

Press Book



**MACAAL Reopening
2025**

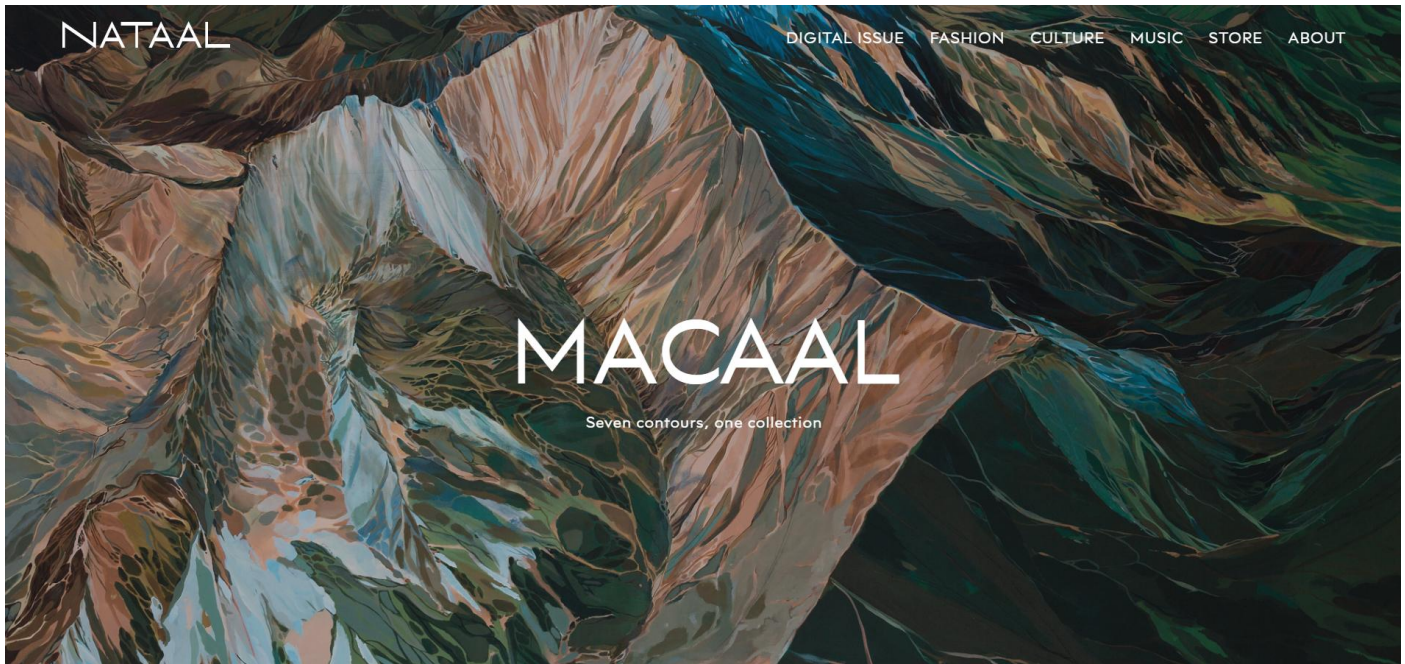
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Profiles



As MAACAL reopens with Seven Contours, One Collection, we ask the museum's artistic director Meriem Berrada seven questions

Meriem Berrada was instrumental in the opening of Museum of African Contemporary Art Al Maaden (MAACAL) in 2016 and became its artistic director in 2018. Along the way, she's used her platform at the Lazraq family's pioneering Moroccan institution to launch initiatives such as a photography competition and a training programme for young cultural professionals and has consistently mentored emerging talents through projects like NOOR Photo and Duvangu residency in Gabon. As MACAAL reopens during 1-54 Marrakech, we spend some time with this impressive woman to learn more about its inaugural collection exhibition 'Seven Contours, One Collection' and her own independent curatorial practice.

What can visitors expect from the reopening of MACAAL?

Visitors are in for something special. The museum has been completely reimagined and is now a permanent home for its incredible collection of modern and contemporary African art. 'Seven Contours, One Collection' features over 150 works (out of the collection's wider 2000+) from the last century to today, including everything from painting and sculpture to photography and textiles. We've also added some new features like annual site-specific installations and an Artist Room for solo and group exhibitions, starting with 'Display' by Sara Ouhammadou.

Our commitment to education and accessibility is still at the heart of MACAAL. We've created new spaces for visitors to learn about Africa's cultural richness, like a Timeline Room that highlights key moments in African art and history, and a media library full of video, sound and performance art by African artists from the 1990s onward.



What is the exhibition telling us about the art scene in Africa?

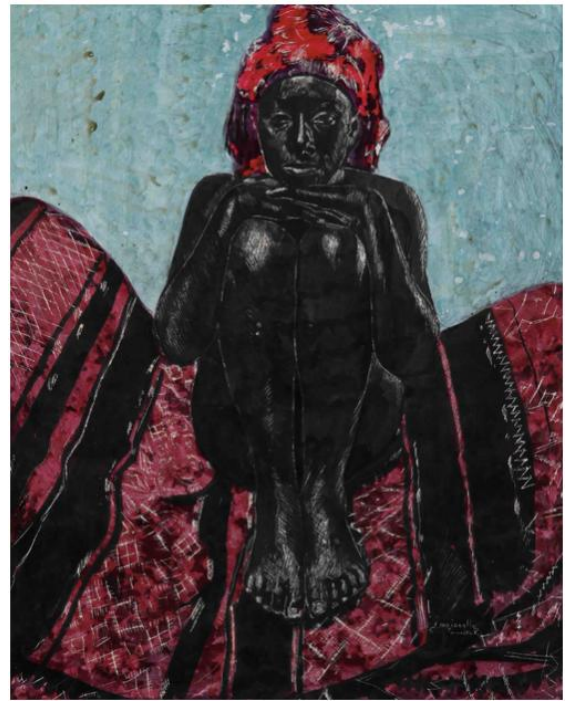
'Seven Contours, One Collection' is a dynamic exploration of contemporary African art, offering a vivid picture of the continent's artistic production. It's organised into seven themed galleries, covering themes including decolonisation, ecology, spirituality, migration and identity, and provides a diverse portrait of African artistic practices over the last century.

The exhibition features both established and emerging artists including Malick Sidibé, M'barek Bouhchichi, Farid Belkahia, Kapwani Kiwanga, Mohamed Melehi and Josèfa Ntjam, showcasing how contemporary African art draws from tradition while embracing bold experimentation. It also challenges the historical narratives and Western categorisations of art, addressing urgent global issues like environmental change and colonial legacies. And the works will rotate to continually introduce fresh pieces. We hope it reflects the richness of the contemporary art scenes from Africa and its diasporas, and how its artists contribute to a whole range of conversations in the world today.

"It's about pushing boundaries, supporting contemporary talent and creating unforgettable experiences"

Which pieces in the collection are you most excited about having on show?

I have a deep admiration for Billie Zangewa's sharp compositions, Amina Agueznay's textile geographies and the adobe installation by Salima Naji. However, what excites me even more are the dialogues sparked between the artworks – the connections forged by Morad Montazami and Madeleine de Colnet, the curators of Zamân Books & Curating. For instance, the striking juxtaposition of Louis Endres' orientalist drawing with Nidhal Chamekh's layered archival work or the compelling dialogue between Hicham Gardaf's photography and Mariam Abouzid Souali's drawing.



What can you tell us about the new space for site-specific installations?

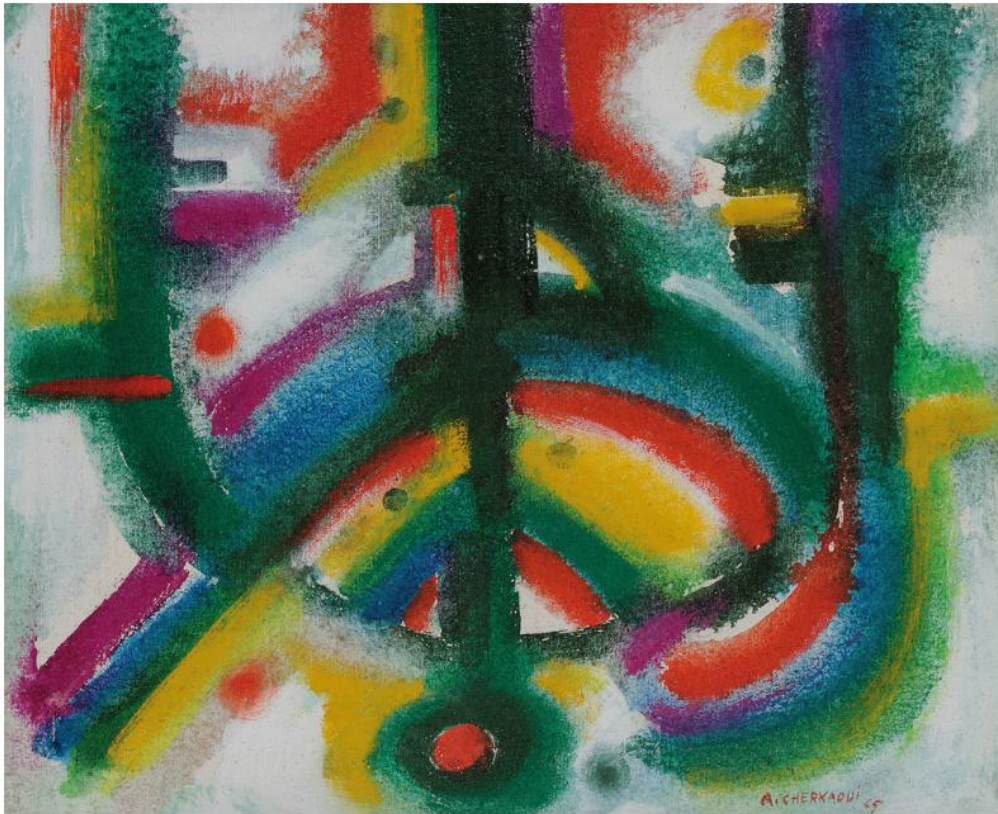
This is such an exciting new initiative. It gives artists the chance to dream big with immersive works that really interact with the museum space. We have two main areas – our central atrium and staircase – where these installations will be set up yearly. The pieces will tie into the themes in ‘Seven Contours, One Collection’ and also reflect on the museum’s architecture and cultural context.

Our first two artists are Salima Naji and Aïcha Snoussi. Naji’s piece, *Dans les bras de la terre* (In the Arms of the Earth) (2025), uses local materials like adobe and rammed earth to explore heritage and sustainability. Snoussi’s *Cyborg Archaeology* (2025), crafts an archaeological fiction centered on the rediscovery of a queer civilization along the African coast. Blending science fiction, archaeology and politics, the work unfolds as an expansive, site-specific drawing that stretches across the walls, inviting viewers to reflect on identity, power dynamics and the ways histories are constructed and reclaimed.

It’s all about pushing boundaries, supporting contemporary talent, and creating unforgettable experiences for both new and returning visitors. In future, I would love to see Otobong Nkanga’s powerful narratives or the multilayered works of Nadia Kaabi-Linke to unfold. However, what is fundamental to me is the ability of the artists’ proposals to engage with the space and the surrounding rooms of these commissioned areas.



Eric van Hove, *Mahjouba 4*, 2023. Mixed media. Courtesy of MACAAL and the artist.



What makes the Marrakech art scene so special?

Marrakech has a unique energy – it's a place where the old and new blend in together, where traditional craftsmanship meets the contemporary. This gives the city all these cultural layers, which attracts artists from across Africa (and beyond) to come and create, experiment and collaborate. We've sought to evoke this throughout the collection display, with many of the works resulting from collaborations between artists and local artisans that MACAAL has always sought to facilitate and promote.

The location of Marrakech also enables both MACAAL and the wider city to offer a global gateway to the continent's art scene. In our collection exhibition, the room titled PROMISE pays tribute to this, spotlighting the city's historic influence on western and African artists: from Daoud Aoulad-Syad to Hassan Hajjaj.

What's been the guiding principle of your career so far?

I would say that, although it wasn't conscious at first, my guiding principle has always been to listen – truly listen – to artists, to privilege long-term relationships over one-off projects, and to stay connected to audiences by regularly immersing myself in exhibition spaces and workshops to feel how participants engage. I remind myself constantly of the essence that motivates my work: for the emotion it brings, for the deeper understanding of the feelings that move through me, and for the extraordinary people I have the privilege to meet along the way.

Visit **MACAAL**

Visit **Meriem Berrada**

Visit **1-54**

Words **Miriam Bouteba**

Published on 27/01/2025

MACAAL's Othman Lazraq on creating a permanent home for African contemporary art in Marrakech

Story by Elise Morton • 2mo • ⌚ 8 min read

With significant support from Fondation Alliances, Morocco's MACAAL (Musuem of African Contemporary Art Al Maaden) has undergone a major overhaul – providing a permanent home for one of the world's most comprehensive collections of contemporary African art.

The new show, 'Seven Contours, One Collection', is the museum's first permanent exhibition, featuring more than 150 artworks by acclaimed established and emerging artists such as Salah Elmur, Hassan Hajjaj and Abdoulaye Konaté, to name just a few.

The works – spanning paintings, sculptures, textiles, photography, installations, and multimedia pieces, and also featuring **Moroccan** modernist pioneers – are drawn from a collection amassed by the Lazraq family over four decades.



⌚ Othman Lazraq. © Saad Alami.

In addition to providing a rich exploration of African creativity from the past century to the present, 'Seven Contours, One Collection' – curated by Morad Montazami and Madeleine de Colnet in collaboration with MACAAL's Artistic Director, Meriem Berrada – gives serious pause for thought. This is owed, not least, to its structure. The show is organised into themed galleries, each with a poignant verb as its title: decolonise, cohabit, initiate, transcribe, converge, promise and weave.

In addition to the permanent display, MACAAL now includes new spaces dedicated to site-specific installations, a media library, and enhanced public and gallery areas, reinforcing the museum's role as a global platform for African art.

Othman Lazraq spoke to Euronews Culture about the vision behind these developments, the cultural significance of the museum's transformation, and its commitment to making African art more accessible.

Euronews Culture: What kind of transformations to the space have taken place, and why the decision to open MACAAL's first-ever permanent exhibition?

Othman Lazraq: Since its creation in 2016, MACAAL has become a dynamic cultural hub dedicated to promoting **African arts**. Its recent 18-month transformation reinforces our commitment to enriching the visitor experience and strengthening our educational mission.

The launch of MACAAL's first permanent exhibition responds to growing public demand for greater access to our collection. Showcasing pieces collected over decades, this exhibition captures the richness of contemporary African art and ensures its accessibility to a wider audience.



Installation view of CONVERGE in Seven Contours, One Collection at MACAAL © Ayoub El Bardii.

What was the idea behind organising 'Seven Contours, One Collection' into thematic galleries? How do you think the new exhibition might expand (or even challenge) visitors' understanding/perception of the arc of African contemporary art?

'Seven Contours, One Collection' was designed to go beyond conventional perceptions of African art. The thematic gallery structure highlights the richness and complexity of contemporary African creativity, encompassing a vast diversity of countries, artistic expressions, and cultural legacies. This approach provides visitors with multiple perspectives, drawing connections between Africa's cultural, political, and historical realities and their global resonance.

The collaboration with Morad Montazami and Madeleine de Colnet from Zamân Books & Curating has led to an innovative curation of works around key themes such as decolonisation and the environment. This structure encourages visitors to rethink their perception of contemporary African art, exploring how artists engage with and interpret these crucial issues of our time.

Each gallery also features author videos, where experts provide insightful commentary and analysis. These perspectives offer visitors a more nuanced understanding of the works, encouraging them to develop their own critical approach to contemporary African art.

How has the approach to building MACAAL's collection evolved over the years, and how does it reflect the dynamic nature of contemporary African art?

Our collection has grown organically, evolving in step with the ever-changing landscape of contemporary African art. Over 40 years ago, my father, Alami Lazraq, began this collection with a focus on the pioneers of Moroccan art, such as Farid Belkahia, Ahmed Cherkaoui, and Jilali Gharbaoui.

Continuing his commitment, I have been dedicated to expanding the collection, first through the establishment of Fondation Alliances in 2009, and later with the opening of MACAAL in 2016. From the outset, my ambition has been to shape the collection into a vibrant reflection of the diversity, fluidity, and dynamism of contemporary African art.

Initially rooted in Moroccan artistic movements, the collection gradually embraced a pan-African and international perspective. We have brought together works by leading figures from across the continent, such as Chéri Samba, Baya Mahieddine, and Billie Zangewa, while also incorporating artists from Asia, [Latin America](#), and other international art scenes. This expansion reflects our commitment to celebrating the richness of transcontinental artistic dialogues and presenting a broader, evolving vision of African art today.



Installation view of Salima Naji, *Dans les bras de la terre* (2025), at MACAAL © Ayoub El Bardii.

The museum's new digital archive is a significant initiative! How do you see digital resources complementing the physical experience of the museum?

We're very excited about this initiative. It expands the range of work we can share with audiences and, in particular, we hope it will serve as a valuable resource for students, scholars and academics. The archive will comprise video, digital, sound, and performance art by African artists from the 1990s to today, so it's an important part of building and preserving the legacy of African art – to connect audiences with their artistic heritage.

As one of the most comprehensive collections of contemporary African art in the world, how do you balance the representation of different generations of artists and different mediums?

Our collection reflects a progressive and ambitious vision, rooted in a family legacy and a renewed perspective on contemporary African art.

My father initially built a remarkable collection focused on modern Moroccan artists [...] When I took over Fondation Alliances, I sought to expand this approach by embracing a more open and forward-thinking dynamic, with a special emphasis on **emerging contemporary artists**.

A key turning point was the introduction of **photography**, which deliberately broadened the collection's scope. The acquisition of Leila Alaoui's works marked this shift, opening the way for a more expansive and inclusive approach. Over time, we gradually incorporated other mediums: textiles with **Joël Andrianomearisoa**, installations by Amina Agueznay and Soukaina Aziz El Idrissi and more recently, video, with the conceptual works of Josèfa Ntjam and Kapwani Kiwanga.

Today, our goal is to maintain a subtle balance between generations of artists and diverse mediums. By bringing together established modernist figures like Fouad Bellamine with rising talents such as Rahma Lhoussig, we foster a rich and dynamic dialogue. This approach transcends generational and stylistic boundaries, offering an evolving and panoramic vision of contemporary African art.



Exterior at MACAAL © Ayoub El Bardii.

In your view, what are the most pressing challenges that contemporary African artists face today, and how does MACAAL support them, not just through exhibitions but also through initiatives like residencies and educational programming?

One of the most pressing challenges contemporary African artists face today is visibility - both within the continent and on the global stage. Many artists struggle with limited access to institutional support, funding and international networks. That's one of the reasons that we launched the new site-specific installation programme in the museum, to give artists an opportunity to create ambitious works that they wouldn't have the scope or support to produce elsewhere.

Similarly, the new Artist Room ensures we can still support contemporary artists through a temporary exhibition programme; our current show of Sara Ouhammadou was developed in collaboration with ifa Gallery Berlin, which again helps to build cross-cultural ties and networks that contribute to their artistic development.

Marrakech has long been seen as an important cultural hub. How do you think MACAAL fits into the larger cultural ecosystem of the city, and how do you hope the museum will continue to shape Marrakech's identity as a global arts destination?

I think MACAAL has a really unique place in **Marrakech's** arts ecosystem. The city has some fantastic art galleries, and of course, the 1-54 Contemporary African Art Fair, which attracts more international visitors every year. But what sets MACAAL apart is that it's here for the public – not just collectors. It's a permanent space where people can engage with a whole spectrum of contemporary African artists and feel a deeper sense of the city's cultural and artistic heritage.

Marrakech has always been a meeting point for different cultures, and we see MACAAL as a gateway – not just to the local art scene, but to contemporary African art more broadly. As one of the few institutions on the continent dedicated to this, we're in a special position to foster dialogue and exchange. Our goal is to offer a space where artists, curators, and audiences from around the world can converge, while continuing to elevate contemporary African art on the global stage.



Installation view of TRANSCRIBE in Seven Contours, One Collection at MACAAL © Ayoub El Bardii.

How do you ensure that MACAAL's exhibitions remain accessible to a broad audience, both from an educational standpoint and in terms of the physical space?

This is an extremely important principle of the museum – we make sure MACAAL is welcoming to all. Over the years we've developed various programmes to engage local and new visitors – for example, each week, we host school groups and NGOs for educational tours and workshops, which help create a deeper connection to the artists and their work. We also organise Couscous Friday every month which brings people of all different backgrounds to the museum – museum directors, curators, local people. The events are important for building community and democratising the space of the museum. We also regularly hold talks and discussions – we want to bring different voices, conversations and ideas to the fore.

MACAAL is dedicated to being a dynamic platform for African art on the global stage. In light of the ongoing debates around the decolonisation of art institutions, how do you think MACAAL can further contribute to a rethinking of the global art ecosystem, and what role do you see African institutions playing in this process?

At MACAAL, we strive to restore African art to its rightful place, within its own context, far from colonial narratives. Through exhibitions such as 'Seven Contours, One Collection', we explore the evolution of the continent's art while grounding it in its cultural and social realities. In the room dedicated to **decolonisation**, the writer, filmmaker, and theorist Ariella Aïsha Azoulay offers a thought-provoking reflection on this process and its global impact.

MACAAL is not merely an exhibition space but a platform that challenges traditional narratives to promote more inclusive and authentic art. African institutions play a crucial role in valuing local practices and rewriting the history of art. A powerful example of this dynamic is the restitution of Benin's cultural artefacts, when, in 2021, the Beninese government successfully reclaimed 26 artefacts from France, marking a significant step in the country's efforts to restore its cultural heritage. This act highlights the essential role African institutions play in rebalancing cultural exchanges and asserting a more diverse and just global vision of art.



Installation view of INITIATE in Seven Contours, One Collection at MACAAL © Ayoub El Bardii.

MACAAL opened to the public on 2 February 2025. Find out more [here](#).



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By [Elise Morton](#)

Published on 14/02/2025 - 13:37 GMT+1

Following the reopening of MACAAL (Museum of African Contemporary Art Al Maaden) in Marrakech earlier this month, Euronews Culture discussed the museum's ambitious transformation with its president, Othman Lazraq.

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Installation view of INITIATE in Seven Contours, One Collection at MACAAL – © Ayoub El Bardil.

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MACAAL Bridges Continental and International Dialogues

Artistic director Meriem Berrada on the importance of responsibility and community in Marrakech's artistic ecosystem

+2

BY MERIEM BERRADA AND IVANA CHOLAKOVA IN INTERVIEWS | 13 FEB 25



Earlier this week, the Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech reopened following major redevelopment. Artistic director, Meriem Berrada, introduces the institution's new exhibition spaces, media library and expansive permanent collection, reaffirming the museum's dedication to the promotion of African arts. A key figure within MACAAL since its inception in 2016, Berrada speaks about its role within the wider artistic landscape of Morocco and highlights the importance of paving the way for young creatives.

Ivana Cholakova Could you talk about the latest developments in the museum's projects and programming?

Meriem Berrada We are introducing two annual site-specific installations, one in the atrium, which will be taken over by Moroccan architect Salima Naji, and another one in what I call the transition stairwell, where the Tunisian artist, Aïcha Snoussi, is at this very moment drawing on our walls. In addition to this, we are also launching the Artist Room, which is conceived as an intimate and more focused exploration of artistic practices, and we'll be inaugurating this small space with work by Sara Ouhaddou.

We are also thrilled to announce an open library located in the MACAAL Café. This space will also soon host a new media library featuring an extensive archive of video art and short films by African artists from the 1990s to the present day, curated by Anna Karima Wane.



Portrait of Meriem Berrada, 2025. Courtesy: © Hicham Alaoui

IC You recently collaborated with Zamân Books & Curating, led by Morad Montazami and Madeleine de Colnet, to organize the inaugural permanent exhibition ‘Seven Contours, One Collection’. Could you elaborate on the show’s premise?

MB MB: We previously worked with Zamân Books & Curating on Mohamed Melehi’s exhibition, ‘New Waves’ in 2019. What I value most about them is their deeply rooted documentary approach. Many shows risk remaining purely aesthetic without acknowledging the historical context that shapes a creative practice. For ‘Seven Contours, One Collection’, Zamân chose to introduce seven thematic sections through action verbs such as ‘Decolonize’, ‘Cohabit’, ‘Weave’ or ‘Initiate’. I call these vehicles for responsibility. We wanted to use active language to convey a sense of agency regarding African arts, countering the Western canon’s tendency to depict them as passive.

IC Could you tell us about one work that you’re particularly excited about?

MB For the reopening, Salima Naji’s installation ‘Dans les bras de la Terre’ stood out as the most relevant among the many remarkable projects we received. Through vernacular architecture, her work explores decolonization by revealing how colonial materials like concrete and cement disrupted traditional building methods. These ancestral techniques present enduring and ecological solutions, making her practice equally relevant to themes of sustainability and coexistence, bridging the exhibition transition from ‘Decolonize’ to ‘Cohabit’.



'Converge' in 'Seven Contours, One Collection', 2025, installation view. Courtesy: © Ayoub El Bardij

IC You have been a part of MACAAL since its inception in 2016, becoming artistic director in 2018. How has the institution changed and grown during your tenure?

MB I had the privilege of contributing to the creation of a museum dedicated to contemporary art in a context where there were few, if any, comparable institutions. From the beginning, it was crucial for me to respect the personal and familial history behind the collection while also positioning the museum within the city's broader artistic ecosystem. Marrakech is undeniably rich in heritage, yet its strong tourist appeal also means it can easily tip into folklore.

I also believe that beyond conservation, MACAAL's role is to act as an amplifier for artists, providing them with the means to bring their projects to life. This led us to produce increasingly ambitious and complex installations and commission works such as *Noise* [2018] by Amina Agueznay or *Lluvia* [2020] by Daniel Otero Torres, which was shown at the Venice Biennale in 2024.

IC In 2020, you established the MACAAL Bootcamp. Could you talk about the project?

MB The Bootcamp was a response to a very pressing need in the African context to support young professionals in the artistic sector. The idea behind this programme was to provide participants with the practical skills often absent from their art management studies. The bootcamp aimed to deepen their knowledge through workshops and masterclasses led by renowned figures from across the continent such as Koyo Kouoh, Touria El Glaoui and Marie-Cécile Zinsou. We wanted these young creatives to not only participate in our programming but to find long-term collaborators and build a sustainable ecosystem outside of MACAAL.



Salima Naji, *Dans les bras de la terre (In the arms of the earth)*, 2025, installation view. Courtesy: © Ayoub El Bardii

IC Does the programme focus on curation?

MB Not at all, there are already so many remarkable curatorial initiatives such as Àsikò Art School by Bisi Silva. But for me what was lacking were the practical skills, we need to strengthen the training of key figures in artistic production such as project managers, gallery educators and exhibition coordinators. We tackle question such as how do you work on a budget? How do you follow a printing process or write a press release? It's all these small aspects of our daily work in the creative sector that are often overlooked.

IC What are, in your opinion, the biggest obstacles faced by young professionals today?

MB I believe the biggest challenge for a young professional is having to navigate the field without the necessary tools or training, while also dealing with the social codes that come with the art world without the resources to access proper education. Another major issue is mobility: when we consider the visa requirements needed to travel even to neighbouring countries, not to mention the financial burden of travel, there are already significant barriers to their career development.

Of course, access to employment is also a key concern. While the sector is experiencing unprecedented growth, opportunities remain limited compared to the strong interest from a new generation eager to pursue careers in the creative industries. On the other hand, salaries are often low, and job structures tend to be more freelance-based, but I guess Africa is not an isolated case when it comes to this issue.



Boutique at MACAAL, 2025. Courtesy: © Ayoub El Bardii

IC What is your relationship with other contemporary spaces in Marrakech?

MB MACAAL has this visibility as an art institution, and the museum status lends it credibility. However, smaller spaces can also have a profound impact. We actively collaborate with other spaces within the city who are maybe playing an even more important role for the community. For instance, we have organized listening sessions with LE 18 and Dar Bellarj and maintain close ties with cultural centres such as Les Étoiles de Jamaa El Fna. In Marrakech, the spirit of collaboration prevails, regardless of whether a space is commercial or considered a competitor. If a collector visits the museum, I want to ensure they also explore the smaller gallery spaces, as I believe it's vital for them to grasp the broader artistic landscape of the city.

Main image: MACAAL exterior, 2025. Courtesy: © Omar Tajmouati



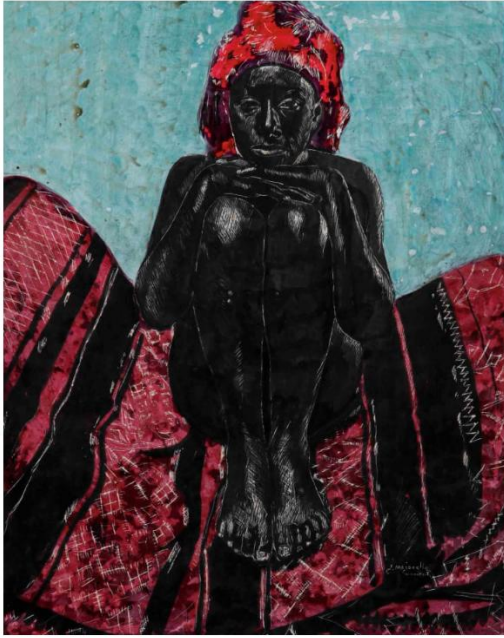
Why I collect: Othman Lazraq

As MACAAL reopens in Marrakech, its founder considers the evolution of a family collection into a leading African institution

By Florence Derieux | Feb 3, 2025 | 3 min read

'I grew up surrounded by art, in a family of architects. My father, Alami Lazraq, a real estate developer, has been collecting for over 40 years. Our home was filled with art, and our travels often revolved around this passion. I studied architecture in Switzerland, then worked in New York. I also traveled extensively, which allowed me to form my own perspective on contemporary art internationally. Despite all this, I've always maintained a strong connection with Africa and Morocco, which are incredibly important for me.

'Upon returning to Morocco after my studies and work abroad, I joined the Groupe Alliances, founded by my father in 1994. For many years, I worked with him and his team on real estate development projects. I also took over the direction of the Fondation Alliances, created by my parents in 2009 to structure and enhance their collection, which already included more than 2,000 works. The foundation's mission also included developing cultural and educational programs. I realized that artists in Morocco lacked support and often had to leave for places like Berlin or Paris to work. This observation made me reflect on my role as a collector. The act of collecting is, above all, about helping artists exist, gain recognition, build confidence, and avoid falling into obscurity.



Jacques Majorelle, *Marocaine au foulard rouge*, Marrakech, undated. Courtesy of MACAAL and the estate of the artist.



Farid Belkahlia, *Maternité*, 1983. Courtesy of MACAAL and the estate of the artist.

'When I began collecting, it was to complement the family collection which brings together works by Moroccan and Maghrebi artists, enriched by my father's travels throughout Africa. These enabled us to acquire works by artists from Senegal, Congo, Cameroon, and Ghana. Today, the collection includes more than 2,500 works. It maintains a strong African identity with artists from across the continent but has also opened up to other regions of the world like South America, Asia, and Europe, including works by major figures such as Jacques Majorelle, ***Fernando Botero***, ***Roberto Matta***, ***Antoni Tàpies***, César, and Liu Baomin.

The collection ranges from pioneers like Albert and Antoinette Lubaki (Congo), to emblematic figures of Moroccan modernism like ***Farid Belkahlia*** and Mohamed Melehi, to contemporary artists such as Abdoulaye Konaté (Mali), Kwame Akoto-Bamfo (Ghana), Sammy Baloji (Congo), Billie Zangewa (Malawi/South Africa), Josèfa Ntjam (France), and ***Hassan Hajjaj*** and Amina Aguezay (both Morocco). It reflects a great diversity of periods, artistic movements, and mediums.

'In 2012, Meriem Berrada joined our foundation and with a team of professionals, we inventoried and organized the collection. In 2016, we inaugurated the Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech, with Berrada as the artistic director. It quickly became a reference point for contemporary art.



Meriem Berrada © Hicham Alaoui.



