





Titaween Red, Blue and Green: 2014, *Embroidery from Tetuan, North Morocco.*
The re-appropriation of aristocratic signs by the student of the school of embroidery of Tetuan. 2013/2016
Courtesy : Trankat artists residency and Institut Français Tetouan, Maroc.

In Morocco, the hand-crafts are major cultural and economic resources, a heritage that is present in the majority of families. It constitutes a wealth to be transmitted, but I am very concerned about a younger generation that does not recognize itself in hand-craft as it is practiced today. Few young people want to carry on the work, and this threatens the future of craft in Morocco. So the aim of my projects is to give young people a range of possibilities from hand to machine and let them choose how to move forward. Providing access to knowledge also means accepting its evolution. I initiated one such project in 2014 in the city of Tetouan with a group of young women learning traditional embroidery methods (called tajira) at the Dar al-Sana'a, the national craft school run by the Ministry of Artisanat. The project is still ongoing.





Titaween Red - 2014



Tetaween Green - 2014



Woven/Unwoven: 2014 -, Embroidery on recycled rubber.
Courtesy : Arab Fund for Art an Culture, Trankat artit residency and the gallery Polaris.
Photos Rebecca Fanuele



*Woven/Unwoven: 2017 - Embroidery on recycled rubber.
Courtesy : Arab Fund for Art an Culture, Trankat artit residency and the gallery Polaris.
Photos Rebecca Fanuele*



*Woven/Unwoven: 2018 - Embroidery on recycled rubber.
Courtesy : Arab Fund for Art an Culture, Trankat artit residency and the gallery Polaris.
Photos Rebecca Fanuele*

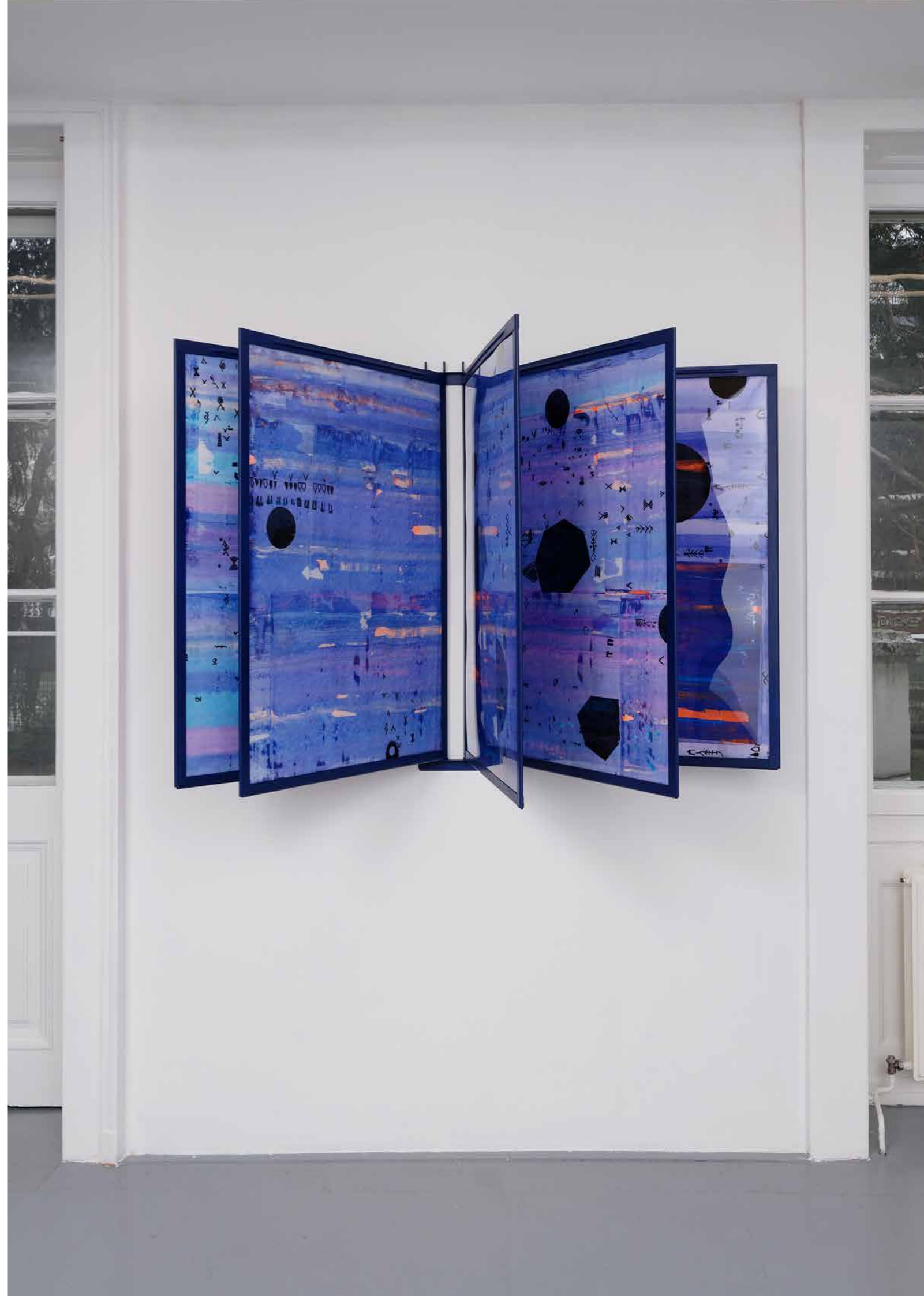


Untitled: Des Autres project 2021 - Quand je n'aurai plus de feuilles, j'écrirais sur le blanc de l'oeil exhibition. 2022. Embroidery on recycled rubber, and steel structure.
Courtesy : La cité Internationale des Arts de Paris , Art Explora program, Contemporary art center La villa du Parc, Annemasse - Le Cube, Rabat
Photos Aurélien Mole



Photos Aurélien Mole

Untitled studies: 2021 *Des Autres* Quand je n'aurai plus de feuilles, j'écirais sur le blanc de l'oeil exhibition. 2022- screen printed cotton paper and steel frames.
Courtesy : La cité Internationale des Arts de Paris , Art Explora program, Contemporary art center La villa du Parc, Annemasse - Le Cube, Rabat.
Photos Aurélien Mole





Photos Aurélien Mole



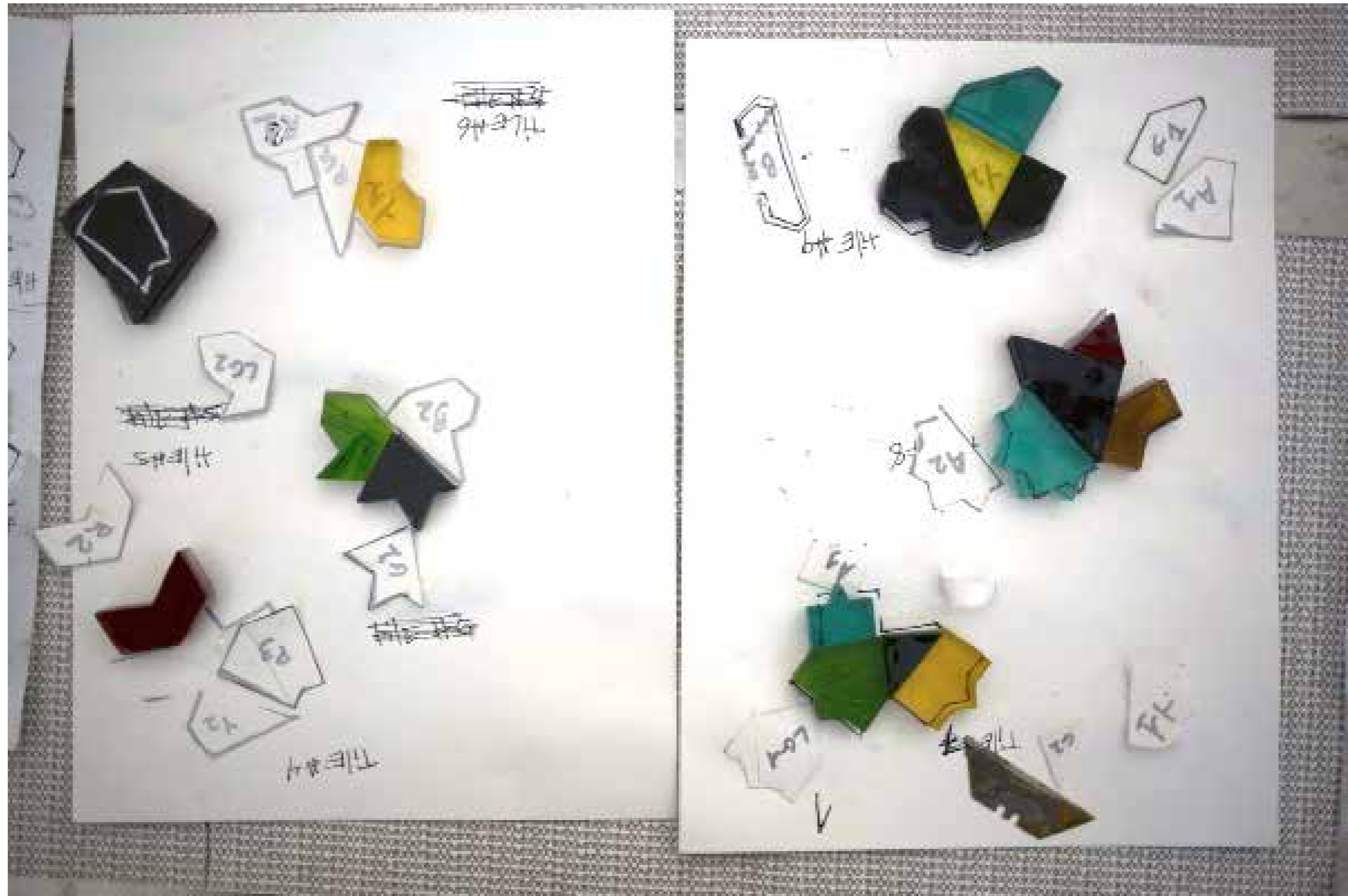
Bou-Oumlil: 2015, Ait Souka, Atlas mountains, Weaved white recycled fabric. In those mountains everything and everybody is cold. An endless winter every year.

