

Younès Rahmoun

Portfolio

Imane Farès

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all works: courtesy of the artist and Imane Farès



Younès Rahmoun (b. 1975 in Tetouan, Morocco) Lives and works in Tétouan

Younès Rahmoun is one of the most widely exhibited North African artists of his generation. Unlike some of his contemporaries, Rahmoun attended art school at Tetouan's Institut national des Beaux-Arts, and he continues to live in Morocco.

"Younès Rahmoun typically begins an artwork by collecting numbers, shapes, and objects from his surroundings. He then uses repetitive, familiar gestures to manipulate these elements and give form to everyday, ephemeral, or barely visible activities, such as praying, rolling dough, and breathing. His religious beliefs and his identification as a practicing Muslim also inform his work. He repeatedly employs numbers that are significant in Islam, such as seven and ninety-nine, and chooses to orient his installations in the direction of Mecca. His artistic practice cannot be reduced to, or fully explained by, his religious beliefs and their attendant symbolism. His longstanding interests in Buddhism, meditation, and Sufism are equally visible, as are the basic shapes and materials of everyday life: cones, cylinders, grids, and spheres and light, brick, jute, and earth. While he works primarily in sculpture, his exhibitions also include photographs, drawings, preparatory plans, videos, and other objects that relate to the sculpture's place of production or that document artworks made outside of the gallery or museum walls. These elements allow Rahmoun to experiment with connecting the place of an artwork's production to the site of its exhibition."

—Emma Chubb

His work has recently been shown at Château de Rentilly (Île-de-France, 2025), Musée du Soufisme (Île-de-France, 2025), Smith College Museum of Art (Northampton, USA, 2024), Kunsthalle Mulhouse (2024), Palácio Cadaval Évora (Portugal, 2022), Centre d'art CEAAC (Strasbourg, 2021), Museo Nacional Centro de Arte Reina Sofía (Madrid), Palais de Tokyo (Paris), Tripostal (Lille), the Victoria & Albert Museum (London), the Dakar Biennale (2018), Virginia Commonwealth University School of the Arts (Qatar, 2018) and Viva Arte Viva, the 57th International Art Exhibition of the Venice Biennale (2017), L'appartement 22 (Rabat, 2016).

Khasla Zoujaja

2023

Lamps from brass and glass. Structure of steel and wood.

700 x 700 x 1400 cm

Unique

"Khasla-Zoujaja" is a contemplative space that unfolds in two distinct rooms. The transition from a white room with an octagonal ceiling to a dimly lit space with a golden dome invites visitors to enter barefoot through a narrow door. The first room, spacious and empty, subtly suggests the intangible space of the divine, prompting contemplation on emptiness as a canvas for spirituality.

Moving into the smaller, enclosed space, attention is drawn to glass and brass chandeliers suspended in rotating concentric circles, resembling celestial bodies. The seventy-seven spheres on ten lamps symbolize the branches of faith in Islam, integrating sacred significance with the minimalist principles of seriality and repetition.

"Khasla-Zoujaja" is designed as a meditative environment, encouraging visitors to take their time, to adapt to the dimly lit room, and to perceive the nuances of golden hues and atmospheric lighting. Beyond being an artistic installation, it serves as a sanctuary for introspection, fostering reflection and connection with oneself and with others.



Madad-Tayf (Madad-Spectrum)

2022

77 elements in hand-blown glass,

structure in galvanized metal

240 x 240 x 240 cm

Unique

Design & production: Grandhomme &

Bennani with Jean-Daniel Bourgeois.

Fabrication: KGN - Arcam Glass

Exhibition view © Tadzio

Madad-Tayf is composed of 77 blown glass beads placed in 10 series according to a fixed order of 11, 13, 11, five, six, seven, seven, eight, three, six. In this artwork, Younès Rahmoun symbolically links the sky and the earth through a series of beads colored with the seven colors of the spectrum: red, orange, yellow, green, blue, indigo, and purple. *Madad-Tayf* works metaphorically: the installation is the group in which everyone finds their place. It is an ensemble that can appear either as a downward or upward movement, symbolizing strength and stability.





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Manzil-Hawd / Manzil-Jabal
(House-Basin / House-Mountain)
2022

14 plates in red copper, two small houses in
resin, tripods in metal
100 x 60 x 60 cm / 140 x 60 x 60 cm (with
pedestals)
Unique

Exhibition view © Tadzio

Manzil-Hawd / Manzil-Jabal is composed of
two sculptures, each comprising seven copper
plates of different size: in one, the bowls are
upside down and placed on top of one another,
thus forming a 'mountain' on top of which sits a
small house made of transparent resin; in the
other one, the small house sits in the middle of
seven imbricated plates.

Here, these hammered copper plates which
are traditionally used for cooking are diverted
from their domestic function and their physical
properties are sublimed. A material commonly
used in Moroccan handicraft, copper is also
known as a powerful heat source, which guides
and gathers our energies. For Younès Rahmoun,
daily objects can often be powerful means for
conveying his emotions.



Rida-Sof-Dahab (Cloak-Wool-Gold)

2022

Wool, golden sequins

100 x 180 x 25 cm (approx.)

Unique

Exhibition view © Tadzio



*Nôr-Manzil-Nôr (Light-House-
Light)*

2022

Brass, resin, golden glitter, light projection
(loop)

103 (diam.) x 14 cm

Unique

Exhibition view © Tadzio



Manzil-Maqâm (House-Level)

2021

Resin

20 x 10 x 20 cm

Unique

Exhibition view © Tadzio

Digits and number are recurrent in [Rahmoun's] work. They are often odd or arranged according to a logic of complementary pairs. The three degrees of religion leading to purity are as many steps leading to the artwork *Manzil-Maqâm*.



Manzil-Tayf (House-Spectrum),

2022

Set of seven drawings, pencil and paint on
coloured papers

31 x 22,3 x 3 cm (framed, each)

Unique

Exhibition view © Tadzio



Nakhla-Nakhla (Palm tree-Palm tree)

2020

Installation comprises:

- 77 elements gathered in 10 columns, made of yellow copper, 300 (total length) x 207 (maximum height) x 18 (maximum diameter)
 - 1 framed drawing, 21 x 29.7 cm
 - 1 floor lighting strip, 300 x 20 x 20 cm
- Unique

Exhibition view: Malhoun 2.0, Maarrakech, 2020.



Nakhla-Nakhla (Palm tree-Palm tree)
2020

Nakhla-Nakhla, whose title in Arabic means "palm tree-palm tree", is a minimal installation consisting of 77 yellow copper pieces and a drawing. The copper pieces were made in Tetouan, Morocco, by a metalworker, Mohamed Ben Attou, who specializes in making "zizoua", a utensil used mainly in cafés in the north of the country to prepare tea on embers. For *Nakhla-Nakhla*, I only had the main part of the object, the container, made, in several dimensions.

The 77 pieces were superimposed one on top of the other to form a total of ten columns, all of different heights. Each column is composed of a predefined number of superimposed elements, the smallest at the top and the largest at the base. From right to left, the first contains eleven elements, the second thirteen, the third eleven, the fourth five, the fifth six, the sixth seven, the seventh seven, the eighth eight, the ninth three and the tenth ten.

They are slightly raised a few millimetres from the ground and positioned at a distance of about one foot from each other. These ten columns are aligned in a single row parallel to the axis of the Qibla. Thanks to specially designed lighting for the installation, the brass shines brightly, very brightly, like incandescent candles. The silhouettes cast their shadows on the floor and the wall, drawing shadows close to those of palm trunks.

The number 77 comes from the 77 branches of faith in Islam: 77 ways of practising one's faith in life. Stability and transcendence, body and soul, shadow and light, full and empty, ... so many complementary elements and values on which I would like the spectator to meditate.

—Younès Rahmoun



Manzil-Markib (House-Raw Boat)

2019

Copper, Brass and painted metal oriented towards the Qibla.

525 x 210 x 245 cm

Unique

Coll. The King Abdulaziz Center for World Culture, Dharhan, Saudi Arabia

Exhibition view: FIAC Hors-les-murs 2019, Jardin des Tuileries, Paris

Manzil-Markib is a sculpture combining two recurrent motifs in his artistic practice, intimately linked to his spiritual practice: the house and the boat.

Both minimal and warm, Rahmoun's works frequently exploit the diverse forms, symbolism and meanings of these two elements. Like the other motifs that punctuate his work, the house and the boat here take on a profound meaning, testifying to a principle dear to the artist: the form is only the outline of the soul.

Designed for public space, the *Manzil-Markib* (House-Barque) installation presents an architecture that is both simple and rigorous. Borrowing the generic form of a house with a pitched roof, the exterior structure is nevertheless built according to a perfectly mathematical logic. The envelope of this house is in fact composed of about thirty copper rods, taking the form of a modular architecture. The transparency of the structure allows the visitor to contemplate the work from both near and far. Raised on black-painted metal stilts, the house appears to float from afar and gives a glimpse of the sculpture in the shape of a boat.



