



AL MAADEN  
GOLF RESORTS MARRAKECH

# SCULPTURE PARK





# CECI N'EST PAS UNE VACHE



**ABDELKRIM OUAZZANI**

Morocco

Born in 1954

Galvanized sheet metal 20 m/m

IPN 120 reinforcement

Dimensions : 5 x 2.90 x 1.15 m



# CECI N'EST PAS UNE VACHE

Abdelkrim Ouazzani's work revolves around the border between reality and dream. His refined style suggests an absence that reminds the viewer of the ephemeral nature of life. His works consist of multicolored sculptures representing animals, objects or landscapes. In *Ceci n'est pas une vache* (This is not a cow), he refers to the work of René Magritte and more particularly to his emblematic painting *La trahison des images*. A reflection on the relationship between word and representation by which Ouazzani mobilizes the imagination of the viewer. This work of Ouazzani, placed in Al Maaden Park, is intended as a symbol of an eternal restart of the human condition.



# MASQUES



**MAHI BINEBINE**  
Morocco  
Born in 1959

**Brown patina bronze**  
Dimensions: 2.67 x 0.55 x 0.55 m



# MASQUES

The background image shows a large, dark bronze sculpture titled 'Masques' by Mahi Binebine. The sculpture is composed of numerous faces and hands, some appearing to be part of a larger, more complex structure. The faces are expressive, with some looking directly at the viewer, while others are turned away. The hands are positioned in various ways, some appearing to hold or support the faces. The sculpture is set against a background of dense, green foliage, which is slightly out of focus, creating a sense of depth and texture. The overall mood is somber and contemplative.

From his period of working on masks to his latest works, Mahi Binebine has kept on wondering about man and his condition. His tragic and recurring *Masques* (Masks) are here expressed into bronze, halfway between shadow and light. Erected as totems, 86 faces are tangled, convulsive, aghast, or mangled, sometimes faded or even indifferent, punctuated by hands that seem sometimes to protect from a painful vision, sometimes to contain a compromising word. Tangled and yet letting the daylight through: the sculpture subtly gives rhythm to the expressive force of bronze and breathing spaces in a quest for Al Maaden's light and energy.



# TOTEM

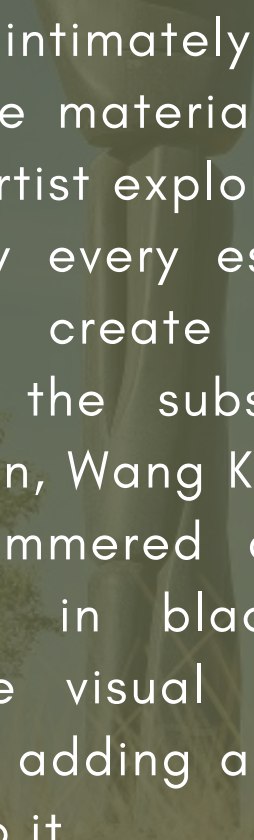


**WANG KEPING**  
China  
Born in 1949

**Hammered and welded brass on  
rigid structure with frames**  
Dimensions: 5 x 0.85 x 0.7 m



# TOTEM

A wooden totem sculpture with a rounded top and a textured base. The sculpture is made of wood and has a smooth, rounded top section. The base is made of a material with a woven or textured pattern, possibly bamboo or a similar natural material. The background is a dark, textured surface, possibly a wall or a backdrop.

Wang Keping's work is intimately linked to the properties of his favorite material: wood. Using maple, oak or ash, the artist explores the field of possibilities provided by every essence, letting himself be inspired to create a shape and extracting from wood the substance of his sculptures. For *Al Maaden*, Wang Keping adapted a 166-cm model in hammered and patinated brass, originally made in blackened wood, faithfully conveying the visual and aesthetic qualities of wood, while adding a perennial and monumental dimension to it.



# NOMADE



**JEAN BRILLANT**  
Canada  
Born in 1959

Curved sculpture:  
Length: 12 m  
Thickness: 74 cm  
Weight: 20 t

**Corten steel and Atlas stones**

Round sculpture:  
Diameter: 5 m  
Thickness: 74 cm  
Weight: 20 t



# NOMADE

Set in front of the Atlas Mountains, inhabited by its own stones, *Nomade* (Nomad) tells a story, that of an imaginary landscape, which is about to be recovered by nature: Al Maaden. Jean Brillant lends to this artwork his language, using the Atlas stones as the vocabulary and steel as the punctuation. He seeks to recapture the space, the territory. Just like a ribbon unfolding over twelve meters long, just like a wheel ready to meander, this “nomadic” artwork matches the curves of Al Maaden’s land, seamlessly enhancing its reliefs, without ever saying if its two components are arriving or leaving on a new journey. Jean Brillant thus makes materials interact and challenges their physical properties: these imposing structures suggest lightness and gravity, to the extent of casting doubt on the actual weight of the materials used.



