

EL فENN FENN



Rita Alaoui

An Immersive Installation at El Fenn
in collaboration with Galerie SINIYA28

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This exhibition is curated by Hadia Temli
from Galerie SINIYA28

Graphic design and layout:
Chayma Ejjakhch, Mohamed Abitar
ATLAS COLLECTION

Photography:
Badr El hardag



THE INNER GARDEN

The Inner Garden is an immersive project conceived as a passage between real life and imagined landscapes. Installed within El Fenn's entrance corridors and reception spaces, the work unfolds across four facing walls, two by the reception and two opening onto the palm-filled central courtyard. The large-scale murals and paintings from the Garden series (2023 –2025) guides visitors through a layered experience fusing painting, architecture, color, movement and light.

Terrestrial and aquatic worlds intertwine, dissolving boundaries between interior and exterior, dream and reality. As viewers move through the space, they navigate a sequence of shifting environments, as if crossing from one inner landscape to another. Recurring vegetal motifs, submerged forms, and the presence of an empty chair suggest traces of human life within an extraordinarily abundant natural environment. The chair functions as a discreet symbol of contemplation, absence, and the imprint of human presence within ecosystems that are both fragile and powerful, and which ultimately exceed us.

Nature is at the heart of this work, not as a literal depiction, but as a regenerative force shaped by lived experience, imagination, and inherited knowledge.

“Growing up by the sea in Morocco, spending time in wild landscapes, and learning early on about medicinal plants through my great-grandmother have deeply influenced my relationship and fascination to the natural world. These memories continue to inform my practice, even after years spent living and working in large cities like Casablanca, New York and Paris.”

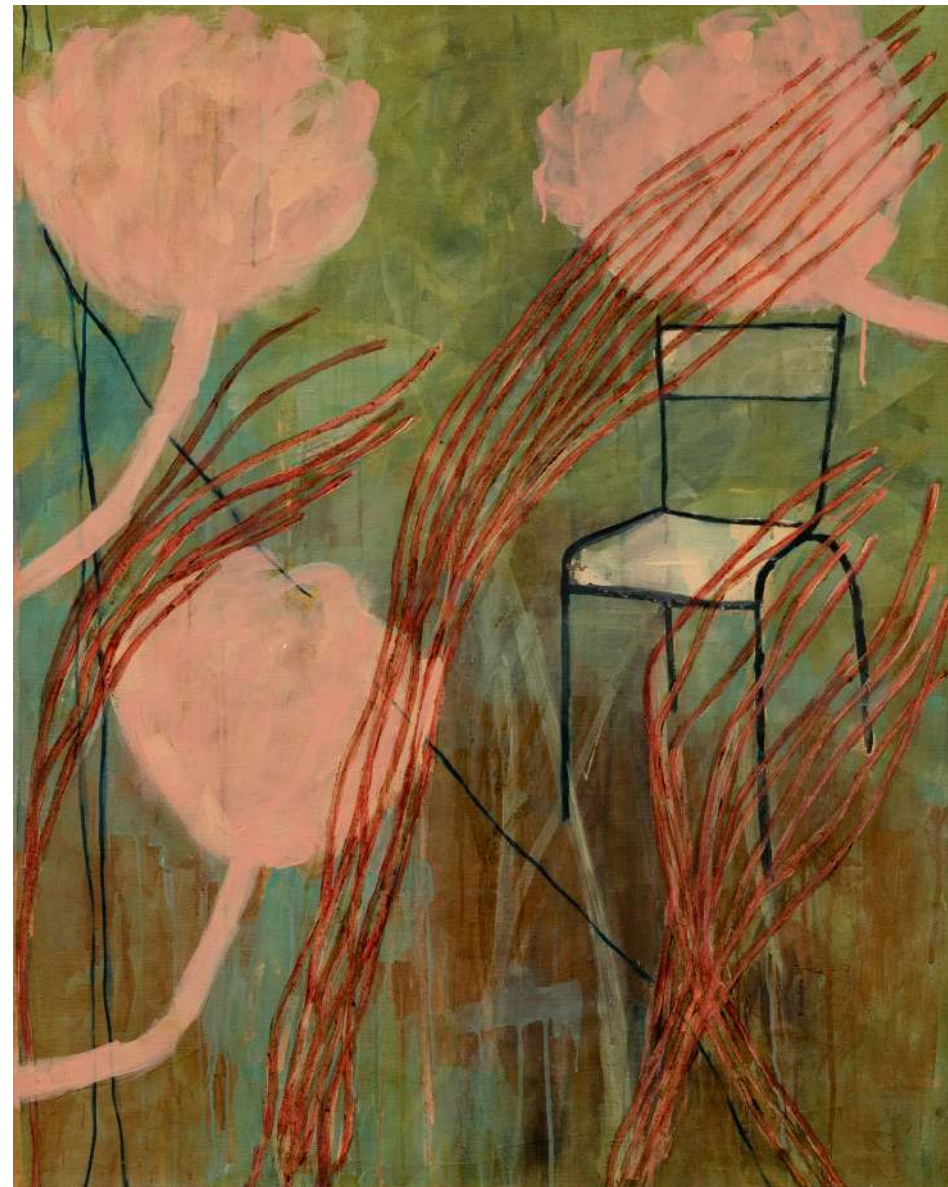
The installation invites viewers to slow down, reflect, and experience art as one would move through a garden, an evolving space of healing, transmission, and transformation over time. It invites viewers to slow down, to move through art as one would through a garden—allowing time to slow down and imagination to take root.







