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House of Beau
Art House

Janet Rady
Fine Art

LIST OF WORKS

Group exhibition

The Casablanca Art School & Beyond - A New Moroccan Generation -

May 28th > June 2nd. 2024

4. Cromwell Place (Wing Gallery, 2nd floor)



Casablanca Art School(1962-1971)

A Bridge Between Tradition and Modernity



Farid Belkahia, Mohammed Chabâa and Mohamed Melehi surrounded by the students and their guest Augusto Bonalumi at the Casablanca Art School, 1966. Photo M. Melehi. © M. Melehi archives/estate.

After independence, the Moroccan art scene underwent profound influence from an engaged ideological thought, marking a major turning point in the kingdom's art history. The Casablanca School, also known as the Casablanca Group, emerged in the 1960s with a generation of avant-garde, nationalist, and engaged artists determined to adopt an innovative approach that broke away from European aesthetic norms.

Figures such as Farid Belkahia, Mohamed Melehi, and Mohamed Chebaa were pioneers of this Moroccan modernity, seeking to draw inspiration from the country's vernacular traditions and rejecting Western influences to create a purely Moroccan art, symbolizing a break from colonial past.

The Casablanca Group defined itself as a post-colonial resistance movement, re-evaluating the ornamental repertoire of popular tradition and local craftsmanship. The artists adopted free and expressive artistic approaches, exploring new mediums and techniques while practicing abstraction to express their quest for renewal and rupture with the past. Their contribution was crucial for reaffirming Morocco's national and artistic identity, participating in a global dialogue on modernity, and significantly influencing the country's contemporary art scene.



Mohamed Chebaa
COMPOSITION, 1993

Oil on canvas

146 x 114 cm

Signed on the top left



Mohamed Hamidi

UNTITLED, 2021

Cellulose paint on canvas

120 x 100 cm

Signed at the bottom right



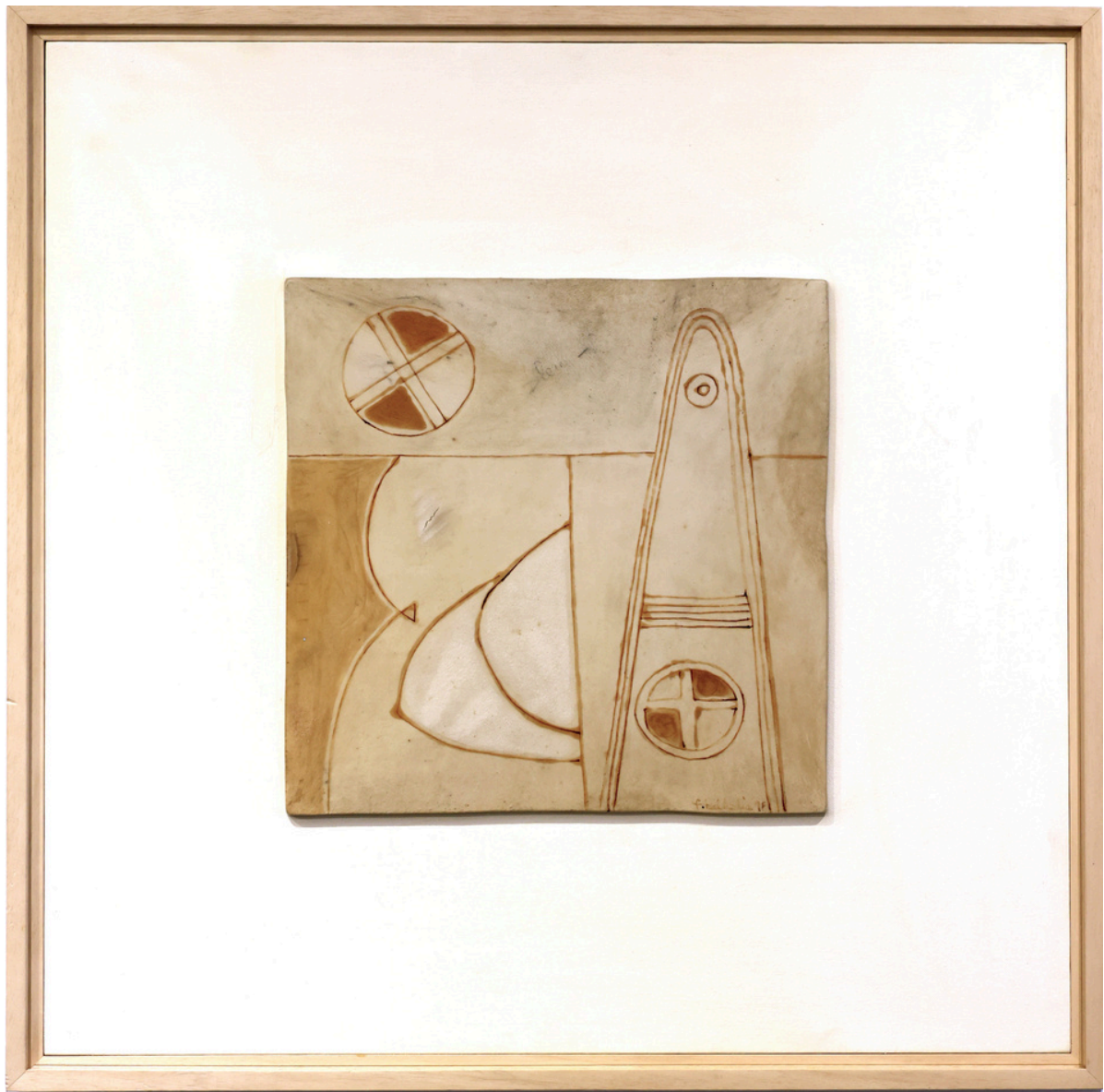
Mohamed Melehi
LE COTÉ BLEU, 2002
Acrylic on canvas
55 x 46 cm
Signed and dated on the back



