

selma feriani

ART BASEL
HONG KONG
BOOTH 1D36

Yann Lacroix
Persistent memories II, 2026

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Baya

Born 1931. Bordj El kiffan, Algeria

Died 1998. Blida, Algeria

A pioneer of Algerian painting, Baya Mahieddine's exuberant and vibrant paintings depict scenes of women liberated in their expressions and gestures, often surrounded by lush vegetation, birds, animals, and musical instruments. The self-taught artist developed a distinctive visual language that remained central to her practice as she expanded her oeuvre and mastered a highly recognisable style. The vast range of emotions, pronounced in her subjects' demeanour, are depicted against a lively background that recalls her dreams. The compositions resemble dreamscapes built from a repetition of key stylised forms in which figures and elements of nature coexist in lively, imaginative settings. As Baya later recalled, she grew up in an environment "full of flowers and beautiful objects" and was encouraged to "do whatever came to mind," discovering colours and techniques on her own without formal instruction, an independence that shaped the intuitive and expressive character of her paintings.

Adopted by a French art collector and curator Marguerite Caminat Benhoura at the age of 11, Baya began her practice creating small animals and figures with materials and guidance provided by Benhoura. The small clay figurines caught the eye of Aimé Maeght at Benhoura's home, leading to Baya's first solo exhibition in 1947 at Galerie Maeght in Paris organised with André Breton. Baya's early work inspired major modern artists including George Braque, Henri Matisse, and Pablo Picasso. Baya's boldness and faithfulness thrust her into the spotlight, and she is today known as a key figure in Modern Arab Art.

selma feriani

Baya (巴雅)

1931 年出生於阿爾及利亞博爾吉·埃爾·基凡 (Bordj El Kiffan)

1998 年逝世於阿爾及利亞布利達 (Blida)

作為阿爾及利亞繪畫的先驅，巴雅·馬希耶丁 (Baya Mahieddine) 以充滿活力與奔放色彩的畫作聞名。她的作品描繪了女性在表情與姿態上的自由解放，常被繁茂的植物、鳥類、動物與樂器所環繞。這位自學成才的藝術家發展出一種獨特的視覺語言，並在其創作生涯中持續深化與擴展，最終形成極具辨識度的個人風格。人物所展現的多樣情緒透過其姿態與神情表現出來，背景則充滿活潑的元素，彷彿再現她的夢境。畫面構圖如同夢境般的景觀，由反覆出現的關鍵風格化形式構成，在其中人物與自然元素共同存在於生動且富有想像力的場景之中。正如巴雅後來回憶，她在一個「充滿花朵與美麗物件」的環境中長大，並被鼓勵「隨心所欲地創作」。她在沒有接受正式藝術教育的情況下自行探索色彩與技法，而這種獨立性塑造了她作品直覺而富於表現力的特質。

11 歲時，巴雅被法國藝術收藏家與策展人瑪格麗特·卡米納·本胡拉 (Marguerite Caminat Benhoura) 收養。在本胡拉的材料與指導下，她開始創作小型動物與人物雕像。這些小型黏土雕像在本胡拉家中引起了艾梅·梅格特 (Aimé Maeght) 的注意，促成了巴雅於 1947 年在巴黎梅格特畫廊 (Galerie Maeght) 舉辦的首次個展，該展覽由安德烈·布勒東 (André Breton) 協助策劃。巴雅早期的作品啟發了多位現代藝術大師，包括喬治·布拉克 (Georges Braque)、亨利·馬蒂斯 (Henri Matisse) 以及巴勃羅·畢卡索 (Pablo Picasso)。巴雅大膽而忠於自我的創作精神使她迅速受到矚目，如今她被視為現代阿拉伯藝術的重要代表人物之一。



Baya

Untitled, 1995

Signed on the left

Gouache on paper

65h x 50w cm

26h x 20w in



Baya

Untitled, 1995

Signed on the left

Gouache on paper

65h x 50w cm

26h x 20w in

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Algerian artist Baya Mahieddine was born Fatma Haddad Mahieddine, but chose to be known as “Baya”.

Her distinctive body of work seamlessly blends elements from her Arab and Kabyle heritage with the influences of French modernism, nurtured within the studios of the Parisian avant-garde, including André Breton, Henri Matisse, and Pablo Picasso. Her artworks come to life in a world of vibrant floral fields, where gracefully dressed female figures inhabit ornate environments filled with lush flora. Through her gouaches and paintings, Baya steadily upheld her unique artistic vision, consistently pushing against entrenched national and cultural boundaries. Following an interruption during the turbulent period around Algerian independence in the 1960s, Baya returned to her canvases and paper. She created a series of artworks where musical instruments, birds, and fantastical creatures adorned the surroundings of her central female characters. Baya’s enchanting world is defined by her ability to transcend conventional artistic shapes and forms and challenge North African conservatism through works. While her artworks have been categorized as “naïve” or “brut”, labels she resisted, she retained the purity and lightness of expression she possessed since her youth, qualities that initially drew Aimé Maeght’s attention. Baya’s legacy is a testament to her enduring commitment of her vision, one that defied women’s representation back then, adorned in the middle of an imaginative environment of patterns.

阿尔及利亚艺术家 Baya Mahieddine 原名 Fatma Haddad Mahieddine，但她选择以“Baya”这一名字为人所知。

她独特的艺术创作将其阿拉伯与卡拜尔（Kabyle）文化遗产的元素，与法国现代主义的影响自然融合。这些影响在巴黎前卫艺术圈的工作室中得以滋养，其中包括安德烈·布勒东（André Breton）、亨利·马蒂斯（Henri Matisse）和巴勃罗·毕加索（Pablo Picasso）。她的作品呈现出一个充满生命力的世界：绚丽的花卉原野中，身着优雅服饰的女性形象栖居于装饰华美、繁花似锦的环境之中。通过她的水粉画与绘画作品，Baya始终坚持其独特的艺术视野，并不断突破既有的国家与文化界限。

在20世纪60年代阿尔及利亚独立时期的动荡岁月中，她的创作曾一度中断。此后，Baya重新回到画布与纸张前，创作出一系列作品：乐器、鸟类以及奇幻生物围绕着画面中央的女性形象，构成充满想象力的场景。Baya所构建的迷人世界，源于她超越传统艺术形态与形式的的能力，同时也通过作品对北非社会的保守观念提出挑战。

尽管她的作品常被归类为“天真艺术”（naïve）或“原生艺术”（art brut），这些标签却是她所拒绝的。她始终保留着自青年时期以来那种纯粹而轻盈的表达方式，这种特质最初也正是吸引画廊经营者 Aimé Maeght 关注她的重要原因。Baya 的艺术遗产见证了她对自身艺术愿景始终如一的坚持。在当时女性形象的表现仍受到限制的时代，她以充满想象力的图案环境重新塑造女性形象的呈现方式。



Handwritten text in black ink, possibly a signature or title, located below the large brown shape.

selma feriani

Monia Ben Hamouda

Born 1991. Milan, Italy

Lives and works between al-Qayrawan, Tunisia and Milan, Italy.

Monia Ben Hamouda is a Tunisian-Italian visual artist.

Following the belief that each individual is inextricably connected to their family tree and the psychological universe of their ancestors, Ben Hamouda attempts to master her influences in a contemporary and constantly changing landscape. Born into a Muslim community as the daughter of an Islamic calligrapher, she navigates and confronts her generational heritage through what she calls a shamanic process – creating works that act as gestural exorcisms of the expectations placed upon her by tradition and the politicized present, drawing their power from the urgency of expression. Her visual language, which translates into a broad range of formal approaches, is steeped in cultural-religious symbology and rituals.

Ben Hamouda's work has been shown in several international institutions and biennials, such as the 14th edition of the Taipei Biennial (2025), Taipei Fine Arts Museum, Taiwan; Museo Casa Rusca, Locarno, Switzerland; MUSEION Museum of Modern and Contemporary Art, Bolzano, Italy; MACRO – Museum of Contemporary Art of Rome, and MAXXI National Museum of 21st Century Art, Italy.

Her works can be found in public collections such as MAXXI, Rome; FRAC Bretagne, Rennes; Museion, Bolzano; Fondazione Sandretto Re Rebaudengo, Turin; TBA21 Thyssen - Bornemisza Collection, Madrid; and FRAC Corsica, Corse.

She earned a BFA at Brera Academy of Fine Art in Milan and is currently an Affiliated artist resident at the American Academy in Rome. She was awarded with the Maxxi Bvlgari Prize (2024), the Vordemberge-Gildewart Foundation Grant (2024), the Fondazione Merz Prize (2024), the Museion Audience Award (2024), the Pollock-Krasner Foundation Grant (2022), the Italian Council for Contemporary Art (2023; 2024).

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Monia Ben Hamouda (莫妮亞·本·哈穆達)

