

Massinissa Selmani

www.massinissa-selmani.com

contact@massinissa-selmani.com



Exhibition view, *Ce qui coule n'a pas de fin*, solo show, Palais de Tokyo, Paris. 2018
Photo : Aurélien Molle

Massinissa Selmani grew up in Algiers and was twenty-five years of age before he moved to France in 2005 to study art at the Ecole supérieure des beaux-arts in Tours. A ceaseless experimentalist who pushes the envelope in understated ways, Selmani's technique includes both the archival and the documentary. Drawings, photographs, montage, texts, cut-outs, and newspaper clippings of political and social happenings are repurposed, altered, and recomposed to yield new meanings.

Before embarking on an artistic career, Selmani had first studied computer science, reflected in his practice by his seasoned familiarity with the protocols of media technology and his more recent conventional art training. Drawing, which remains a principal aspect of his practice, serves as a means to an end but also as an end in itself, assembled as individual drawings or a collage of forms, and presented as either animations or installations. His short animations are looped and projected onto flat or contrived three-dimensional surfaces. The animation *Souvenir du vide* (2014), for example— shown at Dak'art, Biennale de l'Art Africain Contemporain in Dakar, 2014—consists of miniature drawings and words projected against a mass of contrived cubes made of tracing paper. Each cube serves as a screen for an individual drawing. Evincing the classical storyboard format but without a centralizing narrative, the animation shows Selmani's proclivity to tackle serious political and social issues, often interspersed with humor and ambiguity. It is Selmani's ability to engage history and material conditions with great subtlety that is truly outstanding.

For the Biennale di Venezia, he presents the compelling *A-t-on besoin des ombres pour se souvenir?* (2013–2015), a series of delicate graphite and colored pencil drawings that capture the everyday experience in all its reality, absurdity, and humanity. Another work, *1000 Villages* (2015), engages the socialist agrarian experiment undertaken by the Algerian government in 1973. In several drawings compiled in red-covered notebooks, Selmani recreates the effects of this ambitious but unsuccessful agricultural revolution in the rural communities where the pilot project was carried out.

Smooth Ugochukwu NZEWI
(Catalog text, Venice biennale, 2015)

Accepted collectively by the human, the societal and the media, Massinissa Selmani's art questions drawing as a medium for all sorts of materialities and procedures. It appeals to the strange, the bizarre, and the incongruous in order to expose the absurdity of the contemporary world. Whatever the subject he tackles and the way in which he has decided to treat it, each of his works is in turn an opportunity to defuse its violence, to emphasize its futility, to exalt its fancy.

Massinissa Selmani likes to elude the agreed order, to establish another order, which is indefinable, unpredictable or even worrying, but which is nonetheless surprising. Cutting, collage, assembly, assembly and other ways of composing materials are at the service of a graphic output that goes from the plane to the volume, from the static to the animate, and from transparency to opalescence, in short, which conjugates drawing in the most unusual modes.

Everything is the result of a slowly developed, skilfully adjusted work, which leaves no space at random, as shown by the works gathered at the Galerie de l'Etrave, whatever their form or format.

On contemplating them, the eye finds itself in situations that disorient it so much that it appears as if everything is done to destabilize it, or even to lead it astray, considering its cognitive habits. But reason is not what governs the artist's imagination. On the contrary, all his care aims to bring into the world a whole series of humorous sketches whose incongruity is their prime factor and, hence, which inform a form of resolutely singular, poetic visual language. Let us see the reference image reproduced on the cover of this issue of *Semaine*. It is taken from a series entitled *Relevés du dehors* (Surveys of the outside) of which the artist speaks, specifying that the function of drawing is first and foremost "documentary".

Since he comes from a modest background, one would be inclined to say that, in addition to all these more improbable humorous sketches, he shares with his elder a particular attention to other people and to the human condition. The installation entitled *Diar echems* (Sun-houses), made up of Post-Its, drawings and fictional press clippings, refers directly to the riots that took place in Algiers in 2009, opposing the forces of order to a whole population that had set up makeshift huts on a football pitch to signify the lack of space from which the people were suffering.

"This space, which was supposedly a place of play", Selmani notes finely, "became a place where stakes were in play". His work is filled with stakes and challenges of this type, since, in most cases, the artist's work is not to be taken literally, at face value. Not without a certain humour or a grating of teeth. Signs of this are his small animated videos, his works which multiply transparencies, and even the titles of his works that are always disconcerting on first reading. One has then to just take the time to look carefully, to dissect, to thoroughly search what he shows us, to contemplate what he gives us to read, in order to appreciate the singular extent of its intention and of its powerful struggle with life.

One of the prime qualities of Massinissa Selmani's drawing is his characteristic precision of line, in a formal tradition which goes back to the most distant times and which includes both Ingres and David Hockney.

However, the bringing into play of its presentation offers a whole range of possibilities that open up to him the most diverse fields of post-modern artistic work. Drawn, duplicated, printed, projected, etc., the drawing is not subjected to harsh tests but is considered as an echo of all contemporary modes of perception. Massinissa Selmani presents drawings in different series of varying numbers – such as the *Relevés du dehors* (Surveys of the outside), the *Maquettes* (Models) or the *Altérables* (Alterables) – but he also presents drawings on a plain sheet of paper. His work does not fail to strongly mark the spirit in all these shifts and variations of materials, procedures and compositions that distinguish his work. Its strength resides mainly in what it produces from an economy of means that allows the artist to hit his target more precisely, eliminating all the worthless superfluities of the anecdote to retain only the archetypal essential that belongs to all forms of language.

Beyond the incongruity, the oddity and the mystery of the visible, Massinissa Selmani's work has a form of immediate drawing, of which the memory immediately retains the organization, because it has a secret side. It is obvious: "Even in stone, there is sand".

Philippe Piguet

(Exhibition Text, *Même dans la pierre, il y a du sable*, solo show, Galerie de l'étrave, Thonon-les-Bains, France. 2017.)



Détour du lendemain, 2019

Graphite and coloured pencil on paper, 78 x 112 cm



Untitled #1 (No plan is foolproof), 2019
Graphite and coloured pencil on paper, 66 x 91 cm



Untitled #2 (No plan is foolproof), 2019
Graphite and coloured pencil on paper, 56 x 75,1 cm



Untitled #5 (No plan is foolproof), 2019
Graphite and coloured pencil on paper, 90 x 135 cm