Farid Belkahlia
UNTITLED, circa 1990
Henna on skin
Diam. 32 cm
Signed at the bottom right



Farid Belkahlia
UNTITLED, circa 1990
Henna on skin
Diam. 32 cm
Signed at the bottom right



Farid Belkahia
UNTITLED, circa 1990
Henna on skin
33,5 x 33,5 cm
Signed at the bottom right



Malika Agueznay

UNTITLED, 2020

Oil on canvas

110 x 90 cm

Signed and dated on the lower right

The New Moroccan Generation (1993 - Nowadays)



National Institute of Fine Arts, Tétouan (building main entrance), 2021 ©INBA Tetouan

The transformation of the National School of Fine Arts into the National Institute of Fine Arts in 1993 marks a significant change in the Moroccan artistic landscape. This restructuring broadens educational offerings in sculpture, engraving, drawing, painting, comics, and advertising design, allowing students to immerse themselves in a comprehensive artistic education.

This period witnesses the emergence of a dynamic and diversified Moroccan art scene, characterized by a departure from past forms of artistic expression. Contemporary art becomes a vital component of the country's cultural identity, open to the world and integrated into the international artistic community.

Pioneers of contemporary art in Morocco, including Mahi Binebine and Mohamed Anzaoui, have significantly contributed to the evolution of art in the country, particularly in the face of globalization challenges. Today, the global art landscape features numerous emerging Moroccan artists like Reda Boudina and Kamil Bouzoubaa-Grivel, who continue to develop innovative practices, contributing to a constant enrichment of artistic approaches recognized on the international stage.



Mahi Binebine (1959)

Born in 1959 in Marrakesh, Mahi Binebine moved to Paris in 1980 to pursue his studies in mathematics, which he then taught for eight years before devoting himself to writing and painting.

After writing his first novel, “Le sommeil de l’esclave” in 1992, he moved to New York in 1994, where his paintings became part of the permanent collection at the Guggenheim Museum.

He came back to France in 1999 but in a tense political climate, after the far-right party almost won the presidential elections, he decided to return to his hometown of Marrakesh where he currently lives and works.

Mahi wrote twelve novels, amongst which “The stars of Sidi Moumen” adapted to cinema by Nabil Ayouch under the name “Horses of god”, winning numerous awards, notably at the festival of Cannes.

With Ayouch and the Ali Zaoua Foundation, he presides six cultural centres named “Les étoiles” (“The Stars”) for the benefit of street children and impoverished youth.

Mahi Binebine is widely regarded as the most famous and prolific moroccan artist, with his books being translated in more than fifteen languages, and his paintings featured in the most prestigious museums and collections around the world.



Mahi Binebine
UNTITLED, 2023

Screen printing on Dibond
aluminum under resin

Artist proof 1/5

120 x 82 cm



Mahi Binebine
UNTITLED, circa 2000
Tar on paper
100 x 70 cm
Signed on the bottom right



Mahi Binebine
UNTITLED, 2023
Lithograph on paper
Edition 2/30
78 x 70 cm
Signed at the bottom right



Mohamed Anzaoui (1964)

Born in 1964 in Asilah, where he currently lives and works.

Mohamed Anzaoui's journey into the realm of painting began in the children's workshops of the Cultural Moussem of Asilah. His professional life took a significant turn in 2001 with a residency at the Cité internationale des arts in Paris. Since the early 1990s, he has showcased his work, initially in Asilah, and later across Morocco and Europe, including Spain and the Netherlands.

In 2000, he co-founded «L'Atelier» in Asilah with Mouad Yebari and Souhaïl Benazzouz, a space dedicated to exhibitions, experimentation, and camaraderie.

Despite no formal academic training, Mohamed Anzaoui's paintings transport viewers into a realm of dreams, where everything is conceivable amidst the sky, sea, and earth. Each artwork narrates dreams teeming with memories and desires that animate his existence within the world he inhabits. Themes of the body, flowers, and animals, among others, pervade his work; the fish often acts as a guiding symbol, opening spatial dimensions.

Colours blend seamlessly, from acrylics to a myriad of pigments, applied with a variety of techniques onto the canvas, creating surfaces that are smooth, textured, or rugged. These surfaces carry the essence of the painting, penetrated by calligraphic-like signs that have transcended the realm of writing.