Courtesy : Atlas(n)ow art association

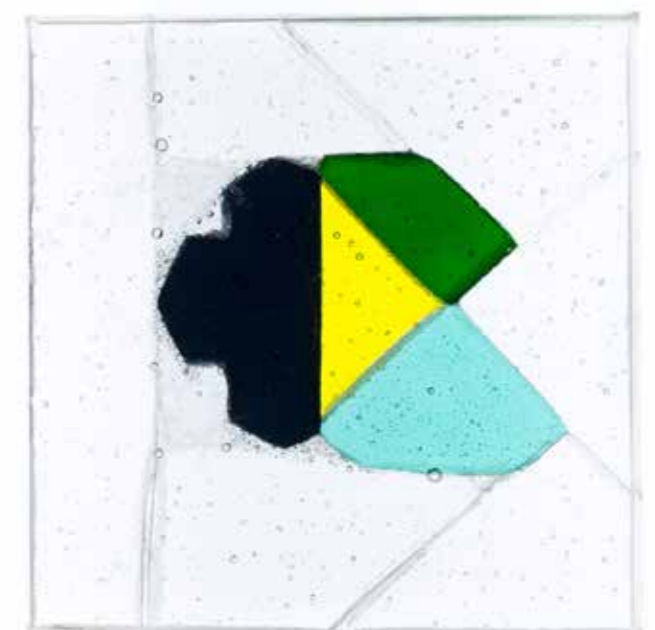
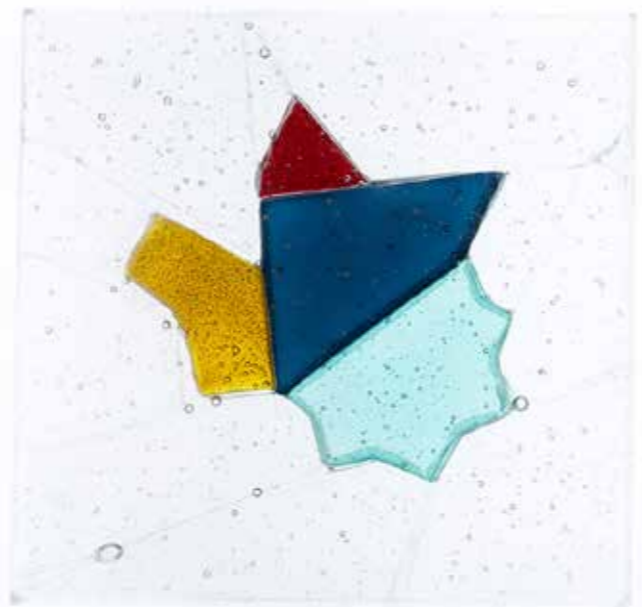
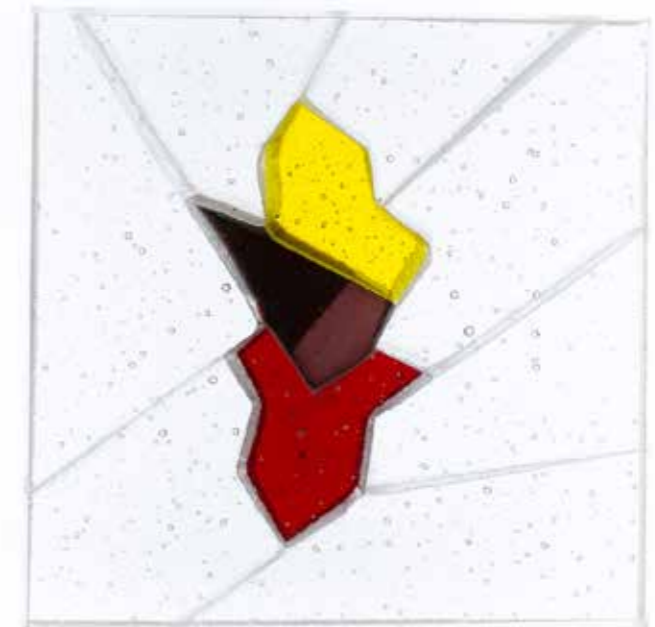
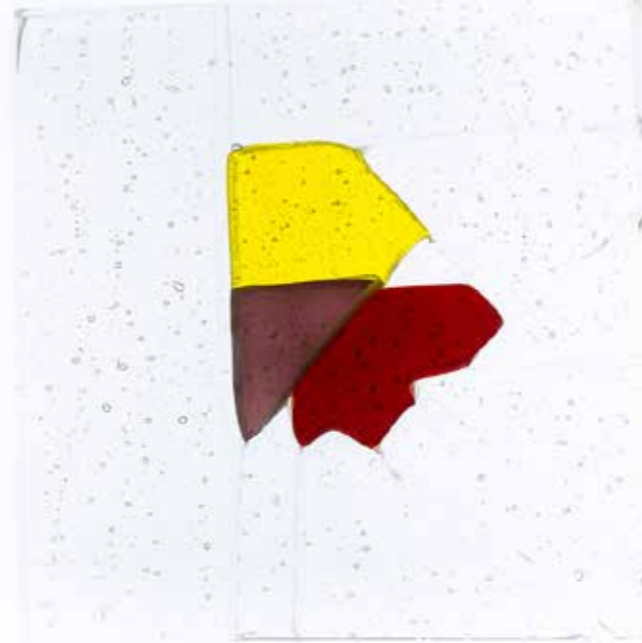
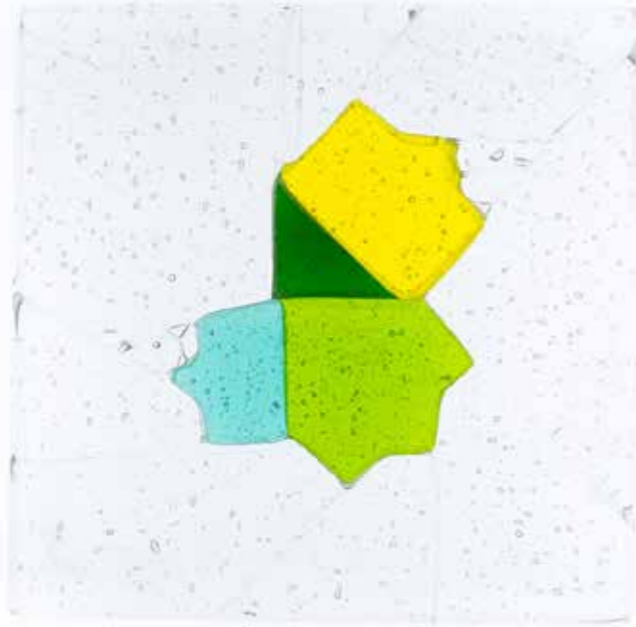




*A Syntax Part I : 2016, New-York ISCP, Brooklyn Glass - Preparatory research for the creation of a new writing.
Courtesy : Edge of Arabia and ISCP NYC.*