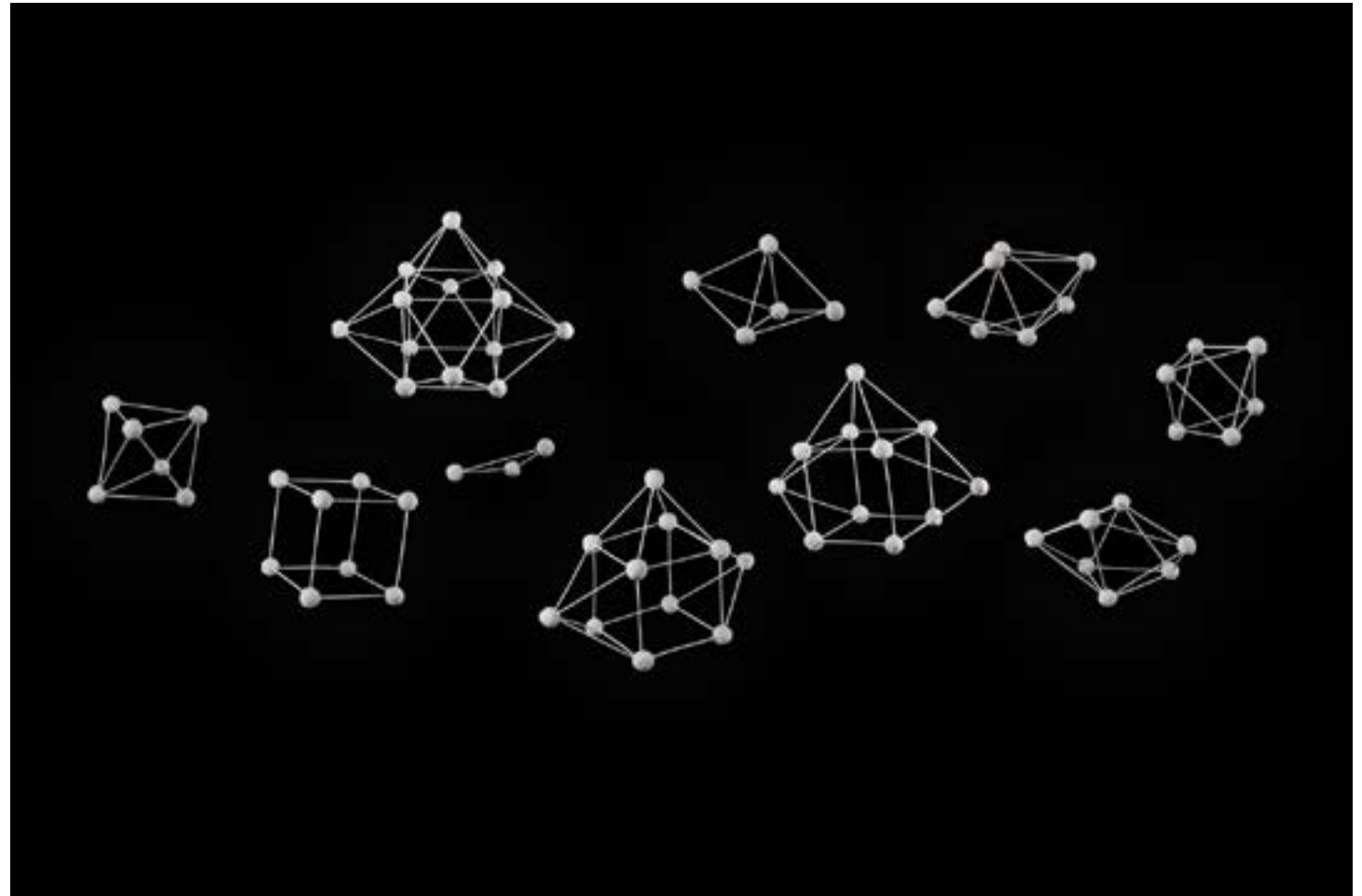
Darra-Juzay'a (Atom-Particule)

2018

Resin, transparent wires and black wall

Variable dimensions

Unique



Jabal-Hajar-Turâb #8 (Mountain-Rock-Earth)

2012-2018

Installation comprises:

- *Jabal*, 2011

drawing with chalk on painted walls,
defined according to the artist's protocole,
(variable dimensions)

- *Hijra, Rif-Beirut-Rif*, 2017

series of seven drawings, pen and pencil
on paper (A4 format, each)

- *Hijra-Darra*, 2014

series of seven drawings, golden paint,
pencil on coloured paper (A4 format,
each)

- *Hijra-Nabta*, 2014

series of seven drawings, China ink on
paper (A4 format, each)

- *Nabta*, 2011-2016

series of seven photographs (A5 format
on A4 paper, each)

- *Darra-Kawkab-Kawn*, 2018

mobile installation : clay, wood and
transparent threads (variable
dimensions)

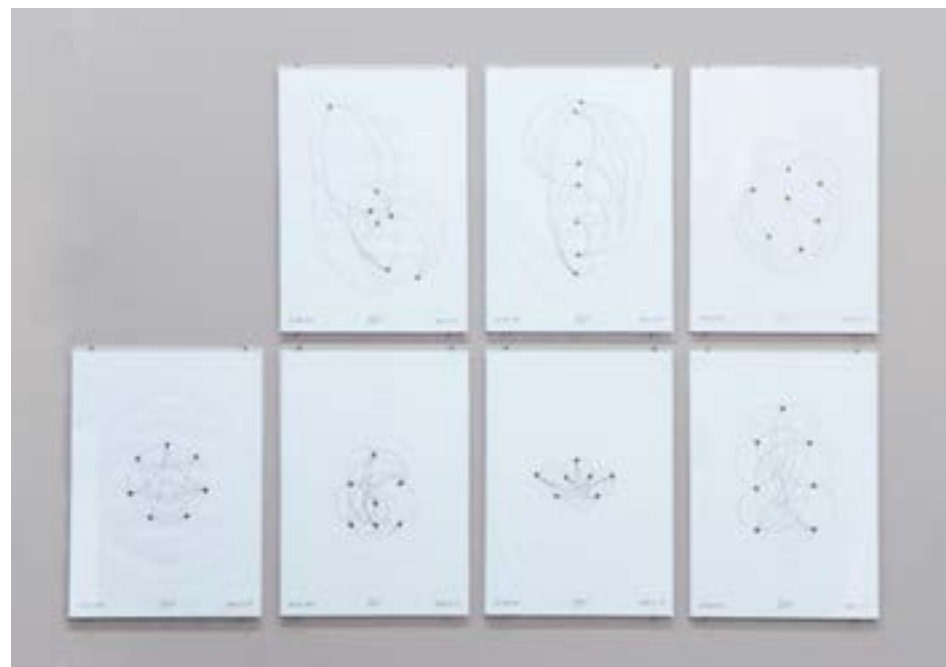
Unique

Installation view: Younès Rahmoun, Little
Worlds, Complex Structures, vcuarts
Qatar, 2018.

[next page]

Installation view: Younès Rahmoun, Hijra,
Galerie Imane Farès, 2018.





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Manzil-Fahm-Almas (House-Coal-Diamond)

2018

Coal, diamond and resin

11,5 x 11,5 x 17,8 cm , 7mm diamond

Unique



*Ayn-Manzil-Hawd (Source-
House-Bassin)*
2018
Resin and wood
92 x 92 x 94 cm
Unique



Ghorfa

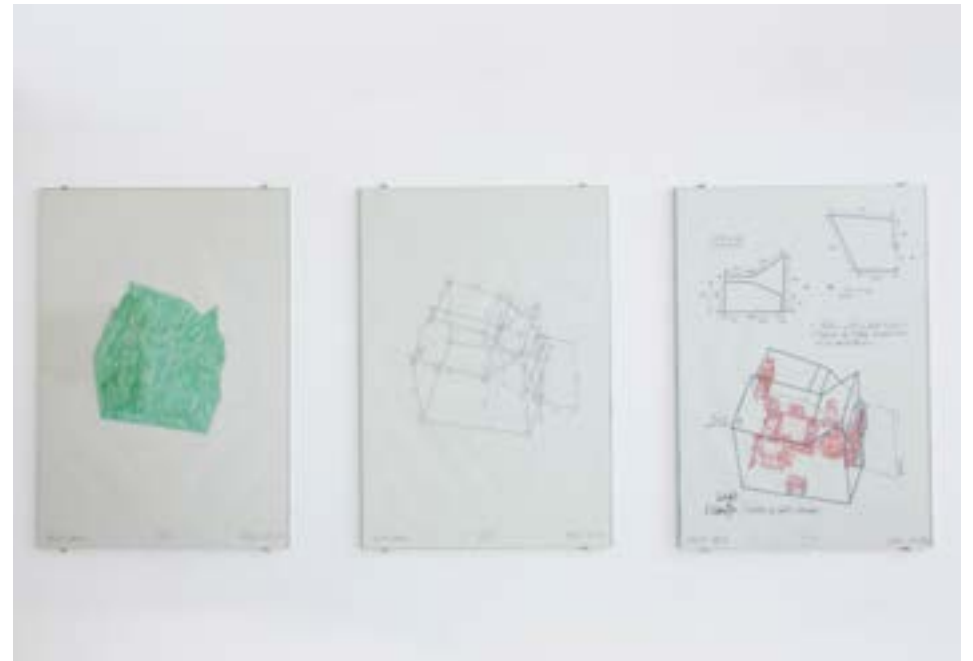
2006-2016

Installation comprises:

- 15 drawings (A4 format)
- 2 drawings measuring 45 x 30 cm and 89 x 53 cm,
- a textile installation, threads, electrical wires and a lightbulb

Unique





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Tâqiya-Nôr (Cap-Light)

2016

Installation comprises 77 wool caps, resin, metal supports, bulbs, electric wires, transformer and plug, arranged on the floor and towards the Qibla.

