

MOUHCINE RAHAOUI



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MOUHCINE RAHAOUI WAS BORN IN 1990 IN JERADA, MOROCCO. HE LIVES AND WORKS IN MARRAKECH.

Mouhcine Rahaoui graduated from the Tetouan School of Fine Arts in 2017. His work explores the experience and history of miners in the Oriental region, particularly in his home town of Jerada. He offers an immersion into the meanders of his memory and his relationship with the raw reality of a town where the only way to survive is to 'take the rabbit trail', confronting the likelihood of not getting out. According to urban legend, a Belgian forest ranger stumbled upon a coal deposit in the late 1920s after having followed a black rabbit covered in coal. This event led to the first mining operations in the town of Jerada.

Mouhcine Rahaoui questions the absurdity of life in its unreasonable and unfair nature. The mine confirms humans' fragility in the face of the unpredictability of the mountain that feeds them and

sometimes swallows them up. Mouhcine Rahaoui tells the story of these dangerous, clandestine expeditions to extract the coal that sustains life and gently consumes it. Mouhcine Rahaoui wonders why working there, in Jerada, leads to death rather than life.

Through a series of reproductions, installations and ready-mades, cataloguing the miner's tools - torches, helmets, gloves, ropes - in a dominant shade of black, Mouhcine Rahaoui plunges the viewer into the aesthetics of the worker and informs us, through a visceral gesture, of his fate, sealed by the mine like an immutable destiny.

MOUHCINE RAHAOUI

b. 1990, Jerada, Morocco
Lives and works in Marrakech, Morocco



SOLO EXHIBITIONS (SELECTION)

2024

À l'horizon, une obscure clarté, AFIKARIS Gallery, Paris, France

2023

Enfant des mines, Comptoir des Mines Gallery, Marrakech, Morocco

2019

Labor isn't destiny, Le 18, Marrakech, Morocco

2018

Dasthe Art Space, Casablanca, Morocco

COLLECTION EXHIBITIONS (SELECTION)

2024

Art Genève, AFIKARIS Gallery, Geneva, Switzerland

2023

1-54 London, AFIKARIS Gallery, London, United Kingdom

Art Paris, Comptoir des Mines Gallery, Paris, France

2017

The Start is Mine, 1x1 Art Gallery, Dubai, United Arab Emirates

Saida Contemporary Art Gallery, Tétouan, Morocco

EDUCATION

2017 - National Institute of Fine Arts, Tétouan, Morocco

2012 - Specialised Diploma in Automated Systems Electromechanics, ISTA Sidi Mâafa, Oujda, Morocco

RESIDENCIES

2019 - Le 18, Marrakech, Morocco

2019 - Sakhra, Moulay Bouchta Ikhmar, Morocco

2017 - FLATTA Land Art Festival, Tangier, Morocco

2016 - Biennale of Marrakech, Marrakech, Morocco

AWARDS / PRIZES

2013 - Regional Prize for Young Painters, Oujda, Morocco

PUBLIC COLLECTIONS

FONDATION H, Antananarivo, Madagascar



LUMIÈRE NOIRE VII, 2023

Mixed media (coal, resin, wax and glue) on canvas mounted on panel
150x150 cm / 59x59 in

By combining wax and coal, Mouhcine Rahaoui plays with the material and its asperities. He plunges the viewer directly into the depths of a coal mine. He translates the magic of the light projected onto the walls by the miners' lamps, making the dark rock look like a precious stone.



LUMIÈRE OBSCURE 1, 2023

Mixed media (coal, resin, wax and glue) on canvas mounted on panel
100x100 cm / 39x39 in



LUMIÈRE OBSCURE 1, 2023
(details)





SOLIDAIRE, 2024

Mixed media (coal, resin, wax, candles and glue) on canvas mounted on panel
150x150 cm / 59x59 in

The *Solidaire* series, showing white candles lined up and blackened by coal, is a metaphor for miners preparing to go underground, even before daybreak.



SOLIDAIRE, 2024
(detail)



