, 50 x 65 cm



Untitled, 2011. Graphite, watercolour and resin on paper, 50 x 65 cm



Enfance, 2011. Graphite and watercolor on paper, 110 x 90 cm



Rabbit, 20210. Acrylic on paper, 50 x 65



Horizon, 2011. Acrylic on paper, 50 x 65 cm



Soldier, 2011. Acrylic on paper, 50 x 65 cm





First day, 2011. Acrylic on paper, 50 x 65 cm



Untitled, 2011. Acrylic on paper, 50 x 65 cm



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Artissima, 2015



Installation view *Artissima*, 2015



Installation view *Artissima*, 2015



Habits de cérémonie, 2015
Acrylic and ink on cotton (hand cuff), 17 × 23 cm



Elle et Lui, 2015. Textile pillow cases, acrylic and resin



Installation view *Artissima*, 2015



Sans titre 06, 2012. Dibond, 100 × 130 cm. Edition 1/3

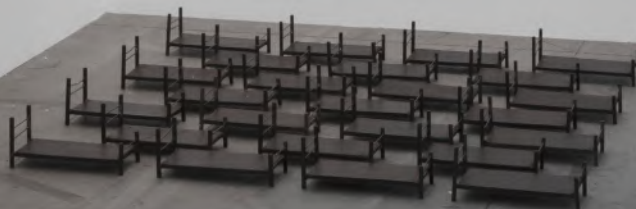
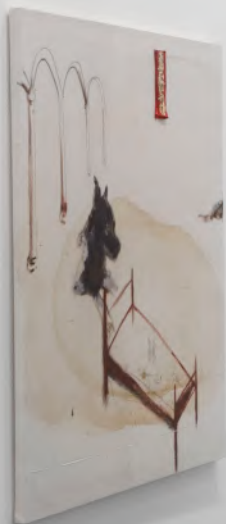




Contemplation, 2015
Acrylic on cardboard cardboard canvas, 42 × 55 cm



Consolation, 2015. Acrylic on cardboard canvas, 60 × 50 cm



ARTIST CV

Education

1986 Anthropology and Middle Eastern Studies at McGill University. Montreal, Canada.

Solo shows

- 2022 *Are Angel Trumpets Poisonous?*. Sabrina Amrani. Madrid, Spain.
- 2022 *Chambre Centrale*, Coulée Rouge. Oh Gallery. Dakar, Senegal.
- 2019 *On the edge*. Galerie Dar El Bacha. Marrakesh, Morocco.
- 2017 *Interstices*. Galerie de l'Institut français de Rabat. Rabat, Morocco.
- 2016 *Traversées*. Dar El Kitab. Casablanca, Morocco.
- 2015 *(M)eta(M)orphosis*. Sabrina Amrani Gallery. Madrid, Spain.
- 2015 *Femmes au pluriel*, with the collaboration of artist J. Dorléac. Salon International de Tanger des livres et des arts. Tanger, Morocco.
- 2014 *Tout ce qui brille*. Matisse Art Gallery. Marrakech, Morocco.
- 2013 *Galerie Granville*. Paris, France.
- 2013 *Down the rabbit hole*. Sabrina Amrani Gallery. Madrid, Spain.
- 2012 Matisse Art Gallery. Marrakech, Morocco.
- 2012 Galerie Talmart. Paris, France.
- 2011 Galerie Artae. Lyon, France.
- 2011 *De l'autre côté du miroir*. Espace Le Cube. Rabat, Morocco.
- 2010 Villa Matisse Art Contemporain. Marrakech, Morocco.
- 2010 Espace Le Cube. Rabat, Morocco.

- 2009 Matisse Art Gallery. Casablanca, Morocco.
- 2009 La source du Lion. Casablanca, Morocco.
- 2008 Galerie Ré. Marrakech, Morocco.
- 2008 Galerie Souffle. Casablanca, Morocco.
- 2006 *Amina Benbouchta*. Le Cube. Rabat, Morocco.
- 2004 Foundouk Bachko. Saâd Hassani. Casablanca, Morocco.
- 1997 Espace '97'. Casablanca, Morocco.
- 1996 Galerie El Manar. Casablanca, Morocco.
- 1995 IFC French Cultural Institute. Casablanca, Morocco.
- 1994 Galerie Winance-Sabbe. Brussels, Belgium.
- 1992 Galerie El Manar. Casablanca, Morocco.
- 1991 Galerie Arcanes. Rabat, Morocco.