Variable dimensions, approx. 400 x 600 cm

Unique

Coll. Centre National des Arts Plastiques, Pantin, France

Installation view, 57th International Art Exhibition - La Biennale di Venezia, Viva Arte Viva. Photo by: Andrea Avezzi
Courtesy of La Biennale di Venezia

Tâqiya-Nôr (Light-Cap) gives the impression of an aerial view of an African village at night. It is composed of 77 coloured woollen hats organised in groups of ten in parallel rows. They resemble villages or hamlets reminiscent of the Zulu architecture of South Africa. Younès Rahmoun found the multicoloured caps in the shop of an old craftsman in Tetouan who knitted them with a mixture of natural and synthetic wools recovered from used pullovers that he himself had destroyed.

The numbers 10 and 77 allude to the number of branches of faith according to the teaching of the Prophet of Islam: ten main branches and seventy-seven secondary branches. While some of these teachings are universal, such as smiling at strangers or taking something out of someone's way that might hurt them, others are more specific to Islam, such as believing in Muhammad as the Prophet Messenger of God and praying five times a day.



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Installation view: CAPC, Bordeaux, 2021

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Tâqiya-Nor

2017

Ten drawings

Acrylic paint, watercolour and pencil on paper

50 x 65 cm (each)

106 x 343 cm (total)

Unique

Image: Installation view, 57th International Art Exhibition - La Biennale di Venezia, Viva Arte Viva. Photo by: Andrea Avezzi
Courtesy of La Biennale di Venezia



Markaba

2016

Copper

170 x 170 x 240 cm

Unique

Installation view: Younes Rahmoun, Little
Worlds, Complex Structures, vcuarts
Qatar, 2018.



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Manzil-Lawn

2015

Installation comprises 77 industrial translucent resin sculptures and 10 tables, steel painted pale grey oriented towards the Qibla.

10 x 10 x 10 cm (each element)

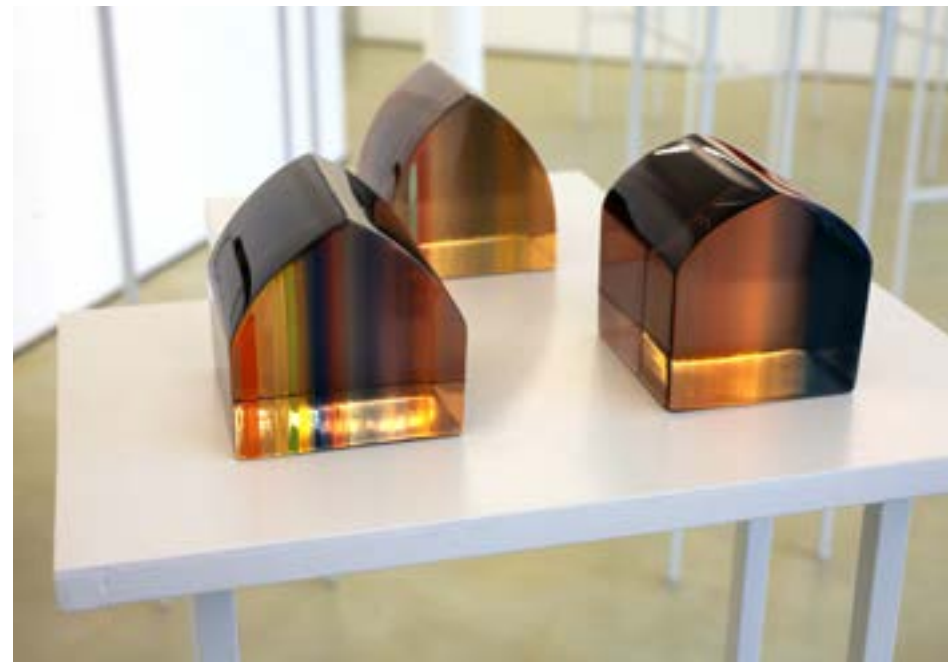
Unique

Installation views: Younès Rahmoun, Manzil, Galerie Imane Farès, 2015

Patches of light, patches of colour, Manzil-Lawn are small houses. Brief forms of habitat. Imaginary constructions. Made of resin, an opaque and translucent material, they reveal themselves in the light. According to the artist, from this light they radiate a pure colour, which is the essence of the universe. As poetic objects, their number also evokes the 77 branches of the Muslim faith, precepts dictated by the exegesis and speech of the prophet (hadith). From this game of repetition in form and colour, these houses represent unity in diversity. They also metaphorically evoke "the body inhabited by light" the artist declares. Manzil-Lawn thus suggests the ability of beings to shine – through a dual movement inside and outside – of an infinite light. This exhibition allows Younès Rahmoun to enter into an intuitive and intimate relationship with the world. It is in itself conceived as a "corner of the world". A poetic space that contains a powerful imagination. It is indeed an intimate space, a refuge, a setting, a place of exchange but also a living space open to the world.

— Mouna Mekouar, 2015





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Ghorfa-Janna (House-Paradise)

2015

Installation comprises seven white resin sculptures oriented towards the Qibla.

30 x 30 x 225 cm (each)

Unique

Coll. Musée national d'art moderne /
Centre Georges Pompidou, Paris, France

Manzil-Janna, which means House-Paradise in Arabic, is an installation of resin sculptures. The seven houses are set on four long white stilts. If one looks through the small door, one notices that the walls, floor and ceiling are stained with small and large dots of all colours.

The seven facets that make up each house are made of translucent white resin. The inside is as white and smooth as the outside, but stained with many colours, as if the light from outside, passing through the walls, has been transformed into rainbow colours.

The small square room with its triangular ceiling represents for me the house of the imagination; the house of childhood. Having it at this height, just above our heads, is an attempt to represent dream houses; houses that float like clouds in the sky; houses of Peace.

— Younès Rahmoun, 2015



Markib-Manzil-Mawja

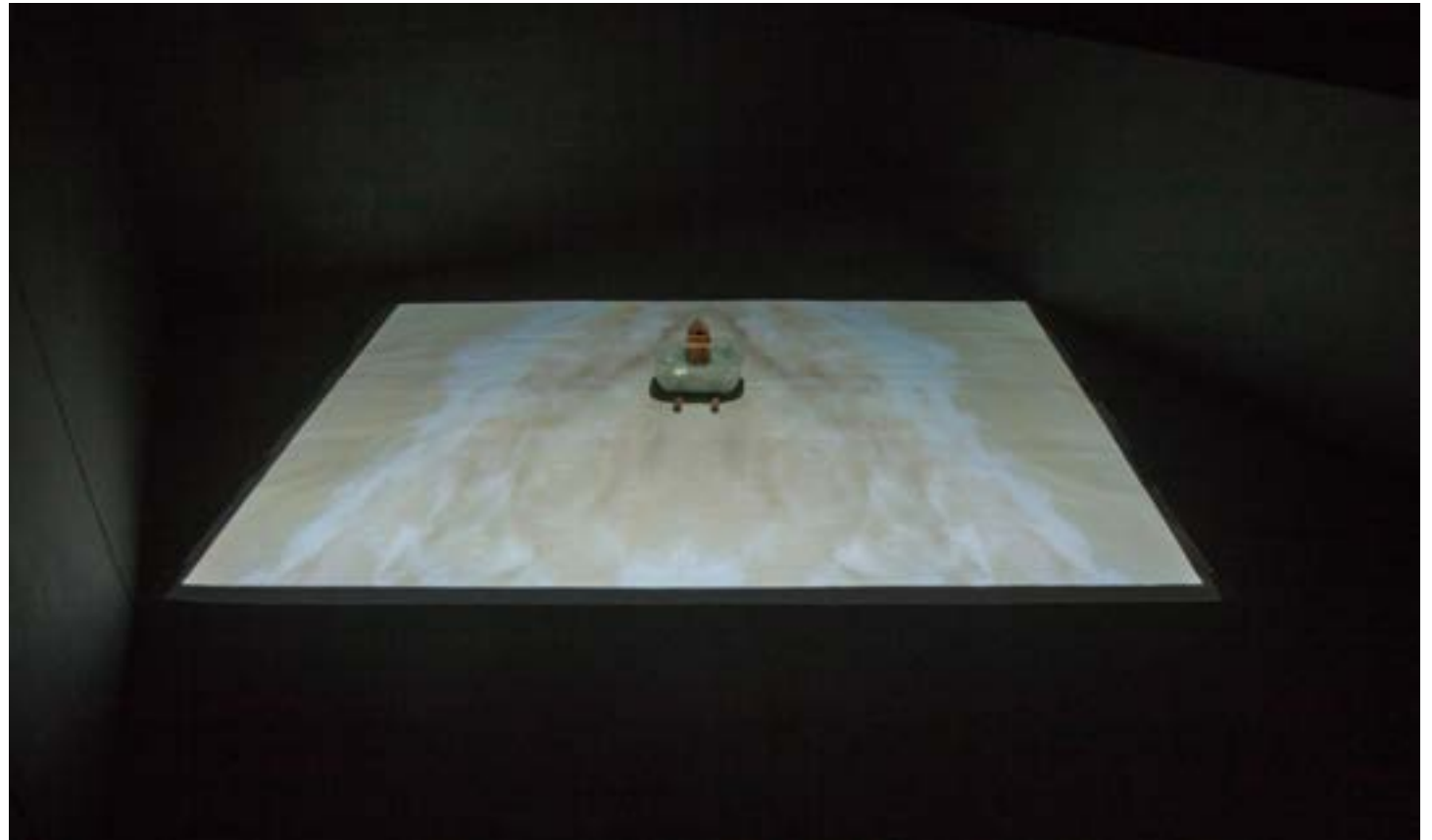
2015

Installation comprises: a HD video
projection and a sculpture made of wood,
broken glass and a plastic box