EXHIBITION VIEW

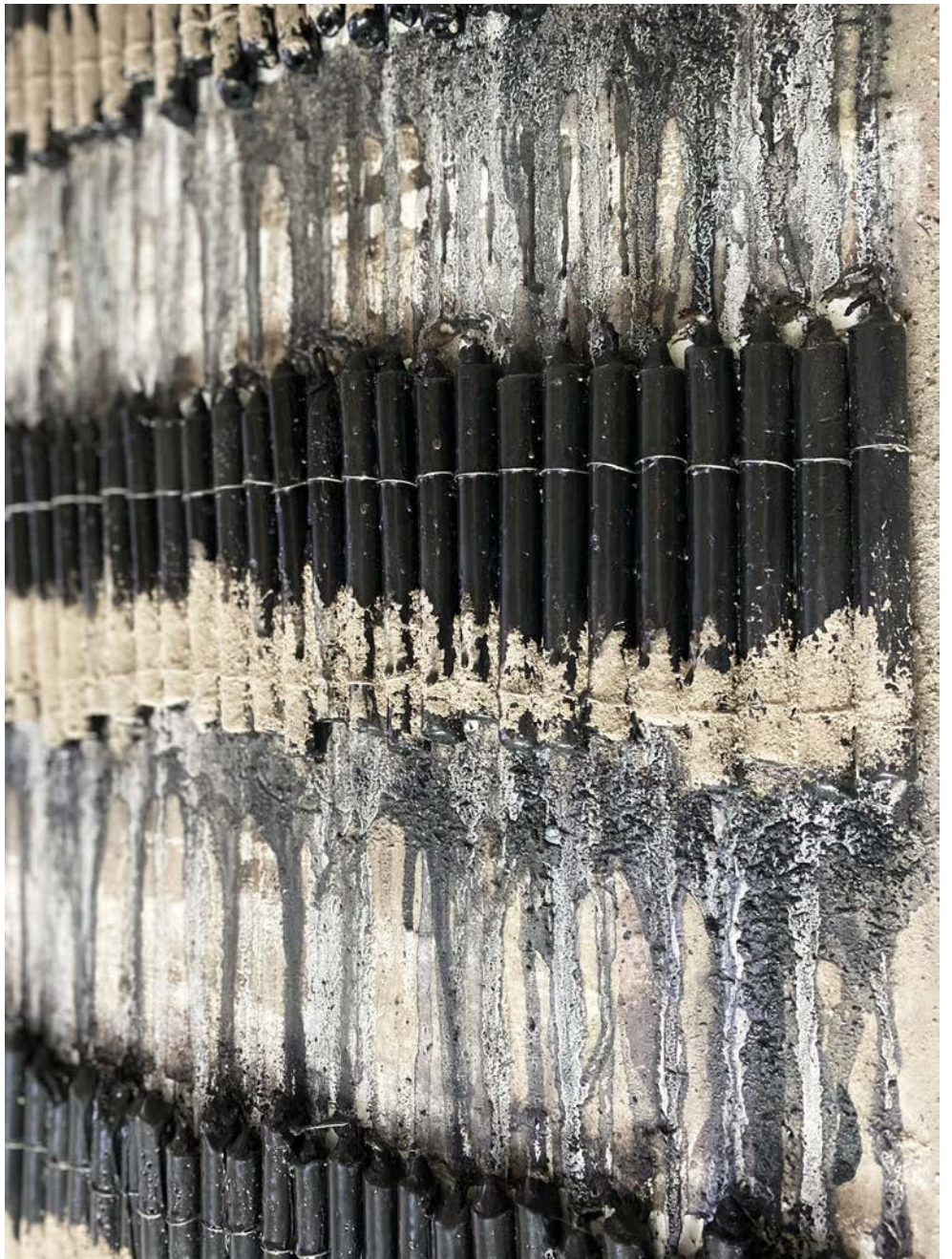
À l'horizon, une obscure clarté, AFIKARIS gallery, Paris, France
Mai 2024

Photo credit: Studio Vanssay



SOLIDAIRE, 2023

Mixed media (coal, resin, wax, ashes, candles and glue) on canvas mounted on panel
150x150 cm / 59x59 in



SOLIDAIRE, 2023
(detail)



LUMIÈRE OBSCURE 2, 2023

Mixed media (coal, resin, wax and glue) on canvas mounted on panel
100x100 cm / 39x39 in



LUMIÈRE OBSCURE 2, 2023
(detail)



LUMIÈRE OBSCURE 3, 2023

Mixed media (coal, resin, wax and glue) on canvas mounted on panel
100x100 cm / 39x39 in



LUMIÈRE OBSCURE 3, 2023
(detail)



POUR LA MÉMOIRE, 2024

Mixed media (Paper, wrapped candles and wool thread) on canvas
40x40 cm / 16x16 in



EXHIBITION VIEW

À l'horizon, une obscure clarté, AFIKARIS gallery, Paris, France
Mai 2024

Photo credit: Studio Vanssay



FRAGMENTS DE MÉMOIRE, 2024
Paper and coal on canvas. Framed
40x40 cm / 16x16 in
Framed: 46x46 cm / 18x18 in



MINEUR, 2023

Mixed media (resin, coal, plastic coal bags, candles, ashes, wax and glue) on canvas mounted on panel
150x150 cm / 59x59 in



MINEUR, 2023
(details)