L'aube insondable #1, 2018

Graphite and coloured pencil on paper, 124 x 100 cm



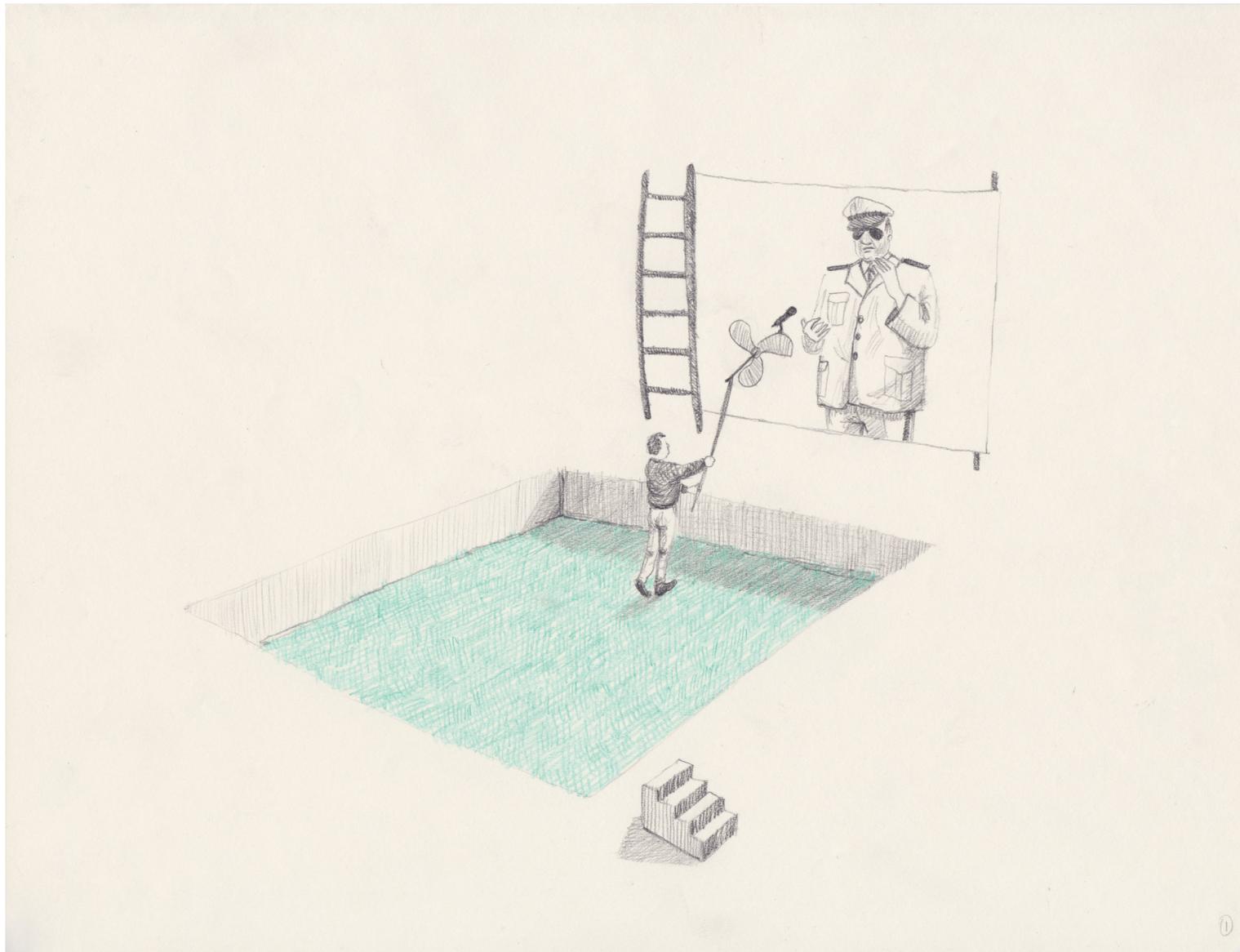
L'aube insondable #2, 2018

Graphite and coloured pencil on paper, 124 x 100 cm

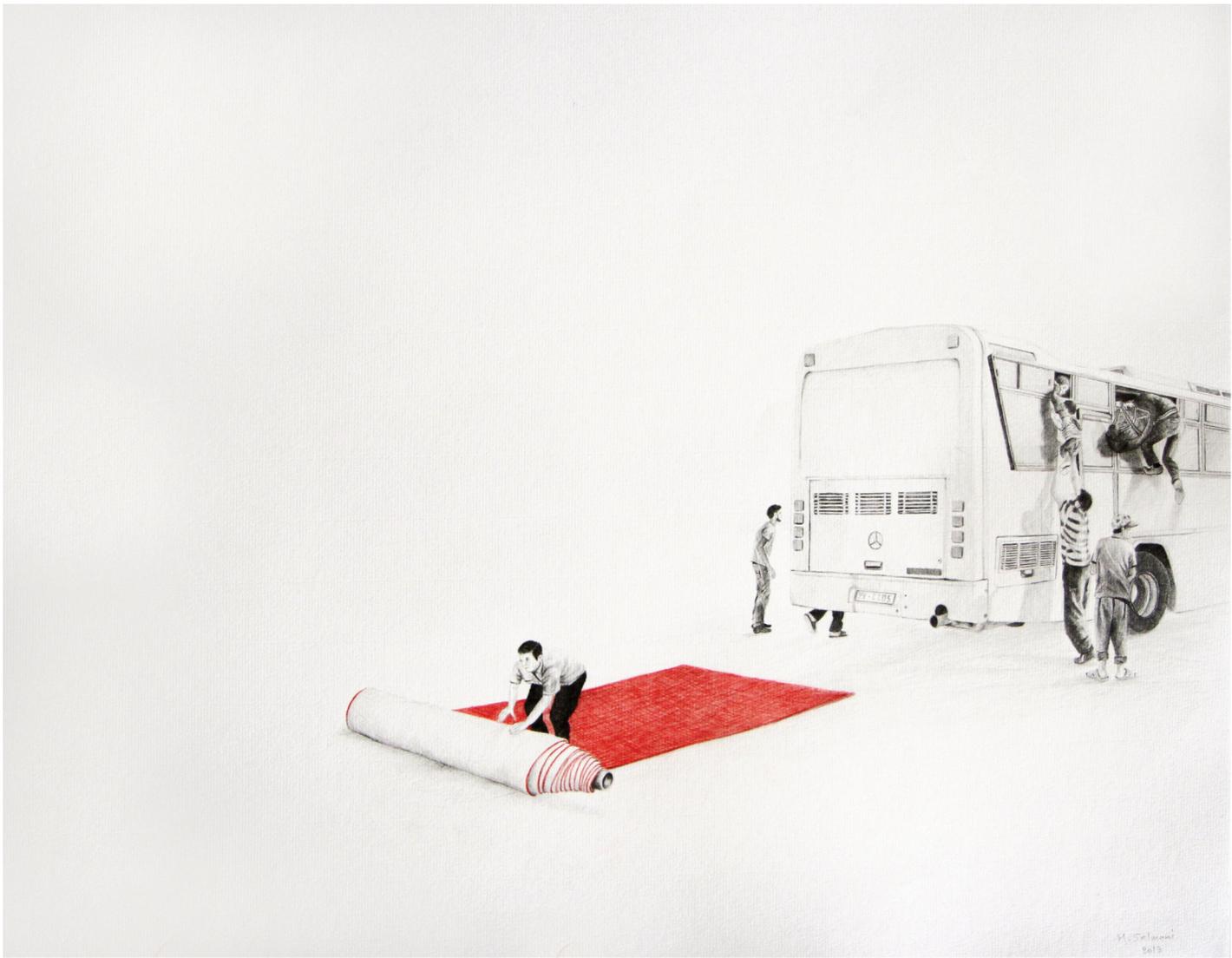


L'aube insondable #3, 2018

Graphite and coloured pencil on paper, 124 x 100 cm



Prétexes, 2019
Looped animation, no sound.



A-t-on besoin des ombres pour se souvenir ? #1, 2013

Graphite and coloured pencil on paper, 40 x 50 cm

Collection of Centre Georges Pompidou, Paris



A-t-on besoin des ombres pour se souvenir ? #2, 2013

Graphite and coloured pencil on paper, 40 x 50 cm

Collection of Centre Georges Pompidou, Paris



Balances précises, 2019
Graphite and coloured pencil on paper, 76 x 56 cm



Exhibition view, *Le calme de l'idée fixe*, solo show, Centre de création contemporaine Olivier Debré (CCC OD), Tours, France. 2019- 2020.
Photo : Vincent Royer



Dans un coin de la façade blanche, 2019

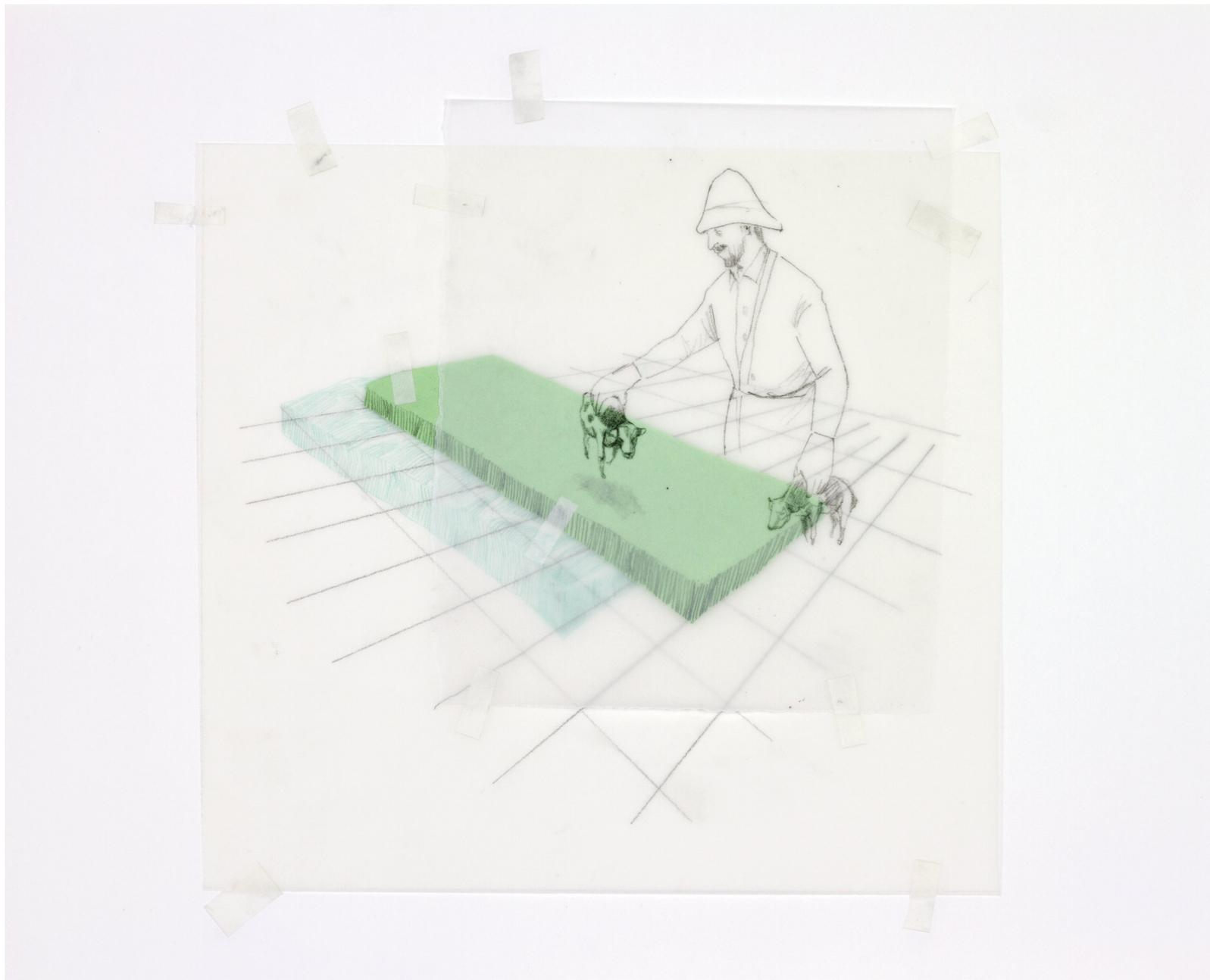
Tape on tracing paper, newspaper, ruler, 38 x 52 x 0,3 cm

Photo : Vincent Royer



Encore un jour sans ombre, 2018

Graphite on paper and tracing, tape, metal rod, shelve. Drawing 80 x 46,5 cm, Rolled paper: 80 x 46,5 cm, metal rod: 100 cm.



Encore un jour sans ombre, 2018
Detail



Teyara (Altérables serie), 2010
Digital print on paper, 68 x 60 cm. Ed of 5 +2 AP.

Altérables is a project that has been ongoing since 2010, whereby a series of images are produced by applying the same process: images recovered from the printing press are photocopied and then retouched using one or more layers of transparent tracing paper, on each layer a drawing appears to duplicate, move or even contributes an additional element, contour, etc. present in the original image.

The image thus modified is then scanned and put into another context and another medium undergoing the alterations due to the different transformation steps.



