

Abderrahmane

**OUARDANE**

FROM GENESIS TO CONTEMPORANEITY

## **PREAMBLE**

Graduated from “Beaux-Art” THUR Workshops in Paris, Abderrahmane OUARDANE learns to draw the human body. He devoted his first exhibitions to the theme of Women. OUARDANE establishes his creations as a true plea for the love of women.

His spiritual retreats in the High Atlas, precisely on the high plateaus of Imilchil, represent a decisive step in his artistic imprint. The timeless silhouettes he encounters there, the floating adornments; all the treasures of signs, symbols, allegories and traces of Amazigh Berber heritage inspire him, awaken his memory, profoundly influence his creations and give birth to his transcendent claw.

His gatherings with artistic residences throughout the world allow him to mature in extremely rich and varied creative experiences. His career leads him to Contemporary Art. His creations are diversified between paintings, sculptures, installations and performances.

"I can no longer paint for purely aesthetic purposes. It is important for me to let my imagination go free and to give meaning to creations and performances that bring to the work a worldwide testimony" says OUARDANE.

His message is devoted to his resolute and unwavering activism for the cause of women, for the protection of the environment, for citizenship and for the enhancement of intangible heritage.

## INTRODUCTION

At the age of 12 OUARDANE discovered drawing in college. The young college student is far from brilliant, but his determination to overcome his gap earns him the sympathy of his teacher. Mr. Thur who invited him to visit his workshop and it was the revelation! Since the young apprentice was introduced to the secret of lines, shapes and the alchemy of colors. Thus, a great passion was born.

As an adult, for the love of the Arts, the young artist struggles despite obstacles to free his destiny. OUARDANE grew up in a modest family in the heart of a working-class district of Casablanca. At twenty, he is a lively and seductive young man. With his bachelor's degree in his pocket, he enrolled at the "École des Beaux-Arts" in Paris. While his father, from a farmer background, fiercely opposes his choice. At first, OUARDANE complied with the father's will, so he enrolled in the faculty and obtained his bachelor's degree in economics. This modest diploma in his pocket makes his father proud. He then saved a scholarship to continue his studies in Paris.

In Paris, he met Mr. Thur, his former professor of visual arts, who offered to join his workshops. Without delay, OUARDANE returns to the Thur Workshops. His teacher needed him and encouraged him to conduct training in the visual arts in parallel with his studies. It helps him integrate practical training with well-known professionals. After four years of apprenticeship in France, the young student returns to Morocco, with his graduate certificate as well as his diploma Laureate of the "Thur Beaux-Arts Workshops" of Paris.

OUARDANE created his own studio, the artist blossoms, his desire to create grows to become prolific. Painting, material, collage, marouflage; OUARDANE plays plural plastics and declines textures between transparency and opacity. The material he uses is an alchemy of composition inspired by nature and the terroir, mixing oil paint, natural pigments and an alloy of barks, powders, sands, flowers and saffron.

A tireless traveler in the mapping of memory, he travels through an ancestral world in search of identity and transcribes his journey according to gesture and imagination. Each creation is a labyrinthine composition of his memory. He revisits the spaces suspended between oblivion and reminiscence, between reflection and meditation, at the truce where sacred signs, roots, symbols, rhythms and myths intertwine. Lyrical abstraction, colors and landscapes resulting from solar decomposition, bursting of forms, suspension, drawn from the light of roots. The work is an imprint that embodies his entire universe of landmarks.

Already the first works contain the resonance of contemporary works. As if the origin carried the future.

## **TALKING TO HEARTS**

OUARDANE has a vital need to create and expose his universe. A world between darkness and sunlight. A vision populated by rhythmic lines, symbols, signs, mythical, evanescent and elusive female shadows. The creation of OUARDANE is entirely magnetized by the alliance of forms, the sacredness of the symbols and the strength of the omen that emerges from it.

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**FIRST ERA: WOMAN**

1980-2001

**OUARDANE, PAINTER OF WOMEN**

"Painter of the Woman" is how the young artist is served by critics during the group exhibition of independent artists in Casablanca. This pseudonym has remained ever since.

Indeed, the artist is obstinate by "La Femme", which can be found on all his canvases of artistic nudes revealed at his first solo exhibition in 1980, at Galerie 88 in Casablanca.

## **THE BEGINNINGS: FIRST EXHIBITION**

OUARDANE's artistic career is characterized by successive experimental periods. Spread over several years of uninterrupted practice and research.

**FEMMES NUES**

In Paris, at the Thur workshops, the painter spends long hours sketching countless models. For several years, the painter applied himself to the figurative drawing of Woman.

OUARDANE loves women, he loves the representation of their body that reminds him the origin of the world and the universal.

## **VEILED WOMEN**

In response to the critics who publish scathing reviews censoring his exhibition of naked women, OUARDANE veils the muse. For several months, he devoted himself to the work until he established a collection of veiled paintings. He chooses again Gallery 88 to exhibit the fruit of the rumor. To his surprise, the critics well greeted this enigmatic new style.

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Far from worrying about the eyes of passers-by, the women of OUARDANE turn indifferent, they go about their daily lives and adopt a distant and casual look. The gestures they deploy and their silhouettes seem to float, similar to their fabrics.

If the work were sound one would discern: the fold of a farandole body, the sound of a discontinuous swing, the shudder of a wick battered by the wind and the silence of an empty passage.