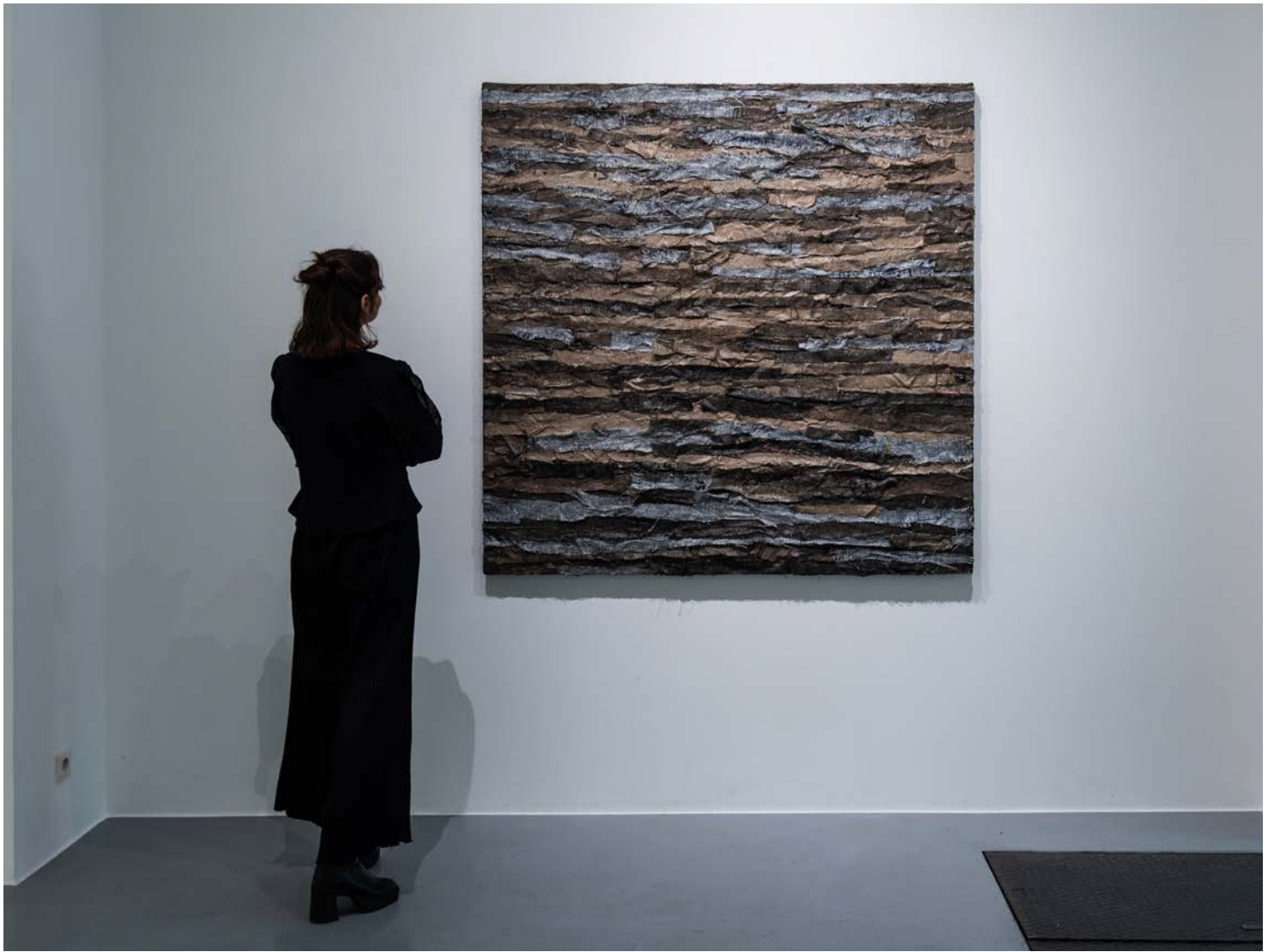
LUMIÈRE DE FILON, 2024

Recycled plastic coal bags on canvas mounted on panel
150x150 cm / 59x59 in

On the walls, Jerada's face is fragmented. Everyday objects - shreds of bags that once contained bread and were then used to transport coal, candles and ropes - embody the geological layers through which the miners descend every day. Coal is omnipresent in his work, appearing not only as a subject but above all as a medium. It provides colour, texture and movement. It becomes pigment and protagonist, captured in a mixture of wax and glue or applied directly onto the surface of the canvas. In this exploration of matter, Rahaoui proposes a manifesto of instability, infused with an aesthetic of collapse and danger to embody the feeling of insecurity that emanates from the mine.



