

PORTFOLIO

HANANE EL FARISSI

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The work of Hanane El Farissi is based on everyday objects and gestures, often domestic, attributed to the woman. The construction of the individual, what defines us and the memory are at the heart of Hanane's approach. She manipulates the traditions and the habits that shape the human kind. Through different mediums, she scrutinizes the stereotypes and its representations. The artist also seeks from trivial or anecdotal facts to question the values that defined the way our contemporary world works.

Le travail d'Hanane El Farissi est basé sur des objets et gestes du quotidien, souvent domestiques, affectés à la femme. La construction de l'individu, ce qui le définit et la mémoire sont au cœur de sa démarche. Elle manipule ainsi les traditions et les habitudes qui forgent l'être humain. Au travers de multiples médiums, elle scrute le carcan des stéréotypes et ces représentations. L'artiste cherche également à partir de faits banals ou anecdotiques à interroger les valeurs qui régissent le fonctionnement de notre monde contemporain.

**By Nancy Casielles
Curator at BPS22
Art Museum of the Province
of Hainaut, Charleroi
Belgium
2017**

The troubled times of Hanane El Farissi

Hanane El Farissi's artistic work is based on a form of investigation. The artist observes her environment so as to find traces, evidence gathered from the banality of our daily lives, which discreetly tell us something about the madness of mankind. Combining archaeological forms of everyday life and quotations from the great History, Hanane El Farissi seeks within the material manifestations of progress, be they architectures or objects, that which fuels the driving force of the disaster whose tangible effects reveal a humanity that is only so in name. Thus, from work from memory to patient misappropriations of manufactured objects, hybrid works are constructed with an innocent appearance.

In 2014 Bye Bye Bakchich System, cultural event in Sousse in Tunisia, which, as the name suggests addresses the causes and effects of corruption, invites the artist to think an intervention.

Hanane responds with an action in the public space, where, modestly and methodically, she cleans with great seawater some objects moved in two performances titled «Refined to salt water 1 and 2».

Work sculpture as well as performance objects, «Between talent and heel», 2015 consists of soles of white pumps in resin whose stiletto heels were bartered against thin blades sharp knives.

An entirely different process is undertaken when a child, here the artist, covers his father's souvenir photographs of adhesive tapes in a strange undertaking of protection and memory care which irreversibly lead to its erasure.

At the Soli Sol Soli exhibition in 2017 at the Maison des Arts in Schaerbeek, Brussels, Hanane El Farissi presents «Tilting». The room is composed of two showcases bourgeois and sturdy oak lit from the inside. Faithful to their traditional use, the cabinets feature fine plates of ornamented white porcelain. One of the two cabinets is tilted on two feet. At once spectacular and familiar, this first strangeness leads the viewer to take a closer look. There, passing the mirror of the bourgeoisie comfortably installed, the motifs appear revealing a strange collection of drawings of accessories necessary to any act of violence.

It is the same for «Wolf trap» consisting of pressure cookers or pots whose edges were chiseled into sharp jaws. The scattering on the ground of these diverted objects that come alive as so many little games of innocent children turns into a nightmare by this simulacrum of a trap.

Coming from the School of Fine Arts of Tetouan in Morocco where his work is very quickly shown in the distribution network of contemporary art, the artist joins the National School of Visual Arts in La Cambre in Brussels. Hanane El Farissi, voluntarily engaged in a quest for knowledge, then applies to Gant at the prestigious Hisk Higher School.

In residence since the end of August 2017 within the program of international residences of the Friche la Belle de Mai, it is the city, its history, its architecture, its urbanity which obviously caught the attention of the artist.

From the path that connects the hyper-center to the Friche, the walker in a crowd day after day a section whose bitumen seems dotted with diamonds. Guibal street, without any clean quality, continues to appear these strange areas of brilliance in a path that is altogether lugubrious. This festive dimension is due to a small urban incandescence made of broken windows of cars parked there, revealing the chaotic singularity of this piece of town. Hanane, swinging from walker to gleaner, in an almost absurd company of cleaning or care, collects these sparse glitter to enrich her drawings with so many brilliances.