"A Woman who turns her back on you doesn't tell you anything and tells you all at once," said OUARDANE, for whom imagination is more than knowledge.

## **IMILCHIL, MY LOVE**

The Muse Woman.

The artist regularly stays in the Atlas, in the Berber territory of Morocco. OUARDANE devotes sincere love to the wandering of his ancestors. There he made several spiritual retreats to indulge his second passion, photography.

In the autumn of 1987, equipped with his film camera, the young backpacker decided to stay at the Moussem d'Imilchil, the "Festival of Bride".

This stay in Imilchil was a vintage of grace where he distinguished the muse of all his work.

## **IMILCHIL**

Imilchil is a rural Moroccan commune, located in the High Atlas. The Moussem of Imilchil is the great feast of a Berber pastoral tribe that settled in the 17th century in the valley. At the beginning of autumn, in the heart of the Berber country, the vast plateau of Imilchil experiences an unusual effervescence. In this sumptuous and grandiose setting, more than 30,000 nomads converge in a few days, on the occasion of the biggest moussem of the year, that of the "fiancés". In a few hours a huge village of Berber tents is erected.

Farmers, merchants and pilgrims gather to sanctify the Saint Marabout, shop, meet and party. Over three days, all the events of family life follow one another: child circumcision, engagement and marriages. The great peculiarity of Imilchil's moussem lies in the ceremony of collective marriages.

According to legend, two young teenagers from neighboring tribes, who were at war at the time over grazing disagreements, refused to unite their promised young people. The young lovers then fled over the peaks, where they wept with grief. Their tears were so abundant that they gave birth to the lakes "Isli and Tislit". The sages of the two tribes moved by this situation would have taken the decision to reconcile the rival tribes and organized a marriage to unite the young lovers. The tribes would then have decided to continue the tradition of collective marriages every year.

## **IMILCHIL WOMEN**

"The Woman of Imilchil" or "Chelha of Imilchil".

OUARDANE materializes his unspeakable emotion through the sketch of a mysterious muse. Dressed in her drapery, adorned with her prodigy turban, the stroller overlooks a landlocked universe sometimes of mist, sometimes of light. The goddess with a timeless body wanders through a sublime landscape where water and fire, heaven and earth form a fertile alloy.

For the painter, this woman becomes a language, that of an essential energy that crosses the ages. Through the esoteric expression of his heroine, the painter reconnects with his roots and sanctifies the symbol. The artist's claw blossomed from his encounter with the muse.

## **WOMEN'S TRACKS**

The painter's fidelity to the anatomical layout of his inspiration led to the pseudonym "Painter of the Woman".

"The Amazigh woman belongs to the Berber culture where she is venerated and celebrated in all circumstances: birth, harvest, big moon. For my ancestors, she is the jewel of the future (Zahra), the central pillar of a home (R'kiza), the light of a people (Daouia)."

"Woman occupies the central theme of my creation. First, I drew her nude. Then I penciled her veiled, to keep only the memory of her perfume."

"For many years, I applied myself to the figurative drawing of the Woman. But as I went through my nights of toil, I realized the deformity to reproduce the same canvas endlessly. The time had come for me to free myself from her figure, to free myself from figurative academic learning. I hid the woman's body until I concealed it to preserve only the trace. I had to create my own aesthetic." Abderrahmane OUARDANE

**SECOND ERA: RUPTURE**

QUEST FOR UNIVERSAL, SIGN & LIGHT  
2001-2007

## **BREAK UP**

Gradually, OUARDANE deliberately obscures the woman's body from his paintings, until he completely erases her presence. he transcends the work in a universe populated by matter, an uninhabited landscape, imbued with signs and traces in search of the universal.

OUARDANE is determined to thwart the purpose of the work of art. The work departs from all aesthetics and definitively breaks with the figurative. This secession is explained by the artist's need to abandon his claim to represent a transcendent beauty and to break definitively with the "retinal painting" revoked by Marcel Duchamp.

"Breaking is a necessary passage to reach the light and deliver."

OUARDANE suddenly finds himself alone, his soul laid bare. He then confronts himself and becomes aware of the space of freedom that opens up to him and the possibilities of infinite creativity that are now available to him.

## **EXPLORING THE ABSTRACT**

In the 2000s, OUARDANE abandoned the narrative scene and oil painting to converge towards a simplification of graphic forms and a purification of matter. He then experimented with the organic substance and opted for the use of local substances. The material he uses is an alchemy of composition inspired by nature, mixing oils, natural pigments, clays and an alloy of powders, sands, flowers and bark.

The work is transformed! An outpouring of warm colors exhales; a plurality of forms, signs and symbols is detonated. This volcanic poetry that seems to arise from beyond the grave reveals an interstellar imagination populated by revisited sacred roots that illustrates the richness of a remembered graphic heritage.

The body is permanently diluted from the pictorial space. Yet he seems to be reincarnated in arabesque stylistic and other contemplative lines.

"This new contemporary expression is the culmination of my didactic investigations over the past few years in the sphere of the sign and its relationship with the sacred and the spiritual." reveals OUARDANE.

## **OUARDANE THE DREAMER**

OUARDANE pursues his dream and transcends it in reality. The Man, a candid optimist, is driven by the challenge of realizing his dreams. The artist's studio is his creative lair, a laboratory where his imagination takes shape.