Group shows

- 2022 *Dreaming a dream*. Matisse Art Gallery. Marrakech, Morocco.
- 2021 *BUM BUM BA YE [Under Pressure]*. Sabrina Amrani. Madrid, Spain.
- 2020 *Línies Vermelles*. La Censura en la Col·lecció Tatxo Benet. Centre d'Art La Panera, Lleida, Spain. Curated by Cèlia del Diego and Benito Padilla.
- 2020 *Ver Versus VerII*. Sabrina Amrani Gallery. Madrid, Spain.
- 2020 *Ver Versus Ver*. Sabrina Amrani Gallery. Madrid, Spain.
- 2020 *United Artists*. Mövenpick Hotel Mansour Eddahbi. Marrakech, Morocco.
- 2020 *Alter Ego Uprisings*. 47 Dar el Bacha Gallery. Marrakech, Morocco.
- 2020 *Have You Seen A Horizon Lately?* The Museum of African Contemporary Art Al Maaden (MACAAL). Marrakech, Morocco.

- 2019 *Serendipity*. Villa Delaporte. Casablanca, Morocco.
- 2019 *Modest Fashion*. Stedelijk Museum Schiedam. Schiedam, The Netherlands.
- 2019 *Un instant avant le monde*. First edition of Rabat Biennal. Rabat, Morocco.
- 2019 *Grands Formats dans la collection Arrijariwafa bank, 1980-2000*. Actua Foundation. Casablanca, Morocco.
- 2019 *Lend me your name*. Kent Gallery. Tanger,
- 2019 *Vingt ans, une oeuvre*. L'Atelier 21 Gallery. Casablanca, Morocco.
- 2019 Rabat Biennale. Rabat, Morocco.
- 2019 *Les marocaines: du regard de l'autre au regard sur soi*. Maison de la Photographie. Lille, France.
- 2019 *Tribe: Contemporary Photography from the Arab World*. Katzen Arts Center, American University Museum. Washington D.C., USA.
- 2018 *Oh se battre rend heureux meme si la défaite est total*. Metamorphik Gallery. Lyon, France.
- 2018 *Photographies*. Villa Balthazar. Valence, France.
- 2018 *Waste lands*. Casa Arabe. Cordoba, Spain.
- 2018 *Figures/le syndrome de SAUL (suis-je chasseur ou chassé?)*. Villa Balthazar. Valence, France.
- 2017 *Waste lands*. Casa Arabe. Madrid, Spain.
- 2017 *Le monde et le reste*. Galerie Bernard Ceysson. Paris, France. (Curated by Bernard Collet).
- 2017 *Waste lands*. Museo San Telmo. San Sebastián, Spain.
- 2017 *Spent*. Kulte Gallery. Rabat, Morocco.
- 2017 *Des nuages et des forms*. Galerie Delaporte. Casablanca, Morocco.
- 2017 *Le monde et le reste*. Galerie Bernard Ceysson. Paris, France.
- 2016 *Feminart II*. Espacio Turina. Sevilla, Spain.
- 2016 *Des nuages et des formes*. Villa Dela porte. Casablanca, Morocco.
- 2016 *Waste Lands*. Es Baluard. Mallorca, Spain.
- 2016 EastWing Biennial. The Courtauld Institute of Art. London, UK.
- 2016 *I love you*. VideoInsight Foundation. Torino, Italy.
- 2015 *Traces of the Future*. Marrakech Museum for Photography and Visual Arts. Marrakech, Morocco.