Many traumas are staked in the history of the city. Fires, bombings and diseases that do not transform it. In the artist's work this research takes two forms, a metaphorical first, inspired by an engraving by Martin Martini of 1602, representing the entrance to the port of Marseille, in which the plague would play the life of men as a musician the piano, and another in works on a background of black ink, where a fragile blue line is inserted representing urban parcels whose missing architectures are covered with gold leaves. Hanane presents here various scales of the time when the work of the men is always the men is always the destruction.

**By Véronique Collard Bovy
Director of the Art Residency
Sextant & Plus
At La Friche Belle De Mai
Marseille - France**

Soigner la peau par la peau

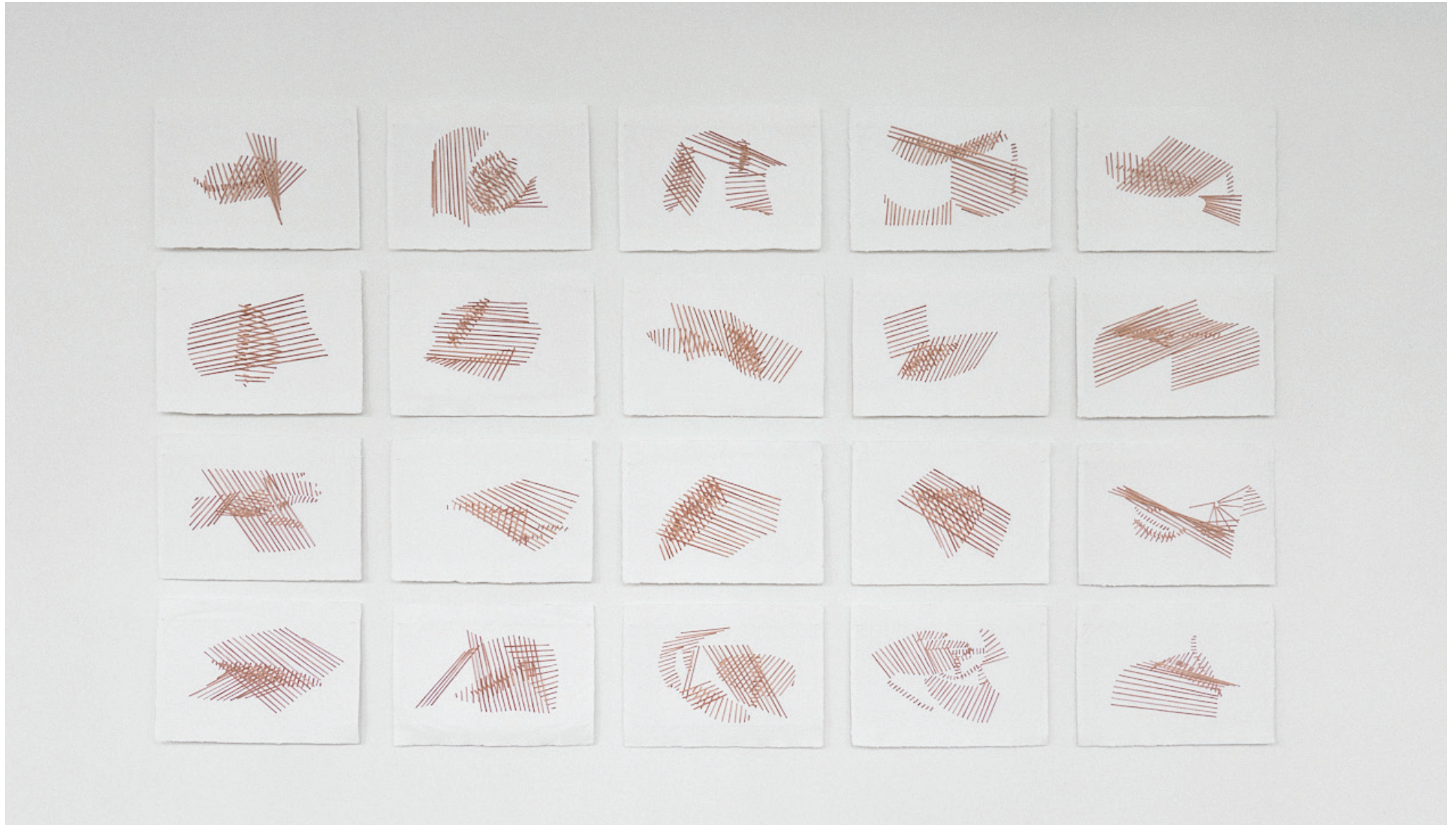
Réaliser à la résidence d'art 025|245|PICMOL

Bruxelles - Belgique.