## **THE CERCLE OF FRAGILITY**

OUARDANE is a great sentimental with a sensitive soul. It is this same vulnerability that allows him to draw the circle and create divinatory fiction.

"Human beings are inherently fragile. It is part of a delicate rotation from which each cycle is doomed to disappear. The same starting point is the finish. He interprets.

"Man must struggle to maintain a positive energy that preserves the natural rotation of the circle and protects it from dysfunction. According to my imagination, the degradation of mechanics generates negative energy. This negative energy has an impact on humans who, when disrupted, kill each other and destroy each other. He concludes.

The symbolism of the fragile circle refers to the interdependence of all humanity.

OUARDANE is a humanist explorer. he promotes generous values of solidarity, peace and brotherhood. To preserve the rotation of the circle, Human must call upon collective intelligence, to grow relations, to base exchanges on the sharing of sciences, knowledge, creations, emotions, to live in a fertile world.

Drawing the circle allows the artist to convey the essential: the fragility of the species, the fatality of the inevitable extinction of a life cycle and the urgency for man to call upon collective intelligence so that every life can prosper in a better world.



## **OUARDANE TELLS THE CIRCLE**

"The image of the circle appeared to me one evening following a discussion with my friends. We developed the idea that modern man leans towards straight lines at the expense of rounded forms. This trend is even evident in the urban planning of modern cities. Surprisingly, metropolises are designed from horizontal and vertical lines. The rounded shape is not a reference in the contemporary architectural concept.

Based on this observation, I looked at the exploration of the circle. As I observed, I developed my research that led to the idea that straight lines appeal to reason and round lines to emotion.

The circle is dynamic, it is in permanent action. The rotation of the circle produces a regular energy that inspires me the action, the dynamism and the cycle of life. At the same time, I discern in emotion an energy that accompanies the action. I have the idea that the intangible heritage of peoples is an imprint full of forms related to the circle. The center of the circle is the matrix, the genesis of life. During a cycle, the energy flows from the center to the outside to irretrievably back to the center and so on. The circle reminds me of the eternal return of life and beings to the beginning».

## **THE SIGN**

Since the beginning of his existence on Earth, Man has always left traces of his passage. Starting with the appearance of parietal art and rock paintings, the first discrete manifestations of prehistoric art dating back to the late Paleolithic.

Primitive art is very diverse in its themes, techniques and media. It includes animal figurative representations, often schematic anthropomorphic representations, as well as many signs.

## **THE SPIRITUAL**

In OUARDANE's work, the pictorial merges with the spiritual. The painter is faced with the difficulty of projecting his vision into his creation. He is constantly looking for inspiration, truth and accuracy of the work.

To achieve this fluidity, the artist needs distance from the frequency of reality, he needs amplitude. To do this, he must meditate to penetrate his mind and transcend the intimate. In this confrontation with the work, the artist detaches himself from the weight of the superfluous to penetrate the raw material and reveal only the essentials.

This predisposition of the artist to switch from one bank to another, from consciousness to the field of possibilities, gives him an infinite freedom of composition. He embodies his function as a smuggler: from reality to dream, from the visible to the invisible, from shadow to light, from genesis to contemporaneity.

## **SPIRITUAL LANGUAGE**

“The contemporary world is damaged by materialism at the expense of noble values related to the spirit. Yet it is these spiritual values that give true meaning to our existence. The sacred is at the heart of creation. The aesthetic experience finds its true essence in the interiority. The work of art must be transcendent and incorruptible.

The work is an outpouring of colors, plurality of forms, signs and symbols. This volcanic poetry reveals an interstellar imagination populated by sacred roots that illustrates the richness of a remembered graphic heritage”. Abderrahmane Ouardane

## **ARTISTIC EXPRESSION**

Painting, matter, collage. OUARDANE plays plural plastics and declines textures between transparency and opacity. The material he uses is an alchemy of composition inspired by nature and the terroir, mixing oil paint, natural pigments and an alloy of powders, sands, flowers, saffron and bark.

As a tireless traveler in the mapping of memory, he travels through an ancestral world in search of identity and transcribes his journey according to gesture and imagination. Each creation is a labyrinthine composition of his memory.

OUARDANE revisits the suspended spaces of his memories; between oblivion and reminiscence, between reflection and meditation, to the truce where sacred signs, roots, symbols, rhythms and myths intertwine. Lyrical abstraction, colors and landscapes resulting from solar decomposition, bursting of forms, suspension, drawn from the light of its roots.

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**THIRD ERA: CONTEMPORARY ART**

- Performances
- Facilities
- Street Art
- Collective
- Urban Art
- Activism

## **CONTEMPORARY PERIOD**

OUARDANE seeks to democratize access to the work of art and exhibits it in public space. The artist engages in the Militant Art "Artivism" to defend the causes that are essential to him: respect for the environment, citizenship, women's law, the animal cause, the enhancement of intangible heritage. He aims to appeal and raise public awareness.

## **PERFORMANCES - EXHIBITIONS IN THE PUBLIC SPACES**

### **"Circles" and "Pyramids"**

"There came a time when taking my works out into the street became a necessity. Sharing my emotions with everyone is an experience that excites me. Going to the other, exposing my work outside the galleries and other hushed spaces, giving to see the whole coming, without distinction, share with the large number, indiscriminately none, is for me to draw on a new energy.