- 2015 *Intercession*. Galeria Delacrois. Tanger, Morocco.
- 2014 *The luxury of dirt*. Voice Gallery. Marrakech, Morocco.
- 2014 *Regards Orientalistes*. Hôtel Selmane. Marrakech, Morocco.
- 2014 *La forme animale*. Venise Cadre Galerie. Casablanca, Morocco.
- 2014 *1914 - : Cent and de création*. Curated by M. Rachdi. Musée Mohamed VI d'Art Moderne et Contemporain/MMVI. Rabat, Morocco.
- 2014 *Préfiguration*. Centre d'art contemporain Halle des Bouchers. Vienne, France.
- 2014 *Please rewind!* Sabrina Amrani Gallery. Madrid, Spain.
- 2013 *Mil caras*. Instituto Cervantes. Centre d'art de Tétouan. Tétouan, Morocco.
- 2013 *The World Is Not As I See It*. Musée Slaoui. Casablanca, Morocco.
- 2013 *Mil caras*. Musée Slaoui. Casablanca, Morocco.
- 2012 *The World Is Not As I See It*. Galerie Dominique Fiat. Paris, France.
- 2012 *Cuerpos*. Sabrina Amrani Gallery. Madrid, Spain.
- 2012 *Art/code/21_siècle* – Institut Français de Tanger. Tanger, Morocco.
- 2011 *Le Deuxième Regard*. Institut Français de Rabat et Espace de la CDG. Rabat, Morocco.
- 2009 25th Alexandria Biennale for Mediterranean Countries. Alexandria, Egypt.
- 2009 *Figures du corps*. SG Bank. Casablanca, Morocco.
- 2009 *Efemmeras*. Instituto Cervantes. Tanger, Morocco.
- 2009 *Connexions*. Bergerac Museum. Bergerac, France.
- 2009 *Passerelle VII*. Villa des Arts ONA Fondation. Casablanca, Morocco.
- 2008 Matisse Art Gallery. Marrakech, Morocco.
- 2008 *Arte Contemporaneo en Marruecos*. Casa Árabe. Madrid, Spain.
- 2008 *Les 15*. Galerie Ré. Marrakech, Morocco.
- 2008 *Estiu art*. Castel de Denia. Denia, Spain.
- 2008 *Exposition du Collectif 212*. Le Cube. Rabat, Morocco.
- 2008 *Visual Art and New Medias Festival*. Casablanca, Morocco.

- 2008 *Art Galleries Night*. Le cube. Rabat, Morocco.
- 2007 *Women and art in Morocco*. Fundación Colegio del Rey. Madrid, Spain.
- 2006 *Genap 2005*, Sacré Cœur Cathedral. Casablanca, Morocco.
- 2005 *Collectif 212 '30 par 30'*. Le cube. Rabat, Morocco.
- 2005 *L'inspiration en partage*. Le cube. Rabat, Morocco.
- 2004 *Maroc-France. Expériences croisées*, Marrakech Art Museum. Marrakech, Morocco.
- 2004 *Visions actuelles*. Al Akhawayn University. Ifrane, Morocco.
- 2004 *Transparency*. Maroc/CDG. Rabat, Morocco.
- 2004 *Traits Gravures - Bahnini*. Ministry of Culture. Rabat, Morocco.
- 2004 *Parcours d'artistes*. Rabat, Morocco.
- 2003 *Moroccan painters*. Lycée Descartes. Rabat, Morocco.
- 2003 *Moroccan artists*. Kerava Museum. Kerava, Finland.
- 2003 *Looking for our secret Atlas*. Actua. Casablanca, Morocco.
- 2002 *Painters from our times*. El Manar Gallery. Casablanca, Morocco.
- 2001 *Women artists in Morocco*. Bab El Kebir. Rabat, Morocco.
- 2001 *Moroccan painters*. Les Ateliers d'Arts Plastiques. Lille, France
- 2001 *Moroccan contemporary art*. Palma de Mallorca, Spain.
- 2001 *Moroccan contemporary art*. Barcelona, Spain.
- 2001 *Moroccan contemporary art*. Valencia, Spain.
- 1999 *Gardens of stone*. El Manar Gallery. Casablanca, Morocco.
- 1997 *Présences plastiques*. Rabat Hospital. Rabat, Morocco.
- 1997 *Three Moroccan painters*. National Museum of Women and the Arts. Washington D.C., USA.
- 1997 *Exposition pour l'Algérie*. Galerie Nikki Diana Marquart. Paris, France.
- 1995 *Casablanca, fragments d'imaginaire*. IFC French Cultural Institute. Casablanca, Morocco.
- 1995 *Damasco Gallery*. Edimburgh, UK.