Mohamed Anzaoui
REFLECTIONS ON EXISTENCE, 2023
Mixed media on canvas
103,5 x 103,5 cm
Signed on the bottom left



Mohamed Anzaoui
NATURE ON TRIAL, 2020
Mixed media on canvas
(146 x 114) x 2 cm
Diptych
Signed on the bottom right



Mohamed Anzaoui
MOTHER NATURE I, 2023
Mixed media on canvas
Diam. 60 cm



Mohamed Anzaoui
MOTHER NATURE II, 2023
Mixed media on canvas
Diam. 60 cm



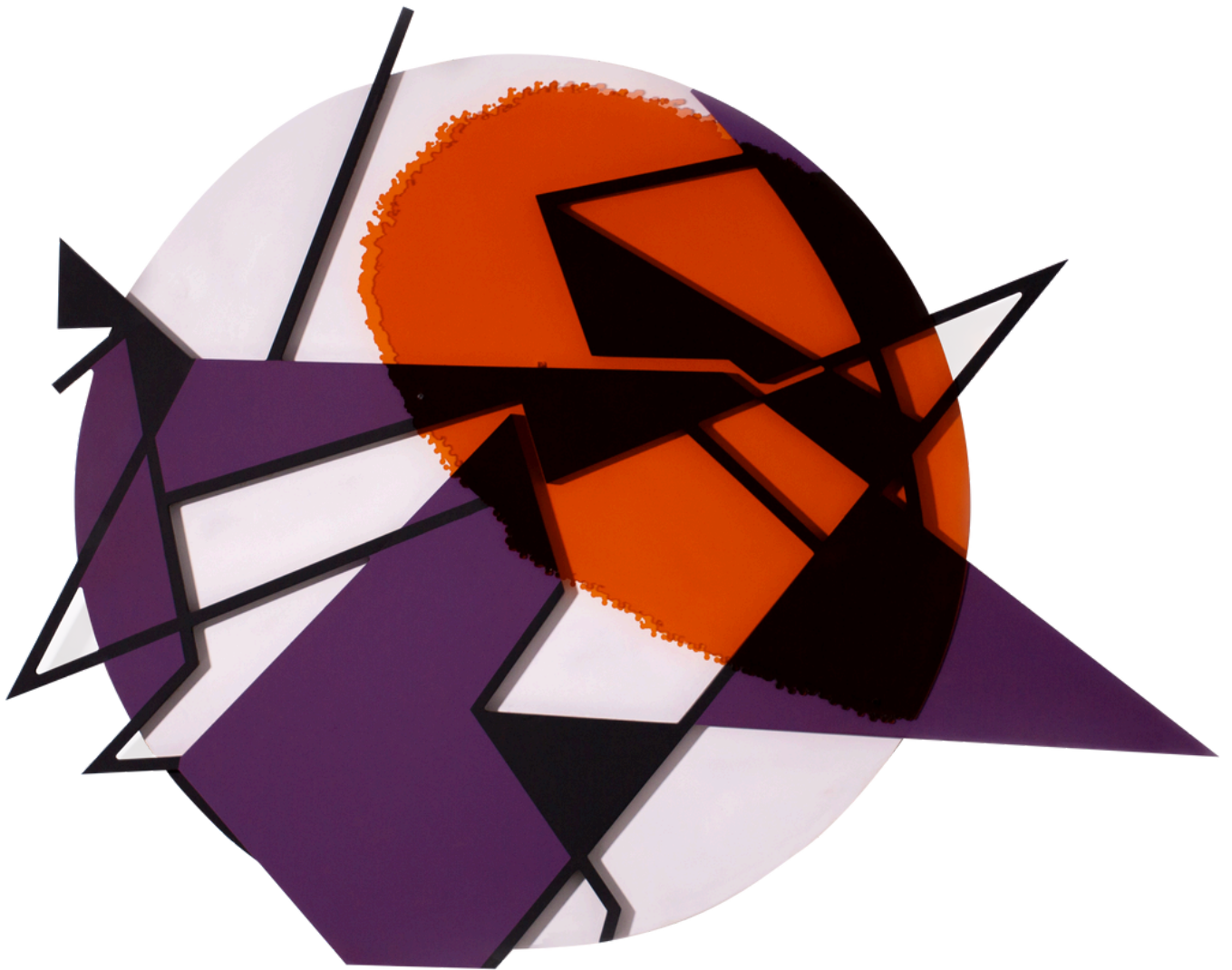
Reda Boudina (1995)

Reda Boudina was born in 1995 in Meknes. He lives and works in Rabat.

He has been signing his RDS frescoes since his debut in 2010, at the age of 15. He pursued Applied Arts as a specialisation in his High School baccalaureate before enrolling in preparatory classes for a degree in art and graphic industry. He then joined the leading National Institute of Fine Arts of Tetouan, Morocco, (INBAT) from which he graduated in 2019.

His first contact with street art came at a very early age: he was fascinated by the graffiti he saw from the top of the railway bridge in his hometown, and this represented a major artistic discovery for him. It was the graffiti of the late Rabie El Addouni, a recognized pioneer of graffiti in Morocco.