Janvier|Mars 2025

Technique : Cuir sur papier coton.

Dimension : 50 x 65 cm, et, 42cm x 30cm





DAKIRA

Réaliser à la résidence Le Cube independent art room.

Rabat - Maroc.

Exposition Etat (s) de passage, à la 1-54 de Marrakech, à IZZA; Maroc.

2015 | 2026.

Technique : Cheveux de l'artiste sur papier coton.

Dimension : Serie de 20 broderie de 30cm x 23 cm.





EMBRASSEMENT D'UN EMBRASEMENT

Technique: Mixed Media Installation, Glass,
painting, drawings and video.

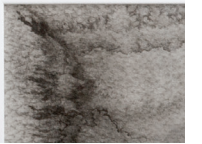
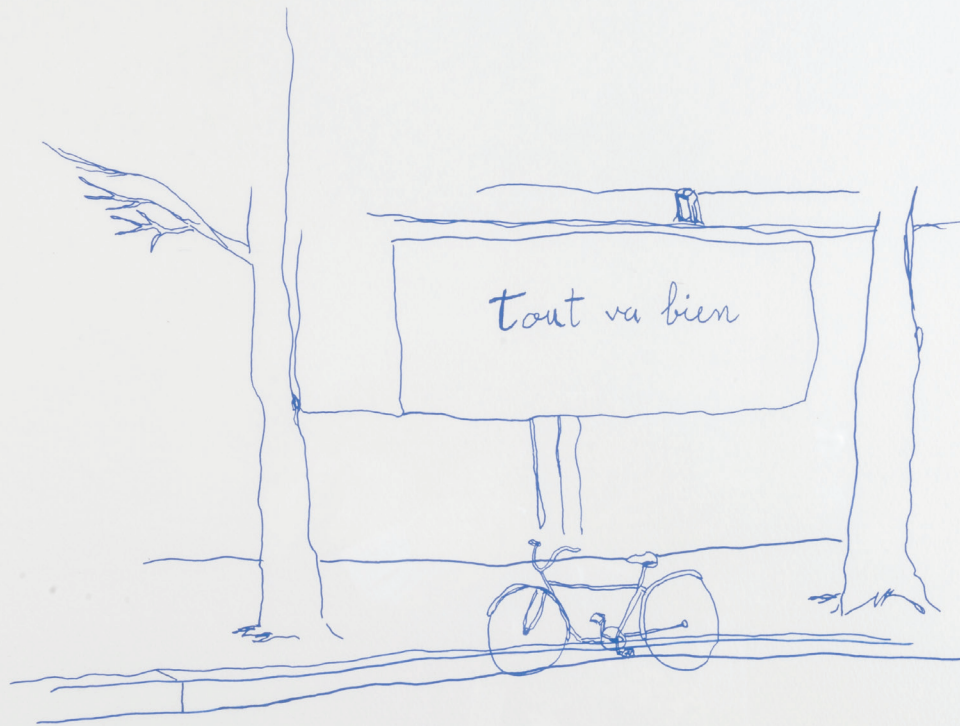
“In a Long Blink Of an Eye” 2020-2026,

© Photographie Laure Cottin Stefanelli & Manuel Wetscher. Brussels 2020.









BLACK POWDER

Technique: Mixed media sculpture, plaster & black powder.
2019 | 2021.

Mousssem Nomadic Art Center, & HISK.
Brussels - Belgium.