- 1994 *Moroccan Exhibition*. Disney Hall. Orlando, Florida, USA.
1993 Cairo Art Biennial. Cairo, Egypt. (2nd price of the Biennial)

Art fairs

- 2016 1:54 Contemporary African Art Fair London. London, UK.
2015 Artissima. Sabrina Amrani Gallery. Turin, Italia.
2015 1:54 Contemporary African Art Fair . Sabrina Amrani Gallery. London, UK.
2014 Artissima. Sabrina Amrani Gallery. Turin, Italy.
2014 1:54 Contemporary African Art Fair . Sabrina Amrani Gallery. London, UK.
2014 Art Dubai. Sabrina Amrani Gallery. Dubai, UAE.
2013 Tokyo Photo. Sabrina Amrani Gallery. Tokyo, Japan.
2013 Unseen Photo Fair. Sabrina Amrani Gallery. Amsterdam, The Netherlands.
2012 Beirut Art Fair. Sabrina Amrani Gallery. Beirut, Lebanon.
2011 Docks Art Fair (solo). Lyon, France.
2011 Marrakech Art Fair (solo). Marrakech, Morocco.
2010 Brussels Art Fair. Brussels, Belgium.
2008 Marrakech Art Fair. Marrakech, Morocco.

Residencies

- 2008 Castel de Denia. Denia, Spain.
2004 Musée de Marrakech/Maroc-France, expériences croisées. Marrakech, Morocco.
1997 Hôpital des enfants malades. Rabat, Morocco.

Public collections

Col·lecció Tatxo Benet. Spain
OCP Group Foundation. Morocco.
Alliance Foundation. Morocco.
CDG Fondation. Morocco.
ONA Fondation. Morocco.
BCM Bank. Morocco.
AttijariwafaBank Morocco.
Ministère de la Culture. Morocco.
Maroc Telecom Collection. Morocco.
SGMB Bank Collection. Morocco.
Ministère des Finances. Morocco.
Fondation Caisse de Dépôt et de Gestion. Morocco.
Collection Royal Mansour. Morocco.
Videoinsight® Foundation. Italy.

Bibliography

- 2014 «Amina Benbouchta» by Najib Abdelhak, Aujourd'hui le Maroc, Mai .
2013 «Tapis pour L'Automne», Illustrated art book by Michel Butor, with an original text by Amina Benbouchta. Edition of 10. Raretés des Sept

Collines. Collection. Jean Pierre Huguet Editions.

2013 «Le Dilemme des Utérriens» Illustrated art book by Driss Ksikes, with an original text by Amina Benbouchta, Edition of 10. Raretés des Sept Collines Collection. Jean Pierre Huguet Editions.

2012 «Le Poème des Poèmes», Illustrated art book by Amina Benbouchta. Edition of 10. Jean Pierre Huguet Editions. Traduction by Louis Segond.

2009 «Arte inVisible» Book about the 4th edition of the project Arte inVisible, ARCO .

2009 «Amina Benbouchta, La surface et le coeur», Monograph by Bernard Collet. Traduction Rachel Stella. Jean Pierre Huguet Editions.

2009 «40 Moroccan artists in pictures» by Leila Alaoui. CGEM Fond.

2008 «Arte contemporáneo en Marruecos». Casa Árabe.

2007 «Conversations marocaines», by Katrin Ströbel. Katrin Ströbel Publishing House.

2005 «Art contemporain au Maroc». ONA Fondation Collection Maroc.

2005 «30 ans de mécénat» by Farid Zahi and Brahim Alaoui. BCM Editions

2005 «Les tendances de la peinture marocaine contemporaine» by Moulim El Aroussi – PM Editions.

2005 «Figures du Maroc» by Gérard Rondeau. EDDIF Editions.

2005 «Maroc Dessin, writings and reflexions». El Manar Editions.

1997 «Figures du Maroc» by Gérard Rondeau and A.Rétnani. Editions EDDIF.