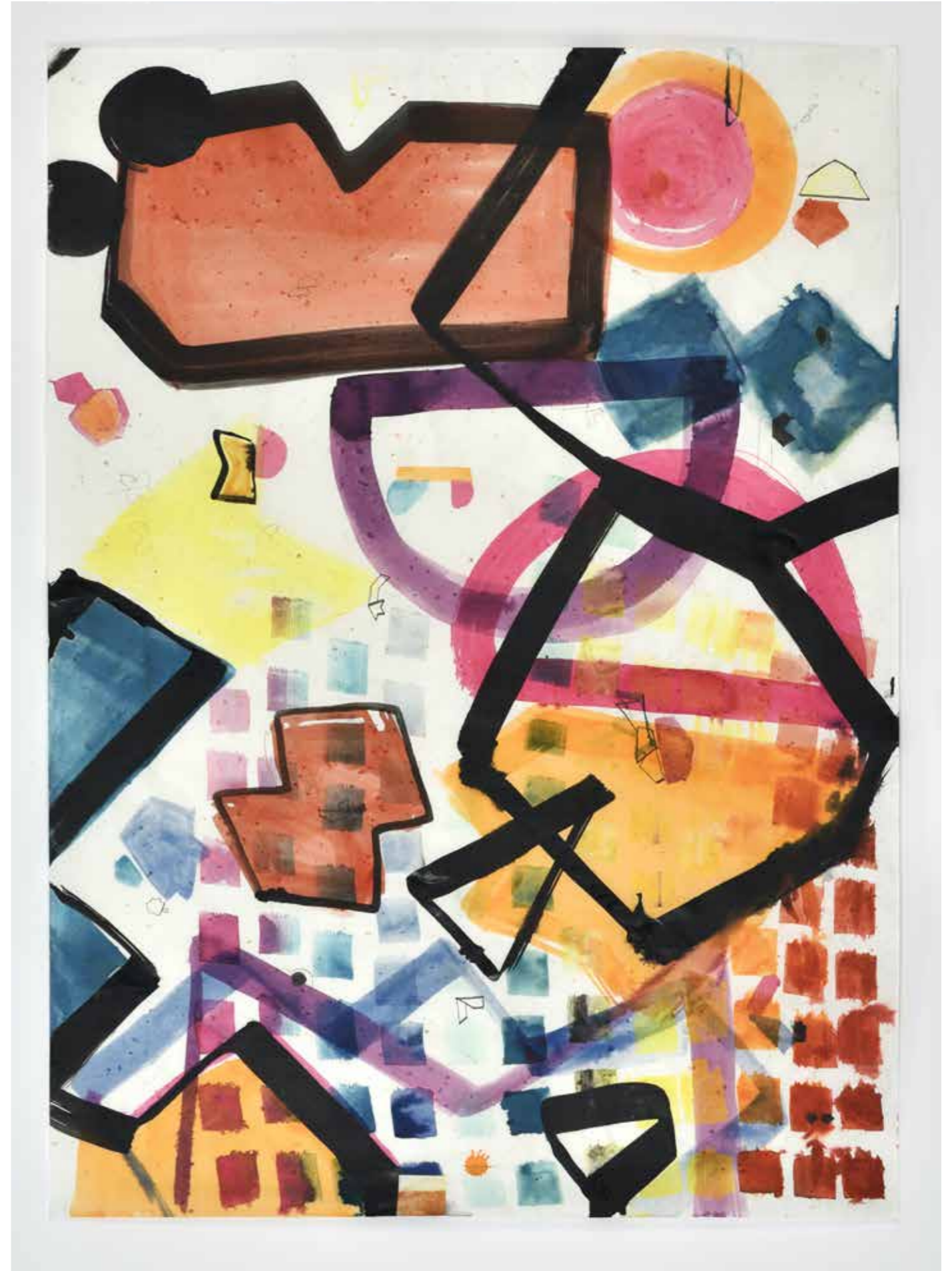


First elementary forms.



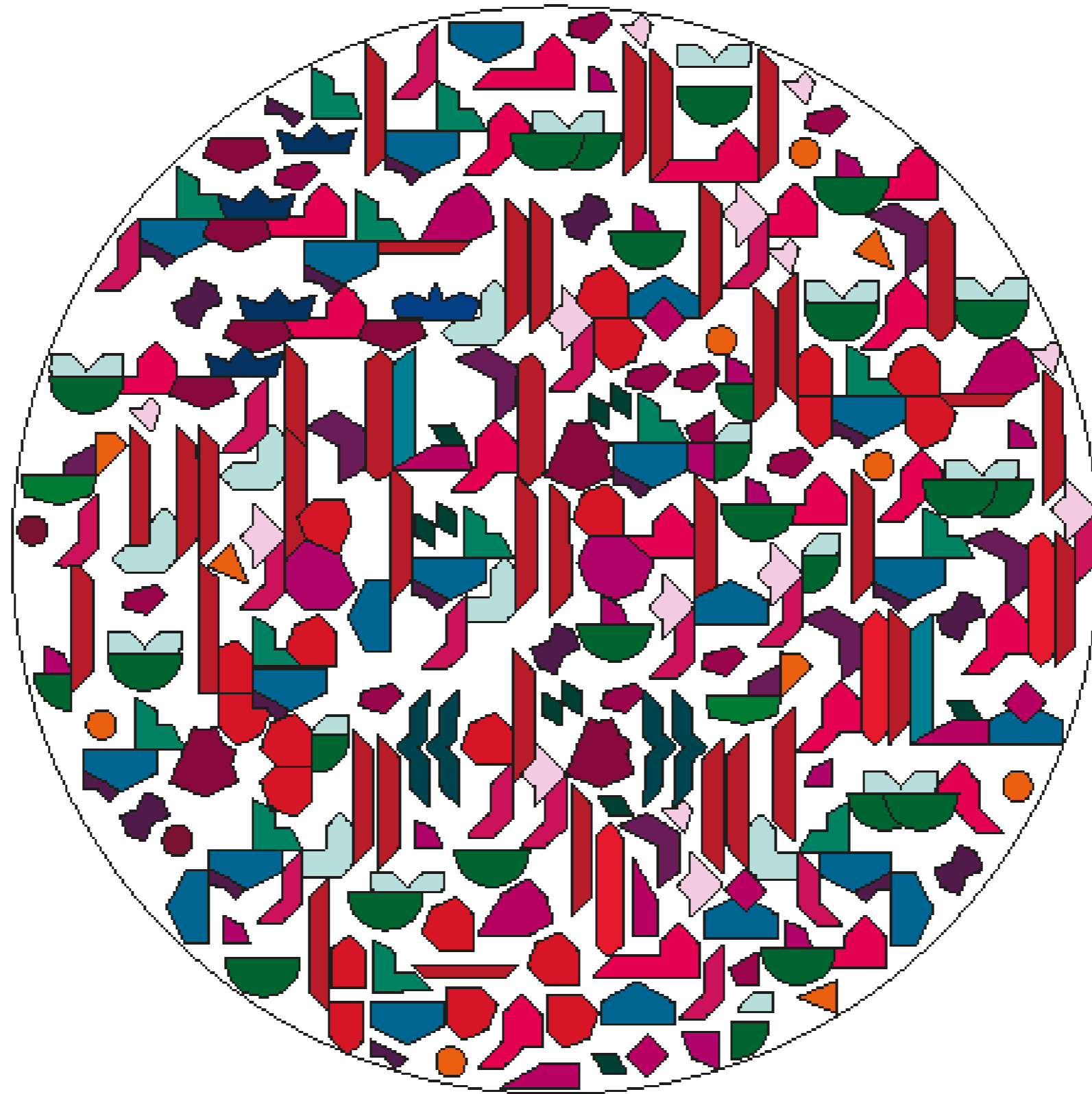
Syntax 1 - glass letters.





Photos Rebecca Fanuele

A Syntax Part I - Study drawings - Acquarelles, 110 x 60 cm each



*A syntax part II: 2017-2020 - A hybrid alphabet at the crossroads of Arabic writing and Islamic geometry.
Little Syria - Public command for the Elizabeth Berger Plaza Park, New-York city.*

وأنتم يا مَنْ ترحلون مع الرِّيح ، هيهات أن تهْدِي
خُطَاكم «دَوَّارَةُ» الرِّيح .

*You who travel with the wind, what weathervane shall direct your course?
The Prophet, Khalil Gibran.*



Stain Glass installation - Translation.



Institut Des cultures d'Islam, Paris - 2018 - *You who travel with the wind, what weathervane shall direct your course?*
The Prophet, Khalil Gibran.
Photos Institut des cultures d'Islam