# MONTAGNE URBAINE



**YAZID OULAB**  
Algeria  
Born in 1958

**Corten steel**  
Dimensions: 5 x 12 m  
Thickness: 10 cm  
Weight: 600 kg



# MONTAGNE URBAINE

In the heart of an ever-changing natural world, both bathed by bodies of water and drained by the winds of the desert, Yazid Oulab makes his *Montagnes Urbaines* (Urban Mountain) emerge out of Al Maaden's land. A mountain chain of 12 meters long or a succession of houses, through this work, the artist puts into perspective the various backgrounds of Al Maaden's generous environment, like a gateway between two worlds: the medina of Marrakech and the Atlas peaks. Just like stylites, small figures are lifted to the roofs, giving the artwork a spiritual dimension which is central in the work of the artist who is steeped in the Sufi tradition, known for its vast polysemy. A door, celestial writing or contemporary embodiment of urbanised nature, Yazid Oulab's *Montagnes Urbaines* (Urban Mountains), which carries the powerful semantic charge that marks the artist's work, invites the viewer to acquire knowledge that leads to spiritual elevation.



# ELAN



**ADIBA MKINSI**  
Morocco  
Born in 1970

**Corten steel**  
Dimensions: 2.67 x 5 x 2.3 m  
Thickness: leaf 1: 8.5 cm  
leaf 2: 8.9 cm  
Weight: 1.4 t



# ELAN

While Adiba Mkinsi mostly creates sculptures that are designed to operate independently, she does not overlook the importance of articulating them with the venue where they are being inserted. Thus, when designing Momentum, Adiba Mkinsi has considered first and foremost the prevailing horizontality of Al Maaden's green spaces, here and there disturbed by a few slight reliefs, to enhance the dynamics of her sculpture. Without upsetting its calm and serenity, the artist takes care to subtly and harmoniously deploy a source of energy in this horizontality and its constituent set of curves and counter-curves, thus bringing into Al Maaden a real poetic strength imbued with spiritual energy.



# GOLFISTA



**ANTONIO SEGUÍ**  
Argentina  
Born in 1934

**Cut steel, Epoxy painting**  
Dimensions: 8 x 4.3 m  
Thickness: 60 cm  
Weight: 7



# GOLFISTA



Using painting, sculpture, prints, Antonio Seguí explores the complexity of man subject to modern lifestyle. Through *Golfista*, Seguí resumes an emblematic figure of his work, here under the distorted features of an 8 meters-high golfer hurrying along on the green. As on a snapshot, Seguí captures with irony a character with a stately demeanor and fixed grin, caught up in a mad dash. *Golfista* is part of a series of monumental works started in 1994 with *El Viajero*, a painted steel sculpture installed in Bogotá (Colombia) and scattered over the globe: *El Hombre Urbano* in 1999, Córdoba (Argentina); *Tango* in 2004 at Château de Gages (Belgium) and *El Ángel* in 2009 at the School of Visual Arts of Châtellerault (France).



# WOODEN CRYSTAL



**MOATAZ NASR**  
Egypte  
Born in 1961

**Wooden boards assembled  
on a steel structure**  
Dimensions: 4.5 x 4.5 x 4.5 m  
Weight: 6 t



# WOODEN CRYSTAL

Through painting, sculpture, installation and photography, Moataz Nasr seeks to create works of art that leave room for the viewer's interpretation. With his work *Wooden Crystal*, this Egyptian artist takes his exploration on the inner light of human beings faced with material appearances a step further. He invites visitors to a face-to-face meeting with nature while questioning their perception of it. In his work, dried by the sun of Marrakech, the exterior roughness of the raw wood that covers the sculpture fades by nightfall to let the inner light of the artwork emerge. Drawing his inspiration from Al Maaden's space and energy, Moataz Nasr is pursuing his ambition to provide as many interpretations for his work as there are viewers able to see and feel it.