As an environmental activist, the choice of works to be exhibited naturally focused on my monumental installations: "Circles of the Trilogy" which I exhibited for two kilometers, in the middle of Boulevard "Al Massira", the main artery that crosses downtown Casablanca. These are ten giant wooden "drums" 3 meters in circumference. I painted them to express, each time, one of the essential pillars: earth, water, fire and air. The intention was to load this "mainstream" exhibition with environmental messages with a high civic content.

These "installations" were exposed in the middle of the street for two weeks, without any supervision nor safeguards. I was watching the reaction of the passers-by. I confess, at times, I was riddled with anxiety: the works risked obstructing public space or giving ideas of destruction to offenders.

Of the ten works on display, two were vandalized by excited saboteurs outside the stadium after a football match. Besides, I witnessed this rampage, it even amused me to take pictures and immortalize this moment of sabotage. Photos of the vandalism of the works were exhibited at a retrospective exhibition at the Bab Rouah Gallery in Rabat, alongside the famous "giant drums" with this inscription on the cartel: "For the reconciliation with the work of art". A. OUARDANE

## **"PYRAMIDS" EXHIBITION IN AIN DIAB**

"In Casablanca, the "La Corniche" and "Ain Diab" districts border the sea and thus constitute the escape of Casablancans to the great sea air. These coastal areas, which are equipped with cafes, restaurants and swimming pools where it is good to share a relaxing family moment, are often crowded.

Basking with phlegm, enjoying delicious meals or letting go at a time of joy while watching the sun go down are the favorite pastimes of Casablancans. In the evening, the tranquility of the day gives way to a very lively atmosphere. Dancings, bars and nightclubs irresistibly attract a sparse crowd in search of entertainment. The "All Casablanca" flocks to frequent this place commonly called "The Coast".

Strangely, what is appalling is that Art is the great absentee from these places. Yet artistic creation generates the curiosity of all and provides emotions that are just waiting to be shared. This is how the idea came to me: what if I exhibited the work of art outdoors at the Corniche and "Ain Diab"?

I really wanted to share with the public my belief that art is also part of the basic needs of human beings. The quest for values. Individuals are not animals: drinking, eating and frequenting nightclubs is not enough. We must also satisfy our spiritual needs.

The challenge of democratizing access to the work of art is for me an exhilarating adventure. I understood that in order to meet his audience, the artist must break down the barriers that separate citizens from the work of art. By this "Artist" action, which consists of investing in the public road, I would have at least helped to extract an interest, to demystify the perception reserved for art and to clear the artistic work of the taboo that drives it.

I wondered what was the order of interest that man reserved for art in proportion to his other needs? This thought inevitably referred me to the "Pyramids of Maslow" and his theory of hierarchy of needs. So, the idea of installing "pyramids" along the "coast" was nice."  
Abderrahmane OUARDANE

## **OPEN-AIR EXHIBITIONS**

My open-air exhibitions at Al Massira Boulevard and then at Ain Diab in Casablanca have been very informative. It was the engine that succeeded in putting into action my will to transmit, disturb, make people think and encourage the public to resist.

This experience reinforced my belief that culture is above all a sharing, a right that every citizen should claim. The right to observe, touch, appreciate and appropriate the work of art.

The work of art cannot be confined to display only in an elitist and hushed enclosure such as the gallery or museum. The work of artists must go to the citizen, invest in neighborhoods, streets and living spaces.

To take my work out and to exhibit it on the street is to contribute to the democratization of access to the work of art. This is important because this action allows me to brandish a work that contains the essential codes and uses that govern our unequal society. This allows me to navigate it more easily, to play our assignments better. My bet is to reach out to the public, to involve the citizen, to get him used to seeing, touching and living my creations.

Moreover, when it comes to contemporary cultural practices, there is an alarming void to be filled. Nowadays, access to culture is limited to watching television and consuming indigestible visual programs or gargling “Netflix” series!

Culture is a universal right! Artistic creation is the fuel that makes us more human, more supportive. Culture is the space where the individual and the collective intertwine.  
Abderrahmane OUARDANE

## **INSTALLATION "DJELLABA 2.0"**

I have a resolutely civic engagement for the intangible heritage of my country. I see on it an essential coefficient of identity and human dignity. Like our culture, our heritage contains a memory with a strong symbolism that refers me to several visions: those of our traditional "djellabas", "haiks", those of our songs, our tales and our legends; for example, the Berber myths and legends of Lake "Isli and Tislit", the legend of "Aicha Kandisha", or the myth of the ogre "Baba Al ghou" ... Etc. A thousand memories related to my childhood and my ancestors.

Today, the precious heritage of orality is in great danger. The consequences of globalization and the capitalization of the world exposes it to fatal perdition. Many of our identity referents are savagely trampled and suffering unforgiving destruction. The so-called "emancipatory" invasion of the modern world generates discord. This, heritage is undervalued or even neglected. In its attempt to control the contemporary world, globalization deploys a blind force and grinds everything in its path: our sacred mores are diluted, our customs are lost, the know-how of craftsmen and the genius of traditional masters of works suffer from threats that jeopardize the transmission of generation to generation of all the authenticity of our talents.

