



Zoulikha Sawadellah



Zoulikha Bouabdellah

Born in Moscow and raised in Algiers before relocating to France in 1993, where she graduated from ENSBA-Ecole Nationale Supérieure des Beaux-arts Paris-Cergy in 2002, Zoulikha Bouabdellah grew up surrounded by art as the daughter of Hassen Bouabdellah, a film director and author, and Malika Dorbani, former head of the National Museum of Fine Arts of Algiers. Through her multidisciplinary practice, her work combines video, photography, drawing, sculpture, and installation. She directed the 2003 video *Dansons* acquired by the Centre Pompidou, in which she melds French and Algerian archetypes by executing a belly dance to the French national anthem. In 2005, she participated in *Africa Remix* at the Centre Pompidou, and three years later in the Tate Modern's festival *Paradise Now! Essential French Avant-garde Cinema 1890-2008*. Zoulikha Bouabdellah has participated in numerous exhibitions, including at the LACMA Los Angeles, Mori Art Museum, the Brooklyn Museum, the Menil Collection, the Museum für Moderne Kunst and the Centro Atlantico de Arte Moderno. Her installations, video, and drawings question icons, dominant representations, motifs, and ornaments by juxtaposing them to geopolitical dynamics and global issues linked to conflicts, sexuality, or the status of women. This deconstruction of view operates through a reflection upon culture, production, and industrialization. Zoulikha Bouabdellah has been awarded the Abraaj Capital Art Prize, the Prix Meurice pour l'Art Contemporain, and the Villa Medici Hors les Murs. Her works are part of public and private collections such as the Ullens Center for Contemporary Art, the Centre Georges Pompidou, the Mathaf Arab Museum of Modern Art, the Museum Moderner Kunst Stiftung Ludwig, the Barjeel Art Foundation, the Misk Art Institute, French Ministry of Foreign Affairs, the Museu de l'Art Prohibit and the Fonds d'Art Contemporain-Paris Collections. She currently lives and works between Casablanca and Montréal-sur-Gers.

Zoulikha Bouabdellah



Zoulikha Bouabdellah's work *Raccommodeuses 2*, 2022 has entered the Fonds d'art contemporain - Paris Collections 2024 (City of Paris).

Raccommodeuses 1, 2022
Ink on Wenzhou paper laid on coated linen canvas



View of the exhibition Faire peau neuve, Galerie Lilia Ben Salah, Paris 8th, France, 2022.



Têtes en bas et Figues de Barbarie (Sang d'Encre Series), 2022, ink on Japanese rice paper laid on canvas, 97 x 194 cm.



Le Sommeil, Dévoilement, et Embrasse-moi (Sang d'Encre Series), 2022, ink on Japanese rice paper laid on canvas, 97 x 194 cm.



La Baigneuse, et Deux grâces (Sang d'Encre Series), 2022, ink on Japanese rice paper laid on canvas, 97 x 194 cm.



Fil Rouge séries, 2015-2023, Paper mounted on canvas and stitched, 42 x 31.5 cm.



Hercule (Sang d'Encre Series), 2022, ink on Japanese rice paper laid on canvas, 35.5 x 96 cm.



View of the exhibition Faire peau neuve, Galerie Lilia Ben Salah, Paris 8th, France, 2022.