MACAAL (artwork: Fatiha Zemmouri, La pesanteur et la grâce, 2019), Marrakech © Omar Tajmouati

'Creating a museum in Africa presents numerous challenges. In Morocco, the main obstacle is that few people have ever visited a museum. Our exhibitions must therefore be accessible to everyone. We have had to be creative in order to attract a broad audience and build a community around the museum. To achieve this, we launched initiatives targeting different segments of society, relaxed traditional museum codes, and deconstructed the notion that it's an elitist space. The museum has become a platform for dialogue.

'Initially, the museum's main objective was to present the collection. But quickly, temporary exhibitions took on great importance. Since we opened, we've produced more than 15 exhibitions, almost all entirely produced locally. Marrakech occupies a central place in our project. As my father says, it's the city that gave us everything. It's also a cultural crossroads, the center of Moroccan cultural influence and, in my opinion, the most important hub for art and culture in Africa today.



Joël Andrianomearisoa, OUR LAND JUST LIKE A DREAM, 2022. Courtesy of MACAAL and the artist.



Daniel Otero Torres, Arctic White II, 2021. Courtesy of MACAAL and the artist.

'Some international artists we've presented at the museum were invited for residencies to produce their works in Morocco, often in collaboration with local artisans. This country, rich in artisanal expertise, emphasizes the importance of handcrafted work, and like this, the works and exhibitions were fully integrated into the Moroccan context. Artists including Daniel Otero Torres (Colombia), Gaëlle Choisne (France), Maxwell Alexandre (Brazil), Rahima Gambo (UK), and Joël Andrianomearisoa (Madagascar) have created particularly striking installations at MACAAL.

'The museum is reopening with the exhibition 'Seven Contours, One Collection', presenting 150 works that we own. The show is organized into seven thematic rooms. It explores major issues facing Africa today: decolonization, coexistence, globalization, environment... This exhibition, planned to run for three years, marks a period in which we wish to step back, refocus on the collection, education, and outreach. This museum is, above all, a story of handing-down from father to son. Now, I want to fully dedicate myself to the dialogue between the museum and its public.'



Ahmed Cherkaoui, YASIN, Paris 1965, 1965. Courtesy of MACAAL and the estate of the artist.



Abbes Saladi, La Palmeraie, undated. Courtesy of MACAAL and the estate of the artist.

How the art market can help museums

PLUS: Africa's trailblazing museum reopening

JAN 15, 2025

Wednesday 15 January 2025 | views from the world of museums, galleries, heritage and art

Hello.

It's the first mid-week edition of the year! (If you missed the first Friday news round-up which landed last week, [you can catch up here](#)).

For my first **Big Interview** of 2025, I get the lowdown on a major project opening to the public this year — and one of the most significant contemporary art developments in Africa in recent years.

Staying 'looking ahead,' in the **Hot List**, five leading figures from the art and museum world tell me (and you) the exhibitions and art events they are most excited about in the coming 12 months.

And in the **250 Take**, Helen Rosslyn, Director of London Original Print Fair, explains how their annual Hallett Independent Acquisitions Award is helping forge bonds between museums and the art market.

Let's dive right in!

— maxwell

The Big Interview

One of the most trailblazing museum developments planned for 2025 will be opening in the Moroccan city of Marrakech next month.

The fourth-largest city in the country is quickly establishing itself as a leading art destination in Africa. In fact, in just a few days time, the [1-54 Contemporary African Art Fair](#) will return for its second hosting in the city — the Fair's only international edition to actually take place on the continent.

Yet a major reason for Marrakech's growing art status began with the opening of the [Museum of African Contemporary Art Al Maaden](#) (MACAAL) in 2016. It's an independent, not-for-profit institution, and was one of the first of its kind in Africa. Since opening, it's only grown in status.

But to mark its next chapter, it's just undergone extensive renovations and expansion. Next month it reopens to the public once more, having evolved to include annual site-specific installations, a new media library, and perhaps most importantly, its first ever dedicated permanent gallery showcasing the museum's world-leading collection.

To mark the reopening, today's interview is with the Artistic Director of MACAAL, Meriem Berrada.

Meriem has been with the museum since it opened, and her commitment to leading innovative cultural projects saw her featured in Apollo art magazine's [40 Under 40](#) influential art world figures in 2020.

Here — in the first **Big Interview** of the year — we discuss all the details of the reopening plans, how the art scene in Africa has changed, and her personal highlights of what visitors can expect.

Hi Meriem. So first question, how are preparations for the opening going?

The preparations are going wonderfully — it's such an exciting time!

Seeing an idea, a concept, or a reflection take shape through collective effort is always a thrilling experience. Personally, I particularly enjoy the energy that installations bring. While the preparatory work defines the exhibition's overall flow, we like to leave room for the magic of the final setup to happen. New ideas often emerge during this stage, sparked by exchanges within the team, and there are these incredible moments of serendipity when unexpected, yet perfectly harmonious, connections form between the artworks.



MACAAL (artwork: Fatiha Zemmouri, *La pesanteur et la grâce*, 2019) © Omar Tajmouati

Just how important is MACAAL's art collection — and why is a permanent gallery displaying it only coming now?

It's an extraordinary collection that really encapsulates the breadth and diversity of African art over the last century. It began over 40 years ago with Alami and Farida Lazraq, who initially collected works by pioneering Moroccan artists.

Over the decades, the collection expanded to comprise over 2,000 works from Africa and its diaspora, featuring a countless range of artists, mediums, countries and time periods. It's become an incredibly rich reflection of the creative innovation, cultural heritage and socio-political changes seen across the continent — and we wanted to share these fascinating stories and artworks with our visitors.

Since we launched in 2016, our objective at [MACAAL](#) has always been to offer an accessible and educational platform to audiences — so to launch a permanent space, and turn this once-private family collection into a public resource, felt like a natural next step in our evolution. Moreover, there are many notable institutions around the world where you can go to see African art collections, but not so many based on the continent itself — we want to change that!

What are some of your personal highlights in the inaugural permanent exhibition *Seven Contours, One Collection*?

Ah, there are so many highlights! First, it's always incredibly valuable to have an external perspective on something you think you know well. The work we've done with Zamân Books and Curating, the spatial design by Franck Houndegla, and the vision of the Museum President Othman Lazraq, rooted in his family collection, have allowed us to reframe the artworks, create new connections, and continuously enrich our reflections.

If I were to choose personal highlights, I would start with the section *Decolonize*, which sets the tone for the entire exhibition. This space invites a profound reflection on how colonisation generated stereotypes of Africa and its people. What makes this section particularly striking is the direct confrontation with various characters who gaze back at us, questioning the perspectives we have held —or continue to hold —about them.



Eric van Hove, *Mahjouba 4*, 2023. Mixed media. Courtesy of MACAAL and the artist

A powerful example is the juxtaposition of a reductive, exoticised female portrait by Majorelle with Ayana Jackson's work, which actively reimagines and reclaims historical narratives. Jackson's self-staged portraits challenge colonial-era imagery by placing herself in the frame, confronting the viewer, and reclaiming ownership of representation. This dialogue between the works not only critiques the colonial gaze but also reclaims the dignity and complexity of the subjects, urging us to reconsider our relationship with these enduring legacies. This narrative is beautifully contextualised by the writing of Ariella Azoulay, whose scholarship sharpens our understanding of these dynamics.

Another deeply moving moment for me is the symbolic and chromatic dialogue between Moroccan modernist pioneers like Ahmed Cherkaoui and Jilali Gharbaoui and contemporary voices like Sara Ouhammadou. Ouhammadou deconstructs and reimagines artistic traditions, forging connections between past and present while questioning the very fabric of cultural heritage. This dialogue transcends time, offering a rich and layered experience of Moroccan art's evolution.

You're introducing two new site-specific installations each year too. Why?

This is an exciting new development to the museum's artistic programme. We truly see MACAAL as a living, breathing platform for contemporary African art — a space that exists in the 'now'.

This new initiative provides an opportunity for artists to create and exhibit ambitious works that engages with the incredible museum space itself. These large-scale installations by Salima Naji and Aïcha Snoussi will offer contemporary reflections on the continent's art scene today; they will be developed in dialogue with the permanent exhibition, and echo the outdoor sculptures in the museum's garden. It's also a way of us supporting contemporary artistic talent and creating dynamic experiences for new and repeat visitors.

When MACAAL opened in 2016, it was one of only a few contemporary art galleries on the continent. Has that changed?

The arts scene on the continent has changed massively. In 2016, we were one of the few institutions on the continent; while that is still true to an extent, there has been a proliferation of galleries, arts spaces and African art fairs, many of them in Marrakech itself. I think it is fair to say that the museum has played a part in inspiring this momentum, in celebrating the art of the continent.

From the outset, we envisioned MACAAL as a gateway to Africa's arts scene, not just for international visitors but also for local audiences who were previously unfamiliar with it. Through extensive community engagement projects and initiatives, I think MACAAL has also played an important role in shifting perceptions of art and cultivating local audiences, which has in some ways paved the way for the changes we see today.

Also, I would add that while institutions like ours are crucial, we must not overlook the incredible work being done by third spaces, which play a fundamental role in supporting the arts at the grassroots level. Places like Le 18 and Dar Bellarj in Marrakech, or 32° East in Kampala, to name just a few, are doing remarkable, transformative work. These spaces contribute significantly to nurturing reflection, fostering dialogue, and building sustainable ecosystems for the arts on the continent.

In 2020 you set up a bootcamp to train emerging arts leaders in Africa. What makes a good arts leader?

I would say that a good arts leader, first and foremost, needs to demonstrate exceptional agility. While this is a key trait for professionals in the cultural sector worldwide, it is especially vital in our region, where navigating gaps in resources — both human and material — requires creativity and endurance, all while responding to the urgency of artistic expression.



Meriem Berrada © Hicham Alaoui

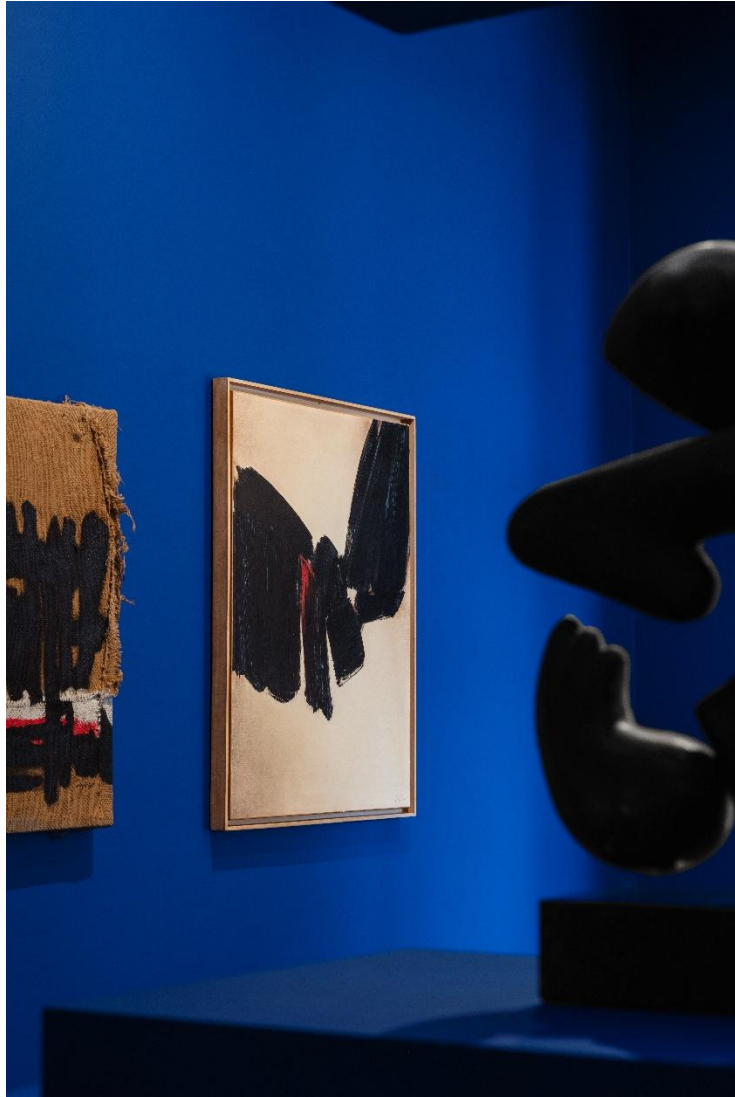
Equally important are curiosity and a genuine capacity to listen to artists, along with fostering meaningful dialogue with peers. Understanding the deeper purpose behind our work — what motivates us and how we can effectively build meaning with the artists and communities we collaborate with — is essential to creating impactful and sustainable change.

Finally, how many visitors do you hope to have welcomed after one year of opening?

Honestly, I don't believe that success can truly be measured in numbers — at least not in our field or within our specific context. For me, what matters most is what we build together: the meaning we create, how we transform individual journeys, and the way we nurture critical reflections.

The real question isn't about how many visitors we welcome but about how we can bring in new audiences and make the museum a space that resonates with them. It's not quantitative; it's about fostering a lasting impact. Success is when someone walks out of the museum with a new perspective, a sense of connection, or inspiration to think differently. Those are the outcomes that endure, far beyond any attendance figures.

*The [Museum of African Contemporary Art Al Maaden](#) reopens with its new permanent collection gallery *Seven Contours, One Collection* on 02 February 2025.*



Reviews and Features

canvas

canvas

ART AND CULTURE FROM THE MIDDLE EAST AND ARAB WORLD

THE MAGHREB ISSUE

MASSINISSA SELMANI • M'BAREK BOUHCHICHI • SHARJAH BIENNIAL
NOUR JAUDA • MACAAL • NIDHAL CHAMEKH
ISLAMIC ARTS BIENNALE • LILIA BEN SALAH • SELMA FERIANI
TASNEEM SARKEZ AT ROSE EASTON

PELHAM

Mohamed Melehi, *Untitled*, 2001. Oil on canvas. 70.5 x 60.5 cm. Image courtesy of MACAAL and the artist's estate



A NEW CHAPTER

After an extensive pause for renovation, the **Museum of African Contemporary Art Al Maaden (MACAAL)** in Marrakech has reopened its doors with a landmark exhibition, *Seven Contours, One Collection*.

Words by Jesse Cumming

Daoud Aoulad-Syad. Marrakech. 1986. Photography. 40 x 50 cm. Image courtesy of the artist and MACAAL



One of Morocco's major private institutions, since its 2016 inauguration the Museum of African Contemporary Art Al Maaden (MACAAL) has primarily offered group shows dedicated to Moroccan and African art. Now, after a major reimagining that retains space for rotating exhibitions and commission projects – including inaugural contributions by Salima Naji and Aicha Snoussi, as well as a dedicated solo exhibition by Franco-Moroccan artist Sara Ouahdoui – the new MACAAL has chosen to foreground its permanent collection of modern and contemporary work from the continent and the diaspora.

While works from the collection of MACAAL and its parent Fondation Alliances had in the past contributed to various exhibitions, they are now centred and elevated through a curatorial framework that is both precise and open. Guest curators Madeleine de Colnet and Morad Montazami were tasked with sculpting and contextualising more than a century's worth of art, resulting in *Seven Contours*, *One Collection*, slated to hang for three years and with selected rotations of specific works already planned. As the title suggests, de Colnet and Montazami have compartmentalised the exhibition into thematic rooms, with titles ranging from the poetic (*Promise*) to the tactile (*Transcribe*).

Notable among the curatorial approach is the decision to employ, in the curators' words, "performative verbs" in lieu of

more standard nouns. Such a subtle gesture turns terms that might feel abstract or academic into something more active and alive. Instead of the rote "decolonisation" or "cohabitation", the ideas are employed in French as infinitives ("décoloniser", "cohabiter") or in English as imperatives ("decolonize", "cohabit").

As such, these headings become invitations, and invigorating ones, especially when seen alongside the works themselves. *Decolonize/Décoloniser* is the first room one encounters, after passing through Salima Naji's monumental 2024 mudbrick sculpture-cum-architectural intervention *Dans les bras de la terre* (*In the Arms of the Earth*), and sets the tone of the entire undertaking. Here, themes of colonial exploitation and restitution are explored in contemporary video (*The Secretary's Suite* by the Canadian Kapwani Kiwanga, 2016) alongside works that tease out less explicit implications of domination on education (as in Hicham Benohoud's 1994–2002 photo series, *La salle de classe*) and the body, as in a colourful painting by the beloved Moroccan autodidact Chaïbia Talal and a hypnotic gouache from Algeria's iconic Baya Mahieddine.

The variety of work and its dynamic presentation produces a well-calibrated balance between the contemporary and historical, the canonical and emerging, Moroccan and international, as well as the abstract and figurative. Such an



Chaïbia Talal. *Les Trois Amis*. 1990. Oil on canvas. 122 x 90 cm. Image courtesy of the artist's estate and MACAAL.

achievement is on display throughout the other contours, as in the *Initiate/Initier* room, where the curators have placed Joséfa Ntjam's Afrofuturist video art alongside Saad Hassani's modernist painting *Danse Ahouach Marrakech* (1972). Elsewhere, in the hall collecting works under the evocative verb *Weave/Tisser*, a figurative acrylic by the underappreciated Sudanese artist Salah Elmur hangs near a minimal mixed-media work by Morocco's Safaa Erruas. At times such balance exists within a single piece, as in Ahmed Cherkaoui's 1965 painting *YA'SIN*, a highlight of the *Transcribe/Transcrire* room. Raw and colourful, the piece's subtle and clever deployment of Tifnagh script interpellates specific audiences while remaining in the realm of near-abstraction for others.

At the entrance to several rooms the team has invited major international writers and thinkers to reflect on each term and its implications. These videos – more substantial than the single set of headphones and lack of seating might suggest – are serious, rigorous and reflexive, as evidenced from the first question posed to Ariella Aïcha Azoulay under the theme *Decolonize/Décoloniser*: "In what way is the museum a means of domination?" Such videos fit within MACAAL's reimagined conceptual grounding; its approach to presentation is an emphasis on education and access, including a médiathèque and a separate hall on the second floor dedicated to an extensively researched timeline tracing the imbrication of contemporary art with post-independence African nationhood.



Salah Elmur. *A monkey and an artichoke*. 2017. Acrylic on canvas. 141 x 99 cm. Image courtesy of the artist and MACAAL.

Extending outward to consider not only the greater continent and its global connections, the following and penultimate room – *Promise/Promette* – turns inward, referencing Moroccan writer and theorist Abdelkebir Khatibi's 1971 novel *La mémoire tatouée* as it reflects on the city of Marrakech. Placing works by Moroccan icons like Mohamed Melehi and Farid Belkahia in dialogue with a 1919 painting of the city by the Frenchman Jacques Majorelle – a rare inclusion by a non-native artist – the space feels both grounded in and punctured by a single photograph by Daoud Aoulad Syad entitled *Marrakech, Mars 1986*. A small, documentary portrait of a performer and a makeshift audience in the city's Jemaa El Fnâa square, the image introduces a tension

between the nature of the iconic gathering space – central, public, open – and MACAAL itself.

While free to the public and open to all, the museum itself is nonetheless located behind the imposing gated entrance of the extensive Al Maaden grounds, nestled alongside a golf course, condos and luxury dining. Once inside, visitors encounter art that is stimulating and rewarding, and the space itself – with a newly reopened café – is stylish and tasteful, yet it all feels both physically and spiritually isolated from the local and domestical public. One feels like an additional contour – *Invite* – is the only remaining element required to fully activate and engage with the works within the institution's walls. ■



Encountering African Art Afresh

📅 12-03-2025

Franklin Nelson

'Before Marrakesh everything was black. This city taught me colour', observed the French fashion designer Yves Saint Laurent, whose vivid blue home in the city is now a popular tourist attraction. When I visited what is widely considered Morocco's creative hub during a grey January in the north-western hemisphere, I encountered sights and shades of all kinds. That sense of newness and energy was underscored by the re-opening on 2 February 2025 of a museum that casts modern and contemporary African art in a bold, empowering light and deserves many visitors itself.

The Museum of Contemporary Art Al-Maaden (Macaal) was set up in 2016 by Fondation Alliances, a non-profit association supported by Morocco's leading real-estate company, in a push to 'democratise art and culture' and 'give back to Marrakesh', says its president Othman Lazraq. After a series of temporary exhibitions, Macaal's permanent collection, which is owned by the Lazraq family, now has a dedicated home organised according to seven 'contours'. The 'attitudes or strategies that unfold across [...] rooms, focusing on the key poetic, political, and technical concerns of contemporary African practices', as the museum puts it, are 'Decolonize', 'Cohabit', 'Transcribe', 'Initiate', 'Promise', 'Converge' and 'Weave'. These headings are the starting points for a compelling journey through Moroccan, Maghrebi, sub-Saharan African and African diasporic drawing, painting, photography, video, sculpture and installation, whose force was compounded for me precisely because it did not feel didactic, condescending or rushed.



Salima Naji's *Dans les bras de la terre* ('In the Arms of the Earth') is the biggest work on display and the first that visitors to the museum encounter. It was designed in line with the traditions of earthen architecture, the title conveying its attempt to welcome us in. Challenging the 'colonial unconscious' of concrete architecture, according to co-curator Morad Montazami, and pointing to the need for more sustainable construction practices in the light of climate change, the temporary installation leads to smaller but no less powerful works by an impressive range of artists. Highlights for me included Casablanca-born Said Afifi's *Géomorphologie d'un exo-paysage – relevé 6* (2021, 'Geomorphology of an exo-landscape – survey 6') which presents a vast mountainscape borne of reworked online images, stunning in its rich shades of brown and blue, and Kinshasa-born Chéri Chérin's futuristic-cum-surrealistic take on how the Western world is not everything that it is cracked up to be in *La fuite des cerveaux* (2004, *Brain drain*). Upstairs 'Promise', the sole room whose title operates both as a noun and a verb, is especially inviting, reminding visitors of the artistic heritage that underlies Marrakesh and all that may come out of the city in future. And, in an adjoining room, underscoring how Macaal is, in effect, piecing together a 'forgotten' history of art is a timeline that snakes around the walls in a circle. Starting with Egypt's independence in 1922 and ending with the new museum, the timeline details the participation of African and Afro-descendent artists in exhibitions at home and abroad and major moments in diasporic history. Admittedly, the black-and-white timeline is not at all colourful. But it is perhaps the clearest evidence of the museum's commitment to its keyword, 'transmission'.

Macaal's reopening coincided with the Marrakesh edition of 1-54, the international contemporary African art fair that is also held in London, New York and Hong Kong. The name 1-54 nods to the cultural richness of one continent comprised of fifty-four countries. I visited the fair, which took place between 30 January and 2 February 2025, at the two venues across which it was hosted on the other side of town: the grand La Mamounia Hotel and Dada, a multidisciplinary space overlooking the historic Jemaa el Fna Square. It featured more than 30 galleries and art collectives and drew curators and collectors from around the world. Although the fair opened to the announcement that Britain's Tate galleries had purchased *Blank stare*, a portrait by the Ghanaian figurative artist Amoako Boafo, other work left more of an impression on me. Influenced by Amazigh culture, Bouchra Boudoua mixes clay in different shapes and textures with bursts of blue, red and yellow to make for alluringly abstract works. Elsewhere, people were decidedly in focus, as in the photographs of Girma Berta, in which men in Bamako, Marrakesh and his birth city of Addis Ababa sit in sharp focus on motorbikes against backdrops that finely blend shades of brown, green and blue in the earth, land and sky.

The individual work on show that most struck me, Willem Evans's *Tiraillés* ('Torn apart') spotlights so-called Senegalese *tirailleurs* (they in fact hailed from many more countries) who fought for France in the First and Second World Wars but have never been recognised for their sacrifice. Black-and-white digital images overlaid on small wooden blocks form a large collage of memories of imperialism and violence; many of the men carry terrible scars. Born in France of Ivorian heritage, Evans tells me his title speaks to how the soldiers were 'stretched between' two places. 'My work is my story. I'm a kid from the diaspora ... It's African because I'm African, and it's European because I'm European, and it's universal because I'm universal, too.'

[Explore Franklin Nelson's My Hit List](#)

MACAAL, the North African country's largest museum, reopens after renovation

This private museum in Marrakech celebrates contemporary African art in its plurality of themes and materials, while exploring its historical context.



When it was inaugurated in 2018, the Museum of African Contemporary Art Al Maaden (MACAAL), founded by collector Othman Lazraq and his father Alami, marked the first museum of contemporary art in Marrakech.

Designed by French architect Didier Lefort, the museum blends Moroccan traditional architecture with contemporary design. It is structured in a distinctive 'O' shape that derives its inspiration from the layout of a traditional riad or Moroccan house or palace with an indoor garden and courtyard, allowing an effortless flow between indoor and outdoor spaces. Its notable brick façade features ochre tones characteristic of the architecture of Marrakech, connecting the museum with its local Moroccan natural and urban environment.

AUTHOR

Rebecca Anne Proctor

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Philippe Hiquily, *Girouettes*, 2011. Cut, welded, and galvanized steel, epoxy paint, ball bearings. MACAAL, Marrakech, Morocco. Photo Ayoub Elbardii

Upon arrival, visitors are welcomed by a grand outdoor fountain—a nod to Moroccan palaces where water serves both decorative and cooling functions. Inside, guests will immediately admire the play of light throughout the interiors, which changes depending on the time of day. The result is an immersive and sensorial experience where architecture and nature work as a backdrop to display part of the Lazraq family’s art collection of over 2,000 pieces.

On February 2, the museum reopened after a major refurbishment, having been closed since the spring of 2023, just before the destruction caused by the 6.8-magnitude earthquake that struck just south of the city, marking it as the strongest earthquake to hit the North African country in more than 100 years. The contemporary structure of MACAAL helped it withstand major blows not just to the architecture but also to its collection—much of which was held in storage when the earthquake struck.

“With these additions, MACAAL evolves beyond a traditional museum to become a dynamic hub for cultural exchange, learning, and artistic immersion”

Othman Lazraq

The recent renovation of MACAAL, led by architect Manar Charoub from Lazraq Studio, an architectural studio founded by Othman and Mouna Lazraq, has enhanced both the structural and functional aspects of the museum.

“Essential technical installations, including air conditioning, lighting, and plumbing, have been modernized to meet international museum standards, ensuring optimal conditions for artwork conservation,” explained Othman Lazraq. “Additionally, visitor circulation has been redesigned to create a more intuitive and fluid experience. These improvements position MACAAL as a space where Moroccan architectural heritage engages in dialogue with the demands of a contemporary international museum.”

New offerings at the museum include a media library, annual site-specific installations, and redesigned public and gallery spaces— aspects that serve as milestones for the museum’s mission to provide an educational and community-oriented experience through the art on display.



Installation view **TRANSCRIBE** in “Seven Contours, One Collection”.
MACAAL, Marrakech, Morocco. Photo Ayoub El Bardii

“One of the museum’s greatest strengths is its capacity to transform,” explained Lazraq. “Thanks to flexible structures, it can accommodate a wide range of exhibition formats, from large-scale installations to immersive video projections and more classical artworks. Each new scenography seamlessly integrates into the space, fostering an ongoing dialogue between art and its surroundings.”

Lighting, designed in collaboration with Awad Kaddari, plays a crucial role, adds Lazraq: “[It] has been carefully calibrated to avoid excessive brightness or dimness; it enhances the textures and colors of the artworks without overwhelming them. The use of black-mesh surfaces and backlit canvases eliminates unwanted reflections, creating a fully immersive environment.”

A New Home for African Art

MACAAL’s inaugural permanent exhibition, titled *Seven Contours, One Collection*, which debuted on February 2, presents 150 works from the museum’s collection that the Lazraq family has amassed over the past four decades. The 150 works will rotate over time and span the genres of painting, sculpture, textile, photography, installations, and multimedia. These include works by Hassan Hajjaj, Abdoulaye Konaté, Chéri Samba, Joël Andrianomearisoa, Malick Sidibé, Mohamed Melehi, Chaïbia Talal, Salah El Mur, Chis Soal, Daniel Otero Torres, Maya Ines Touam, Billie Zangewa, and Farid Belkahia.

“Understanding that the decolonization of museums cannot occur without the decolonization of the world, these works contribute to the global effort of renewing imaginations”

Ariella Aïsha Azoulay



Installation view Sara Ouhaddou, "Display". MACAAL, Marrakech, Morocco. Photo BO studio

Each gallery has been curated by Morad Montazami and Madeleine de Colnet in collaboration with MACAAL's Artistic Director, Meriem Berrada, and envisioned by scenographer Franck Houndégla according to the perspectives of key thinkers and scholars such as Nadia Yala Kisukidi and Ariella Aïsha Azoulay.

The result is a skillfully curated exhibition making use of the museum's inherent architecture and design qualities that work to exalt the works on show. Notable galleries for their seamless marriage of art and design are "Converge", which features an interplay between concrete blocks and metal structures, and "Decolonize", where diaphanous drapes foster a sense of ethereal lightness within the space.

The diversity of works on display within the newly refurbished museum celebrates African contemporary art in all its diversity of subject matter and materials while also delving into the historical context of African art.

"Through a massive plunder of objects, the colonial enterprise of the 19th and 20th centuries stripped Africa of many of its riches while producing stereotyped and fantasized images of its inhabitants," notes Azoulay, a political theorist who uses visual tools for an anticolonial study of the violence inherent in technologies and institutions, in one of the wall texts in the museum. "The artists presented in this room question the conditions for overturning these images. They confront the revenants of colonial history to reclaim marginalized or destroyed narratives. Understanding that the decolonization of museums cannot occur without the decolonization of the world, these works contribute to the global effort of renewing imaginations."



**Installation view COEXIST in "Seven Contours, One Collection".
MACAAL, Marrakech, Morocco. Photo Ayoub El Bardii**

A crucial aspect of MACAAL's renovation is its community-oriented and educational focus.

"With these additions, MACAAL evolves beyond a traditional museum to become a dynamic hub for cultural exchange, learning, and artistic immersion," emphasizes Lazraq. "It is no longer just a space for viewing art but a vibrant meeting point where creativity and dialogue thrive. This reopening marks a new era for the museum, reinforcing its role as a key player in promoting contemporary art across Africa and beyond."



**Salima Naji, Dans les bras de la terre, 2025. MACAAL, Marrakech,
Morocco. Photo Ayoub El Bardii**

***Opening Image:** Salima Naji, Dans les bras de la terre, 2025. MACAAL,
Marrakech, Morocco. Photo Ayoub El Bardii*

afrique magazine

AM ÊTRE EN AFRIQUE, ÊTRE DANS LE MONDE



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ON EN PARLE



Abbas Saladi, *La Palmeraie*, non daté.



Daniel Otero Torres, *Arctic White II*, 2021.



Vue de l'exposition.

ŒUVRES **SEPT SALLES, UN SIÈCLE D'ART** À Marrakech, LE MACAAL ROUVRE après son restyling, et présente une EXPOSITION PERMANENTE IMMERSIVE au fil des arts africains contemporains.

LE MUSÉE D'ART contemporain africain Al Maaden (MACAAL) de Marrakech vient de dévoiler sa toute première exposition permanente dans des espaces entièrement rénovés. Intitulée «Seven Contours, One Collection», elle propose près de 150 œuvres de la collection de la famille Lazraq, fondatrice du musée, comprenant peintures, sculptures, photographies, textiles, vidéos et installations. Un ensemble qui retrace un siècle de créations artistiques, des indépendances à nos jours, et aborde des questions majeures telles que la décolonisation, la mondialisation et les enjeux environnementaux, tout en interrogeant les récits sociaux, politiques et historiques qui ont façonné ces expressions culturelles. Développée autour d'un parcours immersif en sept salles thématiques non chronologiques, mais aussi à même les murs et dans les espaces de transition du bâtiment, l'expo fait dialoguer des artistes modernes et contemporains, de Malick Sidibé et Hassan Hajjaj à Farid Belkahia et Kapwani Kiwanga. Elle présente également des installations in situ signées par Salima Naji et Aicha Snoussi, et une exposition temporaire de Sara Ouhaddou. ■ Luisa Nannipieri

«SEVEN CONTOURS, ONE COLLECTION»,
MACAAL, Marrakech (Maroc). macaal.org

OR - DR - F. DOURY

WITH OPEN ARMS

On the reopening of the Museum of African Contemporary Art Al Maaden

By Robert McKelvey

March 4, 2025 11:41 am



View of "Seven Contours, One Collection," 2025–, MACAAL, Marrakech. Photo: Ayoub El Bardii.