LUMIÈRE DE FILON, 2024
(details)



EXHIBITION VIEW

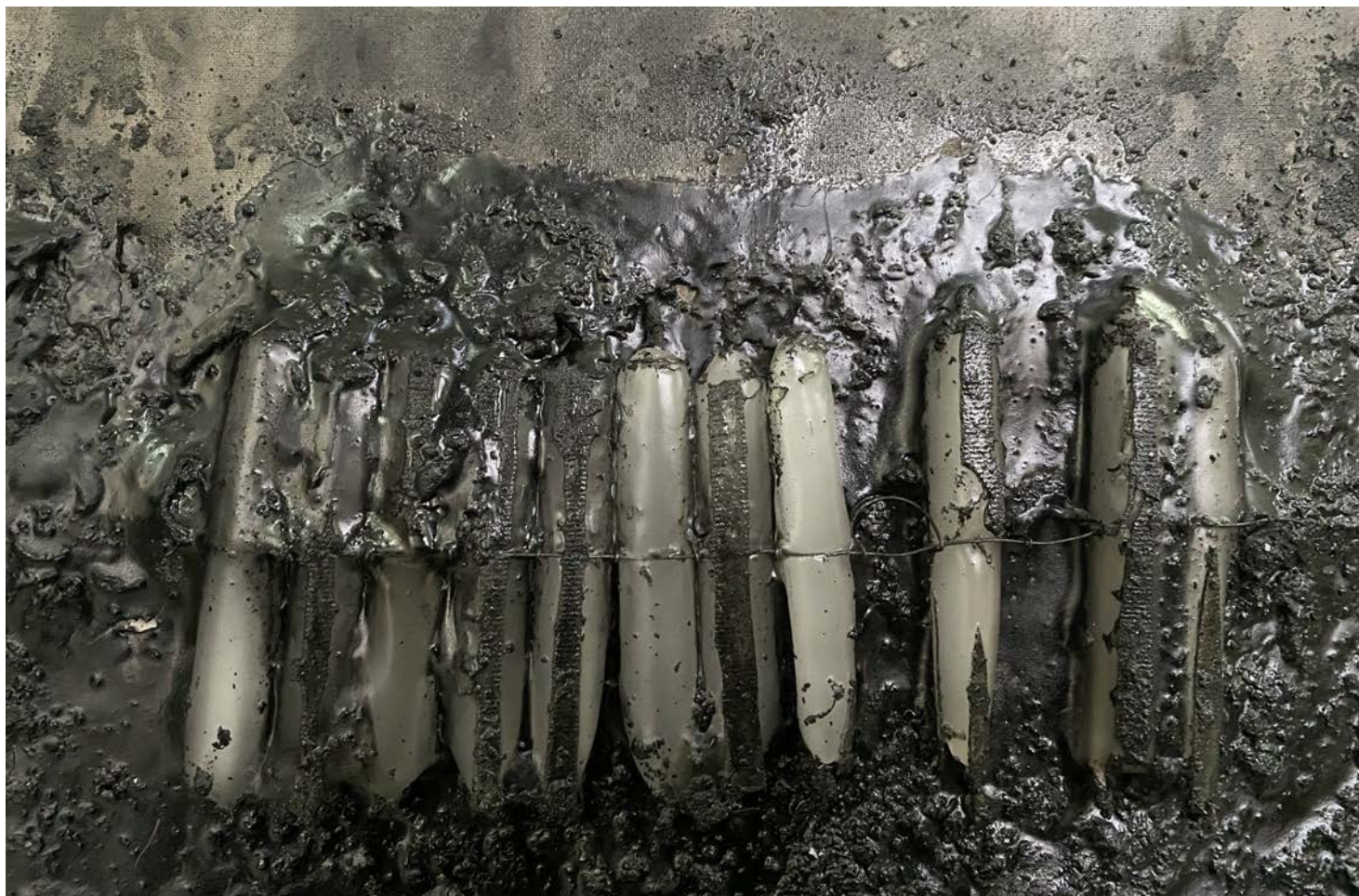
À l'horizon, une obscure clarté, AFIKARIS gallery, Paris, France
Mai 2024

Photo credit: Studio Vanssay



LUMIÈRE OBSCURE 4, 2023

Mixed media (coal wax, candles and glue) on canvas mounted on panel
100x100 cm / 39x39 in