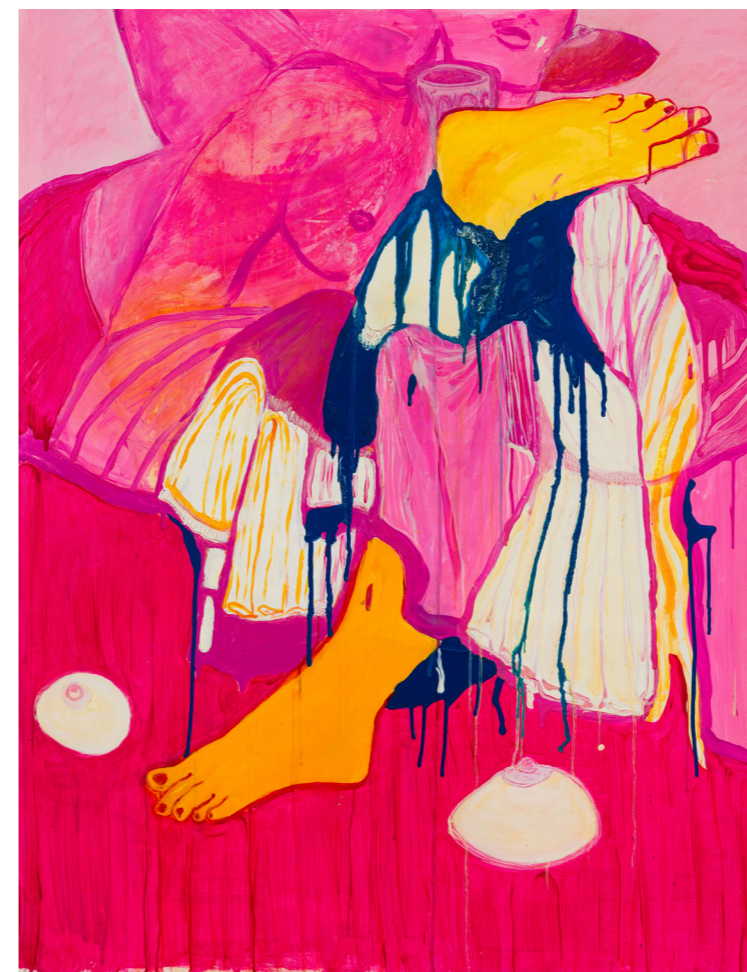
View of the exhibition Let's Dance, Galerie Lilia Ben Salah, Paris 8th, France, 2024.



Actéon ferme les yeux ou Diane, 2023, acrylique et laque sur toile, 153 x 189 cm.



View of the exhibition *Let's Dance*, Galerie Lilia Ben Salah, Paris 8th, France, 2024.



Left: *Adam et Ève (Jeu de jambes series)*, 2023, acrylic and lacquer on canvas, 122 x 94 cm.



Right: *Le refus de la nymphe (Jeu de jambes series)*, 2023, acrylic and lacquer on canvas, 122 x 94 cm.



Jeu de jambes, 2022, inks on paper and fabric, 101 x 80 cm.



Left: Le bain de Téthys (Jeu de jambes series), 2023, acrylic and lacquer on canvas, 122 x 94 cm.

Right: La résurrection de Jésus (Jeu de jambes series), 2023, acrylic and lacquer on canvas, 122 x 94 cm.



Envers Endroit, 2022, paper laid on canvas, 75 x 60 cm.



Fil Rouge séries, 2015-2023, Paper mounted on canvas and stitched, 42 x 31.5 cm.



La Nymphe endormie (Envers Endroit series), 2024, Inks on printed paper mounted on canvas, 44,5 x 64 cm.



Les Femmes d'Alger dans leur appartement sens dessus dessous, 2023 Collage, encres sur papier imprimé et marouflé sur toile Collage, inks on paper printed and mounted on canvas 100 x



Zoulikha Bouabdellah

Zoulikha Bouabdellah was the first recipient of the Meurice Prize for Contemporary Art with her sculpture *Le Baiser* (2008).

Le Baiser consists of two Doric and Ionic columns intertwined in a circular movement, celebrating sensuality and the movement of the body.

Installation view "Inverted", CAAM, Las Palmas de Gran Canaria, Spain 2017.



“In a world in which images are omnipresent, I made a series of pieces keeping in mind that the elements that make them up conceal more than they show. It’s the deep meaning of my work, which tries to be persuasive about the fact that things are not shown as they should be, that they tend to be evasive, to elude a single meaning reading.”

Zoulikha Bouabdellah in conversation with Katrin Steffen, curator of the exhibition Inverted. 1

¹ *‘Inverted’*, Zoulikha Bouabdellah, including texts by Orlando Britto Jinorio, Driss Ksikes and Katrin Steffen (curator of the exhibition *Inverted* at CAAM (Centro Atlantico de Arte Moderno). Published by CAAM, Feb. 2017.

“There is always a common thread running through ideas, concepts, interpretations and views about the world.”

Zoulikha Bouabdellah in conversation with Katrin Steffen, curator of the exhibition *Inverted*.¹

¹ ‘*Inverted*’, Zoulikha Bouabdellah, including texts by Orlando Britto Jinorio, Driss Ksikes and Katrin Steffen (curator of the exhibition *Inverted* at CAAM (Centro Atlantico de Arte Moderno)). Published by CAAM, Feb. 2017.