1991 年出生於義大利米蘭

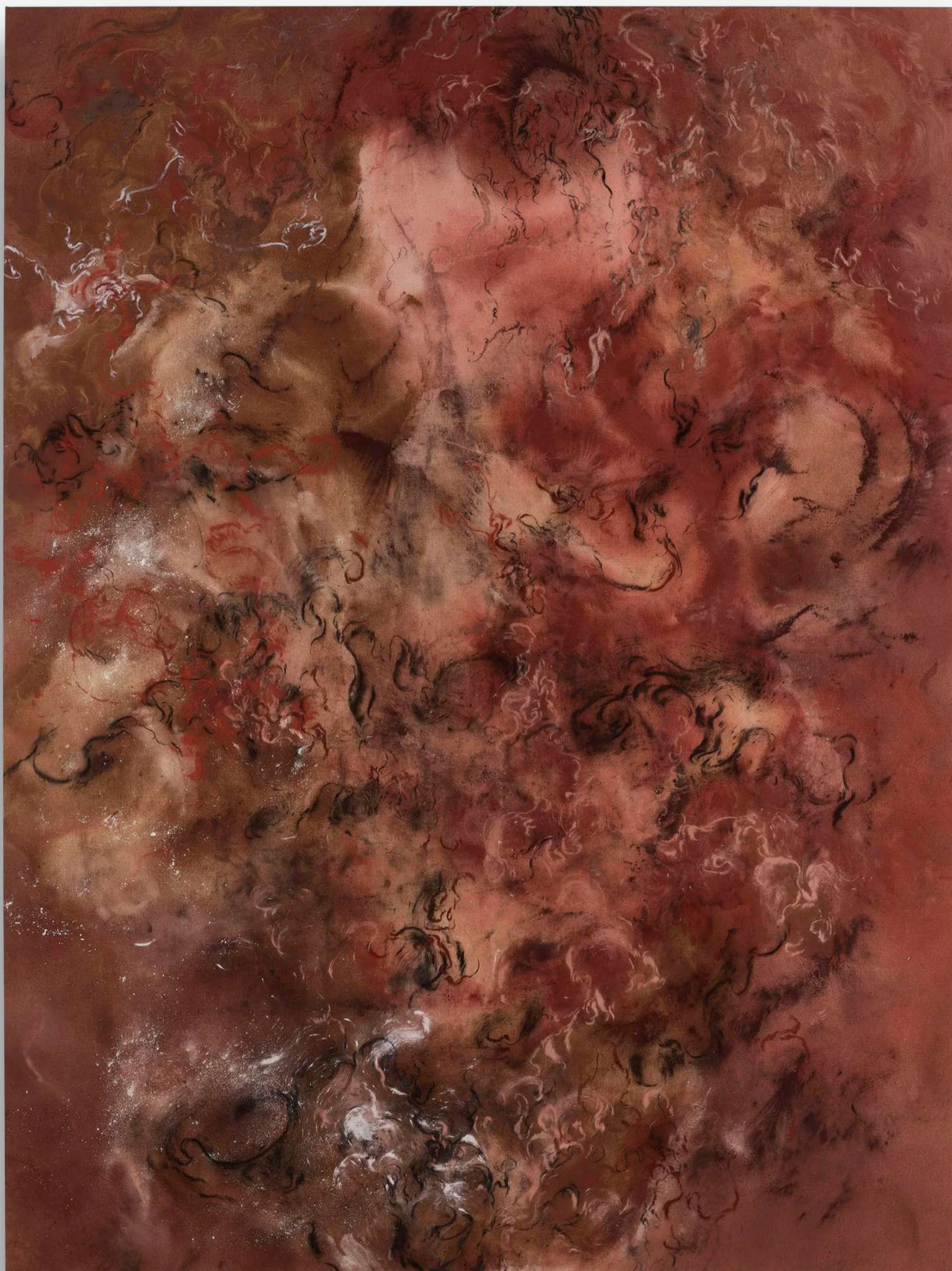
現生活並工作於突尼西亞凱魯萬 (al-Qayrawan) 與義大利米蘭之間

莫妮亞·本·哈穆達 (Monia Ben Hamouda) 是一位突尼西亞—義大利視覺藝術家。基於一種觀點——每個人都與自己的家族譜系以及祖先的心理宇宙密不可分——本·哈穆達試圖在一個當代且不斷變化的環境中掌握並轉化這些影響。她出生於穆斯林社群，是一位伊斯蘭書法家的女兒，因此她透過自己所稱的「薩滿式過程」來探索並面對跨世代的文化傳承——創作出一系列作品，作為對傳統與政治化現實所施加於她身上的期待進行姿態性的「驅魔」。這些作品的力量源自於強烈而迫切的表達需求。她的視覺語言涵蓋廣泛的形式方法，並深深植根於文化與宗教象徵及儀式之中。

本·哈穆達的作品曾在多個國際藝術機構與雙年展展出，包括：第 14 屆台北雙年展 (2025)，台北市立美術館，台灣；瑞士洛迦諾的魯斯卡之家博物館 (Museo Casa Rusca)；義大利波札諾的 MUSEION 現代與當代藝術博物館；羅馬當代藝術博物館 (MACRO)；以及義大利 21 世紀國家藝術博物館 (MAXXI)。

她的作品亦被多個公共收藏機構收藏，包括：羅馬 MAXXI；法國雷恩布列塔尼 FRAC (FRAC Bretagne)；義大利波札諾 Museion；杜林桑德雷托·雷·雷包登戈基金會 (Fondazione Sandretto Re Rebaudengo)；馬德里 TBA21 Thyssen-Bornemisza 收藏；以及科西嘉 FRAC (FRAC Corsica)。

她畢業於米蘭布雷拉美術學院 (Brera Academy of Fine Arts)，取得藝術學士學位，目前為羅馬美國學院 (American Academy in Rome) 的駐留合作藝術家。她曾獲得多項重要獎項與資助，包括 MAXXI Bvlgari Prize (2024)、Vordemberge-Gildewart Foundation Grant (2024)、Fondazione Merz Prize (2024)、Museion Audience Award (2024)、Pollock-Krasner Foundation Grant (2022)，以及義大利當代藝術委員會 (Italian Council for Contemporary Art) 資助 (2023、2024)。



Monia Ben Hamouda

Things below and above ground level (Blindness, Blossom and Desertification), 2026

Charcoal, spices, oil, wax on raw linen

200h x 150w x 3.5d cm

59.06 h x 78.74 w x 1.37d in

(MBH-000054)



Monia Ben Hamouda

A brief period of darkness, flames and barricades XV, 2026

Spices, clay, Soil, oil, charcoal on raw linen

90h x 70w cm (unframed)

35h x 28w in (unframed)

100h x 80w cm (framed)

39h x 31w in (framed)

(MBH-000059)



Monia Ben Hamouda

A brief period of darkness, flames and barricades XVI, 2026

Spices, clay, Soil, oil, charcoal on raw linen

90h x 70w cm (unframed)

35h x 28w in (unframed)

100h x 80w cm (framed)

39h x 31w in (framed)

(MBH-000058)



Monia Ben Hamouda

A brief period of darkness, flames and barricades XIV, 2026

Spices, clay, Soil, oil, charcoal on raw linen

90h x 70w cm (unframed)

35h x 28w in (unframed)

100h x 80w cm (framed)

39h x 31w in (framed)

(MBH-000057)



Monia Ben Hamouda

A brief period of darkness, flames and barricades XII, 2026

Spices, clay, soil, oil, charcoal on raw linen

90h x 70w cm (unframed)

35h x 28w in (unframed)

100h x 80w cm (framed)

39h x 31w in (framed)

(MBH-000056)



Monia Ben Hamouda

A brief period of darkness, flames and barricades XIII, 2026

Spices, clay, soil, oil, charcoal on raw linen

90h x 70w cm (unframed)

35h x 28w in (unframed)

100h x 80w cm (framed)

39h x 31w in (framed)

(MBH-000055)



Monia Ben Hamouda

A brief period of darkness, flames and barricades XIII, 2026

Spices, clay, soil, oil, charcoal on raw linen

90h x 70w cm (unframed)

35h x 28w in (unframed)

100h x 80w cm (framed)

39h x 31w in (framed)

(MBH-000055)

selma feriani

A brief period of darkness, flames and barricade (series), 2026

Things below and above ground level (Blindness, Blossom and Desertification), 2026

Tunisian-Italian artist Monia Ben Hamouda's practice investigates processes of transmission, transformation, and material memory. Her work engages with inherited cultural and religious imaginaries through an embodied and process-based approach, in which gesture, repetition, and material action function as tools of inquiry rather than representation. They draw their power from the urgency of expression. Her visual language draws on symbolic forms, ritual structures, and systems of spatial organization. Large-scale paintings examine how images and surfaces construct meaning across time, exploring relationships between architecture, enclosure, protection, and the charged presence of matter. Pigment, spice, soil, and clay are not only visual elements but active agents that register contact, accumulation, and erosion.

These works frequently evoke stratification and sedimentation, recalling archaeological processes, sites of excavation, and the instability of what is preserved or lost. Surfaces appear at once built and uncovered, holding tensions between compression and dispersal, containment and exposure. Similar dynamics inform her paintings, where fading and layering operate simultaneously as acts of protection, concealment, and transformation.

Ben Hamouda's practice also reflects on the historical construction of images and their authority. Trained within a visual environment shaped by Italian painting traditions, long associated with sacred architecture and religious power, she engages painterly conventions through materially driven procedures that emphasize density, friction, and surface disruption. For the artist, this process also operates as the casting of a spell, the formalization of a desire or the reconstruction of a memory. These works insist on the immediacy of gesture and the agency of materials, staging painting and sculpture as processes of accumulation, pressure, and release.

突尼斯—意大利艺术家 Monia Ben Hamouda 的创作实践探讨了传递、转化与物质记忆的过程。她的作品通过一种身体化且以过程为导向的方法，回应那些继承而来的文化与宗教想象。在这一方法中，手势、重复以及材料行为并非作为再现的手段，而是作为探索与研究工具。其力量来源于表达本身的紧迫性。她的视觉语言借鉴象征性形式、仪式结构以及空间组织体系。大型绘画作品考察图像与表面如何在时间的维度中建构意义，并探讨建筑、围合、保护以及物质所携带的能量之间的关系。颜料、香料、土壤与黏土不仅是视觉元素，更是能够记录接触、积累与侵蚀过程的活跃媒介。

这些作品常常唤起层积与沉积的意象，使人联想到考古过程、发掘现场，以及“被保存”与“被遗失”之间的不稳定状态。画面表面似乎同时被建构与揭露，在压缩与扩散、包裹与暴露之间形成张力。类似的动力也体现在她的绘画中：褪色与层叠既是保护、遮蔽的行为，同时也是一种转化的过程。

Ben Hamouda 的实践同样反思图像在历史中被建构的方式及其权威性。她接受的艺术训练处于意大利绘画传统所塑造的视觉环境之中，而这一传统长期与神圣建筑及宗教权力相联系。她通过以材料为驱动的创作方式重新介入这些绘画传统，强调密度、摩擦以及表面的破裂与干扰。对艺术家而言，这一过程同时也如同施展一种咒语，是欲望的形式化表达，或是一种记忆的重构。这些作品强调手势的即时性与材料自身的能动性，将绘画与雕塑呈现为积累、压力与释放的过程。

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Monia Ben Hamouda

Rage moving through generations (120), 2025

Charcoal, oil pastels, ink on black paper

Unframed 29.7h x 21w cm

Framed 46h x 50w cm

(MBH-000013)



Monia Ben Hamouda

Rage moving through generations, 2025

Charcoal, oil pastels, ink on black paper

21h x 29.7w cm

8.27h x 11.69w in

(MBH-000050)



Monia Ben Hamouda

Rage moving through generations, 2025

Charcoal, oil pastels, ink on ivory paper

29.7h × 21w cm

11.69h × 8.27w in

(MBH-000029)



Monia Ben Hamouda

Rage moving through generations, 2025

Charcoal, oil pastels, ink on ivory paper

29.7h × 21w cm

11.69h × 8.27w in

(MBH-000031)



Monia Ben Hamouda

Rage moving through generations, 2025

Charcoal, oil pastels, ink on ivory paper

29.7h x 21w cm

11.69h x 8.27w in

(MBH-000073)



Monia Ben Hamouda

Rage moving through generations, 2025

Charcoal, oil pastels, ink on ivory paper

29.7h x 21w cm

11.69h x 8.27w in

(MBH-000032)