Sans titre #5 (Altérables serie), 2018

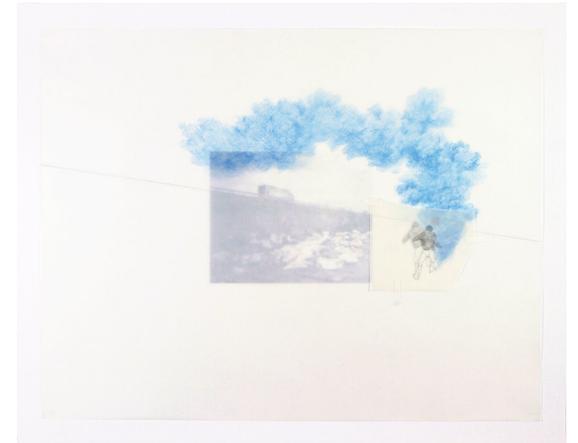
Graphite on tracing paper, photocopy, tape, paper, ruler, 80 x 46,5 cm/ Ruler: 50 cm



Sans titre #5 (Altérables serie), 2018
Detail



Spare time (Altérables serie), 2016
Graphite on tracing paper, photocopy, tape. 30 x 42 cm



Potential memory # 1, 2016.

5 drawings, mixed media on paper and tracing paper, 34 x 43 cm each.



Potential memory # 1, 2016.
Drawing 1/5



Unexpected distances is a project that consists of three scenarios, it creates situations which evoke the notion of tension. Each scenario has in common a looped video projected on the ground : a torn piece of tracing paper, taped to the floor with white masking tape bears a rudimentary scale measurement sketched along one of its axes. Onto this paper, a projected video of running water that is partially obstructed by a branch. The wood's resistance to the flow of water creates an oscillating movement on the surface of the tracing paper, like the movement of a cursor.

The 3 scenarios speak to a form's capacity to endure constraint, or to return to its own material center after having been stretched or compressed, to emphasize the balances. By extension, it is about evoking broader issues concerning socio-political circumstances, the ability to resist, the moment when a situation reaches its point of no return.

Unexpected distances. Scenario #1, 2017 (work in progress)

Wood panel, kraft paper, drawings on tracing paper, stone, digital print on paper (81x78 cm), tape, video projected on the floor and on tracing paper.

Commissioned by the 13th Sharjah Biennial, 2017.



Unexpected distances. Scenario #2, 2018

Coloured pencil on paper (30 x 21 cm), paper (80 x 46,5 cm), metal rod (100cm), video projected on the floor, tracing paper, tape.

Installation view, *Ce qui coule n'a pas de fin*, solo show, Palais de Tokyo, Paris. 2018



Unexpected distances. Scenario #2, 2018
Detail (Drawing, 30 x 21 cm)



Exhibition view *No Looking Back, okay?*, UGM Maribor Art Gallery, Slovenia. 2018-2019.

Photo: Damjan Švarc



Après demain. Project #1. 2016 - 2017
Graphite on paper and tracing paper,
wood, graph paper, tape, perspex,
variable dimensions
Collection of Frac Centre Val de Loire, France.

Massinissa Selmani explores the use of photography in architecture and the production on meaning. Reflecting on recent debates on the ontology of the architectural image, Massinissa engages with the use of images by architects to respond to fictional and narrative approaches, a way of representing society and the world, rather than a communication and seductive tool to win tenders and competitions.

Massinissa meticulously studies images of architectural projects which are still at a design stage, when the form is still malleable: models, architectural drawings, 3D illustrations and various forms of representation using (or not) photography. At this stage when narratives are being written and images are being created, the idea of the future already exists. Taking as references collected images of architecture projects or "futures" buildings (completed or not) in countries of the African continent as well as supported by found sketches of several architects, the artist is trying to go back in time to the very essence and origin of the architectural idea. Massinissa draws a fictional history of the conception of African building projects which opens up possible future forms or ideas of a society that viewers can shape.



Diar Echems (Houses of the sun), 2013 – 2014.

Post-its on Light box-table depicting football field, nine framed fictional news clippings and adhesive. Dimension variable.

Commissioned for the Mosaic Rooms/AM. Quattan Foundation by aria (artist residency in Algiers), 2013-2014. Supported by Arts Council England.

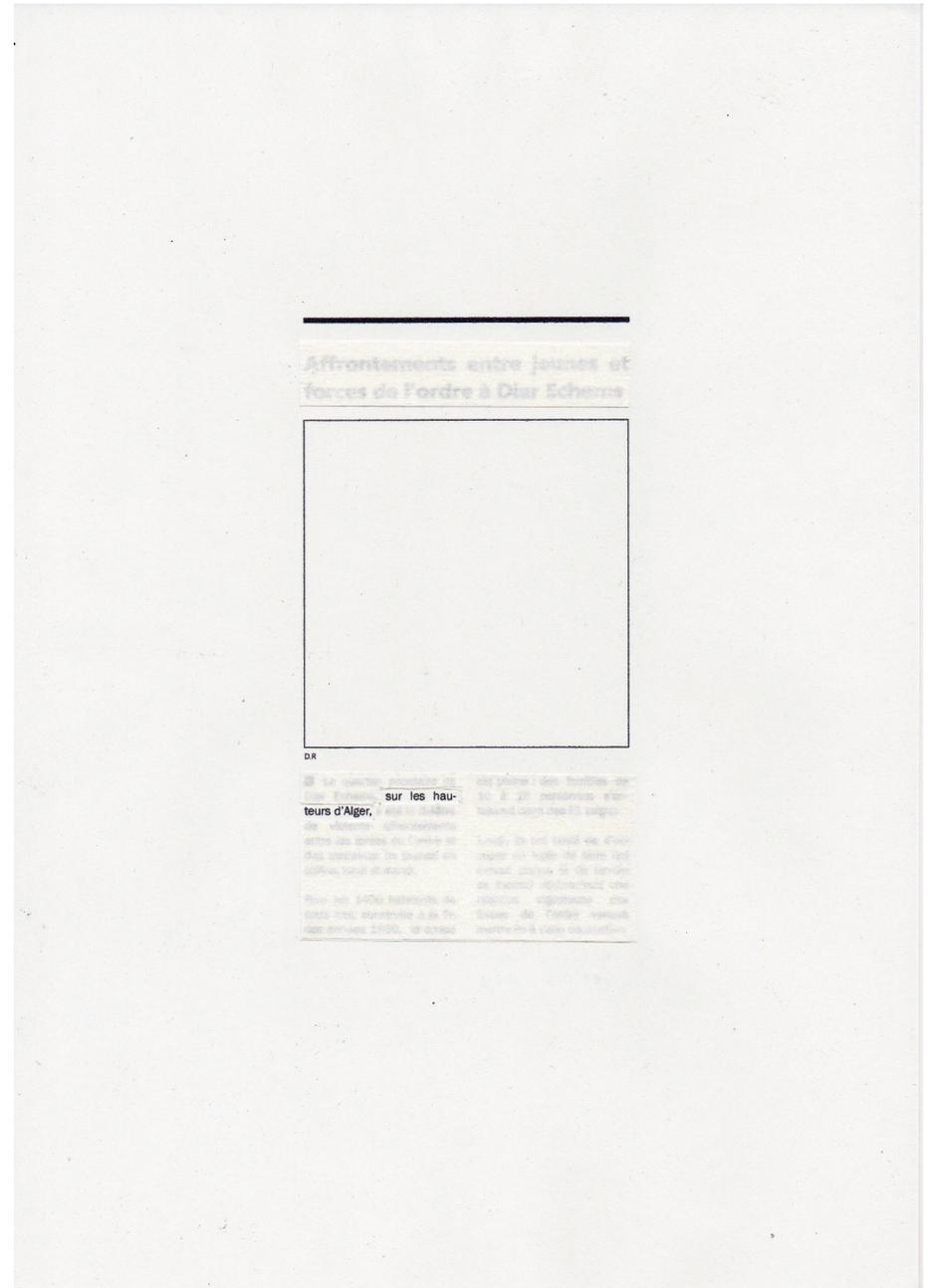
Exhibition view, *L'horizon était là*, solo show, Maison Salvat, Labège, France. Photos: Yohann Gozard

This project documents a series of riots between the inhabitants of Diar echems (Houses of the Sun) district in Algiers and the police that took place in October 2009. The violence erupted after the intervention of the security forces. The order came to evacuate makeshift shacks built on a football pitch adjacent to the city. The harsh conditions and lack of space in the small dwellings of this overcrowded city pushed the inhabitants to occupy the municipal stadium, they attempted to eventually transform it into a slum. This space which existed as a playing field has become a location of contest.