Variable dimensions

Coll. Musée national d'art moderne /

Centre Georges Pompidou, Paris, France



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Manzil-Batn

2015

Installation comprises: one terracotta sculpture and two drawings, pencil on paper

30 cm diameter (sculpture); 30 x 21 cm (drawings)

Unique



Markib-Misbah (Raw Boat-Lamp)

2014

White cables, 99 light bulbs, glass pannel,
metallic structure

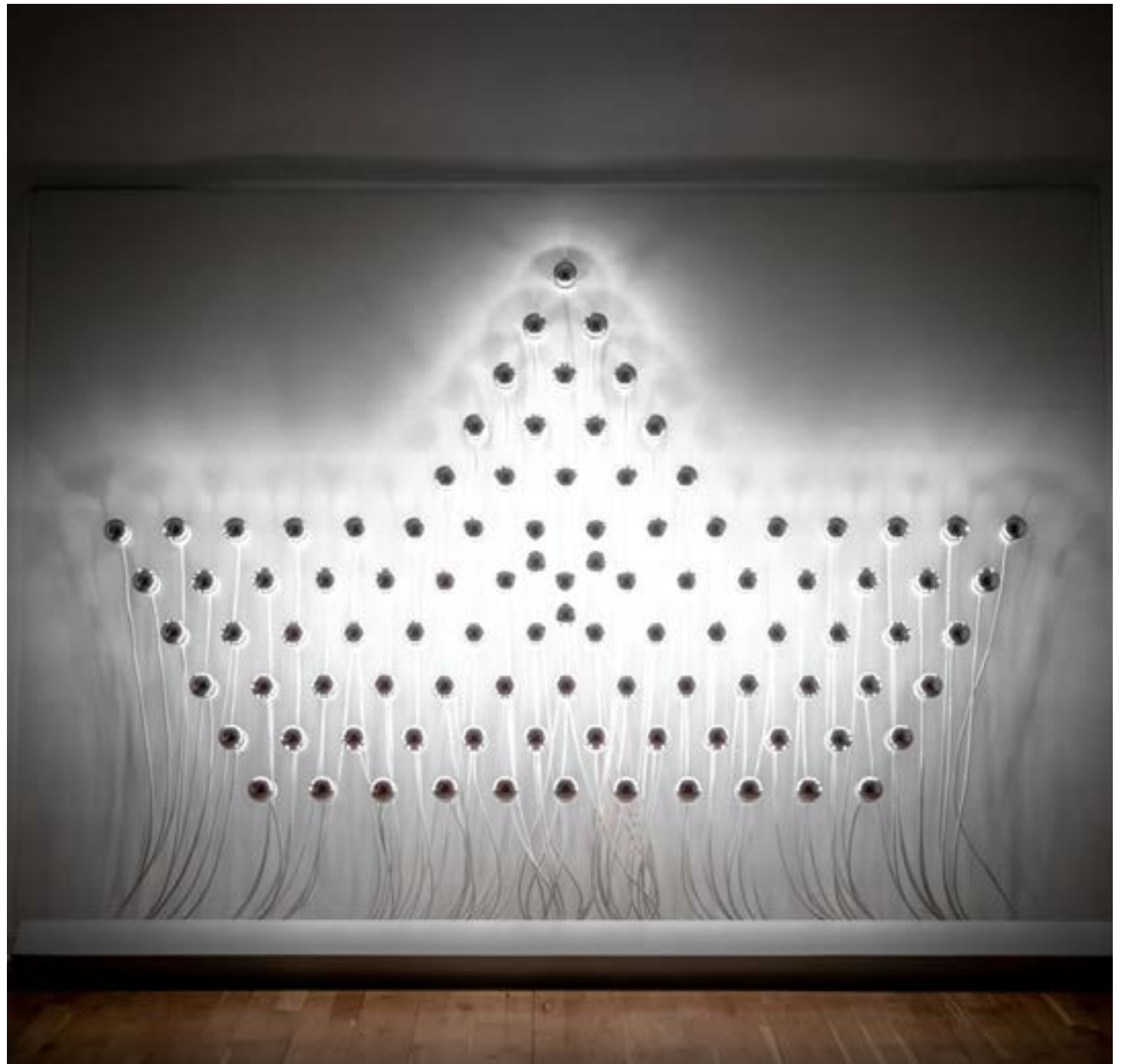
190 x 256 cm

Unique

Markib-Misbah (Raw Boat-Lamp) is a sculpture composed by 99 bulbs/mirrors, all fixed on a large transparent glass plate placed on the floor and leaning against the wall.

This set of dots, both reflecting and luminous, draw a floating shape of a boat —or a person sitting in a tailor's chair— in the center of which we see a hexagon composed of ten dots that represents the heart. Each lamp is powered by an electric wire, and all the wires are attached to a single wire which is connected to a single light source.

A work that invites a moment of contemplation; somewhere between the micro-cosmos and the macro-cosmos; here-now.



77

2014

Installation comprises seventy seven copper lamps and cables / bulbs oriented towards the Qibla.

Seventy seven elements, 9 x 7 x 13 cm (each)

Unique

Coll. MACBA, Barcelona, Spain

77 is an installation composed of seventy-seven individual copper lamps wired together, faced down and grouped into chandeliers.

The installation was made in collaboration with a copper craftsman in Tétouan. Every element is made of a bulb and a copper shade of seven strips in different sizes.

The seventy-seven elements are organised in ten groups : the first contains 11, the second 13, the third 11, the forth 5, the fifth 6, the sixth 7, the seventh 7, the eight 8, the ninth 3 and the tenth 6. Every group forms a star shape with one element in the centre. Every lamp is slightly elevated by a copper rod.

77 refers to the "77 Branches of Faith in Islam", which are some of the essential attributes and characteristics that a true believer should have or strive to having.



Bir-Tal

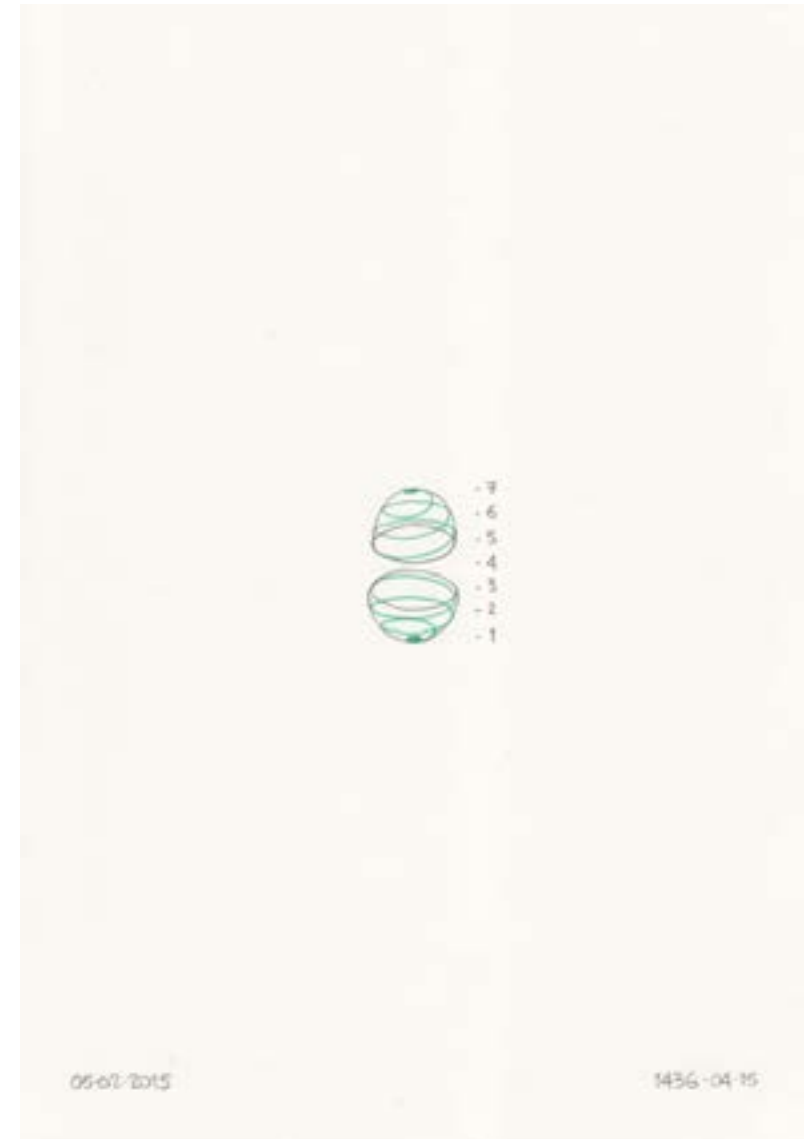
2006 -2014

Installation comprises:

- Bir-Tal, iron plate and glazed ceramics,
50 x 80 x 40 cm

- Bir-Tal Fayrouzi, drawing colour pencil, 21
x 29,7 cm

Unique



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Jâmûr

2014

Terracotta, light bulbs, electric cables

Variable dimensions

Unique

Private coll., Tunis



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Hajar-Fakhar (Stone-Ceramic)

2015

Oil pastel and gold sequins on clay

50 cm (diam.)