Monia Ben Hamouda

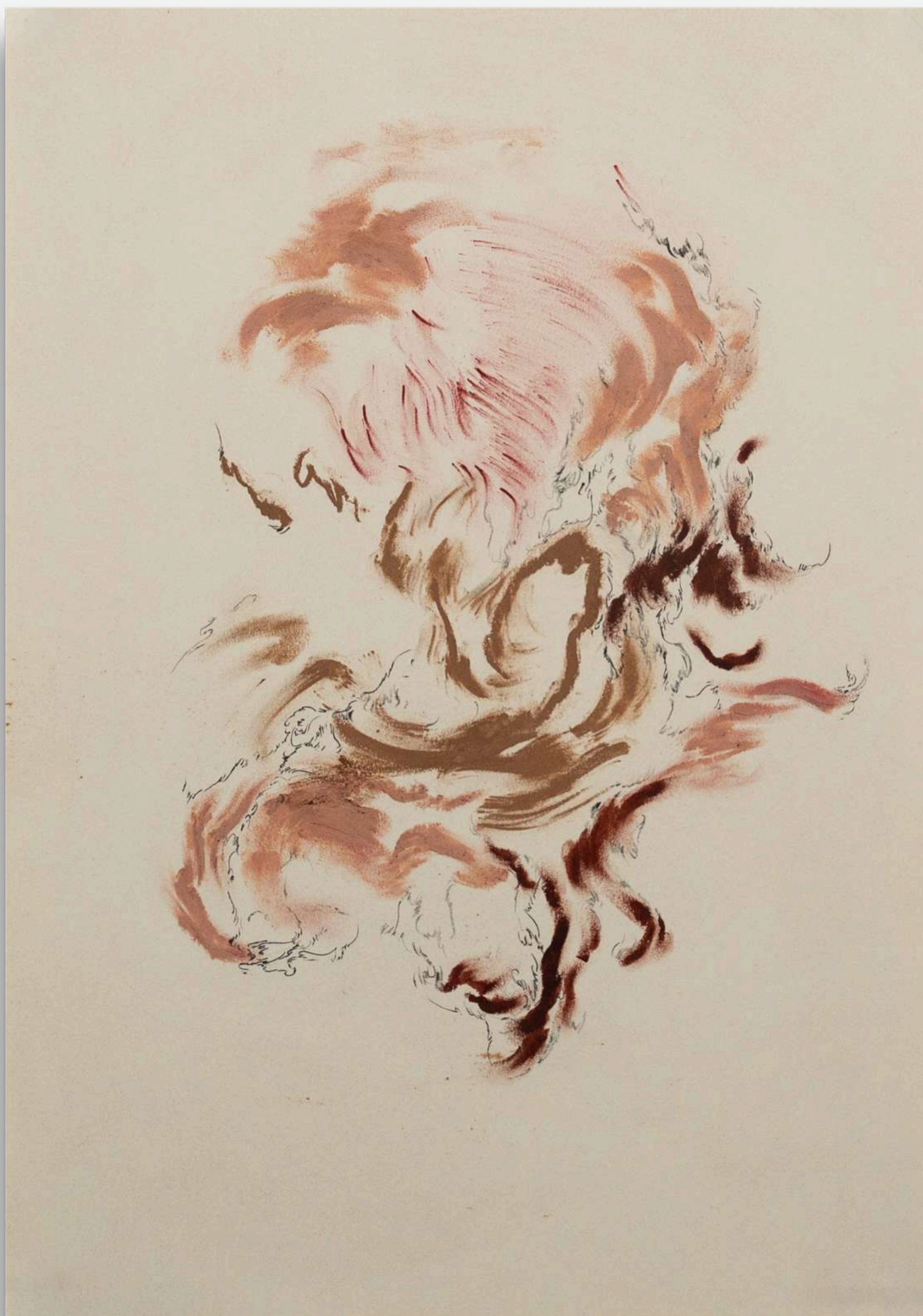
Rage moving through generations, 2025

Charcoal, oil pastels, ink on ivory paper

29.7h x 21w cm

11.69h x 8.27w in

(MBH-000034)



Monia Ben Hamouda

Rage moving through generations, 2025

Charcoal, oil pastels, ink on ivory paper

29.7h × 21w cm

11.69h × 8.27w in

(MBH-000037)

selma feriani

Rage moving through generations, 2025

For Monia Ben Hamouda, drawing is a place of condensation and empowerment, a medium that gathers and amplifies certain elements that have always been part of her practice, but that the artist has only recently been able to fully unfold on paper. It is not a preparatory tool or a sketching method for other projects, but rather a medium with its own specific weight, capable of unravelling knots that would otherwise remain only hinted at in her sculptural or spatial work. The artist considers it as something close to writing, a formal language that feels direct and unmediated, less entangled in the compromises that come with sculpture or painting.

The drawings in the series *Rage Moving Through Generations* unfold as visual narratives charged with tension and movement. Working with highly pigmented pastel chalks and black ink, blurred, smoky clouds of beige, orange, and red are combined with sharp, dynamic ink lines. Each drawing develops its own rhythm, like a dance of energy evoking fire, smoke signals, or flickering sparks. There is something threatening in them, but also something deeply calming, like staring into the flames of a campfire at night.

Through these works, drawing asserts itself as a medium of its own, and as a space to explore questions of destruction, transformation, rage, and powerlessness, and the strange power that can emerge from them. The process began with a vague idea of burns, holding onto that image throughout. In a time when ideological fires seem to ignite with frightening ease, these drawings bear witness to a certain urgency (to anger, to exhaustion) but also to the possibility of reflection, to the quiet memory that even in destruction there can be an opening, a new beginning.

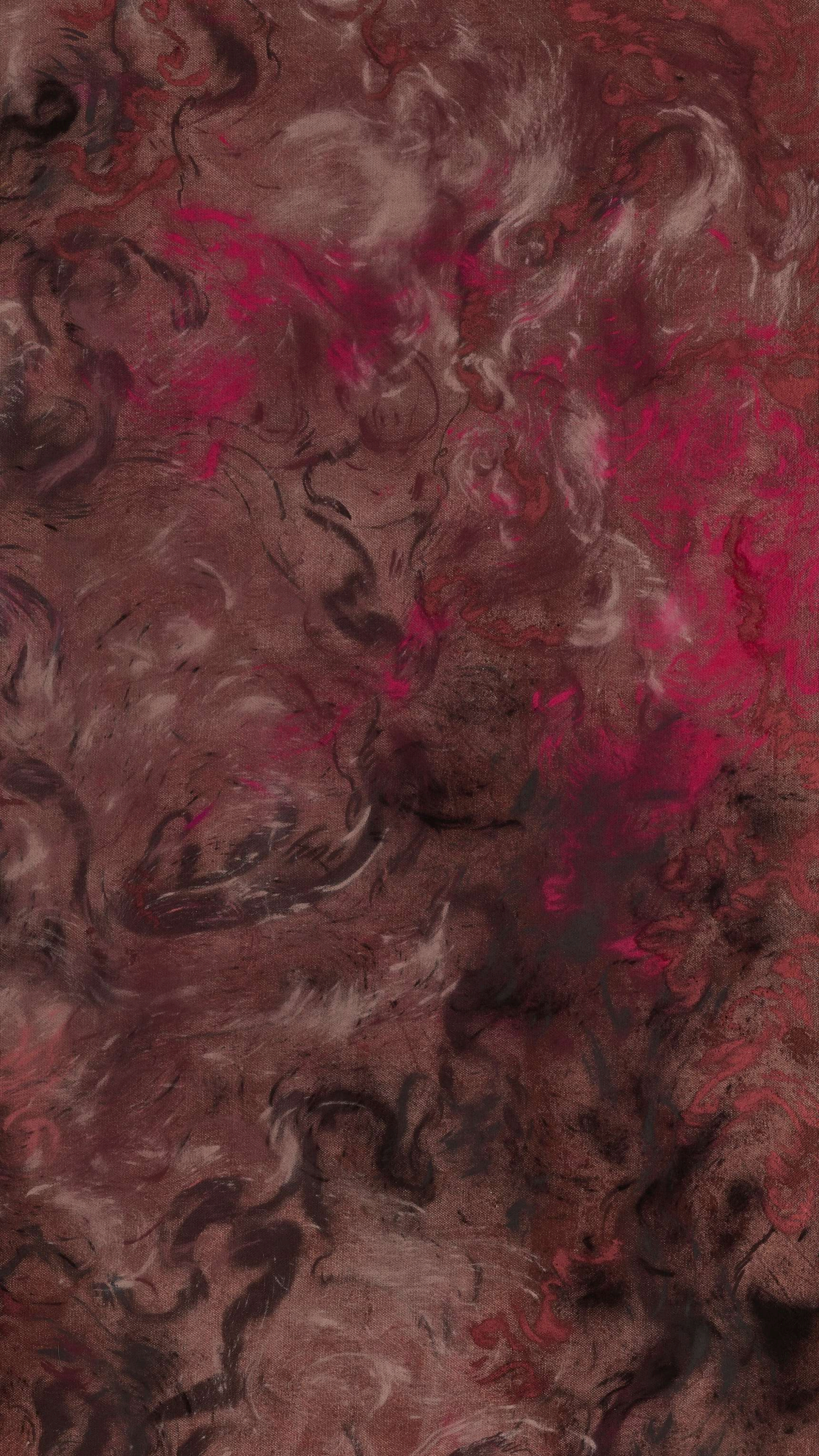
They are drawings of smoke, of what remains when something has burned, or tried to extinguish itself. Signs of combustion that give new form to what once was gas, movement, or loss.

对 Monia Ben Hamouda 而言，绘画中的**素描（drawing）**是一种凝聚与赋权的场所，是一种能够汇集并强化那些始终存在于其创作实践中的元素的媒介，而这些元素直到近年才得以在纸面上充分展开。它并不是为其他项目准备的草图工具或预备阶段，而是一种具有自身重量与独立性的媒介，能够解开那些在她的雕塑或空间作品中往往只能被隐约暗示的复杂问题。艺术家将其视为一种接近书写的形式语言——一种直接且未被中介化的表达方式，相比雕塑或绘画所伴随的种种妥协，它更为纯粹与自由。

系列作品《*Rage Moving Through Generations*》中的绘画展开为充满张力与运动感的视觉叙事。艺术家使用高饱和度的粉彩与黑色墨水，将朦胧、烟雾般的米色、橙色与红色云状色块，与锋利而富有动感的墨线结合在一起。每一幅作品都形成自身独特的节奏，如同一场能量的舞蹈，使人联想到火焰、烟火信号或闪烁的火星。画面中既带有某种威胁感，又同时蕴含一种深沉的宁静，仿佛在夜晚凝视篝火时所感受到的那种复杂情绪。

通过这些作品，素描确立了自身作为一种独立媒介的地位，同时也成为探索毁灭、转化、愤怒与无力感等问题的空间，以及这些情绪中可能孕育出的奇特力量。创作最初源于对“燃烧”这一意象的模糊想法，并在整个过程中始终围绕这一图景展开。在一个意识形态的火焰似乎极易被点燃的时代，这些作品既见证了一种迫切的情绪（愤怒与疲惫），也指向反思的可能性，以及一种静默的记忆：即使在毁灭之中，也可能存在一个新的开端。

这些作品描绘的是烟雾，是某种事物燃烧之后、或试图自我熄灭之后所留下的痕迹。它们是燃烧的迹象，为曾经属于气体、运动或失落的事物赋予新的形态。



selma feriani

Yann Lacroix

Born. 1986. Clermont Ferrand, France

Lives and works in Paris, France

Through the practice of painting, Yann Lacroix's landscapes deploy a utopian and fantasized iconography, guided by his memories of trips and the potential memory of these silent places. Their luxuriant appearance is reminiscent of the most popular travel destinations, which have become symptomatic of a desire to reconnect with a lost paradise, causing paradoxically the creation of artificial spaces. In his works, these places are transformed into a mirror of painting punctuated by the play of appearances. The blurred areas contrast with the detailed as a research around the potential evanescent nature of the images. Like metaphors of the process of memory, Yann Lacroix's works thus combine blurred spaces and particularly precise areas, creating strong contrasts. The canvas becomes a surface in which discoveries are made. The layering of technique and colour results in superimposed landscapes that obliterate reality. There is a theatrical quality that emerges through the luminosity of colour and the notion of time in suspense.