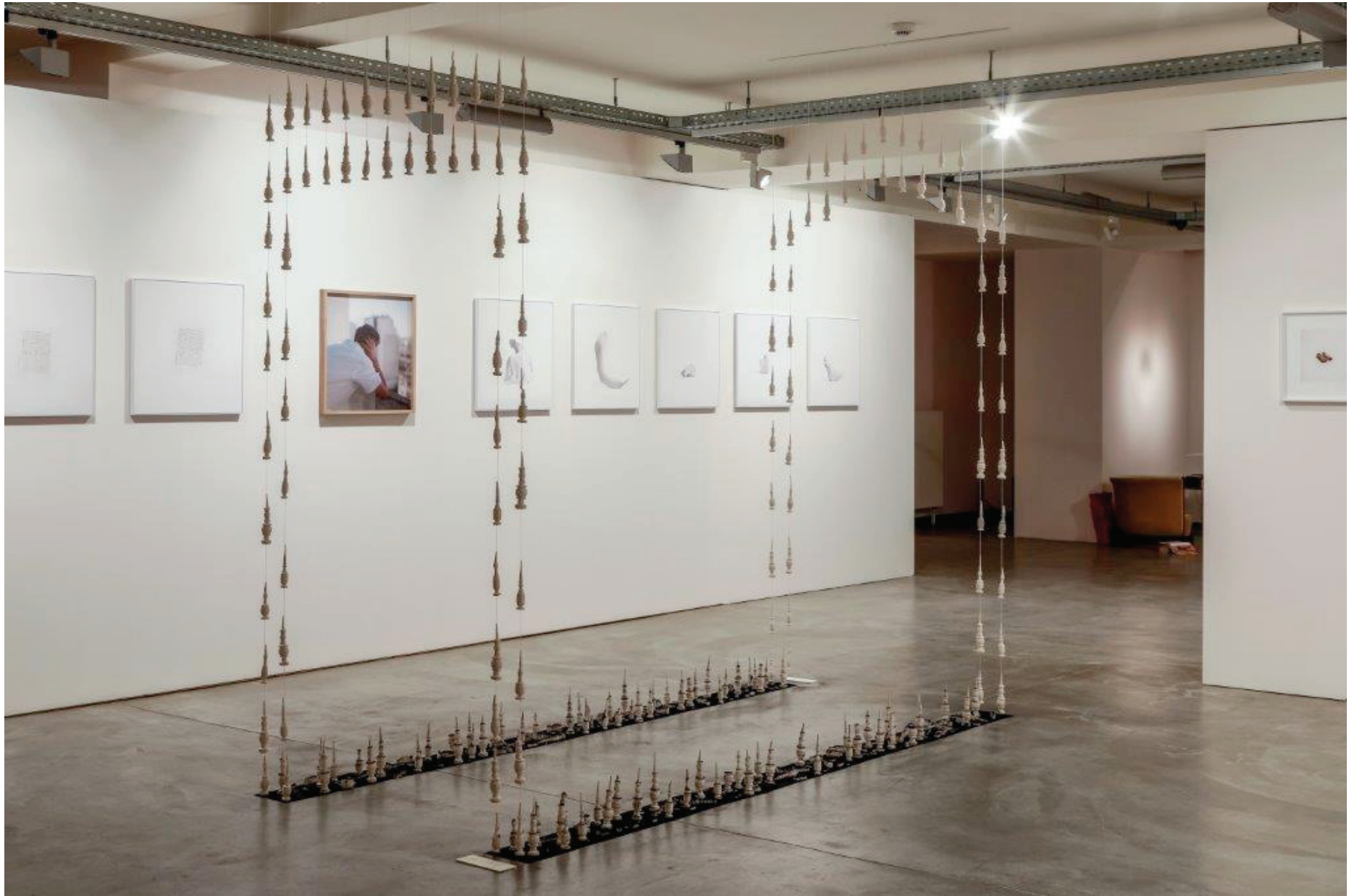


BLACK POWDER

Technique : Mixed Media Installation
2019,

Residency & production by
Mousslem Nomadic Art Center,
Size : 200cm x 300cm x 100cm

Exhibition "Links and Exiles"
at Villa Empain, Boghossian Fondation,
Brussels - Belgium.



Exhibitions :

Transnational Stories, Galerie Mohamed Drissi, Tangier - Morocco 2024.

In The Way of Transmuting, MLF Galerie Marie Laure-Fleisch, Brussels, Be 2021.