WALKING THROUGH the bright and open gallery halls of Marrakech's Museum of African Contemporary Art Al Maaden, better known as MACAAL, breathing in the scents of fresh paint, floor polish, and Moroccan mint tea, listening to the excited hubbub of my fellow visitors as they tramped to and fro, I was struck by the profound realization that I had myself roamed further from the beaten path of my artistic knowledge than I had first anticipated. In spite of my professed interest in MENA-region art, I must admit that I am rather more familiar with the former part of that acronym—that being the Middle East—than I am with the latter, North Africa. While institutions such as the Museum of Islamic Art in Doha and the King Abdulaziz Center for World Culture in Saudi Arabia paint a vivid and varied image of this rich creative tapestry through their many exhibitions and exchanges, until now I had never had the opportunity to see North African art on its home turf. With February ushering in the grand reopening of MACAAL, following eighteen months of extensive redevelopments, I was excited by the opportunity afforded by its return to broaden my horizons and deepen my understanding.

First opened in 2016, MACAAL is a nonprofit contemporary art museum, one of the first of its kind in North Africa, showcasing works from Morocco in specific and Africa at large before international audiences, and nurturing the development of regional artists through various creative initiatives and support programs. However, MACAAL's relative youthfulness as an artistic institution belies a history that stretches back some forty years, originating in the private collection of the prominent Moroccan real estate developer and passionate art lover Alami Lazraq. Following in his father's footsteps, Othman Lazraq would go on to expand this collection further, as well as becoming the director of Fondation Alliances in 2013 and later creating MACAAL itself. Even today, serving as both the president of MACAAL and the director of Fondation Alliances, Othman Lazraq and his allies remain tirelessly committed to expanding the collection, which now forms the foundation of the museum.



Exterior view of MACAAL, Marrakech, 2025. Photo: Ayoub El Bardii.

MACAAL's collection is vast and diverse, encompassing more than two thousand works across a wide variety of media, from paintings and sculptures to more recent additions in photography and digital art. As the scope of the museum has grown over the years, so too has the geographical range of works that the institution has acquired; what was once an exclusive selection of established and pioneering figures from within Morocco's artistic scene—many of whom were personal friends to Alami Lazraq—is joined today by other important works from across Africa, Asia, Latin America, and beyond to form a truly transnational collection, albeit still one primarily dedicated to Moroccan and North African art.

However, despite these successes, MACAAL's facilities still had room for improvement, and so the museum closed its doors in the spring of 2023 to undertake a major redesign focused on improving public accessibility. In the aftermath of Marrakech's September 2023 earthquake, the project was further expanded to include structural reinforcements as well.

As an admitted first-time visitor to Morocco, I have to say my own knowledge of both the country and its creative scene prior to this excursion was—to say the least—rather limited, built on a foundation of exhibitions of Moroccan art and culture in other countries that could only impart so much of Morocco's rich and incredibly diverse cultural heritage. I knew a little of the prominence of traditional crafts in Moroccan culture, for example, and of the dizzying array of textiles, jewelry, ceramics, metalwork, marquetry, and leather goods, but I did not appreciate the influence these enduring craftworks have had on much of Moroccan modern art. Woven into this artistic legacy is a further concern for the preservation of Morocco's multifarious identities and voices—be they the indigenous Amazigh people; Arabs; Muslims; Christians; or Jews—in the face of both the legacy of colonialism and modern-day globalization: an active question of what to embrace, what to discard, and what to challenge.

This particular facet was clearly apparent from the moment I entered MACAAL for the first time, just a few days before the official reopening, when I was greeted by *In the Arms of the Earth*, a new piece of monumental scale, created for the inaugural exhibition "Seven Contours, One Collection" by Moroccan architect and anthropologist Salima Naji. Framed by the clean angles and white walls of MACAAL's new main atrium, sitting at the heart of the exhibition as a bridge between past, present, and future, the piece is an enclosed, walled shelter that embodies the local materials and construction methods of Morocco's precolonial era, centering upon adobe, rammed earth, and palm fronds. Yet, at the same time, it stands as an example of modern, environmentally sustainable design—a positive, future-facing project rooted in ancient traditions.



Salima Naji, *Dans les bras de la terre* (In the Arms of the Earth), 2025, adobe, organic materials. Installation view, MACAAL, Marrakech. Photo: Ayoub El Bardii.

As I talked with Naji, standing with her inside the structure, imagine my surprise when she suddenly turned and—with positive glee—started to scratch the walls of her creation with her fingernails, pointing out not only the techniques that she had used to assemble her piece, but also the errors that she had made in the process; for instance, the unsuitably dry soil she had taken from MACAAL’s grounds had led to an imperfect batch of bricks that would crumble under her touch. In a world of “look but don’t touch” installations made to be admired in isolation rather than interacted with, I could not help but feel moved by her candor and her insistence that audiences should be allowed to physically appraise her efforts in order to facilitate their own understanding; to feel the solidity—or lack thereof—of these materials.

This undercurrent of bridging the gap between audience and art permeates the entire exhibition. Curated by Morad Montazami and Madeleine de Colnet, in cooperation with MACAAL artistic director Meriem Berrada and scenographer Franck Houndégla, “Seven Contours, One Collection” is the institution’s first exhibition entirely composed of works held by the museum’s collection, hosted within a newly refurbished and redesigned show space that serves as a setting for more than one hundred fifty works, organized into a series of seven themed rooms based around a series of key topics.



View of “Seven Contours, One Collection,” 2025–, MACAAL, Marrakech. Photo: Ayoub El Bardii.

While discussing the conception of the exhibition, de Colnet explained to me that the idea of “Seven Contours, One Collection” was never to invent or write a history of African art; the ideas presented—each encapsulated by a one-word title, a verb representing a unique action—were inspired by the works themselves, providing a strong backbone to the exhibition. There has also been a conscientious push to ensure that the collection speaks to current issues, such as highlighting the contributions of women and other marginalized creators.

Spread across two floors, the exhibition’s seven sections lead visitors through a fascinating exploration of the region’s contemporary art, beginning with the ground floor galleries. Each section is further accompanied by a video interview—played in situ—providing the perspectives of prominent African and African-diaspora academics and intellectuals, including such luminaries as decolonial theoretician Ariella Aïsha Azoulay and philosophers Nadia Yala Kisukidi and Dénètem Touam Bona.

DECOLONIZE is perhaps the most direct in its intent, boldly situated at the exhibition’s forefront, close to the entrance, ensuring that it is among the first themes that visitors will encounter. The narratives and iconography of colonial power are interrogated and overturned through the works of the artists featured within, such as the Tunisian artist Nidhal Chamekh, whose “Our Faces” series—represented here by *Our Faces D*—transforms the Orientalized depictions of First World War Amazigh and Senegalese *tirailleurs* found in French colonial propaganda by juxtaposing contradictory images within a single portrait, literally breaking the stereotyped, reductive image to provoke a deeper consideration of the

subjects. By comparison, COHABIT feels more introspective if no less urgent, spotlighting artists whose work engages with humanity's rapidly changing relationship with the natural world, touching upon ecological issues of drought, deforestation, and dwindling resources, attempting to offer pathways toward coexistence and healing. As we head further inside, we also pass through INITIATE and TRANSCRIBE, the former offering insight into the forgotten mysticism and rituals of the region, and the wisdom that remains therein for us in modernity, while the latter investigates the idiomatic nature of signs, symbols, and components of language.

Ascending the stairs to the upper level, we encounter the second site-specific commission of the exhibition, a triptych of wall-hanging scrolls by Tunisian artist Aïcha Snoussi, an expansion of her previous *Cyborg Archeology* work. Blending protean, anatomical forms and fictive languages with traditional Tunisian handwritten parchments, she weaves her own alternative, anachronistic mythology that embraces those sidelined or erased from history: a deliberately fragmentary record that encourages the viewer to consider what truths may dwell within the undefined gaps of our own imperfect understanding.



View of "Seven Contours, One Collection," 2025-. Foreground: Eric van Hove, *Mahjouba 4*, 2023. Photo: Ayoub El Bardii.

We then reach CONVERGE, in which the gathered works seek to explore experiences of multiple African diaspora communities around the world, commenting upon the difficulties that many Africans still face when attempting to travel beyond their homelands—despite the ease with which Africa’s resources and wealth are accepted by others—and the countercultural movements created in response to these systemic injustices. *Mahjouba 4*, a multimedia piece by Algerian-born Belgian artist Eric van Hove, puts forth a motorcycle entirely assembled from custom-made parts, all hand-crafted by Moroccan artisans. From here, we transition to PROMISE—located opposite MACAAL’s new Timeline Room, highlighting key events in both African art and history—which pays homage to Marrakech’s own importance as a center for African art, before concluding our journey at WEAVE, delving into the region’s rich craft heritage and inventive use of repurposed materials and traditional techniques.

Going forward, MACAAL intends to regularly rotate the works shown under each heading with fresh pieces pulled from the rest of the museum’s collection, ensuring a continuous dialogue and discussion about the history and direction of art within the region. Combined with the addition of an annualized site-specific installation program, continuing artists’ residencies and community workshops, a new media library, and enhanced indoor and outdoor public spaces including the museum’s gorgeous gardens, there is a palpable air of blue-sky thinking about MACAAL and its plans for the future.

Coming away from the newly revamped MACAAL, I can say that the museum offers an exceptionally thorough and varied introduction to the world of Moroccan and North African art, filled with an incredible collection of artworks—new and old—in which to immerse oneself. And yet MACAAL’s continuing efforts to center the works on display within its space and to enmesh itself within Morocco’s creative community, rather than resting on its laurels, is refreshingly altruistic in its approach. In many ways, “Seven Contours, One Collection” looks poised to mirror the famous souks of Marrakech: a vibrant, colorful, ever-changing tapestry of spectacular sights that perfectly evoke the creativity and history of this fascinating locale.

ARAB NEWS

Marrakech museum reopens with homage to African art



Othman Lazraq is the co-founder of the Museum of African Contemporary Art Al-Maaden. (Photo by

- Morocco's largest private art museum returning to educational 'core,' says co-founder Othman Lazraq

DUBAI: The Museum of African Contemporary Art Al-Maaden, which reopened last week, is returning to its “core” of showcasing the continent’s artists, in addition to breathing a “new and different life” into it, says co-founder Othman Lazraq.

MACAAL was inaugurated in 2018 as the first museum of contemporary art in Marrakech, by founders Othman and his father Alami.



MACAAL (artwork: Fatiha Zemmouri, *La pesanteur et la grâce*, 2019) By Omar Tajmouati.

It houses the extensive collection of the Lazraq family, one of the most comprehensive private holdings of modern and contemporary African art on the continent.

Originally designed by French architect Didier Lefort, it had been closed since the spring of 2023. The closure took place just a few months before the night of Sept. 8, 2023, when a powerful 6.8-magnitude earthquake struck south of Marrakech.

This was the strongest earthquake to hit the country in over a century, severely damaging dozens of buildings in the city — many of which are still being reconstructed.

The revamped museum celebrated its reopening with the new permanent exhibition “Seven Contours, One Collection,” featuring over 150 rotating works from most of Africa’s 54 nations.

The aim is to showcase the breadth and diversity of art from the continent, while breaking down reductive stereotypes and fostering inclusivity.



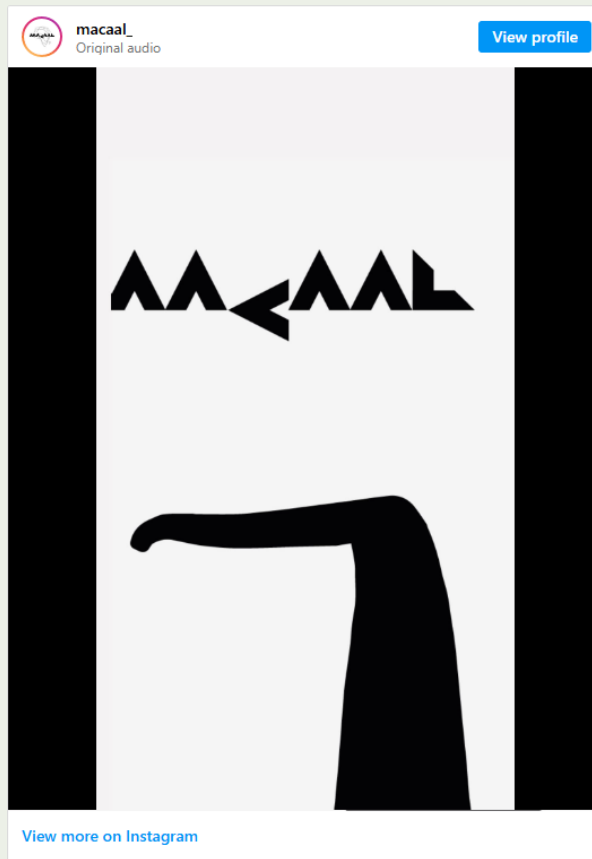
“We realized we needed a big shift, and that big shift was getting back to the core of what the museum means to us which is more educational,” Lazraq, a practicing architect and associate of Lazraq Studio, told Arab News.

“African art is part of the identity of the collection, and we wanted to share it more broadly.”

The museum will now offer a semi-permanent exhibition format, hosting 150 on rotation from the 2,500-piece collection.

The show marking the reopening presents a poignantly curated presentation of works in a variety of mediums, including photography, painting, textiles, video art, sculpture and installations.

Notable pieces include works by the late Moroccan painter Mohamed Melehi, Moroccan modernist Farid Belkahia, Malian photographer Malick Sidibe, Congolese artist Pierre Bodo, Sudanese painter Salah Elmur, and the late French-Moroccan photographer Leila Alaoui.



For the redesign of the museum, MACAAL entrusted scenographer Franck Houndegla to create a new media library and a permanent space to allow for an expansive collection of African art from the Lazraq family collection. The museum has also launched a new program of site-specific sculpture commissions.

“I want to bring a new and different life to the museum,” said Lazraq, noting how he hopes to bring in music, performance and design to the temporary spaces.

“The mission of (the museum) has always been to democratize access to art to a wider audience.

“Its most important mission is to inspire a generation of artists to feel safe and welcome — where they know there is a museum where their works can be exhibited and collected.”

Marrakesh's Museum of African Contemporary Art Al Maaden reopens, embarking on a new era

Story by Maghie Ghali • 2mo • ⌚ 5 min read

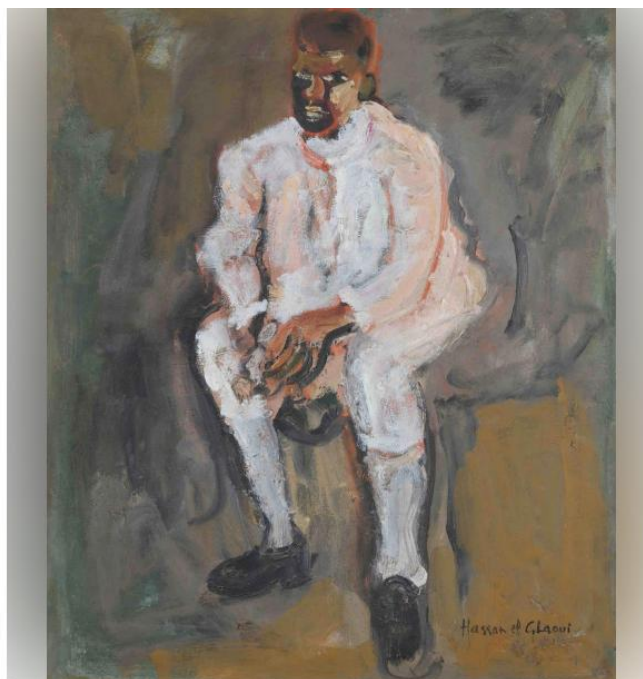
After two years of redevelopment, Marrakesh's Museum of African Contemporary Art Al Maaden reopened this week, with refurbished galleries that celebrate its impressive collection, as well as additional spaces.

Founded by cultural non-profit Fondation Alliances in 2016, the museum is known for holding one of the most comprehensive collections of [contemporary African art](#) and acting as a gateway to the continent's varied art scene.

Now, MACAAL intends to enter a new era by showcasing its collection permanently, with thematic exhibitions periodically rotating the more than 2,000 pieces, including works by Moroccan artists Hassan El Glaoui, Said Afifi and Saad Hassani.

"This is an exciting new chapter in the evolution of MACAAL," Othman Lazraq, president of the museum and of Fondation Alliances, tells *The National*. "For almost a decade, the museum has served as a hub fostering global understanding of the continent's artistic heritage, and these new developments will bring more artists, conversations and stories to the fore.

"Creating accessibility around art is something my family and I care strongly about, and we look forward to sharing works from the collection with local, regional and international visitors."



Seated Figure (undated) by Hassan El Glaoui. Photo: MACAAL and the estate of the artist

A new programme for annual site-specific installations, a media library, an Artist Room for temporary shows and a stunning cafe terrace and garden area with sculptures have also been added.

As the museum has matured, so have its goals. This new era marks a subtle shift of focus over how it supports the regional art scene – a market that is slowly gaining international traction and attention, as narratives around art from the Global South have evolved.

"For the past nine years, we've been really focusing on production, helping artists from Morocco and the continent concretise their projects, because like here in Morocco we don't have many large art centres," says MACAAL's artistic director Meriem Berrada. "We were having a show every six months, encouraging artists to create large-scale projects, helping with networking and research, but now that we've built this ecosystem, we wanted to start showing more of the collection and share this piece of history with the public.

"At the same time, we've kept spaces for large-scale commissions, and the programme will have two new works to be chosen every year. It could be any medium or topic, and it's possible we will expand further and have another space at the fountain at the museum entrance," she adds. "The temporary Artist Room space will have a new showcase every three or six months."

In the Artist Room, a temporary solo exhibition by Sara Ouhammadou currently looks at traditional crafts that can be used in contemporary art, working alongside local artisans. A Timeline Room has also been unveiled, based on extensive research and key historical events that created major artistic and cultural milestones. A New Media Library (BNM) offers a multimedia archive of sound and performance art by African artists from the 1990s to the present, as well as a new library dedicated to contemporary African art.



— Said Afifi's Geomorphologie d'un exo-paysage, Releve 6, 2021. Photo: MACAAL and the artist

The inaugural exhibition for the reopening is titled *Seven Contours, One Collection*, featuring more than 150 works spanning the African continent from the early 20th century onwards.

Curated by Morad Montazami and Madeleine de Colnet, of Zaman Books & Curating, in collaboration with Berrada, the exhibition is organised into seven themed galleries, exploring topics such as decolonisation, ecology, spirituality and Afro-diasporic movements.

Each room is grounded with video interviews by prominent academics and intellectuals, including theoretician Ariella Aisha Azoulay, whose work focuses on decolonial theory; philosopher Nadia Yala Kisukidi, who rethinks notions of Pan-Africanist utopias; and curator Denetem Touam Bona, who re-examines sacred and ritual knowledge in contemporary settings.

The exhibition presents modern and contemporary artists such as Malick Sidibe, Hassan Hajjaj and Farid Belkahia, alongside the new site-specific works by Salima Naji and Aicha Snoussi.

"The exhibition acts as a map of different issues we're trying to touch upon; different cornerstones of African contemporary art, either economics, politics, poetics or ecologies, to give a non-linear trajectory to this collection, and regional contemporary art in general," Montazami says. "We've tried to create crossovers between the works, artists and histories, identify the seven concepts, in order to tell a bigger, less western-oriented narrative of African contemporary art throughout this particular collection.

"We're trying to think outside of certain hierarchies that were born out of western museology, including how the West has shown or promoted African art with a rather Orientalist or capitalist strategy," he adds. "We tried to make it as something that you can feel, from the colours of the work, their textures, to create a more intimate contact between the viewer and the artworks."

The show includes works from as early as 1910, featuring French Orientalist and Morocco-based artist Jacques Majorelle and the first Congolese African grassroots artist Albert Lubaki, who was provided with art supplies by colonists. It then moves through post-independence pieces from the 1960s and 1970s, before arriving at more recent works by Amina Agueznay, M'Barek Bouhchichi and Farah Al Qasimi.



— Saad Hassani, *Danse Ahouach Marrakech*, 1972. Photo: MACAAL and the artist

One of the first works visitors to MACAAL see is Naji's installation *In The Arms of The Earth*, an adobe brick vernacular architectural creation that invites them to walk through the arches and hollow dome structures. The commissioned installation is a symbol that ties past and present together, as this old architecture could be the answer to climate change problems plaguing us now and in the future.

Visitors are likely to start their museum experience by entering through the artwork and then exit back through it again, completing the cycle.

"I've been working on preserving this architecture for over 20 years, because I can't bear to see it die out," says Naji. "It has so much potential – people look at mud bricks and see the past, antiquity – but for me, this is the future, it's modernity and life.

"Everyone thought concrete was the material of modernity, but concrete is the material of the colonial era, and it doesn't last – like we just saw in the Moroccan earthquakes, the traditional architecture survived, and has been surviving for centuries," she adds. "I worked with artisans to create this and I want visitors to walk through and touch it. It's something that should be felt by hand, just as it was made by hand."

More information at macaal.org

Marrakesh's Museum of African Contemporary Art Al Maaden reopens, embarking on a new era

Collection will have a permanent presence, alongside new site-specific installations, media library and Artist Room



MACAAL has reopened its doors with new programmes and exhibits. Photo: Omar Tajmouati

Maghie Ghali
February 10, 2025



After two years of redevelopment, Marrakesh's Museum of African Contemporary Art Al Maaden reopened this week, with refurbished galleries that celebrate its impressive collection, as well as additional spaces.

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In the Artist Room, a temporary solo exhibition by Sara Ouhammadou currently looks at traditional crafts that can be used in contemporary art, working alongside local artisans. A Timeline Room has also been unveiled, based on extensive research and key historical events that created major artistic and cultural milestones. A New Media Library (BNM) offers a multimedia archive of sound and performance art by African artists from the 1990s to the present, as well as a new library dedicated to contemporary African art.



The inaugural exhibition for the reopening is titled *Seven Contours, One Collection*, featuring more than 150 works spanning the African continent from the early 20th century onwards.

Curated by Morad Montazami and Madeleine de Colnet, of Zaman Books & Curating, in collaboration with Berrada, the exhibition is organised into seven themed galleries, exploring topics such as decolonisation, ecology, spirituality and Afro-diasporic movements.

Each room is grounded with video interviews by prominent academics and intellectuals, including theoretician Ariella Aisha Azoulay, whose work focuses on decolonial theory; philosopher Nadia Yala Kisukidi, who rethinks notions of Pan-Africanist utopias; and curator Denetem Touam Bona, who re-examines sacred and ritual knowledge in contemporary settings.

The exhibition presents modern and contemporary artists such as Malick Sidibe, Hassan Hajjaj and Farid Belkahia, alongside the new site-specific works by Salima Naji and Aicha Snoussi.

"The exhibition acts as a map of different issues we're trying to touch upon; different cornerstones of African contemporary art, either economics, politics, poetics or ecologies, to give a non-linear trajectory to this collection, and regional contemporary art in general," Montazami says. "We've tried to create crossovers between the works, artists and histories, identify the seven concepts, in order to tell a bigger, less western-oriented narrative of African contemporary art throughout this particular collection."

"We're trying to think outside of certain hierarchies that were born out of western museology, including how the West has shown or promoted African art with a rather Orientalist or capitalist strategy," he adds. "We tried to make it as something that you can feel, from the colours of the work, their textures, to create a more intimate contact between the viewer and the artworks."

The show includes works from as early as 1910, featuring French Orientalist and Morocco-based artist Jacques Majorelle and the first Congolese African grassroots artist Albert Lubaki, who was provided with art supplies by colonists. It then moves through post-independence pieces from the 1960s and 1970s, before arriving at more recent works by Amina Agueznay, M'Barek Bouhchichi and Farah Al Qasimi.



One of the first works visitors to MACAAL see is Naji's installation *In The Arms of The Earth*, an adobe brick vernacular architectural creation that invites them to walk through the arches and hollow dome structures. The commissioned installation is a symbol that ties past and present together, as this old architecture could be the answer to climate change problems plaguing us now and in the future.

Visitors are likely to start their museum experience by entering through the artwork and then exit back through it again, completing the cycle.

"I've been working on preserving this architecture for over 20 years, because I can't bear to see it die out," says Naji. "It has so much potential – people look at mud bricks and see the past, antiquity – but for me, this is the future, it's modernity and life."

"Everyone thought concrete was the material of modernity, but concrete is the material of the colonial era, and it doesn't last – like we just saw in the Moroccan earthquakes, the traditional architecture survived, and has been surviving for centuries," she adds. "I worked with artisans to create this and I want visitors to walk through and touch it. It's something that should be felt by hand, just as it was made by hand."

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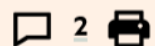
Inside Marrakech's oasis for African art

The revamped Macaal museum showcases the continent-spanning Lazraq collection of modern and contemporary art



The revamped Macaal, featuring Philippe Hiquily's 'Girouettes Marbella-Shanghai' sculptures at front © Ayoub El Bardil

Charlotte Jansen 5 HOURS AGO



“The Marrakech I once knew doesn’t exist any more”, filmmaker and photographer Daoud Aoulad-Syad reflects, as he gazes at a photograph he took in 1986 of a violinist performing in Jemaa el-Fnaa, the famous city square. Aoulad-Syad documented the vibrant street arts of Jemaa el-Fnaa (described by some as Marrakech’s open-air museum) for more than 30 years, in thousands of images of dancers, musicians and storytellers. His stirring black and white picture now belongs to the Museum of African Contemporary Art Al Maaden (Macaal) and is one of 150 works included in an energetic and intoxicating display, *Seven Contours, One Collection*.

The show, curated by Morad Montazami and Madeleine de Colnet, charts the sharp shifts experienced in Marrakech in the past 70 years, witnessed by artists such as Aoulad-Syad, as part of the wider artistic, social and political evolution in Morocco and across the continent. It also marks a new chapter for the institution as it reopens after an 18-month, \$1mn renovation. It is the first time since Macaal opened in 2016 that it has devoted so much space to its collection, which until now has remained mostly in storage and unseen.

Started by the property developer Alami Lazraq 50 years ago, it is now considered one of the most extensive and important collections of contemporary African art on the continent, bearing comparison with those held at [Zeitz Mocaa](#), Cape Town and Benin's Fondation Zinsou. Its roughly 2,000 works range from an exquisite portrait of a seated figure in a pale pink suit by the prominent Moroccan painter Hassan El Glaoui, rendered in expressive, impressionistic brushstrokes, to abstract masterpieces by Moroccan modernist painters Mohamed Melehi, Farid Belkahia, and Mohamed Ataallah, major figures of the 1960s Casablanca School who were influenced by both Bauhaus and Berber styles. Melehi's sensuous later works — squishy soft forms — are especially lovely.



'Seated figure' by Hassan El Glaoui, on display in Macaal's 'Seven Contours, One Collection' exhibition © Macaal/estate of the artist

Other highlights from across the continent include rare ink drawings from 1929 by Congolese artist Albert Lubaki, folk depictions of village life rendered in bright, loose swashes of colour on paper, and heady artworks by the Mozambican painter and poet Malangatana Valente Ngwenya, who revived African indigenous aesthetics in his politically charged anti-colonial pictures, scenes crowded with creatures, figures and symbols.

Lazraq's son, Othman Lazraq, president of Macaal, has continued to acquire works for the collection in recent years, broadening its scope, while still centring Moroccan artists: there are now prismatic photographs of musicians and performers from Marrakech by Hassan Hajjaj, enshrined in recessed frames holding local produce, such as Cartier black olives. You can find emerging names, too: a sumptuously crafted textile piece by Amina Agueznay, "Talisman of Henna" (2024), fashioned with naturally dyed wool, cotton and metal, is shown alongside a minimalist white relief work by Safaa Erruas. The latter — barely there porcelain spheres tracing an organic form on canvas — creates "an infinite space for all visible and invisible possibilities", the Tétouan-based artist explains, using delicate materials and a monochrome palette to explore notions of "fragility, purity, and ephemerality".



Amina Agueznay's "Talisman of Henna, Variation#2" (2024)

The display brings these works from different periods, countries and mediums together in an eclectic and evocative display, divided into themes rather than chronology, such as the influence of African symbology on the development of abstract art, and the impact of magi, herbalists and healers (the latter is presented in a room with lighting designed to look like hanging vines, and tomblike plinths). While the collection now takes precedence across the 1,000 sq metres of exhibition space, arranged around a central atrium that nods to the traditional Moroccan riad, temporary shows will rotate in the “Artist Room” (currently host to an exhibition by French-Moroccan multidisciplinary artist Sara Ouhammadou).

Macaal will also commission two annual site-specific installations; the first is architect Salima Naji’s series of soaring, domed structures built on site with vernacular techniques using rammed earth and adobe, spectacularly filling the museum’s central atrium.



Installation view of 'Dans les bras de la terre' by Salima Naji (2025) © Ayoub El Bardii

The new premises seem better fit for purpose, transforming the drab former office buildings into sleek galleries flooded with light and large windows offering views of the lush surrounding garden and the Atlas Mountains beyond. Features like *tadelakt* plaster walls and jewel-like zellige tiles are combined with a café, terrace and library to entice visitors to linger longer — perhaps with mint tea and crescent-shaped *kaab al ghazal* cookies.

Macaal's location on the outskirts of Marrakech, set in the gated Al Maaden golf resort, provides a serene setting. Yet it is hard to reach, especially with the city's limited public transportation. "We knew from the beginning it would be a challenge here", says Meriem Berrada, Macaal's artistic director. In a city with a lively and long-established tradition of culture outside institutions, contemporary art museums can go unnoticed. "Even if we were located in the heart of the medina, accessibility would be a concern, as it is often psychological as much as it is geographic or economic," Berrada adds. The museum has an extensive outreach programme, offering free transport and tours every week to the many schools and NGOs they work closely with. They also host free, open-to-all couscous nights on Fridays.



Installation view of 'Seven Contours, One Collection' featuring, from left, Jilali Gharbaoui's 'Composition' (1969); Sara Ouhammadou's 'Chikhates' (2023); Aïssa Ikken's bronze 'La Prière' (undated), and Ahmed Cherkaoui's 'Ya'sin, Paris 1965' © Macaal/Ayoub El Bardii

The hope is that alongside Macaal's international crowds, more visitors will get to know its polyphonous, self-described "feminist, decolonial and conscious" story of contemporary Africa. In Marrakech's fast-changing contemporary arts scene that has seen significant developments in the past decade, including a host of new commercial galleries — among them Loft Art Gallery and Comptoir Des Mines — opening in buzzing Gueliz and the annual 1-54 art fair, Macaal's role is still being forged. But its ambition, Lazraq says, is clear: "to position contemporary African art within a framework of openness, inclusion and global recognition."

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Arts



'It's about resistance through affection'

Film | Actress Fernanda Torres and director Walter Salles discuss their portrait of a family persecuted by Brazil's 1970s junta. By Jonathan Romney

On January 20 1971, Brazilian civil engineer and former congressman Rubens Paiva was arrested at his Rio de Janeiro home by officials of the country's military dictatorship. His wife Eunice and 15-year-old daughter Eliana were also taken in for interrogation. They were released – Eunice after a full 12 days – but Rubens never returned home. It was only years later that Eunice – who studied to become a lawyer in her quest to establish the truth of her husband's fate – learnt the facts around his death.



In 2014, the National Truth Commission confirmed that Rubens had been murdered by the regime. The following year, his story became more widely known when his son Marcelo Rubens Paiva, aged 10 when his father disappeared, wrote a memoir addressing the family's ordeal.

Now a film based on that book and directed by Walter Salles, *I'm Still Here*, is set for international success. It has been nominated for three Academy Awards: Best Picture, Best International Feature Film and Best Actress for Fernanda Torres, who won Best Female Actor in a Film (Drama) at last month's Golden Globes for her portrayal of Eunice. The film is already a massive success in Brazil, where it has attracted more than 3m cinema-goers and sparked fresh debate on a painful

chapter in the national history. A long-established star of Brazilian stage and screen, Torres sees *I'm Still Here* as bringing overdue recognition to his heroine. Eunice Paiva died in 2018 aged 89, having been a human rights lawyer and a committed ally of Brazil's indigenous communities.

"She cannot bury the body of her husband. This is very Antigone – but Antigone with five children [to support]," Torres tells me when I meet her and Salles in London. "Eunice resisted through her intelligence. She went back to university with five children and no money, and became a lawyer and fought for justice. It took 25 years to get a death certificate [for Rubens], and this was not just a piece of paper. Without it, Eunice could not have access to the family's money. They lost everything."