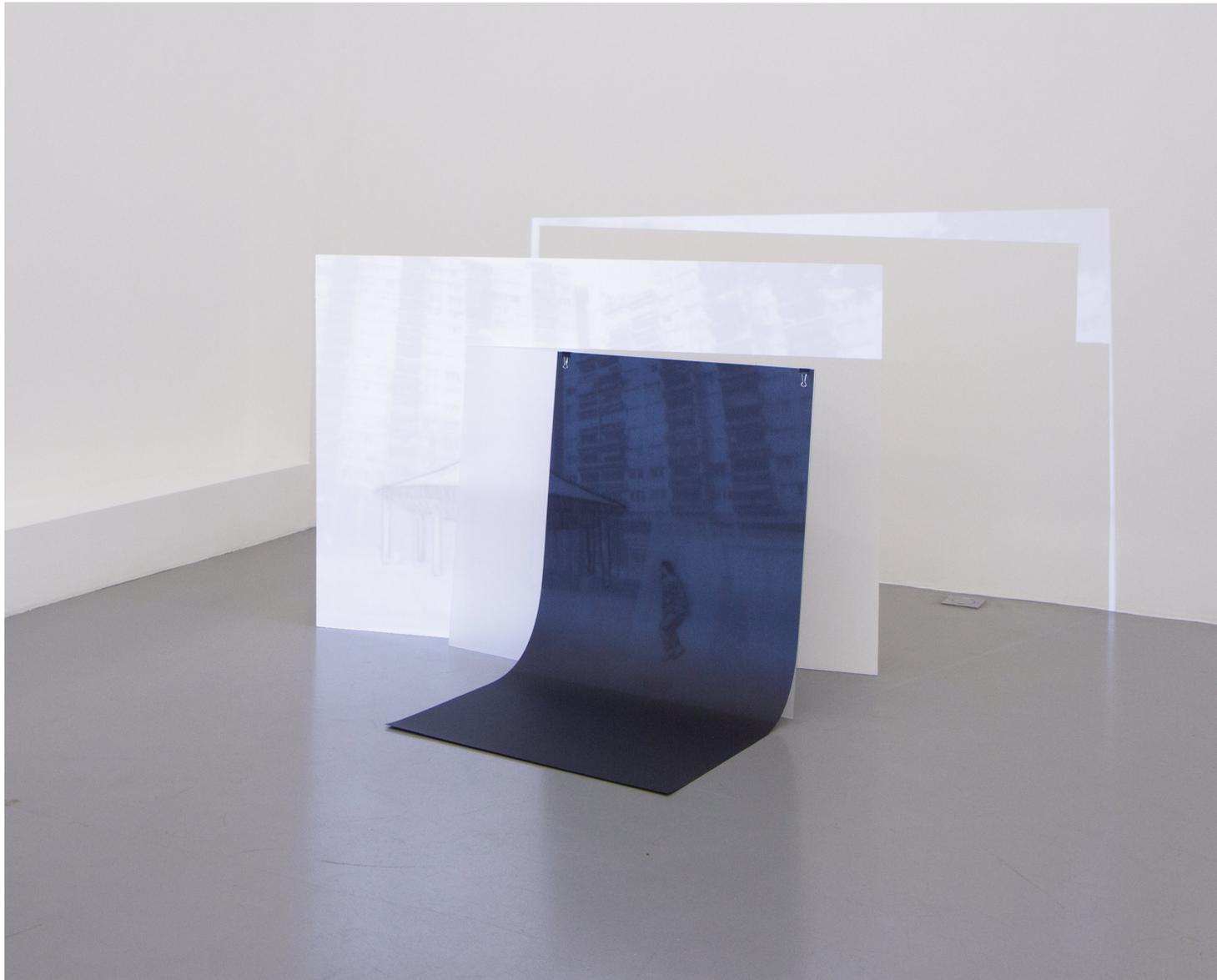
The post-its arranged on the light table, on which are listed accounts of things that can be contained in precarious housing and the number of people who can live there, suggest a potential slum plan that could have been built on the ground of football. Installed on the wall are nine fictional press clippings with the same text, created from reports after the events. On each one the text was hidden by tape leaving only a few words or sentences; pieces that evoke the space and people. Some elements refer to a disorder and encourage narration.



Diar Echems (Houses of the sun), 2013 – 2014.
Detail of the light table



Diar Echems (Houses of the sun), 2013 – 2014.
Detail of a fictional press clipping (2/9)



Mémoires potentielles is a further development of the series *Alterables*, it questions the process of making the image (framing, editing, aesthetics). The press photographs, collected for this artwork, are combined with drawing and animation. The scenes gradually expose and alternative, familiar situation that one seemed to already know and understand.

Mémoires potentielles. Altération #1, 2013- 2017

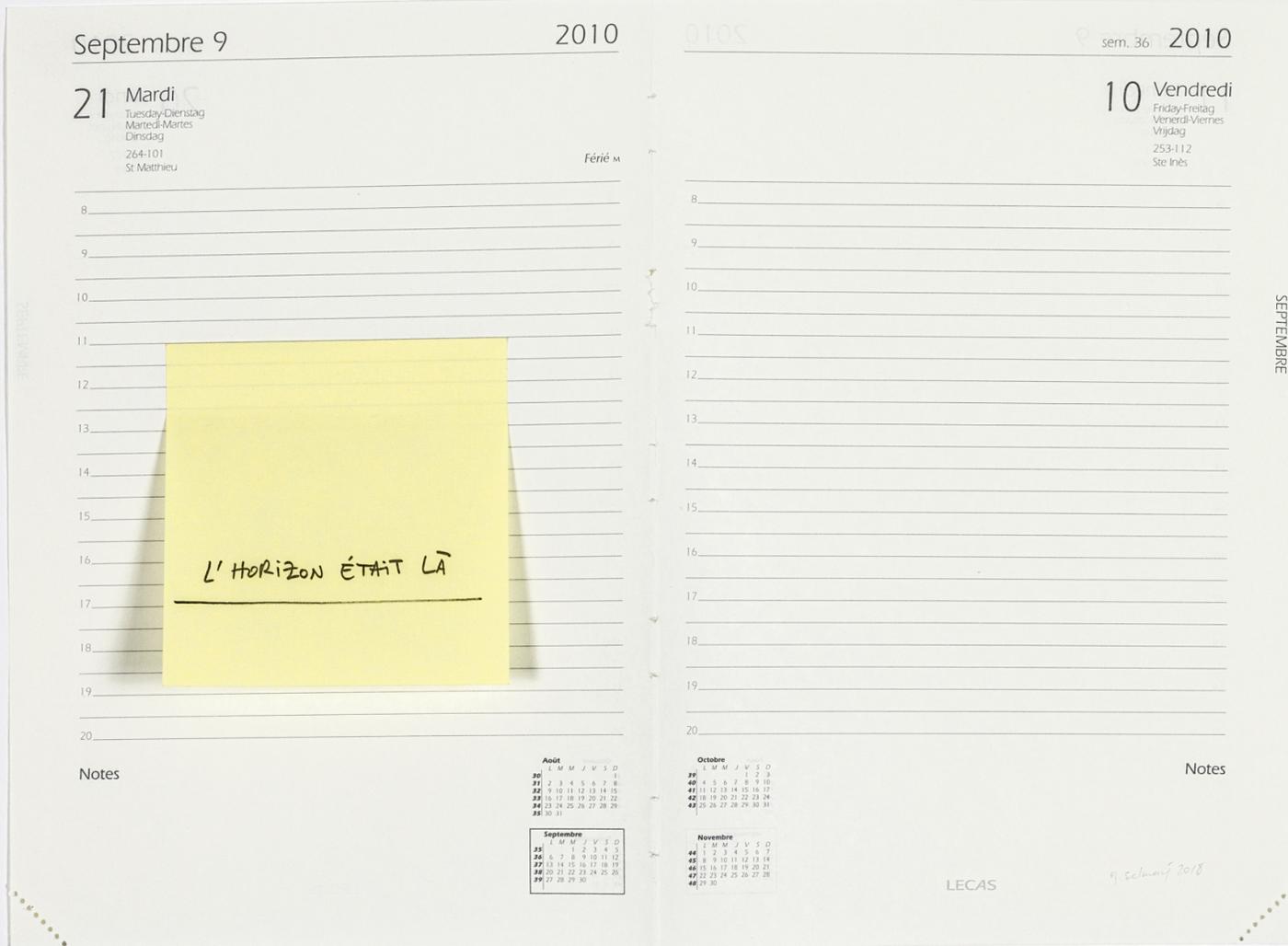
Animation projected on paper, perspex and wood, Various dimensions.

With the support of the Drac Centre, France.



Mémoires potentielles. Altération #1, 2013- 2017

Image from the animation.



L'horizon était là, 2018

Marker on post-it, double page of an agenda, 20,8 x 28,8 cm



1000 villages, 2015

Drawings on double pages and notebook cover. Graphite, marker and transfer on paper and tracing paper.

Installation view, 56th Venice biennale 2015. Collection of Frac Centre Val de Loire, France.



At the beginning of the 70's, the Algerian government launched a large public-works project known as the 1000 "socialist villages." The initiative aimed to relieve the rural population's isolation and poverty and to return land to them that had been taken away during colonization. This project also aimed to encourage the rural population to adopt modern agriculture techniques and to involve it in the Algerian socialist project via agriculture.

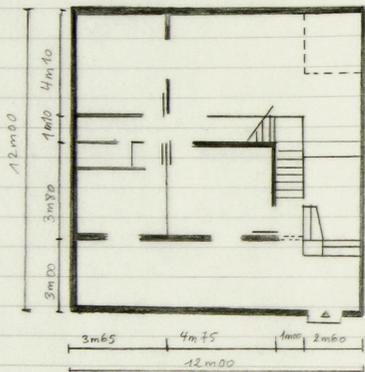
Despite a laudable initial intention, the project could not be fully implemented because the implementation and construction of these villages, with few exceptions, often involved ideological or administrative considerations that imposed standards of production at the expense of the farmers' real needs. The population gradually lost interest in the project, which was terminated a few years later.

The related body of work is composed by twenty drawings on two-page spreads of note book paper. They are arranged narratively as elements confronting each other: house plans, furniture drawn on tracing paper; drawings of spaces, agricultural land and animals. The images, reproduced using the transfer technique, are drawn from newspaper clippings from the 1970s. They are increasingly illegible as the series moves towards the collapse of this utopia. The last image is almost a ghost image. The only way to read these images in light of their context is by a caption printed on tracing paper, which restores the mental space of the original newspaper article.

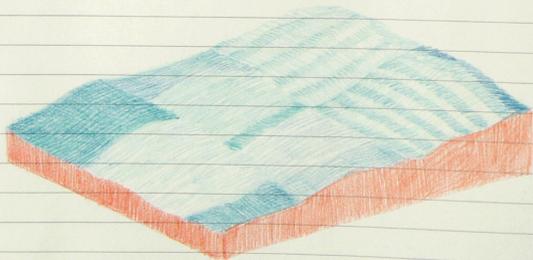
A drawing on the cover of a notebook is based on illustrations sold in the 70s-80s in Algeria that promoted the Algerian agrarian and industrial revolution.