# FORÊT D'ARBRES



**CLAUDE GILLI**  
France  
1938 - 2015

**Oxidized crude steel**  
Dimensions: 3.3 x 4 m  
Weight: 12 t



# FORÊT D'ARBRES

Through Plexiglas, wood and cut iron, Claude Gilli appears as a witness of the past coming into the present. By using and renewing the codes of Impressionism, the artist from Nice seems to reveal a landscape that was formerly buried in Al Maaden's land. Both representative of Gilli's work and fully integrated into Al Maaden's space, *Forêt d'Arbres* (Tree Forest) questions the origins of the site, offering an archaeological find which the geological and artistic evolution of this continually wind-swept environment has eventually revealed.



# MOOLIGHT REFLEXION



**DANIEL HOURDÉ**  
France  
Born in 1938

**Moon in stainless steel character  
in brown patina bronze**  
Height: 5 m



# MOONLIGHT REFLEXION

With an undisputed mastery of bronze, Daniel Hourdé explores through *Moonlight Reflection* the human body in a both tragic and melancholic evocation of the Greek ancient statuary. While appropriating this ancient reference, he diverts it, taking it into a dreamlike setting where representations tend toward fantasy. All the while combining human beings and nature and making them coexist, Daniel Hourdé opposes a resigned man to a shining moon with similar dimensions but made of materials with virtually opposed properties: bronze and stainless steel. Halfway between drama and comedy, facing a man with an athletic figure that is yet scarred by the passing of time, Hourdé calls out to the viewer through the evocation of a resigned thinker who could dream himself as a freed Atlas, driven by the hope of a new moon.



# JETÉE EN OR



**HASSAN DARZI**  
Morocco  
Born in 1961

**Galvanised metal covered  
with epoxy painting**  
50 cubes of 1 meter on each side  
arranged on a length of 80 metres



# JETÉE EN OR

In the heart of Al Maaden's grassy areas, Hassan Darsi has chosen a dirt road to scatter here and there a multitude of cubes painted over with gold paint. A chromatic process - which has been used since 1999 and consists in gilding all sorts of everyday objects creates a new relief in Al Maaden's environment, suggesting a singular marine pier. Thus colorized, the various components of this *Jetée d'Or* (Golden Pier) adapt to the light variations of the day, revealing the power of the material. Sometimes real and reassuring, sometimes illusory and uncertain, this artwork between land and sea, raises questions about our attraction to light. "There is a blinding force. This is nothing more than man's blindness to gold", Hassan Darsi says.



# FLY AWAY, SWIM CLOSER II



**SUNIL GAWDE**

India

Born in 1960

Butterfly 2:

Dimensions: 0.84 x 2 m.

Weight: 200 kg

**Painted steel**

Butterfly 1:

Dimensions: 2.44 x 3 m

Weight: 250 kg



# FLY AWAY, SWIM CLOSER II

Sunil Gawde's creative process explores the duality between beauty and danger in ambivalent contexts. At Al Maaden, this Indian artist has chosen to install two butterflies over a stretch of water where tranquility and serenity reign. While at first glance, Gawde's brightly colored butterflies seem to embody both delicacy and fragility, when looking closer you will notice that their wings have sharp tips and that their bodies are made of swords. The threat is both latent and ever-present. *Fly Away, Swim Closer II* is in line with the series *Virtually Untouchable*, started in 2004, in which the artist makes use of everyday life references (razor blades, balloons, light bulbs, magnifying glasses and butterflies) by sublimating their aesthetic qualities all the while concealing a component of danger in them. Through the artwork presented at Al Maaden, Sunil Gawde challenges again the viewers' capacities of discernment taking them beyond mere appearances.



# GIROUETTES



**PHILIPPE HIQUILY**  
France  
1925-2013

**Epoxy painted cut welded  
galvanised steel, ball bearings**  
Dimensions: 3 x 3.5 m



# GIROUETTES

Movement is a fundamental issue in Philippe Hiquily's sculptural work. By subtly incorporating a ball bearing mechanism into his cut steel sculptures, the artist has succeeded in breathing life into them with each random movement of the winds. His work reflects concerns which are similar to those that had guided the artistic exploration of Calder, an artist whom he infinitely admired. Capturing motion in all of its aspects, from the mobiles in dangerous equilibrium to the most monumental stables. Defying gravity or developing complex mechanisms to ultimately just seize the imperceptible. Through his mobile artworks, Hiquily invites the viewer not to simply enjoy sculptures but to share a real moment of life with them. Set at Al Maaden in the middle of a pond, these *Girouettes* (Weathervanes), while taking possession of and interacting with each of the elements surrounding them, are designed to echo a constantly changing site.