Salles, 68, is known for international projects including the Guevara biopic *The Motorcycle Diaries* (2004) and Jack Kerouac adaptation *On the Road* (2012), but he previously helped put Brazilian cinema back on the world map in 1998 with his Oscar-nominated *Central Station*. That starred another eminence of national film and theatre: Torres's mother Fernanda Montenegro, who poignantly appears in the coda of *I'm Still Here* as Eunice towards the end of her life.

The director sees his film as underscored by a poignant irony in terms of its mission to cast light on the past. "What triggered Marcelo's book was the fact that his mother was starting to lose her memory because she had Alzheimer's," he says. "She had fought all her life to collect memories of the family's journey, and there she was losing her memory at the same time as Brazil was trying to recover its memory."

Salles knew the Paivas as an adolescent in the late 1960s through a girlfriend who was close to one of the four daughters. He was a frequent visitor to their house in Rio's beachfront Leblon district, which was carefully recreated for the film.

"We tried to find the spirit of the original house, the spirit of that family, its vividness, the fact that you walked in and you would see different tribes: each of the five Paiva kids had friends, and they all merged in that house. Contrary to my parents' house, there were no barriers to children discussing politics or discussing almost anything. When you're 15, that's something that sticks in your mind."

What the Paiva home embodied for him, Salles says, "was the possibility of another country – a country that would be more inclusive, more creative, something that didn't exist any more in the dictatorship." For him, the family's openness and creativity embodied a national energy that was brutally quashed during those years.

He cites architects such as Oscar Niemeyer and Lúcio Costa, the radical film-makers of the Cinema Novo, the artists and musicians involved with the tropicalia movement – including singers Caetano Veloso and Gilberto Gil, both of whom were forced into exile. The US-backed military coup d'état happened in 1964, at the height of cold war anxiety about socialist tendencies in South America. Military rule lasted until 1985. Throughout that period, says Salles, "that flow of imposed migration and exile was constant in Brazil. It affected all branches of society."

Torres, 55, recalls those years as an anxious period that weighed heavily on

Brazil's creative community, to which her parents belonged as actors and theatre directors. "I remember the fear of censorship. My father and mother would have whole plays censored one day before the opening." This mood, she says, affected the whole of society, and left a grim legacy. "Brazil's violent police force was inherited from that period. I've been afraid of the police all my life."

The first worked with Salles in 1995, appearing in his early film *Foreign Land*, co-directed by Daniela Thomas, a producer on *I'm Still Here*. Since then, in parallel with her dramatic work, Torres has become popular in Brazil as a comedy star on stage and in sitcoms. "I felt I had sinned so much in a comic actress," she laughs, "that I thought Walter would never think about me to play Eunice."

But the role is a magnificent fit, the solemn composure of Torres's performance hinting at a fiercely contained intensity of rage and pain. Eunice, Salles remembers, "was someone who had a clear inner strength, who expressed herself with few words, but with a kind of corrosive humour." The Eunice we see in the film, he says, "has a character that never explodes, but is always brewing, constantly in internal motion. Only an actress like Fernanda could actually

grab that. It was about working with minimal gestures that could express the magnitude of what Eunice was feeling, or omitting, because she omits from the children what she knows, as a form of protection. She never allowed herself to be seen as a victim by the government, or by her children. She never cried in front of them."

That Salles's film was made at all is testament to the change in Brazilian cinema's fortunes since President Lula da Silva was re-elected in 2023, following his far-right predecessor Jair Bolsonaro's war on the country's cultural sector. Under Bolsonaro, Salles says, he would never have obtained authorisation to shoot in Rio. "In Brazilian cinema, there's rarely a decade in which there weren't years of forced silence – which doesn't mean that we know how to deal with it. Every time it defies you to try to find a way out."

Torres stresses the relevance of *I'm Still Here* to the present – not least because there is always the possibility of a return to an authoritarian government in Brazil. Indeed, shortly after the film's release in November, evidence emerged of a conspiracy to unseat Lula and restore Bolsonaro to power in 2022.

"I don't like it when we talk about the military dictatorship like it was a banana republic thing that happened in South America," Torres says. "No, it was something global. Eunice was a victim of the cold war, and now things are the same. It's not just something that happened in Brazil. It's something that we're all dealing with. It's not something that's over."

Yet she feels that *I'm Still Here*, as its title suggests, is also a celebration – of the Paiva family, their resilience and solidarity, an expression of hope for a more compassionate future. "This film is about resistance through affection."

In US cinemas now and UK cinemas from February 21

African art gets a revitalised home in Marrakech

Macaal | The Museum of African Contemporary Art has reopened after a \$1m refit with an intoxicating display of work from across the continent, writes Charlotte Jansen

The Marrakech I once knew doesn't exist any more, reflects, as he gazes at a photograph he took in 1986 of a violinist performing in Jemaa el-Fna, the famous city square. Aoudal-Syad documented the vibrant street arts of Jemaa el-Fna (described by some as Marrakech's open-air museum) for more than 30 years, in thousands of images of dancers, musicians and storytellers. His stirring black and white picture now belongs to the Museum of African Contemporary Art Al Maaden (Macaal) and is one of 150 works included in an energetic and intoxicating display, *Seven Centuries, One Collection*.

The show, curated by Morad Montazami and Madeleine de Colnet, charts the sharp shifts experienced in Marrakech in the past 30 years, witnessed by artists such as Aoudal-Syad, as part of the wider artistic, social and political evolution in Morocco and across the continent. It also marks a new chapter for the institution as it reopens after an 18-month, \$1m renovation. It is the first time since Macaal opened in 2016 that it has devoted so much space to its collection, which until now has remained mostly in storage and unseen.

Started by the property developer Alami Larraz 30 years ago, it is now considered one of the most extensive and important collections of contemporary African art on the continent, bearing comparison with those held at Zetta Moca, Cape Town and Benin's Fondation Zinsou. Its roughly 2,000 works range from an exquisite portrait of a seated figure in a pale pink suit by Moroccan modernist painter Mohamed Melehi, Farid Belkhiba, and Mohamed Atsialah, major figures of the 1960s Casablanca School who were influenced by both Bauhaus and Berber styles. Melehi's sensuous later works – squinty self-portraits – are especially lovely.

Other highlights from across the continent include rare ink drawings from 1929 by Congolese artist Albert Lubaki, folk depictions of village life rendered in bright, loose swaths of colour on paper, and heavy artworks by the Mozambican painter and poet Malangatana Valente Ngwenya, who revived African indigenous aesthetics in his politically charged anti-colonial pictures, scenes crowded with creatures, figures and symbols.

Larraz's son, Othman Larraz, president of Macaal, has continued to acquire

works for the collection in recent years, broadening its scope, while still centring Moroccan artists: there are now prismatic photographs of musicians and performers from Marrakech by Hassan Hajjaj, enshrined in recessed frames holding local produce, such as Carlier black olives. You can find emerging names, too: a sumptuously crafted textile piece by Amina Agueznay, "Talisman of Henna" (2024), fashioned with naturally dyed wool, cotton and metal, is shown alongside a minimalist white relief work by Safaa Erruas. The latter – barely there porcelain spheres tracing an organic form on canvas – creates "an infinite space for all visible and invisible



From top: 'Seated figure' by Hassan El Glaoui; the revamped Macaal, with Philippe Hiquity's 'Girouettes' sculptures at front – Macaal/Alami © Benli



possibilities", the Tetouan-based artist explains, using delicate materials and a monochrome palette to explore notions of "fragility, purity, and ephemerality".

The display brings these works from different periods, countries and mediums together in an eclectic and evocative display, divided into themes rather than chronology, such as the influence of African symbolism on the development of abstract art, and the impact of magic, herbalists and healers (the latter is presented in a room with lighting designed to look like hanging vines, and tomblike plinths). While the collection now takes precedence across the 1,000 sq metres of space, arranged around a central atrium that nods to the traditional Moroccan riad, temporary shows will rotate in the "Artist Room" (currently host to an exhibition by French Moroccan multidisciplinary artist Sara Ouhadou).

Macaal will also commission two annual site-specific installations; the first is architect Salima Naji's series of soaring, domed structures built on site with vernacular techniques using rammed earth and adobe, spectacularly framing the museum's central atrium.

The new premises seem better fit for purpose, transforming the drab former office buildings into sleek galleries flooded with light and large windows offering views of the lush surrounding garden and the Atlas Mountains beyond. Features like saddle leather sofas and jewel-like tile plinths are combined with a café, terrace and library to entice visitors to linger longer –

perhaps with mint tea and crescent-shaped loaf-bread cookies.

Macaal's location on the outskirts of Marrakech, in the gated Al Maaden golf resort, provides a serene setting. Yet it is hard to reach with limited public transportation. "We knew from the beginning it would be a challenge here," says Meriem Berrada, Macaal's artistic director. In a city with a lively and long-established tradition of culture outside institutions, contemporary art museums can go unnoticed. "Even if we were located in the heart of the medina, accessibility would be a concern, as it is often psychological as much as it is geographic or economic," Berrada adds. The museum has an extensive outreach programme, offering free transport and tours every week to many schools and NGOs to work closely with them. They also host free, open-to-all concerts nights on Fridays.

The hope is that alongside Macaal's international crowd, more visitors will get to know its polyphonic, self-described "feminist, decolonial and conscious" story of contemporary Africa. In Marrakech's fast-changing arts scene that has seen significant developments in the past decade, including a host of new commercial galleries opening in buzzing Gueliz and the annual 1-54 art fair, Macaal's role is still being forged. But its ambition, Larraz says, is clear: "to position contemporary African art within a framework of openness, inclusion and global recognition."

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Wednesday briefing: The problems, perils and precedent of 'cleaning out' Gaza

Archie Bland

Wed 29 Jan 2025 06:52 GMT

In today's newsletter: After Donald Trump's remarks, renewed alarm about what will follow the first phase of the ceasefire

The Upside

A bit of good news to remind you that the world's not all bad



📷 The Museum of African Contemporary Art Al Maaden in Marrakech. Photograph: Ayoub El Bardii/Macaal

For more than four decades, the Lazraq family in Morocco has built one of Africa's most significant collections of contemporary art. Much of this private collection, spanning 2,500 works, has remained unseen - until now. From February, the Museum of African Contemporary Art Al Maaden (Macaal) in Marrakech will unveil its newly revamped space, featuring seven galleries dedicated to the permanent collection and an eighth for solo exhibitions.

The inaugural exhibition, *Seven Contours, One Collection*, **aims to challenge stereotypes** about African art, showcasing a rich diversity of mediums, from photography and sculpture to textiles and installations. Highlights include works by Moroccan and African artists such as Farid Belkahia, Malick Sidibé and Billie Zangewa. Macaal's mission extends beyond exhibitions, offering cultural boot camps designed to inspire and democratise access to African art and reaching out to local communities. "Our goal is to make art accessible and spark creativity, especially among the youth," says Othman Lazraq, the president of the museum.

'African art is not a fleeting trend': Moroccan museum to celebrate rich creativity of continent's artists



Saeed Kamali Dehghan

Tue 28 Jan 2025 11.39 GMT



📷 The museum has eight rooms, of which seven are dedicated to the permanent collection. Photograph: Ayoub El Bardii/Courtesy of Macaal

Reopening after renovation, the Museum of African Contemporary Art Al Maaden will provide a permanent home for the extensive Lazraq family collection

For more than four decades, the Lazraq family in Morocco has been amassing an extraordinary collection of modern and contemporary African art. One of the most comprehensive private holdings on the continent, it has mostly remained unseen, tucked away in vaults. But from next month, the collection will have a new permanent presence at the [Museum of African Contemporary Art Al Maaden \(Macaal\)](#) in Marrakech.

The revamped museum, founded by Othman Lazraq, the son of the real estate tycoon Alami Lazraq, has shifted towards a semi-permanent exhibition format, hosting 150 works on rotation from the 2,500-strong collection.

Meriem Berrada, the museum's artistic director, hopes the new exhibition, *Seven Contours, One Collection*, will help challenge what she calls "reductive stereotypes" with its breadth and inclusivity, featuring works from the majority of Africa's 54 countries.



📍 Othman Lazraq, president of the museum, and Macaal's artistic director, Meriem Berrada.
 Photograph: Saad Alami & Ayoub El Bardii/Courtesy of Macaal

It spans multiple mediums from photography, painting and sculpture, to textiles, video art and installations. Notable pieces include works by Moroccan pioneers such as Farid Belkahia, Mohamed Melehi, and the Congolese artist Pierre Bodo, Sudanese painter Salah Elmur, and Malawian artist Billie Zangewa.

Works by Malian photographer Malick Sidibé and South African artist Chris Soal, known for his use of unconventional found objects, are also featured, as are early figurative pieces by Moroccan artist Saâd Hassani. The most expensive in the collection are the works of Moroccan painter Ahmed Cherkaoui.

While retaining its riad-style architecture, Macaal's O-shaped building, which first opened in 2016, has undergone extensive renovations and will house eight exhibition spaces across two floors when it reopens on 2 February.



📍 The museum has undergone extensive renovations and will reopen at the beginning of February.
 Photograph: Omar Tajmouati/Courtesy of Macaal

Seven galleries are dedicated to the permanent collection, and an eighth will host solo shows, beginning with the French-Moroccan artist Sara Ouhammadou.

“African art is not a fleeting trend, as some galleries in the western world might suggest,” says Othman Lazraq, the president of the museum. “While there has been a surge in showcasing African contemporary art, particularly portraiture, over the past few years this represents only a fraction of what African art has to offer ... It spans a rich diversity of mediums, practices and traditions that go far beyond figurative portraiture.”



📷 The museum will showcase a wide range of mediums, including sculpture. Photograph: Ayoub El Bardii/Courtesy of Macaal

Lazraq has helped to expand his father’s collection by adding contemporary works so that about 300 artists are represented. One of his first purchases was two photographs by Leila Alaoui, [who died in a terrorist attack](#) in Ouagadougou, the capital of Burkina Faso, at the age of 33.

While Morocco is home to the state-run Mohamed VI Museum of Modern and Contemporary Art in Rabat, Macaal is the first private collection of this scale to open to the public. Elsewhere in Africa, privately run art institutions are on the rise, including [Fondation H](#) in Madagascar, the [Kamel Lazaar Foundation](#) and [32Bis](#) in Tunisia, Fondation Zinsou in Benin and the Zeitz Mocaa in South Africa.



📷 ‘While there has been a surge in showcasing African contemporary art over the past few years this represents only a fraction of what African art has to offer,’ says Lazraq Photograph: Ayoub El Bardii/Courtesy of Macaal

Berrada, who was included in [Apollo art magazine's 2020 list](#) of “40 Under 40” influential African art figures, says Seven Contours, One Collection aims to challenge western categorisations of art and craft. “Our approach must remain organic because replicating a western canon in our country simply won’t work,” she says.

Berrada is irked when people refer to African art in the singular. “It’s African arts. It’s plural, because it’s very diverse,” she says. “We tend to use Africa as a frozen block, but it’s not like that at all. We shouldn’t fall into simplifications.”



Art from the Lazraq collection on display at the museum. Photograph: Ayoub El Bardii/Courtesy of Macaal

The first of the seven rooms is labelled Decolonise, and shows Farid Belkahia’s goat-skin paintings alongside works by Tunisian artist Nidhal Chamekh, who imagines alternative histories through reinterpretation and deconstruction of colonial iconography.



Talisman of Henna by [Amina Aguezny](#). Photograph: Ayoub El Bardii/Courtesy of MACAAL

Another room, Transcribe, explores the power of written signs and visual alphabets, showcasing [M'Barek Bouhchichi](#)'s engraved wood sticks inspired by nomadic Saharan communities alongside Frédéric Bruly Bouabré's unique writing system blending Bété, French, and imaginary pictograms.

One of two works by [Amina Agueznay](#) features in a room celebrating the continent's textile and craft traditions, alongside pieces by Ghanaian artist Serge Attukwei Clottey. Agueznay's Talisman of Henna blends tradition with contemporary art by combining crochet and sewing techniques to create a handcrafted piece using natural spun henna-dyed wool, cotton thread, balsa wood and stainless steel.

Macaal's main atrium features a new site-specific work by eco-architect and anthropologist Salima Naji, crafted from local materials including adobe and rammed earth. Aïcha Snoussi's drawings in the central stairwell extend across the surrounding walls, addressing identity, queer perspectives and power dynamics.



Each of the galleries is dedicated to a different aspect of African art. Photograph: Courtesy of Macaal

As part of its mission to make art accessible, Macaal has organised cultural bootcamps for African museum professionals run by the likes of Koyo Kouoh, the first African woman appointed to curate the Venice Biennale.

It is also reaching out to the local community. “For me, when a child visits with their school and then brings their parents back later, I feel we’ve achieved something truly important,” Berrada says. “When we invite all the taxi drivers of Marrakech to share couscous in our garden with the curator, and then the taxi driver brings their family too - that’s when I believe we’ve succeeded.”

Echoing Berrada, Lazraq speaks about “democratising access” to African contemporary art. “Don’t forget, 98% of the people in Morocco never put a foot in a museum,” he says.



📷 M'Barek Bouhchichi's engraved wood sticks (right), inspired by nomadic Saharan communities, and a painting by Moroccan painter Ahmed Cherkaoui (left).
Photograph: Ayoub El Bardii/Courtesy of MACAAL

“When we opened Macaal, we had almost no visitors; we were essentially begging people to come. We had to be creative and come up with initiatives to attract them - inviting people for lunch, organising outdoor cinemas, hosting concerts and more.

“In Morocco, the mentality isn’t about waiting for people to come to you - it’s about going out and bringing them in. Our goal is to inspire, especially the youth, and show them that they too can be artists if they choose to.”

Continued from page 42

control over a life that has just shown that you ultimately have very little. Resistance for him is brief and futile as he starts to find his way back into the world.

Like many a Sundance movie, *Rebuilding* is a hushed and handsomely made drama reliant on the overwhelm-

ing nature to fill in the many gaps. It has slightly more substance and refreshingly less forced quirkiness than *A Love Song*, which was almost too thin and would surely not have worked without the transfixed face of Dale Dickey, but it's another film that's sometimes a little underwritten to work as well as it could. Walker-Silverman's characters need not speak in clumsily

unreal, exposition-swamped terms but there's a depth of real, distinctive detail, some of his pages a little too blank. This lightness then makes the final act feel almost too plotted, as the sudden death of a minor character is quickly followed by a sweet if unrealistically easy save-the-day act of kindness, too much after too little.

There are still scenes, even without

the shadow of recent events, that offer an effective pang of poignancy, Walker-Silverman and O'Connor's heavy-lifting performance showing us how jarring and hopeless the aftermath can feel. It's a story about how to maintain one's deep love for nature even when you've just been shown how awful and violent and unpredictable it can be. *Recovery* is shown to be a tough, jagged process

and while *Rebuilding* might not offer much in the way of specifics, it offers a wealth of hope which might be enough for now.

Rebuilding is screening at the Sundance film festival and is seeking distribution

'African art is not a fleeting trend': Moroccan museum to celebrate rich creativity of continent's artists

Saeed Kamali Dehghan

For more than four decades, the Lazraq family in Morocco has been amassing an extraordinary collection of modern and contemporary African art. One of the most comprehensive private holdings on the continent, it has mostly remained unseen, tucked away in vaults. But from next month, the collection will have a new permanent presence at the Museum of African Contemporary Art Al Maaden (Macaal) in Marrakech.

The revamped museum, founded by Othman Lazraq, the son of the real estate tycoon Alami Lazraq, has shifted towards a semi-permanent exhibition format, hosting 150 works on rotation from the 2,500-strong collection.

Meriem Berrada, the museum's artistic director, hopes the new exhibition, *Seven Contours, One Collection*, will help challenge what she calls "reductive stereotypes" with its breadth and inclusivity, featuring works from the majority of Africa's 54 countries.

It spans multiple mediums from photography, painting and sculpture, to textiles, video art and installations. Notable pieces include works by Moroccan pioneers such as Farid Belkhaia, Mohamed Melehi, and the Congolese artist Pierre Bodo, Sudanese painter Salah Elmur, and Malawian artist Billie Zangewa.

Works by Malian photographer Malick Sidibé and South African artist Chris Soal, known for his use of unconventional found objects, are also featured, as are early figurative pieces by Moroccan artist Saad Hassani. The most expensive in the collection are the works of Moroccan painter Ahmed Cherkaoui.



▲ The museum has eight rooms, of which seven are dedicated to the permanent collection. Photograph: Ayoub El Bardii/Courtesy of Macaal

While retaining its riad-style architecture, Macaal's O-shaped building, which first opened in 2016, has undergone extensive renovations and will house eight exhibition spaces across two floors when it reopens on 2 February.

Seven galleries are dedicated to the permanent collection, and an eighth will host solo shows, beginning with the French-Moroccan artist Sara Ouhaddou.

"African art is not a fleeting trend, as some galleries in the western world might suggest," says Othman Lazraq, the president of the museum. "While there has been a surge in showcasing African contemporary art, particularly portraiture, over the past few years this represents only a fraction of what African art has to offer ... It spans a rich diversity of mediums, practices and traditions that go far beyond figurative portraiture."

Lazraq has helped to expand his father's collection by adding contemporary works so that about 300 artists

are represented. One of his first purchases was two photographs by Leila Alaoui, who died in a terrorist attack in Ouagadougou, the capital of Burkina Faso, at the age of 33.

While Morocco is home to the state-run Mohamed VI Museum of Modern and Contemporary Art in Rabat, Macaal is the first private collection of this scale to open to the public. Elsewhere in Africa, privately run art institutions are on the rise, including Fondation H in Madagascar, the Kamel Laazar Foundation and 32Bis in Tunisia; Fondation Zinsou in Benin and the Zeitz Moco in South Africa.

Berrada, who was included in *Apollo* art magazine's 2020 list of "40 Under 40" influential African art figures, says *Seven Contours, One Collection* aims to challenge western categorisations of art and craft. "Our approach must remain organic because replicating a western canon in our country simply won't work," she says.

Berrada is irked when people refer to African art in the singular. "It's Afri-

can arts. It's plural, because it's very diverse," she says. "We tend to use Africa as a frozen block, but it's not like that at all. We shouldn't fall into simplifications."

The first of the seven rooms is labelled *Decolonise*, and shows Farid Belkhaia's goat-skin paintings alongside works by Tunisian artist Nidhal Chamekh, who imagines alternative histories through reinterpretation and deconstruction of colonial iconography.

Another room, *Transcribe*, explores the power of written signs and visual alphabets, showcasing MBarek Bouhichichi's engraved wood sticks inspired by nomadic Saharan communities alongside Frédéric Bruly Bouabré's unique writing system blending Bété, French, and imaginary pictograms.

One of two works by Amina Aguez-nay features in a room celebrating the continent's textile and craft traditions, alongside pieces by Ghanaian artist Serge Attukwei Clottey. Aguez-nay's *Talisman of Henna* blends tradition with contemporary art by combining crochet and sewing techniques to create a handcrafted piece using natural spun henna-dyed wool, cotton thread, balsa wood and stainless steel.

Macaal's main atrium features a new site-specific work by eco-architect and anthropologist Salima Naji, crafted from local materials including adobe and rammed earth. Aicha Snaoussi's drawings in the central stairwell extend across the surrounding walls, addressing identity, queer perspectives and power dynamics.

As part of its mission to make art accessible, Macaal has organised cultural bootcamps for African museum professionals run by the likes of Koyo



▲ Othman Lazraq, president of the museum, and Macaal's artistic director, Meriem Berrada. Photograph: Saad Alami & Ayoub El Bardii/Courtesy of Macaal

Kouoh, the first African woman appointed to curate the Venice Biennale.

It is also reaching out to the local community. "For me, when a child visits with their school and then brings their parents back later, I feel we've achieved something truly important," Berrada says. "When we invite all the taxi drivers of Marrakech to share couscous in our garden with the curator, and then the taxi driver brings their family too - that's when I believe we've succeeded."

Echoing Berrada, Lazraq speaks about "democratising access" to African contemporary art. "Don't forget, 98% of the people in Morocco never put a foot in a museum," he says.

"When we opened Macaal, we had almost no visitors; we were essentially begging people to come. We had to be creative and come up with initiatives to attract them - inviting people for lunch, organising outdoor cinemas, hosting concerts and more."

"In Morocco, the mentality isn't about waiting for people to come to you - it's about going out and bringing them in. Our goal is to inspire, especially the youth, and show them that they too can be artists if they choose to."

'We won't come again': dazed visitors fed up with overcrowded Louvre

Angelique Chrisafis in Paris

As the crowds poured out of the Louvre, the look of dazed exhaustion on many faces confirmed what the museum's director had warned last week: a trip to Paris's biggest cultural attraction has become a "physical ordeal".

Myriam, 65, a former secondary

school science teacher had driven from Belgium with her husband to show their 12-year-old granddaughter the Mona Lisa. They left disappointed. "I think the Louvre is a victim of its own success," she said. "We won't come again."

They had squeezed through huge crowds on Monday to try to catch a glimpse of Leonardo da Vinci's masterpiece, but found the room badly de-

signed and with no proper flow of people. They had been baffled by the lack of signage in the vast wings.

"There are so many people. Lots of rooms aren't numbered. The staff are very friendly, but you feel they're more there to show people the way than to protect the paintings," said Myriam. "Then there's the wait to get in - we had time-slot tickets but still had to wait 45 minutes outside. I hadn't rea-

lised we needed separate tickets to the temporary exhibition and it was sold out."

On Tuesday, the French president, Emmanuel Macron, will deliver a speech at the Louvre in which he is expected to unveil details of new investment, which could involve major overhaul - even a potential additional entrance. But the work required is vast and the government is facing severe

budget constraints.

One of the largest arts centres on the planet and the world's most visited museum, the Louvre attracts more than 8 million people a year. When it was modernised in the 1980s, it was designed to welcome 4 million visitors a year, yet now handles more than double that number and is increasingly stress-

Continued on page 44



Previews & Round ups

The Art Diary February 2025 – Revd Jonathan Evens



Installation view of INITIATE in Seven Contours, One Collection at MACAAL © Ayoub El Bardii.

'Seven Contours, One Collection', the inaugural collection exhibition at the Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, features over 150 multimedia works that reflect the cultural richness and global influence of contemporary African arts. Thematically organised across a series of galleries, it explores seven main topics, including decolonisation, ecological matters, spirituality and Afro-diasporic movements, offering new perspectives and dialogues. The exhibition bridges modern and contemporary artists such as Malick Sidibé, Hassan Hajjaj, Farid Belkahia and Kapwani Kiwanga, alongside new site-specific works by Salima Naji and Aïcha Snoussi and a temporary solo exhibition of Sara Ouhammadou. These coincide with the re-opening of MACAAL following a wider series of transformations and new developments.

The exhibition is drawn from the museum's collection of over 2000 artworks – built up by the Lazraq family (founders of MACAAL) over forty years – and explores the vast creative legacy of African arts across paintings, sculptures, photographs, textiles, video art, installations and other multimedia works from the past century to the present day. 'Seven Contours, One Collection' is organised dynamically across a series of seven themed rooms, along with an additional room presenting a timeline of African art developments from the era of independence to the present day. It celebrates Africa's creative and artistic innovation and diasporas while exploring many of the social, political and historic narratives that have shaped the continent.

Each room is themed around a key verb. DECOLONIZE confronts the legacy of colonial imagery while celebrating artists who reframe these narratives. LANGUAGE, memory and history converge in TRANSCRIBE, highlighting the transformative power of written signs and visual alphabets. COHABIT reflects on ecological issues and humanity's evolving relationship with nature and the environment. CONVERGE looks at Afro-diasporic dialogues and movements between the continent and other areas of the world. PROMISE offers a tribute to Marrakech's role as a global creative hub, evoking its historic influence on Western and African artists. The final room, WEAVE, celebrates the continent's extraordinary artistic tradition of textile, craft and recycled materials.

As part of a new, annual programme of site-specific installations across the museum's spaces, the collection exhibition also comprises two monumental works by Salima Naji and Aïcha Snoussi. Naji's architectural piece in MACAAL's main atrium, 'Dans les bras de la terre', has been crafted using local materials and construction techniques, including adobe and rammed earth, to reassess heritage preservation and sustainability. Snoussi's work, 'Cyborg Archaeology' displayed in the central stairwell, addresses themes of identity, queer perspectives and power dynamics, with drawings that spread outwards to cover the surrounding walls.

Accueil / Fil d'actualité / Maroc : le MACAAL a rouvert ses portes dimanche 2 février



Maroc : le MACAAL a rouvert ses portes dimanche 2 février

Publié le 03 février 2025, par **La Gazette Drouot**

Après un an et demi de travaux, le musée Al Maaden de Marrakech a dévoilé un parcours permanent entièrement renouvelé, en parallèle de la 1-54. Inauguré en 2016, il conserve les collections d'art moderne et contemporain marocain et africain de la famille Lazraq et de la Fondation Alliances.

Entrez votre texte

Fil d'actus

- Alexia Fabre quitte la direction des Beaux-Arts après 3 ans
— 14:30 - 05 févr.
- La société de transport d'œuvres d'art et d'objets fragiles ThePackengers lève 14 millions d'euros
— 11:30 - 05 févr.
- Nocturnes exceptionnelles pour l'exposition « Olga de Amaral » à la Fondation Cartier
— 10:30 - 05 févr.
- L'Aga Khan, milliardaire philanthrope, est décédé à l'âge de 88 ans
— 09:00 - 05 févr.

[Voir toutes les actus](#)



N°4
31 janvier 2025

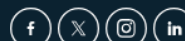
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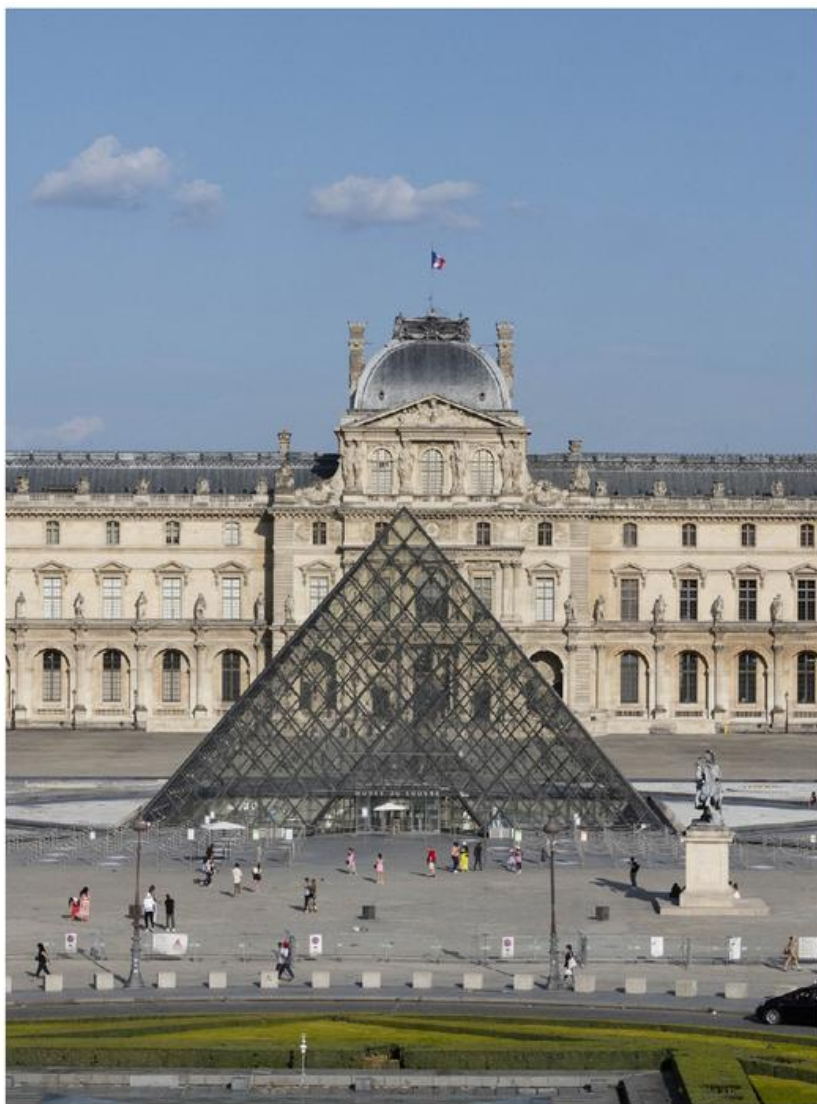
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MUSÉES

Grands travaux : un projet encore flou au Louvre



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MAROC

Réouverture du MACAAL à Marrakech

Après avoir fermé pour rénovation pendant un an et demi, le MACAAL (musée d'art contemporain africain Al Maaden) de Marrakech a rouvert ses portes ce dimanche 2 février. La date – qui avait été reportée de quatre mois – coïncide avec la dernière journée de la foire 1-54 Marrakech. Professionnels et amateurs d'art ayant fait le déplacement dans la ville ocre pour l'occasion ont eu la primeur d'y découvrir un musée entièrement « relifté », mettant en lumière un siècle de création à l'échelle du continent africain. Jusqu'ici conçue pour accueillir des projets temporaires, l'institution présente une nouvelle mouture, qui s'étend sur 1 000 m², et dévoile cette fois une exposition permanente intitulée « Seven Contours, One Collection ». Elle est composée de 250 œuvres majeures et multimédias issues de la collection



de la Fondation Alliances, à laquelle le musée est rattaché. Ce parcours, dont la conception a été confiée à Zamân Books & Curating (Morad Montazami & Madeleine de Colnet), s'articule autour de sept thématiques : décoloniser, transcrire, initier, cohabiter, confluer, promettre et tisser. La curation – pensée en étroite collaboration avec Meriem Berrada, directrice artistique du MACAAL – offre au visiteur de naviguer entre les œuvres de Mohamed Kacimi, Mohamed Melehi et Malick Sidibé, en passant par Sammy Baloji, Saïd Afifi, Nidhal Chamekh ou encore Kapwani Kiwanga et Joël Andrianomearisoa, dans une mise en espace signée par

Réouverture du MACAAL à Marrakech.