1000 villages, 2015

Detail (Drawing on a cover of a notebook)

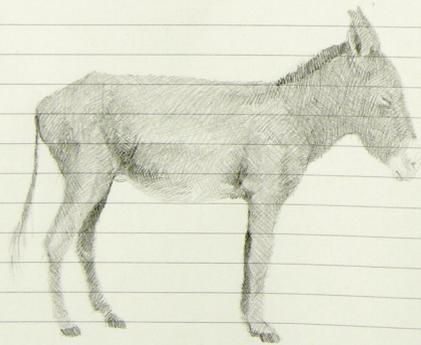
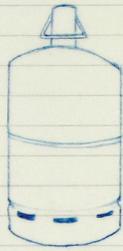


PLAN CELLULE TYPE (150 LOGEMENTS) - Ech. 1:100

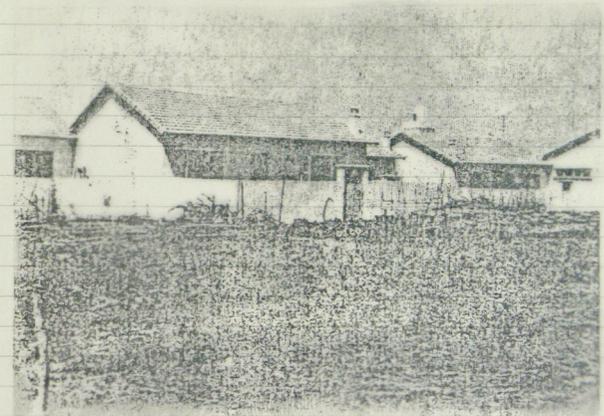


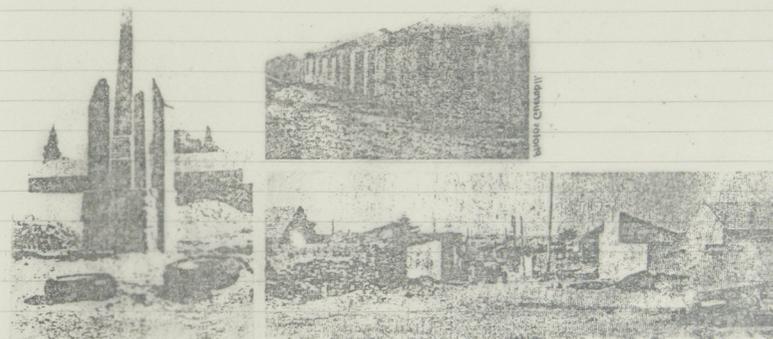
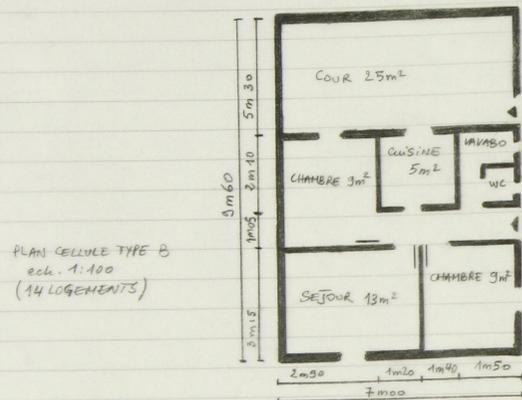
L'UNE DES PLUS GRANDES CITES SOCIALISTES



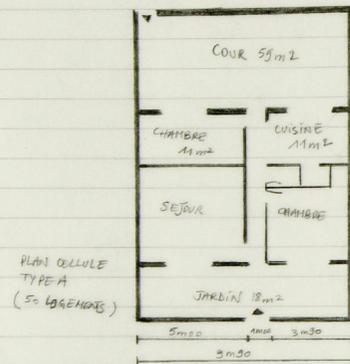


Transformer les mentalités

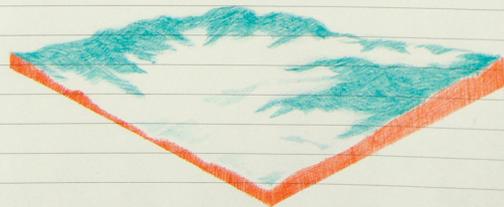




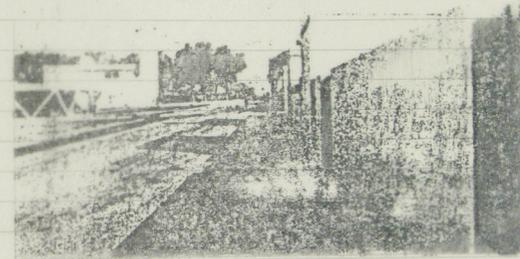
Construit par les militants
**Ben Freha: Un village pas
 comme les autres**

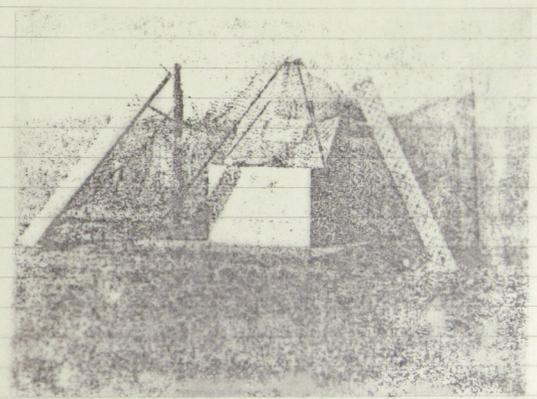
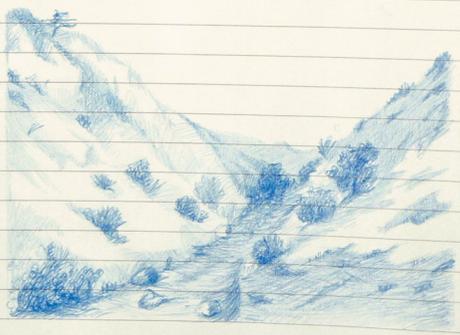
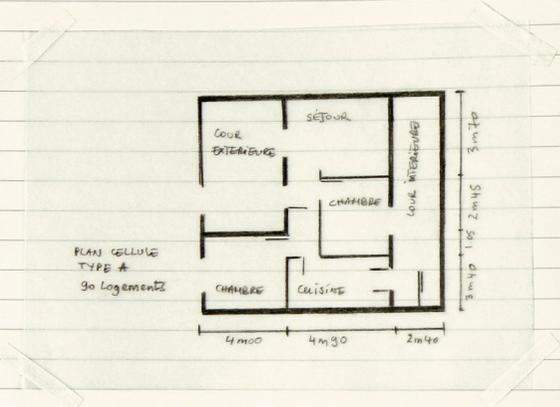


PLAN CELLULE
 TYPE A
 (50 LOGEMENTS)

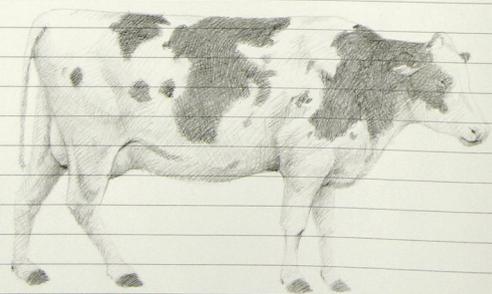
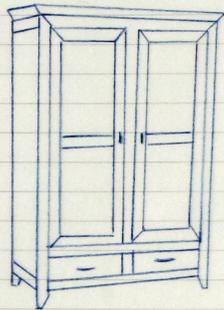


Des aspirations aux réalisations

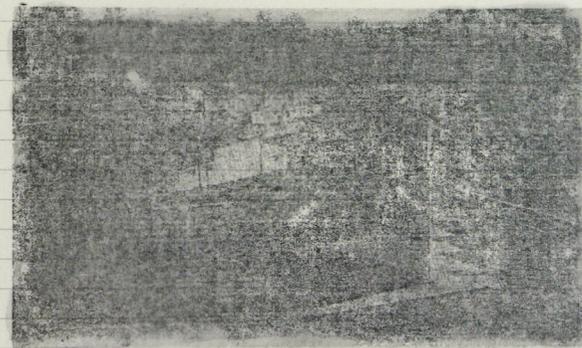




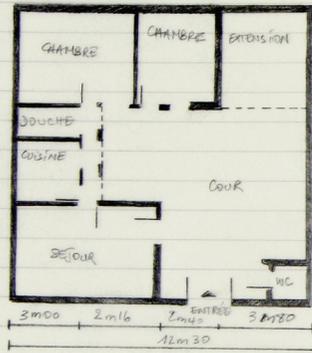
La première pierre posée à 10 km de l'endroit initial.



