

NASREDDINE BENNACER

PORTFOLIO



NASREDDINE BENNACER

NASREDDINE BENNACER WAS BORN IN 1967 IN GUELMA, ALGERIA. HE LIVES AND WORKS IN PARIS.

His aesthetic explorations question the concepts of culture, civilization and identity. Through a variety of media (including sculpture, painting on plexiglas, installation art), he has previously examined power dynamics, blending sensitivity and irony to deflate contemporary ideologies and to critique the nonsensical rationality of the world.

In his current work, strongly influenced by his new technical approach, Nasreddine Bennacer eludes obvious statements, preferring a pared-down lyricism. His works on japan paper, between abstraction and figuration, come from the meeting of media and technique, embracing the unexpected, going beyond the artist's endeavor, allowing memories and glimpses to surface.

Nasreddine Bennacer's work has been exhibited in institutions in France – including the Palais de Tokyo – and in Luxembourg; as well as during international fairs in Dubai, Miami, Moscow, London, Istanbul and Paris.

NASREDDINE BENNACER

b.1967
Guelma, Algeria
Lives and works in Paris, France



SELECTED SOLO SHOWS

2023

Avant l'écume des vagues, Regard Sud Gallery, Lyon, France

Je remonte les traces de mes pas, AFIKARIS Gallery, Paris, France

2021

Je respire sous l'eau, Studio10, Paris, France

2020

Sous la mer les mots, Galerie Depardieu, Nice, France

2019

Banque Européenne d'Investissement, Luxembourg, Luxembourg

2018

Journeys into the Future through the Sea of the Past, Mark Hachem Gallery, Beyrouth, Lebanon

2017

Journeys into the Future through the Sea of the Past, Galerie Depardieu, Nice, France

Journeys into the Future through the Sea of the Past, Ars Nova Gallery, Marseille, France

2016

Fluctuate, Galerie Depardieu, Nice, France

2015

War Games, Lab 44 Gallery, Paris, France

2013

Riposte, Mamia Bretesche Gallery, Paris, France

2009

Banque Européenne d'Investissement, Luxembourg

Galerie Pierre Cardin, Paris, France

2007

Commission Européenne, Luxembourg
Cinéma "Images d'ailleurs" XVIIe Festival, Paris, France
Centre culturel international de la ville d'Helsinki, Finlande
Espace Vertbois, Paris, France

2005

Banque européenne d'investissement, Luxembourg

2003

Agence Française de Développement, Paris, France
La vie en rouge, Galerie Artzora, Paris, France

2002

Atelier Pet'ART, Paris, France
La vie en rouge, Ateliers Robin Tourenne, Paris, France

2001

Galerie Mailletz, Paris, France
Crépuscule et Aurore, Espace Culturel Taninna, Paris, France

SELECTED GROUP SHOWS

2024

1-54 Marrakech, AFIKARIS Gallery, Marrakech, Morocco

2023

Souvenances, French Institute of Marrakech in collaboration with Montresso Foundation, Marrakech, Morocco
Cities Under Quarantine: The Mailbox Project, Mathaf: Arab Museum of Modern Art, Doha, Qatar
Ce que nous donne la terre, AFIKARIS, Paris, France
ArtBrussels, Brussels, Belgium

2022

EXODES, UMAM, Saint-Raphaël, France
ART DUBAI 22, Rhizome Gallery, Alger, Algeria

2020

Words without Form : Language as Medium, Aicon Gallery, New York [online exhibition], USA

2019

BEIRUT ART FAIR 10, Tafeta Gallery, Beirut, Lebanon
Hommage à Renoir, Château-Musée Grimaldi, Cagnes-sur-Mer, France
Liberté, Liberté Chérie, Lympia Gallery, Nice, France
VOLTA PLAN B 2019, Mark Hachem Gallery, New York, USA

2018

Outlands - Survival Kit 10, Building of the Riga Circus, Riga, Latvia
LCCA, in collaboration with Goethe-Institut Riga, Riga, Latvia
Beyond Borders, Fondation Boghossian, Villa Empain, Brussels, Belgium
MANIFESTA 12 - Arts & Globalization, Galerie Mark Hachem, Palerme, Italia

2017

Art Paris Art Fair, Berthet Aittouares Gallery, Grand Palais, Paris, France

2016

2015

Arms and the men, Galerie Mamia Bretesche, Paris, France
Du point à la ligne #2, Galerie Mamia Bretesche, Paris, France
Enchères Art & Care, Palais de Tokyo, Paris, France
Carte Blanche à Simone Dibo-Cohen, Galerie Bartoli, Marseille, France
Art 15, London, UK
Scope Art Fair, Basel, Switzerland
Summer Collective Exhibition, Galerie Lab 44, Paris, France

2014

Contemporary Istanbul, Istanbul, Turkey
La forme animale, Galerie Venice Cadre, Casablanca, Morocco
Singapour Art Fair, Singapore
Biennale de l'UMAM, Musée Grimaldi, Cagnes-sur-mer, France
Du point à la ligne #2, Galerie Mamia Bretesche, Paris, France
Art 14, London, England
India Art Fair, New Delhi, India
Art Palm Beach, Miami, USA
Art Stage, Singapore

2013

Contemporary Istanbul, Istanbul, Turkey
Galerie Marc Hachem, Beirut, Lebanon
Art Paris Art Fair, Grand Palais, Paris, France
Art Palm Beach, Miami, USA

2012

Scope Miami, Miami, USA
4e Edition de la Nuit Blanche, Oran, Algeria
Le Cabaret Organique avec Nobuyo shi Araki, anXiogène, Joel Peter Witkin, Jan Saudek, C215... Paris, France

2011

Galerie Pierre Cardin, Paris, France
Arts For A Better World, International Art Fair, Miami Beach, USA

2010

Salon d'automne, Moscow, Russia
Galerie Quai Est, Ivry-sur-Seine, France
Galerie Pierre Cardin, Paris, France

2008

Galerie L'atelier Karidwen, Paris, France

2004

Bagages...suspect ?, Galerie Agbe & Gbalicam, Paris, France
Galerie Huis-Clos, Paris, France