© MACAAL.

le scénographe Franck Houndégla. En plus de ce nouvel accrochage – amené à connaître des rotations au fil des mois afin de mettre en valeur le fonds de plus de 2 000 œuvres – chacune des salles thématiques est enrichie par les interviews vidéo d'intellectuels du continent, tels qu'Ariella Aïsha Azoulay, Dénètem Touam Bona ou Nadia Yala Kisukidi. Autre nouveauté : le musée inaugure un programme annuel d'installations *in situ*. Pour l'inauguration, ce sont les œuvres monumentales de Salima Naji, *Dans les bras de la terre*, et *Cyborg Archaeology* d'Aïcha Snoussi, qui sont à découvrir. En outre, un nouvel espace, l'Artist Room, sera dédié aux expositions temporaires. C'est l'artiste franco-marocaine Sara Ouhammadou qui l'inaugure avec la présentation de son travail autour des savoir-faire traditionnels marocains.

ANAÏS FA

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An Art and Design Lovers Guide to Marrakech

As 1-54—Africa and its diaspora's celebrated contemporary art fair—descends on the Moroccan capital, many will be flocking to the city to take in its splendors.

BY KATHERINE MCGRATH
Posted on 31 January 2025



A fountain at Yves Saint Laurent's Villa Oasis stands in front of the pavilion added by Madison Cox in 2010. The pavilion is an octagonal structure of painted cedar, with French doors.

One whiff of Marrakech's spice-infused air or a glimpse of the red clay walls basking in the sun's warmth, and it's easy to understand how the Red City is one of the world's most sensory destinations. The city sits along the ancient trading routes that drew merchants from Europe, the Middle East, and the rest of Africa to exchange precious stones, leather goods, exotic spices, richly dyed textiles, intoxicating perfumes, luscious silks, and precious pottery. Today, these global influences echo throughout the city and are reflected in its food, fashion, design, music, and craftsmanship.

It's no surprise, then, that Marrakech has long been a magnet for the creative class who are seduced by the city's inexhaustible beauty. Among them are Yves Saint Laurent and Pierre Bergé, Bill Willis, Talitha Getty, Henri Matisse, Cecil Beaton, and Josephine Baker. "Marrakech's extraordinary light and colors are a source of profound inspiration for many artists, who find the city's luminosity to have a meditative quality to it," muses Yasmine Berrada Sounni, director of [Loft Art Gallery](#), which represents modern and contemporary artists from the continent. As the [1-54](#) art fair takes over the capital today, we sought to discover where best to stay, eat, shop, see art, and unwind in the "Daughter of the Desert."

What To See And Do

Architecture lovers will revel in the grandeur of the famous El Badi and Bahia palaces, while the **Medersa Ben Youssef**, where its glazed Zellij tilework, muqarnas dome of honeycomb vaulting, floral stucco patterns, and ornate marble flooring is an exquisite example of Islamic architecture.

Beloved Moroccan artist and photographer, **Hassan Hajjaj**, invites visitors into his world at **Riad Yima**, which serves not only as his home, but also as a gallery boutique and tearoom that hosts performances and workshops. Also not to miss is the **Musée d'Art Contemporain Africain Al Maaden (MACAAL)**, which features a permanent collection of sculptures, paintings, textiles, photographs, and works of other mediums, as well as an outdoor sculpture park presenting works on a larger scale.



LIFE

Jan. 31, 2025

The Insider's Guide to Marrakesh

Written by **Shivani Somaiya**



La Mamounia Marrakech. Courtesy of La Mamounia.

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Ever wish you could text the most stylish people in the world to ask them for their lists of things to do in the places they know best? Here are insider travel tips for those who would never be caught dead in a tourist trap. Bon voyage!

Where to See Art

In the past few years, several new museums have opened in the city, from the Museum of Contemporary African Art Al Maaden to the jewelry-focused Musée des Arts de la Parure. As Cox points out, it's thanks to recent initiatives from the Foundation for National Museums of Morocco.



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- Kenya: una piccola banca dei semi per imparare a riprodurre quelli indigeni
- Marocco: la collezione d'arte africana contemporanea Lazarq visibile al Museo Macaal che riaprirà il 2 febbraio

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Best exhibitions of 2025: Asia, Africa, Australia and the Middle East

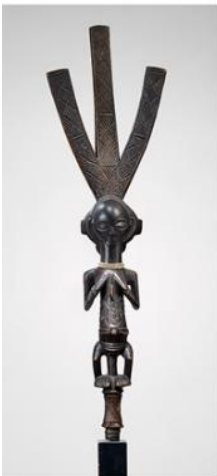
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From Thomas Demand in Taipei to Shilpa Gupta in Dubai, plus the reopening of MACAAL in Marrakech, *Kings and Queens of Africa* in Abu Dhabi, and much more

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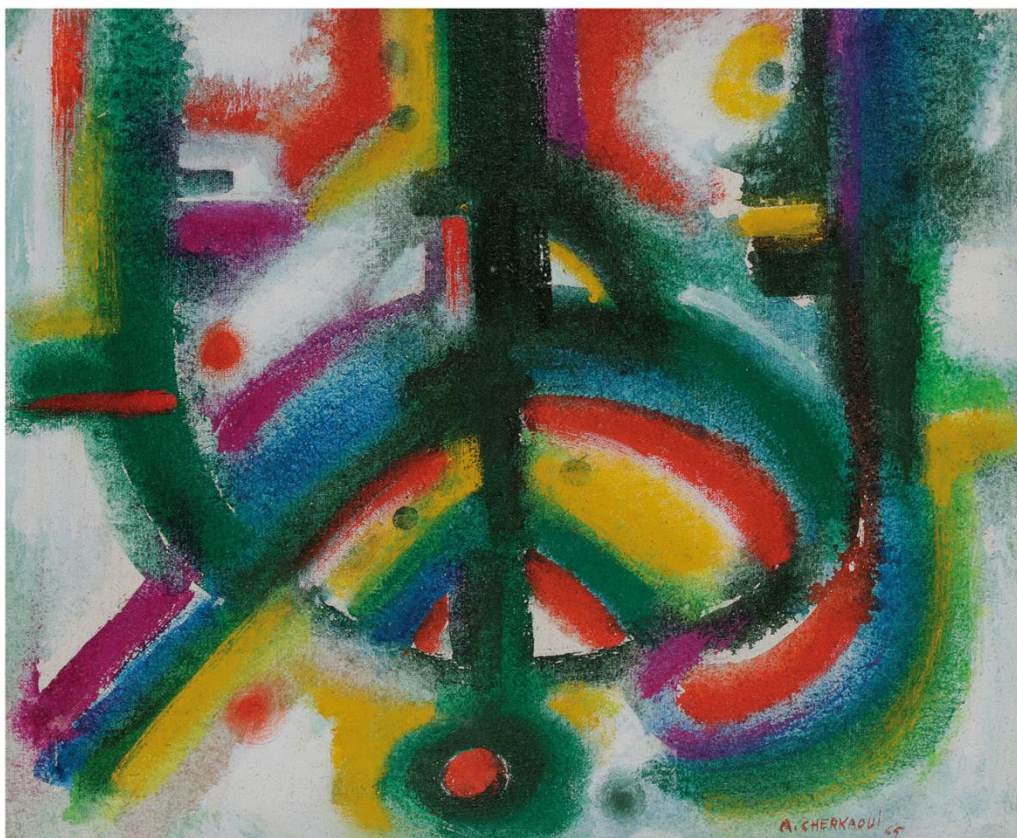
Galleries & Museums

30 JANUARY 2025



Reopening of MACAAL
Museum of African Contemporary
Art Al Maaden, Marrakech
2 February 2025

February sees the reopening of the Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech, after a short hiatus that saw an extensive transformation of its gallery spaces and the installation of a new media library. The museum was established by the Lazraq family in 2016 and is home to one of the most comprehensive collections of contemporary African art in the world. Here you can see blue-chip works by Mohamed Melehi and Farid Belkahia, co-founders of the Casablanca Art School, together with stunningly beautiful paintings by the self-taught Algerian artist Baya and sculptures by M'harek Bouhchichi.



Ahmed Cherkaoui (1934-1967), *YA'SIN, Paris 1965* (1965). Oil on canvas. Courtesy of MACAAL and the estate of the artist

The inaugural exhibition, *Seven Contours, One Collection*, will feature 150 artworks spanning sculpture, painting, textiles, photography, installations and multimedia – a celebration of the creative energy of the African continent and its diaspora over the past century.

CABANA



TRAVEL GUIDE | [CABANA TRAVEL](#) | CABANA MAGAZINE

Tastemaking French-Moroccan entrepreneur Touria El Glaoui founded the 1-54 Contemporary African Art Fair in 2013, bringing works by established and emerging African artists to London, New York and Marrakech. Just ahead of 2025's first 1-54, in Marrakech, Touria shares an insider's guide for anyone visiting the dazzling Moroccan city.

BY TOURIA EL GLAOU | [CABANA TRAVEL](#) | 30 JANUARY 2025

My Favourite Museum or Gallery: MACAAL

The Museum of African Contemporary Art Al Maaden (MACAAL) is a must-visit for its incredible exhibitions. For galleries, I adore *Gallery 38*, *Loft Gallery*, and *MCC Gallery* - each of them offers something unique and inspiring.

NEWS

5 Artists from the MACAAL Collection: Celebrating Africa's Artistic Diversity

CARLOTTA MAZZOLI • 30 JANUARY 2025 • 6 MIN READ

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Said Atifi, *Géomorphologie d'un exo-paysage, Relevé 6*, 2021, acrylic on canvas. Courtesy of MACAAL and the artist.

Set to reopen on February 2, the MACAAL museum in Marrakech, Morocco is a cultural hub championing African and African diasporic creativity. Here we highlight five artists from its permanent collection, which will be on display throughout the year.

The Museum of African Contemporary Art Al Maaden (**MACAAL**) in Marrakech, a cornerstone for contemporary African art, is preparing to reopen its doors on February 2, 2025. With a newly transformed space and the inaugural permanent exhibition *Seven Contours, One Collection*, MACAAL invites visitors to rediscover Africa's rich cultural and artistic heritage. This pivotal occasion celebrates not just the museum's physical transformation but also its renewed dedication to fostering dialogue and understanding around **African art**.

MACAAL: A Beacon of African Contemporary Art

Since its foundation in 2016 by the Lazraq family as one of the first contemporary art museums on the continent, MACAAL has cultivated a reputation for presenting diverse, thought-provoking exhibitions with a strong focus on Moroccan artists and artists from the continent. The upcoming reopening marks a significant milestone, with redesigned gallery spaces, a new media library, and annual site-specific installations. Supported by Fondation Alliances, MACAAL's evolution underscores its mission to serve as a dynamic, educational, and accessible platform for African art on the global stage.

Moreover, thanks to thematic rooms and dedicated exhibitions, MACAAL aims to further enhance visitor engagement and their overall experience in the museum. New features such as a timeline room, which contextualizes the historical and cultural milestones of African art, and an artist room dedicated to solo and group exhibitions, promise to shed new light on the continent's artistic contributions.

Recommended



AFRICAN ART
6 Contemporary African Artists You Should Know



AFRICAN ART
Martin Senkubuge: Fighting the Stigma of Vitiligo



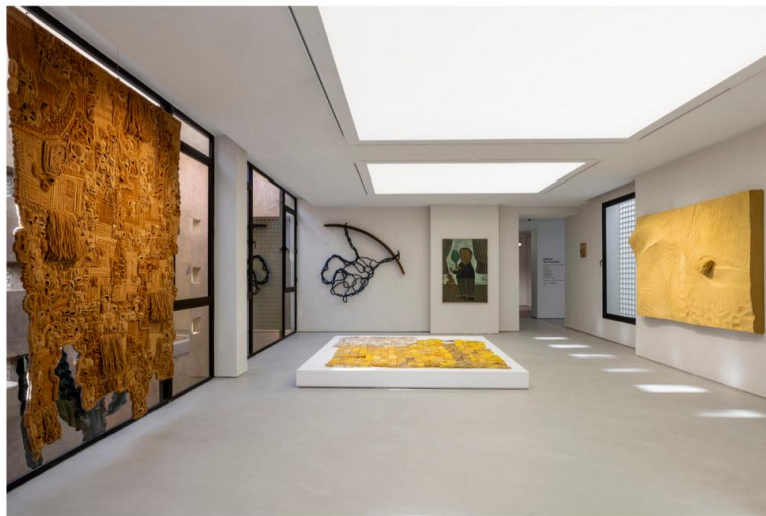
AFRICAN ART
Djibril Diop Mambéty – The Poet of African Cinema



Museum of African Contemporary Art Al Maaden (MACAAL), Marrakesh, Morocco, with the artwork: Fatiha Zemmouri, *La pesanteur et la grâce*, 2019. © Omar Tajmouati. Courtesy of MACAAL.

The Collection: A Testament to Artistic Legacy

Spanning more than four decades, the MACAAL collection reflects the dedication and passion of the Lazraq family. Comprising over 2,000 works, the collection encompasses a wide array of media, including painting, sculpture, photography, textiles, and digital art. The inaugural exhibition *Seven Contours, One Collection* will feature more than 150 pieces, arranged thematically across seven galleries. The curators choose key themes in today's discourse, from **decolonization** to **ecological consciousness**, language, crafts, and Afro-diasporic movements, highlighting the complexities and richness of the African continent and the Moroccan region.



Installation view of *WEAVE* in *Seven Contours, One Collection* at Museum of African Contemporary Art Al Maaden (MACAAL), Marrakesh, Morocco. © Ayoub El Bardil.

What makes this collection particularly compelling is its balance between showcasing prominent figures in African modernism and celebrating emerging voices. Curators Morad Montazami and Madeleine de Colnet, alongside MACAAL's artistic director Meriem Berrada, have envisioned a space where history and innovation coexist. Alongside the main collection, the museum will also present two new site-specific installations by Salima Naji and Aïcha Snoussi. Designed to spark conversation and engage with viewers, the exhibition display incorporates the contributions of scenographer Franck Houndégla, who further brought these themes to life with a dynamic and immersive spatial design.

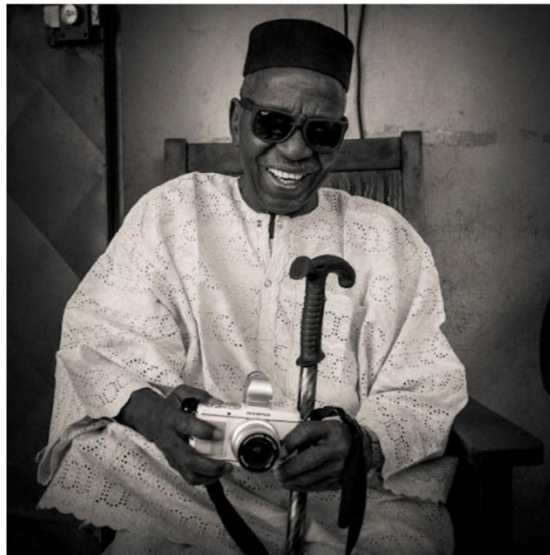


Installation view of Salima Naji, *Dans les bras de la terre*, 2025, at Museum of African Contemporary Art Al Maaden (MACAAL), Marrakesh, Morocco. © Ayoub El Bardii.

Spotlight on 5 Artists from the Collection

The reopening of MACAAL is more than an institutional milestone, it's a celebration of African creativity and resilience. By showcasing both established and emerging talents, such as Chaïbia Talal, Jilali Gharbaoui, Salah El Mur, Chris Soal, or Maya Ines Touam, the museum continues to foster an inclusive narrative of the continent's artistic legacy. With such an extensive collection and richness of themes, we've selected five representative artists who best summarize MACAAL's commitment and contribution to contemporary art.

1. Malick Sidibé



Malick Sidibé. *The Blogazine*.

Malick Sidibé was a celebrated Malian photographer whose work captured the vibrant spirit of post-colonial Bamako, Mali in the 1960s and 1970s. Known as the "Eye of Bamako," he became renowned for his black and white photographs that documented the city's youth culture with a unique blend of documentary and artistic flair.

Sidibé's images, often featuring stylishly dressed individuals at parties, weddings, and social gatherings, offer a glimpse into a period of social and cultural transformation in Mali, following the country's independence. They showcase the exuberance and optimism of a generation embracing newfound freedoms, experimenting with new fashions, and enjoying the freedoms of independence. Sidibé's photographs, whether candidly capturing the energy of a dance party or meticulously staging portraits in his studio, provide a timeless record of a dynamic and evolving society. His work transcends mere documentation, elevating everyday moments into works of art that resonate with viewers across cultures and generations.

2. Billie Zangewa



Billie Zangewa in her studio. Photograph by Andrew Berry. [Artnet](#).

Billie Zangewa is a celebrated Malawian artist renowned for her intricate and luminous collages created from hand-sewn silk fabric. Her art explores themes of femininity, domesticity, and the female experience within contemporary African society. Her signature style involves meticulously cutting and stitching together fragments of raw silk to form figurative compositions, often depicting scenes of everyday life, intimate portraits, and evocative landscapes.

Zangewa's work transcends mere craft, elevating the act of sewing into a powerful form of artistic expression. Through her meticulous technique and evocative imagery, she creates works that are both visually stunning and deeply meaningful, inviting viewers to contemplate the intricacies of the human experience and the enduring power of female creativity.

3. Hassan Hajjaj



Hassan Hajjaj. [193 Gallery](#).

Often referred to as the "[Andy Warhol](#) of Marrakech," Hassan Hajjaj merges traditional Moroccan aesthetics with global pop culture. Known for his vibrant and playful photographs, his work often features bold colors, patterns, and everyday objects, creating a unique blend of high and low culture.

Hajjaj's signature style involves photographing individuals in elaborate costumes and settings, often incorporating elements of Moroccan tradition with contemporary influences like [hip-hop](#) and street fashion. In displaying his photographs, Hajjaj frequently features found objects like Coca-Cola cans and recycled materials, which he recontextualizes as artistic elements and often uses to decorate the frames of his pictures, creating striking visual compositions. Through his work, he explores themes of globalization, consumerism, and the interplay between tradition and modernity in contemporary society.

4. Serge Attukwei Clottey



Serge Attukwei Clottey. Photograph by Luke Walker. [Studio International](#).

Serge Attukwei Clottey is a Ghanaian artist who explores themes of **migration**, identity, and the environment through his use of found objects, particularly discarded yellow plastic water containers (originally used during the severe shortages in the 2000s). Known as “Afrogallionism,” his practice transforms these ubiquitous containers into intricate sculptures, installations, and performances, raising awareness about plastic pollution and the complexities of globalization.

Clottey’s work often incorporates elements of Ghanaian culture and traditions, creating a powerful dialogue between local and global contexts. His works challenge viewers to reconsider the environmental and socio-economic dynamics of modern Africa.

5. Abdoulaye Konaté



Abdoulaye Konaté. [Artskop](#).

Abdoulaye Konaté is a Malian artist renowned for his monumental textile sculptures that blend traditional African weaving techniques with contemporary art practices. Born in 1953 in Mali, Konaté’s artistic practice is deeply rooted in the vibrant history and culture of his homeland. He draws inspiration from the rich traditions of Malian textiles, such as *bagolanfini* (mud cloth), incorporating these techniques into his own innovative approach. Konaté creates large-scale installations using brightly colored fabrics, often incorporating recycled materials and found objects like metal scraps and discarded plastic. These materials, imbued with the stories of their past lives, add another layer of meaning to his work.

Konaté’s work explores a wide range of themes, including spirituality, history, and social and political issues. He often addresses the complexities of contemporary African society, reflecting on issues such as globalization, colonialism, and the impact of modernization on traditional cultures.

What to See at 1-54 Contemporary African Art Fair Marrakech 2025

Prazzle Last Updated : Jan 29, 2025



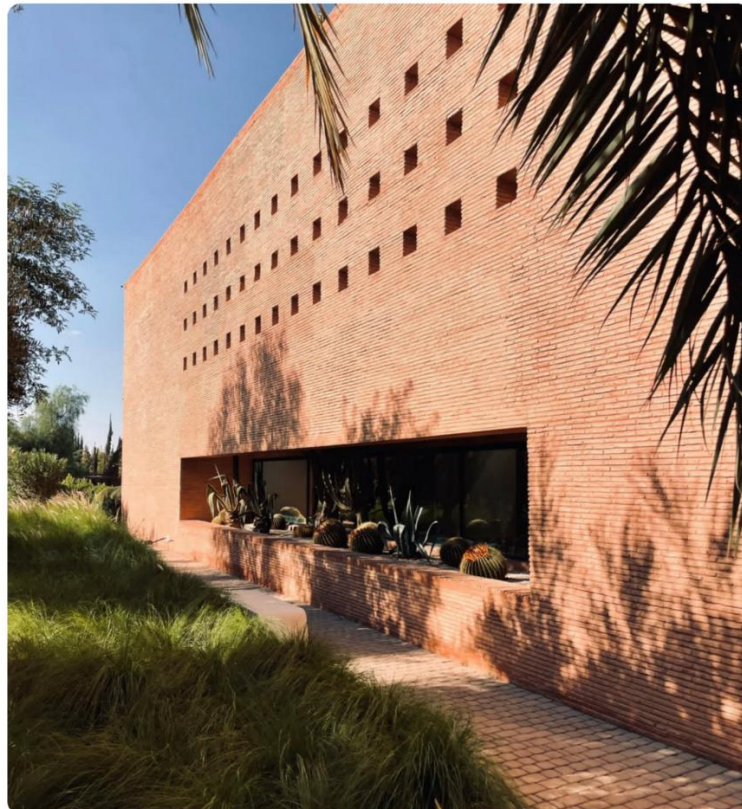
The [1-54 Contemporary African Art Fair](#) in Marrakech is more than just an art exhibition; it's a celebration of African creativity and innovation. This year's fair will run from January 30 to February 2, 2025, at the stunning La Mamounia and DaDa, a multidisciplinary art space in the heart of Medina. Alongside the main fair, Marrakech will host a variety of satellite exhibitions and cultural events that immerse visitors in the city's vibrant art scene.

Over 20 galleries will participate, showcasing works by emerging and established African artists. Visitors can expect an array of mediums, from painting and sculpture to photography, video art, and installations. Key galleries to look out for include [MACAAL \(Museum of African Contemporary Art Al Maaden\)](#) and local galleries that champion Moroccan and African talent.

Some Galleries and Museums Participating in this Year's Art Fair

1-54 always brings a stellar lineup of galleries from across the continent and the diaspora. Here are some key galleries expected to showcase exceptional talent: [MACAAL](#) (Museum of African Contemporary Art Al Maaden), [Afikaris Galerie 1957](#), [L'Atelier 21 Art Gallery](#), [Galerie Medina](#), [The African Art Hub](#) (TAAH).

9. MACAAL's Permanent Collection



Where: Museum of African Contemporary Art Al Maaden (MACAAL)

What: While not officially part of the fair, MACAAL is a must-visit during your stay in Marrakech. The museum recently unveiled a permanent collection featuring 150 rotating works from its 2,500-piece archive



THE ART NEWSPAPER

Museums & Heritage // News

Marrakech's pioneering museum MACAAL reopens after refurbishment

Morocco's largest private museum has undergone a redesign and, in the wake of the 2023 earthquake, reinforcements to protect it against any future damage



Opened in 2018, MACAAL was founded by the collector Othman Lazraq and his father Alami
© Omar Tajmouati

Tom Seymour

27 January 2025

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The Museum of African Contemporary Art Al Maaden (MACAAL), inaugurated in 2018 as the first museum of contemporary art in Marrakech, is reopening on 2 February after a major refit and a structural evaluation in the wake of the 2023 earthquake.

Originally designed by the French architect Didier Lefort, the museum has been closed since the spring of 2023. The closure turned out to be fortuitous; months later, on the night of 8 September 2023, a powerful 6.8-magnitude earthquake struck just south of the city, the strongest to hit Morocco in over a century.

The quake primarily affected rural communities, leaving nearly 3,000 dead and thousands more injured. It also dealt a significant blow to the cultural heritage of Marrakech, a Unesco World Heritage site often referred to as the "Red City" for its distinctive sandstone architecture. The city's historic Medina, a labyrinth of alleyways, souks, kasbahs and centuries-old buildings, was particularly hard hit.

MACAAL's contemporary construction helped it withstand the worst of the earthquake's physical impact and much of the collection was held safely in storage when the quake struck. But some of the art that remained had to be removed for safety assessments, and the building has since undergone structural analysis by seismic engineers to determine its durability in the event of another earthquake.

"I'm pleased to report that our 15-year-old building sustained only minor fissures, reflecting its strong construction standards," says Othman Lazraq, the private collector who founded the museum together with his father Alami. "As we were already undergoing redevelopments, we took the opportunity to implement minor reinforcements."

For the redesign, the museum has worked with the scenographer Franck Houndégla to accommodate a new media library and a permanent space that allows it to display a broader collection of African art from the Lazraq family's private collection, including works by Joël Andrianomearisoa, Hassan Hajjaj, Abdoulaye Konaté, Chéri Samba, Malick Sidibé, Mohamed Melehi, Farid Belkahia and Chaïbia Talal. It is also launching a new programme of site-specific sculpture commissions. The new permanent exhibition, called *7 Contours, 1 Collection*, will feature more than 150 rotating works, from painting and sculpture to textiles, installations and multi-media. In themed galleries, it will explore topics such as decolonisation, globalisation and the environment.

With its geometric mosaics, use of local stone and terracotta and earth-toned façades, the museum draws on a blend of local and vernacular architectural traditions while also borrowing from contemporary minimalist aesthetics. Materials historically used in Marrakech help to regulate the temperature, while central courtyards flanked with *mashrabiya*-style screens—a hallmark of Moroccan riads—reinterpret these traditional features into clean, open and flexible gallery spaces filled with natural light.

MACAAL's grand public opening in 2018 coincided with the establishment of 1-54 Contemporary African Art Fair in Marrakech, the first art fair dedicated to contemporary African art. The fair is held annually in the grounds of La Mamounia, the luxury hotel popularised by the Netflix satire of "fake heiress" Anna Delvey. As well as Delvey's unpaid-for stay (she racked up a bill of \$62,000, which was charged to a now former friend's *Vanity Fair* corporate card), the hotel has hosted Jacques Majorelle, Yves Saint Laurent and, more recently, the Kardashians and Cristiano Ronaldo.

Serving the community

It is difficult to shake the feeling, then, that 1-54 is designed with the international and monied elite in mind, while the hotel, situated on the edge of the Medina, is carefully positioned for tourists who want to explore the souks and then retreat to luxury each evening. But MACAAL, built on the banks of the Oued Issil, the city's only river, on the other side of town, was founded with another aspiration in mind. "Before MACAAL, we didn't have any museum in Morocco dedicated to contemporary art," says Meriem Berrada, the museum's artistic director. "Marrakech has vastly changed in this regard, and I think MACAAL has played a part in this."

“

How can you get people to come and feel at home? How can we develop relevant programming for people from all over the country?

Meriem Berrada, MACAAL
artistic director

From MACAAL's conception, the curatorial team was engaged in the question of how to welcome a society unused to contemporary art. "It's a fancy building and this naturally creates a psychological barrier," Berrada says. "How can you get people to come and feel at home? How can we develop relevant programming for people from all over the country?" The museum introduced interactive workshops and guided tours for schoolchildren and families from rural or underserved communities, as well as a programme of outreach initiatives. For the museum's early exhibitions, Berrada ensured that there was a focus on traditional craftsmanship.

“The truth is, not everyone in Morocco is literate,” she says. “We had to think carefully about this, so we offered a huge engagement with craftsmanship. We would arrange shuttles for communities from remote villages to visit and they would find what they also have at home. When you enter a place that looks strange to you, where you might not think you can feel comfortable, seeing something familiar makes it meaningful.”

At lunchtime each Friday, the gardeners, security staff, cleaners and backroom staff down tools to meet in the museum’s lush grounds. There, the kitchens serve up a traditional Moroccan couscous, slow cooked with root vegetables, lamb, saffron, almonds, raisins and ras el hanout. Friday afternoon marks the start of the weekend in Morocco, and it is a chance for every component of the museum, from the bottom to the top, to mix before returning to their families.

“It’s a no-label lunch,” Lazraq says. “There are artists, collectors, curators there, but there’s everyone else that makes the museum work, too. We say: bring your family, bring your kids. And we all eat together. It’s very simple but it results in the most incredible conversations.”

Some of the art world’s better known characters have broken bread with the city’s workers and their families. One high-profile American museum director “was shocked that we were bringing the taxi men of Marrakech to the museum, gathering them around couscous”, Lazraq says. “But this is traditional in Morocco. If someone knocks at your house on a Friday, you give them couscous.”

Museums & Heritage International



Left: Opened in 2018, MACAAL was founded by the collector Othman Lazraq and his father Alami

After the quake, Marrakech's pioneering art museum reopens

Morocco's largest private museum has undergone a redesign that shows more of the permanent collection as well as reinforcements to protect it against any future damage. By Tom Seymour

The Museum of African Contemporary Art Al Maaden (MACAAL), inaugurated in 2018 as the first museum of contemporary art in Marrakech, is reopening on 2 February after a major refit and a structural evaluation in the wake of the 2023 earthquake.

Originally designed by the French architect Didier Lefort, the museum has been closed since the spring of 2023. The closure turned out to be fortuitous; months later, on the night of 8 September 2023, a powerful 6.8-magnitude earthquake struck just south of the city, the strongest to hit Morocco in over a century.

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MACAAL's grand public opening in 2018 coincided with the establishment of I-S4 Contemporary African Art Fair in Marrakech, the first art fair dedicated to contemporary African art. The fair is held annually in the grounds of La Mamounia, the luxury hotel popularised by the Netflix satire of "fake heiress" Anna Delvey. As well as Delvey's unpaid-for stay (she racked up a bill of \$62,000, which was charged to a now former friend's Vunity Fair corporate card), the hotel has hosted Jacques Majorelle,

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Serving the community

It is difficult to shake the feeling, then, that I-S4 is designed with the international and monied elite in mind, while the hotel, situated on the edge of the Medina, is carefully positioned for tourists who want to explore the souks and then retreat to luxury each evening. But MACAAL, built on the banks of the Oued Issil, the city's only river, on the other side of town, was founded with another aspiration in mind. "Before MACAAL, we didn't have any museum in Morocco dedicated to contemporary art," says Meriem Berrada, the museum's artistic director. "Marrakech has vastly changed in this regard, and I think MACAAL has played a part in this."