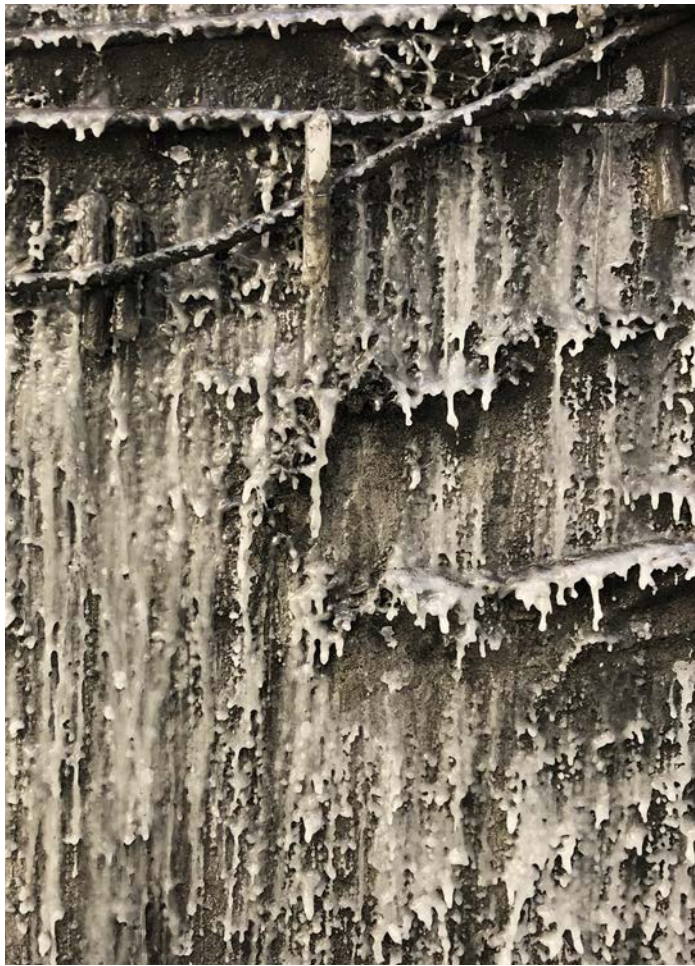
LUMIÈRE OBSCURE 4, 2023
(detail)



L'MINA, 2024

Mixed media (resin, coal, plastic coal bag, wax, candles, rope and glue) on canvas mounted on panel
150x150 cm / 59x59 in

Coal is omnipresent in his work, appearing not only as a subject but above all as a medium. It provides colour, texture and movement. It becomes pigment and protagonist, captured in a mixture of wax and glue or applied directly onto the surface of the canvas. In this exploration of matter, Rahaoui proposes a manifesto of instability, infused with an aesthetic of collapse and danger to embody the feeling of insecurity that emanates from the mine.



L'MINA, 2024
(details)



HORIZONS, 2024
Coal and ropes on canvas mounted on panel
100x100 cm / 39x39 in



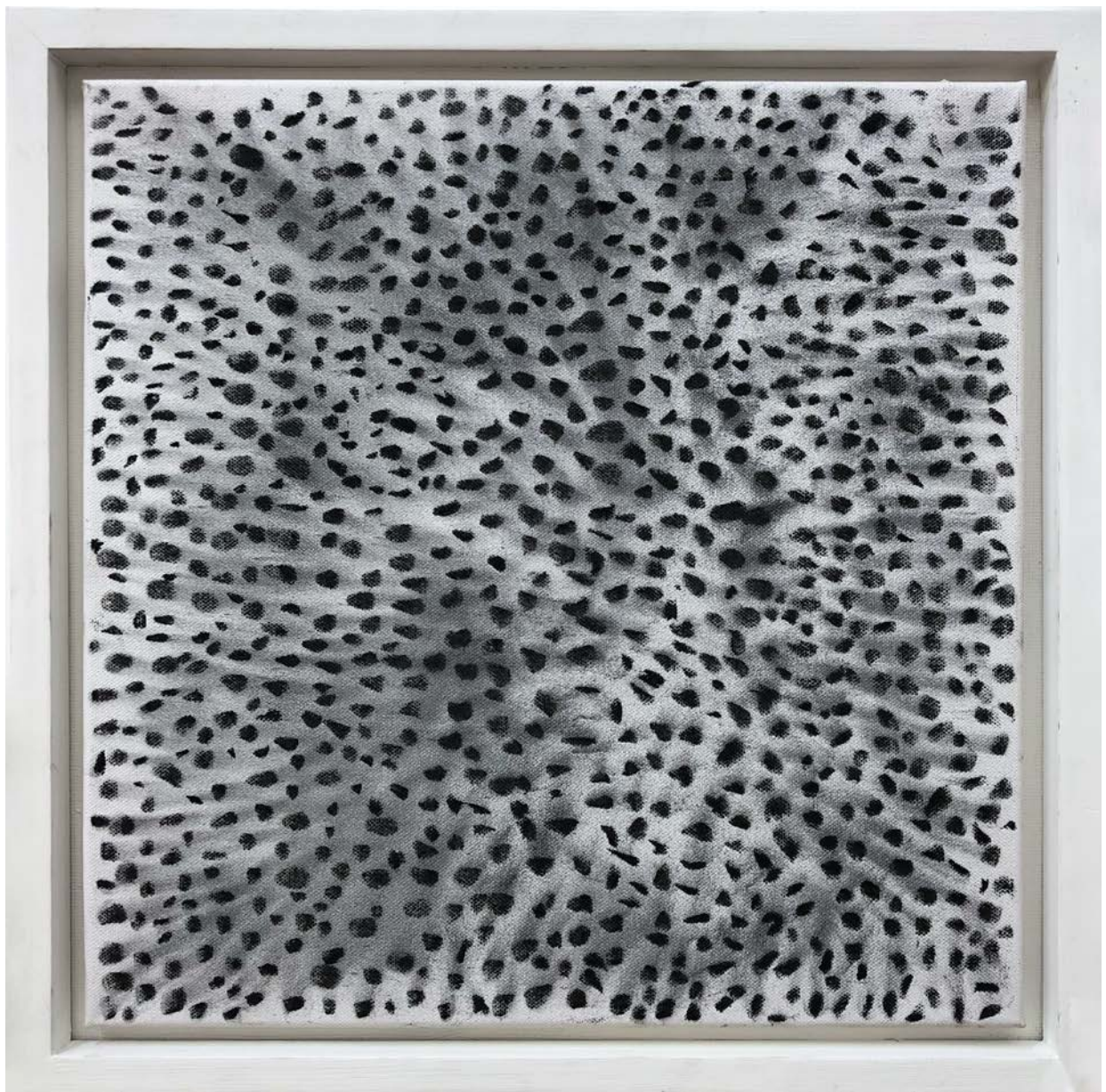
HORIZONS, 2024
(detail)