2003

Salon d'automne, Pontault Combault, France

Transméditerranée, Centre Culturel Marcel Pagnol, Bures sur Yvette, France

Peintures d'Algérie, Espace Jemmapes, Paris, France

Les artistes algériens à Paris, Viaduc des Arts, Paris, France

État d'urgence contre la guerre, Galerie Agbe & Gbalicam, Paris, France

Salon Européen, Espace Château Landon, Paris, France

Couleurs, Town Hall of the 4th arrondissement of Paris, France

2002

FORMES, Town Hall of the 4th arrondissement of Paris, France

PUBLIC COLLECTIONS

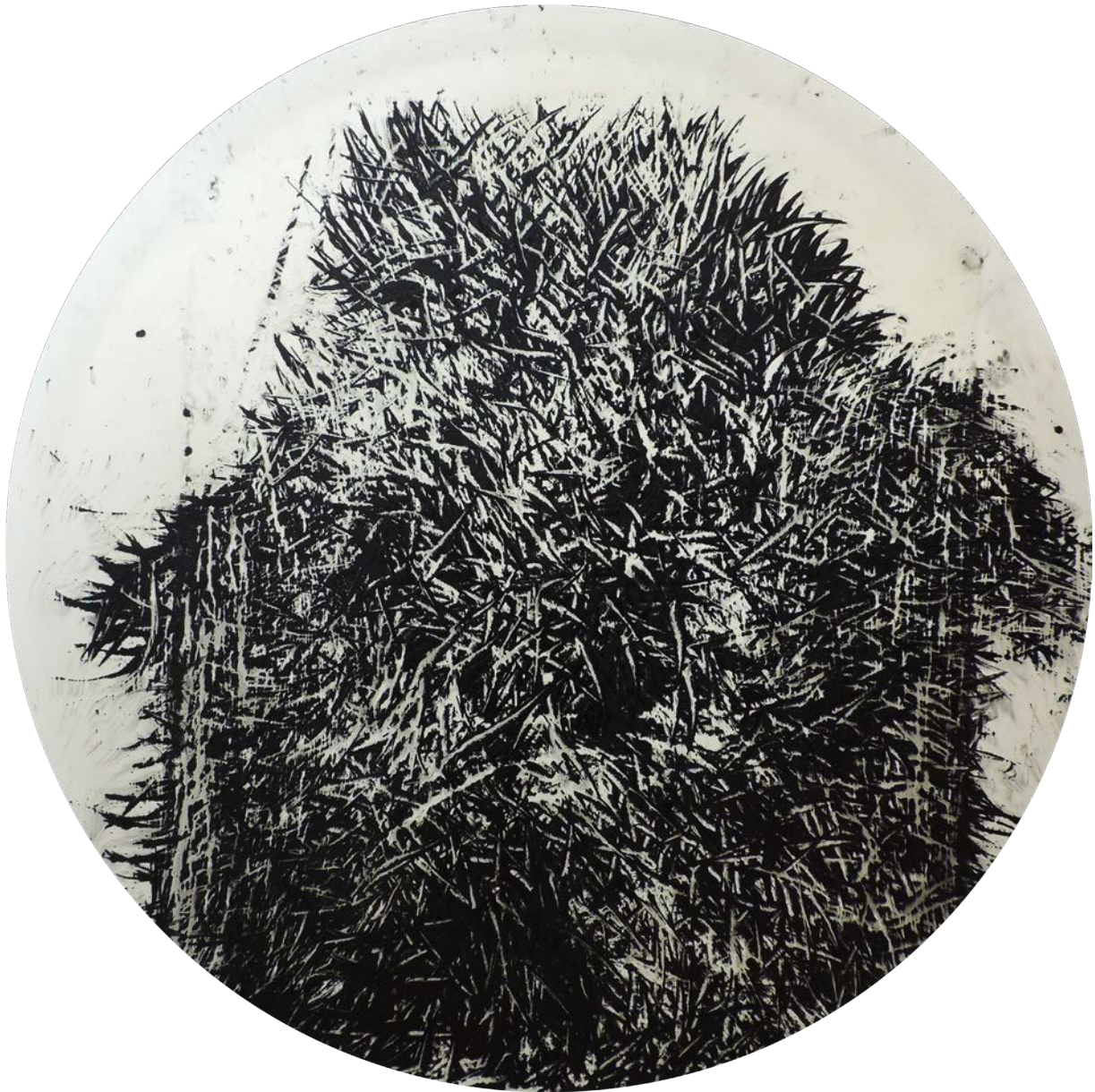
Mathaf, Arab Museum of Modern Art, Qatar



EXHIBITION VIEW

Je remonte la trace de mes pas, AFIKARIS Gallery, Paris, France
March 2023

Photo credit: Studion Vanssay



MANZIL, 2023
Gouache on Japanese paper mounted on canvas
D: 220 cm



EXHIBITION VIEW

Je remonte la trace de mes pas, AFIKARIS Gallery, Paris, France
March 2023

Photo credit: Studion Vanssay



UNTITLED, 2020
Gouache on Japanese paper mounted on canvas
120x160 cm / 47x63 in



UNTITLED, 2020

Gouache on Japanese paper mounted on canvas
120x160 cm / 47x63 in



GO WITH THE FLOW, 2017
Gouache on Japanese paper mounted on canvas
237x160 cm / 93x63 in



EXHIBITION VIEW

Je remonte la trace de mes pas, AFIKARIS Gallery, Paris, France
March 2023

Photo credit: Studion Vanssay



SANS TITRE, 2023
Gouache on Japan paper mounted on canvas
233x150 cm / 92x59 in



EXHIBITION VIEW

Ce que nous donne la terre, AFIKARIS Gallery, Paris, France
July 2023

Photo credit: Studion Vanssay



KOMOREBI, 2023

Gouache on Japan paper mounted on canvas

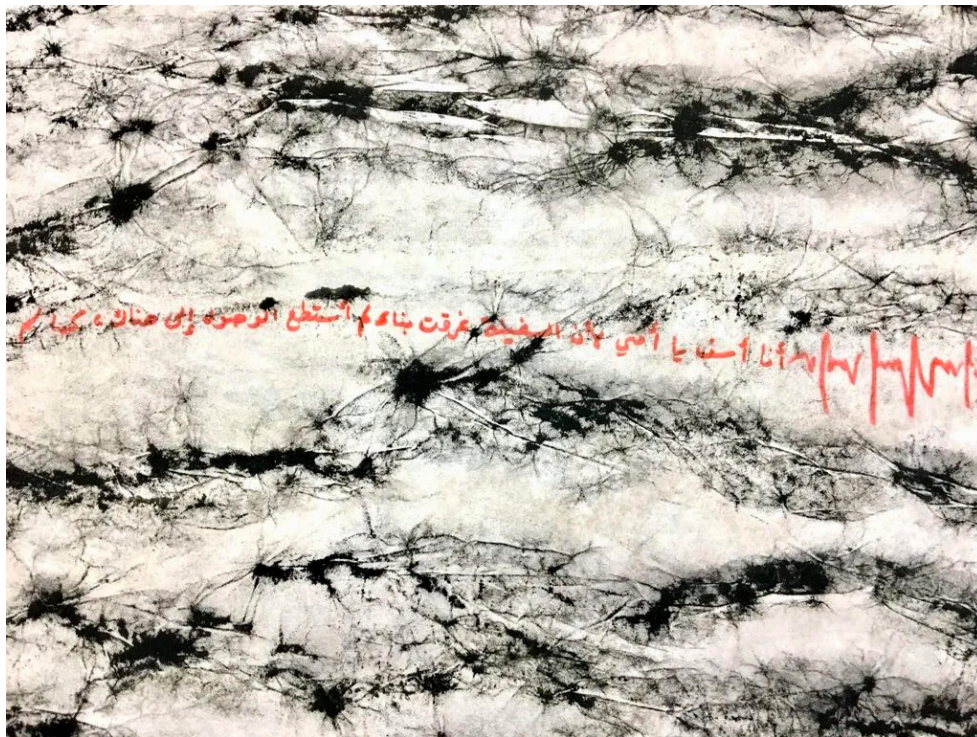
150x250 cm / 59x98 in



EXHIBITION VIEW

Ce que nous donne la terre, AFIKARIS Gallery, Paris, France
July 2023

Photo credit: Studion Vanssay



JE RESPIRE SOUS L'EAU, 2018
Mixed media on Japanese paper
40x60 cm / 16x24 in

«Dear mom, I am sorry that the boat has drowned and I wasn't able to make it to Europe. I am sorry that I won't be able to send you back the money you had to borrow for my boat trip. Don't be sad if they never find my corpse in this wild sea; it won't bring me back to you, it will only bring you more debt and more funeral, burial, and transportation expenses.