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• I-S4 Contemporary African Art Fair opens on 30 January; see p40

Cash-strapped Dutch museums unite to win last-minute VAT reprieve

FUNDING

By Senay Boztas

AMSTERDAM. Faced with an array of funding cuts in the first budget presented by the new right-wing government, Dutch museums at least won a last-minute reprieve from its plan to raise value-added tax (VAT) on cultural institutions. But museum directors are left shaken and concerned about what might come next.

After shock elections in November 2023, in which the far-right Party for Freedom (PVV) won the largest share of the vote, the Netherlands has a coalition of liberal, populist and reformist parties. On top of cuts to higher education that have sparked nationwide protests, the government's first budget proposed raising VAT on cultural institutions (excluding theme parks and cinemas) to 21% from 9% from 2026.

The cultural sector, already damaged by Covid-19 lockdowns, reacted with horror, campaigns and demonstrations. After opposition parties united to ensure the budget would not pass the Senate, the government announced it will try to find another way to raise €1.2bn. A report commissioned by the arts funding agency Het Cultuurfonds said that the tax rise – combined with four other measures

including cuts in overall culture and local government subsidies – would have been disastrous.

"If it had stayed, we made a calculation that the cultural sector would have had a loss of income of approximately €110m," says Cathelijne Broers, the director of Het Cultuurfonds. "That's a lot of money for every organisation working in the cultural field."

'Art deserts'

The planned spending cuts will still add to pressures from rising material costs, higher salaries and energy bills – and smaller organisations that nurture young talent are most vulnerable, Broers says. "If we don't jump in with private foundations and donors, it might harm the cultural infrastructure in the Netherlands, and then we will end up with art deserts in the regions," she says.

Education and social inclusion initiatives will also be threatened, says Emilie Gordenker, the director of the Van Gogh Museum – which has programmed everything from a Pokémon collaboration to Sunday morning yoga. She nonetheless welcomes the narrow escape on VAT.

"The impact of the higher level of VAT would have had the opposite effect to the stated aim of the current government, namely to make cultural offerings more accessible to Dutch residents, and particularly those living outside of the major cities



The restoration of Rembrandt's *The Night Watch* at the Rijksmuseum; the Dutch government's spending cuts will put pressure on a range of museum initiatives

in the Netherlands," she says. "It would also have put pressure on our budget for activities such as educational programming, which are intended to appeal to a diverse audience."

Others point out that the Dutch government is sending a strange message about leisure activities. "We find it peculiar that this government apparently considers amusement parks and zoos to be more important as a leisure activity than a visit to a museum," says Udo Feitsma, the spokesman for the Dutch Museum Association, which is also

campaigning for index-linked subsidy rises. "These choices appear arbitrary."

More important is the message the proposals sent, says Bart Rutten, the artistic director of Centraal Museum in Utrecht. "They are forcing us to consider ourselves as consumer goods – and that is, of course, not why we are here on Earth," he says. "It is insulting."

Het Cultuurfonds's report says that the budget as originally presented also lowered national funds for municipalities, which would in turn cut their cultural subsidies by 5% to 10% if implemented. Organisations with direct national subsidies will suffer a €1bn cut, resulting in 5% to 10% less funding. Higher tax on national lottery wins would reduce the organisation's donations, as it would lead to fewer tickets being sold. A planned cut in tax deductions for gifts also appears to have been stalled – but this would have led to 5% to 7% fewer gifts to cultural bodies, Het Cultuurfonds said.

Taco Dibbets, the general director of the national Rijksmuseum, said he wants more surety that VAT rises are definitively ruled out because any such increases would simply raise ticket prices. "It would be scandalous: you basically punish Dutch citizens for wanting to have access to art and culture – a basic right. This is not only something that only enriches us. I think it's intrinsic to life."

Italy Offers to Take Mona Lisa, Drents Museum's Doors Blown Open and Golden Treasures Stolen: Morning Links for January 27, 2025



BY THE EDITORS OF ARTNEWS

January 27, 2025 9:59am



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The Digest

On February 2, the **Museum of African Contemporary Art Al Maaden (MACAAL)** in Marrakech is reopening following a redesign to create a new dedicated space for its permanent collection of contemporary African art. [[The Art Newspaper](#)]

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L'un des principaux musées de Marrakech va rouvrir ses portes : voici les nouveautés en avant-première

Par Anne-Claire Delorme

Publié le 20 janvier à 07h00, mis à jour le 20 janvier à 07h54

Art contemporain Culture Marrakech

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À Marrakech, le nouveau parcours permanent du Musée d'art africain contemporain Al Maaden (MACAAL) convie à un voyage initiatique à travers la création contemporaine africaine. Ayoub El Borjji

AVANT-PREMIERE - Après plus d'un an de travaux, le Musée d'Art contemporain africain Al Maaden (MACAAL) s'apprête à lever le voile sur un nouveau parcours mettant en valeur sa collection permanente, ensemble unique de près de 2500 œuvres. Visite privée avant l'ouverture, le 2 février.

Dès l'entrée dans la nef centrale, un ensemble de constructions ocre happe le regard. Signée Salima Naji, architecte, anthropologue et inlassable ambassadrice de l'architecture vernaculaire au Maroc, cette installation in situ intitulée « *dans les bras de la terre* » campe le décor. Entre redécouverte des racines à la lumière de la décolonisation et questionnements sur l'avenir, le nouveau parcours permanent du Musée d'art africain contemporain Al Maaden (MACAAL) « *Seven contours, One collection* », convie sur plus de 1000m² à un voyage initiatique à travers la création contemporaine africaine, levant le voile sur une collection unique de près de 2500 œuvres.

Des univers différents

Un retour aux sources en quelque sorte pour la Fondation Alliances créée par la famille Lazraq à l'origine de la création du MACAAL. Après huit années consacrées à organiser et produire des expositions majeures, l'idée est plus que jamais de transmettre et d'ouvrir la collection au plus grand nombre.

« Cohabiter », « tisser », « décoloniser » ou « confluer »... Conçues comme autant d'«escales» par les co-fondateurs de Zamân Books & Curating, en collaboration avec Meriem Berrada, directrice artistique du MACAAL, chacune des sept salles permanentes est un univers à part entière porté par les mots des penseurs africains et par une scénographie inventive signée Franck Houndégla.



Les quelque 150 œuvres exposées jouent leur partition, peintures, sculptures, photos ou installations signées de grands noms d'artistes marocains et du continent africain. Ayoub El Bardii

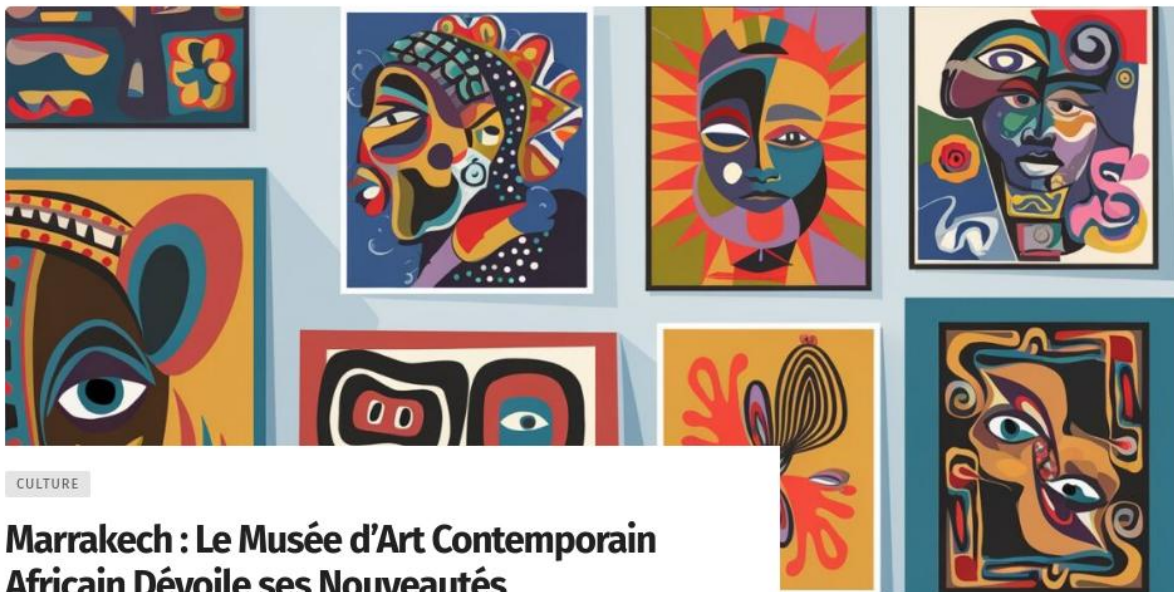
Ici, une moquette bleue remonte sur le mur, clin d'œil à la gestuelle du calligraphe ; là des voilages créent une ambiance spectrale en référence aux hommes et aux femmes sans visage, victimes de la colonisation. Et dans chacune, les quelque 150 œuvres exposées jouent leur partition, peintures, sculptures, photos ou installations signées de grands noms d'artistes marocains (Farid Belkahia, Hicham Benohoud, Chaïbia, Simo Fettaka, Mahi Binebine...) et du continent (Chéri Samba, Malick Sidibé, Joël Andrianomearisoa...).



Chacune des sept salles permanentes est un univers à part entière. Ayoub El Bardii

Outre l'installation in situ de Salima Naji, la nouvelle version du MACAAL dévoile également un solo show de Sara Ouahdoud, artiste franco-marocaine qui remet en perspective les arts traditionnels marocains au fil de créations contemporaines réalisées avec les artisans, céramiques, tapisseries, bijoux ou vitraux. À découvrir dès le 2 février, lors de la clôture de la 1.54 Contemporary African Art Fair (du 30 janvier au 2 février) le grand rendez-vous de l'art contemporain à Marrakech...

MACAAL Sidi Youssef Ben Ali Marrakech. Du mercredi au dimanche, de 10h à 18h. Tarif : 11,65 euros, gratuit enfant de moins de 12 ans. Tél. +39 339 3707882. macaal.org



CULTURE

Marrakech : Le Musée d'Art Contemporain Africain Dévoile ses Nouveautés



Steven Soares

20/01/2025

Amateurs d'art, préparez-vous à être éblouis ! Après plus d'un an de rénovations, le Musée d'Art Contemporain Africain Al Maaden (MACAAL) de Marrakech s'apprête à rouvrir ses portes le 2 février prochain. Et pour l'occasion, l'institution dévoile en avant-première les nouveautés qui attendent les visiteurs, avec notamment un parcours repensé mettant à l'honneur son impressionnante collection permanente.

Un voyage initiatique à travers l'art africain contemporain

Catégories

Actualités	27749
Loisirs	2435
Culture	1845
Gastronomie	1832
Bien-être	1055
Cryptomonnaie	238
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Avec près de 2500 œuvres, la collection permanente du MACAAL est tout simplement unique en son genre. Pour sublimer ce fonds exceptionnel, le musée a imaginé un nouveau parcours immersif de plus de 1000 m2, véritable invitation au voyage à travers la création contemporaine du continent.

Dès l'entrée, une installation monumentale de l'architecte Salima Naji plante le décor. Intitulée « Dans les bras de la terre », cette œuvre en terre crue questionne le rapport aux racines et à la décolonisation. Un thème fil rouge de la visite, déclinée ensuite en sept « escales » conçues comme des univers à part entière.

Peinture, photo, installations...un foisonnement de talents

Au gré des salles, ce sont quelque 150 œuvres qui se dévoilent aux visiteurs. Peintures, sculptures, photographies, installations...tous les médiums sont représentés, portés par des artistes africains de renom :

- Les maîtres marocains comme **Farid Belkahia**, **Chaïbia** ou **Mohamed Melehi**
- Les talents de la photo à l'instar de **Malick Sidibé** ou **Seydou Keita**
- Les stars de l'art contemporain africain telles que **Chéri Samba** ou **Romuald Hazoumè**

Chaque salle est une invitation à la réflexion autour des grands enjeux qui traversent le continent. Décolonisation, identités, environnement...les thématiques résonnent avec l'actualité, servies par une scénographie aussi poétique que percutante.

Transmission et ouverture, maîtres-mots du nouveau MACAAL

Pour Othman Lazraq, président de la Fondation Alliances qui chapeaute le MACAAL, cette réouverture est l'occasion de réaffirmer les missions premières du musée : transmission et ouverture au plus grand nombre.



Après huit années consacrées à organiser des expositions majeures, nous voulons plus que jamais ouvrir notre collection au public et transmettre cet héritage

explique-t-il.

Un enthousiasme partagé par l'équipe du musée, qui a concocté une programmation riche et éclectique pour accompagner ce nouveau départ. Parmi les temps forts, un solo show de l'artiste franco-marocaine *Sara Ouhaddou*, qui questionne les arts traditionnels du royaume à travers des créations contemporaines réalisées avec des maîtres artisans.

Le MACAAL, un acteur culturel incontournable à Marrakech

Avec cette réouverture très attendue, le MACAAL confirme son statut d'institution culturelle majeure à Marrakech. Un rayonnement qui devrait encore s'accroître dans les mois à venir, avec notamment l'accueil de la foire *1-54 Contemporary African Art Fair* du 30 janvier au 2 février, qui fera de la ville ocre la capitale mondiale de l'art africain le temps d'un week-end.

De quoi ravir les nombreux amateurs d'art qui arpentent chaque année les ruelles de la médina. Entre le charme des riads traditionnels, l'effervescence des souks et la richesse des musées, Marrakech n'a décidément pas fini de nous surprendre et de nous enchanter. Le nouveau MACAAL en est la preuve éclatante.

Informations pratiques :

Musée d'Art Contemporain Africain Al Maaden (MACAAL)

Sidi Youssef Ben Ali, 40000 Marrakech

Ouvert du mercredi au dimanche, de 10h à 18h

Tarifs : 11,65€ – Gratuit pour les moins de 12 ans



The Arts Intel Report

ART

MACAAL Re-Opening



WHEN

Feb 2 – June 30, 2025

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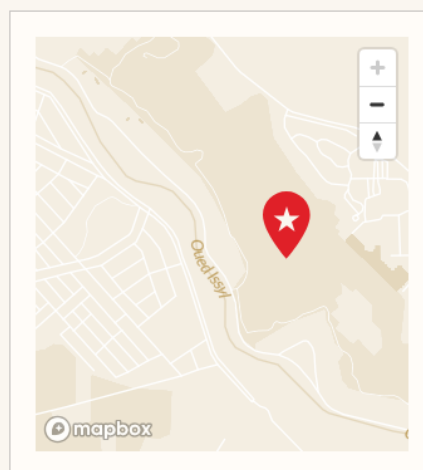
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A few cities are emerging as new arts centers—Milan, Mexico City, Cape Town, and Marrakech, Morocco. Driving the change in Marrakech is the re-opening of MACAAL, an independent not-for-profit museum. It will now feature a permanent exhibition of work from the Lazraq collection, built by a father and son, Alami and Othman Lazraq, who are among the foremost collectors of African art in the world. Art from the past century to the present day will dot the space. Think Moroccan modernist pioneers like Hassan Hajjaj and Malika Agueznay, plus Malian photographers, Madagascan painters, and more. —*Elena Clavarino*

[Art](#) / [Musée d'Art Contemporain Africain Al Maaden](#) / [Marrakech](#) / [Coming Soon](#) / [Africa](#) / [Contemporary art](#) / [Museum exhibition](#)

THE CULTIVIST.

7 MUST-SEES AT MARRAKESH ART WEEK 2025

15 JAN 2025



Marrakesh Art Week is set to make a dynamic return, anchored by the highly anticipated **1-54 Contemporary African Art Fair**, the first and only international fair dedicated to contemporary African art and its diaspora. Taking place from January 30 to February 2, 2025, at the iconic venues of La Mamounia and DaDa, the fair promises an exceptional programme. Visitors can look forward to specially curated exhibitions, engaging events, and collaborations that highlight the vibrant cultural fabric of Marrakech. Find out what's on our art week bucket list below:

SATORI BY YOUNES KHOURASSANI | 1-54

In collaboration with Galerie 38, a monumental, colourful and tactile installation titled 'Satori' by Moroccan artist Younes Khouassani will also take over the esplanade of the La Mamounia venue.

ZOUBIDA ON TOUR | 1-54

Travel in style between the fair venues of La Mamounia and DaDa as French-Moroccan designer Kacimi and her platform *Zoubida* transform Tuk-Tuks into moving works of art, honouring Marrakech's community of disabled Tuk-Tuk drivers.

GALLERY 1957 | 1-54

Gallery 1957 debuts at 1-54, showcasing works by some of the region's most influential artists, including Gideon Appah, Amoako Boafo, Kwesi Botchway, Kelvin Haizel, and Kwaku Yaro. A perfect opportunity to explore leading talent in contemporary African art.

SILENT ELEVATIONS | GALERIE 208 AND MANDARIN ORIENTAL

An exclusive exhibition dedicated to internationally acclaimed Moroccan artist Mahi Binebine. Showcasing a striking selection of large-scale sculptures and vivid paintings, the exhibition immerses visitors in a profoundly human world, where each detail tells a story of history and memory.

REOPENING OF THE MUSEUM OF AFRICAN CONTEMPORARY ART AL MAADEN (MACAAL)

Following substantial renovations, MACAAL is set to reopen and unveil a new permanent exhibition that presents one of the most comprehensive collections of contemporary African art in the world.

BOUCHRA BOUDOUA | EL FENN ART SPACE

Loft Art Gallery joins forces with Riad El Fenn to showcase a solo exhibition by Casablanican artist and ceramicist Bouchra Boudoua. Known for her unique reinterpretation of traditional Moroccan craftsmanship, Boudoua has collaborated with esteemed names such as La Mamounia Marrakesh, Dior, and The Conran Shop.

ANIMA GARDEN | DOUAR SBITI OURIKA

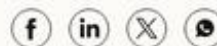
Created by renowned Austrian artist André Heller, the 2-acre Anima Garden is a must-see in Marrakesh. With its vibrant sculptures set amid lush landscapes, it's just a 40-minute drive from the fair.



MERCOLEDÌ 15 GENNAIO 2025

15

Notizie in breve | 10 Notizie



Dall'alto a sinistra e in senso orario: il Macaai, Museo d'Arte Africana Contemporanea Al Maaden di Marrakesh (© Omar Tajmouati); la coppia di tavole di Giovanni di Paolo recentemente restaurate; alcune delle monete romane auree scoperte in Lussemburgo; lo Stadio Flaminio di Roma

NOTIZIE IN BREVE | 10 NOTIZIE

01 **Riapre il Macaai, il Museo d'Arte Africana Contemporanea di Marrakesh**

02 **A Los Angeles il fuoco ha distrutto anche capolavori architettonici e storici**

03 **Restaurate due tavole di Giovanni di Paolo: tornano al Museo dell'Opera di Siena**

04 **Distrutto da un incendio il tetto di un maniero bretone a Mellac, nel Finistère**

05 **In Lussemburgo è stato rinvenuto un tesoretto di 141 monete d'oro romane**

06 **La galleria Oana Ivan apre nel Triangolo d'Oro di Parigi**

07 **Una lettera della Fondazione Nervi sugli interventi allo Stadio Flaminio di Roma**

08 **I vincitori della Open Call di Fotografia Europea**

09 **A Villa Medici un incontro su Gastone Novelli nel centenario della sua nascita**

10 **Il 17 gennaio l'annuncio del vincitore del MaXXI Bulgari Prize 2024**

01 **Riapre il Macaal, il Museo d'Arte Africana Contemporanea di Marrakesh**

Dopo mesi di chiusura per ristrutturazione, il Macaal, Museo d'Arte Africana Contemporanea Al Maaden di Marrakesh, in Marocco, riapre il 2 febbraio e riorganizza la sua programmazione. Fondato nel 2016, il Macaal nasce dalla collezione familiare avviata da Mohamed Alami Nafakh-Lazraq, capo del gruppo Alliances Développement Immobilier. Si deve al figlio Othman Lazraq, architetto e direttore della Fondazione Alliances, che sostiene iniziative sanitarie e sociali oltre a vari progetti culturali, l'idea di svelare la collezione di famiglia aprendo il museo negli ex locali di un ufficio vendite del gruppo: un esperimento senza precedenti in Marocco. Composta da più di 2.500 opere di 300 artisti, la collezione dagli anni 2000 si è estesa ai Paesi del continente africano. Lo spazio espositivo di 2mila mq ospita attualmente più di 150 opere, scelte dai curatori Morad Montazami e Madeleine de Colnet di Zamán Books & Curating nell'ambito della mostra «7 contours, 1 collection». Tra queste, le opere di Chéri Samba, Malick Sidibé, Billie Zangewa, Hassan Hajjaj e Joël Andrianomearisoa. Al piano superiore, un nuovo spazio chiamato Artist Room presenterà una proposta originale ogni tre mesi. Apre la stagione Sara Ouhammadou con la mostra «Display» (dal 2 febbraio) curata da Meriem Berrada in collaborazione con Alya Sebti e l'ifa Gallery di Berlino. La navata centrale dell'edificio e le scale che collegano i due piani del museo ogni anno saranno dedicate a nuove installazioni, attualmente di Salima Naji e dell'artista franco-tunisina Aïcha Snoussi.

Olivier Rachet



The 50 best cities in the world in 2025

We quizzed thousands of locals to rank the best cities in the world right now. Ready?

Wednesday 15 January 2025

 Share



Edited by Grace Beard
Travel Editor




Contributors: Time Out editors & Time Out contributors

People who don't live in cities will tell you they're busy, lonely and expensive places. But there's a reason so many people choose to live in them: with world-class art and culture, unbeatable food and nightlife, **buzzing neighbourhoods** and a dizzying amount of stuff to do and see, there's simply no better place to be.

Every year, we take the pulse of city living by quizzing thousands of locals across the planet about life in their hometowns. This year, more than 18,500 city-dwellers shared their insights on everything from food, nightlife and culture to affordability, happiness and the overall city vibe. When urban living can sometimes feel isolating and costly, this year we wanted to get a sense of what, exactly, makes a city feel like home. Sure, the nightlife is great, but is the city safe and walkable? Is good quality food and art available at a reasonable price? Is it easy to make friends, find love, and access nature?

Livability was a key factor in our ranking this year. But a great city to live in is, naturally, a great city to visit. So, along with the thousands of responses from locals around the world, we asked Time Out's global network of city experts to vote on the places they think are particularly exciting right now. After crunching all that data, here we are: Time Out's definitive ranking of the world's best cities in 2025. Read on to see how your hometown fared...

RECOMMENDED:

-  The **coolest neighbourhoods in the world right now**
-  The **best things to do in the world in 2025**
-  The **best cities in the world for nightlife**

The 50 best cities in the world for 2025

32. Marrakech



 Photograph: Shutterstock

What makes us great: Native Marrakshis exude hospitality. Their adaptability and deep-rooted community spirit was clear when the [earthquake that struck the city at the end of 2023](#) became an opportunity for growth and renewal. Over a year on, the city is abuzz with a burgeoning art and festival scene; check out [1-54 Contemporary African Art Fair](#), [Marrakech Film Festival](#) and [Fashion Week](#). Recent openings include design-centric riad hotels like [Izza](#) and [Rosemary](#), while brand-new community hubs like [M Avenue](#) have been drawing locals who love pedestrianised streets, vibey cafés, air-con shopping and trendy rooftops like [Zest](#). First-time visitors can meander through the ancient Medina's narrow streets for a glimpse into Islamic life and traditions. Here, the recently re-opened [Ben Youssef Madrasa](#) offers an exquisite display of Moroccan architecture.

Visit now because: Marrakech's culinary scene is taking off. The city was voted one of our [top cities for food in 2024](#) for its diverse dining scene, from street food to Michelin-starred. Nowadays, you have to book a slot for popular tables. And, art-lovers, stay tuned for the soon-to-reopen [MACAAL](#).

The big numbers: Marrakech was voted the fifth-friendliest city in the world this year, with a huge 78 percent of locals saying it was easy to make new friends. Marrakshis were also the fifth-most likely group to say they feel happier in their city than anywhere else. Isn't that nice?

 **Discover the [best things to do in Marrakech](#)**



Sally Kirby

Local expert, Morocco

Musées et institutions // Actualité

Le MACAAL fait peau neuve

Après des travaux de rénovation, le musée d'Art contemporain africain Al Maaden, situé à Marrakech, rouvre ses portes, en se recentrant sur une collection privée unique en son genre.

Olivier Rachet

10 janvier 2025

Partagez



Alex Burke, *Library*, 2024, techniques mixtes.
Courtesy de l'artiste et de Loeve&Co

Le musée d'Art contemporain africain Al Maaden (MACAAL) est tout d'abord l'histoire d'une collection familiale débutée par le père d'Othman Lazraq, fondateur du musée. À la tête du groupe Alliances Développement Immobilier, Mohamed Alami Nafakh-Lazraq est un amateur passionné qui a transmis à son fils, architecte, le goût de l'art moderne et contemporain. Cette collection, qui comporte plus de 2500 pièces et 300 artistes, s'est élargie depuis les années 2000 aux pays du continent africain, aussi bien francophones qu'anglophones. *« La collection n'a pas de limites géographiques ou thématiques, indique Othman Lazraq. Il y a des collections à l'intérieur même de la collection, des trésors, notamment des ensembles d'estampes ou de peintres orientalistes que nous aimerions également faire découvrir au public. »*

Dirigeant depuis 2014 la Fondation Alliances qui soutient des initiatives dans le domaine de la santé et du social, ainsi que différents projets culturels, Othman Lazraq a l'idée de dévoiler cet ensemble en ouvrant, dans les anciens locaux d'un bureau de vente appartenant au groupe, le musée d'Art contemporain africain Al Maaden : une expérience inédite au Maroc. *« Mon objectif a été d'adapter avant tout le musée au contexte marocain »,* précise-t-il, expliquant qu'il était alors iconoclaste de partager avec le grand public une collection privée. *« D'autre part, nous avons voulu organiser des expositions pédagogiques dans une démarche axée sur la transmission. »*

Une collection qui s'exporte

À l'ouverture du musée en 2016, la première exposition, « Essential Paysage », est commanditée par la COP 22 et présente, sous le commissariat de Brahim Alaoui, différentes œuvres de la collection, sous un angle en partie didactique. Suivront notamment en 2018 et 2020 les expositions « Africa Is No Island », sous la houlette de Jeanne Mercier et Baptiste de Ville d'Avray, cofondateurs de la plateforme Afrique in visu, et « Have You Seen a Horizon Lately », proposée par Marie-Ann Yemsi et entièrement produite au Maroc. D'autres expositions, telles que « Outsiders/Insiders », centrée sur l'École d'Essaouira, ou « Écritures ésotériques », mettent l'accent sur des écritures artistiques en marge d'une histoire de l'art globalisée. *« Depuis son ouverture, nous avons tenu à structurer le MACAAL comme une institution muséale, développe le directeur. Nous disposons aujourd'hui d'une équipe dédiée à la production des expositions, à la conservation des œuvres et à la médiation. Nous avons formé par ailleurs un comité d'acquisition afin d'enrichir la collection. »* Fort de son expérience, le MACAAL s'est élevé au rang des incontournables et n'a de cesse d'être sollicité pour participer à des manifestations à travers le monde. *« Grâce au Groupe Alliances, reprend l'homme, nous étoffons notre collection en achetant des œuvres auprès de grandes galeries africaines et internationales. Nous prêtons également des pièces à des institutions prestigieuses telles que la Tate St Ives, la Sharjah Art Foundation, l'Institut du monde arabe [à Paris] ou encore la Biennale de Lyon. En 2021, nous avons coproduit l'exposition "Ce qui s'oublie et ce qui reste" avec le musée national de l'Histoire de l'immigration, à Paris »* – dont le commissariat était assuré par Meriem Berrada, directrice artistique du MACAAL.



Chigozie Obi, *Cozy Comfort*, 2024, huile et acrylique sur toile.
Courtesy de l'artiste et de la C+H Gallery CANEPANERI

Un musée reconfiguré

Après plusieurs mois de fermeture pour rénovation, le MACAAL rouvre ses portes et recentre sa programmation sur ses collections. Si la tentation a existé un temps de transformer, sous l'impulsion de Meriem Berrada, le musée en centre d'art en démocratisant son entrée et en créant une plateforme d'échanges avec les artisans, désormais l'objectif est d'offrir au public un accès permanent à une collection qui sera montrée de façon évolutive, avec un accrochage triennal. La majorité des 2000 m² d'exposition accueille en ce moment plus de 150 œuvres, choisies par les commissaires Morad Montazami et Madeleine de Colnet de la structure Zamân Books & Curating, dans le cadre de l'exposition « 7 contours, 1 collection ». Parmi elles, des pièces de Chéri Samba, Malick Sidibé, Billie Zangewa, Hassan Hajjaj ou encore Joël Andrianomearisoa – auquel fut consacrée, en 2022, l'exposition « Our Land just like a Dream ».

Othman Lazraq : « Mon objectif a été avant tout d'adapter le musée au contexte marocain. »

À l'étage, un nouvel espace dénommé Artist Room présentera tous les trois mois une proposition originale. Sara Ouhaddou ouvre la saison avec l'exposition « Display », organisée par Meriem Berrada, en collaboration avec Alya Sebti et l'IFA Gallery Berlin, laquelle montre, jusqu'au 2 février 2025, son pendant, documentant les différents processus de travail de la plasticienne. Quant à la nef centrale du bâtiment et aux escaliers reliant les deux étages du musée, ils seront dédiés, chaque année, à des installations inédites, pour l'heure celles de Salima Naji et de l'artiste franco-tunisienne Aïcha Snoussi.

-

« 7 contours, 1 collection », [musée d'Art contemporain africain Al Maaden](#), Sidi Youssef Ben Ali, 40000 Marrakech.

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Vue extérieure du MACAAL, avec, au premier plan, *La Pesanteur et la grâce* de Fatiha Zemmouri (2019, rochers).
Photos Omar Tajmouati

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Chigizoe Obi, *Cozy Comfort*, 2024, huile et acrylique sur toile.
Courtesy de l'artiste et de la C+N Gallery
CANEPANERI

UN MUSÉE RECONFIGURÉ

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OLIVIER RACHET

« 7 contours, 1 collection », musée d'Art contemporain africain Al Maaden, Sidi Youssef Ben Ali, 40000 Marrakech, macaal.org



Mustapha Hafid à La galerie 38

La galerie 38 présente à Casablanca une rétrospective du peintre Mustapha Hafid (jusqu'au 26 janvier 2025), lequel, dans les années 1960, partit étudier à l'Académie des beaux-arts de Varsovie, avant de rentrer au Maroc où il dirigea l'École des beaux-arts de Casablanca dans les années 1980 – son épouse Anna Draus-Hafid, peintre comme lui et figure longtemps méconnue, y enseigna pendant une trentaine d'années. De facture plutôt abstraite, la pratique de Mustapha Hafid diversifie les techniques et les médiums, jouant aussi bien des effets de transparence que d'un matérialisme invitant au toucher. **O.R.** lugarie38.com

Le Togo invité à Marrakech

Le programme In-discipline mis en place par la Fondation Montresso*, à Marrakech, invite sept artistes togolais en résidence à Jardin Rouge. L'exposition « Animismes universels » qui en résulte (à partir du 1^{er} février 2025), avec pour commissaire Ayoko Mensah, s'intéresse aux croyances et aux savoirs traditionnels du vodu et du Fia, apparus initialement dans le golfe du Bénin. Les artistes sélectionnés, parfois prêtres vodu, à l'instar de Kossi Assou et du sculpteur Ake O'Lokan, explorent la dimension cosmogonique d'une spiritualité dont l'exposition démontre la part d'universel. **O.R.** montresso.com

Programmation éclectique au Comptoir des Mines

Dans des espaces rénovés, le Comptoir des Mines Galerie, à Marrakech, accueille trois expositions pendant l'édition de la Foire d'art contemporain africain 1-54 (30 janvier-2 février 2025). L'une montre les œuvres des dernières années du peintre Mohammed Kacimi, dans la lignée de « Kacimi. Une transition africaine 1993-2003 » présentée en 2018 au Mucem, à Marseille. Deux autres événements rendent honneur à deux compagnons de route de la galerie : Simohammed Fettaka et Mohamed Arejdal ; le premier explore à travers une diversité de supports les questions décoloniales, le second transpose dans ses installations les motifs de la culture nomade qui l'a vu naître. **O.R.** cmgmarrakech.com

MACAAL Unveils "7 Contours, 1 Collection": A Landmark Celebration of African Art and Culture

Adekunle Last Updated : Jan 29, 2025



Tags

exhibition

Art News



Image courtesy of MACAAL

The Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech has announced a transformative reopening in 2025, along with its first-ever permanent exhibition, "Seven Contours, One Collection". The reopening and exhibition scheduled for February 2nd, 2025 will see visitors interact with the richness and diversity of African creativity and cultural expression.