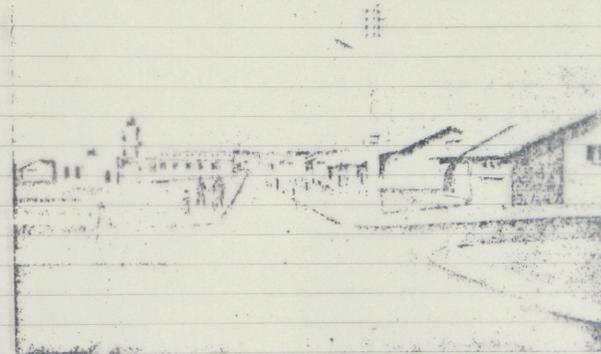
Les paysans se couchent
avec la fin
du programme de télé



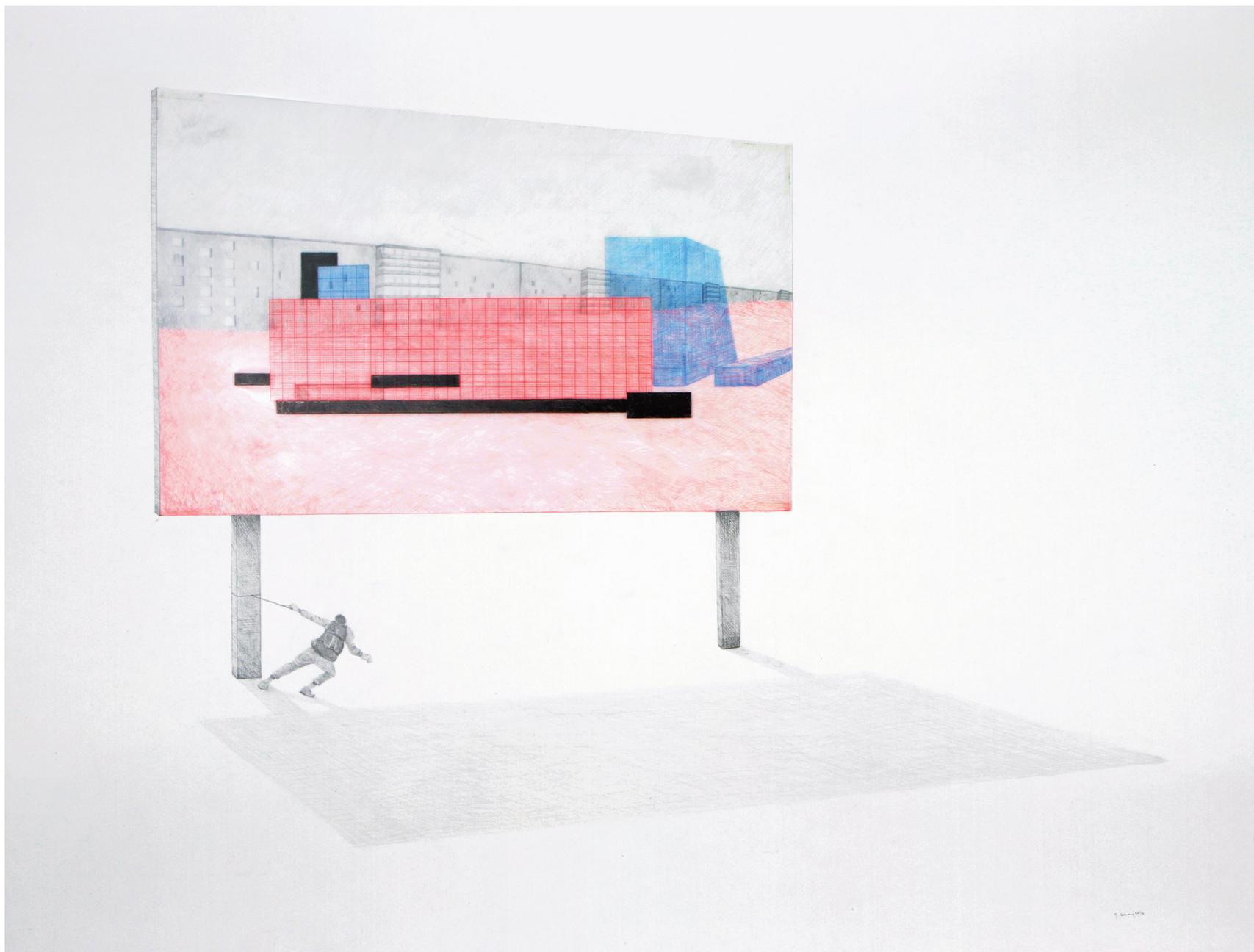
1000 villages, 2015
Drawing 18/20



PLAN CELLULE TYPE (150 LOGEMENTS)

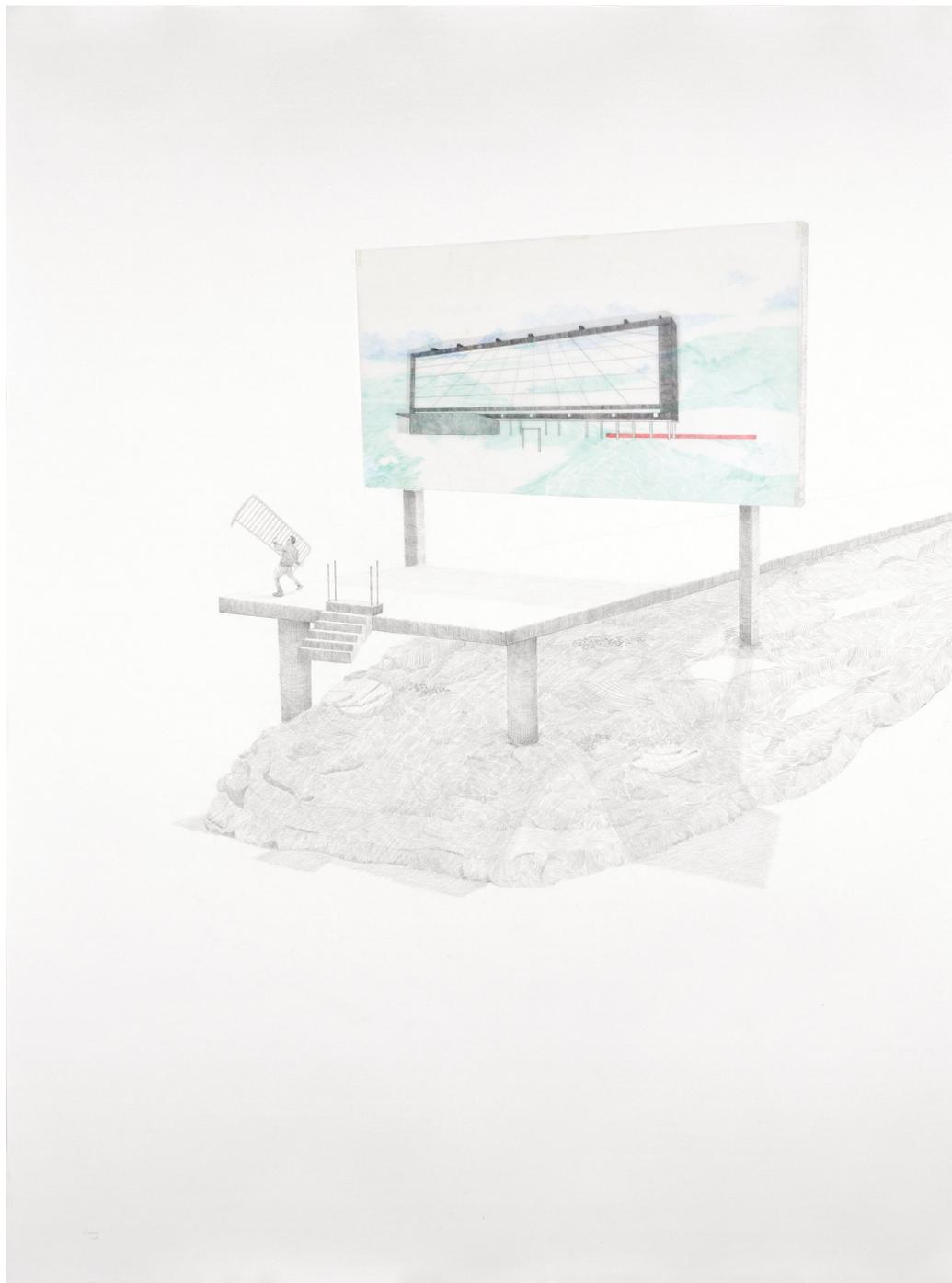


VILLAGE SOCIALISTE.
Vers une vie nouvelle.



Soon #7, 2017

Graphite and coloured pencil on paper and tracing paper, tape, 79 x 105 cm

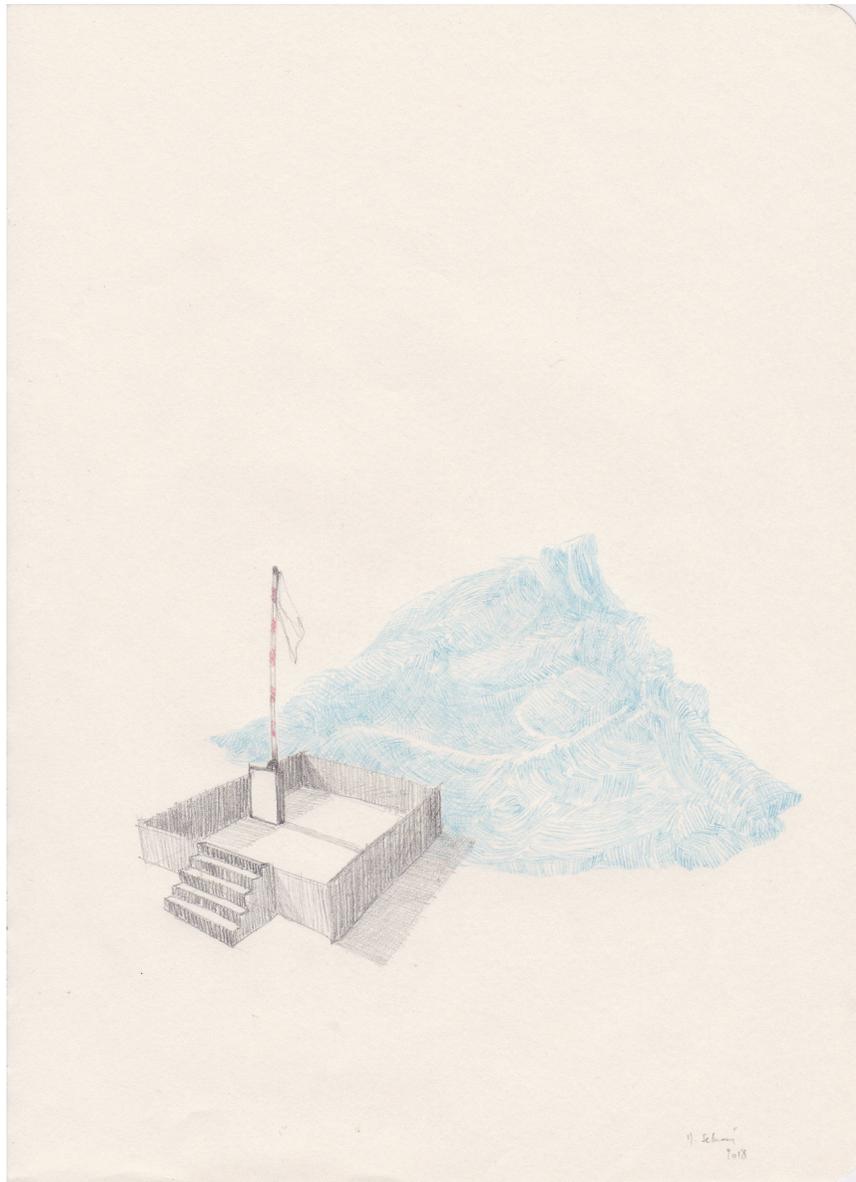


Soon #9, 2017

Graphite and coloured pencils on paper and tracing paper, tape,
129,5 x 97 cm



Exhibition view, *All the worlds futures*, 56th Venice biennale, 2015.