L'AU-DELÀ, 2024
Coal and glue on canvas mounted on panel
100x100 cm / 39x39 in



L'AU-DELÀ, 2024
(detail)



IL A COMMENCÉ PAR UN POINT, 2024

Coal on canvas. Framed

40x40 cm / 16x16 in

Framed: 46x46 cm / 18x18 in



IL A CONTINUÉ AVEC UNE LIGNE, 2024

Coal on canvas. Framed

40x40 cm / 16x16 in

Framed: 46x46 cm / 18x18 in



LUMIÈRE OBSCURE, 2024
Mixed media (resin, coal, wax, ashes and glue) on canvas
150x150 cm / 59x59 in



LUMIÈRE OBSCURE, 2024
(details)



MINEUR, 2023

Mixed media (resin, coal, plastic coal bag, candles, wax and glue) on canvas mounted on panel
100x120 cm / 39x47 in



MINEUR, 2023
(detail)





TRACES PROFONDES, 2024
Coal and resin on canvas mounted on panel
100x100 cm / 39x39 in

Rahaoui composes the aesthetics of the miner and establishes their legend. The landscapes arise from the matter and dissect the bowels of the Earth, excavating as mysterious as ominous horizons. Rahaoui's abstraction captures the feeling of the town, haunted by the mine and those who worked there and still do, despite the legal end of mining in the 2000s.



TRACES PROFONDES, 2024
(details)



L'MINA, 2024

Mixed media (resin, coal, plastic coal bag, wax, ashes, candles and glue) on canvas
mounted on panel

150x150 cm / 59x59 in



LA MAIN FORTE, 2024
Resin and coal
10x9x10 cm / 4x3x4 in

In the words of Corneille, 'the obscure light that falls from the stars' bathes the battlefield in a strange glow, foreshadowing the coming battle and disturbing the stillness of the night. In Mouhcine Rahaoui's hands, this dark light is the light from the depths of the mines. Just as disturbing, it awaits the men with the black hands who leave to work the coal. This seems to be the only possible horizon in a town where the economy revolves mainly around the uncontrolled and dangerous coal industry. Mouhcine Rahaoui constructs a poetic and social documentary on the human condition, on the future of man plagued by the curse of resources, and his desire to turn away from a fate that nevertheless seems inevitable.