I am sorry that the war has happened, and I'm sorry that I had to leave just like all the other kids who had dreams. Although my dreams weren't too big; I only dreamt of affording a bottle of medicine for your illness, and some money to fix your teeth. By the way, the colour of my teeth right now is green because of all the algae stuck on it. I still believe they're better looking than the teeth of our dictator though...

I am sorry that I built you an imaginary house in my dreams; a cozy wooden hut like the one in movies. A hut that is very far from barrel bombs, airplanes, and all the sectarianism we were surrounded with. Dear brother, I am sorry that I wasn't able to send you the \$50 I promised I will send every month to buy yourself something nice before you graduate. Dear sister, I am sorry that I wasn't able to send you a nice smartphone with all the wi-fi and the technology that your friends at school are buying. Dear home, I am sorry that I will never ever hang

my jacket behind your door again.

Dear divers and rescue teams, I am sorry for all the trouble you have to go through to find our bodies, as I don't know the name of the sea I'm drowning in.

Dear United Nations and government agencies, please stay comfortable and please rest assured that I will never be a burden on you anymore.

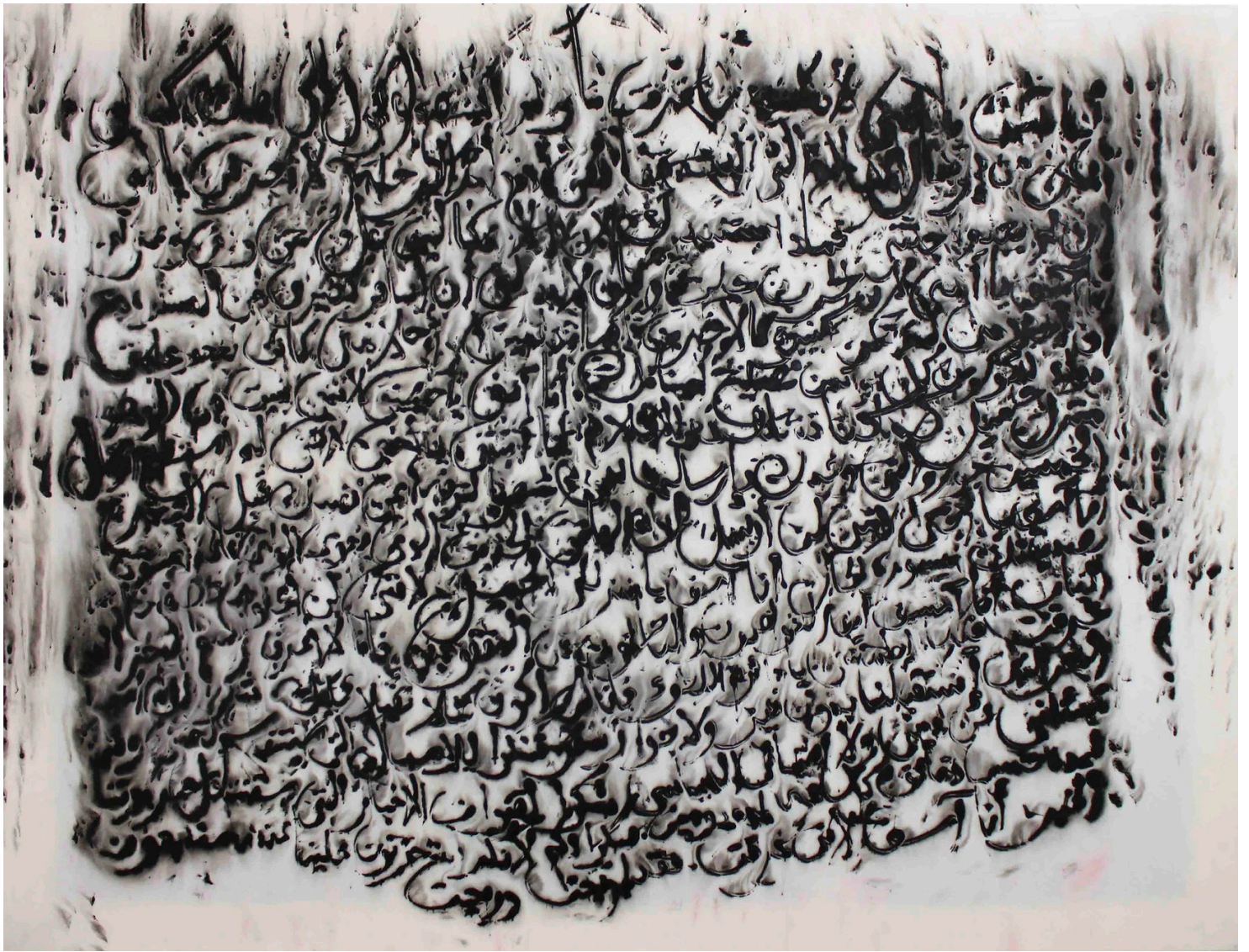
Thanks to the sea who welcomed us without a visa... Thanks to the fish who will eat on my body without asking me for my religion, or political status...

Thanks to all the TV channels and news outlets who will share our news for a few minutes everyday to make some money off our story while it's still hot and interesting.

Thank you all for feeling sorry for us...

I am sorry that I drowned...»