Lacroix's work has been shown in international institutions and galleries, such as Parc Saint Léger, Centre d'art contemporain, in partnership with Musée de la faïence et des beaux-arts de Nevers, France; Fondation Bullukian, Lyon, France; Abbaye de Fontevraud, France; Les Eglises: Centre d'art de la Ville de Chelles, France; Pracownia Portritu gallery, Lodz, Poland; Cartel Art Space, Bangkok, Thailand; Collection Lambert, Avignon, France; Au Shed, Centre D'art Contemporain De Normandie, France; Casa de Velázquez, Madrid, Spain.

His works can be found in public collections, including Académie française des Beaux-arts, France; Casa de Velázquez, Madrid; Cabinet des Arts Graphiques, Genève, Switzerland; Musée des beaux-arts de Clermont-Ferrand, France; and Domaine de Chaumont sur Loire, France.

selma feriani

Yann Lacroix (揚恩·拉克魯瓦)

1986 年出生於法國克萊蒙費朗 (Clermont-Ferrand)
現生活並工作於法國巴黎

透過繪畫創作，揚恩·拉克魯瓦 (Yann Lacroix) 的風景作品展現出一種帶有烏托邦色彩與幻想意味的圖像語言，這些畫面受到他旅行記憶以及對這些寂靜之地的潛在記憶所引導。作品中繁茂華麗的景象讓人聯想到最受歡迎的旅遊目的地，而這些地方往往象徵著人們渴望重新連結已失落的天堂；然而，這種渴望卻矛盾地促成了人工空間的誕生。在他的作品中，這些場景被轉化為繪畫本身的鏡像，並由表象之間的變化與互動所構成。畫面中的模糊區域與細節清晰的部分形成對比，呈現出對影像可能具有的短暫與消逝特質的探索。作為記憶過程的隱喻，拉克魯瓦的作品將朦朧的空間與極為精細的區域結合，創造出強烈的視覺對比。畫布因此成為一個不斷被發現與探索的表面。技法與色彩的層層堆疊形成相互覆蓋的風景，模糊甚至抹除現實本身。透過色彩的光亮與時間彷彿停滯的感覺，畫面中逐漸顯現出一種戲劇性的氛圍。

拉克魯瓦的作品曾在多個國際藝術機構與畫廊展出，包括：法國聖萊熱公園當代藝術中心 (Parc Saint Léger, Centre d'art contemporain)，與法國納韋爾陶瓷與美術博物館 (Musée de la faïence et des beaux-arts de Nevers) 合作；法國里昂布魯基安基金會 (Fondation Bullukian)；法國豐特夫羅修道院 (Abbaye de Fontevraud)；法國謝勒市藝術中心 Les Eglises (Centre d'art de la Ville de Chelles)；波蘭羅茲 Pracownia Portraitu 畫廊；泰國曼谷 Cartel Art Space；法國亞維儂 Lambert 收藏館 (Collection Lambert)；法國諾曼第 Au Shed 當代藝術中心 (Centre d'art contemporain de Normandie)；以及西班牙馬德里的卡薩·德·委拉斯開茲 (Casa de Velázquez)。

他的作品亦被多個公共收藏機構收藏，包括：法國法蘭西藝術院 (Académie française des Beaux-Arts)；西班牙馬德里卡薩·德·委拉斯開茲 (Casa de Velázquez)；瑞士日內瓦版畫藝術館 (Cabinet des Arts Graphiques)；法國克萊蒙費朗美術館 (Musée des beaux-arts de Clermont-Ferrand)；以及法國盧瓦爾河畔肖蒙莊園 (Domaine de Chaumont-sur-Loire)。



Yann Lacroix
Quadrilobe, 2024
Oil and canvas
35h x 27w cm
14h x 11w in
(YL-000084)



Yann Lacroix
Point de Vue II, 2024
Oil and canvas
64h x 55w cm
25h x 22w in
(YL-000085)

selma feriani

Untitled, 2024

Quadrilobe, 2024

Yann Lacroix's paintings conjure spaces that both soothe and unsettle our perception. Within each composition, structures emerge and dissolve, simultaneously revealed and erased, signalled and displaced, immersed in translucency and blur. Yet, the viewer seems to witness every gesture, every layer in his superimposed process.

The series *Untitled* (2024) and *Quadrilobe* (2024) were conceived during a residency at the Abbaye Royale de Fontevraud. These works are steeped in the singular temporality of the site. For seven centuries a place bound by vows of silence, later transformed into a penal colony in the nineteenth and twentieth centuries, and now a heritage monument and artists' residence, the abbey carries strata of spiritual, carceral, and cultural memory.

In modest resonance with this layered history, Lacroix immersed himself in the rhythm and weight of its architecture. The series does not directly depict the abbey's structures, the paintings rather evoke historical sites encountered for their visual impact and symbolic charge. These spaces are filtered through imagination, becoming landscapes from memory rather than representations of specific monuments.

In *Quadrilobe*, geometry becomes both framework and play. The quadrilobed form appears at once ornamental and structural. It anchors the composition in a tension between symmetry and dissolution. The tension lies also in *Untitled* between a sculpted stone and a central gradient shifting from blue to green. The blue functions as a poetic index, subtly leading the gaze outward, beyond the confines of masonry. The viewer's eye is first drawn toward the luminous centre, then guided back across the surface by the rendering of stone. The image hovers on the edge of abstraction as a symbolized landscape where architectural mass yields to atmosphere. Contemplation emerges tinged with melancholy.

Material density and historical thickness were already present in Lacroix's earlier cycles, notably in *Imago* at the Fondation Bullukian, where he integrated artefacts from the Gallo-Roman Museum of Lyon into the exhibition scenography, and continue in his forthcoming exhibition *Casus Belli* at the Abbaye d'Hambye. Across these projects, painting enters into direct dialogue with architectural remnants and archaeological fragments, extending its surface into a space of lived and inherited history.

For Lacroix, architecture and painting are understood as historically intertwined. They both construct spaces of projection and belief, and they both endure as witnesses to human passage. Lacroix captured this through layering, erasure, and luminous recession.

Yann Lacroix 的绘画营造出既安抚人心又令人不安的空间感受。在每一幅作品中，结构不断浮现又消散，同时被揭示与抹去，被标示又被移置，沉浸在半透明与模糊的层次之中。然而，观者似乎能够见证他叠加创作过程中的每一个动作与每一层笔触。

《Untitled》(2024) 与《Quadrilobe》(2024) 系列创作于他在**丰特夫罗皇家修道院 (Abbaye Royale de Fontevraud) ** 驻留期间。这些作品深深浸润于这一地点独特的时间维度之中。该修道院在七个世纪里曾是一个以沉默誓言为戒律的宗教场所，随后在19至20世纪被改建为监狱，如今则成为一处历史遗产与艺术家驻地。因此，这座修道院承载着精神、监禁与文化记忆层层叠加的历史。

在与这种层叠历史产生微妙共鸣的过程中，Lacroix沉浸于其建筑所蕴含的节奏与重量之中。这一系列并不直接描绘修道院的具体结构，而是唤起那些因视觉冲击力与象征意义而被感知的历史场所。这些空间通过想象被重新过滤，成为记忆中的风景，而非特定纪念性建筑的再现。

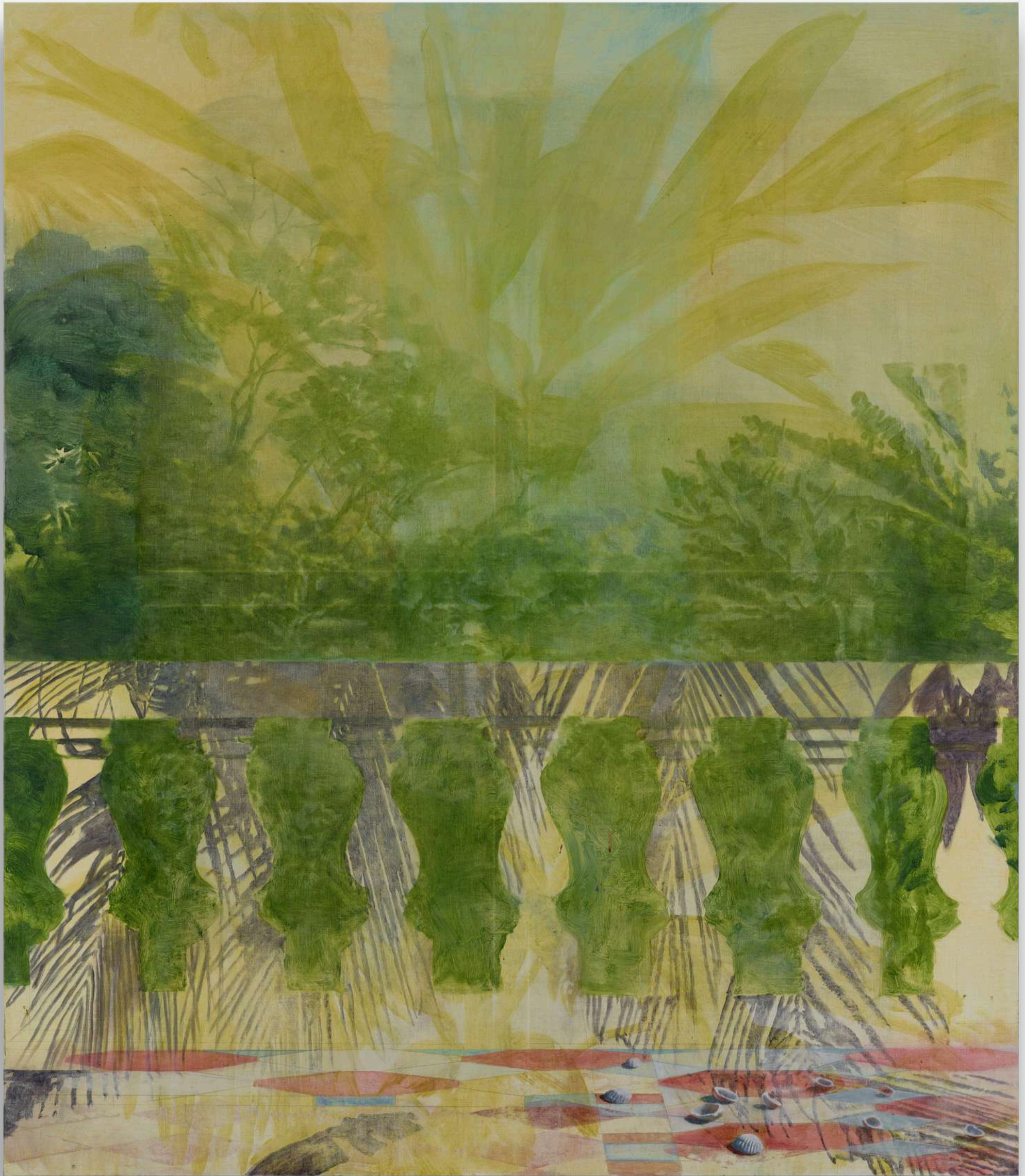
在《Quadrilobe》中，几何形态既是结构框架，也是形式上的游戏。四叶形图案既具有装饰性，也具有结构性，使画面在对称与消解之间保持张力。在《Untitled》中，这种张力体现在雕刻般的石质形态与中央从蓝色渐变到绿色的色彩过渡之间。蓝色在此作为一种诗性的指示，微妙地将视线引向画面之外，超越石砌结构的界限。观者的目光首先被发光的中心吸引，随后又通过石材质感的描绘被引导回到画面表面。图像徘徊在抽象的边缘，如同一个被象征化的风景：建筑的重量逐渐让位于空气与氛围。由此产生的沉思带着一丝淡淡的忧郁。