Let us be clear: this does not prevent me from defending cultural diversity. It is obvious that the temptation of international recognition generated by certain assimilations of our intangible heritage creates a dilemma with the desire to protect its authenticity. Examples that illustrate this antagonism are the slipper and the kaftan: one of the masters of luxury and refinement, Mr. Yves Saint Laurent has globalized the Slippers "Belgha" and the Moroccan "Caftan". Another exception: the fusion has allowed traditional Gnawa music to become a UNESCO World Heritage Site. Another happy example is the designers and architects who spread the talent of our traditional "ornemanist" staffers internationally.

Of course, globalization has infiltrated the heritage and has sometimes fostered its dissemination and recognition. On the other hand, certain penetrations of culture have trampled our identity referents in the name of cultural modernism. The most edifying example is the introduction of the "Mac Do" chain in all the major cities of Morocco. This appalling sign violates our way of life and our culinary traditions.

Culture is not a commodity subject to market speculation! My installation "Djellaba 2.0» stained with the logos of multinational brands interprets this trend, which I consider to be a desecration of the authentic culture".

## **THE WATER INSTALLATION**

Installation "Water» on display at the second Casablanca Biennale.

Water, the precious resource provided by the nourishing land, is indispensable to us. A source of life, an element of regeneration, water is a unifying bond between human beings. Around its source, along its course, as its runoffs are created links, sharing between communities.

Thus, water has this intrinsic power to break the isolation, to foster rapprochement between individuals, groups and communities, both at the family level and at the national, the continent and the world. Water is an invitation to union.

I symbolize my fascination with this resource by the representation of jars that perfectly represent this regeneration. I find ingenious these fleshy centuries-old belly that converge towards a collar refined in hoop. A drain that welcomes within it the precious liquid.

The jug is naturally associated with the notion of conviviality and exchange. The jugs of water form in my mind sacred circles that are the source of happiness and propagate its beneficial waves.

**CONTEMPORARY PERIOD**

- Artistic Residence
- Exhibition
- Opening

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***“Today I live my passion for art and campaign to pave the way for the young generation.”***

Today, I am fully dedicated to painting and to the ARKANE Association that I founded in 2009, as well as my mission as president of the visual Arts subdivision within the FICC (Federation of Cultural and Creative Industries).

The ARKANE Association works to promote art and culture. Around its values and actions, I have gathered an international collective of artists, activists and lovers of art and freedom in all its forms of expression. Currently I paint a lot, I meet artists from all over the world.

I campaign to help civil society and the young generation to mobilize to contribute to the enhancement of art and culture.

A. OUARDANE

**CONTEMPORARY PERIOD**

- Visual art
- Innovative creations
- African Fashion Festival

**FOURTH ERA:**

**COVID & NOSTALGIA IMILCHIL**

CREATIONS 2020 –  
BACK TO PAINTING & TO THE WOMAN OF IMILCHIL

**« IFRI - DEA AFRICA »**

Dea Africa means African goddess - Ifri symbolizes the sun goddess, protector of the source and family.

OUARDANE materializes his unspeakable emotion through the sketch of mystical woman. Dressed in her drapery, adorned with her prodigy turban, the goddess overlooks a landlocked universe sometimes of mist, sometimes of light.

The goddess with a timeless body wanders through a sublime landscape where water and fire, heaven and earth form a fertile alloy.

For the painter, the heroine becomes a language, that of an essential energy that passes through the ages. Through the esoteric expression of the character, the painter reconnects with his roots and sanctifies its symbol.

**WOMEN OF IMILCHIL OR "IMILCHIL CHLIHATTES"**

OUARDANE materializes his fascination for Imilchil's wife through the sketch of her figure. Dressed in her drapery, adorned with her prodigy turban, the stroller overlooks a dreamlike universe.

**"CASABLANCA TRIPLETS"**

Casablanca is the trendy urban destination. The economic capital of Morocco is the North African hub of major international brands. An urban and trendy living environment that defines a lifestyle fantasized by many young women from the countryside and mountains of the kingdom. But how can traditional women dream of themselves as a modern woman without weaving a safeguard net that combines her timelessness between past, present and future?

**"ORACLE OF THE SAINT"**

The prophetess of the Atlas Mountains, with divinary foresight, announces the oracle of the degeneration of the world of men. The prophecy of anomaly, destruction, materialism and loss of harmony.

## **"SACRIFICES OF NOMADS"**

The ancient Berbers worshipped the moon and the sun, to which they offered sacrifices: "The sacrifices of the nomads." These are ancestral beliefs and customs that were intended to ward off fate.

Like a language between humans and spirits. The Berbers remain attached to certain deep-seated traditions. The "chibanis" (the elders) still speak of the "old way of the ancestors" and still retain certain ancestral rites.

## **"TRACES OF AL- ANDALUS"**

Splendor and nostalgia of Al-Andalus.

Al-Andalus, a region of Spain that was under the sovereignty of the Moors from the 8th to the 15th century. During these centuries of history, all the communities of the three denominations coexisted side by side and gave birth to a culture of coexistence, "the convivencia" which finds one of its most beautiful expressions in Arabic, Hebrew and Romance literature.

In Al-Andalus, freedom of thought, freedom of expression, integrity and intellectual creativity are three essential characteristics of Al-Andalus's original intellectual creation. Scientists were philosophers, mathematicians, doctors and practitioners, theologians, judges and politicians. A bygone era when society was very developed compared to the rest of the world.