Nasreddine Bennacer



JE RESPIRE SOUS L'EAU, 2019
Gouache on Japanese paper mounted on canvas
120x160 cm / 47x63 in



UNTITLED, 2020
Gouache on Japanese paper mounted on canvas
80x60 cm / 31x24 in



UNTITLED, 2020
Gouache on Japanese paper mounted on canvas
80x60 cm / 31x24 in



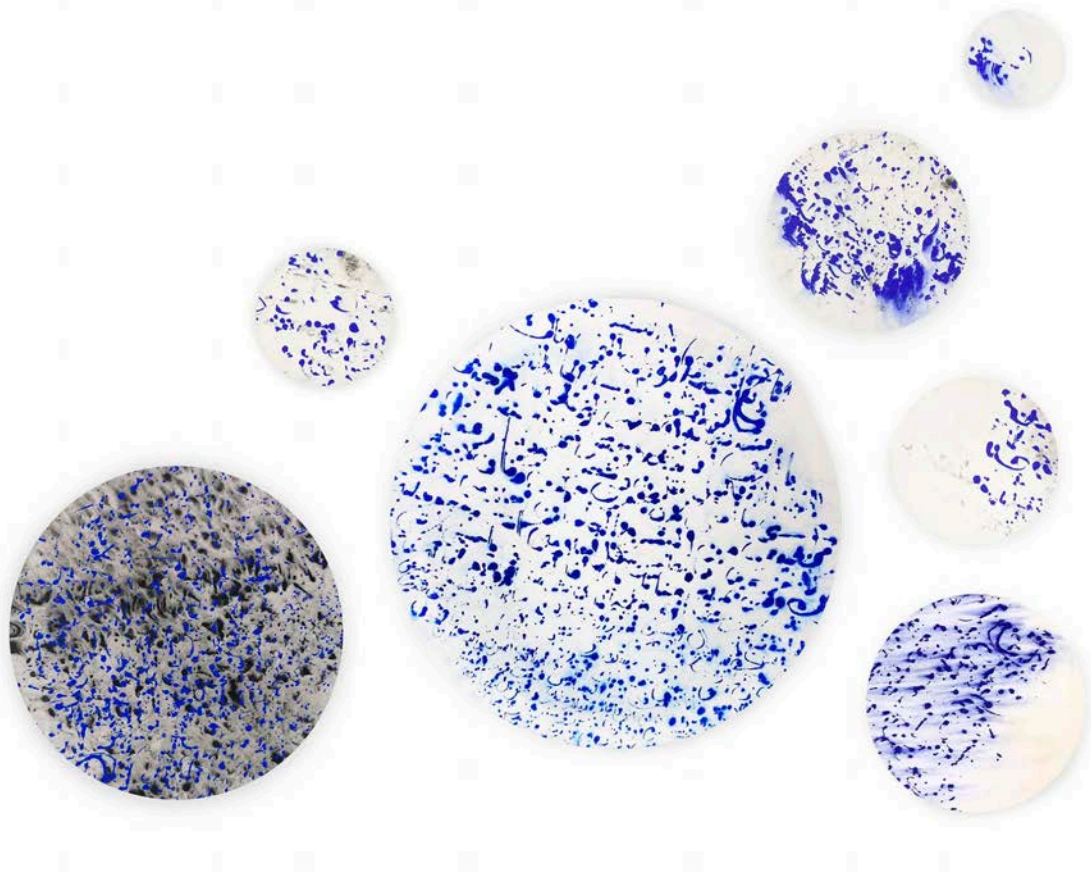
MONADE, 2023
Gouache on Japanese paper mounted on canvas
D 20 cm / 8 in



MONADE, 2023
Gouache on Japanese paper mounted on canvas
D 30 cm / 12 in



MONADE, 2023
Gouache on Japanese paper mounted on canvas
D 40 cm / 16 in

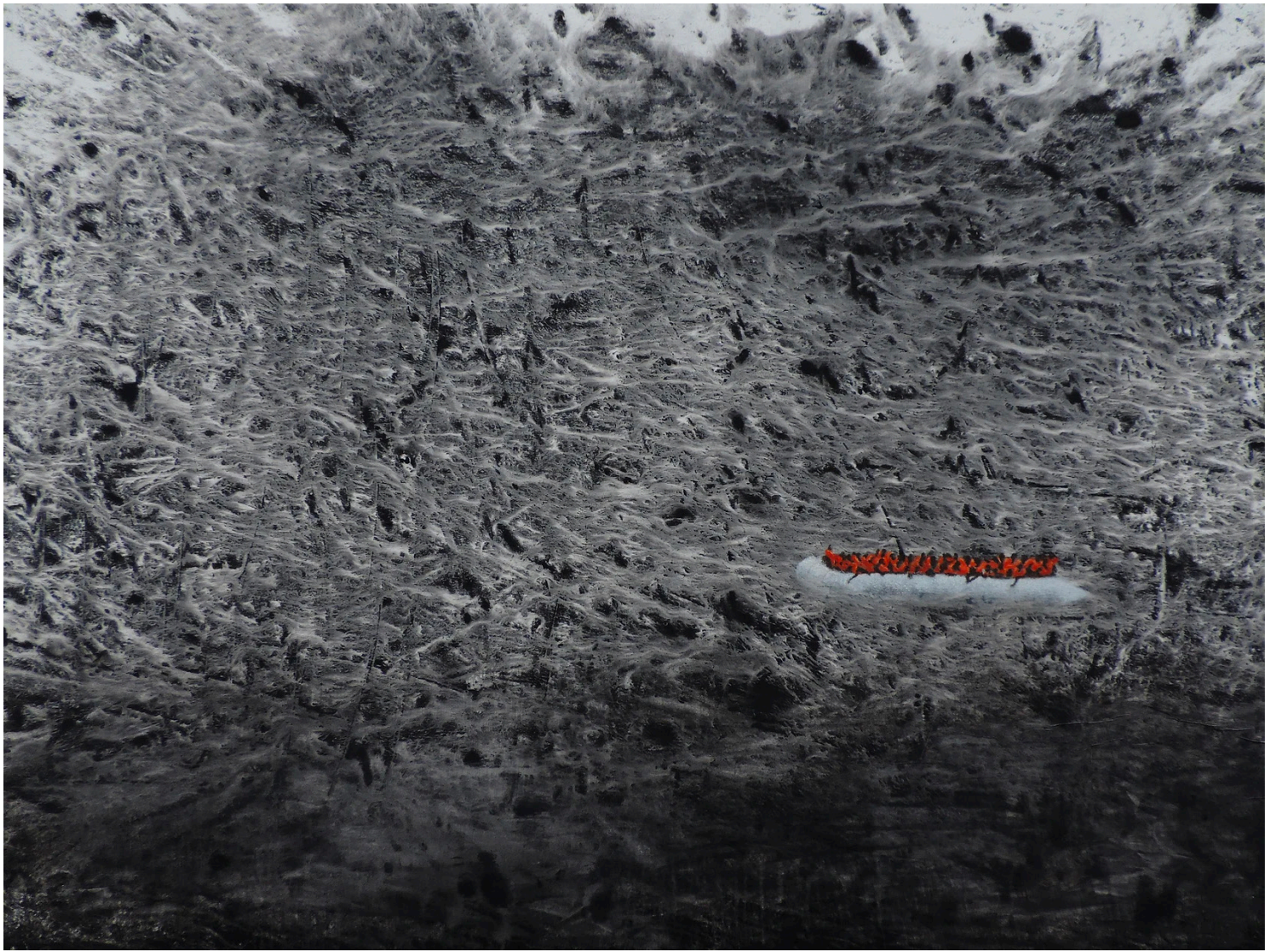


JE RESPIRE SOUS L'EAU, 2019-2020
Gouache on Japanese paper mounted on canvas
Various sizes

In the “I breathe underwater” series, messages thrown into the sea rise to the surface like fragile air bubbles, containing a last cry for help. These are the messages of anonymous victims who lost their lives at sea, sometimes conditioned by these same invisible traps containing empty promises of progress, democracy, liberation. Their words are nothing more than hazy and blurred traces among which we discern the declaration of the hopes and wishes that motivated their crossing, as well as words of comfort, repentance and requests for forgiveness. In these illegible lines also resounds the echo of a warning against the vanity and the deceptive character of this enterprise.