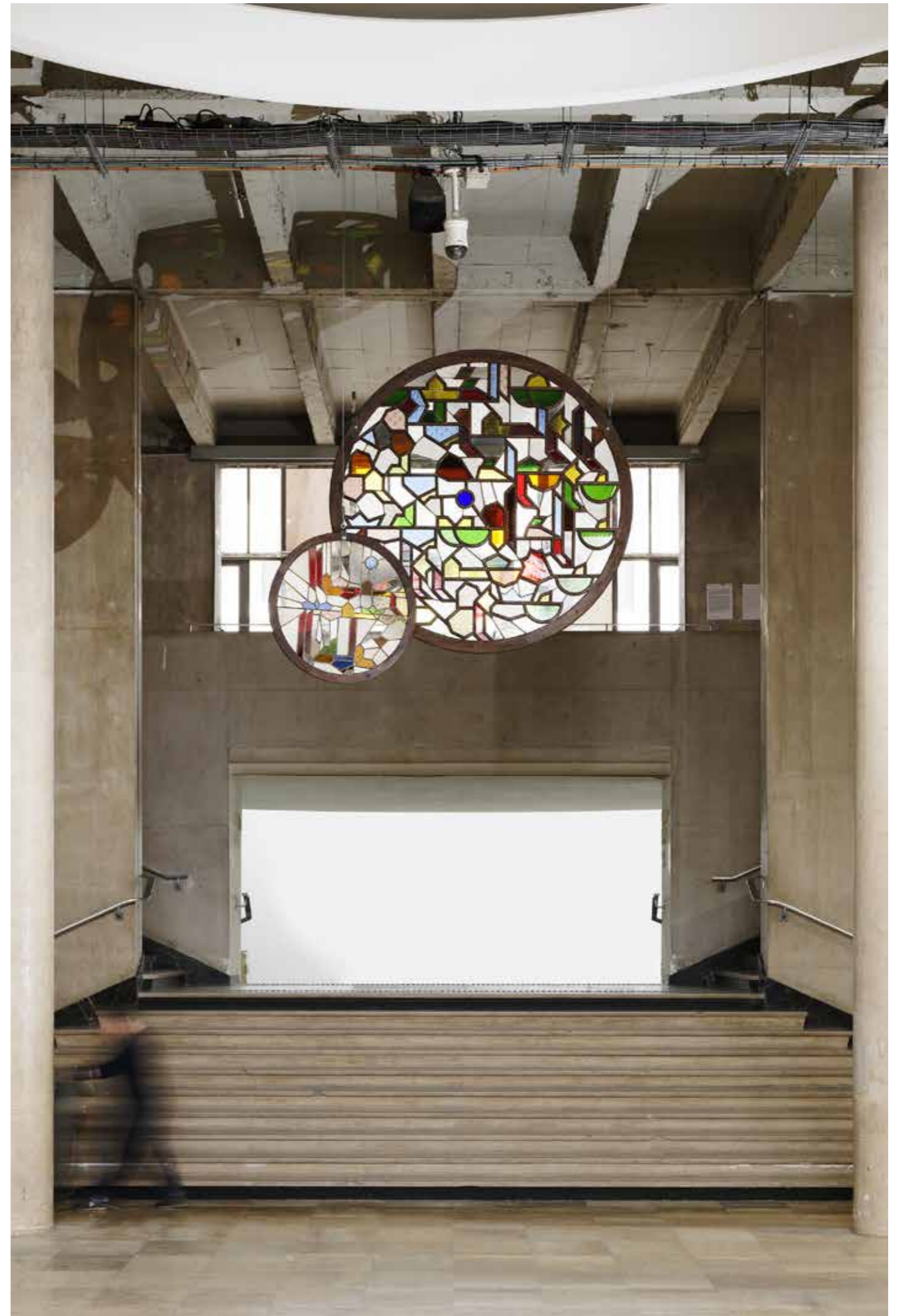




Sin Ithran, Ur Mqadan, Rousn / Two stars, Unbalanced, They burn - 2020. Stain glass - brass - cedar wood. Ourika valley, Morocco.



Sin Ithran, Ur Mqadan, Rousn / Two stars, Unbalanced, They burn - 2020 - Our World is Burning exhibition, Palais de Tokyo, Paris. Stain glass, cedar wood and brass.
Photos Say Who



Photos Say Who

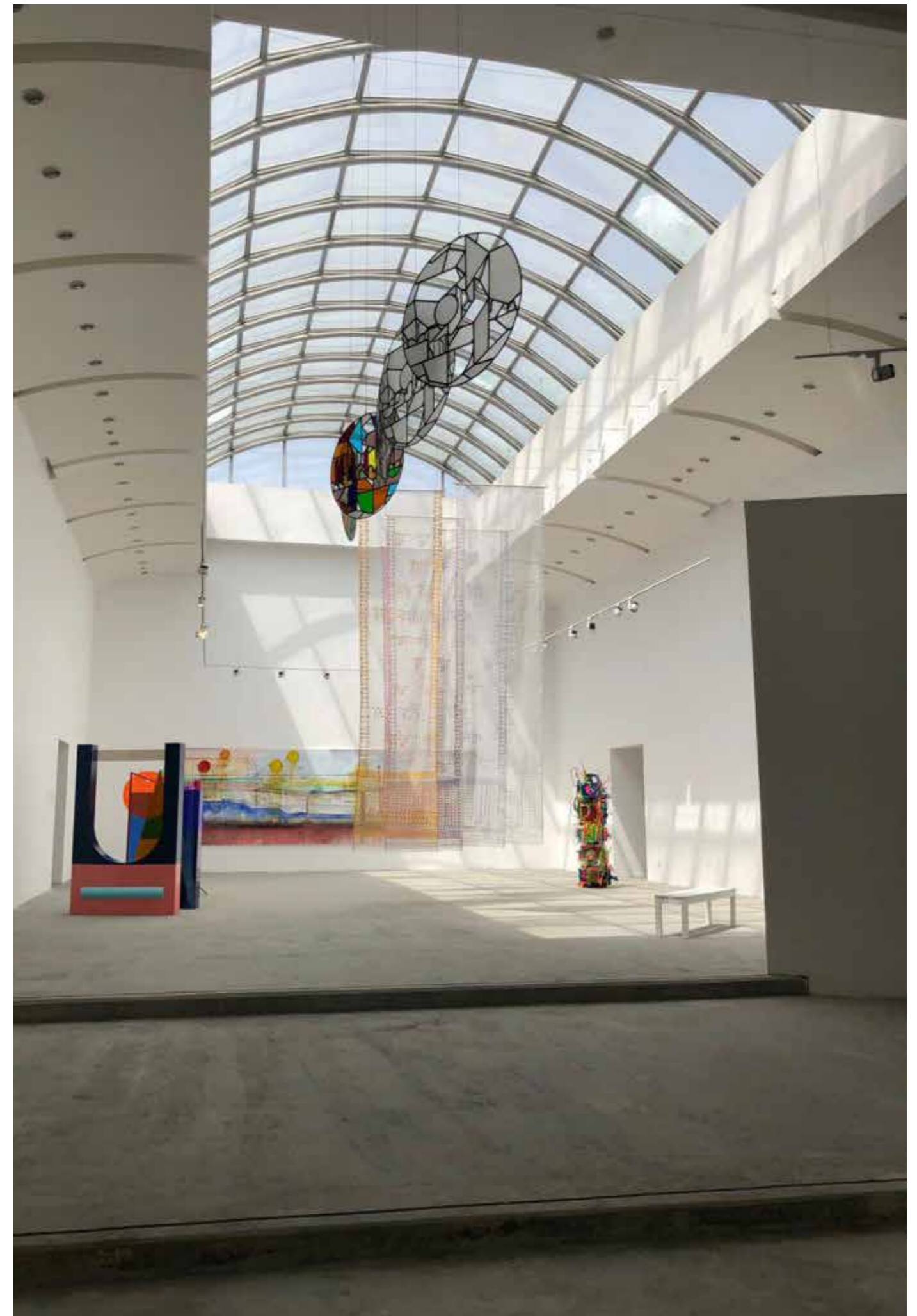
Al Kalima (Le Mot) - 2020 - 21,30 Jeddah, Saudi Arabia
Stain glass, Marrakech craftsmen

Exhibition text :

Craftsmanship and traditional cultures deeply inspire the work of Sara Ouhaddou. By way of illustration, she has developed a special relationship with craftsmen and craftswomen, like embroiderers or master glassmakers, who reinterpret their ancestral techniques to produce singular objects. Her installation Al Kalima came to life in Morocco as she collected what is commonly referred to as Iraqi glass, a material that has long belonged to the decorative vocabulary of medinas. The resultant five circular stained-glass windows present a progressive erasing of their colors; it is a transformation that evokes the material's disappearance while what was likely Moorish glass replaced it—that is, before industrial glass was made in either China or Saudi Arabia. In essence, these changes are an expression of standardization due to globalized production.

At the same time, this fading material also marks the passage from complexity to nothingness. Al Kalima, which means "words" in Arabic, is related to the speech and its power, a universe unto itself. Each window turns on itself as planets. They emphasize the link between human language and the cosmos, following the calligraphic tradition. Abstraction, figuration, and writing are linked up, too, becoming a single element that relates to unity. Thus, the chromatic alphabet fades away, revealing that the pure act of sharing culture and thought through preserving traditions is not something that's fixed; rather, it is alive and dedicated to transformation.

Text by Fabien Danesi.