## **"CONTEMPORARY IMPERIALS"**

Women of Morocco, between past, present and future. Today, the traditional Moroccan woman has given way to a modern woman who tries to combine the fundamentals of her traditions with her modernity. Recently, Moroccan women began to create their space of freedom in order to fight for their hard-to-obtain rights in a traditionally patriarchal society.

These contemporary imperials are gaining ground through their struggle, gradually enjoying their rights and have high hopes for the future. But is this acquired freedom valid for all the women of the kingdom? How does today's Moroccan woman consider herself? how does she see herself in her diversity? What about the real living conditions of Moroccan women, their wishes, their hopes, their projects?

It is important to note that despite all the progress that has been made in the condition of Moroccan women, this growth is still ambiguous, because to date not all Moroccan women have taken possession of all their rights and this specifically in rural areas.

« FINAL BOARDING »

Imilchil is a Berber village in northern Morocco where a mythical tradition is held every year: the Moussem Imilchil, an engagement festival. This traditional festival of love, originally reserved for the indigenous inhabitants of the surrounding villages and peaks of the Atlas, today resembles a large folk fair. Now this gathering is a victim of mass tourism and the "folklorization" of intangible heritage.

The work "Final Boarding" illustrates the abbreviated sketch of an ancient muse goddess, my traditional "Chelha of Imilchil", means "Berber of Imilchil". But in her contemporary version, The Authentic Amazon is reincarnated as a new age heroine. Under her new esoteric features, she seems devastated. Her new universe is constellated, but in reality, she has lost all the depth of her original beauty. Pressed to modernize without a safeguard nor of her orality, nor of her identity, nor of her legend. The muse took off not back. From her genesis to her contemporaneity: final destination – "Final Boarding".

## **"ROCK BESTIARY" OR "THE TATTOOED STONE"**

The originality of the bestiary represented evokes the early mastery of pictorial techniques and the creativity of the figurations of the rock areas discovered in three distinct geographical and bioclimatic domains, in the Atlas Ranges, the Sahara Meadow and the Moroccan Atlantic Sahara.

Despite research on rock art in Morocco, the Moroccan Atlantic Sahara and Mauritania, the problems related to its classification and its relationship to its cultural context are not identified in an intact way. In the current state of knowledge, this area is characterized by the continuous succession, from north to south, of large rock areas, relayed by small stations.

These areas have experienced many traditions of parietal art creation. This implies that some sites contain engravings or paintings from a wide variety of periods. This fact is noted in the overlay of drawings belonging to different categories of rock art. The importance of this rock art as an archaeological and historical source is considerable. It will certainly contribute to the reconstruction of prehistoric history and its settlement.

**"FIRE DROP ON BLUE WAVE"**

Over time, urbanization spreads, contributes to the degradation of nature and threatens all forms of life on earth. This work denounces the pollution of the Earth and the Oceans by humans, it particularly blames, the polluting industries that release into the environment tons of toxic products and waste, as well as the massive urbanization that replaces green spaces and makes our cities gray and ugly. The seasons are no longer distinguishable. We live in an overrated and artificial world.

**"BAL MUSETTES"**

The contemporary world is damaged by materialism at the expense of noble values related to the spirit. Yet it is these spiritual values that give true meaning to our existence. The sacred is at the heart of creation. The aesthetic experience finds its true essence in the interiority. The work of art must be transcendent and incorruptible.

## **"STARDUST"**

As recent research on the genealogy of matter that composes us shows, we are alive and the entire solar system, 97% of our billions of billions of atoms would come from the cosmos. We are therefore made up of atoms forged through various cosmic events that have marked the 13.8 billion years of history of the universe.

We are made up of "stardust."

**SMALL-FORMAT DRAWING BOARDS**

"Contemporary Chlihattes"

**SMALL FORMAT DRAWINGS**

"Chlihattes of Imilchi"

**NATIONAL & INTERNATIONAL COLLECTIVE EXHIBITIONS**

1970 Independent Artists' Fair, Casablanca.

1981 Hotel Casablanca. "Authenticity Of Pictorial Art In Morocco."

1982 Alif Ba Gallery, Casablanca. "Small Formats Of Great Painters Of Morocco."

1983 Faculty Of Medicine, Casablanca. Frescoes.

1985 Hospital 20 August, Psychiatry Pavilion. Frescoes.

1986 Orlando, Usa. 'House Of Morocco'. "Looking At The Atlas."

1989 Cairo, Egypt. "Creativity Routes, Massir Wa Massar."

2000 Workshop Sharing, Meeting Between Poets And Plastic Artists, Organized By Avaa, Casablanca.

2001 Tunis, "Meeting."

2002 Bab Rouah, Rabat, Exhibition On The Theme "Sharing".

2002 Gallery Art And Architecture. Small Formats.

2003 Student Foundation. Exhibition In Support Of Students.

2004 Gallery Venice Frame, "Casablanca.

2005 Ona Foundation, Casablanca. "Heritage Month". 2005 Villa Des Arts, Heritage Month, Casablanca. 'Figures Of Abstraction'.