New Saints, WaldBurger Wouter galerie, Brussels - Belgium 2020.

De Liens et d'exils, Fondation Boghossian - Villa Empain 2018/2019;

Residency & production by Mousseem Nomadic Art Center.



PUR ET IMPUR

Sculpture,

Technique: Mixed Media, Lead & Gold

Physical and emotional bonds reveal our identity and our history, and help us reflect on our contemporary societies. Taking inspiration from everyday element, my approach here stems mainly from objects associated with traditional make up. I collected these objects from my homeland, they were used by our ancestors, and still are to this day, to emphasise our eyes, cover our lips in red and clean and adorn our faces. These mineral and herbal elements are used for their well-being and therapeutic properties.

The objects accompanying traditional make up, such as kohl mineral power, also convey a story, and are a metaphor for the ambiguity of the ambivalent links between fragility, beauty and seduction, and their sharp opposite: destructive force and violence. My work highlights this contradiction.

For this in situ installation, I started from an object called Mokhla (the compact or fask containing kohl), reclaimed from its original function to evoke the bullet from a rearm.

In Moroccan, the word Mokhla in fact means both the compact containing kohl, and the rifle.

I have reproduced these Mokhla in droves using plaster. Placed on the door, these miniature sculptures, sometimes whole, sometimes in fragments bearing the traces of destruction, form an expanding pattern, a grid in this space. A second installation consists of three dimensional objects representing a lead book. Lead, the philosopher's stone which transforms impurity in purity, and its own physicality - made here from traces, drawings, poetry... into gold. Uprooting them then leads to a form of spirituality and a more intense and profound reflection.

Hanane EL Farissi

De liens et d'exils - Catalogue
Fondation Boghossian-Villa Empain.





FREE AS I CAN

Alabaster stone & Resin

2020 Brussels - Belgium

“ Toute ombre se dégrade, se fond et se meurt à l'arrivée d'une lumière.

Et toute lumière qui s'attarde derriere ses lisières devient alors une ombre pour une autre lumière. “

By Khalil Gibran, Poem “Le prophete”, page 42. 1923





Exhibition :

Destroy, and time to start Over, Moussem Nomadic Art Center 2021,
Brussels, Belgium.
Broken wall, Painting and Ceramics.

A drawing is not just an image. The drawn line connects us both to the past and to what is yet to come. Concentrate on the now as you approach Hanane El Farissi's drawings. The entrance to the dimension of her drawings is here and elsewhere. It starts with preparing the paper, to bring to life a background that, from a distance, could also be a foreground. It's a long process. Mixing ink with water creates light and dark grey spots with black moving edges.

The abstract forms sometimes resemble a form of cartography, or even the mental interior of capricious cloud fields. Nevertheless, there are always enough light zones, even more so: the white paper remains partly unprocessed. Finding the right balance is time consuming. Do not saturate the paper with water; the background drawing must not clog. Only then do the drawn lines appear, blue and delicate, like the sun accentuating the small leaves of an olive tree.

Hanane El Farissi draws architectural landscapes. These are always fragments: a part of a house, a facade, a street, and above all windows, are connecting several houses and floors in her drawings. The house often turns out to be a ruin. The destruction is visible. Time passes quickly or slowly, resulting in outward violence. Everything is destroyed, the I, yours, mine, except the self, Marguerite Duras once said. That's how I remember her words. She has put them on paper, behind a window, sitting at a desk.

Some of the windows drawn by Hanane El Farissi are completely blue, elsewhere there is only the contour of the window opening. What happened behind these facades? Or what has the outside world destroyed or wanted to destroy at the inside? Yet a poetic self, however fine and light, cannot simply be beaten by force. Small zones in her drawings are filled in with gold-coloured pieces, visibly restored. The fracture is repaired and at the same time the resistance is emphasised – as in the Japanese kintsugi technique: the porcelain plate has both a visible past and a future.

From the 1930s to the end of his life, Brassai photographs graffiti on Parisian facades. The majority consists of figures and faces. The stones are damaged, scratched. Brassai walks through the streets at night, his flash capturing the drawing. In Hanane El Farissi's drawings there is no day or night but the words come inaudibly from the window openings, to lines like tattooed memories, to the edge of what you have become. Nothing is distorted here, El Farissi seems to emphasise with her artistic research. The violence is part of the past and the future, and therefore also of the present. Then show the under-signs, to rebuild them completely differently this time.