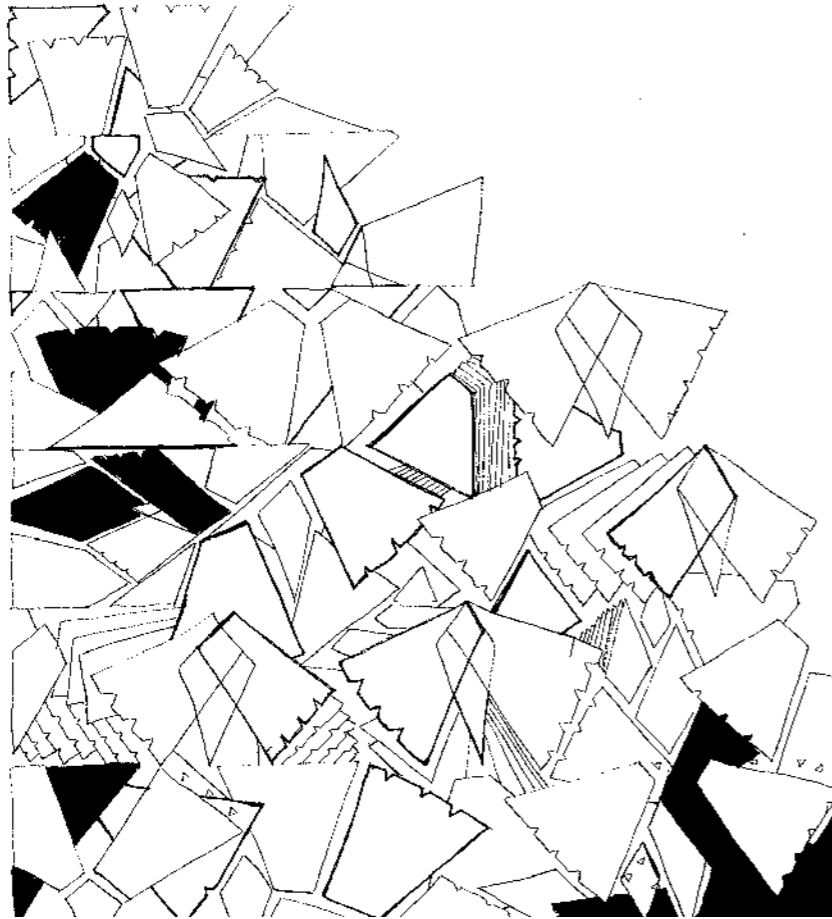


Photos Saudi Art Concil





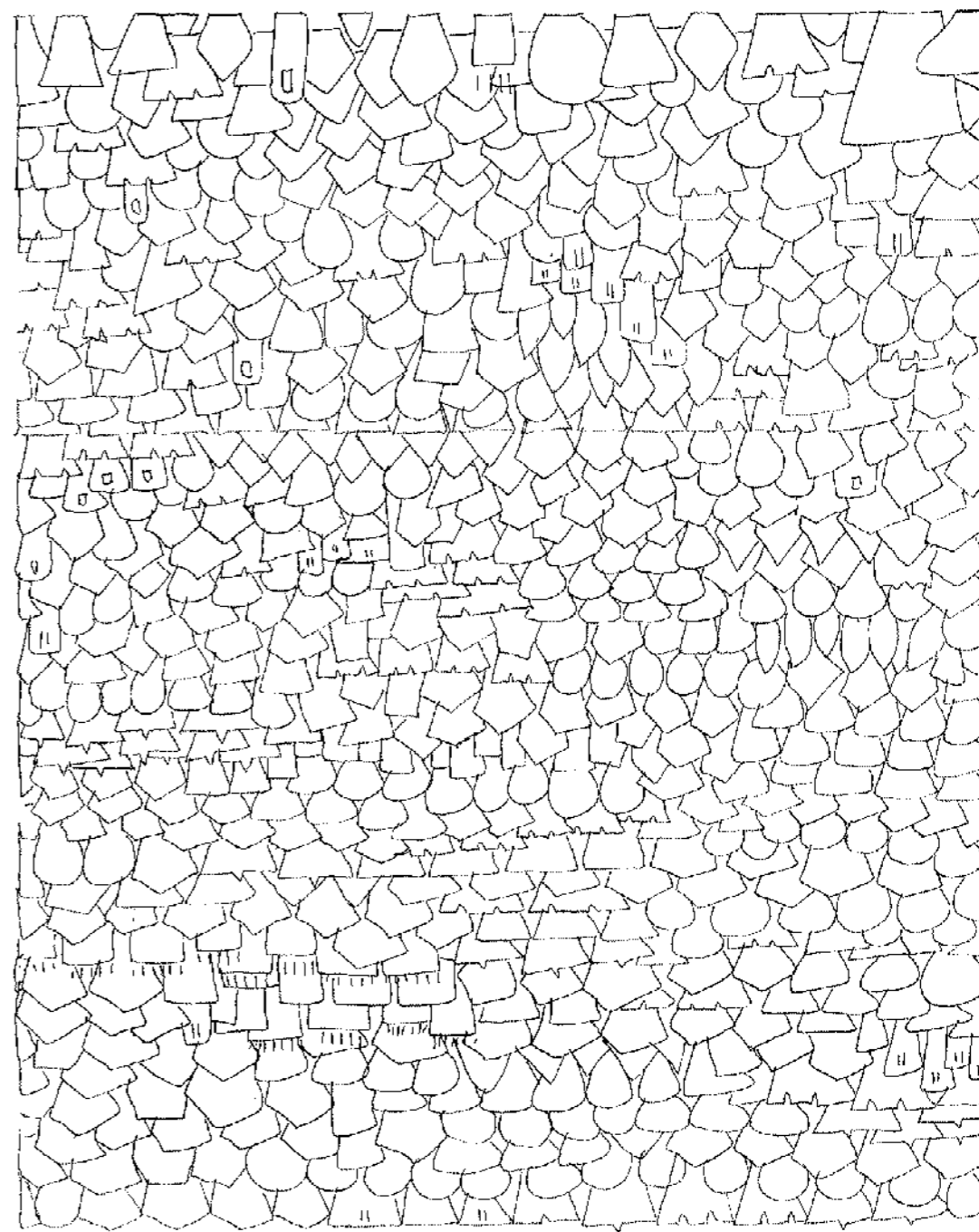
Udmawen - Marrakech biennale 6 - 2016, Ahmed Bouanani
exhibition Memory Of Games.



Alln drawing - black ink on paper
Udmawen - Marrakech biennale 6 - 2016, Ahmed Bouanani
exhibition Memory Of Games.

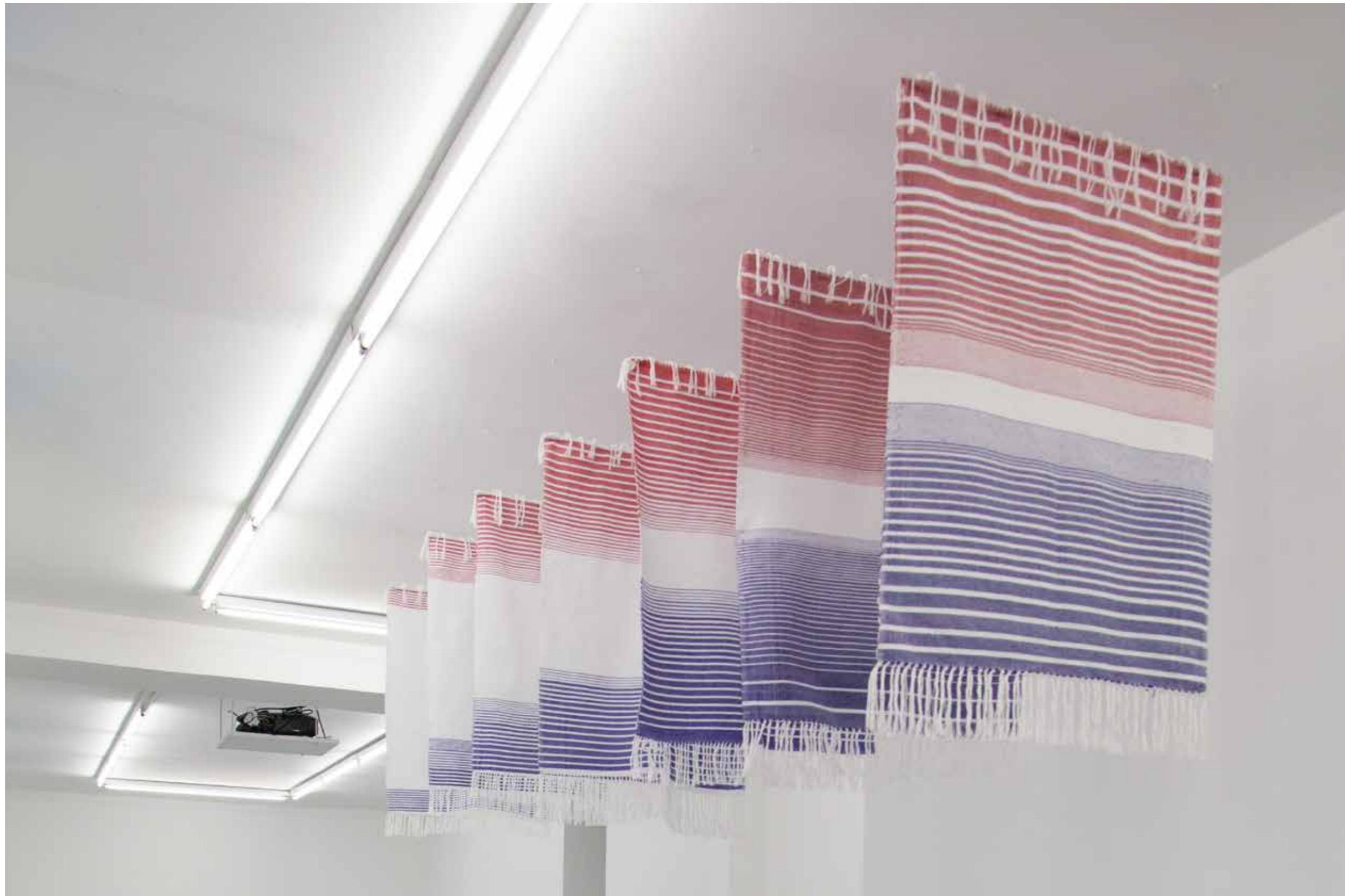


Alln - L'oeil - The eye - Sculpted silver, stones and colored resin
Udmawen - Marrakech biennale 6 - 2016, Ahmed Bouanani
exhibition Memory Of Games.