2005 Arts In Marrakech: 1st International Festival Of Art And Literature.

2005 Venice Gallery Frame, Casablanca. "United Formats, Crossed Glances".

2007 Genap, Rabat: "Back To Figuration".

2007 Gallery Memo Arts, Casablanca. "Small Formats, Great Emotions."

2007 Exhibition Of The Collective "Al Lemma" In Holland, Amsterdam.

2007 "Homage To Matisse", Linéart Gallery, Tangier.

2008 "Painting Today In Morocco," El Jadida.

2009 "Sacred Signs", Forum Of Cultures, Sacred Heart Cathedral, Casablanca.

2009 Fresque At The Ibn Rochd Children's Hospital, Casablanca.

2009 "Casa Art", Tribute To The City Of Casablanca, Forum Of Cultures.

2009 Artistic Exhibition As Part Of 1st Euromed Meetings, Tournon-Sur-Rhône, France.

2009 Exhibition In Monaco "Shared Emotions".

2009 Exhibition "Spiritual Languages" In Casablanca - Sacred Heart Cathedral.

2009 Exhibition In Antibes, France.

2010 Exhibition At The International Art Fair, Casablanca.

2010 "Media Library" Exhibition On The Theme "International Book Day" In Nouasseur.

2010 Exhibition, Meeting Of Contemporary Art, Azemmour, El Jadida (Mazagan).

2010 Art Exhibition On Earth Day (Old Casablanca Slaughterhouses).

2010 "The Art Of Giving". Exhibition In Support Of The Moroccan Children's League. Casablanca.

2010 Exhibition At The Mohamed V Theatre In Rabat

2010 Open Days Exhibition At The Ibn Rochd Children's Hospital In Casablanca.

2010 Art Exhibition In Chefchaouen.

2010 Art Exhibition At La Villa Des Arts.

2010 Art Exhibition Cathedral Of The Sacred Heart, Under The Theme "Painter Of The Woman".

2010 Bertucci Gallery In Chaouen Under The Theme "Emerging Painting In Morocco".

2010 Faculty Of Science, Economics And Social Sciences By Ain Sebaa, Under The Theme "Symbols And Signs" On The Occasion Of The 5th Edition Of The Night Of Galleries.

2010 "Marrakech Art" Art Exhibitions.

2011 Art Exhibition At Pullman Mazagan Royal Golf, El Jadida.

2011 Exhibition Painting On Horse Sculpture, El Jadida (Curator Of The Exhibition).

2012 Artistic Exhibition At The Cathedral Of The Sacred Heart, "Ecologi Art" Under The Theme "Preservation Of The Environment".

2012 Casablanca Biennale.

2013 Artistic Exhibition At The Cathedral Of The Sacred Heart, Under The Theme "Africa Rencontre Moyen Orient".

2013 Art Exhibition, 3rd Edition Of The "Jawhara" Festival, El Jadida.

2013 Art Exhibition At Dar Zagora, Marrakech

2014 Art Exhibition At The Cathedral Of The Sacred Heart, "Africa Rencontre Moyen Orient". Casablanca.

2014 Exhibition At The "Morocco Solar Festival" In Ouarzazate.

2015 Art Exhibition At The Cathedral Of The Sacred Heart, "Harmonia," "Art In The Service Of The Environment" (Organizer: Arkane Association)

2015 "Expression For Women" Art Exhibition, National Library, Rabat.

2015 Art Exhibition "Arkane Afrika" At The Cathedral Of The Sacred Heart Of Casablanca, "International Exhibition Contemporary Art Of Africa".

2016 International Exhibition Contemporary Art Of Africa "Listening To The Environment" At Cop 22, Marrakech.

2017 Contemporary Art Exhibition "In The Service Of Heritage" At The 2nd Edition "The Heritage Days Of Ait Ben Haddou", Ouarzazate.

2016 International Exhibition Of Contemporary Art As Part Of The 19th Edition Of The African Film Festival In Khouribga.

2017 International Exhibition Of Contemporary Art As Part Of The 20th Edition Of The African Film Festival In Khouribga.

2017 International Art Exhibition "Arkane Afrika" 3rd Edition Under The Theme "Citizenship And Contemporary Art Of Africa".

2018 Arkane Afrika 4th Edition, Hassan Ii Mosque Foundation - Casablanca.

2018 Arkane Afrika Special Edition In Dakhla In Conjunction With Fima (African International Fashion Festival) In Dakhla, Morocco And Niamey, Niger, With Alphadi.

2019 Art Exhibition "Arkane Afrika" 5th Edition Under The Theme "Heritage Of Africa And Universality Of Its Art".

## **INTERNATIONAL EXHIBITIONS**

1981 "Authenticity Of Pictorial Art In Morocco," Paris, France.

1986 "Looking At The Atlas", House Of Morocco, Orlando, Usa.

1989 "Creativity Routes, Massir Wa Massar," Cairo, Egypt.

2001 "Meeting North Africa Middle East" Tunis, Tunisia.

2009 Artistic Exhibition As Part Of The 1st Euromed Meeting In Tournon Sur Rhône, France.

2009 Exhibition "Shared Emotions" At The Workshop Of The Monegasque Committee Of The Unesco Aiap In Monaco.

2009 Exhibition At The Galerie Des Associations, Antibes, Nice, France.

2010 Exhibition "Morocco, Enlightenment Of Creation" At The Monegasque Gallery "The Warehouse", Cultural Space In Monaco.