物质的厚重感与历史的深度早已存在于Lacroix早期的创作周期中，尤其是在里昂布鲁基安基金会 (Fondation Bullukian) 的展览 *Imago* 中，他将来自里昂高卢—罗马博物馆的文物融入展览场景设计。这一探索也延续至他即将在**汉比修道院 (Abbaye d'Hambye) ** 举办的展览 *Casus Belli*。在这些项目中，绘画与建筑遗迹及考古碎片形成直接对话，使绘画表面延伸至一个由生活经验与历史传承共同构成的空间。

对Lacroix而言，建筑与绘画在历史上始终相互交织。二者都构建了投射与信仰的空间，同时也作为人类历史流逝的见证而存在。Lacroix通过层叠、擦除与光的渐隐效果捕捉了这一关系。



Yann Lacroix
Inner world, 1995
Oil on canvas
150h x 130w cm
59h x 51w in
(YL-000079)



Yann Lacroix
Savannakhet, 2026
Oil on canvas
150h x 130w cm
59h x 51w in
(YL-000080)



Yann Lacroix

Persistent memories I, 2026

Oil on canvas

150h x 130w cm

59h x 51w in

(YL-000086)



Yann Lacroix

Persistent memories II, 2026

Oil on canvas

150h x 130w cm

59h x 51w in

(YL-000081)

selma feriani

Inner world, 2026

Savannakhet, 2026

Persistent memories I, 2026

Persistent memories II, 2026

Yann Lacroix's paintings conjure spaces that both soothe and unsettle our perception. Within each composition, structures emerge and dissolve, simultaneously revealed and erased, signalled and displaced, immersed in translucency and blur. Yet, the viewer seems to witness every gesture, every layer in his superimposed process. What unfolds is an accumulation of visual memory; landscapes not as fixed geographies but as affective territories, excavating an archaeology of experience. His compositions become temporal thresholds, where the past relentlessly seeps into the present.

This series of works marks an inflection within that ongoing inquiry. Initiated in the wake of his residency in Tahiti, the paintings carry the persistent visual afterimage of that experience. Vegetation, balustrades, shadows, and all motifs gleaned from the Polynesian environment, surface and reappear as latent forms, migrating from lived experience into his painting. The residency extended Lacroix's exploration of landscape as a site where temporal, cultural and imaginary strata converge.

What the canvas emits is not the transcription of a place. It is, rather, the slow digestion of experience. Lacroix integrates fragments gradually, allowing them to sediment within his pictorial language. The works resist illustration and operate instead through displacement and recombination. A balustrade photographed in Polynesia might intersect with a pavement borrowed in part from Vittorio Carpaccio. The painting's title *Savannakhet*, the name of a Laotian city traversed a decade earlier, invokes a geography whose traces have all but vanished from the image. As Lacroix notes: "Nothing of that place persists pictorially here except the light, the sharp shadows of the vegetation...it all contributes to the idea that painting is a long process, constructed layer after layer."

Lacroix's paintings are sites where images from disparate geographies and epochs cohabit. They become an archive built by successive deposits of time.

Yann Lacroix 的绘画营造出既令人安抚又令人不安的空间感受。在每一幅作品中，结构不断浮现又消散，同时被揭示与抹去，被标示又被移置，沉浸在半透明与模糊的层次之中。然而，观者仿佛能够见证他叠加创作过程中的每一个动作与每一层笔触。展现在画面中的，是一种视觉记忆的累积：风景不再是固定的地理空间，而成为充满情感的领域，如同对经验进行发掘的考古现场。他的构图因此成为时间的门槛，使过去不断渗入当下。

这一系列作品标志着他持续探索中的一个转折点。创作始于他在塔希提（Tahiti）驻留之后，这些绘画保留着那段经历留下的持久视觉余像。植被、栏杆、阴影，以及来自波利尼西亚环境的各种视觉元素，作为潜在的形态不断浮现与再现，从真实经验迁移至绘画之中。这段驻留经历进一步深化了 Lacroix 对风景的探索，将其视为一个汇聚时间、文化与想象层次的场域。

画布所呈现的并非某一地点的再现，而更像是对经验的缓慢消化。Lacroix 逐渐将各种碎片融入其中，使其在他的绘画语言中沉淀下来。这些作品拒绝直接的图像再现，而通过移置与重组来运作。例如，一段在波利尼西亚拍摄的栏杆可能会与部分借鉴自维托里奥·卡尔帕乔（Vittorio Carpaccio）画作中的铺地元素相交织。作品标题 *Savannakhet*（沙湾拿吉），源自他十年前曾到访的一座老挝城市，却指向一种几乎已从画面中消失的地理记忆。正如 Lacroix 所言：“在绘画中，那地方几乎没有留下任何具体痕迹，除了光线与植被投下的锐利阴影.....这一切都指向一个观念：绘画是一个漫长的过程，由一层层叠加而成。”

在 Lacroix 的作品中，来自不同地理与时代的图像在同一空间中共存。它们仿佛成为一座由时间不断沉积而形成的档案。



selma feriani

Sara Ouhaddou

Born. 1986. Draguignan, France

Lives and works between Paris, France and Marrakech, Morocco

Sara Ouhaddou's culture informs her practice as a continuous dialogue. She began her career as a designer for fashion brands, but has moved towards a more social practice, addressing the diverse challenges facing the artisan craftsmen community in Morocco. Her practice questions the availability of design as a tool for economic, social and cultural development with a focus on the Arab world. Ouhaddou's art is deeply rooted in cultural exploration and the intersection of traditional and contemporary aesthetics. She often draws from her Moroccan heritage, blending artisanal craft techniques with modern artistic practices. Her work explores themes of identity, globalization, and the transformation of cultural symbols. Through her use of materials such as textiles, ceramics, and mosaics, her art reflects on the idea of cultural exchange and the shifting meanings of objects as they move through different contexts.

Ouhaddou's work has been shown in several international institutions, including IFA Berlin, Germany; MACAAL: Museum of African Contemporary Art Al Maaden, Marrakech; Fondation Thalie, Belgium and France; MO.CO. Montpellier, France; the Biennale Ghërdeina (2024), Italy; Centre Pompidou, Paris; MUCEM, Marseille, France; MALLAM Contemporary Art Museum, Thailand; and Palais de Tokyo Paris, France.

Her works can be found in prestigious collections, including the Centre Georges Pompidou, France; Victoria & Albert Museum, London; Dalloul Art Foundation, Lebanon; Barjeel Art Foundation, U.A.E; The Ministry of Culture of Saudi Arabia, Saudi Arabia; MATHAF, Qatar; and Frac Pays-de-la-Loire, France.

selma feriani

Sara Ouhaddou (莎拉·烏哈杜)

1986 年出生於法國德拉吉尼昂 (Draguignan, France)
現生活並工作於法國巴黎與摩洛哥馬拉喀什之間

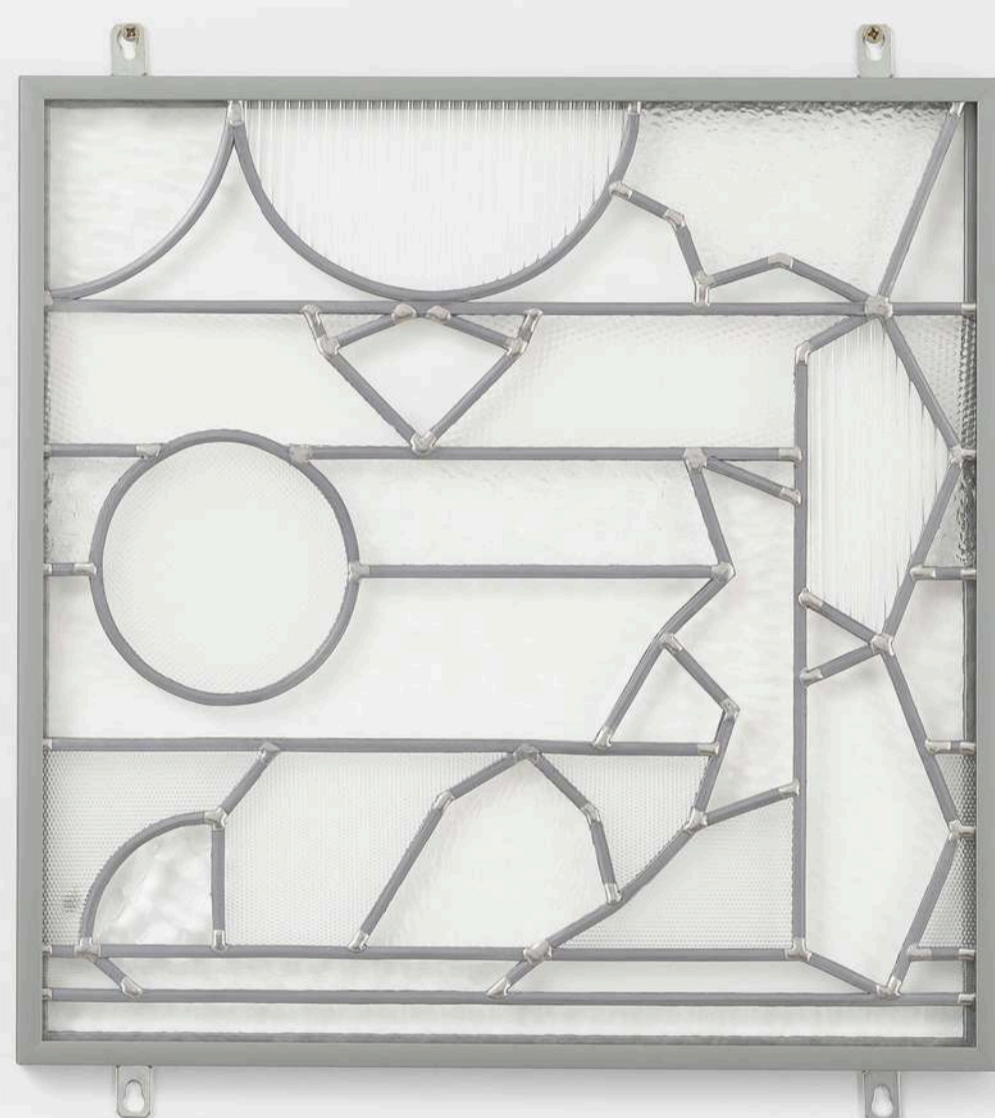
莎拉·烏哈杜 (Sara Ouhaddou) 的文化背景構成了她創作實踐中持續展開的對話。她最初以時尚品牌設計師的身份開始職業生涯，但後來逐漸轉向更具社會性的藝術實踐，關注摩洛哥手工藝匠人社群所面臨的多種挑戰。她的創作探討設計是否能作為一種促進經濟、社會與文化發展的工具，特別聚焦於阿拉伯世界的脈絡。