Untitled #2(Escale), 2018
Graphite and coloured pencil on paper, 25 x 18,3 cm

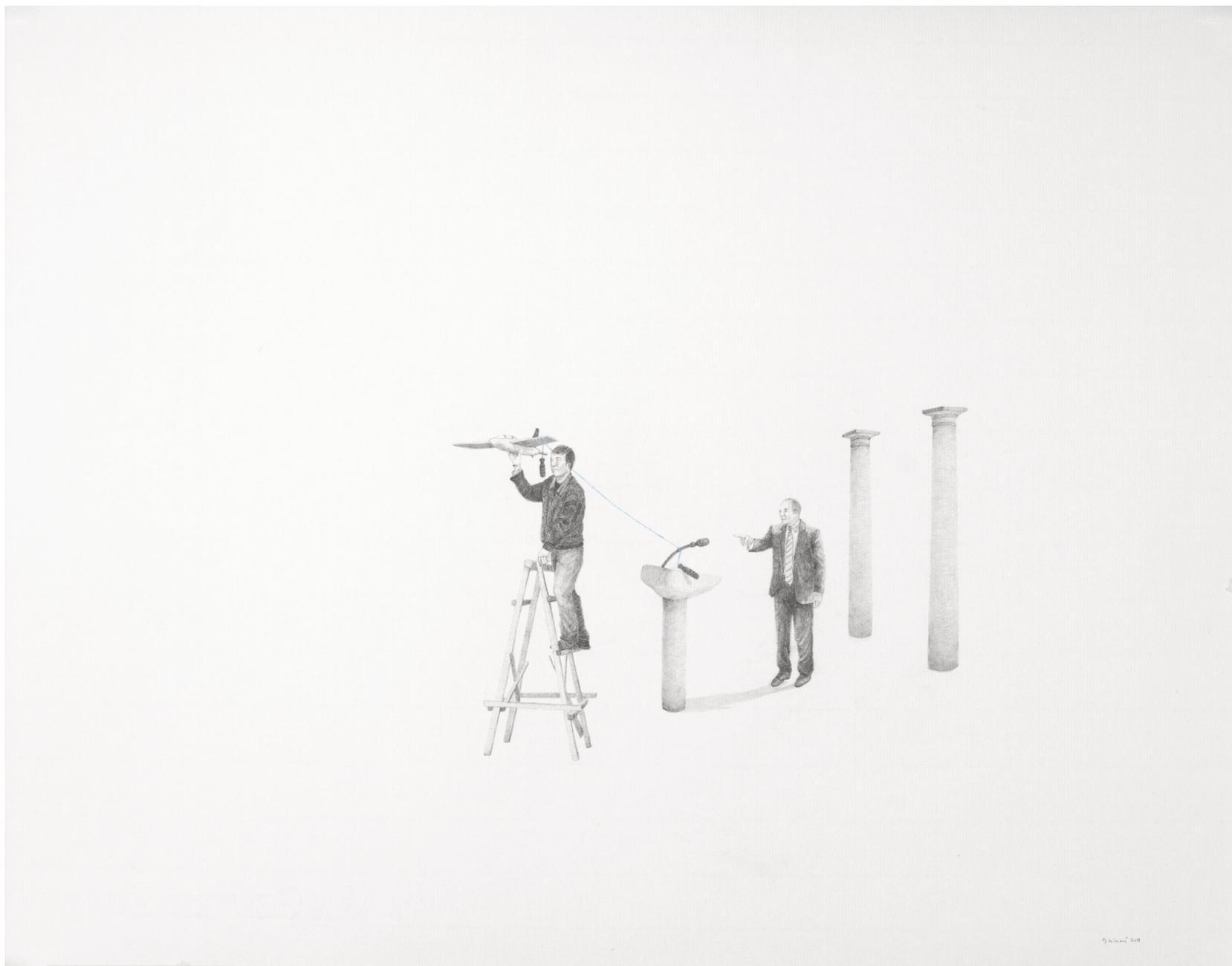


Untitled #3(Escale), 2018
Graphite and coloured pencil on paper, 25 x 18,3 cm



Promesse #4, 2017

Graphite and coloured pencil on paper, 49 x 63 cm



Promesse #6, 2018

Graphite and coloured pencil on paper, 49 x 63 cm



A tale of arrangement, 2017
Graphite and coloured pencil on paper, 42 x 52 cm.

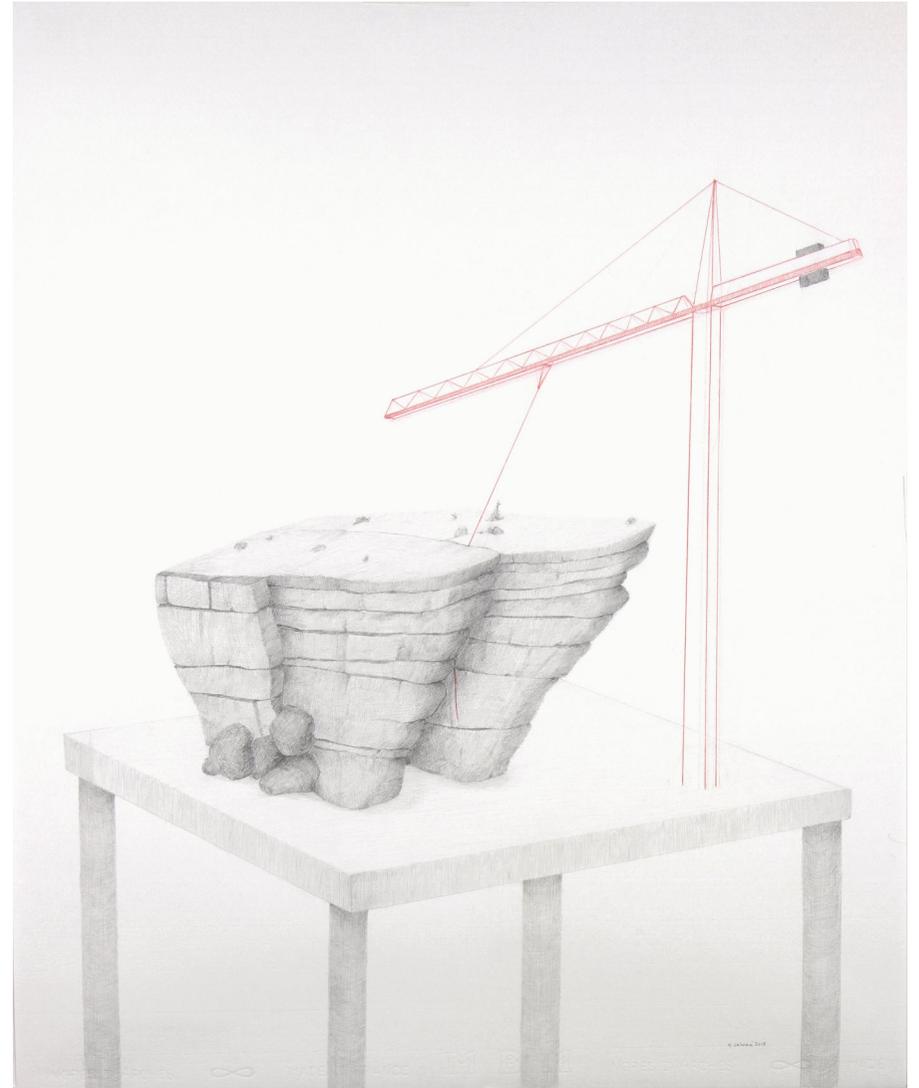


Détail des positions successives, 2019

Mixed media on paper and tracing paper, 24 x 22,3 cm



Maquette #2, 2015
Graphite and coloured pencil on paper, 60 x 50 cm



Maquette #4, 2015
Graphite and coloured pencil on paper, 60 x 50 cm



Relevé du dehors #11, 2013

Graphite on recycled paper, 21 x 29,7 cm



Installations view, *La vie moderne*, 13th biennale de Lyon, 2015.
Photo : Blaise Adilon

Born in 1980 in Algiers, Algeria. Lives and works in France and Algeria.