Unique



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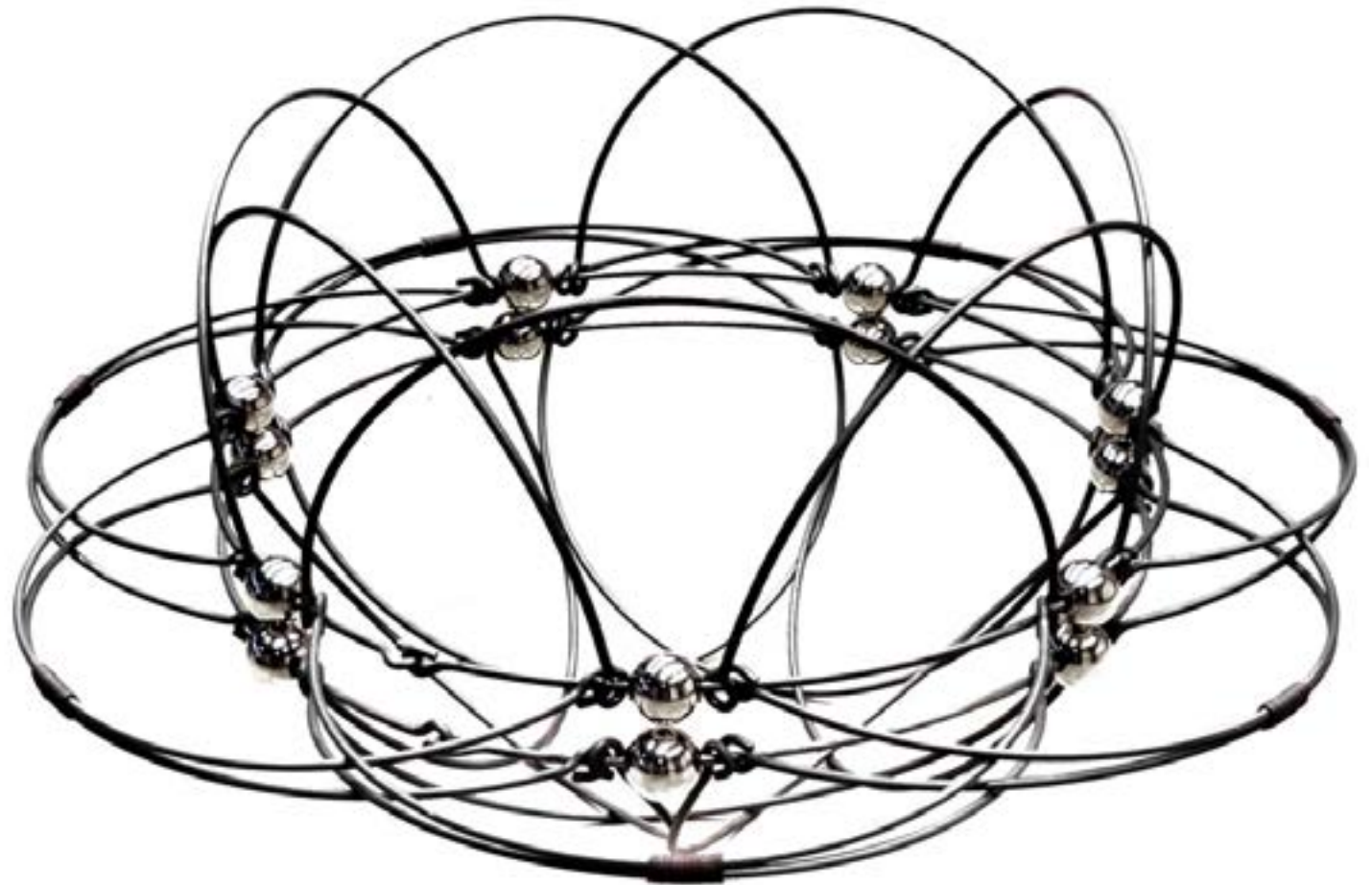
Darra-Kawn (Atom-Universe)

2012

Metal and chrome

150 cm (diam.)

Unique



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Darra-Kawn (Atom-Universe)

2012

Metal and chrome

150 cm (diam.)

Unique

Installation view: Volumes fugitifs – Faouzi
Laatiris et l'Institut national des beaux-
arts de Tétouan, Musée Mohammed VI
d'art moderne et contemporain, 2016



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Zahra-Zoujaj

2010

In collaboration with architect Carlos Pérez Marín

Glass, mirrors, felt, LED lamps, cables, speakers, wood, metal structure

700 x 600 x 500 cm — each lamp: 50 cm height

Unique

Coll. Mathaf, Doha

Installation views: *Told-Untold-Retold*, Al-Riwaq Art Space, Mathaf, Doha

This monumental work was the third in the *Al-Ana/Huna* series, comprised of pieces in which the viewer is invited in order to meditate. The exterior architecture of this immaculate white Hojra is an octagonal form that reaches up much like the pyramids.

Once through the low door that forces the viewer to stoop down, one discovers a group of seventy-seven blown glass flowers suspended from the ceiling, upside-down.

The flowers were made during the artist's residency at the Centre International d'Art Verrier de Mesenthal using the seventy-seven flowers from "Zahra," which were then adapted to the constraints of the glass.

Although each flower is unique, their centers are all made from an identical red ball from which a soft red light pulsates and whose intensity increases and decreases according to different rhythms. It is only after a few minutes of attention that the dozen or so viewers that can fit in the Hojra are able to distinguish the colorful nuances of each flower installed in a cupola around seven concentric circles.



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Zahra (Flower)

2009

Digital printing on plexiglass, neon, cable
and electrical boxes

Variable dimensions

Unique

Exhibition view: Sala Verónicas, Murcia,
Spain



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Jidhr (Root)

2008

LED green light bulbs, plugs, sockets,
power strips, cables, white cotton tent and
electricity oriented towards the Qibla.

Variable dimensions

Unique

Exhibition views: Eldorama, Tripostal,
lille3000, 2019. Photo © maxime dufour
photographies

Jidhr means root. A translucent room, built like a cocoon, houses a large light installation, composed of 77 green bulbs suspended according to the pattern of a stylized bloom, grazing the ground they reflect, bathing it in a green light, the color of Islam but also of germination. The electrical wires are connected to each other as well as to a single cable connected to a single plug. By their number these lights evoke the 77 branches of the Muslim faith, precepts dictated by the exegesis and word of the prophet and inspired by the idea of infinity found in Sufi philosophy. All these unity in diversity tree branch, composed of 7 further branches, from which 11 hanging bulbs elements are oriented towards Mecca. From this game of repetition of form and color, they represent unity in diversity. From this game of repetition of form and color, they represent unity in diversity.