Hanane El Farissi's exhibition for Moussem is the first presentation of a research trajectory into allegorical connotations, symbols, gestures and under-signs, both in the contemporary abundance of violent news images and in the mostly Biblical representations in historical paintings of the Flemish Primitives. She shows a moment in her research that consists of drawings, an installation, and reworked elements from one of her recent performances. Who sets the codes when representing violence? 'Je suis pour qu'on oublie l'Histoire. [...] Complètement', says Marguerite Duras. Destroying to recreate – it's about the movement.

Phillip Van den Bossche,
20.09.2021,
Sidi Moussa, Marrakech



BEAUTIFUL TO BE BROKEN

Ceramics and performance Art,
2021



Exhibitions :

Force, Times, Distance on labor and its sonic ecologies, Sonsbeek 20-24
Arnhem, Neederland 2021.

Destroy, and time to start Over, Mousseem Nomadic Art Center,
Brussels, Belgium 2021.



LA SINGLA

Video 2018,

Video HD

“Quartier Am Hafen” Art residency,

Exhibition at Artotek art space. Koln Germany

& Projector Media Art festival, Madrid - Spain 2018.



INCENDIE A MARSEILLE

Drawing 2017,

Technique: Mixed Media, Gold

“Sextant & Plus” Art résidence, at La Friche Belle de Mai, Marseille-France



FREE HUMAN | HOMME LIBRE

Projection video sur photographie,

Video HD 6,16 minutes.

Dimension variable

2017 | 2026

Il s'agit du symbole de la Liberté chez les Amazighs : "Homme libre" ou "HumainLibre" le premier alphabet de la langue Tamazight, une culture transmise aussi d'un corps à un autre par le dessin. L'écriture dit le "Tatouage" sur la peau. La vidéo nous présente une main qui porte ce symbole depuis ses 15 ans comme héritage culturel familial.

Cette main qui a toujours tenu la mienne depuis mon enfance. Une peau douce qui m'a habillé de ses caresses, et sur laquelle le temps a estompé les traces d'encre. Le tatouage continue d'exister dans le reflet de la personnalité d'une femme qui me dit encore aujourd'hui "Soit piquante et libre, femme libre".

Sur cette vidéo de 6,16 min, nous avons l'image d'une main âgée et ridée qui perd la visibilité de son tatouage.

En superposition, d'une autre main, la mienne, qui reprend le tatouage et lui redonne vie sur une nouvelle peau, dans un autre espace-temps et avec une méthode de tatouage contemporaine.

Le tatouage de ma grand-mère et de ses ancêtres Amazighs qui respiraient la liberté.





RUE GUIBAL

Performance 2017,

Technique : Mixed Media

“Sextant & Plus” Art residency, at La Friche Belle de Mai, Marseille-France



BASCULEMENT

Installation 2017,

Technique: Mixed Media, Painting on Ceramics,

Dimension: variable.

Exhibition SOLI SOL SOLI. Art House of Schaerbeek,
Brussels - Belgium

Basculement is an installation composed of cabinets and ceramics. The cabinets in a position between balance and unbalance, ceramics decorated with object motifs of torture, violence and war. This work is a reflection of the way I look at the world from an inner space and from everyday objects.



PIED JALOUX

Installation 2017,

Technique : Mixed media, mechanical installation,

Dimension : variable.

Exposition "SOLI SOL SOLI"

Brussels, Belgium

In this installation I try to rethink the object of the cooking pot and the cocotte-minutes to sculpt it and transform it into a wolf trap, a domestic object that Turns into a weapon of violence. The mechanism and composition of these objects in space creates a visual and sound dialogue.



REHA REHA

Installation 2016,

Technique: Mixed Media, digital printing on paper + stone.

Dimension: variable.

Brussels, Belgium

REHA is an assembly of image and stone, the object is a traditional grinder that consists of two parts, here it is presented in a crushing situation because the image and trapping in the crusher is a representation Pressure that leaves traces on the childhood image evoked by our world.