1996 «L'oeil» Art Review n°481 – Paris – France.

1992 «Dessins, writings and reflexions». Almanar Galerie d'art. Editions El Manar.

14 de los 31 artistas encarcelados en Europa se encuentran en España

El informe alerta de la vulnerabilidad que sufre la libertad artística en Europa.



CENSORED, una exposición de obras artísticas a favor de la libertad de expresión

Pasa a la acción

En Público no sólo te informamos sobre la realidad. Te invitamos a cambiarla con nosotros.

Porque si no molesta, no es periodismo.

ÚNETE YA A LA REPÚBLICA DE PÚBLICO

MADRID, 15/07/2021 16:13 - ACTUALIZADO 15/07/2021 17:03

EFE

Un informe sobre "la censura artística en la Europa del siglo XXI" alerta que hay un retroceso respecto a la **libertad de expresión**, por parte de los Estados, y que ahora mismo hay en Europa 31 artistas encarcelados o con condenas que impliquen prisión, de los cuales 14 corresponden a España.

Este informe ha sido presentado este miércoles por la eurodiputada de ERC Diana Riba y de forma telemática por los autores del documento, Marcin Gorski y Yamam Al-Zuhairi, en un acto realizado en la antigua cárcel Modelo de Barcelona. Según la eurodiputada republicana Diana Riba, "el informe trata de la extrema vulnerabilidad que sufre la libertad artística en el siglo XXI en Europa, y lo que era impensable hace unas décadas ahora es una realidad muy sólida".



EN LAS REDES

1. Gustavo Petro: Un acuerdo de paz con el ELN y el desmantelamiento pacífico del narcotráfico es posible en Colombia
2. Sanidad limita el precio máximo de los test de antigénos a 2,94 euros y amplía hasta los mayores de 18 años la dote de refuerzo
3. Riba Manóvil critica el encoso de continuismo en Madrid con Almeida y ésta le responde con un gráfico que se le vuelve en contra
4. La Justicia condena al Gobierno de Ayuso a pagar casi 30 millones por las "camas fantasma" del Hospital Puerta de Hierro
5. Un desahucio a los 80 años: "¿Acusamos aquí toda una vida, no tenemos a donde ir?"

PUBLICIDAD

diptyk

ACTUALIZADO

La biennale de Rabat dévoile sa sélection

juin 24, 2019

"Créer la première plateforme dédiée à l'invitation exclusive des artistes femmes". Pour la première édition de la biennale de Rabat, le curateur Abdelkader Damani réunira, du 24 septembre au 15 décembre, une soixantaine d'artistes femmes autour du thème *Un instant avant le monde*. "Par ce geste radical, la Biennale se veut l'endroit, à l'échelle mondiale, où s'écrit une nouvelle histoire de l'art à partir des revendications, des imaginaires, des rêves et des récits des artistes femmes. C'est aussi l'espace pour faire avancer les droits des femmes à l'égalité".

Sont annoncées des plasticiennes internationales déjà bien identifiées comme Ghada Amer, Mona Hatoum, Zoulikha Bouadellah, Etel Adnan, Amina Benbouchta ou l'artiste sud-africaine Candice Breitz. La sélection de Damani est ouverte, "ce qui est fondamental pour moi, c'est de créer une biennale de l'interdisciplinarité, nous confiait-il il y a quelques mois. Ce n'est pas quelque chose que nous sortons du chapeau mais une envie palpable qui vient des artistes". Il y convie aussi bien la chorégraphe Bouchra Ouizguen que le collectif d'architectes palestinien DAAR. Aucune frontière infranchissable, Damani convoque certaines figures disparues comme Oum Kalthoum ou Zaha Hadid. Rabat intègre la liste des artistes, pour signifier et faire de la ville "une pleine scène où le réel et la fiction participent au développement de la liberté de création".