Installation view “*Inverted*”, CAAM, Las Palmas de Gran Canaria, Spain 2017.

Le Sommeil was acquired by the Museum of the Institute of the Arab World, Claude Lemand Foundation in 2022.



Le Sommeil, 2015, lacquer on paper, 60 x 50 cm each sheet.



Is your love darling just a mirage?, 2011, Zellige ceramic, 100 x 120 cm.



Installation view "Breaking the Monuments (images of resistance)", CGAC, Santiago de Compostela, Spain 2021.

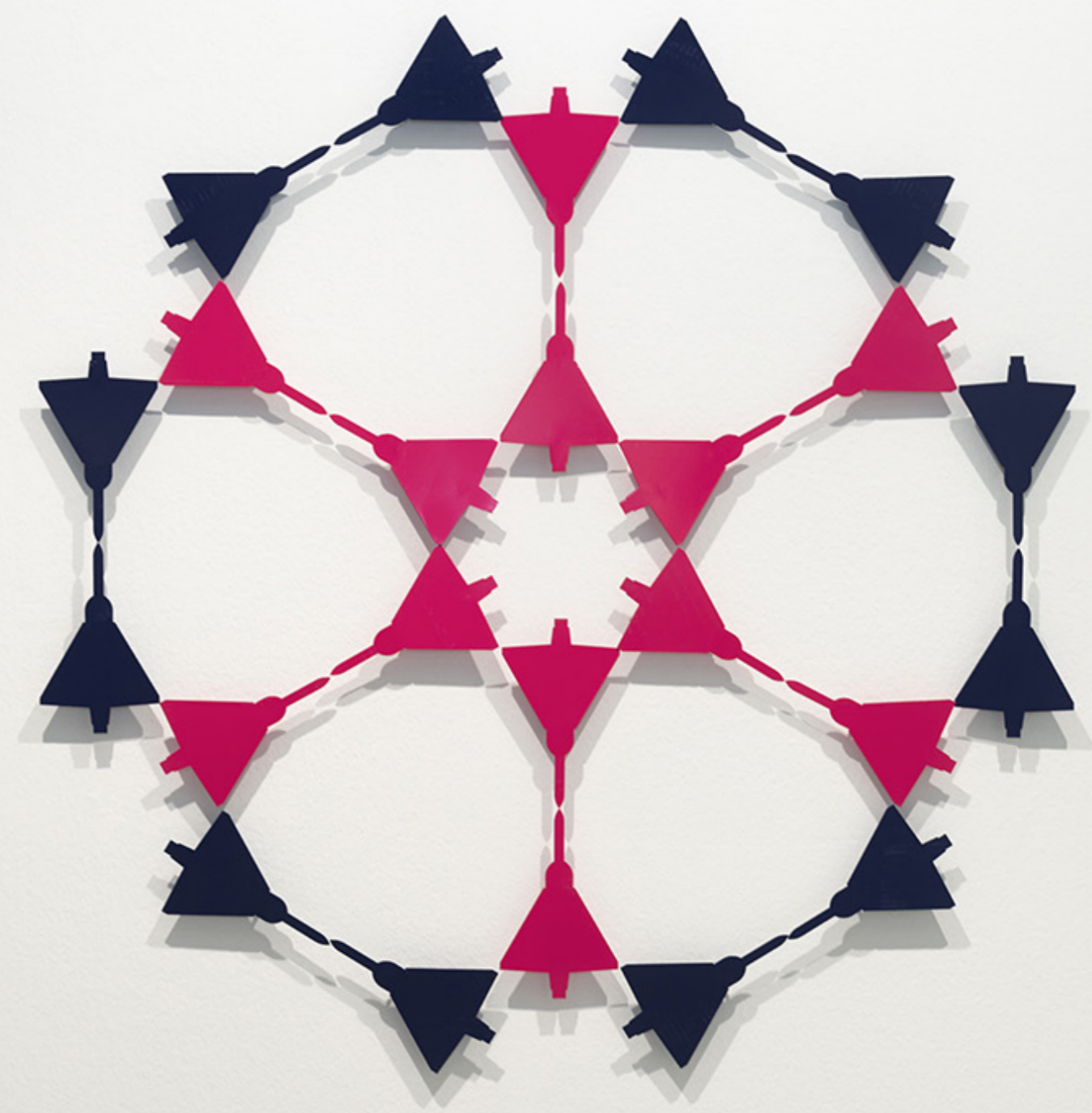


«This image takes us back to the ideals of the revolution. Will they inspire the course of history, or, like unkept promises, will they remain mere mirages, like a more or less distorted image of what was once a true ideal?»