BETWEEN TALENT AND HEEL.

Installation : Object and Poetry

2014/2015,

Technical: Mixed Media,

Dimension: 20 x 8 x 11cm.

Brussels - Belgium.



UNE LAMPE.

Installation 2015,
Technical : Metal,
Dimension : 4m x 2m.
Brussels - Belgium.

1.
Une lampe allumée derrière la fenêtre
Veille au cœur secret de la nuit.

2.
Du regard emprisonné
Entre ses quatre murs de pierre

1. "Gaston Bachelard, La poétique de l'espace. (1957)
[1961],p.60"

2. "Christiane BARUCOA, Antée, Cahiers de Roche-
fort, p.5"



Grace and Lace | Grace et Dentelle

Performance 2019 | 2021

Technique : Photograph print and roses

Musée S.M.A.K - Gant, Belgium

Musée KBR - Brussels, Belgium

The performance consists of a print image on which the performative action takes place.

It is a two actions, one is the destruction of the image and the other its decoration with roses.

The support is an impression of 5 to 6 meters, hang on the wall and continues towards the ground.







PURIFIED IN SALT WATER. Performance 1, Sousse, Tunisia, 2014

PURIFIED IN SALT WATER

Performance 2, 2014,

Technique: Mixed Media

Project "Bye Bye Bakchich System";

24H For Contemporary Art Tunis - Tunisia

The performance takes place facing the municipality, an image printed on a sheet of 2m x 1m size was also cleaned and purifying with the seawater, the image of a body weakened by corruption, power and daily weight, is allowed to formally focus on the subject and encourages the public to ask questions, abuse and injustice was washed with seawater.





Performance | Photography | Video

«Body, a motif of communication in space-time and in memory »2013 Technique: Mixed Media, «Selection of 13 Compositions»

Dimension: 2m x 1m

Tetouan - Morocco.

CASSE GLASS

Performance, 2014,
Technique: Mixed Media
Le Cube Independent Art Room,
Rabat - Morocco.



The Body, a motif of communication in space-time
Installation 2013,
Technique: photographic prints & Mixed Media,
Dimension: Series of 13 Compositions, 200cm x 100cm x 50cm. Tetouan - Morocco.



Installation Compose photos, shoot performances that represent repetitive actions in a intervention on image, with everyday objects, such as a chair, iron, eguilles, nails ... etc



Exhibitions :

2026 :

“Haute Nuit” à L’ISELP, Contemporary Art Center, Brussels, Belgium.

“Etat(S) de passage, Institut Francais du Maroc, Musée d’Art Moderne de Tétouan, Morocco,
IZZA Riad à 1-54 la Foire d’Art Contemporain Africain - Marrakech, Morocco.

2025 :

‘RAW WAR’, Aletlier Claude Panier, Bruxelles (BE)

2024 :

‘Transnational Stories’, Galerie Mohamed, Drissi Tanger|Oujda, Morocco.

‘S’Empouvoierer’, Centre Jacques Franck, Bruxelles (BE)

2020 :

January - Art’s Birthday, Performance «Visible-In-Visible» at M HKA - Museum van Hedendaagse Kunst, Antwerp-Belgium.

2019 :

December - Exhibition «From Flood to Flight», curated by Elena Sorokina at the galerie Premier Regard, Paris-France.

December - Etcetera VII Project, Performance “Grace & Lace” at S.M.A.K - Stedelijk Museum voor Actuele Kunst, Gent-Belgium.

September - Exhibition at Proyector Video Art Festival, In collaboration with Le Cube, Madrid-Spain.

August - Video Exhibition at Tick Tack art space in collaboration with Hisk, Antwerp-Belgium.

June - Exhibition at EMAF European Media Art Festival N 32, Osnabrück City - Germany.

2018 :

Exhibition “De liens et d’exile”, at the Villa Empain-Boghossian Fondation with Mousseem Nomadic Art Center, Brussels-Be.

August- Duo Exhibition at Artothek art space, Koln- Germany.

April- Exhibition NOSS NOSS, at le 18, cutared by Katrin Stroebel with Goethe Insitut. Marrakech, Morocco.