JE RESPIRE SOUS L'EAU, 2019-2020
Gouache on Japanese paper mounted on canvas
Various sizes

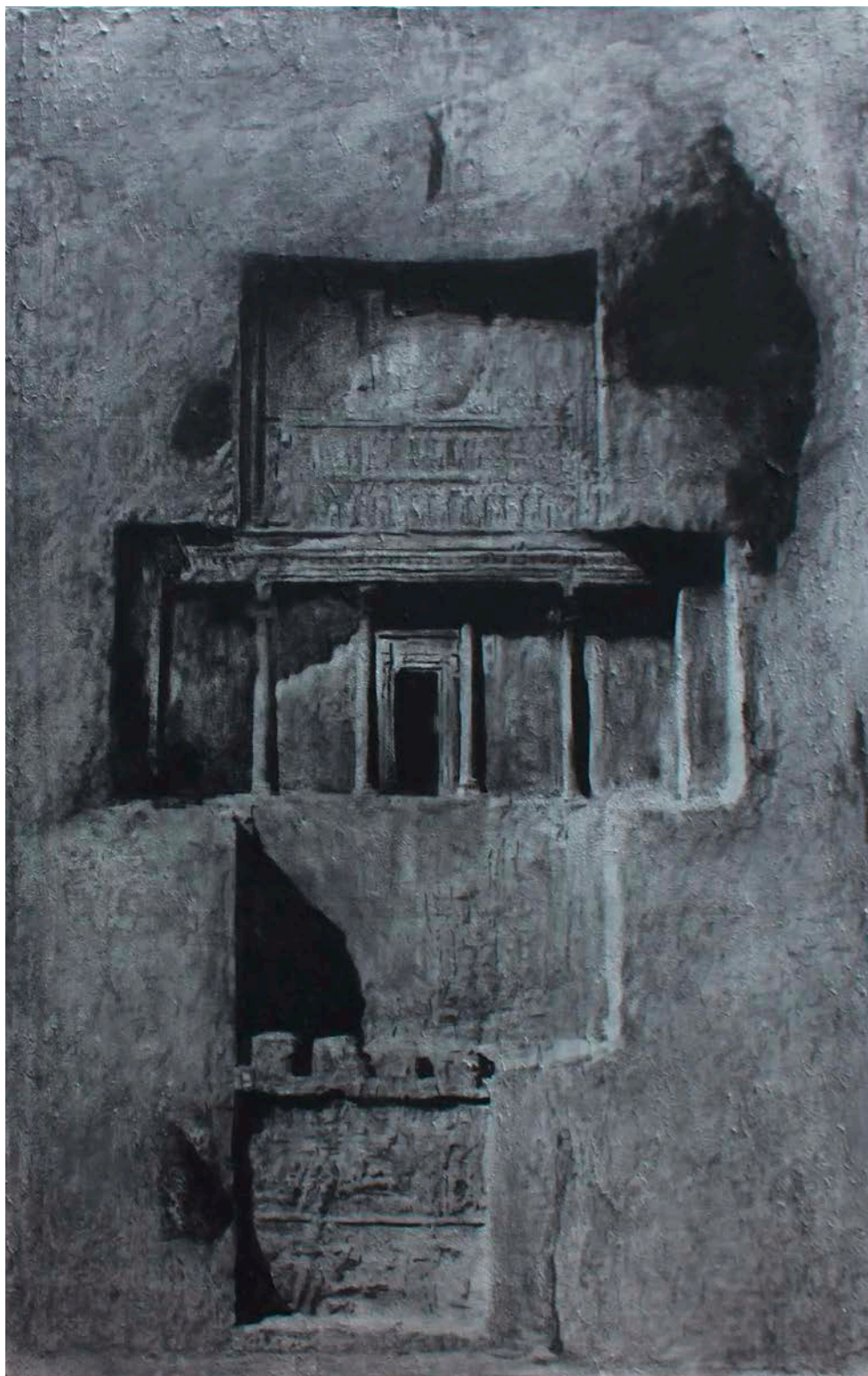


LA DERNIERE TRAVERSEE, 2019
Gouache on Japanese paper mounted on Egafix
120x160 cm / 47x63 in