EXHIBITION VIEW

À l'horizon, une obscure clarté, AFIKARIS gallery, Paris, France
May 2024



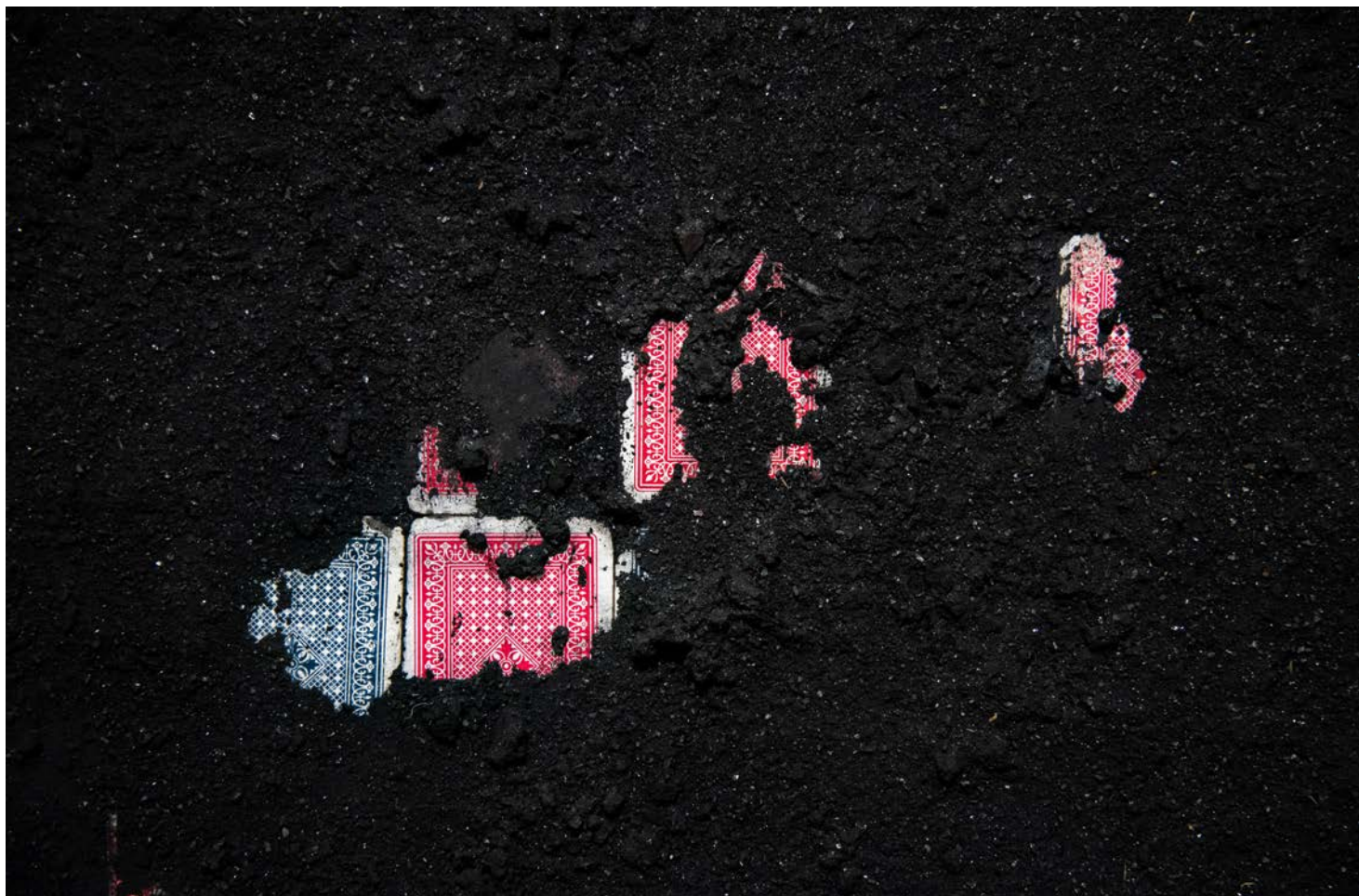
FORTUNE, 2024
Resin, coal and cardboard
15x60x42 cm / 6x24x17 in



HASARD, 2024
Mixed media (playing cards, coal dust and glue) on canvas
Diptych
200x150 cm (each) / 79x59 in (each)

Mouhcine Rahaoui develops his visual vocabulary from the lexical field of the miner, intrinsically linking the worker to his environment, inextricably crossing their destinies, just as, visually, wax mingles with coal. The miner is reincarnated in the object, caught up in the reality of his condition.

Further on, the black dust covering the playing cards evokes the fatality of silicosis: a lung disease caused by inhaling fine coal dust, common among mine workers.



HASARD, 2024
(detail)



HASARD, 2024
(detail)



HASARD, 2024
Mixed media (Cut-out playing cards, coal) on canvas
40x60 cm / 16x24 in



VIEW OF INSTALLATION
L'MINA, 2024
Variable dimensions

At the end of this journey through the memory of Jerada, after accompanying the miners as they worked and rested, the visitor enters the darkness of the mine, with the voice of the artist's mother recounting her memories in the background. The image of his hands kneading bread gleams in the half-light.