EDUCATION

DNSEP, Ecole supérieure des beaux-arts de Tours, France

DNAP, Ecole supérieure des beaux-arts de Tours, France

AWARDS / GRANTS

2016

SAM Art Projects Prize, Paris

Art [] Collector Prize, Paris

2015

Special mention, 56th Venice Biennale, Venice, Italy

2013

Bourse d'aide à la création Drac centre, France

COLLECTIONS

MAC Lyon, France

Centre Georges Pompidou, Paris

Frac Centre, France

Fondazione Pierluigi e Natalina Remotti, Camogli, Italy

Josée and Marc Gensollen collection, Marseille, France

Art [] Collector, Paris

Samdani Art Foundation, Bangladesh

SELECTED SOLO EXHIBITIONS

2019

Le calme de l'idée fixe. Centre de création contemporaine Olivier Debré (CCC OD), Tours, France. Curated by Delphine Masson

Choses fortuites. Château d'Oiron, France

2018

Ce qui coule n'a pas de fin. SAM Art Projects Prize, Palais de Tokyo, Paris. Curated by Yoann Gourmel

Poles Apart. Museum of African Art, Belgrade, Serbia. Curated by Ivana Vojt

Episodes. Itinéraires Graphiques du Pays de Lorient, École européenne supérieure d'art de Bretagne – Lorient, France

2017

Les choses que vous faites m'entourent. Galerie Anne-Sarah Bénichou, Paris

Même dans la pierre, il y a du sable. Galerie de l'Etrave, Thonon-Les-Bains, France.

Curated by Philippe Piguet

The pace of the outsides. Akinci Gallery, Amsterdam

Le vent ne veut jamais rester dehors. Selma Feriani Gallery, Tunis

2016

Bleu comme une orange. Art [] Collector Prize, Patio Opéra, Paris. Curated by Catherine David

L'horizon était là. Maison Salvan, Labège, France. Curated by Paul de Sorbier

2015

Centre de création contemporaine Olivier Debré (CCC OD), Tours. France

2013

L'usine ne fait pas les nuages. Talmart Gallery, Paris

SELECTED GROUP EXHIBITIONS

2019

Waiting for Omar Gatlato. The Wallach Art Gallery, New York. Curated by Natasha Marie Llorens

Dimension supplémentaire. Salle St-Martin, Souillac, France

IncurSIONI D'arte Nella Civiltà. Fondazione Pierluigi e Natalina Remotti, Camogli, Italy

Drawing Biennial 2019. The Drawing Room, London, UK

Beirut Art Fair. (Galerie Anne-Sarah Bénichou, Paris)

Paréidolie. Salon international du dessin contemporain, Marseille

2018

Inhabiting the Mediterranean. Institut Valencià d'Art Modern (IVAM), Valencia, Spain. Curated by Pedro Azara

No Looking Back, Okay? Maribor Art Gallery, Slovenia. Curated by Simona Vidmar

A Slice through the World: Contemporary Artists' Drawings. Modern Art Oxford, UK. Curated by Stephanie Straine and Kate Macfarlane

Gold. Yutaka Kikutake Gallery, Tokyo, Japan

Drawing Lab: Cinéma d'été. Drawing Lab, Paris

2017

Tamawuj. 13th Sharjah biennial, UAE. Curated by Christine Tohmé

Marcher dans le rêve d'un autre. Biennale d'architecture d'Orléans. Frac Centre, France. Curated by Abdelkader Damani and Luca Galofaro

Drawing Biennial 2017. The Drawing Room, London, UK

Réparations. Frac Centre, France. Curated by Abdelkader Damani

I want ! I want!: Art & Technology. Birmingham Museum and Art, UK

*Where the f*ck is my sock.* Akinci Gallery, Amsterdam

Mouvements. Salle des Pavillons, Lyon. (Veduta platform, Biennale de Lyon)

Newwwar. It's just a game? Bandjoun station, Cameroon

Un monde in-tranquille. Abbaye Saint André – CAC Meymac, France

FIAC, Paris. (Selma Feriani Gallery)

2016

Social Calligraphies. Zachęta National Gallery, Poland. Curated by Magda Kardasz.

Statement, Art Basel, Basel. (Selma Feriani Gallery)

5x2, Art [] Collector, Patio Opéra, Paris. Curated by Philippe Piguet

Stand Up! Dak'art Off 2016, Senegal

Drawing Now, Paris. (Selma Feriani Gallery)

Art Dubai Projects, UAE

Zona Maco, Mexico DF

2015

All the world's futures. 56th Venice Biennale, Arsenal, Venice, Italy. Curated by Okwui Onwezor

La vie moderne. 13th biennale de Lyon. Curated by Ralph Rugoff

Double take. Nature Morte Gallery, New Delhi. Curated by Diana C. Betancourt

PARÉIDOLIE. Salon International du Dessin Contemporain à Marseille

1st Triennale de Vendôme. France. Curated by Nadège Piton, Erik Noulette and Damien Sausset

DDessin. Paris Contemporary Drawing Art Fair

Dessine-moi une vidéo. Karima Celestin gallery, Marseille

Carte blanche. Officine dell'immagine gallery, Milan, Italy. Curated by Silvia Cirelli

1:54. Contemporary African art Fair

2014

Produire le commun. Dak'art biennale, Senegal. Curated by Elise Atangana, Smooth Ugochukwu NZEWI and Abdelkader Damani

Singapore Art Fair. MENA Pavillon. Curated by Catherine David

Walk under the same sky. Yam Gallery, SMA, Mexico

Intervening Space : From the ultimate to the world. The Mosaic Rooms, London. Curated by Yasmina Reggad and Ali MacGilp

Dibujos; Geografía Variables. Yam Gallery, Mexico

DDessin. Paris Contemporary Drawing Fair, Atelier Richelieu, Paris

Portrait Redux. Selma Feriani Gallery, Tunis

2013

Art Connections. Brasov, Roumania

(One) hope map. Hallen Belfort, Brugge, Belgium. Curated by Michel DeWilde

Group show, French institute, Annaba, Algeria

2012

Festival Alternative. Belgrade, Serbia

Group show, French institute, Oran, Algeria

Limonaiia. Musée des beaux-arts de Tours, France. Curated by Marie-Claude Valentin and Ghislain Lauverjat

Group show, French institute, Algiers, Algeria

Bibliothèque Nationale de France, Paris

Place aux 14 janvier. Talmart Gallery, Paris

Faire Face. Galerie contemporaine de la ville de Chinon, France. Curated by Dominique Marchès

2011

Le jasmin l'emportera. Théâtre Jean Vilar, Vitry-Sur-Seine

Habiter la terre. International biennial of contemporary art, Melle, France. Curated by Dominique Truco

Visions nocturnes. Musée des beaux arts de Tours, France

PUBLICATIONS (selection)

CATALOGS

2018

Ce qui coule n'a pas de fin. solo exhibition's catalog. With the support of SAM Art Projects

Poles apart, exhibition's catalog. Museum of African Art, Belgrade

2016

Digital Monograph, Naima Editions, Paris

Bleu comme une orange, solo exhibition's catalog, Art []Collector Prize, Paris

PRESS (selection)

2020

Beaux Arts Magazine, March 2020 : Dessin, nouvelles tendances, nouveaux talents

Interalia Magazine : Drawn forms

Middleeastmonitor.com, January 2020 : Defusing violence through humour is one aspect of artist Massinissa Selmani's work

2018

DIPTYK, April 2018 : L'insoutenable légèreté du trait

Art Absolument, March 2018 : Massinissa Selmani, le bizarre, l'étrange et l'incongru

Revue l'oeil, February 2018 : Massinissa Selmani – Énigme et histoire

2017

Artforum, November 2017

Telerama.fr: Massinissa Selmani, un coup de crayon subversif et déroutant

Le Monde: Massinissa Selmani, l'art de l'absurde. Text by Roxana Azimi

Délibéré.fr: Massinissa Selmani makes it visible

2016

Art Press N 432, Massinissa Selmani, between comedy and tragedy

Revue l'oeil, March 2016, portrait by Philippe Piguet

Revue Jef Kalk, 1000 villages, Massinissa Selmani

2015

France Culture – Les carnets de la création, Massinissa Selmani

Le Monde Afrique – Les cinq artistes africains de l'année 2015

Sock-studio.com – Collapsing Utopia: Massinissa Selmani's "1000 Villages" and the Failed Algerian Agrarian Revolution of 1973

Diptyk N28 – Venise sera-t-elle africaine ?

Le quotidien de l'art N°902 – Chambre avec vue, Massinissa Selmani

Contemporary And – Drawing : A modest medium ? C& talks to artist Massinissa Selmani

Le Monde Afrique – A coups de crayons, Massinissa Selmani désamorçage la violence

Tafmag – Massinissa Selmani dessine l'absurdité de la vie à partir de photos de presse

De(s)générations N°22 – Penser avec l'Afrique

Les cahiers de l'Orient – Entretien avec Massinissa Selmani – Anastasia Rostan

Revue Laura (Hors Série, Mai 2015) – Massinissa Selmani ou le bloc-notes magique

2014

Euronews.com – Paris's blue dog and wall of separation

L'expression (DZ) – Massinissa Selmani, l'usine ne fait pas les nuages

Actuart.org – Massinissa Selmani, l'usine ne fait pas les nuages

RESIDENCIES

Veduta Residency, 13th Biennale de Lyon, 2015

Studio Perro Bravo, Mexico DF

L'Octroi, Tours (France), 2011. With the support of Mode D'emploi, Tours

TALKS / CONFERENCES (selection)

2019

Centre de création contemporaine Olivier Debré (CCC OD), Tours, France

5020 Gallery, Salzburg, Austria

Les ateliers Sauvages, Algiers

2018

Fondation Salomon, Annecy

Modern Art Oxford, UK

Museum of African art of Belgrade, Serbia

2017

French Institute, Belgrade. Talk with Ivana Vojt

Galerie de l'étrave, Thonon-les-bains, France

2016

Drawing Now Paris. Talk with Philippe Piguet

Esba TALM, Tours

2015

1:54 Forum, London

Frac Champagne-Ardenne, France

ESAD Orléans, France

TEACHING

2019

Salzburg International Summer Academy of Fine Arts, Austria