UNTITLED, 2020

Pastel on Japanese paper mounted on canvas with reliefs
237x160 cm / 93x63 in



UNTITLED, 2020

Pastel on Japanese paper mounted on canvas with reliefs
237x160 cm / 93x63 in



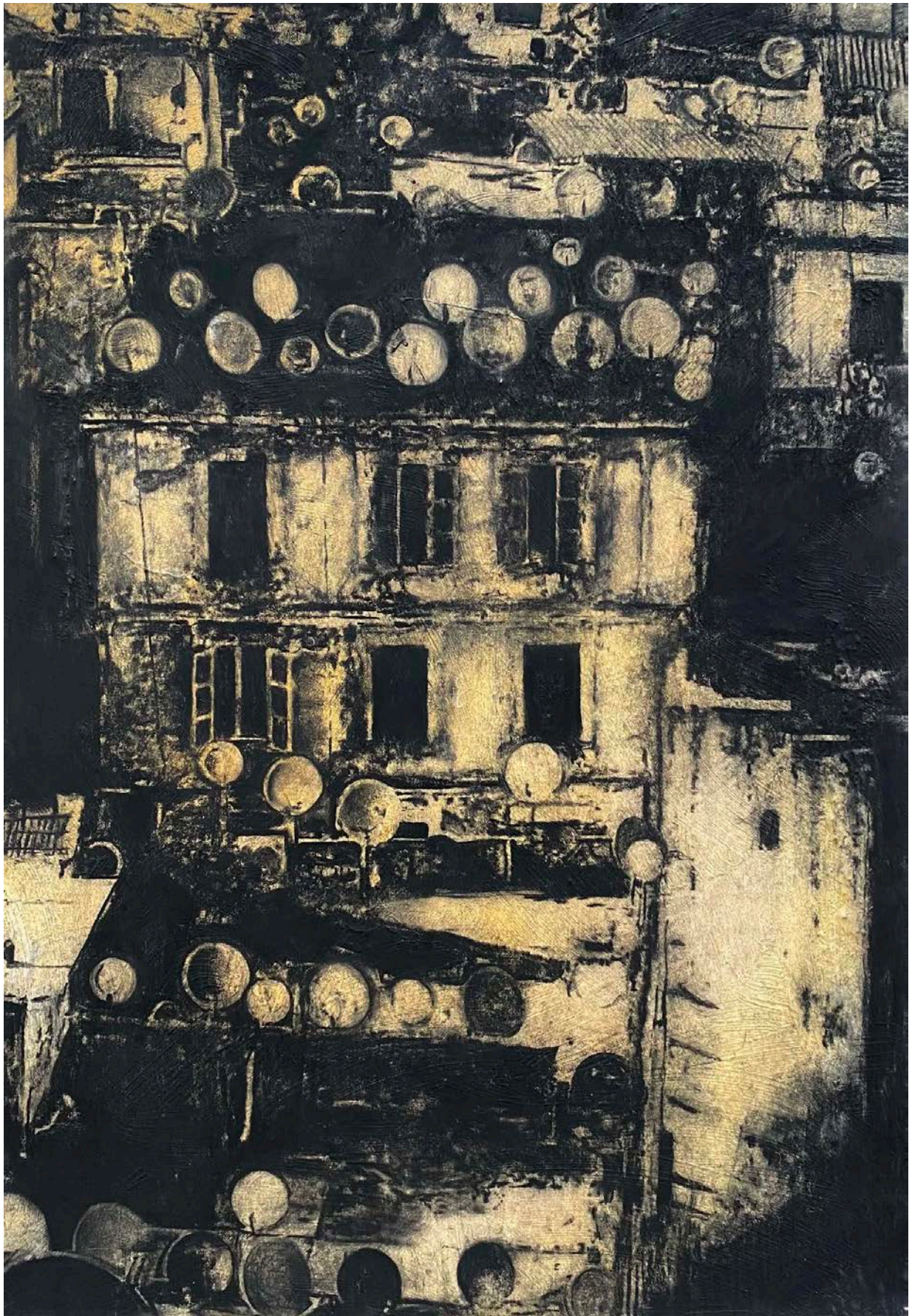
UNTITLED, 2020

Pastel on Japanese paper mounted on canvas with reliefs
210x140 cm / 83x55 in



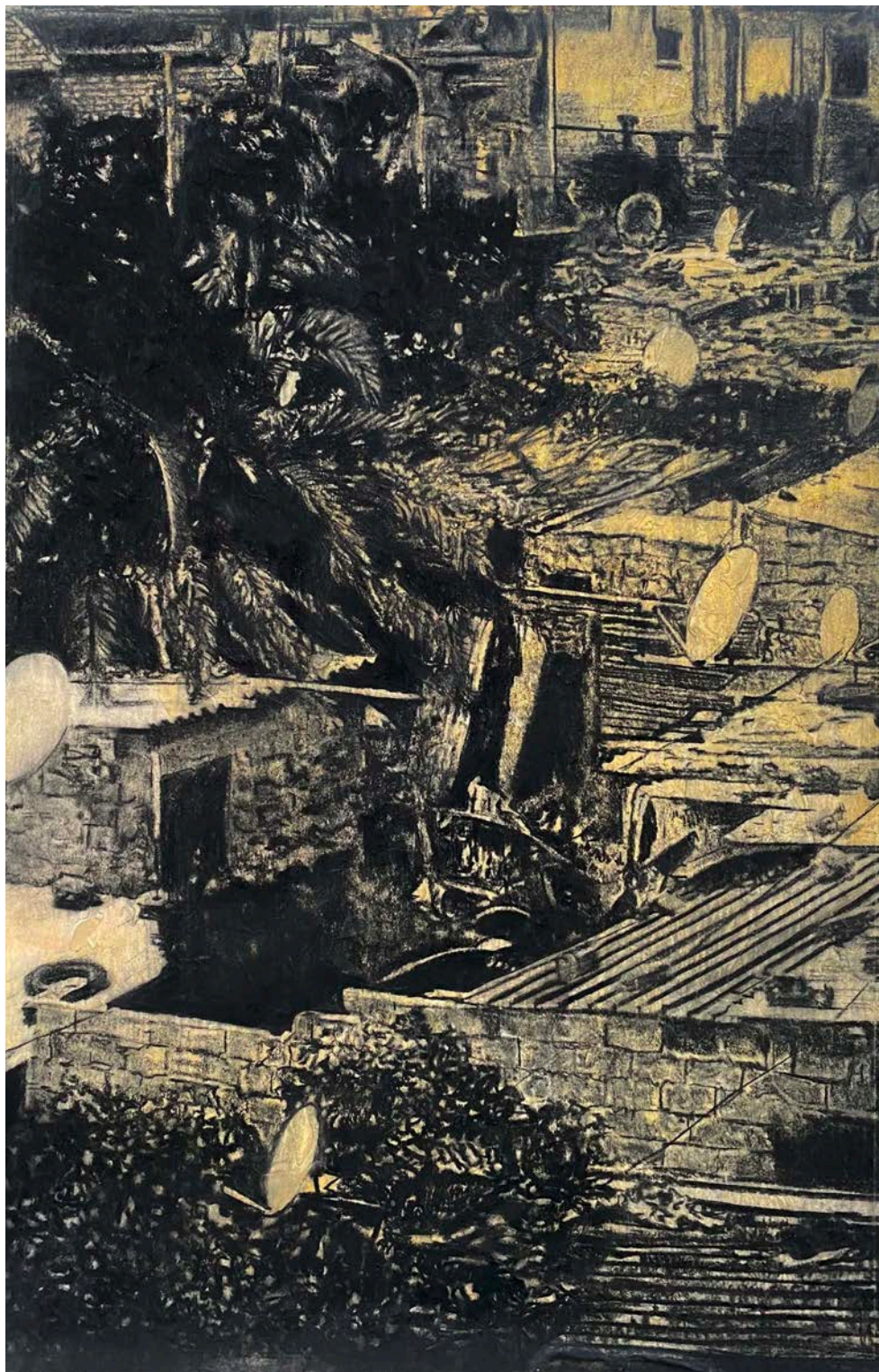
UNTITLED, 2020

Pastel on Japanese paper mounted on canvas with reliefs
237x160 cm / 93x63 in



EL BADHJA, 2022

Pastel and ink on Japanese paper mounted on v-canvas with reliefs
210x140 cm / 83x55 in