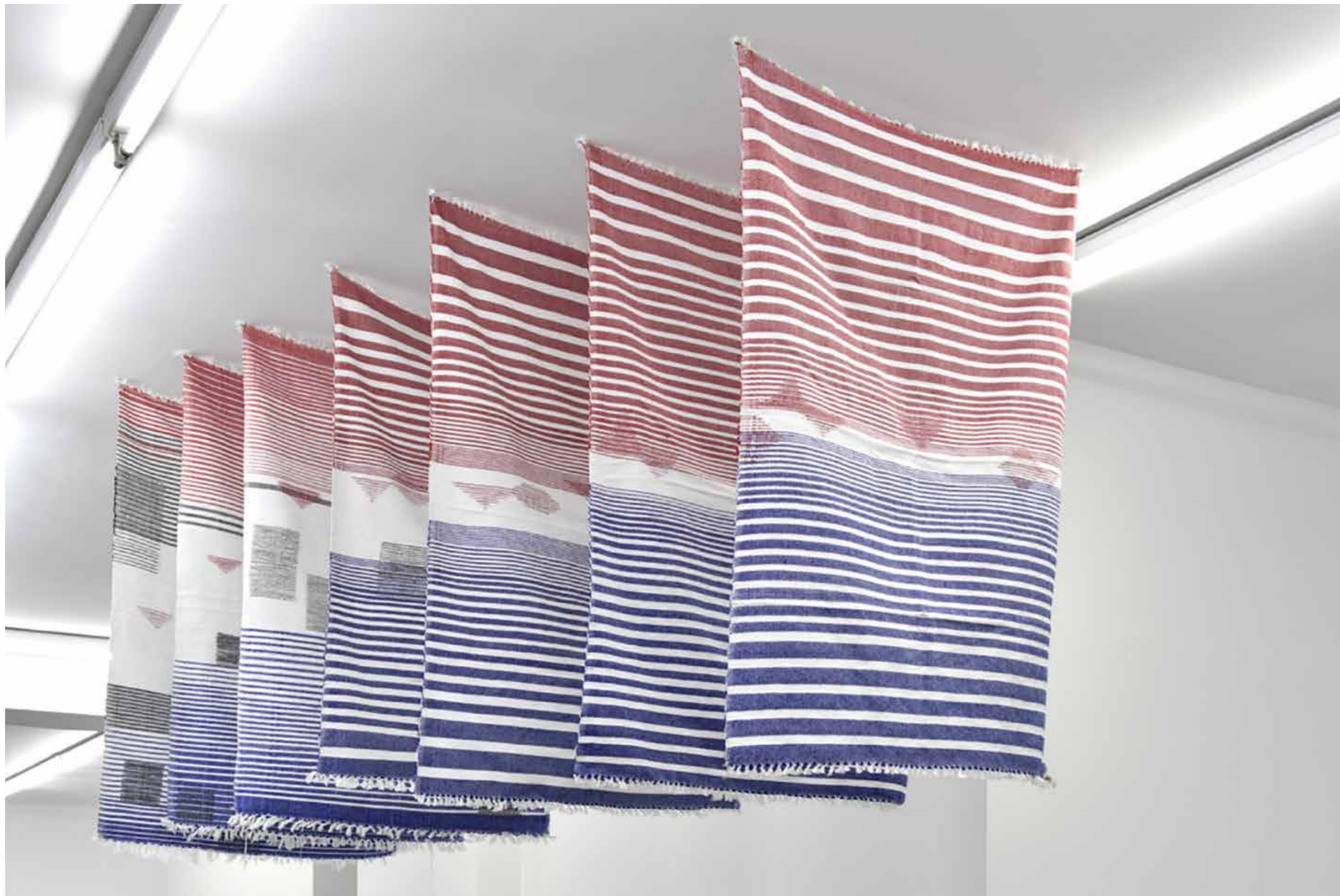
Igdad - Oiseaux – Birds

Traditional Zemmour weaving, wool and cotton. Ceramic coins sown with white silk thread.
Udmawen - Marrakech biennale 6 - 2016, Ahmed Bouanani exhibition Memory Of Games.



Wassalna Lilo #1: 2016, Look at what we've done - A 7 weaved posters installation, telling the story of Tangiers weavers, in last pas 70 years, hthrough the last weaver himself.

Photos Rebecca Fanuele



Wassalna Lilo #2: 2016, Look at what we've done - A 7 weaved posters installation, telling the story of Tangiers weavers, in last pas 70 years, hthrough the last weaver himself.

Photos Rebecca Fanuele



Wassalna Lilo #1 - City Installation



Wassalna Lilo #1 - City Installation

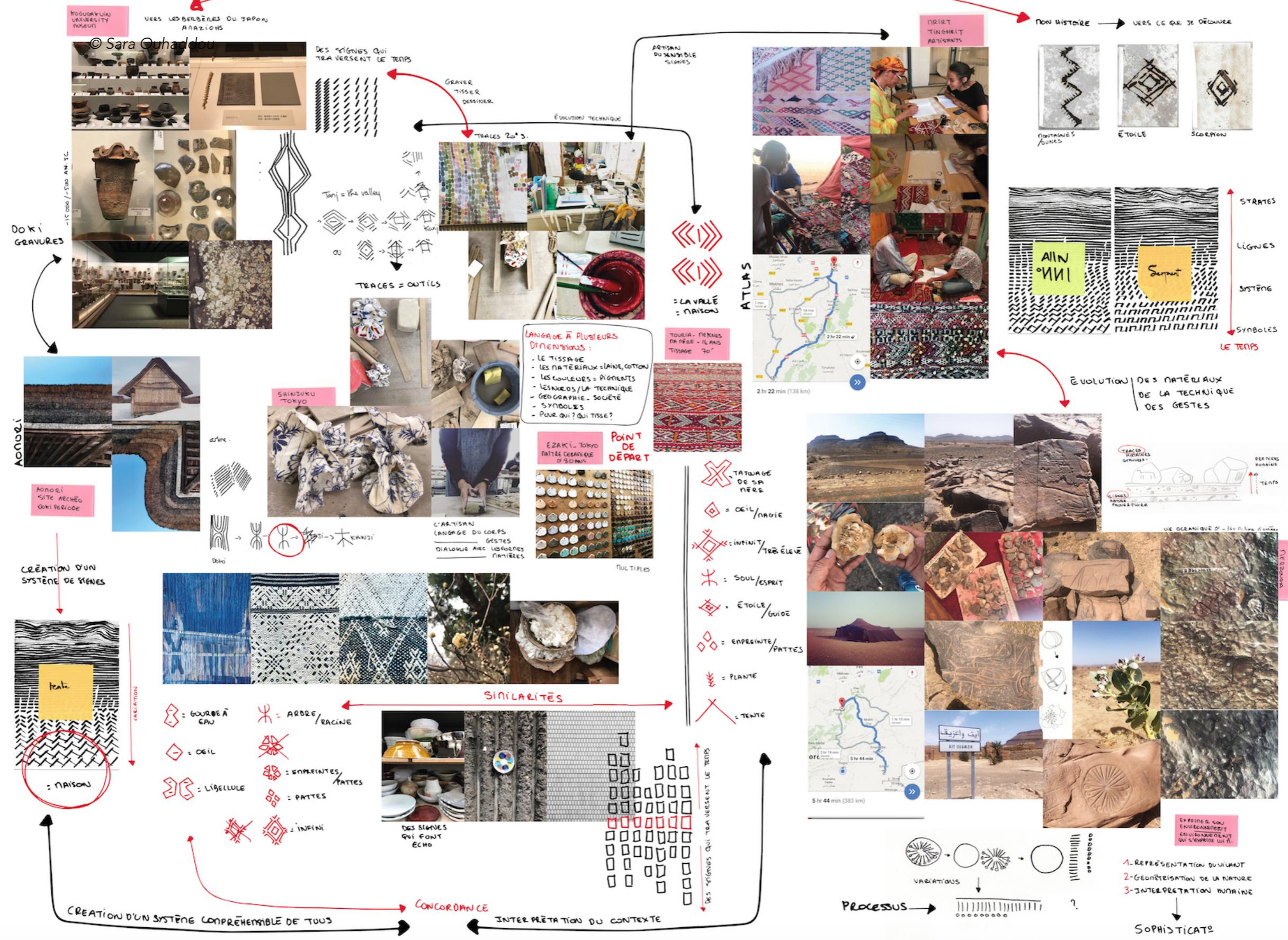


Photos Marwen Farhat

Photos Sara Ouhaddou

AA - ATLAS/AOMORI - 2017/2018

UNE NÉOICÉ PARTAGÉE



AA Manifeste 1 - 2017/2018

Ancient language systems in Morocco and Japan: I am interested in the signs and symbols present in handicrafts, shared by the distant peoples that are the Amazigh of Morocco and «Amazigh» of Japan. I call «Amazigh of Japan» the different Japanese peoples, present on the territory, before the arrival of the Chinese Empire.
 Edition Hors Champs - Appartement 22 and Art Initiative Tokyo



AA - Atlas/ Aomori - Appartement 22, 2018 : *This study, which began in 2017, gave rise to a first body of preparatory works called A.A. AA refers to the alphabets of the two regions as dynamic knowledge. A draft where I envision the idea that these two areas, which have never met, according to official history, will somehow cross paths. Their common heritage goes beyond the travels of humans or known objects.*



Atlas (1) : Recycled paper - Moroccan bookbinding technic - Cade Natural Ink .



Inventory

Atlas (1) - Inventory - Existing signs from Amazigh communities Morocco.



AA - Atlas/Aomori - Aomori Art Center exhibition, 2020

The research of the AA project continues, each discovery is punctuated by the realization of a work. At this stage of the project, I was able to collect nearly 40 similar shapes between Amazigh and Japanese symbols. Here Aomori (1) could be realized with the help of the ACAC art center in Aomori. It was also an opportunity to specify the artistic stakes by a video excerpt where I imagine that Atlas and Aomori, two entities, converse in a language that they invented, hybridized with time.

Photos ACAC



AA - Atlas/Aomori - Aomori Art Center exhibition - Manifeste 2, work in Progress.



AA - Atlas/Aomori - With the participation of the local community of Aomori.



*Aomori (2) - Inventory - Existing signs from Japanese Jomon, Japanese bookbinding technic and Indigo.
Atlas (2) - Recycled paper - Moroccan bookbinding technic and cade Natural Ink.
Photos ACAC*



Atlas (2) - Black - Systems of understanding - Natural wool, Fossils Marble, Rissani, 2018.