Zoulikha Bouabdellah, 2011.

Blue Mirage, 2013, painted metal, 140 x 140 cm.

MIRAGE IV was integrated into the Art Collection of the United States Embassy in 2018.



MIRAGE IV, 2011, laser cut steel and car paint, 140 cm x 120 cm.

L'Araignée (2016, stainless steel and black paint 160 x 110 cm) entered the collection of the Museo de Arte Contemporáneo de Castilla y León, Spain, in 2016.



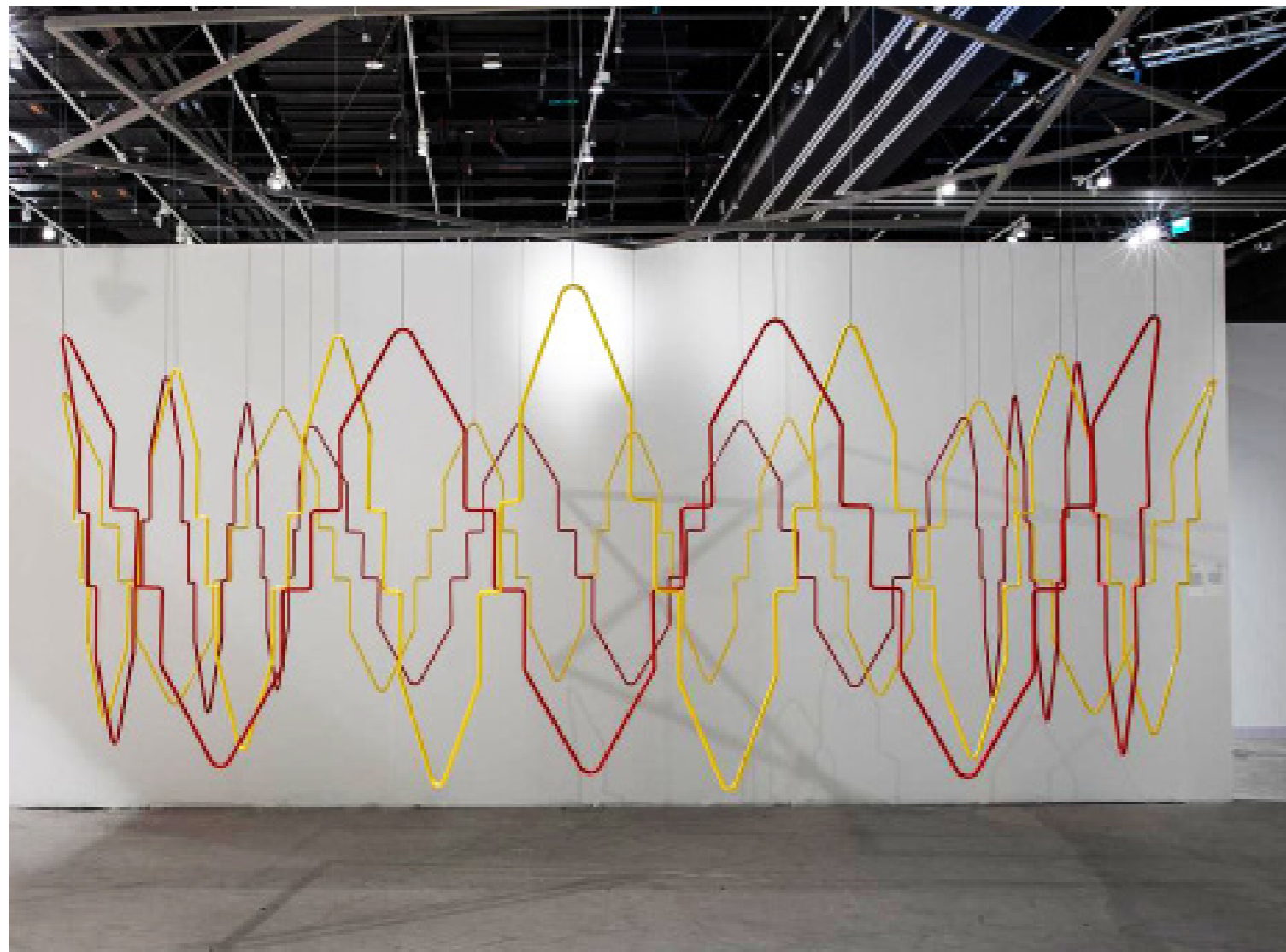
Installation view "Body Talk: Feminism, Sexuality, and the Body in the Work of Six African Women Artists." WIELS, Brussels, Belgium. 2015.