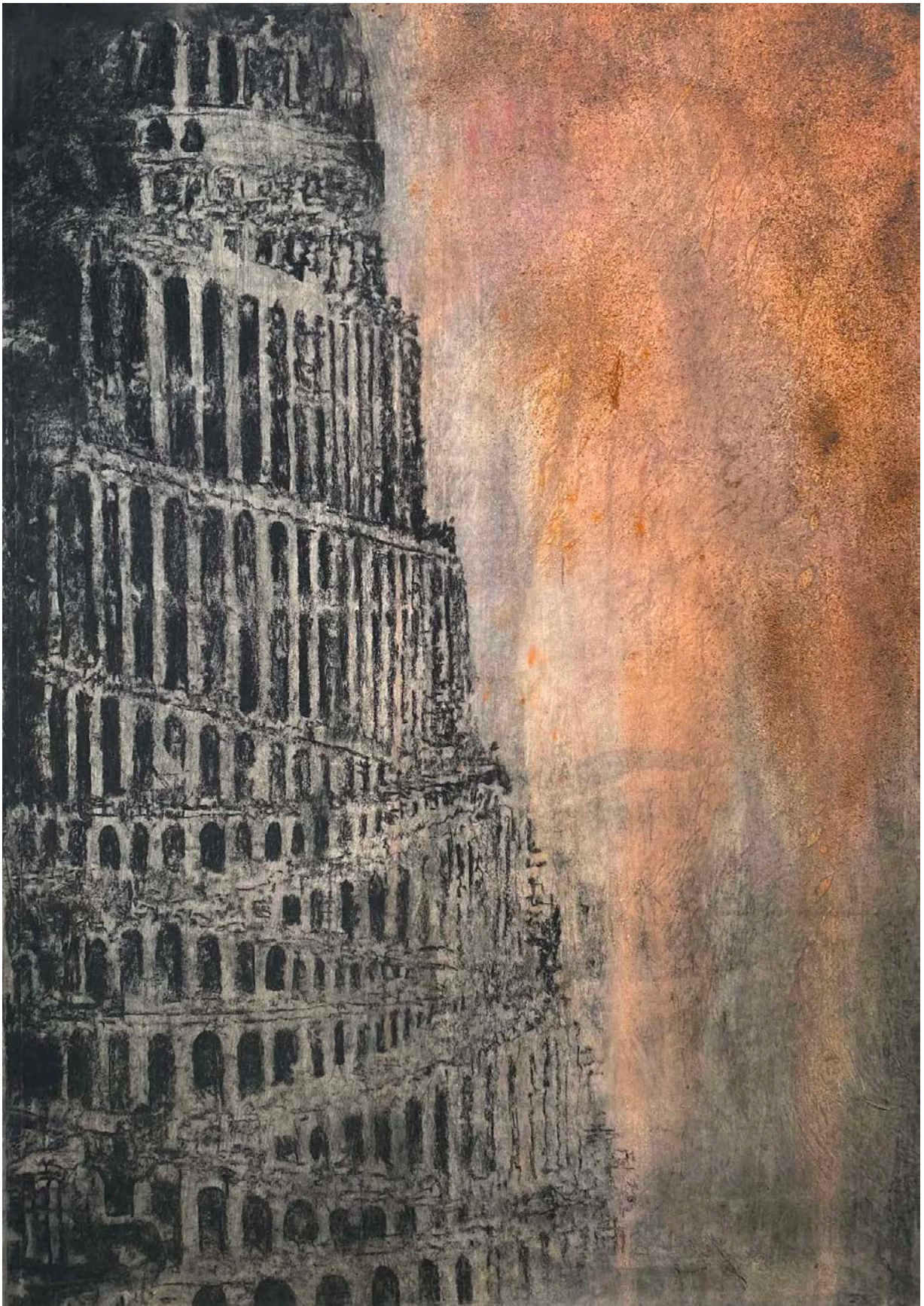
EL BADHJA, 2022

Pastel and ink on Japanese paper mounted on v-canvas with reliefs
210x140 cm / 83x55 in



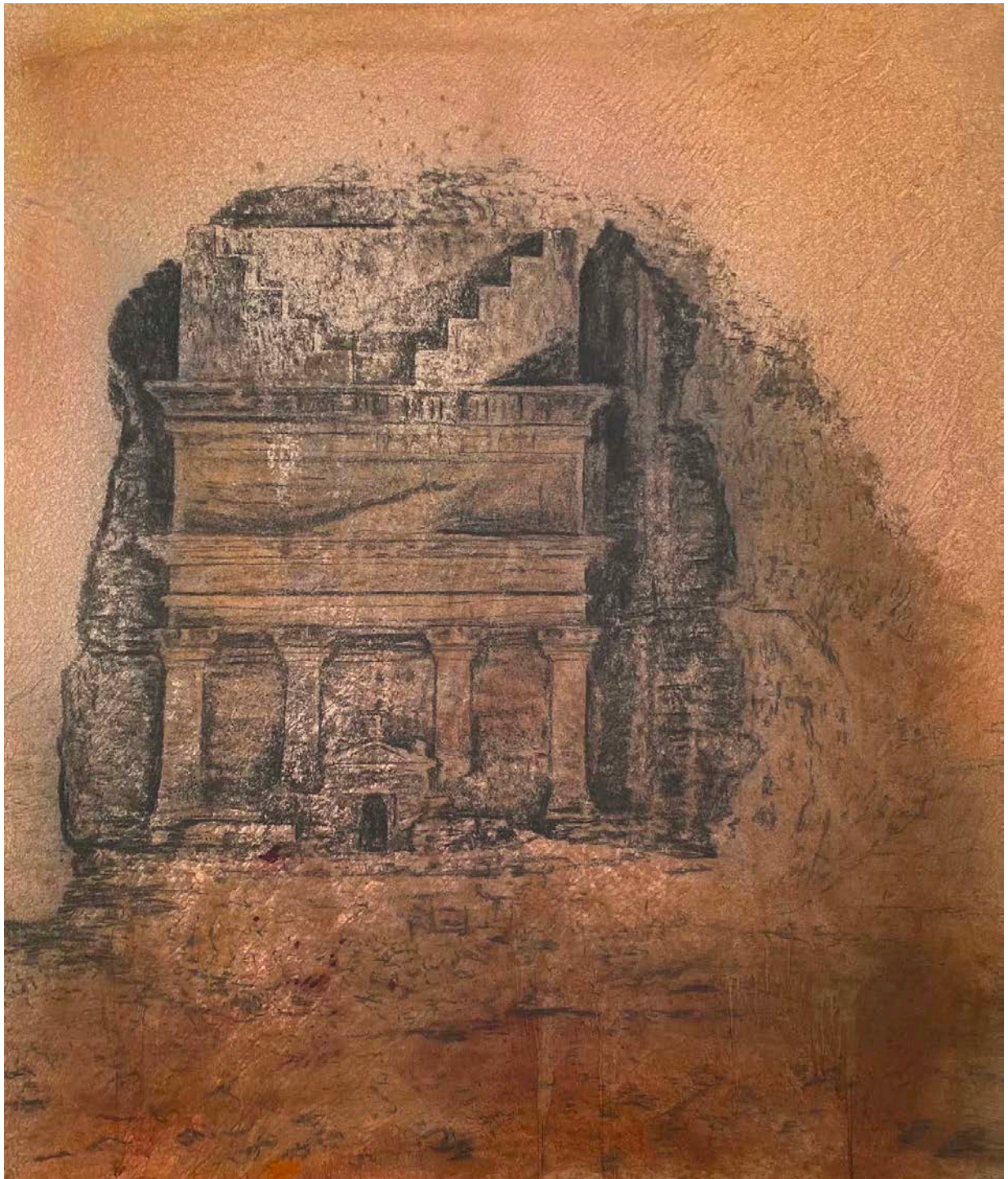
EL BADHJA, 2022

Pastel and ink on Japanese paper mounted on v-canvas with reliefs
160x140 cm / 63x55 in



UNTITLED, 2022

Pastel, ink and metal powder on japan paper mounted on canvas
210x140 cm / 83x55 in