<https://www.publico.es/sociedad/libertad-exresion-14-31-artistas-en-carcelados-europa-encuentran-espana.html>

<http://www.diptykmag.com/la-biennale-de-rabat-devoile-sa-selection/?fbclid=IwAR3jh7TmjKMP9ef3npi0dBy6nMb8WLChVacn6R-1Kvs-bEYVwrVsOR72r-3k>

Mujeres artistas de tierras arrasadas

Una exposición en San Sebastián muestra el trabajo de 13 artistas de países árabes e islámicos que rompen la imagen de una mujer sumisa y ajena a la política

ISAKIMAKAZAGA
San Sebastián - 27 ABR 2017 - 12:04 CEST



Ronda Sandoa, 84/88 (Pondra) 84/88, 2016

NOTICIAS

Lo que el 'big data' sabe de los usuarios

Arte en femenino plural

"La primera lección es que después de colar al sitio"

Florencia, mujeres y otros objetos de decoración

El asesinato de sus padres en su propia casa la empujó al exilio definitivo e impregnó de denuncia su obra artística. **Parastou Forouhar (Irán, 1962)** era una adolescente cuando comenzó la revolución en Irán y también cuando empezó a visitar en la cárcel a sus padres, escritores y activistas disidentes. "Encontré en el arte una manera de comunicarme con los demás y después el modo de mantener viva la memoria de mis padres". Cada 22 de noviembre regresa a Teherán para conmemorar su memoria y seguir en contacto con su gente. A Amina Benbouchta (Marruecos, 1963) fue la primavera árabe de 2011 la que le sacó del estudio y comenzó a llenar su arte con la paleta de mensajes políticos de las calles. "Me siento una privilegiada por llegar a las mentes de mi público sin censuras", reconoce. Para **Larissa Sansour (Jerusalén, 1973)** "sería delirante estar todo el día hablando de política y después pintar flores". Por eso su obra acude a la ficción para transmitir lo surrealista de la ocupación israelí. Todas son mujeres, todas rompen el estereotipo que en Occidente se tiene de «las mujeres de países árabes son sumisas».

Se ha retirado el anuncio: [Denunciar](#)

LOTERIA DE NAVIDAD

EXTRAJERAR NAVIDAD TODOS LOS PREMIOS

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CULTURE

Exposition

Une performance de Amina Benbouchta et Zeldia Georgel à Dar El Kitab de Casablanca

LE MATIN | 25 septembre 2016 à 14:17



Vendredi soir, le fruit de la résidence des deux peintres a été dévoilé au public à Dar El Kitab en présence des artistes.

Vendredi soir, Dar El Kitab de Casablanca était le théâtre d'une performance artistique originale, réalisée par deux artistes talentueuses, Amina Benbouchta et Zeldia Georgel. Cette exposition «Tissus vivants» est le fruit d'une résidence de plus de cinq mois de l'artiste Amina Benbouchta à Dar El Kitab, avec comme invitée la plasticienne et scénographe Zeldia Georgel.

Les artistes Amina Benbouchta et Zeldia Georgel s'invitent à Dar El Kitab, au cœur du quartier des Habous de Casablanca. La première, artiste-peintre y a passé cinq mois de résidence. Et la seconde y a partagé l'atelier de la première pendant dix jours. Et tout long de ce séjour, dialogue, échange, création ont été les mots d'ordre. «La démarche, sensible, originale et interrogative de ces deux plasticiennes, l'expérimentation de nouveaux modes opératoires permettront sûrement l'émergence d'enjeux créatifs inédits», indique-t-on auprès de Dar El Kitab.

Vendredi soir, le fruit de cette résidence a été dévoilé au public en présence des deux artistes au même endroit. Il s'agit d'une performance qui découle de la démarche sensible, originale et interrogative de ces deux plasticiennes. Depuis le début de sa résidence à Dar El Kitab, Amina a travaillé à décrypter ses archives familiales, des documents reçus comme un héritage symbolique. «Décomposer, déconstruire, déchiffrer la mémoire de ses archives pour ainsi créer de nouvelles possibilités. Créer à son tour à travers le rendu de son exposition de nouvelles archives, créer un espace tangible qui héberge l'imaginaire.

https://elpais.com/elpais/2017/04/26/planeta_futuro/1493224760_686808.html

<https://lematin.ma/journal/2016/une-performance-de-amina-benbouchta-et-zeldia-georgel-a-dar-el-kitab-de-casablanca/254928.html>



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