Alcôves entered the collection of the Frac Centre-Val de Loire, France, in 2020.



Alcôves, 2018, metal, 120 x 170 x 10 cm.

Acrobates received the Al Burda Endowment, celebrating contemporary Islamic art, awarded by the Ministry of Culture and Development of Abu Dhabi, United Arab Emirates, in 2019.



Acrobates, 2019, metal, motor, 80 x 150 x 250 cm.

Red Web was acquired by the MISK ART FOUNDATION, Riyadh, Saudi Arabia in 2022.



Red Web, 2021, steel engine, 200 x 200 x 200 cm.



Knives (series 2), 2013, 6 handmade knives, variable dimensions.



The Knives (2013-2015), these long blades with vegetal shapes, hybrids of the knife and the flower, where one shaves and cuts while the other grows and extends. A sense of unease surfaces at the tip of these plants, where the act of death becomes an integral part of the act of life. Existence is truly hanging by a thread.



Blue Silence (detail of the installation), 2007, carpet and shoes, variable dimensions.



Blue Silence joined the permanent collection of the Museu de l'Art Prohibit in Barcelona, Spain, in 2014.



The video *Dansons* was acquired by :

The Centre Pompidou, Paris, France

The Stiftung Museum of Vienna, Austria

Mead Art Museum, Amherst, Massachusetts, USA

With *Dansons* (2003), a woman carefully drapes blue, white, and red fabrics around her hips, as if she is about to perform a belly dance. This reference to the cliché of oriental femininity is presented here with the colors of France. After a few minutes, as the body begins its rhythmic movements, *La Marseillaise* sounds out demonstratively. The heroic and national aspect of the music then overshadows the sensuality expected from the dance. From the perspective of a young Algerian woman living in France, Zoulikha Bouabdellah presents the history of colonialism and a post-colonial present, also marked by exoticism and racism, in an ironic form of intense brevity.



View of the exhibition La Noite, De Renava Off X Centre Pompidou, Bonifacio, Corsica, France.



Les Hommes de la plage I, 2016, two-channel video installation, 10 min and 15 min, color, sound.



Installation view at the first Rabat Art Biennale, "A Moment Before the World", 2019.

Envers Endroit, 2016, was acquired by the Museum of the Institute of the Arab World, Claude Lemand Foundation in 2022.



Envers Endroit, 2016, two-channel video installation, 10 min, color, sound.

View of the exhibition Amour. Récits d'Orient et d'Occident, Abbaye de Daoulas, 2021.



Les rouges et les noirs, 2008, acrylic, plastic, styrofoam, velvet, and fabric, 120 x 150 cm.

*Rainbow Love, 2008, photography,
70x70cm.*



*Rainbow Love, 2008, photography,
70x70cm.*





Installation view "L'art au féminin", MAMA, Alger, Algérie 2008.