Atlas (2) - Brun - Systems of understanding - Natural wool, Fossils Marble, Rissani, 2019.
CRAC Sète Occitanie, Exhibition Qalqalah 2020.
Photos Crac Occitani

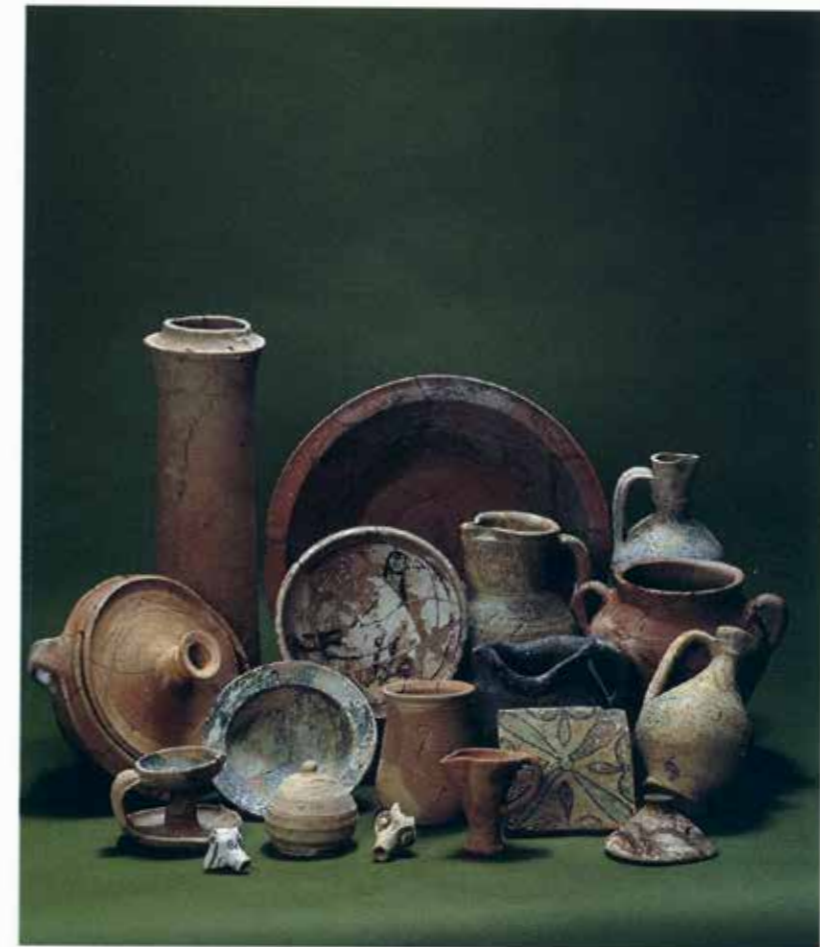


FIG. 1

Les productions en pâte rouge et certains du premier temps de l'atelier (cf. P.F./CCL, CMRS) (cf. § 4.4 p. 189).

Je te rends ce qui m'appartient / Tu me rends ce qui t'appartient [I Give You Back What's Mine / You Give Me Back What's Yours] - 2020

The Musée d'Histoire de la Ville de Marseille will now share objects from an archaeological excavation never seen before with the city's inhabitant. On the shelves of this fictitious storage, visitors can see the remains of one of the oldest architectural forms created by man and shared by all civilisations: the column.

Organic and mineral columns intertwine the knowledge exchanged between the Arab world and France in the Middle Ages. The installation shows a hypothetical space where history is defined as unresolved knowledge. We know little about all the mixtures that gave birth to the forms we are familiar with today. Yet they remain important, even in their most ephemeral state. These mixtures help us apprehend the permanent process of hybridisation taking place. Here in Marseille, the borders become porous between the History Museum and the shopping centre.

Je te rends ce qui m'appartient / Tu me rends ce qui t'appartient [I Give You Back What's Mine / You Give Me Back What's Yours]

2020

Four à technologie Islamique [Kiln with Islamic Technology]

Céramique d'origine Orientale et Africaine [Ceramic with Oriental and African Origins]

Production de terre rouge [Production of Red Clay]

Sérigraphies / Screenprints - Title : Production d'objet d'origines orientales et africaines.

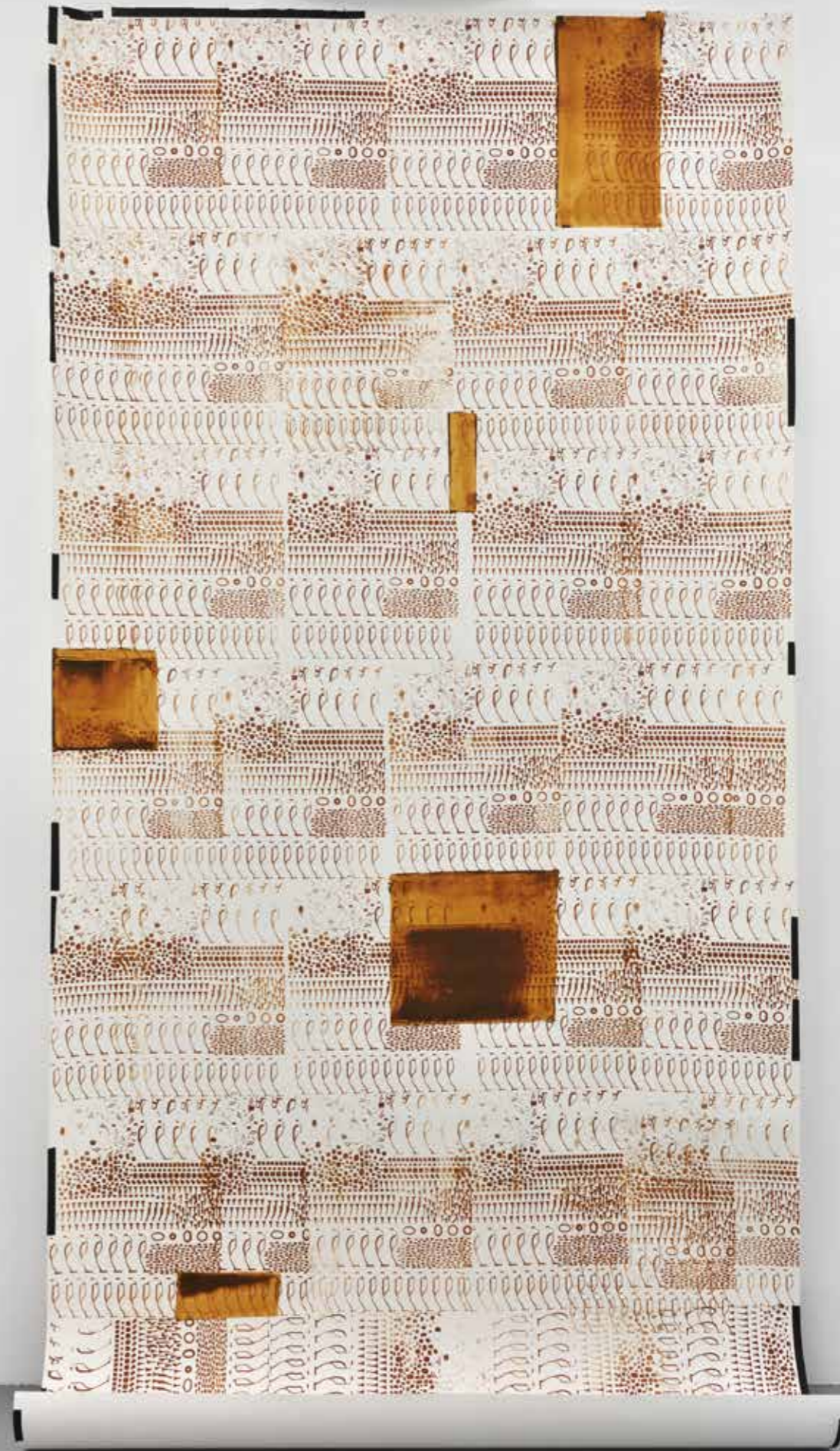
Commissionné par / Commissioned by Manifesta 13 Marseille

Produit en collaboration avec / Produced in collaboration with Musée d'Histoire de Marseille et / and Triangle France – Astérides