Curated by the distinguished [Zaman Books](#) & Curating team, led by [Morad Montazami](#) and Madeleine de Colnet, and brought to life through the innovative scenography of [Franck Houndégla](#), "Seven Contours, One Collection" embodies MACAAL's mission to make art accessible to all. The exhibition is not just another display of art but a powerful narrative that connects stories, educates audiences, and fosters a sense of belonging.

The exhibition's seven thematic contours—Decolonize, Cohabit, Transcribe, Initiate, Promise, Converge, and Weave—serve as pathways through which visitors can explore interconnected ideas, histories, and futures. Each contour invites reflection, challenging visitors to engage with African identity, culture, and the broader human experience.

A Scenographic Triumph

Franck Houndégla's scenography amplifies the exhibition's themes, creating immersive environments that guide visitors through each contour. The design is a dialogue in itself, one that perfectly blends traditional African aesthetics with contemporary spatial concepts. In addition to "Seven Contours, One Collection", MACAAL is introducing new experiences to further its mission of accessibility and education. The museum is rolling out expanded programming, including workshops, artist talks, and community engagement activities aimed at deepening the public's connection to African art.

Celebrating African Creativity

MACAAL has long been a champion of African contemporary art, and this permanent exhibition solidifies its role as a vital cultural hub. By offering a permanent space for exploration and dialogue, the museum continues to celebrate the diversity of African voices and create a platform for meaningful global conversations.

As "Seven Contours, One Collection" prepares to open its doors, anticipation is high for what promises to be a defining moment in the African art landscape. The exhibition not only honors the continent's past but also looks boldly toward its future, inviting audiences to engage with the multifaceted narratives that make up African identity.

For those eager to witness the richness of African creativity and culture, February 2nd, 2025, marks a date to remember. With its thoughtful curation, innovative design, and commitment to accessibility, "Seven Contours, One Collection" is poised to leave an indelible mark on visitors and the global art community alike.

Stay connected with MACAAL through their social media channels for updates, behind-the-scenes glimpses, and more insights into "Seven Contours, One Collection".

Servizio | Nel 2025



Tagli pubblici e privati: ecco i musei che aprono e che chiudono

Dall'Europa al Medio ed Estremo Oriente passando dall'Africa le future nuove istituzioni e gli ampliamenti. Ma negli States molti hanno chiuso

di Silvia Anna Barrilà

8 gennaio 2025



▲ Mucha Museum Praga, facciata del Palazzo Savarin, Na Příkopě Street Prague © Crestyl

I punti chiave

- [Arte e mondo immobiliare](#)
- [Riaperture ed espansioni](#)
- [I grandi musei](#)
- [I temi del presente](#)
- [Dalla Norvegia al Giappone](#)
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- [I musei che hanno chiuso](#)

🕒 6' di lettura

Che cosa ha in serbo il mondo dell'arte per il 2025? Come ogni anno, tra dicembre e gennaio, piovono gli annunci di grandi mostre e aperture di nuovi musei nei mesi a venire. E nonostante i tagli alla cultura a livello pubblico e le difficoltà dei musei statali, non solo in Italia ma anche all'estero, il paesaggio museale riesce ancora, fortunatamente, ad arricchirsi di nuove iniziative, che nascono spesso grazie a finanziamenti privati, soprattutto dal settore immobiliare. Ma non mancano anche le chiusure.

Arte e mondo immobiliare

Per esempio, a Praga nel palazzo barocco Savarin, restaurato dal gruppo immobiliare ceco Crestyl, apre a gennaio il nuovo [Mucha Museum](#) per rendere tributo al maestro dell'Art Nouveau **Alphonse Mucha** (1860-1939). A lungo sottovalutato durante il regime comunista, il museo mira a riscrivere la sua storia e mettere in luce la sua influenza a livello internazionale. C'è dietro la Fondazione Mucha, istituita nel 1992 dal nipote **John Mucha** e dalla nuora **Geraldine Thomsen Mucha**. Da allora l'ente ha organizzato più di 90 mostre in tutto il mondo, di cui alcune in corso in Giappone e negli Usa.

Arte e mondo immobiliare anche a Lisbona, dove apre il prossimo 22 marzo il [MACAM – Museu de Arte Contemporânea Armando Martins](#), dal nome del fondatore negli anni 90 del Grupo Fibeira, attivo in ambito immobiliare, alberghiero e dei servizi. Collezionista dall'età di 18 anni, intende mostrare la sua raccolta di più di 600 opere d'arte portoghese e internazionale dal 1800 a oggi. Il format è del tutto particolare e dimostra come arte, lusso e ospitalità siano sempre più legati. Si tratta, infatti, di un museo-hotel a cinque stelle con 64 camere nel settecentesco Palácio Condes da Ribeira Grande, 13mila m2 di cui 2mila di spazio espositivo, opere sparse in tutti gli ambienti, su progetto architettonico dello studio portoghese MetroUrbe.

Riaperture ed espansioni

Nato dalla ricchezza derivata dal settore immobiliare anche il [MACAAL – Museum of African Contemporary Art Al Maaden](#) a Marrakech, promosso dalla Fondation Alliances del gruppo immobiliare marocchino Groupe Alliances, che in questo caso riapre. Infatti, il museo, presieduto da **Othman Lazraq**, figlio del fondatore del gruppo, Alami Lazraq, da cui ha ereditato anche la passione per il collezionismo, è nato nel 2016, ma ora si arricchisce di spazi per esporre a rotazione più di 150 opere dalla collezione d'arte africana, internazionale e della diaspora appartenente alla famiglia con un patrimonio complessivo di 2.500 opere.

A New York ci saranno diverse riaperture: la [Frick Collection](#) inaugura ad aprile dopo un intervento costato 290 milioni di dollari, firmato da Selldorf Architects, mentre a maggio riaprirà al [Metropolitan l'ala Michael C. Rockefeller](#), chiusa dal 2021, per mostrare oggetti e opere dall'Africa, dall'America precoloniale e dall'Oceania. In autunno riaprirà lo [Studio Museum](#) di Harlem a New York, punto di riferimento per l'arte afro-americana, chiuso dal 2018. Il nuovo edificio, progettato dall'archistar **David Adjaye**, è costato 300 milioni di dollari.

Anche il [New Museum](#) inaugurerà in autunno uno spettacolare nuovo edificio accanto a quello attuale, su progetto di **Rem Koolhaas** e **Shohei Shigematsu** per un costo di 82 milioni di dollari. Verso la fine dell'anno anche al [Portland Art Museum](#) inaugurerà un'espansione da 111 milioni di dollari, nella quale si rinuncerà alle gerarchie espositive tradizionali per favorire presentazioni tematiche che mettono al centro la comunità e l'identità locali.

Art Market

5 Emerging Art Capitals to Watch in 2025

Maxwell Rabb

Jan 8, 2025 8:55PM



View of Marrakech, Morocco. Photo by Gunnar Ridderström. Image via Unsplash.

With the art world continuing to expand its global reach and scope, new destinations are emerging as thriving hubs of artistic activity. As we [spotlighted last year](#), a growing crop of cities worldwide are becoming homes to new scenes of galleries, collectors, and exciting initiatives.

This year, we spotlight five more emerging art world capitals for collectors and art lovers alike to keep their eyes on in 2025—from global metropolises bolstering their art world clout to newly buzzing art ecosystems.

Marrakech, Morocco



Exterior view of La Mamounia during 1-54 Marrakech 2024. © Salah Bouade. Courtesy of 1-54 Contemporary African Art Fair.

Bustling markets, serene medinas, and ornate architecture are among the main attractions that have made [Marrakech](#) the premier tourist destination of Morocco. The North African city has long embraced its role as a cultural crossroads, where trade routes, culture, and art converge in vibrant fashion. Marrakech has long been a creative hub, but several exciting developments are set to see its star rise further in the contemporary art world.

In recent years, the “Red City” has also earned a reputation as a haven for contemporary African art, initially sparked by the Marrakech Biennale in 2004. Although the Biennale ceased operations just before its 2018 edition, the 1-54 Contemporary African Art Fair launched that same year. The fair’s prominence is increasing still, and its sixth edition will take place from January 30th to February 2nd across the La Mamounia hotel and the cutting-edge DaDa—a new multilevel art-meets-dining hub in the city’s Medina.



Amina Agueznay
Waha, 2024
Loft Art Gallery
Price on request

As 1-54 spotlights Marrakech on the global stage, the city’s institutions have continued to strengthen the city’s contemporary art scene. Notably, the Museum of African Contemporary Art Al Maaden, the second museum dedicated to contemporary African art on the continent, will reopen in February 2025 after extensive renovations. Its inaugural exhibition, “Seven Contours, One Collection,” will showcase over 150 rotating works from the wider collection amassed by the museum’s founder, Othman Lazraq, and his family.

Alongside the revitalized museum, Marrakech is experiencing a surge of momentum in its gallery scene, which is primarily being enriched by established Moroccan galleries that are expanding their presence. Tastemakers such as [La Galerie 38](#) and [Loft Art Gallery](#) (one of [Artsy’s breakout galleries from 2024](#)), both with roots in Casablanca, have broadened their operations to Marrakech in recent years. ■



Maxwell Rabb
Maxwell Rabb is Artsy’s Staff Writer.

TRAVEL

Love David Bowie, architecture or contemporary art? These 2025 museum openings are worth travelling to see

Doors are set to open at a landmark David Bowie centre, a new addition to "Japan's art island" and the latest Paris destination for contemporary art.

Updated 18 hrs ago | Jan. 2, 2025 | 3 min read



A rendering of the David Bowie Centre at the V&A East Storehouse, part of London's emerging East Bank cultural quarter.

IDK

By Lola Augustine Brown Special to the Star

For arts and culture enthusiasts, 2025 offers new reasons to visit (or revisit) some seriously cool destinations. Read on for a curated list of museum openings worth travelling to see.



Marrakech's MACAAL celebrates contemporary art from the African continent and its diaspora.

Omar Tajmouati

For a vast collection of African art: [Museum of African Contemporary Art Al Maaden \(MACAAL\)](#)

Where: Marrakesh, Morocco

Anticipated opening: February 2025

When MACAAL reopens following redevelopments to the museum, it will house a new permanent exhibition space for one of the world's most comprehensive troves of contemporary African art. The museum was originally established in 2016 and also comprises a sculpture garden.

The permanent exhibition will feature 150 rotating works from the 2,500-piece collection that celebrate the “cultural richness and creative energy of the African continent and its diaspora,” from the past century to the present. Themed galleries will concentrate on decolonization, globalization and environmental issues.

Other new spaces will host site-specific installations — with the first coming from architect and anthropologist Salima Naji and queer Tunisian artist Aïcha Snoussi — as well as a new media gallery, residencies and community workshops. There's also an artist-specific room, opening with a show by French Moroccan artist Sara Ouhammadou.

MACAAL

Museum of African Contemporary Art Al Maaden in Marakkech, Morocco



MACAAL (artwork: Fatiha Zemmouri, La pesanteur et la grâce, 2019) © Omar Tajmouati

Driven by a deep passion for art, Alami Lazraq, founder and CEO of the Group Alliances, began his collection of modern and contemporary art forty years ago. Sharing the same passion as his father, Othman Lazraq has expanded the collection since the creation of Foundation Alliances in 2009 and the opening of MACAAL in 2016. As the Director of Foundation Alliances and President of MACAAL, Othman Lazraq works closely with his teams and external advisors to enrich the collection.

Initially, the collection focused on the works of pioneering Moroccan artists before broadening its scope to include other influences, particularly from Africa, Asia, and Latin America. Today, it includes works from nearly three hundred artists. It mainly consists of works by prominent Moroccan artists as well as artists from across the African continent. The collection covers a wide range of mediums, including painting, sculpture, and more recently, photography, installation, and digital arts.

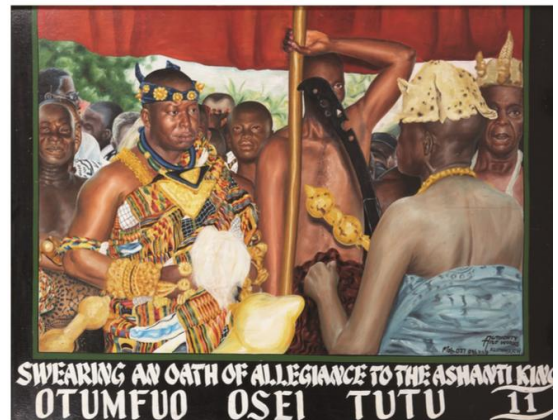
The museum's collection illustrates the Foundation Alliances' commitment to providing universally accessible contemporary art, while supporting cultural development in Morocco. It comprises more than 2,000 Moroccan and international works, including pieces by some of the most renowned Moroccan artists such as Farid Belkahia, Ahmed Cherkaoui, Jilali Gharbaoui, Mohamed Melehi, and Chaïbia Talal. It also includes major artists from the African continent like Chéri Samba, Romuald Hazoumè, Joël Andrianomearisoa, Abdoulaye Konaté, Serge Attukwei Clottey, and Billie Zangewa, as well as artists from the Maghreb art scene, such as Meriem Bouderbala, Rafik El Kamel, Adel El Siwi, and Djamel Tatah.



Said Afifi, Géomorphologie d'un exo-paysage, Relevé 6, 2021. Acrylic on canvas. Courtesy of MACAAL and the artist



Eric van Hove, Mahjouba 4, 2023. Mixed media. Courtesy of MACAAL and the artist



Kwame Akoto, Swearing an Oath. Painting on panel. Courtesy of MACAAL and the artist



Sammy Baloji, Retour à l'authenticité, vue de la Pagode du Président Mobutu, N'sele, Kinshasa, 2013. Baryte print. Courtesy of MACAAL and the artist



Sammy Baloji, Retour à l'authenticité, vue de la Pagode du Président Mobutu, N'sele, Kinshasa, 2013. Baryte print. Courtesy of MACAAL and the artist



Sammy Baloji, Retour à l'authenticité, vue de la Pagode du Président Mobutu, N'sele, Kinshasa, 2013. Baryte print. Courtesy of MACAAL and the artist

MACAAL Unveils Major Developments: A New Era for African Contemporary Art in Marrakech

/ Art



The Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech is poised for a transformative new chapter, following a landmark investment from its founder, Fondation Alliances. The museum has announced an array of significant developments, including the unveiling of a permanent exhibition space dedicated to one of the world's most comprehensive collections of contemporary African art. This enhanced offering is set to debut on February 2, 2025, alongside revamped gallery spaces and enriched visitor experiences.

A Permanent Home for a Historic Collection

The inaugural permanent exhibition, *Seven Contours, One Collection*, will mark the first dedicated display of MACAAL's esteemed collection, meticulously assembled by the Lazraq family over four decades. Showcasing more than 150 works that will rotate over time, the exhibition spans a variety of mediums, including painting, sculpture, textiles, photography, installations, and multimedia. Drawn from the museum's broader collection of over 2,500 pieces, the exhibition celebrates the depth of African creativity and its global impact from the 20th century to today.

Organized into themed galleries, the exhibition will delve into critical topics such as decolonization, globalization, and environmental change. The works of prominent artists like Joël Andrianomearisoa, Hassan Hajjaj, Abdoulaye Konaté, and Billie Zangewa will be displayed alongside Moroccan modernist trailblazers like Farid Belkahia and Chaïbia Talal. Each gallery will integrate perspectives from influential academics, including Nadia Yala Kisukidi and Ariella Aïsha Azoulay, fostering fresh dialogues and interpretations.

Curated by Morad Montazami and Madeleine de Colnet in collaboration with MACAAL's Artistic Director, Meriem Berrada, the redesigned exhibition space has been envisioned by acclaimed scenographer Franck Houndégla.

Expanding Artistic Horizons

MACAAL's vision extends beyond its galleries with plans to commission two annual site-specific installations. In 2025, monumental works by Salima Naji and Aïcha Snoussi will enrich the museum's evolving spaces. Additionally, a new *Artist Room* will spotlight solo and group exhibitions, beginning with a show by French-Moroccan artist Sara Ouhammadou.

The museum's commitment to fostering community engagement will also expand, with residencies, workshops, and a redesigned café and terrace area to enhance visitor experiences. New green spaces adorned with sculptures will provide a serene complement to the museum's bustling artistic program.

Enhanced Educational Resources

MACAAL's upcoming *Timeline Room* will offer a curated exploration of key historical and cultural moments across Africa, creating a compelling link between historical events and artistic milestones. Furthermore, the launch of the *New Media Library (BNM)* will provide an unparalleled archive of video, sound, and performance art by African artists from the 1990s onward. A contemporary art-focused open library will further enrich the museum's educational offerings, cementing its role as a hub for research and discovery.

A Bold Step Forward

"These developments mark an exciting new chapter for MACAAL," said Othman Lazraq, President of MACAAL and Fondation Alliances. "For almost a decade, the museum has been a platform for fostering global appreciation of Africa's artistic heritage. Our expanded offerings will deepen accessibility and bring more artists, stories, and conversations to the forefront. It's a privilege to share this collection with local, regional, and international audiences."

With its bold new initiatives, MACAAL is set to reaffirm its place as a dynamic, globally respected institution dedicated to celebrating and preserving African contemporary art.

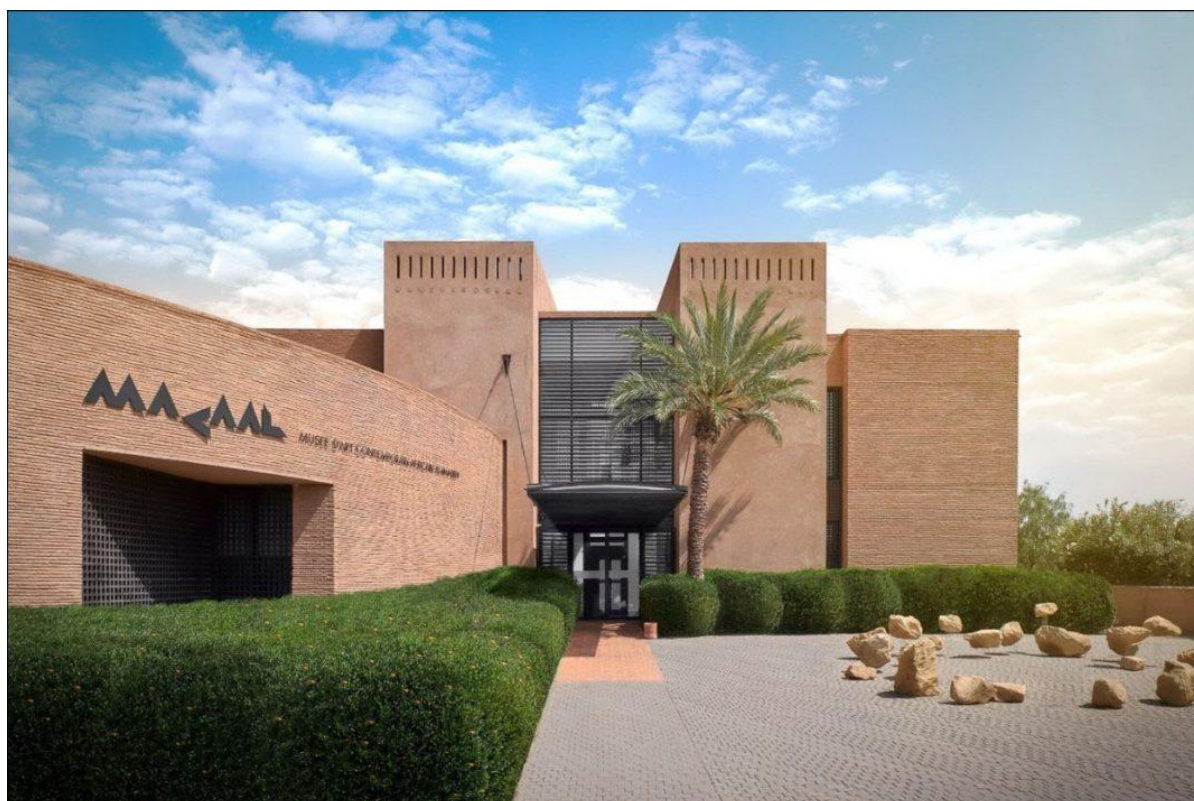
For more information, visit macaal.org.

Nuovi piani per il MACAAL, il museo d'arte africana di Marrakech

09
DICEMBRE 2024

MUSEI
di redazione

Sede della collezione Lazraq, tra le più importanti dedicate all'arte africana, il museo MACAAL di Marrakech ha annunciato nuovi e ambiziosi progetti di ampliamento



Il MACAAL – Museum of African Contemporary Art Al Maaden di Marrakech annuncia grandi novità e ambiziosi piani di sviluppo, a seguito di un significativo investimento da parte dei suoi fondatori, la Fondation Alliances, diretta da Othman Lazraq e istituita nel 2009 da Groupe Alliances, il principale operatore di real-estate in Marocco. Tra i progetti in cantiere, una nuova sezione per l'esposizione permanente della collezione del museo, una delle più ampie e complete al mondo dedicate all'arte contemporanea africana, costituita dalla famiglia Lazraq in circa di 40 anni di attività.



Hassan Hajjaj, Arfoud Brother, 2012. Lambda metal print, wooden frame with canned olives. Courtesy of MACAAL and the artist

Nel corso dell'anno saranno esposte a rotazione 150 opere, scelte tra i circa 2500 pezzi della collezione, tra dipinti, sculture, lavori tessili, fotografie e installazioni. Organizzata in gallerie tematiche, l'esposizione celebrerà la ricchezza culturale e l'energia creativa del continente africano e della sua diaspora dal secolo scorso a oggi, esplorando temi come la decolonizzazione, la globalizzazione e l'ambiente. Tra gli artisti, nomi emergenti e già affermati, come Joël Andrianomearisoa, Salah El Mur, Hassan Hajjaj, Abdoulaye Konaté, Daniel Otero Torres, Chéri Samba, Malick Sidibé, Maya Ines Touam, Chris Soal e Billie Zangewa. Un focus importante sarà dedicato ai pionieri del modernismo marocchino, come Farid Belkahia, Ahmed Cherkaoui, Jilali Gharbaoui, Mohamed Melehi, Chaïbia Talal e Malika Aguezmay.



Malick Sidibé, Nuit de Noël, 1963. Baryte silver print. Courtesy of MACAAL and the estate of the artist

Il percorso espositivo, progettato dallo scenografo Franck Houndégla, sarà curato da **Morad Montazami** e **Madeleine de Colnet**, in collaborazione con la direttrice artistica del MACAAL, **Meriem Berrada**. Ogni sala sarà caratterizzata da apparati didascalici e critici curati da accademici e autori come **Nadia Yala Kisukidi** e **Ariella Aïsha Azoulay**.



Eric van Hove, Mahjouba 4, 2023. Mixed media. Courtesy of MACAAL and the artist

Ma il programma del museo includerà anche installazioni site specific su commissioni annuali. I primi due progetti sono stati affidati a **Salima Naji** e **Aïcha Snoussi** e saranno presentati il prossimo anno. Il museo lancerà anche una **Artist Room** dedicate a mostre personali e collettive: la prima artista coinvolta sarà la franco marocchina **Sara Ouhaddou**, nel 2025. In aperture anche una nuova **Media Library**, che metterà a disposizione un ricco archivio di material video e audio riferito alle pratiche di artisti africani dagli anni '90 a oggi.



Sammy Baloji, Retour à l'authenticité, vue de la Pagode du Président Mobutu, N'sele, Kinshasa, 2013. Baryte print. Courtesy of MACAAL and the artist

«È un nuovo ed entusiasmante capitolo dell'evoluzione del MACAAL», ha dichiarato Othman Lazraq, presidente del MACAAL e della Fondation Alliances. «Per quasi un decennio, il museo è stato un punto di riferimento per la promozione globale dell'eredità artistica del continente africano e questi nuovi programmi porteranno più artisti alla ribalta. Favorire l'accessibilità dell'arte è qualcosa a cui la mia famiglia e io teniamo molto e speriamo di poter condividere le opere della collezione con un pubblico locale e internazionale».

TAGS

MACAAL – Museum of African Contemporary Art Al Maaden

marocco

marrakech

ARTICOLI CORRELATI **ALTRO DALL'AUTORE**

MACAAL in Marrakech Will Reopen in 2025 After Undergoing Significant Renovations

The Museum of African Contemporary Art Al Maaden reopens in 2025 with a new permanent exhibition, showcasing one of the most comprehensive art collections on the continent, plus annual installations and more.



Museum of African Contemporary Art Al Maaden. Photo: Omar Tajmouati. Courtesy of MACAAL.

3. December 2024

NEWS



The Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech announces a series of major developments at the museum following a significant investment by its founder, Fondation Alliances. These will include a new permanent home for one of the rarest and most comprehensive collections of contemporary art from Africa in the world, opening on 1 February 2025 as part of an extensive transformation of the museum's gallery spaces.

Other new offerings at the museum include annual site-specific installations, a new media library, and redesigned public and gallery spaces, promising an enhanced experience for visitors. Together, these initiatives mark an ambitious milestone in MACAAL's ongoing mission to provide a dynamic, accessible and educational platform that promotes art from Africa and creativity on a global stage.

The inaugural permanent exhibition *7 Contours, 1 Collection* will mark the first dedicated home for the museum's collection, built up by the Lazraq family for over four decades. It will feature over 150 works that rotate over time, spanning painting, sculpture, textiles, photography, installations and multimedia. Drawn from MACAAL's wider collection of over 2,500 pieces, it celebrates the cultural richness and creative energy of the African continent and its diaspora from the past century to the present day. Organised into themed galleries, the exhibition will explore topics such as decolonisation, globalisation and the environment.

Visitors will experience the works of emerging and established artists such as Joël Andrianomearisoa, Salah El Mur, Hassan Hajjaj, Abdoulaye Konaté, Daniel Otero Torres, Chéri Samba, Malick Sidibé, Maya Ines Touam, Chris Soal, and Billie Zangewa, displayed alongside Moroccan modernist pioneers like Farid Belkahia, Ahmed Cherkaoui, Jilali Gharbaoui, Mohamed Melehi, Chaïbia Talal and Malika Aguezmay. Each gallery will be framed around the perspectives of key academics and thinkers like Nadia Yala Kisukidi and Ariella Aïsha Azoulay, creating new dialogues around the collection and inviting fresh interpretations. Curated by Morad Montazami and Madeleine de Colnet (Zāman Books and Curating) in collaboration with MACAAL's Artistic Director, Meriem Berrada, the redesigned space has been envisioned by scenographer Franck Houndégla.

As part of these developments, MACAAL will commission two annual site-specific installations, with monumental works by Salima Naji and Aïcha Snoussi set to enrich the museum's spaces next year. Further enhancing its artistic programme – which will continue to comprise residencies and community workshops – the museum will also launch an Artist Room dedicated to solo and group exhibitions, opening with a show by French-Moroccan artist Sara Ouhaddou in 2025. Additionally, visitors will also have access to a new café and terrace on the first floor, and redesigned green areas with sculptures.

Strengthening the museum's educational resources, MACAAL will unveil a *Timeline Room*, based on extensive research and highlighting key moments on the continent by linking historical events with major artistic and cultural milestones. There will also be a New Media Library (BNM), offering a rich archive of video, digital, sound and performance art by African artists from the 1990s to the present; and a new open library dedicated to contemporary art from Africa.

'This is an exciting new chapter in the evolution of MACAAL,' says Othman Lazraq, President of MACAAL and the Fondation Alliances. 'For almost a decade, the museum has served as a hub fostering global understanding of the continent's artistic heritage, and these new developments will bring more artists, conversations and stories to the fore. Creating accessibility around art is something my family and I care strongly about, and we look forward to sharing works from the collection with local, regional and international visitors.'

macaal.org

MACAAL IN MARRAKECH RE-OPENS WITH PERMANENT SPACE DEDICATED TO WORLD-LEADING AFRICAN ART COLLECTION

By [Mark Westall](#) • 19 November 2024

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The Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech has announced a series of major developments at the museum following a significant investment by its founder, [Fondation Alliances](#). These include a new permanent home for one of the rarest and most comprehensive collections of contemporary African art in the world, opening to the public on 2nd February as part of an extensive transformation of the museum's gallery spaces.

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About MACAAL

The Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech is an independent, not-for-profit contemporary art museum. One of the first of its kind on the continent, MACAAL is dedicated to the promotion of African art through its diverse exhibition and education programmes, cultivating the interest of a wide audience base.

The museum nurtures an understanding of contemporary art from Africa through collecting and exhibiting established and emerging artists, highlighting the creative energy and cultural diversity found across the continent. MACAAL showcases art from Morocco and its neighbouring countries across a range of media. In addition to the permanent collection, its temporary exhibition programme focuses on art which engages in a dialogue with the continent, including African and international artists.



02 Feb 2025 - 02 Feb 2026

MACAAL: Seven Contours, One Collection

Museum of African Contemporary Art Al Maaden (MACAAL)

DETAILS

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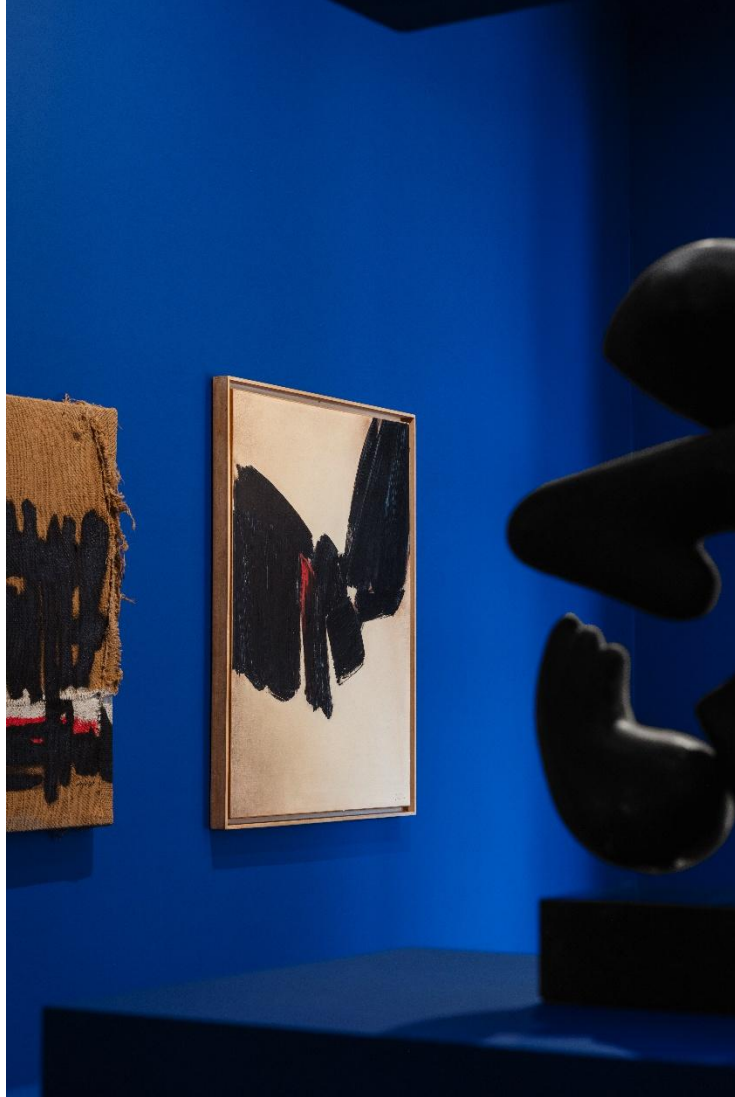
As part of these developments, MACAAL will commission two annual site-specific installations, with monumental works by **Salima Naji and Aïcha Snoussi** set to enrich the museum's spaces next year. Further enhancing its artistic programme – which will continue to comprise residencies and community workshops – the museum will also launch an Artist Room dedicated to solo and group exhibitions, opening with a show by French-Moroccan artist **Sara Ouhammadou** in 2025. Additionally, visitors will also have access to a new café and terrace on the first floor, and redesigned green areas with sculptures.