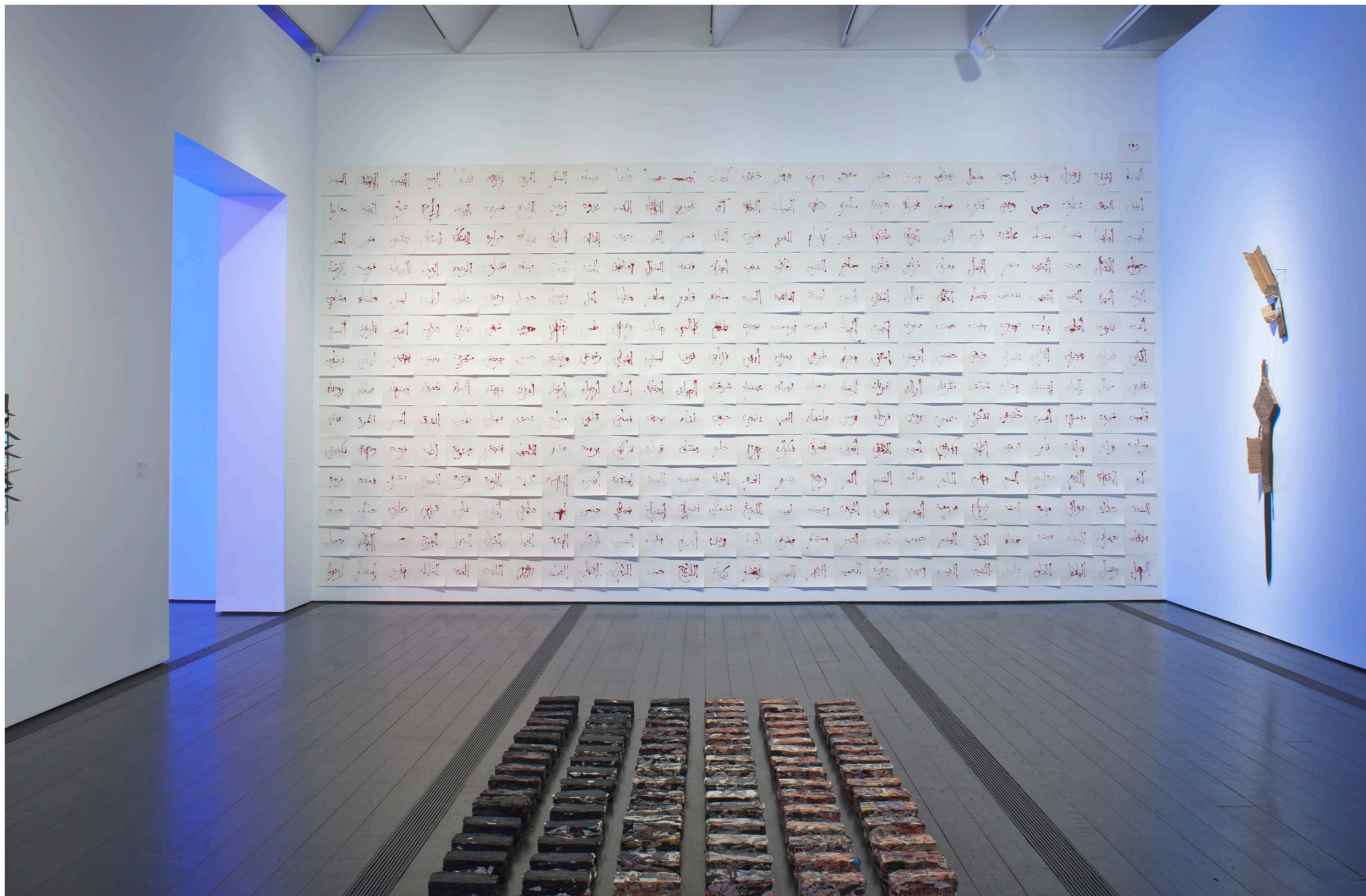
View of the exhibition Djamel Tatah - Zoulikha Bouabdellah, Galerie 75 Faubourg, Paris, France.



Ni ni ni, 2007, photography, 70x70cm.



Ni ni ni, 2007, photography, 70x70cm.



The installation of 365 words of love in nail polish in the z The Progress of Love, The Menil Collection, 1912.



Al Hobb (Chéris series), 2007, nail polish on paper, 35 x 35 cm.



Three words, Two lovers (Love series, 2010 - 2019, light installation neon, 100 x 130 x 10 cm.) in the exhibition Amour. Recits d'Orient et d'Occident, Abbaye de Daoulas, 2021.