烏哈杜的藝術深深植根於文化探索，以及傳統美學與當代美學之間的交匯。她經常從自身的摩洛哥文化背景中汲取靈感，將手工藝技術與當代藝術實踐相結合。她的作品探討身份認同、全球化，以及文化符號在不同語境中轉變的過程。透過紡織、陶瓷與馬賽克等材料的運用，她的創作反思文化交流的概念，以及物件在不同文化與環境中流動時，其意義如何不斷改變。

烏哈杜的作品曾在多個國際藝術機構展出，包括：德國柏林 IFA；摩洛哥馬拉喀什非洲當代藝術博物館 (MACAAL: Museum of African Contemporary Art Al Maaden)；比利時與法國的 Fondation Thalie；法國蒙彼利埃 MO.CO.；義大利加爾代納雙年展 (Biennale Gherdëina, 2024)；法國巴黎龐畢度中心 (Centre Pompidou)；法國馬賽歐洲與地中海文明博物館 (MUCEM)；泰國清邁 MAIIAM 當代藝術博物館；以及法國巴黎東京宮 (Palais de Tokyo)。

她的作品亦被多個重要收藏機構收藏，包括：法國龐畢度中心 (Centre Georges Pompidou)；英國倫敦維多利亞與艾伯特博物館 (Victoria & Albert Museum)；黎巴嫩 Dalloul 藝術基金會；阿聯酋 Barjeel 藝術基金會；沙烏地阿拉伯文化部 (Ministry of Culture of Saudi Arabia)；卡達 Mathaf 阿拉伯現代藝術博物館；以及法國羅亞爾河地區 FRAC (Frac Pays-de-la-Loire)。

selma feriani



Sara Ouhammadou
traveling South, 2026
Stained glass and stainless steel
41.5 × 41.5 cm each
16.3 × 16.3 in each
SO-000020

selma feriani

Travelling South, 2026

Sara Ouhaddou's practice is rooted in a long-term collaborative approach that builds on her Moroccan and Amazigh heritage, and the associated communities of craftspeople. Mutual exchange and encounter are vital to her process, with an emphasis on natural materials and handcrafted techniques. Her dual French-Moroccan identity informs a practice in which local craft typologies are reimagined within global contemporary frameworks. In an effort to revive threatened Moroccan vernacular crafts, Ouhaddou's work reclaims regional knowledge often excluded from dominant narratives.

Travelling South, a stained-glass piece produced in France, reflects Ouhaddou's material-driven approach and her sensitivity to the symbolic weight carried by specific materials. The work emerges from an exploration of the history of glass in and around the Mediterranean, grounded in research that moves between history and archaeology. Her use of glass is rooted in a quasi-archaeological investigation into the circulation of this material, particularly in relation to Morocco's political and commercial history, as well as the evolution of life and decorative vocabulary in the medinas. The geopolitics of craftsmanship lies at the core of her practice. For Ouhaddou, it becomes a site of deconstruction, where the artist superimposes history, archaeology, anthropology, and economics. Within this context, stained glass becomes both material and language. The stained-glass window embodies a vernacular vocabulary through its shapes and colours, as well as through the process of its making: the cutting of glass into geometric forms and their careful insertion into specific frameworks to produce a composition. From the initial drawing to the final work, Ouhaddou engages with the technique of stained glass and its Moroccan particularities. At the same time, the work reflects the artist's reflections on language. Ouhaddou noticed that her parents often approach words not as fixed linguistic units but as constellations of signs and forms from which meaning is inferred. For the artist, orality has historically predominated over writing. In response, the artist develops a reinvented visual alphabet; a personal system of signs that exceeds linguistic boundaries and proposes a form of writing beyond borders.

In *Travelling South*, this visual language blends with memory and movement. The work emerges from a recurring recollection in the artist's life: journeys toward the south, whether by train or by boat. Always toward the south, either the south of France or the south of Morocco. What is evoked is less a specific place than a direction, a movement of descent toward warmth and light. Through stained glass, Ouhaddou translates the rhythm of travel: the shifting landscapes glimpsed through a window, the quiet in-between space of transition, and the suspended temporality of passage. These fleeting perceptions are suspended in colour and form, where geometric abstraction, light, and transparency transform memory into a luminous landscape of movement.

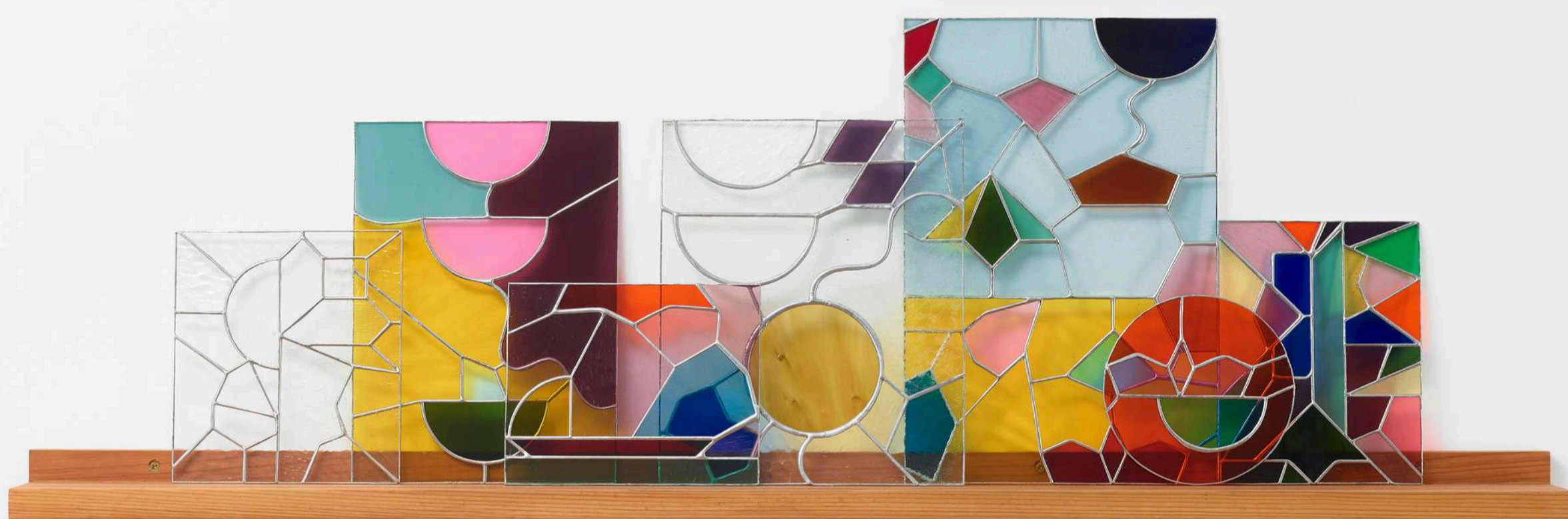
Sara Ouhaddou 的创作实践植根于一种长期的协作方式，这一方法建立在她的摩洛哥与阿马齐格（Amazigh）文化背景以及相关手工艺社群之上。相互交流与相遇在她的创作过程中至关重要，同时她尤为强调天然材料与手工技艺。她兼具法国与摩洛哥的双重文化身份，使她的创作在全球当代艺术语境中重新想象和诠释地方工艺类型。为了复兴那些正逐渐消失的摩洛哥民间手工艺，Ouhaddou 的作品重新唤回那些在主流叙事中常被忽视的地方知识体系。

《Travelling South》是一件在法国制作的彩色玻璃作品，体现了 Ouhaddou 以材料为核心的创作方式，以及她对特定材料所承载象征意义的敏锐感知。作品源于她对地中海地区及其周边玻璃历史的探索，这一研究在历史与考古之间展开。她对玻璃材料的运用建立在一种近似考古学的研究之上，关注这种材料在历史中的流通，尤其与摩洛哥的政治与商业历史，以及麦地那（medina）中生活方式与装饰语言的演变之间的联系。

手工艺的地缘政治是她创作实践的核心议题之一。对 Ouhaddou 而言，它成为一种解构的场域，在其中艺术家将历史、考古学、人类学与经济学的视角叠加在一起。在这一语境中，彩色玻璃既是材料，也是语言。彩色玻璃窗通过其形状与色彩体现出一种地方性的视觉词汇，同时也通过其制作过程得以呈现：将玻璃切割为几何形状，并将其精心嵌入特定框架之中，以形成完整的构图。从最初的绘图到最终作品，Ouhaddou 始终与彩色玻璃这一媒介及其摩洛哥特有的传统工艺展开对话。

与此同时，这件作品也反映了艺术家对语言的思考。Ouhaddou 发现，她的父母往往并不将词语视为固定的语言单位，而是将其理解为由符号与形态组成的星座，从中推导出意义。对艺术家而言，口述传统在历史上一一直先于书写而存在。对此，她发展出一种重新创造的视觉字母系统——一种超越语言边界的个人符号体系，提出一种跨越疆界的书写形式。

在《Travelling South》中，这种视觉语言与记忆和运动交织在一起。作品源于艺术家生命中不断重复的一种记忆：向南方旅行——无论是乘火车还是乘船，总是朝向南方，或是法国的南部，或是摩洛哥的南部。作品所唤起的并不是某一个具体地点，而是一种方向，一种向温暖与光线缓缓下降的运动。通过彩色玻璃，Ouhaddou 将旅行的节奏转译为视觉形式：窗外不断变化的风景、过渡时刻那种安静的中间状态，以及旅途中悬置的时间感。这些转瞬即逝的感知被凝结在色彩与形态之中，在几何抽象、光线与透明性的交织下，使记忆转化为一片充满光辉与流动感的风景。



Sara Ouhaddou

Landscape's Portrait, 2026

Stained glass on a wooden shelf

Variable Stained Glass dimensions

Shelf : 120cm, Stained Glass 1: 25 x 37 cm, Stained Glass 2: 24 x 29 cm, Stained Glass 3: 21 x 29 cm,

Stained Glass 4: 20 x 16 cm, Stained Glass 5: 18 x 20 cm, Stained Glass 6: 15 cm diameter,

Stained Glass7: 16 x 21 cm, all

(SO-000021)

selma feriani

Landscape's Portrait, 2026

Sara Ouhaddou's practice is rooted in a long-term collaborative approach that builds on her Moroccan and Amazigh heritage, and the associated communities of craftspeople. Mutual exchange and encounter are vital to her process, with an emphasis on natural materials and handcrafted techniques. Her dual French-Moroccan identity informs a practice in which local craft typologies are reimagined within global contemporary frameworks. In an effort to revive threatened Moroccan vernacular crafts, Ouhaddou's work reclaims regional knowledge often excluded from dominant narratives.