2010 Exhibition "Franco-Moroccan Artistic Encounters" At The Aiguiller Hall In Martigues, Marseille, France.

2011 Art Exhibition "4th Edition Mediterranean Encounters" Tournon - Guilherand-Granges, France.

2012 Guest Of Honour At The Dakar Biennale. Exhibition With Artist Kalidou Kasse, Hotel Méridien, Dakar, Senegal.

2012 Inauguration Exhibition "Dar Al Maghrib" In Montreal, Canada.

2012 Exhibition Under The Theme "Paths Of Domains" In Montpellier, Bézier, France.

2013 Participation In The Quebec International Snow Sculpture Carnival. Canada.

2013 Exhibition At The "Dialogue And Cultures" Meeting, Sète, France.

2014 Palace Fahd Gallery. Dakar, Senegal.

2015 Exhibition In Bézier, Montpellier, France.

2015 Participation In The 2015 Edition Of The Quebec International Snow Sculpture Carnival. Canada.

2017 Dar Al Maghribia. Montreal, Canada 2019 Alphadi Foundation Gallery. Niamey, Niger.

2020 Participation To The International Selection Luxembourg Art Price.

## **INDIVIDUAL EXHIBITIONS**

1980 Gallery 88, Casablanca.

1981 Hotel Meridian, Mohammedia.

1982 Nadar Gallery, Casablanca.

1983 La Mamounia, Marrakech.

1987 Hotel De Fez, Fez.

2001 Hammate, Tunis.

2003 Bab El Kebir Gallery, Rabat.

2004 Space Darna Le Comptoir, Marrakech.

2005 "Women's Traces" Art And Architecture Gallery.

2006 "The Circle", Galerie Le Chevalet, Casablanca.

2009 Galerie Municipale Antibes - Nice France.

2010 Exhibition Gallery Venice Frame Under The Theme "Griffes Of Light".

2010 Exhibition Gallery Bab Rouah, Rabat.

2012 Volunteer Action With Sick Children "The House Of The Child", Harouchi Hospital, Casablanca. Making A 2m X 1.5m Fresque With The Participation Of The Children.

2014 Exhibition "Zoom On Abderrahmane Ouardane" Amber Gallery, Casablanca.

2014 Gallery Palace Fahd Dakar. Senegal. 2017 Dar Al Maghribia, Montreal, Canada. 2019 Alphadi Foundation Gallery. Niamey, Niger.

**MURALS**

1987 Casablanca Medical School.

1990 Casablanca Psychiatric Hospital.

2005 Ibn Rochd Children's Hospital of Casablanca.

2005 - 2006 - 2007 Summer University, Assilah.

2009 Benevolent Association of the Social Centre Province of Essaouira.

2010 RTM Ain Chok Headquarters in Casablanca.

2010 Outdoor exhibition In Situ, Bd Al Massira Al Khadra on Earth Day.

2010 Casablanca Ibn Rochd Children's Hospital. 2010 Faculty of Science of Ain Sebaa.

**INSTALLATIONS & PERFORMANCES**

2010 In Situ Art Exhibition on Bd Al Massira Al Khadra On Earth Day.

2012 Casablanca Biennale. Performance.

2012 Ain Diab Exhibition. "Environmental Days."

2012 Exhibition At The Settat Festival. 2012 Exhibition In El Jadida, In The Occasion Of The Horse Festival.

2019 Performance On The Theme Of The Environment, Mazagan El Jadida.

**AMONG COLLECTORS**

Royal Palace, Rabat.Morocco.

Ministry of Culture, Rabat.Morocco.

National Museum of Rabat.Morocco.

Mohammed VI Museum of Modern and Contemporary Art MMVI, Rabat Morocco.

Marrakech Museum, Morocco.

ONA Foundation, Casablanca, Morocco.

Bank Al Maghrib, Casablanca, Morocco.

SGMB Foundation, Casablanca, Morocco.

Mazagan, El Jadida, Morocco.

Banyan Tree Tamouda Bay, Fnideq, Morocco.

Private collection: Heidelberg (Germany), Florence (Italy), Monte Carlo (Monaco), Antibes  
(French Riviera France), Sydney (Australia).

## **ACTIVITY**

Vice-President of the Federation of Cultural and Creative Industries - Visual Arts Branch FICC (Federation of Cultural and Creative Industries).

President of the ARKANE Association, works for the promotion of art and the preservation of intangible heritage. Arkane Association organizes the editions "ARKANE AFRIKA" International Exhibition of Contemporary Art of Africa.

2007 General Secretary of the Moroccan Association of Plastic Arts (AMAP).

2005 - 2006 - 2007 Curator of the Great National Exhibition of Plastic Arts (GENAP) 3 editions.

Former President of the Casablanca Art and Culture Association (AACC).

Founding member of the Permanent Conference of the Mediterranean Audiovisual - Rome (COPEAM).

Member of the office of the "World Cultures Foundation."

Member of the Office of the Association Village of Artist Workshops (AVAA).

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**Website OUARDANE :**

<https://www.ouardane.com/>

**Instagram:**

[https://www.instagram.com/ouardane\\_art/](https://www.instagram.com/ouardane_art/)

**Youtube :**

<https://www.youtube.com/embed/hz2nctXsXnA>

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