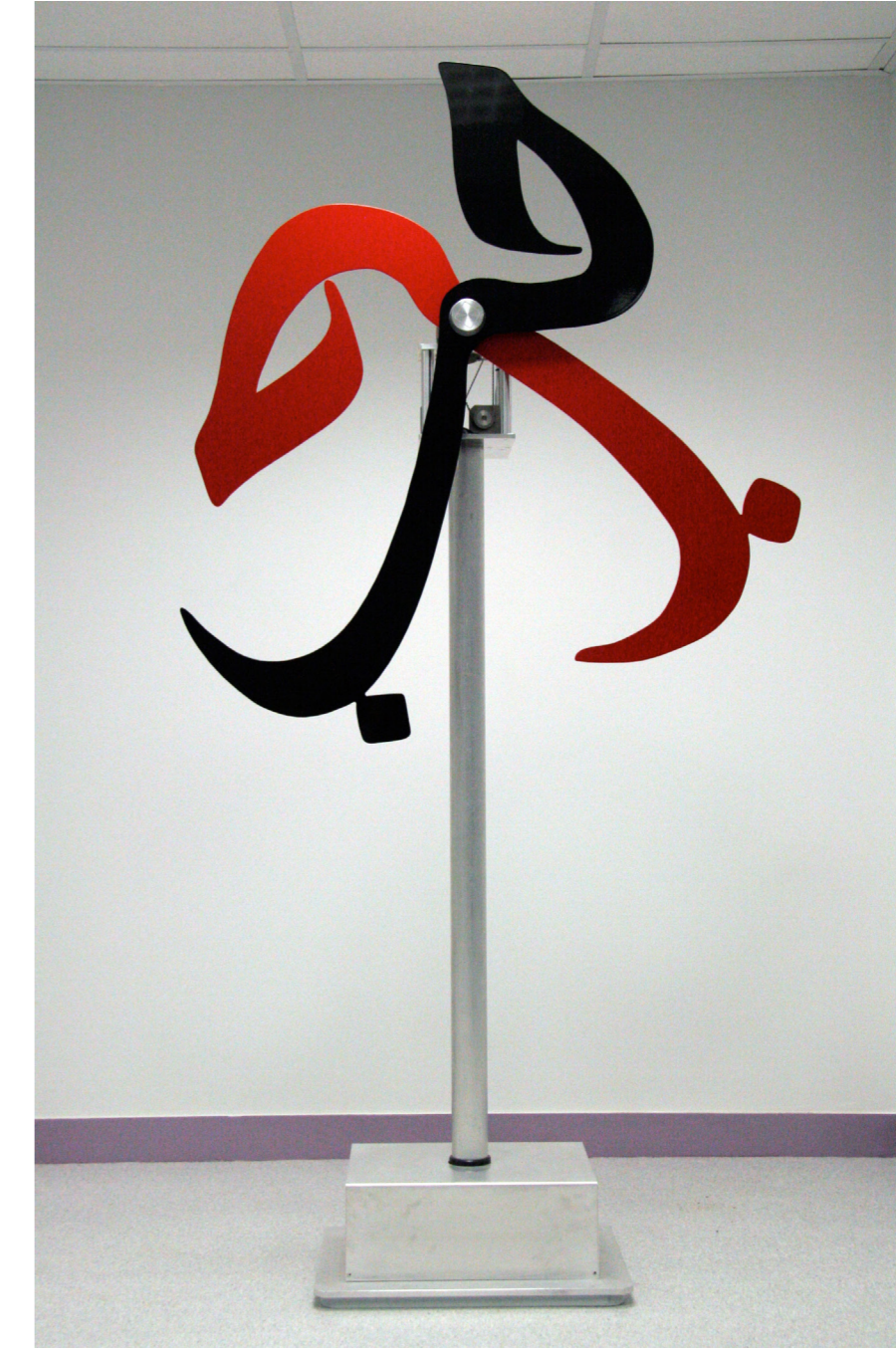


Hobb (Love) Series, 2010, aluminum, approximately 80 x 167 x 5 cm each.



Hobb 22 (Love), 2010, aluminum, 80 x 167 x 5 cm, in the exhibition Cross-border at ZKM, Karlsruhe, Germany, in 2013.

Le Rituel was incorporated into the collection of the Mathaf: Arab Museum of Modern Art, Doha, Qatar, in 2010.



Le Rituel, painted metal and motor, 150 x 120 x 40 cm, 2009.