Jidhr (Root)

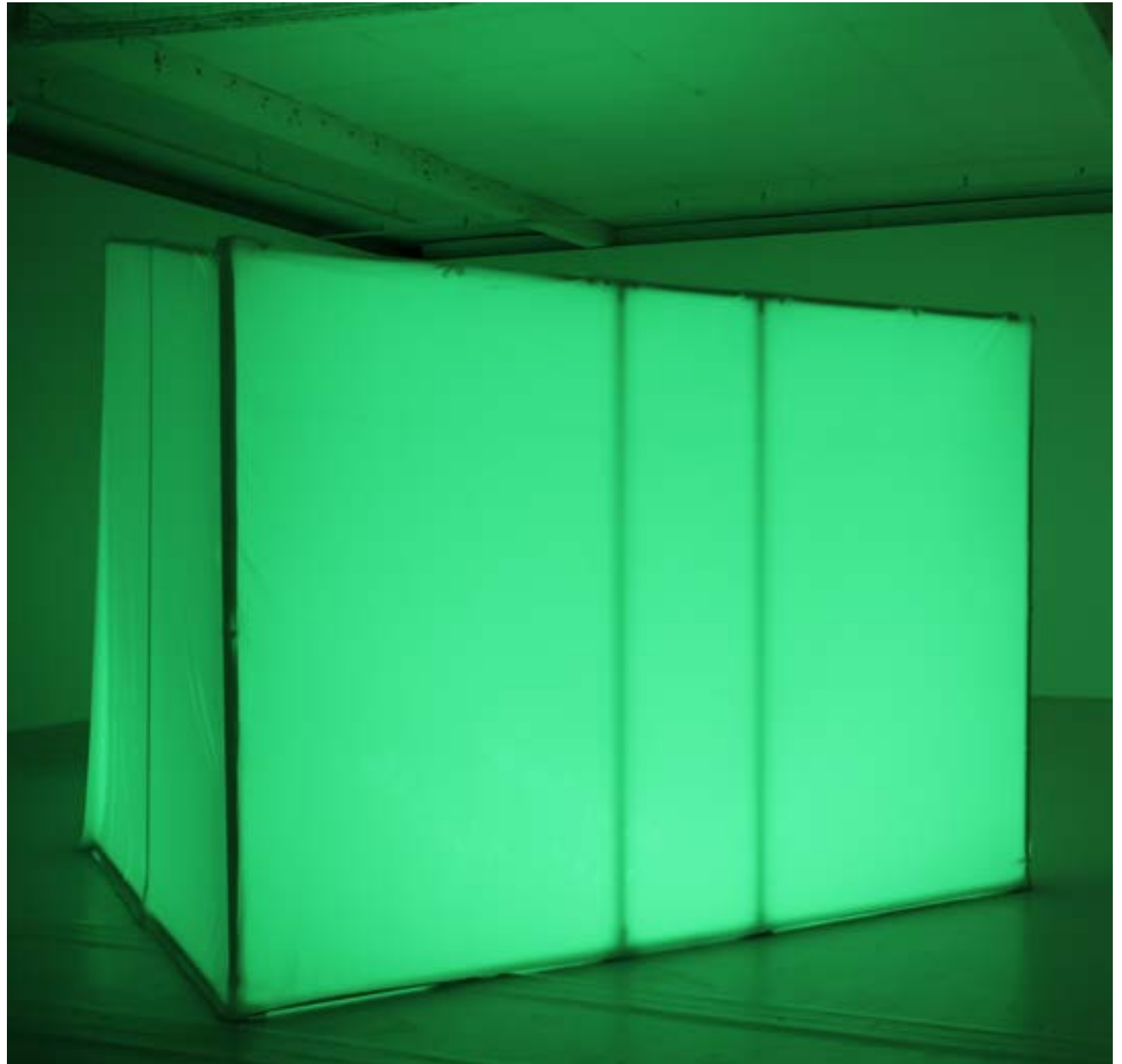
2008

LED green light bulbs, plugs, sockets,
power strips, cables, white cotton tent and
electricity oriented towards the Qibla.

Variable dimensions

Unique

Exhibition views: Eldorama, Tripostal,
lille3000, 2019. Photo © maxime dufour
photographies



*Nafas (Breath) and La-Nafas
(Breathless)*

2001

Seventeen air-filled plastic bags and
seventeen plastic bags in a showcase,
strings

Various dimensions

Unique

Exhibition view: Our World is Burning,
Palais de Tokyo, Paris, 2020

Photo © Aurélien Mole



*Nafas (Breath) and La-Nafas
(Breathless)*
2001

"There's always a connection between repetition and prayer, and not only in Muslims - there's also one in meditation among Buddhists - repetition leads to meditation, because by repeating the thing, you get into an inner world that's much larger."

For Younès Rahmoun, aesthetic research involves experimenting with materials to which he associates numerous cultural references. They are most often linked to spirituality, which he sees as a discipline. *Nafas (Breath)* presents a set of seventeen black plastic bags that the artist has inflated with his own breath. These bags are placed in five lines, in a minimalist arrangement, in the direction of the Kaaba in Mecca, to which the Muslim faithful must turn during their prayers. The lines represent the five daily prayers that take place at dawn, midday, afternoon, sunset and nightfall. The exact time of each is determined by the position of the sun in the sky.

The installation is completed by the work *La-Nafas (Breathless)*. The same number of bags is presented in a row, but this time compressed to the maximum with the help of strings. A reference to death, to the inanimate soulless body: in the Muslim religion, every human carries God's breath within him. Both works evoke the spiritual and ecological commitment of Younès Rahmoun who symbolically loads a banal material, a priori without value and thus operates an "aesthetic recycling".



Zahra-Khasla (I)

2019

11 inkjet prints on paper

50 x 50 cm (each)

Unique



*Je demeure dans ma demeure qui
m'habite*

2015

Drawing, pencil and coloured pencil

23 x 32 cm

Unique



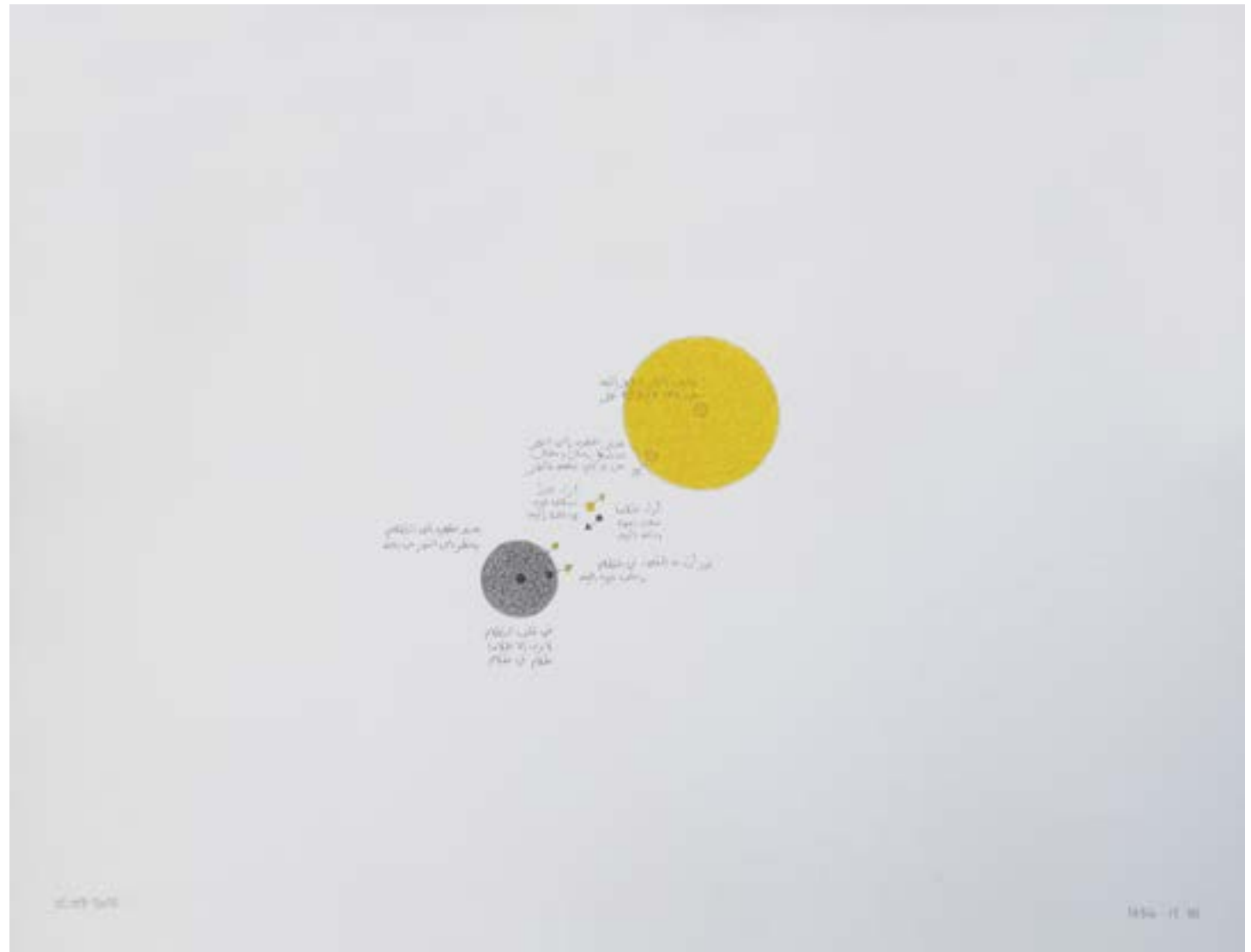
Nôr Dalam Nôr

2015

Drawing, pencil and coloured pencil

60 x 42 cm

Unique



[left]

Bir-Tal Ahmar (Well-Hill Red)

2015

Pencil and felt pen on paper

21 x 29,7 cm

Unique

[right]

Bir-Tal Zahra (Well-Hill Flower)

2015

Pencil and felt pen on paper

29,7 x 42 cm

Unique



[left]

Bir-Tal Atar (Well-Hill Trace)

2015

Pencil and felt pen on paper

21 x 29,7 cm

Unique

[right]