In this way, Mouhcine Rahaoui, in his desire to introduce his town to the world, pays tribute to the miners and sends them a message of hope: the hope of choosing their own future.



VIEW OF INSTALLATION
L'MINA, 2024
Variable dimensions



VIEW OF INSTALLATION
L'MINA, 2024
Variable dimensions



HOMMAGE AUX MINEURS DE JERADA, 2024
Mixed media (Miner helmet, coal, plaster, synthetic rose and resin)
29x28x19 cm / 12x11x7 in



MINEUR, 2023

Mixed media (resin, coal, plastic coal bag, wax, candles and glue) on canvas mounted on panel

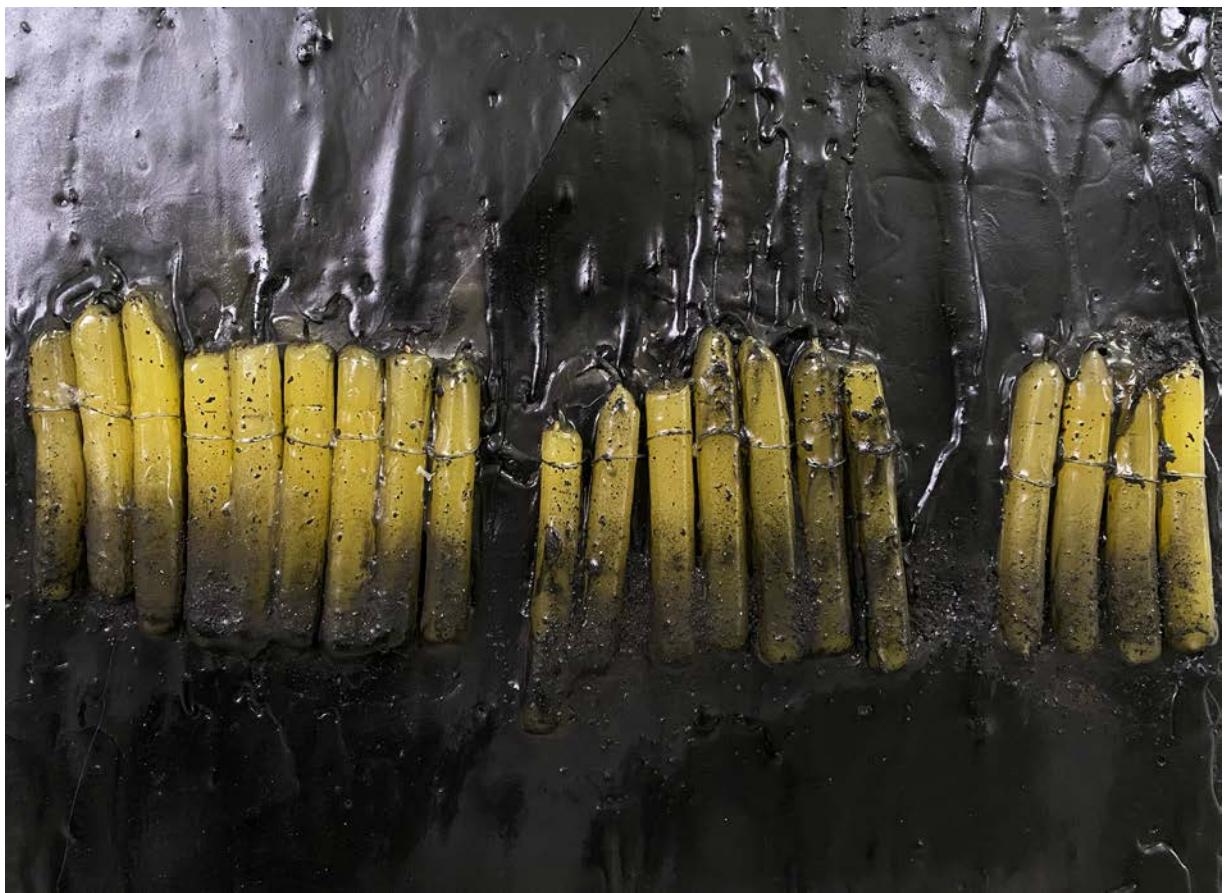
150x150 cm / 59x59 in

Mineur features a line of candles. Attached to each other, they evoke the image of sticks of dynamite. They signify a situation of danger and uncertainty. At any moment, everything could collapse - evoking the fate of miners who risk their lives and health on the job.



LUMIÈRE OBSCURE 5, 2023

Mixed media (resin, coal, wax, candles and glue) on canvas mounted on panel
100x100 cm / 39x39 in



LUMIÈRE OBSCURE 5, 2023
(detail)