UNTITLED, 2022

Pastel, ink and metal powder on japan paper mounted on canvas
140x160 cm / 55x63 in



CARBON 14, 2019

tryptic, pastel and gouache on canvas

(160x160)x2 and 120x160 cm / (63x63 in) x2 and 47x63 in



UNTITLED, 2015
Mixed media
30x17 cm / 12x7 in



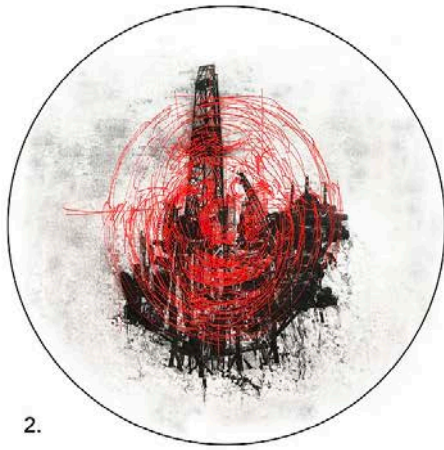
KEEPING AFLOAT I, 2016
Marble
24x31,5x24 cm / 9x12x9 in



KEEPING AFLOAT II, 2016
Marble
24x31,5x24 cm / 9x12x9 in



1.



2.



3.

PAPER TRAMPOLINE, 2018

Pastel on Japanese paper stretched over a metal ring

(.1) 370 cm

(.2) 240 cm

(.3) 200 cm

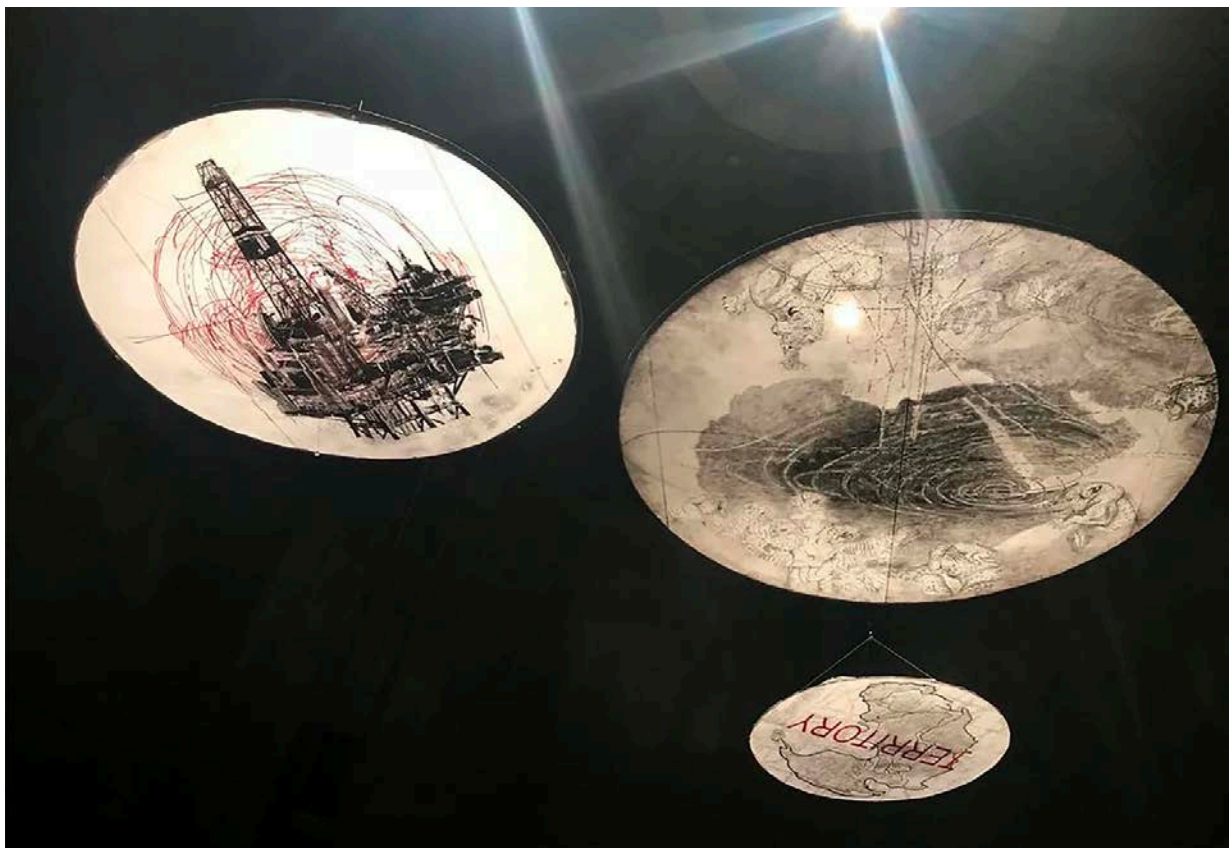
«Paper Trampoline is a collaborative work between French Algerian-born artist Nasreddine Bennacer, and the Indian master Krishna Reddy. Drawing inspirations from the imagery of the circus and cosmic lines that characterise Reddy's prints, Bennacer has created three microcosms that play with notions of territorial determination and the value judgements based on geo-economics.

The symbolism is derived from the iconography of the circus, which places the works in continuation with the long-standing fascination in art history with the allegorical power of this extravagant form of spectacle and its character types. From Daumier's satirical etchings that paired saltimbanques with politicians, to Picasso's use of the trope of the sad clown as a symbol of alienation, the eccentric and marginalised nature of the circus has served as a means of social denunciation. Inspired by Reddy's etchings of clowns, Bennacer

draws from this tradition, employing trampolines, clowns, and animal acts to expose the artifice behind geographic and cultural categorisations.

Three paper trampolines stand as the effigies of the modern, territorial struggle. The unusual use of the materials - trampolines made of paper - already introduces a destabilising element, conveying a sense of trickery and instability.»

Elisabetta Garletti



EXHIBITION VIEW

Riga Circus for “Outlands”, Riga, Latvia
2018

«These three microcosms unveil the genesis of the construed demarcation of geographical boundaries and territorial division. The image of the Pangea, the symbol of primal unity, reminds us of an original sense of equality. Such a harmony is disrupted by an ambush tigers fighting over a piece of land – North Africa – alluding to men’s ineluctable desire for domination. Finally, an image of the Golf States resting on the structure of an oil pump reveals the artificial foundations upon which cultural ideals are construed. The men-made landmarks that stand as the emblem of those states - the silhouettes of the Mecca, a mosque, the iconic sail-shaped luxury hotel in Dubai - suggest how economic powers stand as the base of cultural ideology.

Whether read as a progression, symbolising the evolution from egalitarian unity into a fragmented territorial and cultural identity, or retrospectively, unveiling the faulty logic that has led to the modern idea of geographical superiority, these three impracticable trampolines expose the hypocrisy behind cultural aspirations that are only born out of economic hegemony.»

Elisabetta Garletti



EXHIBITION VIEW
RIGA CIRCUS, Riga, Latvia
2018