Landscape's Portrait, a stained-glass piece produced in France, reflects Ouhaddou's material-driven approach and her sensitivity to the symbolic weight carried by specific materials. The work emerges from an exploration of the history of glass in and around the Mediterranean, grounded in research that moves between history and archaeology. Her use of glass is rooted in a quasi-archaeological investigation into the circulation of this material, particularly in relation to Morocco's political and commercial history, as well as the evolution of life and decorative vocabulary in the medinas. The geopolitics of craftsmanship lies at the core of her practice. For Ouhaddou, it becomes a site of deconstruction, where the artist superimposes history, archaeology, anthropology, and economics. Within this context, stained glass becomes both material and language. The stained-glass window embodies a vernacular vocabulary through its shapes and colours, as well as through the process of its making: the cutting of glass into geometric forms and their careful insertion into specific frameworks to produce a composition. From the initial drawing to the final work, Ouhaddou engages with the technique of stained glass and its Moroccan particularities. At the same time, the work reflects the artist's reflections on language. Ouhaddou noticed that her parents often approach words not as fixed linguistic units but as constellations of signs and forms from which meaning is inferred. For the artist, orality has historically predominated over writing. In response, the artist develops a reinvented visual alphabet; a personal system of signs that exceeds linguistic boundaries and proposes a form of writing beyond borders.

In *Landscape's Portrait*, landscapes are reconstructed from memory and translated into the artist's own abstract visual language. These are often places or fleeting images she was unable to photograph; moments that remain only as sensations. From these residual impressions, Ouhaddou recreates landscapes through glass, allowing the material to hold what was never captured and to give form to memory through light, colour, and transparency. The compositions bring together geometric abstraction, colour, calligraphic gestures, and light, forming scenes that oscillate between landscape and script. Within these stained-glass works, the viewer is invited to read through sensation rather than through language: to identify shapes, perceive the musicality of lines, and accept the possibility of getting lost within the composition.

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在《Landscape's Portrait》中，风景从记忆中被重新建构，并被转译为艺术家自身的抽象视觉语言。这些风景往往来自她未能拍摄下来的地方或转瞬即逝的画面——那些仅以感受形式留存的瞬间。Ouhaddou 从这些残存的印象出发，通过玻璃重新创造风景，使这种材料承载那些从未被记录的瞬间，并通过光线、色彩与透明性为记忆赋予形态。作品的构图融合了几何抽象、色彩、书写般的手势与光线，在风景与文字之间形成一种游移的视觉场景。

在这些彩色玻璃作品中，观者被邀请通过感受而非语言来“阅读”画面：辨认形状、感受线条的音乐性，并接受在作品构图中迷失的可能。



selma feriani

Amina Saoudi Aït Khay

Born 1955. Casablanca, Morocco

Lives and works in Akouda, Tunisia

Amina Saoudi Aït Khay experiments and develops a personal weaving technique through graphic expression and the control of the improvisation. She innovates the traditional practice of Moroccan wool weaving by hand-weaving large works of improvised graphic design, recovered from her previous practice of painting on silk with gutta and a cruet. Saoudi Aït Khay creates visual memories of landscapes in Morocco and Tunisia with handmade natural dyes, developing abstract shapes using the loom as her paintbrush.

Saoudi Aït Khay's work has been shown in several international institutions and biennials, such as the Diriyah Biennale (2026); Venice Biennale (2026).

Saoudi Aït Khay's can be found in many prestigious collections such as the Guggenheim Abu Dhabi, United Arab Emirates; Fondation H, Antananarivo, Madagascar; Barjeel Foundation, Sharjah, United Arab Emirates; Modern and Contemporary Museum of Tunisia, Tunis, Tunisia and The Kamel Lazaar Foundation, Tunis, Tunisia.

selma feriani

Amina Saoudi Aït Khay (阿米娜·薩烏迪·艾特·凱)

1955 年出生於摩洛哥卡薩布蘭卡 (Casablanca)
現生活並工作於突尼西亞阿庫達 (Akouda)

阿米娜·薩烏迪·艾特·凱 (Amina Saoudi Aït Khay) 透過圖像表現與對即興創作的掌控，實驗並發展出一種個人化的編織技法。她以手工編織大型作品，將即興的圖像設計融入其中，從而革新了摩洛哥傳統的羊毛編織工藝。這些圖像語彙源自她早期在絲綢上以古塔膠 (gutta) 與滴壺進行繪畫的創作經驗。薩烏迪·艾特·凱運用手工製作的天然染料，創作出關於摩洛哥與突尼西亞風景的視覺記憶，並以織機作為畫筆，在織物上發展出抽象形態。

她的作品曾在多個國際藝術機構與雙年展展出，包括：沙烏地阿拉伯德拉伊耶雙年展 (Diriyah Biennale, 2026)；義大利威尼斯雙年展 (Venice Biennale, 2026)；阿聯酋 Barjeel 藝術基金會 (Barjeel Art Foundation)；阿聯酋沙迦藝術基金會 (Sharjah Art Foundation)；以及突尼西亞卡梅爾·拉札爾基金會 (Kamel Lazaar Foundation)。

薩烏迪·艾特·凱的作品亦被多個重要收藏機構收藏，包括：阿布達比古根漢美術館 (Guggenheim Abu Dhabi, 阿聯酋)；馬達加斯加塔那那利佛的 Fondation H；阿聯酋沙迦 Barjeel 基金會；突尼西亞突尼斯現代與當代藝術博物館 (Modern and Contemporary Museum of Tunisia)；以及突尼西亞突尼斯的卡梅爾·拉札爾基金會 (Kamel Lazaar Foundation)。



Amina Saoudi Aït Khay

Marrakech 2, 2013

Wool weaving and natural dyes

151h x 118w cm

(AMS-000025)

selma feriani

Marrakech 2, 2013

Amina Saoudi Aït Khay experiments with and extends the traditional practice of Moroccan wool weaving through improvisation as a central working method. Introduced to weaving at a young age by her mother, she developed an intuitive and highly personal approach informed by Amazigh heritage while departing from its conventional structures. Through an erratic and singular discourse, she constructs a coded visual language that narrates her life through weaving as her ancestors did before her. Deeply rooted in North African tradition, particularly in Morocco, Amazigh weaving is a living cultural practice passed down through generations. More than craft, it functions as a narrative system in which motifs, colours, and structures encode memory, identity, and heritage. Saoudi Aït Khay honours these foundations while translating the symbolic weight of Amazigh patterns into a contemporary register.

Using the loom as her blank canvas, Saoudi Aït Khay creates intricate patterns through gestures of hand-weaving; these rhythmic patterns tell a story of Amazigh cultural history and depict memories of Moroccan and Tunisian landscapes. Across the tapestry *Marrakech 2*, undulating forms and expansive chromatic passages interact with areas of interruption and variation, suggesting movement, as though the surface were shaped by wind or time. The title serves to distinguish and recognise the piece as a marker of a mental and physical space, often through Amazigh naming as an affirmation of identity. Through this interplay between structure and spontaneity, Saoudi Aït Khay transforms inherited knowledge into an evolving, living practice.

Her early practice of painting on silk shaped her understanding of graphic composition, gesture, and rhythm; elements that now inform her textile works. Each tapestry often begins with traditional dyeing processes using natural materials she sources from her surroundings. Plants are dried, crushed, and simmered to release their pigments: turmeric yields yellow, pomegranate peel warm ochre, tea beige and grey hues, walnut caramel tones, prickly pear cactus flowers deep crimson, and beetroot salmon pink, each colour fixed with aluminium sulphate. As she states, "it's not me who chooses the colours, they call to me."

Amina Saoudi Aït Khay 通过将即兴创作作为核心工作方法，对摩洛哥传统羊毛织造实践进行实验与拓展。她在年幼时由母亲引导接触织造艺术，并逐渐发展出一种直觉性且高度个人化的创作方式。这种方法既受到阿马齐格（Amazigh）文化传统的启发，同时又突破其既有结构。通过一种自由而独特的表达方式，她构建出一种编码式的视觉语言，以织造讲述自身的人生叙事，延续着祖辈以织物记录生活的传统。

深深扎根于北非，尤其是摩洛哥的文化传统之中，阿马齐格织造是一种代代相传、持续演变的文化实践。它不仅仅是一种手工技艺，更是一套叙事体系，其中的图案、色彩与结构承载并编码着记忆、身份与文化遗产。Saoudi Aït Khay 在尊重这些传统基础的同时，将阿马齐格图案所蕴含的象征意义转译为一种当代语境。

以织机为画布，Saoudi Aït Khay 通过手工编织的动作创造出复杂精致的纹样；这些富有节奏感的图案讲述着阿马齐格文化历史，并唤起对摩洛哥与突尼斯风景的记忆。在挂毯《*Marrakech 2*》中，起伏的形态与广阔的色彩层次与中断和变化的区域相互交织，营造出一种流动感，仿佛织物表面被风或时间所塑造。作品标题既用于区分与标识该作品，同时也作为一种精神与地理空间的标记，常通过阿马齐格命名来确认身份。通过结构与自发性之间的这种互动关系，Saoudi Aït Khay 将继承而来的知识转化为一种不断发展的、充满生命力的实践。

她早期在丝绸上作画的经历塑造了她对图形构成、手势与节奏的理解，这些元素如今也融入她的纺织创作之中。每一幅挂毯通常都始于传统染色工艺，她使用从周围环境中采集的天然材料。植物被晒干、研碎并熬煮以释放色素：姜黄产生黄色，石榴皮呈现温暖的赭色，茶叶带来米色与灰色调，核桃产生焦糖色，无花果仙人掌花朵呈现深红色，而甜菜则带来鲑鱼粉色。所有颜色最终以硫酸铝作为媒染剂固定。正如她所说：“不是我选择颜色，而是颜色在召唤我。”



Amina Saoudi Aït Khay

Kelim Ondoyant, 2009

Wool weaving and natural dyes

199h x 120w cm

(AMS-000025)

selma feriani

Kelim Ondoyant, 2009

Amina Saoudi Aït Khay experiments with and extends the traditional practice of Moroccan wool weaving through improvisation as a central working method. Introduced to weaving at a young age by her mother, she developed an intuitive and highly personal approach informed by Amazigh heritage while departing from its conventional structures. Through an erratic and singular discourse, she constructs a coded visual language that narrates her life through weaving as her ancestors did before her. Deeply rooted in North African tradition, particularly in Morocco, Amazigh weaving is a living cultural practice passed down through generations. More than craft, it functions as a narrative system in which motifs, colours, and structures encode memory, identity, and heritage. Saoudi Aït Khay honours these foundations while translating the symbolic weight of Amazigh patterns into a contemporary register.