Strengthening the museum's educational resources, MACAAL will unveil a Timeline Room, based on extensive research and highlighting key moments on the continent by linking historical events with major artistic and cultural milestones. There will also be a New Media Library (BNM), offering a rich archive of video, digital, sound and performance art by African artists from the 1990s to the present; and a new open library dedicated to contemporary African art.

'This is an exciting new chapter in the evolution of MACAAL,' says Othman Lazraq, President of MACAAL and Fondation Alliances. 'For almost a decade, the museum has served as a hub fostering global understanding of the continent's artistic heritage, and these new developments will bring more artists, conversations and stories to the fore. Creating accessibility around art is something my family and I care strongly about, and we look forward to sharing works from the collection with local, regional and international visitors.'

Press release from MACAAL

Image: Said Afifi. *Géomorphologie d'un exo-paysage*, Relevé 6. 2021. Acrylic on canvas. Image courtesy of MACAAL and the artist



Wider 1-54 Coverage

PELHAM

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review

Artists discovered at the 1-54 Marrakech.

One continent, 54 African countries, dozens of galleries.

A sunny February and Marrakech, pulsating with the rhythm of contemporary art, can only mean one thing –the 1-54 Contemporary African Art Fair. For the seventh time, collectors, curators, and artists gathered in the Red City, ready for intense days of meetings, talks, and discoveries under the Moroccan sun.

One continent, 54 countries, and dozens of galleries – the 1-54 Fair → is not only an art fair; it is also a space for exploring the latest trends and diagnosing the condition of Africa's contemporary art scene. Just like every year, the legendary luxury La Mamounia Hotel and the modern, multidisciplinary Dada Space became the event's headquarters between January 30 and February 2, 2025.



Courtesy of the 1-54 Contemporary African Art Fair. Photo by Michael Huard.

While the traditional fair exhibition model invariably attracts collectors – of which there is no shortage in Morocco – to Marrakech, the most alluring things often happen outside the main exhibition spaces. Galleries, art institutions, and museums across the city contribute to the Fair's programme, offering meticulously curated exhibitions that transcend the standard fair format. The strength of local institutions is their ability to break the monotony of commercial display, offering visitors experiences of the highest curatorial and production standards. Both private, commercial galleries and a wide range of independent ones operating throughout the year demonstrate that the Moroccan contemporary art scene is dynamic and has much to offer – not only on a regional level but also globally.

The 1-54 Fair in Marrakech is the perfect opportunity to take a look at the richness of the African art scene and its growing importance on the world art map. To bring our readers closer to this vibrant event, we have compiled a summary of the most interesting discoveries of this edition.

The article was prepared exclusively for Contemporary Lynx, the official media partner of the 1-54 Contemporary African Art Fair.

Amina Agueznay

Amina Agueznay → doesn't just create – she builds worlds. Raised in Casablanca, she moved to the USA to study architecture, but instead of concrete and glass, she chose something more organic – textiles, space, and craftsmanship. Her artistic practice is an ongoing process of reimagining reality, piece by piece, akin to an archaeologist of the future weaving new narratives rather than unearthing the past.

In her works, she uses textiles, fibres, and wires – materials that acquire an almost biological structure in her hands. Her compositions evoke living organisms, formed from thousands of weaves, connections, and passages. It is a topography of organic matter in which nature, craftsmanship, and architectural approach to space intertwine. Although Agueznay is represented by the Loft Art Gallery, her work could also be seen at Dar Izza and MACAAL. Each of these venues showed a different angle of her work – from subtle, almost intimate compositions to monumental installations that seem to merge into the surrounding space, living their own rhythm.



Amina Agueznay, Talisman of Henna – Variation #19, 2024, Natural spun henna dyed wool, cotton thread, balsa wood and stainless steel, Hand crochet and sewing, 260 x 180 x 5 cm, Courtesy of Loft Art Gallery



Amina Agueznay, Portals Variation #5, 2024, Natural spun undyed wool, dyed raffia, cotton, cotton fabric, wood, Flat and knotted weave, sewing, 255 x 134 cm, Courtesy of Loft Art Gallery

Seven Contours, One Collection

Also premiering at the fair was the exhibition *Seven Contours, One Collection* – a modern archive of contemporary African art, comprising 150 works that together form a vibrant map of the continent. Ranging from painting, sculpture, textiles, photography, and installation – from big names like **Hassan Hajjaj** → to artists who are just entering the scene but already have a lot to say.

The exhibition delves into themes of decolonisation, globalisation, memory, and the future. Rather than imposing interpretations, it fosters a space for reflection and dialogue. Each work speaks its own language, weaving a polyphonic and dynamic portrait of contemporary Africa. Franck Houndegla's set design avoids predetermined paths by placing the viewer at the heart of this intricate narrative instead. Meanwhile, curators Morad Montazami and Madeleine de Colnet of Zamân Books & Curating have shaped the exhibition to encourage personal discoveries and reflections.

Seven Contours, One Collection was shown at **MACAAL** → which doesn't want to be another "white cube" with an African label. It's a vibrant space for thinking and confrontation, where art is not a decoration but a tool for changing perspectives. To truly understand Africa's contemporary art scene, this is the place to be.



Exhibition view of 'Seven Contours, One Collection' at MACAAL, © August 2023



Exhibition view of 'Seven Contours, One Collection' at MACAAL, © August 2023



Exhibition view of 'Seven Contours, One Collection' at MACAAL, © August 2023



Exhibition view of 'Seven Contours, One Collection' at MACAAL, © August 2023



Exhibition view of 'Seven Contours, One Collection' at MACAAL, © August 2023

International • Afrique

Marrakech, capitale montante de l'art contemporain africain

REPORTAGE. La foire 1-54, dédiée à l'art contemporain africain, cristallise autour d'elle les énergies qui transforment la ville en une cité branchée, ouverte à l'art et à la culture.

De notre envoyée spéciale à Marrakech (Maroc), Sylvie Rantrua

Publié le 26/02/2025 à 20h00



L'entrée de la Mamounia, transformée pour la foire 1-54, incarne l'élégance de Marrakech, fusionnant art contemporain africain et luxe intemporel dans un cadre iconique. © Sylvie Rantrua

Temps de lecture : 6 min

Marrakech peut compter sur ses touristes, mais aussi sur une importante communauté de riches expatriés, de retraités, qui ont adopté la ville pour passer de longs mois d'hiver au soleil. Ce n'est pas un phénomène nouveau, comme le quartier de l'hivernage en témoigne – avec ses beaux hôtels historiques, la Mamounia, bien sûr, Es Saadi, mais aussi ses séduisantes villas au style Art déco – construit dès le début du XIX^e siècle pour accueillir les riches Européens fuyant les rigueurs hivernales. Depuis, la ville ocre s'est étendue et peaufine son statut de ville cosmopolite. Elle est devenue un carrefour culturel, artistique et un rendez-vous pour les amateurs d'art contemporain.

Le point d'orgue de cette vie artistique se joue en février, lors de la foire 1-54* (un continent pour 54 pays) dédiée à la promotion de l'art contemporain africain. La foire ne cesse de croître, entraînant tout un écosystème avec elle. Depuis l'an dernier, elle se déploie dans deux espaces distincts : son écran habituel, le célèbre palace de la Mamounia, et le centre d'art Dada à deux pas de la vibrante place Jamaâ el-Fna. Cette extension permet non seulement d'accueillir un plus grand nombre de galeries, mais aussi de tourner son regard sur une scène artistique émergente. Ainsi, cette sixième édition, du 30 janvier au 2 février 2025, a accueilli une trentaine de galeries, dont dix marocaines. À son lancement en 2018, seulement dix-sept galeries étaient présentes. Record battu cette année avec plus de 12 000 visiteurs. Cependant, on reste bien loin des grandes manifestations. Imaginez, Art Basel-Bâle en juin dernier a connu une affluence inédite avec 91 000 visiteurs. Pour nombre de galeries et d'amateurs d'art, Marrakech reste une foire à taille humaine et c'est aussi ce qui en fait son charme.

D'autres événements avant 1-54 ont mis Marrakech sur la carte de l'art contemporain, notamment la Biennale de Marrakech, de 2004 à 2016, lancée par Vanessa Branson et Abel Damoussi. « Dès la première année, j'ai eu avec moi les piliers de Marrakech, que ce soit le musée d'Art contemporain africain Al Maaden (Macaal), la Fondation Montresso, ou certaines galeries qui ont décidé de faire des projets hors les murs pour créer une ambiance pendant la Foire », reconnaît Touria el-Glaoui, la fondatrice de 1-54, dans une interview au média marocain *Tel quel*.

La réouverture du Macaal, un nouveau souffle

Le poids des fondations privées dans le soutien à l'art contemporain marocain et plus largement africain est de plus en plus prononcé. Créé par la Fondation Alliances, le musée d'Art contemporain africain Al Maaden (Macaal) rouvre ses portes après plus d'un an et demi de travaux. Si, pendant ses huit premières années, son activité a été consacrée à organiser et produire des expositions majeures, le Macaal aujourd'hui ouvre ses portes sur un nouveau parcours mettant en valeur sa collection permanente.



La réouverture du MACAAL à Marrakech offre un voyage artistique fascinant à travers l'Afrique contemporaine, avec une nouvelle exposition mettant en lumière des œuvres majeures.
© Sylvie Rantrua

« Seven contours, One collection », nous invite sur plus de 1 000 mètres carrés à un voyage dans le temps et l'espace à travers la création artistique. Les quelque 150 œuvres exposées sont issues d'un fonds de près de 2 500 œuvres. « Cohabiter », « Tisser », « Décoloniser » ou « Confluer »... chaque espace déploie un univers autour de textes de penseurs africains.



L'installation in situ de l'architecte et anthropologue Salima Naji, "Dans les bras de la terre". Son travail est centré sur la transmission de l'architecture traditionnelle et notamment l'utilisation de la terre.
© Sylvie Rantrua

Outre l'installation in situ de l'architecte et anthropologue Salima Naji, le Macaal dévoile également un solo show de Sara Ouhammadou, une artiste franco-marocaine qui travaille avec des artisans traditionnels marocains pour créer des œuvres contemporaines sous forme de céramiques, de tapisseries, de vitraux.

CULTURE & LIFESTYLE

1-54 Marrakech: Why This Morocco Art Fair's 2025 Showcase is Unmissable

Headed to London and New York, it is spotlighting the bold creative voices and vibrant cultural exchanges that are energising Morocco's contemporary art scene

By Kieron Marchese

February 14, 2025



An Icon Returns: MACAAL Reopens its Doors



MACAAL, Fatiha Zemmouri, *La pesanteur et la grâce*, 2019, outdoor installation. Photo: Omar Tajmouati



Eric van Hove, *Mahjouba 4*, 2023. Mixed media. Courtesy of MACAAL and the artist



Joël Andrianomearisoa, *OUR LAND JUST LIKE A DREAM*, 2022. Painted metal sculpture. Courtesy of MACAAL and the artist



Daniel Otero Torres, *Arctic White II*, 2021. Ceramic, steel, graphite on mirror polished steel. Courtesy of MACAAL and the artist



Chris Soal, *Gestalt*, 2021. Birchwood toothpicks, held in polyurethane sealant board. Courtesy of MACAAL and the artist

Coinciding with the Marrakech leg of fair was the reopening of the Museum of African Contemporary Art Al Maaden (MACAAL), which marked a significant moment for art lovers. Following major renovations, the museum's revamped gallery spaces are set to offer a fresh context for its renowned collection, providing an exciting opportunity to revisit the icon in its new chapter. The inaugural exhibition, *7 Contours, 1 Collection*, is the first dedicated home for the Lazraq family's over four-decade-long collection. Featuring more than 150 works from a broader collection of over 2,500 pieces, the exhibition spans painting, sculpture, textiles, photography, installations, and multimedia. Organized into themed galleries, it celebrates the cultural richness and creative energy of Africa and its diaspora, exploring themes like decolonisation, globalisation, and the environment.



Said Afifi, *Géomorphologie d'un exo-paysage, Relevé 6*, 2021. Acrylic on canvas. Courtesy of MACAAL and the artist

MARCHÉ DE L'ART

en bref



MONTRES DE COLLECTION

Aguttes met aux enchères des montres de collection le 25 mars à Neuilly-sur-Seine (92). En tête d'affiche, une Rolex Daytona dorée et noire, d'une valeur estimée entre 100.000 et 150.000 euros.

BIBLIOTHÈQUE DE JEAN BOURDEL

La seconde partie de la bibliothèque de Jean Bourdel sera adjugée par Artcurial le 20 mars. La collection est composée d'impressions gothiques et d'ouvrages d'auteurs de la Pléiade.



Marrakech, porte du marché de l'art africain contemporain

Dans un monde arabe qui affiche ses ambitions artistiques, Marrakech s'installe comme l'épicentre du négoce de l'art africain avec des œuvres reconnues, offertes à des tarifs souvent plus bas que la moyenne internationale.

Judith Benhamou

A lors que le marché de l'art chinois se cloisonne davantage chaque jour, c'est le monde arabe qui semble désormais être au cœur de cible, le nouvel épicentre du négoce de la création actuelle.

Il faut dire que l'Arabie saoudite affiche des ambitions muséales gigantesques. Sotheby's et Christie's ont d'ailleurs annoncé officiellement s'installer dans le pays. De son côté, Art Dubai, la foire leader du Moyen-Orient qui se tiendra du 18 au 20 avril 2025, vient d'annoncer une nouvelle direction avec deux personnes transfuges d'Art Basel. Enfin, le fonds souverain d'Abu Dhabi a injecté pas moins d'un milliard de dollars dans la maison Sotheby's.

Par ailleurs, toujours dans la région, le Qatar prévoit pour 2030, le Art Mill Museum, un musée d'art moderne et contemporain.

De l'autre côté du monde arabe, en Afrique du Nord, Marrakech était en effervescence à la fin du mois de janvier. D'abord parce que le seul musée privé d'art contemporain du Maroc, le Maccal, rouvrait après un an et demi de travaux. Il appartient à la famille Lazraq qui a fait fortune dans l'immobilier au Maroc et présente sur 1.000 mètres carrés, dans un bel accrochage, une collection éclectique de 250 œuvres actuelles d'art africain et de la diaspora africaine.

La foire 1-54

Mais surtout, du 30 janvier au 2 février, se tenait un événement qui a le don d'attirer de nombreux collectionneurs du monde, malgré sa taille modeste : la foire 1-54 de Marrakech. Avec 30 participants, elle se tient principalement dans les locaux du palais La Mamounia.

Le concept a été mis au point en 2018 par Touria El Glaoui, la fille du fameux peintre marocain Hassan El Glaoui (1923-2018). Il existe aussi dans des formules différentes à Londres, New York et Hong Kong – 54 indique le nombre de pays qui composent l'Afrique. Au premier abord, cette sixième édition de l'événement décevait, placée au milieu des mosaïques de l'hôtel de luxe et baignée dans des



La foire 1-54 exposait des toiles d'une grande qualité du Haïtien Roland Dorcély (1937-2017). Photo Fabrice Gousses/Courtesy Looe&Co, Paris

lumières crues. Mais rapidement, on y découvrait des œuvres rarement visibles dans d'autres foires.

Boafo, star du marché international

Bon coup d'artistes africains ont le désir de montrer leur travail sur le continent, à Marrakech. Prenez le peintre Amoako Boafo. C'est l'artiste lui-même qui désirait être à 1-54, explique Touria El Glaoui. Boafo (né en 1984) fait partie des exceptions de la foire, car il est une star du marché international. Le Ghanaïen crée des portraits d'afro-descendants dans des tons vifs et contrastés. Les visages sont tracés avec les doigts à même la toile. Ses œuvres se négocient à la galerie 1957 d'Accra jusqu'à 450.000 dollars mais son travail a été l'objet d'une forte spéculation dans le passé. En décembre 2021, une de ses peintures a été adjugée à Hong Kong pour 3 millions d'euros. Cependant, plus récemment, une huile sur papier,

un portrait d'homme, est partie pour 121.300 euros à Londres. « La demande pour Amoako ne baisse pas. D'ailleurs, pendant 1-54, nous avons vendu une de ses peintures à la Tate Modern », affirme Marwan Zakheim, le fondateur de la galerie désormais bien connue d'Accra.

D'autres galeries leaders du marché de l'art africain comme Cécile Fakhoury installée à Paris mais aussi à Abidjan et Dakar, n'ont pas répondu présent à l'appel de 1-54 à Marrakech. Néanmoins, des professionnels plus modestes permettaient la découverte d'œuvres pertinentes. C'est le cas d'Aïssa Dione. Cette dernière, fondatrice de la galerie Atiss à Dakar, mène en parallèle une activité de dessinatrice de tissus. A Marrakech, elle défendait le travail de l'artiste de Lagos Yadiichinna Ukoha-Kalu (née en 1995). Elle réalise des impressions – des scènes figuratives – à partir de bois gravés qu'elle rebride par la suite (à vendre

2.000 euros). Elle, entre autres, est exposée dans le cadre du fameux musée sud-africain Zeitz Moco.

Photos de Kevin Kabambi

Igo Diarra a fait le voyage depuis le Mali où il est éditeur mais aussi fondateur de la galerie Medina. A 1-54, il exposait des œuvres qui figuraient au générique des Rencontres de Bamako, achevées le 16 janvier 2025. Parmi elles, les photos de Kevin Kabambi (né en 1999) de la République démocratique du Congo qui a aussi exposé à la Biennale de Lubumbashi en 2022. Ses images en grands formats sont des collages divisés en deux parties. D'un côté, des photos d'archives sur l'éducation en Afrique et de l'autre, des personnes aux visages couverts de masques traditionnels africains qui sont en fait la propriété d'institutions occidentales (à vendre 3.500 euros). Il y est donc question de sujets brûlants comme le colonialisme ou les restitutions.

La fondation indienne Kallath est située à Lucknow, dans l'Uttar Pradesh. Elle a pour vocation de préserver et exposer le savoir-faire des brodeurs du pays en permettant, entre autres, de collaborer avec des artistes du monde. En 2024, c'est la peintre de Casablanca Amina Benboucha (née en 1963) qui a fait rebroder ses compositions via Kallath. Elles sont montrées à 1-54. Des sièges et des robes volants dans les airs, un gentil monstre à tentacules... Ses précieuses compositions semblent sortir d'une version contemporaine d'un récit d'Alice au pays des Merveilles (elles ont été vendues entre 4.000 et 13.000 euros).

Enfin, parmi les rares galeries parisiennes présentes, figurait Looe & Co. Sur leur stand se trouvait le travail de trois artistes qu'on retrouvera à partir du 19 mars prochain dans l'exposition très attendue du Centre Pompidou, « Paris noir ». Il y est question de l'influence des artistes noirs en France entre 1950 et 2000.

A la fin de la foire, Stéphane Corréard, cofondateur de la galerie, se montrait particulièrement satisfait avec des transactions réalisées entre 7.500 et 90.000 euros. « Le contraste est flagrant avec l'attention qui régnait à Paris en ce moment. » Il exposait les peintures d'une grande qualité du Haïtien Roland Dorcély (1937-2017). Les toiles, entre abstraction et figuration, présentent des formes sinuantes enchevêtrées et cerclées de noir. On y reconnaît une femme, une main ou une plante au milieu de grands aplats colorés.

Dorcelly est entré dans les collections du Moma et du Centre Pompidou mais sa cote stagne encore à 29.000 euros aux enchères, son prix record. Le peintre haïtien écrivait à l'une de ses protectrices au début des années 1960 : « J'ai essayé de faire le tour des galeries et bien, je vous avouerais qu'un marchand sur trois n'a même pas voulu regarder les toiles. Ils s'attendaient à me voir porter un pagne, un carquois et des flèches. » Si sa peinture est mise en valeur comme il se doit au Centre Pompidou, on peut parier que Roland Dorcelly trouvera aussi la place qui lui est due dans le marché de l'art. ■

LA CHRONIQUE DU FISCALISTE



Eva Aubry
Avocate associée,
CMS Francis Lefebvre

Précisions sur le report d'imposition

Aux termes de l'article 41 du Code général des impôts (CGI), la plus-value constatée à l'occasion d'une transmission à titre gratuit – par donation ou succession – d'une entreprise individuelle n'est pas comprise dans le bénéfice imposable de l'exploitant mais peut bénéficier d'un report d'imposition. Elle se transforme en une exonération définitive si l'activité est poursuivie pendant au moins cinq ans pour le nouvel exploitant. L'administration fiscale refuse de longue date le bénéfice de ce dispositif lorsque le défunt ou le donateur avait consenti une location-gérance sur le fonds de commerce au motif qu'il n'exerçait plus qu'une activité de locataire de fonds de commerce non éligible au dispositif (réponse ministérielle Bober et 46857, « Journal officiel » du 29 mars 2005, page 3265).

Mise à jour de la doctrine

A l'occasion d'une mise à jour de sa doctrine, l'administration fiscale revient sur cette position vivement critiquée par les praticiens. Elle indique que l'article 41 du CGI ne prévoit expressément aucune condition obligeant le défunt ou le donateur à exercer directement son activité au sein de l'entreprise transmise. Dès lors, la circonstance que l'entreprise individuelle ait été donnée en location-gérance préalablement à la transmission ne fait pas obstacle, toutes autres conditions étant par ailleurs remplies, au bénéfice du report d'imposition. En revanche, et la subtilité est de taille, le texte de loi interdit au nouvel exploitant de mettre le fonds reçu en location-gérance postérieurement à la transmission si son prédécesseur l'exploitait en direct. Ces solutions intéresseront sans nul doute ceux des entrepreneurs qui exercent encore leur activité sous la forme individuelle.

Les points à retenir

La location-gérance d'un fonds de commerce ne fait pas obstacle à l'application du report d'imposition de la plus-value professionnelle constatée à l'occasion de la transmission de l'entreprise individuelle à condition, toutefois, que la mise en location-gérance soit préalable à la transmission.

LE GRAPHE DE LA SEMAINE

Immobilier : pourquoi les meublés sont-ils si chers ?

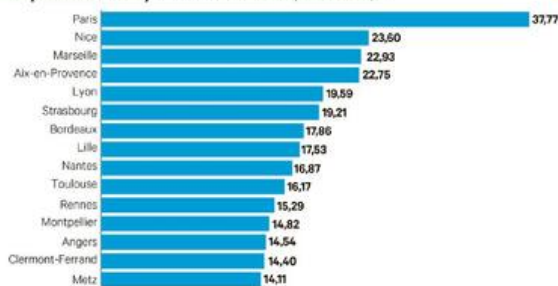
L'embouteillage créé par la forte demande de logements locatifs, face à une offre toujours plus réduite retentit sur le marché du meublé. Les conséquences sont doubles : on observe un allongement de la durée de location, et une augmentation des prix. Mais quelles sont les villes les plus touchées par ces phénomènes ? Lodgis, agence spécialisée dans la location de ce type de biens, fait le bilan de l'année 2024. Le meublé, c'est la flexibilité. Déjà ancrés, ces logements attirent ceux qui ne restent souvent pas plus d'un an. Les professionnels en mobilité représentent, d'après Lodgis, 51 % des occupants. D'après Alexis Alban, président de Lodgis, cette tendance à la mobilité professionnelle s'accroît : « Il y a une dynamique forte de demande pour le meublé, les gens sont de plus en plus en mobilité, on consomme plus de logements. Le marché se développe en parallèle du marché de la location nue. »

Paris, en tête du palmarès des prix au mètre carré, à 38 euros par mois par mois en moyenne, affiche une hausse de 29 % sur un an.

— Eliott Lerat

Plus d'informations sur lesechos.fr/patrimoine

Le palmarès des loyers des meublés



LES ECHOS / SOURCE : LODGIS



Marrakech, Gateway to the African Art Market

Marrakech Macaal



On the other side of the Arab world, in North Africa, Marrakech was bustling at the end of January. Firstly, because the Museum of Contemporary African Art Al Maaden (MACAAL), the only private contemporary art museum in the country, reopened after a year and a half of renovations. Owned by the Lazraq family, who made their fortune in Moroccan real estate, the museum now showcases a wide ranging collection of 250 contemporary African and African diaspora artworks, beautifully hung in a 1,000 square meter space.

1-54 Art Fair in Marrakech Allows African Artists to Be Themselves



Photo © Mohamed Lakhdar

This year's edition of 1-54 Contemporary African Art Fair in Marrakech featured more than 30 galleries from 15 countries, with 15 from the African continent. Below, Gazelle Mba reflects on her time at the fair.

1-54's dual presence speaks to both its engagement with Marrakech's history of exemplary architecture and hospitality and its rapidly expanding contemporary gallery scene.

Casablanca, Rabat and Tangiers have been better known to the art crowd for contemporary art galleries that have attracted audiences for decades, and now many international galleries are opening second locations in Marrakech, with established Moroccan galleries creating a home for themselves in the red city. Casablanca-based institutions like Galerie 38 and Loft Art Gallery have spaces in Gueliz district, a modernist neighbourhood flanked by tree-lined boulevards and cloistered garden suburbs. Located on Avenue Mohammed V is Galerie 127, where on the first floor of an art-deco apartment block you can see works by renowned African photographers Daoud Aoulad Syad and Denis Dailleux. Across the city in the Museum of African Contemporary Art Al Maaden one can find Syad's photography exhibited alongside West African luminaries Sanlé Sory and James Barnor. And this, of course, is the pleasure of Marrakech, the manner in which so much of African art history is spread across the city's expanse.

The Museum of African Contemporary Art Al Maaden (MACAAL), one of only two museums dedicated to contemporary African art on the continent, reopened in February 2025 after extensive renovations. Its inaugural exhibition, “Seven Contours, One Collection,” showcased work from over 150 artists drawn from the collection of its founder, Othman Lazraq which spans thousands of works. The alignment of MACAAL’s reopening and 1-54 another example of the city’s art denotes the winning marriage of legacy, as embodied in the museum’s collection, with the innovations and quick pace of the contemporary gallery scene.

Photography, painting and craft at the contemporary art fair 1/54 Marrakech



1-54 Marrakech 2025. [Courtesy Mohamed Lakhdar]



by Naima Morelli  [naimamorelli](#)

66

There is a lot of room to develop initiatives in Marrakech.

At the moment, the city has only one major contemporary art museum, the MACAAL, which is a private initiative. In line with the premises of 1-54, the museum is contributing to affirming Marrakech's role as a premier platform for contemporary African art, a gateway to Africa.

In the future, the aspirations of many individuals for the city is that it will be offering a meeting point for artists, collectors and institutions from across the continent and beyond. All of this – at least for contemporary art — seems for now to be dependent on private efforts, rather than government initiatives.



SPOTLIGHT ON AFRICA

Morocco: Bridging Africa and the world through contemporary art

Issued on: 04/02/2025 - 13:04



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This week, Spotlight on Africa takes us to Marrakech, Morocco. RFI English was on the ground to cover the Moroccan edition of the 1:54 Contemporary African Art Fair, which first launched in London in 2013, followed by New York in 2015, and Marrakech in 2018. Through conversations with a range of guests, we explore how Morocco has become a key platform connecting the African continent with the wider world.



This year's fair was held from 30 January to 2 February, during which the entire city hosted various art events, including exhibitions at the El Badi Palace and **MACAAL**, a museum dedicated to contemporary African art and artists from the African diaspora.

MARRAKECH ACCOGLIE LA FIERA 1-54

3 FEBBRAIO 2025
AFRICA
BY EMANUELA ZINI



La Fiera 1-54 a Marrakech continua a crescere, confermandosi non solo un punto di riferimento per il mercato dell'arte africana, ma anche un catalizzatore di idee e progetti che valorizzano la cultura e la creatività del continente

La Fiera 1-54 di Marrakech torna con la sua sesta edizione, confermandosi un appuntamento imperdibile per il mondo dell'arte africana contemporanea. Ospitata negli spazi esclusivi dell'hotel boutique La Mamounia e nella sede più intima di DaDa, la fiera attira collezionisti, esperti e appassionati da tutto il mondo. La sua crescita costante la porterà a espandersi a giugno anche ad Art

Eventi Collaterali e Istituzioni Culturali

Parallelamente alla fiera, Marrakech ha ospitato eventi esclusivi, tra cui la **notte delle gallerie del Musée Yves Saint Laurent**, che ha offerto un'immersione nell'archivio dello stilista con bozzetti, abiti iconici e una scenografia teatrale.



Un altro evento di rilievo è stato il ricevimento al **MACAAL – Museo di Arte Africana Contemporanea**, che ha inaugurato la mostra “Seven Contours One Collection”. L’esposizione, curata da **Morad Montazami** e **Madeleine De Colnet**, esplora la storia dell’arte africana dal 1950 a oggi, con 91 artisti in mostra e installazioni site-specific di **Aicha Snoussi** e **Salima Naji**.

Piccola e internazionale: report dalla 1-54 di Marrakech

di Carmen Lorenzetti



1-54 Marrakech 2025. Courtesy Mohamed Lakhdar

È in corso la Fiera **1-54** di Marrakech, una fiera contenuta, ma spumeggiante e in crescita che, già a Londra e New York e una pop art a Parigi, si espanderà a giugno anche ad Art Basel. Alla sua sesta edizione, vanta un discreto numero di vendite e un pubblico internazionale che affolla lo stretto percorso della fiera ospitata nel raffinato hotel boutique la Mamounia, resa famosa dal fatto che nel 1966 si erano installati al loro arrivo in città Yves Saint Laurent e Pierre Bergé mentre la loro casa era in costruzione, e nella location ancora più contenuta di DaDa.



Museo di Arte Africana Contemporanea MACAAL



Museo di Arte Africana Contemporanea MACAAL

Le serate modaiole sono state monopolio di due raffinatissime istituzioni private: il **Musée Yves San Laurent** che ha aperto la notte delle gallerie, progettato dallo **Studio Ko**. Ai bozzetti dei disegni dello stilista per famose opere teatrali e cinematografiche si accompagna la collezione di vestiti che ripercorre tutta la sua carriera in un'atmosfera notturna e teatrale. Mentre la serata del sabato è stata caratterizzata dal ricevimento in pompa magna del **Museo di Arte Africana Contemporanea MACAAL**: musica dal vivo nel giardino, nel tendone, serata danzante. Ospita la mostra "Seven Contours One Collection" ordinata secondo sette sezioni: decolonizzare, coabitare, trascrivere, iniziazione, promessa, convergenza, onda, curata da **Morad Montazami & Madeleine De Colnet** per Zamân Books & Curating in collaborazione con la direttrice artistica del MACAAL **Meriem Berrada**, che cura anche l'impeccabile display della mostra che ospita 91 artisti, inoltre vi sono un paio di opere site specific di **Aicha Snoussi** (Tunisia, 1989) e di **Salima Naji** (Marocco, 1971). La mostra è arricchita da una storia dell'arte africana presentata a partire dal 1950 con un grafico con notizie riguardanti riviste africane, festival, biennali, artisti che ricompongono in maniera analitica una geografia variegata.

La fiera di arte africana contemporanea 1-54 si espande per tutta Marrakech

01
FEBBRAIO 2025

ARTE CONTEMPORANEA

di **Giorgia Zerboni**

La direttrice Touria El Glaoui ci racconta gli elementi del successo della fiera marocchina, mentre l'arte si espande nelle principali istituzioni della città con aperture dedicate



Malick Weli, *Forgotten paradise*, 2024, photography, edition of 3+1 AP. Courtesy of L'Atelier 21, Casablanca, Morocco

Marrakech: le mostre nei musei della città



MACAAL Courtesy of MACAAL

MACAAL

In questi giorni Il MACAAL di Marrakech ha riaperto le sue porte dopo importanti sviluppi, trasformando i suoi spazi espositivi in una vetrina per una delle principali collezioni d'arte africana più importanti al mondo. La nuova e prima mostra permanente, *Seven Contours, One Collection*, presenta una collezione rara e unica di arte contemporanea africana e ha inaugurato questo spazio dedicato alla collezione, costruita dalla famiglia Lazraq nel corso di oltre quattro decenni. Quasi 150 opere esposte a rotazione, tra cui dipinti, sculture, tessuti, fotografie, installazioni e opere multimediali. A cura di **Morad Montazami** e **Madeleine de Colnet** per **Zamân Books & Curating** e in collaborazione con la direttrice artistica del MACAAL **Meriem Berrada**, la mostra si sviluppa in uno spazio ridisegnato da Meriem Berrada.



MACAAL Courtesy of MACAAL