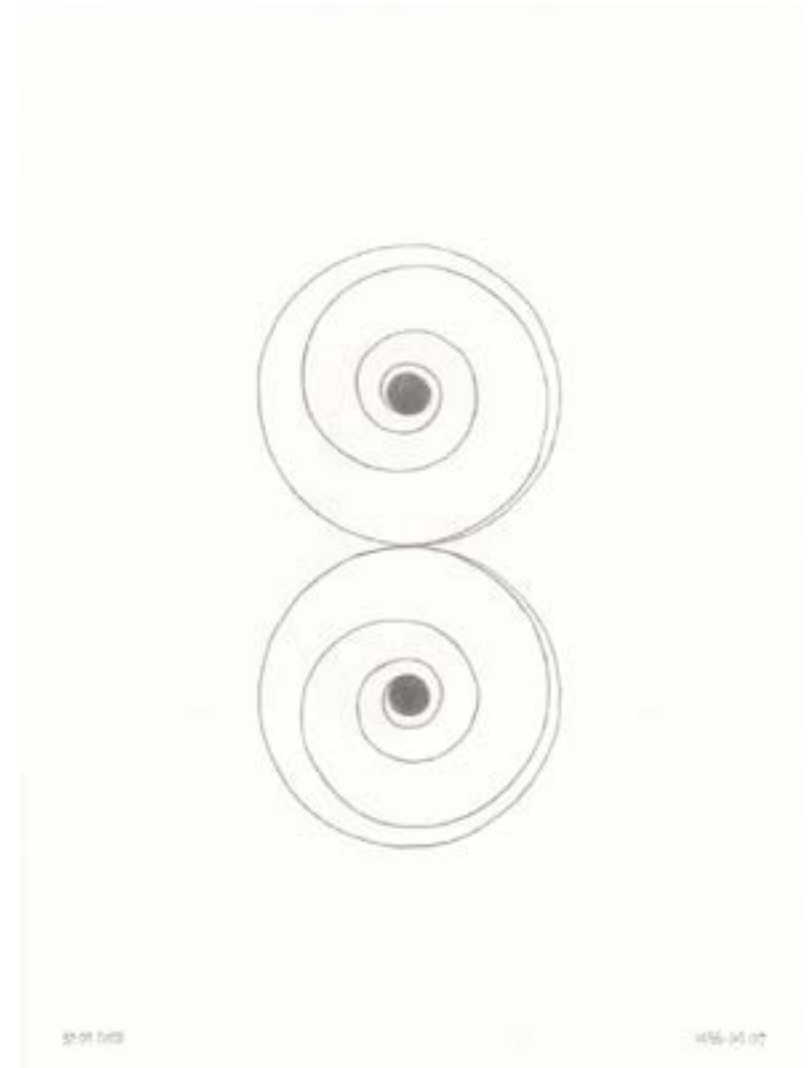
Bir-Tal Fahm (Well-Hill Charcoal)

2015

Pencil and felt pen on paper

29,7 x 42 cm

Unique



[left]

Bir-Tal Qozah (Well-Hill Iris)

2015

Pencil and felt pen on paper

21 x 29,7 cm

Unique

[right]

Bir-Tal Yakhdor (Well-Hill

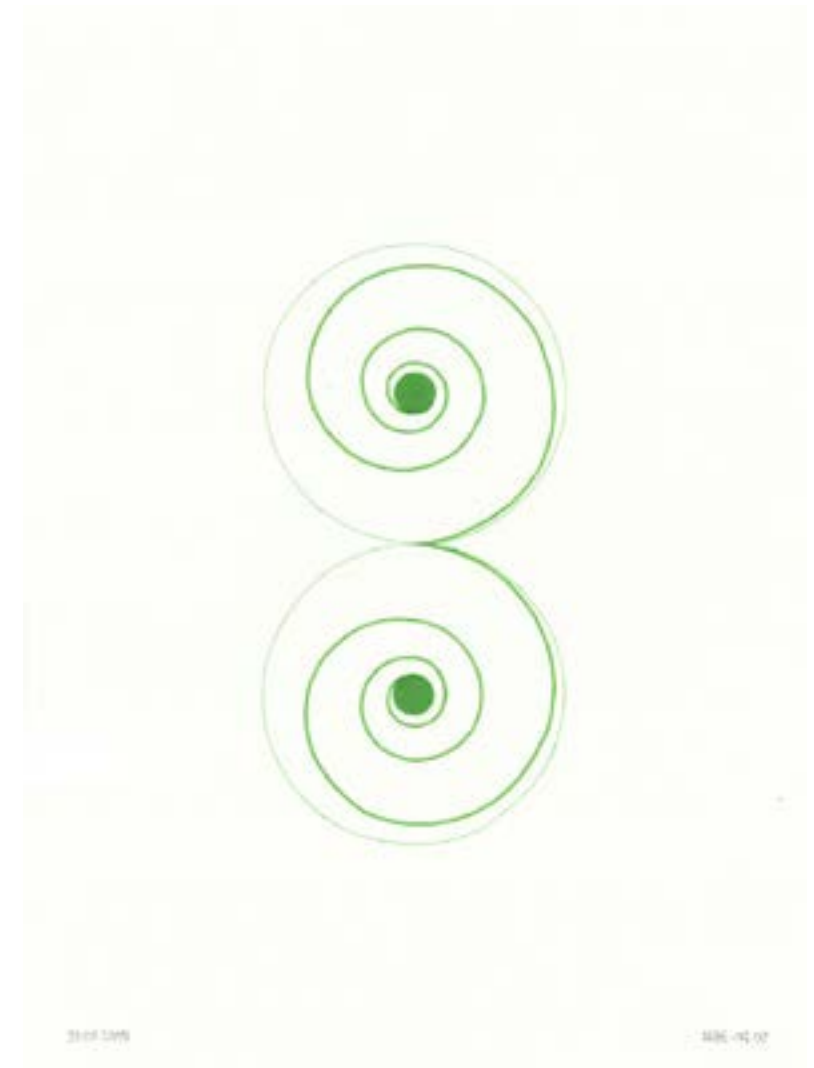
Chlorophyll)

2015

Pencil and felt pen on paper

29,7 x 42 cm

Unique



Zahra-Saghira

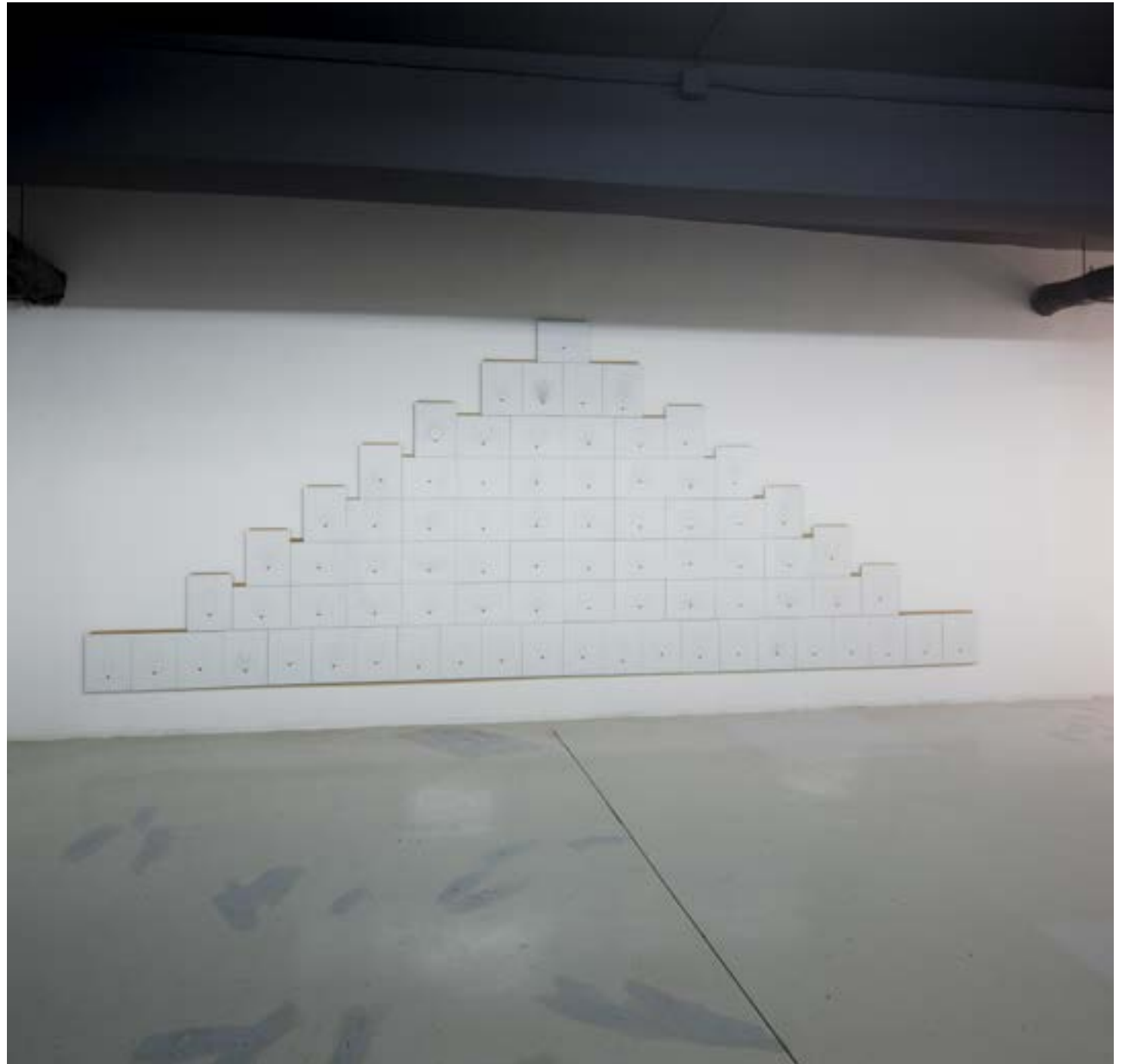
2008

77 drawings, pencil on adhesive paper

29,5 x 24,5 cm (each)