AUTUMN #16, 2023
Acrylic and oil stick on linen
140 x 110 cm



AUTUMN #15, 2023
Acrylic and oil stick on linen
140 x 110 cm

"Rita Alaoui's creative process draws upon the logs, missives, and visual worlds of explorers and thinkers, each immersed in their own journeys into the abyss. Beneath her intuitive brushstrokes and luminous palettes lies a layering of philosophical, sociological, and historical references."

Breathing in the Abyss, a Study in Elemental Vastness
Lorén Elhili

Extract from catalogue text "The Water Under my Skin", 2025.



AUTUMN #13, 2023

Acrylic and oil stick on linen
140 x 110 cm







GARDEN 22, 2024
Acrylic on linen
147 x 101 cm



GARDEN 23, 2024
Acrylic on linen
147 x 101 cm

*"The garden is the smallest plot of land
in the world and yet it is the totality of the world."*

Michel Foucault



AUTUMN #12, 2023

Acrylic and oil stick on linen
144 x 135 cm

"...May we all, like you, inspire mystery, and in this way approach the divine, and remind ourselves by our breath that, as a saying goes, 'nothing is known with certainty.' Nothing at all."

Alexis Pauline Gumbs



LANDSCAPE WITH HORSE, 2024/2025

Acrylic and oil stick on linen

149 x 100 cm



Bloom series

With the *Bloom series*, Rita Alaoui pursues a motif that has silently threaded through her practice for over two decades: the flower. Reappearing here like a mantra, it functions as a repeated pictorial breath, marking both the time of creation and the rhythm of life itself. To paint a flower, again and again, becomes a gesture of memory and rebirth, a quiet yet insistent reminder that what fades always blooms again elsewhere, transformed.

In *Bloom*, flowers emerge on paper like apparitions. Vibrant, almost pop forms set against a walnut-brown ground, sometimes traversed by transparencies and drips seem to arise from an inner impulse rather than from the observation of the visible world. Far from mimesis, they affirm their singularity through repetition, each form distinct, yet bound to the same cycle, the same vital rhythm.

Extending from earlier bodies of work, *Bloom* deepens Alaoui's meditation on transformation, disappearance, and regeneration. The floral motif, recurring and resonant, becomes a site for an intimate experience of time, one in which memory, matter, and light converge to affirm that beauty is perpetually reborn from the living.



**BLOOM N10, N11, N12, N13,
N14, N15, N16, N17, 2025**

Acrylic on paper mounted on canvas
80 x 60 cm each



Rita Alaoui

b. 1972 Rabat; lives and work
between Morocco and Paris

Rita Alaoui is a multidisciplinary artist living and working between Morocco and Paris. A graduate of Parsons School of Design in New York, she developed her practice in the 1990s and has since pursued an artistic language grounded in painting, gesture, and movement, while extending into drawing, photography, performance, installation, and artist's books. Her work engages with the power of nature, the healing properties of plants, and the fragility of threatened ecologies.

Drawing inspiration from the wild landscapes and singular light of Morocco, Rita Alaoui explores the universal dimensions of nature through dreamlike, sacred, and restorative imagery. Her process often begins with the collection of fragments – stones, bones, plants, and other organic remains – carefully arranged in her studio, where each object is elevated into a bearer of memory and spirituality. These fragments reappear in her paintings, which recompose spaces where the wild and the cultivated intersect.

Her work has been exhibited nationally and internationally and is recognized for its poetic engagement with ecology, spirituality, and the material traces of time.

For more information and complete texts:
www.galleriesiniya28.com
www.ritaalaoui.com

“In a world dominated by instantaneity and speed, Rita Alaoui’s gardens are an invitation to slow down, to return to natural, slow and long cycles. They are a source of peace, serenity and introspection. In mythology, philosophy and theology, the vegetal world has often been used as a metaphor for the human condition. From the Garden of Eden, the ideal earthly paradise, to the Garden of the Hesperides or the woman-tree who gives birth to the god of beauty Adonis, while at the same time symbolizing tragic love, the garden is one of those forms that passes through history”

*Stranger, your time will be pleasant here
Janine Gaëlle Dieudji*

Extract from catalogue text "The Silent Garden", 2023.



"Creating the murals required stepping beyond the familiar realm of studio painting. Working on scaffolding and ladders, I allowed the architecture, light, color, and rhythm of the space to shape the work. The hotel's deep red walls, which I choose to keep, became an active element rather than a backdrop, while improvisation played a central role—responding to the space, tools, my physical movement, and the presence of people passing through as the work evolved."

Rita Alaoui