Reda explores the forms and compositions inspired by brutalist architecture, experimenting with its timeless characteristics and unique way of shaping space, thus plunging us into a re-lecture of the pioneering brutalist movement and inviting us to question a certain approach to urban modernity.

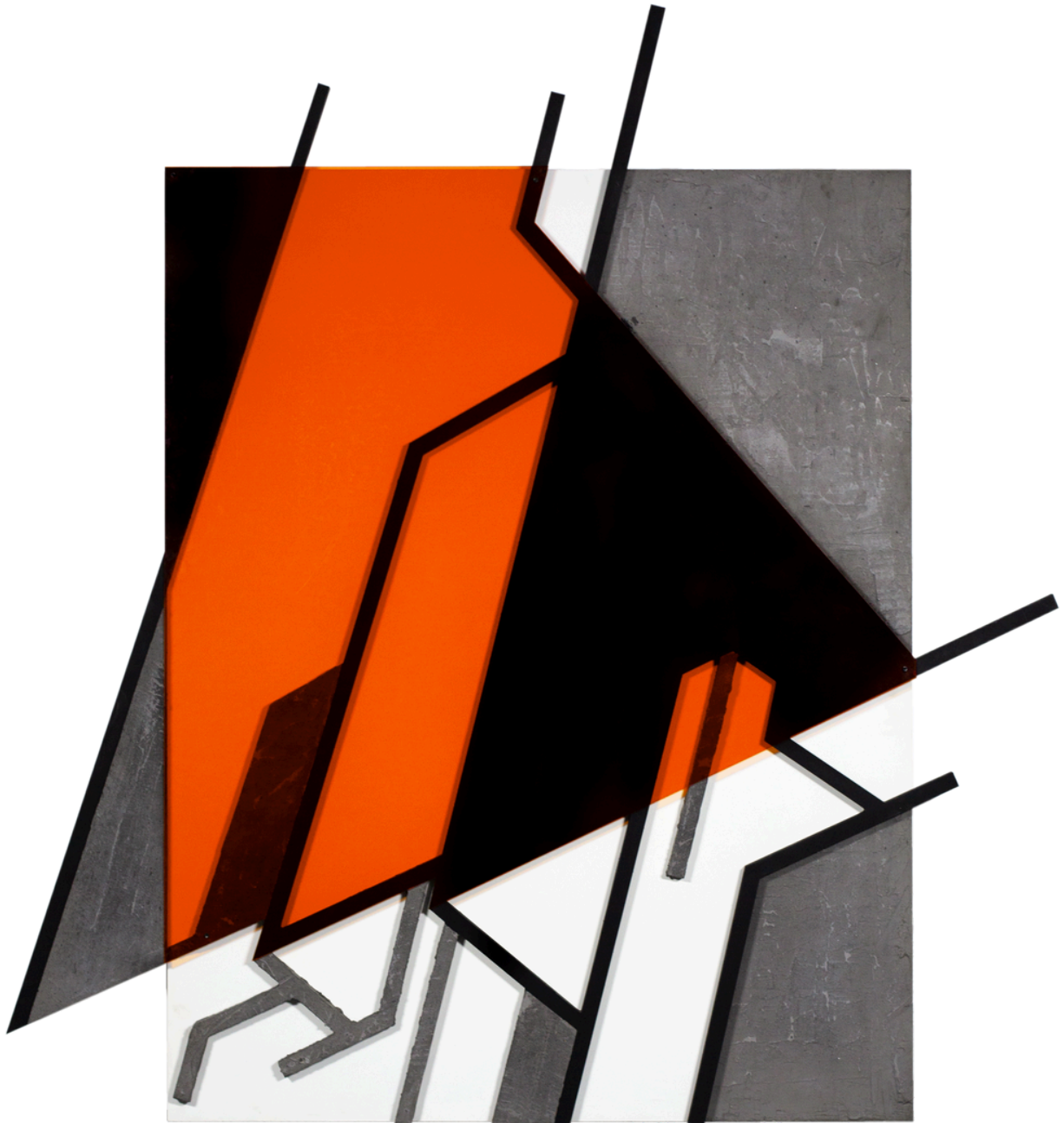


Reda Boudina

TRANSITION 5, 2020

Plexiglass, paint and concrete on wood

138 x 108 x 5 cm

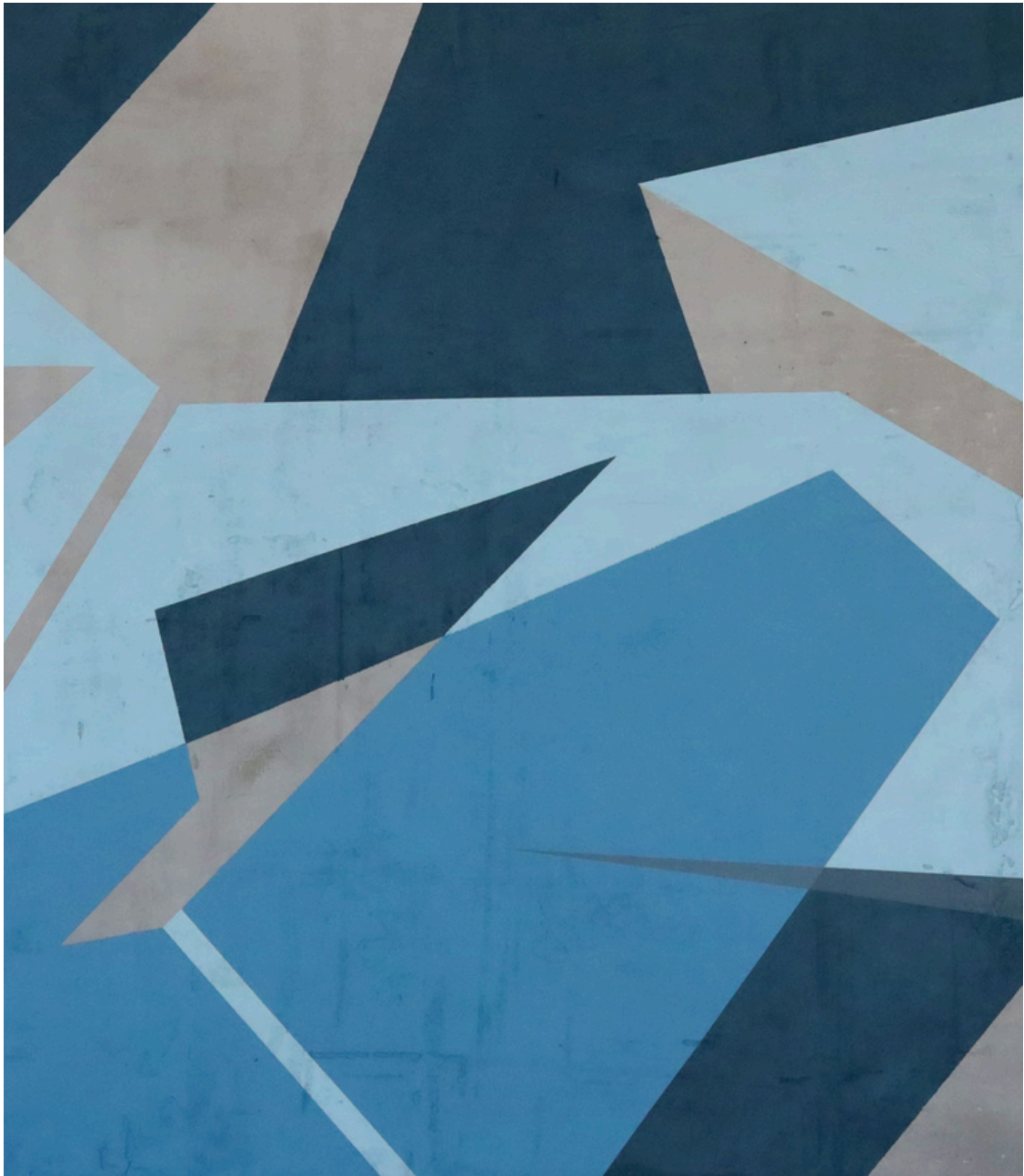


Reda Boudina
UNTITLED, 2023

Plexiglass paint and concrete on wood
130 x 137 x 4 cm



Reda Boudina
UNTITLED, 2023
Aerosol and acrylic on canvas
160 x 150 cm
Diptych



Reda Boudina
UNTITLED, 2022
Aerosol and concrete on wood
88 x 73 cm



Reda Boudina

UNTITLED, 2022

Aerosol and acrylic marker on paper

42 x 29,5 cm



Reda Boudina
UNTITLED, 2023
Aerosol and marker on paper