Unique

Installation view: Volumes fugitifs – Faouzi
Laatiris et l'Institut national des beaux-
arts de Tétouan, Musée Mohammed VI
d'art moderne et contemporain, 2016



Zahra-Saghira

2008

77 drawings, pencil on adhesive paper

29,5 x 24,5 cm (each)

Unique

Installation view: Volumes fugitifs – Faouzi
Laatiris et l'Institut national des beaux-
arts de Tétouan, Musée Mohammed VI
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[detail]

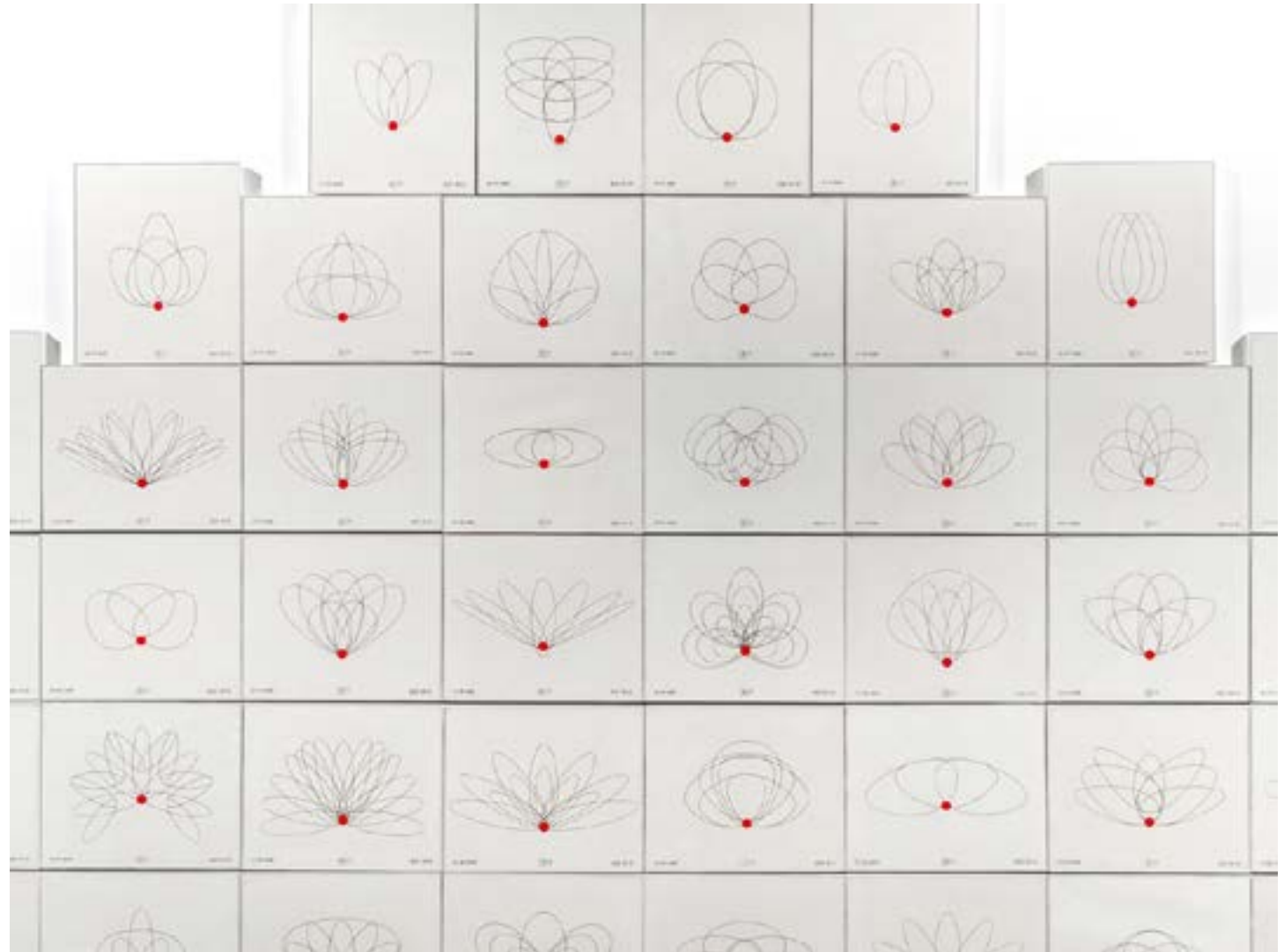
Zahra-Saghira

2008

77 drawings, pencil on adhesive paper

29,5 x 24,5 cm (each)

Unique



[left]

Darra-Dahab (Atom-Gold)

2012

Photograph, inkjet print mounted on
diasc

150 x 150 cm

Unique



[right]

Darra-Oqda (Atom-Node)

2012

Photograph, inkjet print mounted on
diasc

150 x 150 cm

Unique



[left]

Darra-Tafilalt (Atom-Tafilalt)

2012

Photograph, inkjet print mounted on
diassec

150 x 150 cm

Unique



[right]

Darra-Loqma (Atom-Bite)

2012

Photograph, inkjet print mounted on
diassec

150 x 150 cm

Unique



Imane Farès

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www.imanefares.com

[left]

Darra-Oummi (Atom-My Mother)

2012

Photograph, inkjet print mounted on
diassec

150 x 150 cm

Unique



[right]

Darra-Rebat (Atom-Rabat)

2012

Photograph, inkjet print mounted on
diassec

150 x 150 cm

Unique



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[left]

Darra-Sora (Atom-Image)

2012

Photograph, inkjet print mounted on
diasc

150 x 150 cm

Unique



[right]

Darra-Tarablus (Atom-Tripoli)

2012

Photograph, inkjet print mounted on
diasc

150 x 150 cm

Unique



Wâhid (One)

2003

Digital print on photo paper

60 x 50 cm

Edition of 5 + 2 AP

Available edition:: 5/5



Habba (Seed)

2008–2011

Video animation

7 min, looped

Music: Esteban Algora

Musicians: Ingar Zach (percussion),

Alessandra Rombolà (flute) and Esteban

Algora (accordeon)

Edition of 5 + 1 AP

With Younès Rahmoun, each action is meticulous, repetitive, symbolic and counted. He places life at the core of each of his works, plants real or fictitious seeds, pampers the soil and patiently watches his plants grow and transform. He cultivates slowness and harmony as necessary conditions for serenity. His subjects are the flower because it is beautiful, the house because it shelters, the line because it is pure. *Habba* is the story of a seed that takes shape and blossoms in the universe. First there is the black hole, then the light, and in this glow, life blossoms. It settles in, unfolds its lines, takes root, blooms, before inevitably returning to chaos, to the unfathomable. Younès Rahmoun finds the wisdom of his images in Muslim mysticism, in a meditative and contemplative approach. Each of his works is precise and can be formulated with few means. Here the line is simple, the colours reduced to the grey of the pencil and the green of an invigorating halo. The drawing is transformed in 7 minutes, a symbolic and recurring figure for the artist, the time of a world, the space of a life.

— Sandrine Wyman



Wâhid (One)

2003

Video

2 min, looped

Camera: Eymeric Bernard

Technical assistance: Aziz Rahmoun

Production: Hors'Champs and

L'appartement 22

Edition of 5 + 2 AP

Wâhid is the title of a performance. During this performance only the hands of the artist are visible since the artist is dressed in a black djellaba and his hood covers his head and face. Seated on a black cloth laid down on the ground in the direction to Mecca, the artist chanted 99 times and during 99 seconds the word « wâhid », using the same soft tone. Only his fingers moved, telling his 99 prayers, one prayer each second passing by.

A video of this performance was set up: which exists as a separate artwork but functions also as a trace of the performance during the exhibition. The disposition used a screen that was oriented as well to Mecca and diffusing the images of the two hands of the artist clearly lit and posed on a black cloth of the djellaba, in such a manner that the viewer can see him counting the 99 words « wâhid ». The video and the photograph form an important trace of this performance.



Zaytûna

2014

Video installation

1 min, looped

Unique



Zaytûna

2014

Video installation

1 min, looped

Unique

Installation view: Volumes fugitifs –
Faouzi Laatiris et l'Institut national
des beaux-arts de Tétouan, Musée
Mohammed VI d'art moderne et
contemporain, 2016



Zaytûna

2014

Video installation

1 min, looped

Unique

Installation view: Volumes fugitifs – Faouzi
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arts de Tétouan, Musée Mohammed VI
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Zahra (Flower)

2008

Video installation

9 min, looped

Technical assistance: Anas Rahmoun

Production: Ar'Dév

Unique