Using the loom as her blank canvas, Saoudi Aït Khay creates intricate patterns through gestures of hand-weaving; these rhythmic patterns tell a story of Amazigh cultural history and depict memories of Moroccan and Tunisian landscapes. Across *Kelim Ondoyant*, Saoudi Aït Khay references the formal vocabulary of the Amazigh kelim, reactivating its geometric structures, linear rhythms, and chromatic contrasts while allowing space for intuitive deviation. As in her broader practice, the work is invoked through instinct. She lets the wool guide her gestures rather than adhering to a predetermined design. The title serves to distinguish and recognise the piece often through Amazigh naming as an affirmation of identity. Through this interplay between structure and spontaneity, Saoudi Aït Khay transforms inherited knowledge into an evolving, living practice.

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作品标题既用于区分和识别该作品，同时也常通过阿马齐格命名来确认身份。通过结构与自发性之间的这种互动关系，Saoudi Aït Khay 将继承而来的知识转化为一种不断发展的、富有生命力的实践。

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selma feriani

Catalina Swinburn

Born 1979. Santiago, Chile

Lives and works between Buenos Aires, Argentina & London, United Kingdom

Catalina Swinburn's practice translates key messages and universal concerns such as sustainability, identity, gender equality, and globalization, underlining historical connections across the Global South. Through the use of weaving, vintage documents, her woven sculptures function as a vital and dynamic language for raising awareness both physically and conceptually, while strengthening integration between various communities by referencing female resilience. She seeks to rescue ancestral rituals linked to sacred places, ancestral geography, and original memory; regenerating these narratives articulates both a sense of urgency and a mode of resistance. Her artworks are activated through her position as both fabricator and performer, where sculpture and performance converge as a metaphor for resistance, and woven narratives emerge as a substitute for the historical silence imposed on women. Grounded in textiles as eloquent expressions of women's engagement with cultural tradition and transmutation, her practice draws from studies of gender, social identity, exchange, and modernization, using weaving as a vehicle of consciousness that bridges conservatism and innovation, continuity and transformation.

She received a BA in Fine Arts from the Catholic University of Chile.

Swinburn's work has been shown in several international institutions, including Centro Cultural Matta, Buenos Aires, Argentina; Museo de la Inmigración, Buenos Aires, Argentina; Mapi Museum, Montevideo, Uruguay; Museo de la Universidad de Antioquia & Museo de la Universidad de Medellín, Medellín; Monnaie du Paris, Paris, France; MAC Museo de Arte Contemporáneo, Santiago de Chile, Chile; MAVI Museo de Artes Visuales, Santiago de Chile, Chile.

Her works can be found in many prestigious collections of art, including Pilar Citoler Foundation, Córdoba, Spain; Fondation Thalie Collection, Brussels, Belgium; Balanz Capital collection, Buenos Aires, Argentina; Latin American Art Collection Art Nexus, Bogotá Colombia; CCu Art Collection, Santiago de Chile, Chile; ICC Contemporary Institute of Culture, São Paulo, Brazil; Arte Al Día Collection, Miami, U.S.A; Rosenblum Foundation, Buenos Aires, Argentina; and Permanent Public Intervention, Vitacura Parks, Santiago de Chile, Chile.

selma feriani

Catalina Swinburn (卡塔莉娜·斯溫伯恩)

1979 年出生於智利聖地牙哥 (Santiago, Chile)
現生活並工作於阿根廷布宜諾斯艾利斯與英國倫敦之間

卡塔莉娜·斯溫伯恩 (Catalina Swinburn) 的創作實踐關注多項關鍵議題與普世關懷，例如永續發展、身份認同、性別平等以及全球化，並強調全球南方之間的歷史聯繫。透過編織與舊文獻材料的運用，她的編織雕塑成為一種充滿活力且具有行動力的語言，在身體與概念層面上喚起公眾意識，同時透過對女性韌性的指涉，促進不同社群之間的連結與整合。她致力於復甦與神聖場所、祖先地理以及原始記憶相關的祖傳儀式；透過重建這些敘事，她既表達出一種迫切感，也形成一種抵抗的方式。

她的作品透過她作為創作者與表演者的雙重身份而被「啟動」，在其中雕塑與行為表演相互交融，成為抵抗的隱喻；而編織而成的敘事則象徵對歷史上強加於女性的沉默的一種替代。她的創作以紡織為基礎，將其視為女性參與文化傳統與轉化的重要表達方式。其實踐同時汲取性別研究、社會身份、文化交流與現代化等議題，並以編織作為一種意識的媒介，連結保守與創新、延續與轉變之間的關係。

她畢業於智利天主教大學 (Catholic University of Chile)，取得美術學士學位。斯溫伯恩的作品曾在多個國際機構展出，包括：阿根廷布宜諾斯艾利斯的 Centro Cultural Matta；布宜諾斯艾利斯移民博物館 (Museo de la Inmigración)；烏拉圭蒙得維的亞的 MAPI 博物館；哥倫比亞麥德林安蒂奧基亞大學博物館與麥德林大學博物館；法國巴黎鑄幣博物館 (Monnaie de Paris)；智利聖地牙哥當代藝術博物館 (MAC Museo de Arte Contemporáneo)；以及智利聖地牙哥視覺藝術博物館 (MAVI Museo de Artes Visuales)。

她的作品亦被多個重要藝術收藏機構收藏，包括：西班牙科爾多瓦 Pilar Citoler 基金會；比利時布魯塞爾 Fondation Thalie 收藏；阿根廷布宜諾斯艾利斯 Balanz Capital 收藏；哥倫比亞波哥大 Latin American Art Collection Artnexus；智利聖地牙哥 CCu 藝術收藏；巴西聖保羅 ICC Contemporary Institute of Culture；美國邁阿密 Arte Al Día 收藏；阿根廷布宜諾斯艾利斯 Rosenblum 基金會；以及智利聖地牙哥 Vitacura 公園永久公共藝術介入計畫。



Catalina Swinburn

Ritual Niches IV, 2026

Woven paper from mystical architecture documentation engraved over travertine marble

38h x 38w x 3d cm

14.96h x 14.96w x 1.18d in

(CS-000360)



Catalina Swinburn

Ritual Niches V, 2026

Woven paper from mystical architecture documentation engraved over travertine marble

38h x 38w x 3d cm

14.96h x 14.96w x 1.18d in

(CS-000361)



Catalina Swinburn

Ritual Niches VI, 2026

Woven paper from mystical architecture documentation engraved over travertine marble

38h x 38w x 3d cm

14.96h x 14.96w x 1.18d in

(CS-000362)



Catalina Swinburn

Ritual Niches VII, 2026

Woven paper from mystical architecture documentation engraved over travertine marble

38h x 38w x 3d cm

14.96h x 14.96w x 1.18d in

(CS-000363)



Catalina Swinburn

Ritual Niches VIII, 2026

Woven paper from mystical architecture documentation engraved over travertine marble

38h x 38w x 3d cm

14.96h x 14.96w x 1.18d in

(CS-000363)



Catalina Swinburn

Ritual Niches IX, 2026

Woven paper from mystical architecture documentation engraved over travertine marble

38h x 38w x 3d cm

14.96h x 14.96w x 1.18d in

(CS-000363)

selma feriani

Ritual Niches grows from Catalina Swinburn’s ongoing research into *zawiyas* — devotional Sufi spaces understood as environments of retreat, healing, and spiritual transmission across North Africa. Rather than depicting these sites directly, the series approaches them through acts of translation, fragmentation, and material resonance. The works begin with pages sourced in the medina of Tunis, drawn from books on mystical architecture, sacred sites, and ritual practices. These pages are cut into geometric fragments and woven into new configurations, interrupting linear reading and dissolving singular viewpoints. The resulting matrices evoke the patterned geometries of devotional ornament and mirror the layered ways knowledge, memory, and spiritual practices are transmitted within these spaces.

This woven imagery is then printed onto travertine marble: a material historically tied to architecture, thresholds, and communal gathering. The transfer from fragile paper to porous stone is central: the marble receives the image like an imprint or residue, suggesting how rituals inscribe themselves into built environments. Travertine, marked by sediment and time, becomes a metaphor for the accumulation of memory within *zawiyas*, where generations of prayer, sound, and presence shape the atmosphere of place. The notion of the “niche” operates both architecturally and conceptually. It recalls recesses designed for orientation and contemplation, while also proposing an interior space — a symbolic chamber where fragments of history, devotion, and healing can be held. The irregular edges of the works echo worn thresholds and partial walls, reinforcing their relationship to lived sacred spaces.

Through the translation of woven archival material into stone, Swinburn constructs quiet portals that invite slow looking. These works suggest that healing emerges not only through ritual acts but also through the preservation, reactivation, and careful reassembly of cultural memory — where materials themselves carry the possibility of reflection, repair, and continuity.

Book Sources:

Archeologie Vivante Carthage edition francaise - Volume 1 and 2 1968 - Las collections des Musees Du Bardo, De Carthage et d’Utique

Tunis Rues de L’Ancienne Medina, Societe Tunisienne de diffusion. Jacques Revault. 1956

Tunisie, Editions Katia, Tunis 45 Av. Bourguiba.

Sites et Cites Du Maghreb, Editions Ceres Productions Tunis, 1975.

《Ritual Niches》源于 Catalina Swinburn对 *zawiya*（苏菲派宗教场所）的持续研究。*zawiya* 在北非被视为一种虔修空间，是进行退隐、疗愈与精神传承的场域。该系列并未直接描绘这些地点，而是通过转译、碎片化以及材料共鸣的方式来接近它们。

作品的起点来自于突尼斯麦地那（*medina*）中收集到的书页，这些书籍涉及神秘主义建筑、宗教圣地与仪式实践。艺术家将这些页面裁切为几何碎片，并重新编织成新的结构，从而打断线性的阅读方式并消解单一视角。最终形成的图像矩阵唤起宗教装饰图案中的几何结构，同时映照出知识、记忆与精神实践在这些空间中以层叠方式被传递的过程。

这些编织后的图像随后被转印到洞石（*travertine*）大理石之上——一种在历史上与建筑、门槛以及公共聚集空间紧密相连的材料。从脆弱的纸张转移到多孔的石材这一过程尤为关键：大理石仿佛像接受印记或残留物一般接纳图像，暗示仪式如何在建筑环境中留下痕迹。带有沉积纹理与时间印记的洞石成为 *zawiya* 中记忆累积的隐喻，在这些空间里，一代又一代人的祈祷、声音与存在共同塑造着场所的氛围。

“壁龛（*niche*）”这一概念既具有建筑层面的含义，也具有观念上的意义。它既令人联想到用于指引与沉思的凹室结构，同时也象征一种内在空间——一个能够容纳历史、信仰与疗愈碎片的象征性空间。作品不规则的边缘呼应了被磨损的门槛与残缺的墙体，从而进一步强化了它们与现实中被使用的空间之间的联系。

通过将编织而成的档案材料转译到石材之上，Swinburn 构建出一种安静的“入口”，邀请观者以缓慢的方式观看。这些作品暗示，疗愈不仅通过仪式行为产生，也来自于对文化记忆的保存、重新激活以及细致重组——在这一过程中，材料本身也承载着反思、修复与延续的可能。

书籍来源：

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