30 x 26 cm



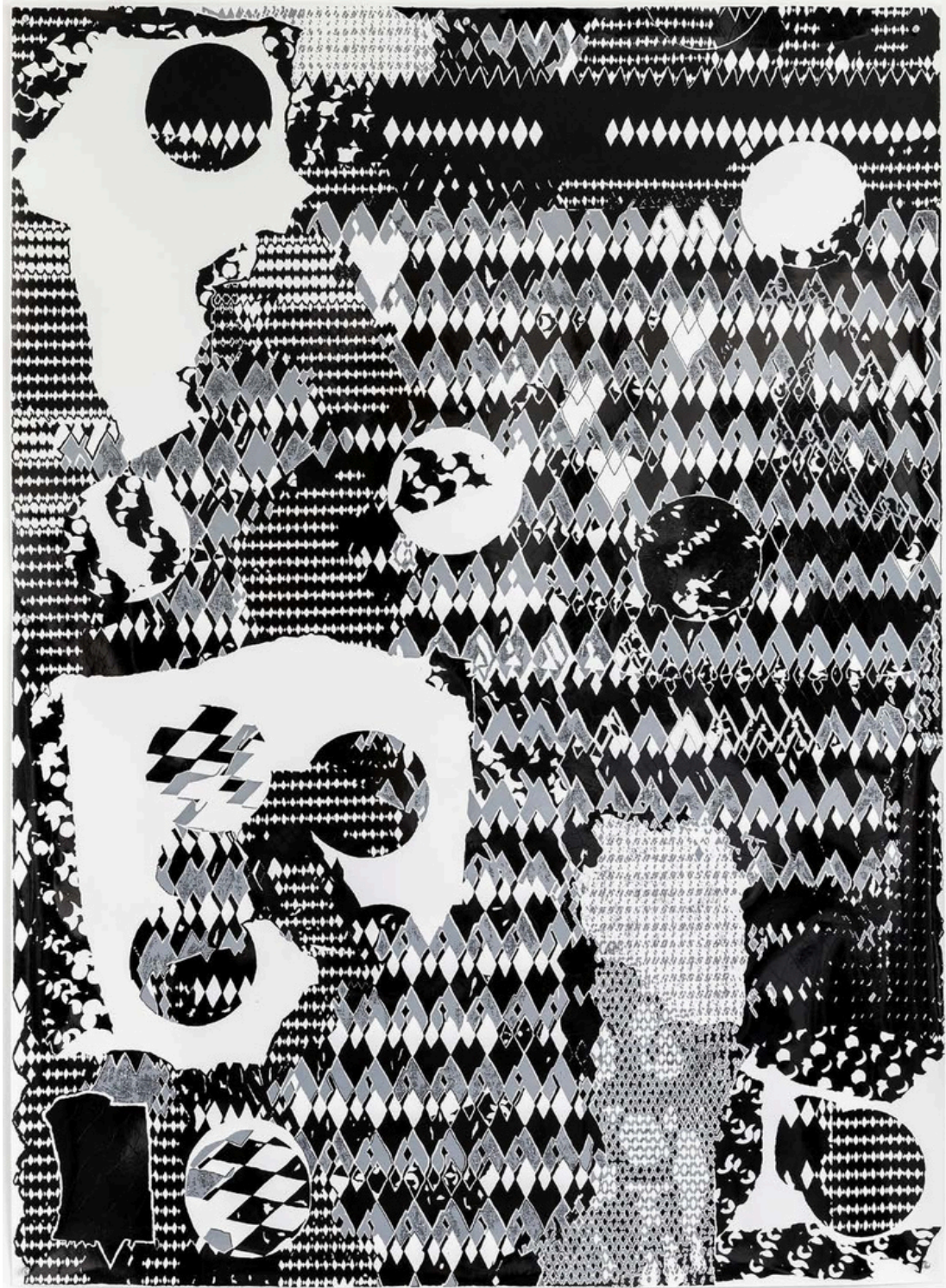
Kamil Bouzoubaa-Grivel (1995)

Kamil Bouzoubaa-Grivel, born in 1992, is a French-Moroccan artist based in Paris.

In his artistic exploration, Kamil seamlessly blends digital and manual techniques, exploring the intricate relationship between surface and depth. Inspired by graphic grids and abstract comics, particularly drawn to the works of Yuichi Yokoyama, he navigates the realm of abstraction through a monochromatic palette reminiscent of typography. His practice thrives on collaboration and experimentation, crafting custom tracing tools and ink mixtures to create unique textures and visual effects. Through his work, he blurs the boundaries between digital and physical, immersing himself in gesture, repetition, and the exploration of new formal environments.

Kamil has showcased his work at the Pernod-Ricard Foundation, Bétonsalon - Center for Research (Paris), La Panacée - MOCO (Montpellier), Fiminco Foundation (Romainville), European Parliament, Espace Niemeyer, Wallonia-Brussels Center | Paris, Cēsis Contemporary Art Center (Latvia), as well as Komplot (Brussels). He has also enjoyed residencies at the Cité Internationale des Arts and Villa Belleville. In 2025, he will be a resident at the Boghossian Foundation at Villa Empain in Brussels.

Kamil has received several distinctions, including the Drawing Prize from the Hugot Foundation Collège de France in 2019 and the Takesada Matsutani Prize in 2020. In 2023, he was awarded the Creation Aid (AIC) from DRAC, and he received a research grant from ADAGP.



Kamil Bouzoubaa-Grivel
Harlequin's fever dream (2), 2021
Oil based ink on coated paper
150 x 110 cm