2017 :

June - Group Show “ e Greatest Piece Of Advice I Can’t Give “, Anderlecht - Brussels Belgium.

January - Group Show “ Connexion ”, Galerie Alain Nadaud, Tunis - Tunisia

January - Group Show “ Soli Sol Sol ”, Schaerbeek House of Arts, Brussels - Belgium

2016 :

Group Show at the Museum of the Garden “ ANIMA ”, Route of Ourika, Marrakech - Morocco.

January - Group Show “ Como Escapar of Um Armario ”, Art Space SKREI, Porto - Portugal.

2015 :

September - Solo Show, Open Studio, Summer’s Lab, «Rebuilding a Memory» e Cube Independent Art Room - Morocco.

June - Group Show «Backstage» at the Schelde Architecture CSRL, Brussels - Belgium.

January- Group Show at the Grand Marchin Cultural Center - Belgium.

January - March - Group Show “ Passages, Parages, Faces, Landscapes ”, Museum of Bank Al Maghrib, Rabat - Morocco.

2014 :

October - Group Show “ 100 years of creation ”, Mohammed VI Museum of Modern and Contemporary Art, Rabat - Morocco.

April - Group Show in public space, Sousse - Tunisia.

March - Solo Show, the Cube, Independent art Room, Rabat - Morocco.

Art residencies :

- 2025 - Wiels Museum for Contemporary Art, Brussels - Belgium.
- 2025 - PicMol, Brussels - Belgium.
- 2023 - Kafila, Institut Français du Maroc, Desert du Maroc.
- 2021 - WARp art residency Saint Niklas - Belgium.
- 2019 - Art residency Moussem Nomadic Art Center, Brussels - Belgium.
- 2018 - Art residency Quartier Am Hafen , Cologne - Germany.
- 2018 - Art residency Queens Collective Marrakech - Morocco.
- 2017 August / Nov - Residency La Friche Belle De Mai, Marseille - France
- 2015 Sept / Dec - Art residency, e Cité Internationale of Arts in Paris - France.
- 2015 August - Art Residency " Lab Sumer " at the Cube Independent Art Room, Rabat - Morocco. • 2013 June - Résidency " Labo- ction Sumer " , School of Fine Arts of Aix-en-Provence - France.
- 2011 Sept / Oct- Art residency, artistic creation, Open Air Museum, Drena - Italy.

Publication, Press and Catalog :

- Miroir, Miroir..., Hanane El Farissi Art & Haikus artist book, Limited edition 500 copy, By Hisk and Fedrigoni 2020, Gent - Belgium. • HISK 2019 & 2020, Higher institute for ne Arts, Gent, Belgium.
- Mossem Journa(a)l, Moussem Nomadic Art Center, 2018-2019, Brussels Belgium.
- De liens et d'exils CFC Edition, By Moussem Nomadic Art center & Boghossian Fondation- Villa Empain Brussels, Belgium 2019.
- "Les Temps Troublés d'Hanane El Farissi", Text By Véronique Collard Bovy, Directo of the artist residency «Sextant & Plus» of Marseille, France. • Photography in the Maghreb, From the use of photography in the practices of contemporary artists of Morocco. by Abdelghani Fennane 2017, edition Aimance Sud.
- Soli Sol Soli, Texte Nancy Casielles, Catalogue d'exposition 02.2017
- Sous le soleil de Johan Muyle, Muyle In e City visual art magazine, 02.2017
- Soli Sol Soli, brussels.carpediem.cd, 02.2017
- e Turn, Art Practices in Post-spring Societies. Par Christine Bruckbauer & Patricia K.Triki, 2016.
- Le cube, work in progress an independent art space in Morocco, Texte Karima Boudou & Elisabeth Piskernik Livre, 2015. • Summer's lab 2015, création expérimentale au cube, 2015.
- Bye Bye Bakchich Système, A 24H pour l'art Contemporain, Catalogue d'exposition, 2014.
- e new generation of art, h24info.ma, 20.03.2014
- Hanane El Farissi, Le cube mars 2014.
- AFA Messe Augsburg 2012, afa-Kunst-Versteigerung.

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