Avec le soutien de / Supported by Ammodo et / and Drosos Foundation

Courtesy de l'artiste / of the artist



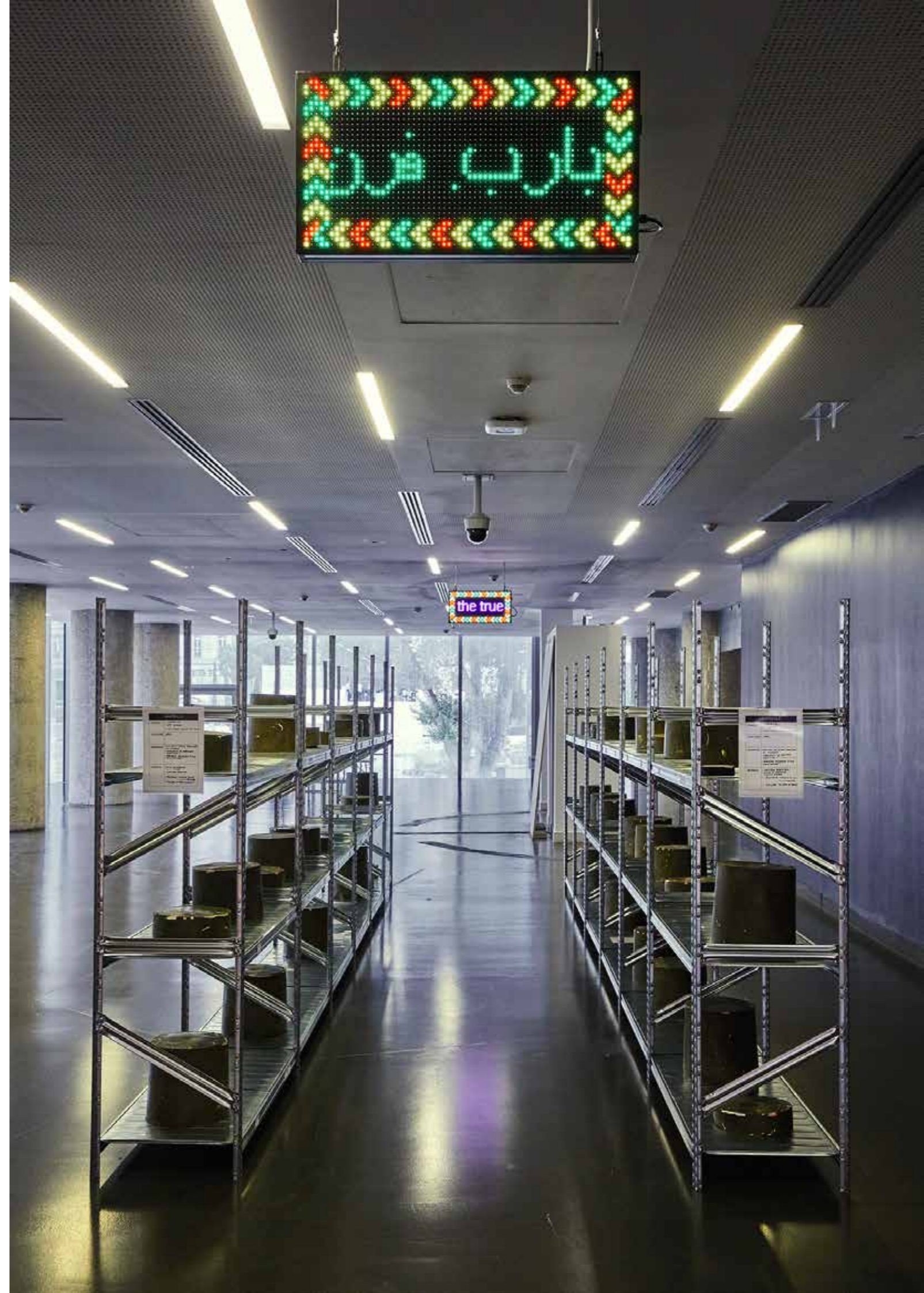




Sérigraphies / Screenprints - Title : Four à technologie islamique.

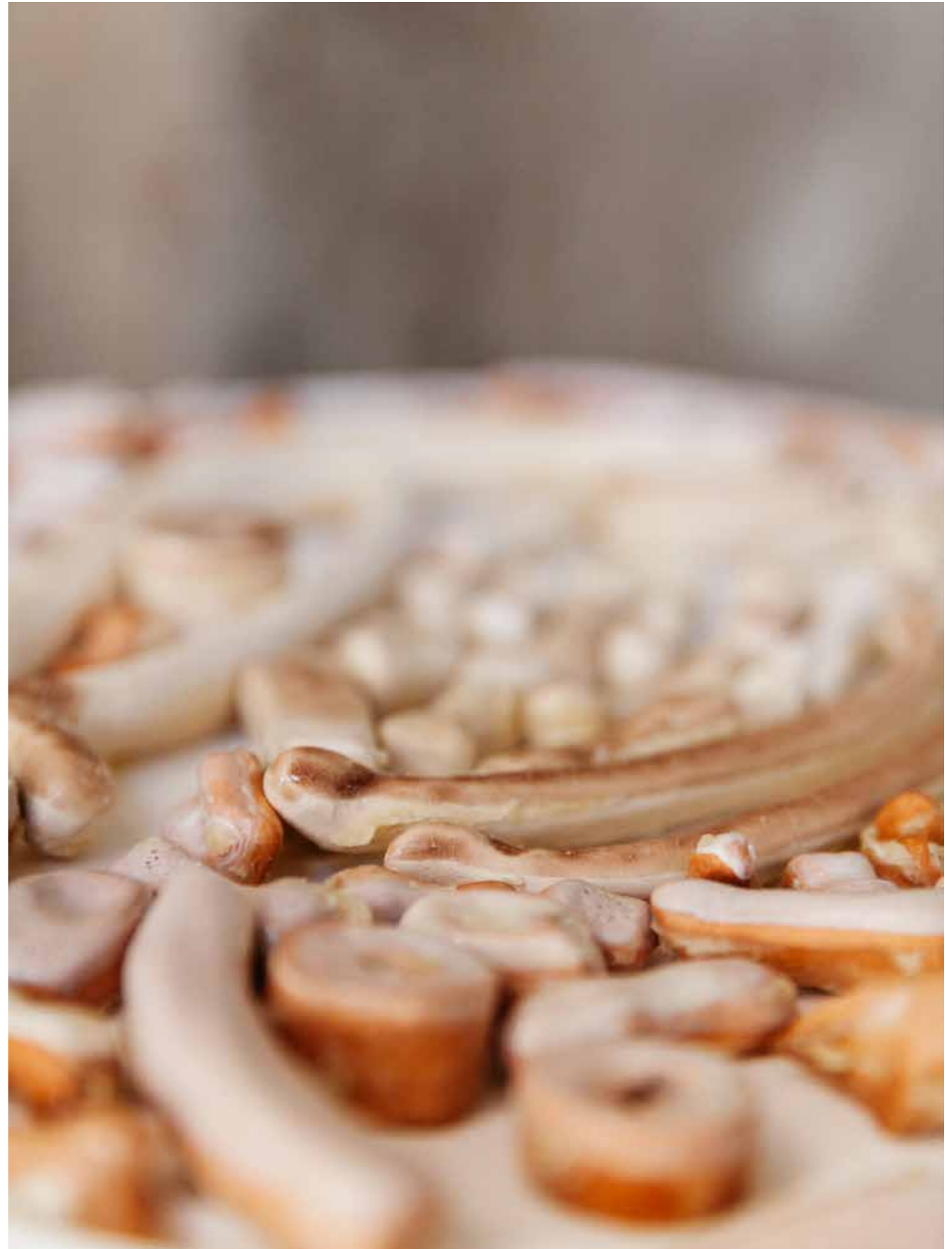
Photos Jean-Christophe Lett

Je te rends ce qui m'appartient / Tu me rends ce qui t'appartient [I Give You Back
What's Mine / You Give Me Back What's Yours]
2020
Etagères d'archives, céramique, savon, tables pliantes, led screens / Archives
shelves, ceramic, soap, folding tables
Commissionné par / Commissioned by Manifesta 13 Marseille
Produit en collaboration avec / Produced in collaboration with Musée d'Histoire
de Marseille, Savonnerie du Fer à Cheval et / and Triangle France – Astérides
Céramique : Cérafine Limoge
Avec le soutien de / Supported by Ammodo et / and Drosos Foundation
Courtesy de l'artiste / of the artist





Je te rends ce qui m'appartient / Tu me rends ce qui t'appartient [I Give You Back What's Mine / You Give Me Back What's Yours] - Installation 1 - Museum Entrance.
Photos Jean-Christophe Lett





Je te rends ce qui m'appartient / Tu me rends ce qui t'appartient [I Give You Back What's Mine / You Give Me Back What's Yours] - Installation 2 - Museum Entrance - Blues Tables.
Photos Jean-Christophe Lett



Je te rends ce qui m'appartient / Tu me rends ce qui t'appartient [I Give You Back What's Mine / You Give Me Back What's Yours] - Installation 2 - Museum Entrance - Blues Tables.
Photos Jean-Christophe Lett

Kharboucha - Extract: *Liyam wa liyam (Days and days)*, 2021, screen-printing on cotton paper, 12m x 1,50m. *Le Déracinement* exhibition, Z33 Hasselt, Brussel.

Exhibition text :

Sara Ouhaddou's work addresses the erasure of local cultures and how these are re-shaped by diasporic experiences. In this installation she departs from the story of her family: members of the Amazigh community who immigrated to France. Her parents never learned to read or write the Arabic language, but they did approach it in a visual way. That 'seeing' of language became the starting point for this large-scale screen print, made up of an alphabet of symbols derived from Arabic and Amazigh weaved into Islamic geometric patterns. The alphabet depicts a song by Hadda Al Ghitia (Kharboucha), a popular and mythical figure from the oral tradition of rural Morocco. Her love songs denounced the political injustices of the French colonial occupation and mobilized a population of oral heritage towards women emancipation and anticolonial resistance. By using paper, the medium of the written word par excellence, Ouhaddou addresses the (im)possibility of documenting oral traditions. In imagining a universal alphabet, the artist presents a way of inhabiting hybrid positions that allow us to change without erasing who we have been.

Text by Silvia Franceschini.



Photos Selma Gurbuz



Kharboucha Song - Extract: Liyam wa liyam (Days and days), 2021, screen-printing on cotton paper, 12m x 1,50m. *Le Déracinement* exhibition, Z33 Hasselt, Brussel.
Photos Selma Gurbuz