Kamil Bouzoubaa-Grivel

Psychédélises, 2020

Oil based ink on coated paper

102 x 72 cm

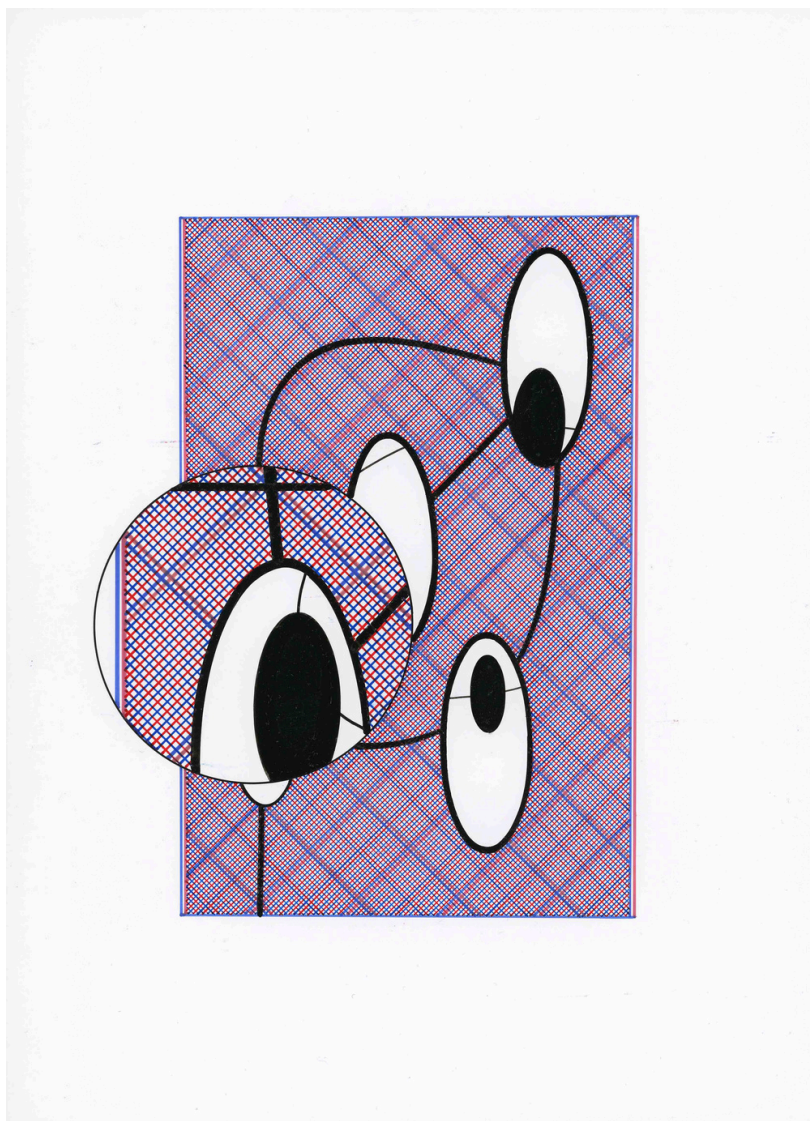


Kamil Bouzoubaa-Grivel

Rag Clothes, 2020

Oil based ink on coated paper

102 x 72 cm

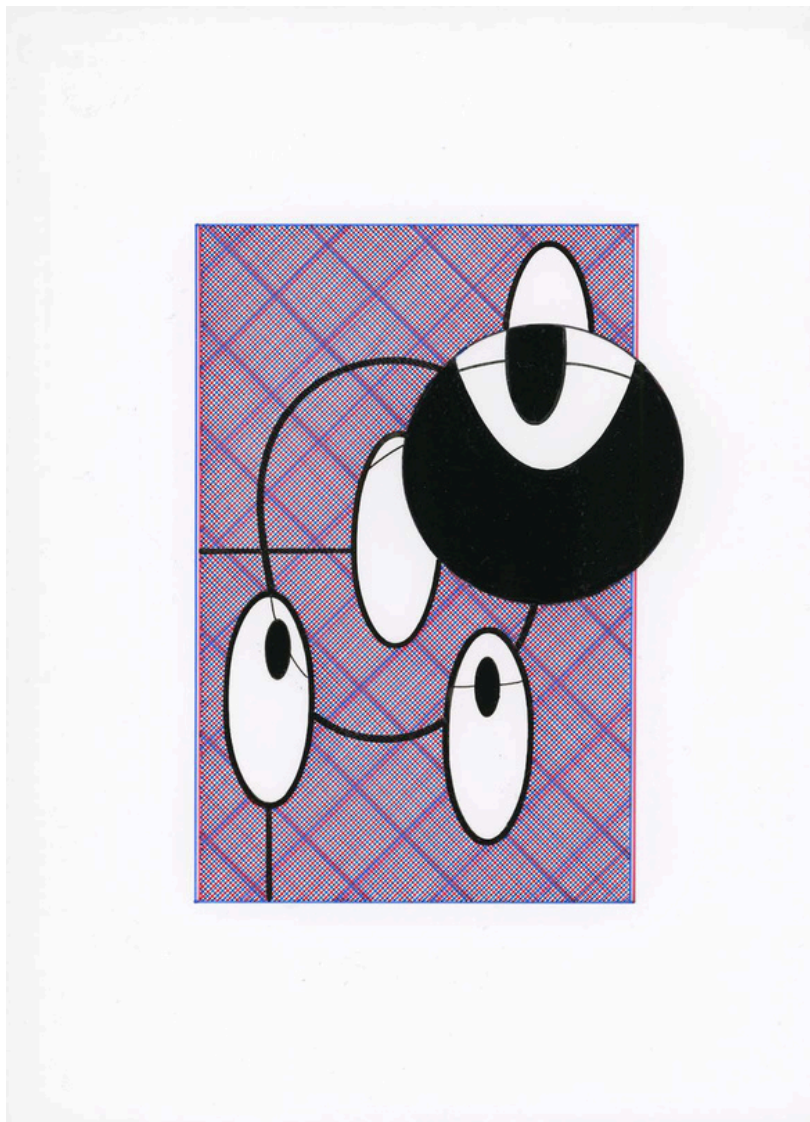


Kamil Bouzoubaa-Grivel

ZOOM (01), 2020

Oil based ink on coated paper

27,9 x 21 cm

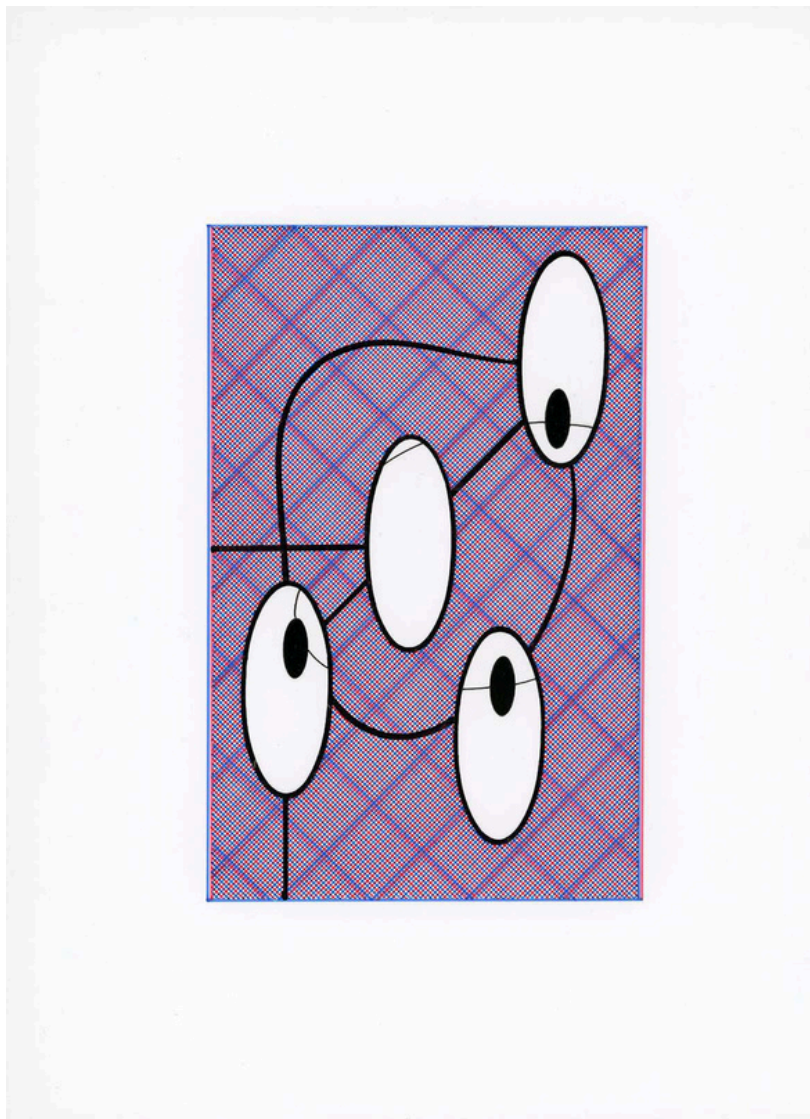


Kamil Bouzoubaa-Grivel

ZOOM (02), 2020

Oil based ink on coated paper

27,9 x 21 cm



Kamil Bouzoubaa-Grivel

ZOOM (03), 2020

Oil based ink on coated paper

27,9 x 21 cm



Kamil Bouzoubaa-Grivel
Oiseau Piment (06), 2023

Steel, paint and acrylic

44,5 x 44 x 33 cm

Weight : 2,65 kg



Kamil Bouzoubaa-Grivel

Oiseau Piment (01), 2023

Steel, paint and acrylic

38 x 31,5 x 16 cm

Weight: 1,35 kg



Abderrahim Trifis (1974)

Abderrahim Trifis was born in 1974 in Sidi Mokhtar, a picturesque village nestled between Essaouira and Marrakech. He belongs to the Oulad Bou Sbaâ family, transhumants originating from the Sahara and acclaimed for crafting carpets adorned with motifs reminiscent of nomadic life.

Trifis stands out through a remarkable creative expressiveness, instinctively drawing from the archetypes of his nomadic ancestors. He draws inspiration from his environment, a blend of both wild and luminous elements, exploring inner horizons through a captivating imagination.

Renowned for his dreamlike and metamorphic style, Trifis creates artworks imbued with a profound connection to nature and folk tales. His artistic approach seamlessly merges figurative and abstract elements, giving rise to vibrant and abstract compositions that bear witness to his creative universe.



Abderrahim Trifis

UNTITLED

Oil on panel

100 x 140 cm

Signed lower left



Abderrahim Trifis

UNTITLED

Oil and wooden sculpture on skin

75 x 63 cm

Signed lower right



Abderrahim Trifis

UNTITLED

Oil on skin

80 x 65 cm

Signed lower left



Abderrahim Trifis

UNTITLED

Oil on skin

24 x 31 cm



Abderrahim Trifis

UNTITLED

Oil on skin

24 x 31 cm

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