

**Massinissa Selmani**  
*L'attente au bord du cercle*

**Solo show from February 13<sup>th</sup> to March 16<sup>th</sup>**  
**Opening on Saturday February 14<sup>th</sup>, from 2pm to 7pm**

*For his third solo show at the gallery, Massinissa revisits the signature elements of his work: drawings and sculptures that bring into dialogue current events, violence, and isolation with poetry, lightness, and silence.*



Massinissa Selmani, *Souvenir d'un vent léger*, 2026, 50 x 65 cm

For this new exhibition at the gallery, Massinissa Selmani brings together a unique and original body of work consisting of works on paper and sculptures. As always, drawing is at the heart of his work, as a vehicle for imagination and formal representation. Here, sculpture also draws and drawing invites itself into space and thus becomes a language, constructing a form, a vocabulary, and an imagination of its own. Drawing creates a thought process that is unique to it.

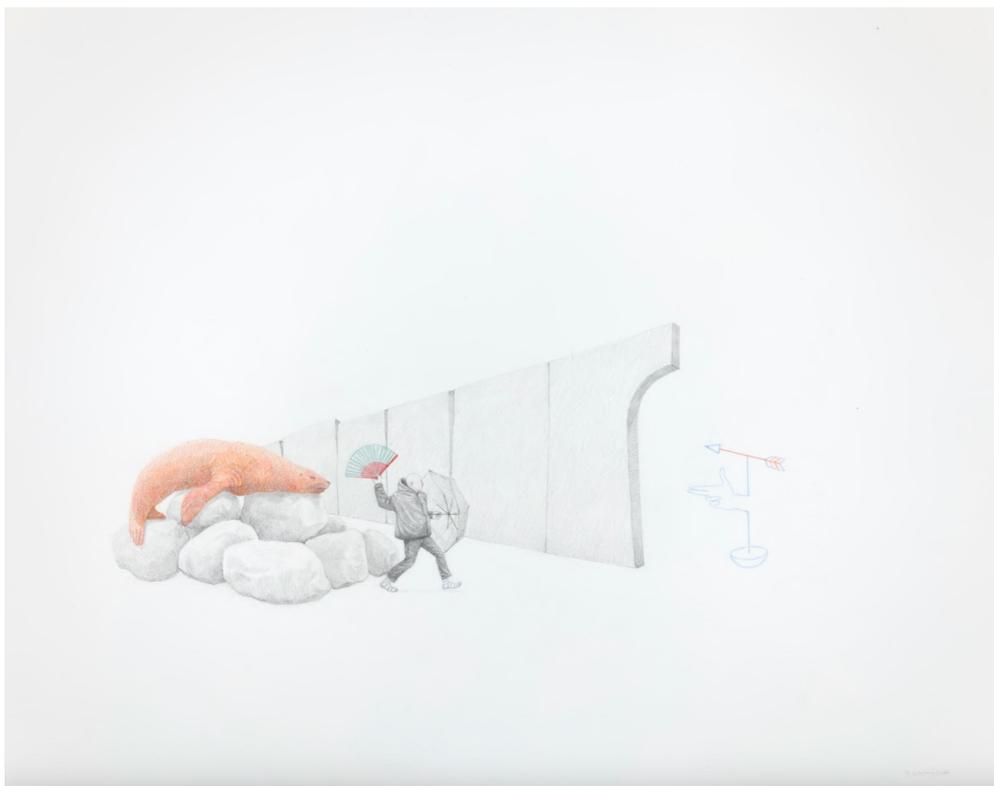
The fifteen or so drawings presented in the exhibition do not seek to create a homogeneous whole. Some carry political resonances, discreet echoes of the world as it wavers. Others open to more enigmatic areas, where reality shifts slightly, where a breath, a shadow, or a suspicion, as in *L'ombre de l'été est incertaine* or *Le mystère se noue ailleurs*, become food for thought. This coexistence is not a deviation: it is the very way images are constructed here, traversed by several regimes of attention.

The circle referred to in the exhibition title is not a shape but a position. To be on the edge is to remain in a state of active waiting, where possible narratives condense without ever becoming fixed. The drawings function as fragments, as suspended scenes. They reveal clues, restrained gestures, subtle tensions that shift the interpretation. In this spare approach, every element counts: a line, an absence, the slightest shift is enough to tip the image into a different register.

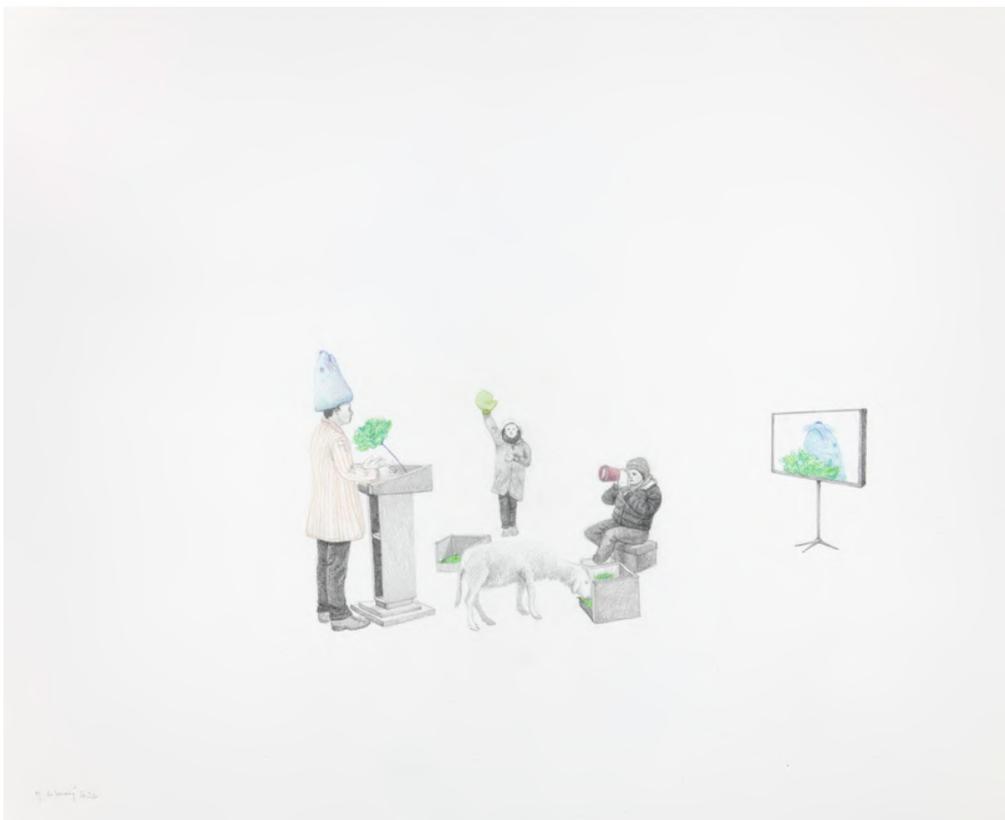
A discreet metaphysical dimension runs through the artworks, perceptible in titles such as *L'heure claire* or *Élan en attente d'espace*. It also surfaces in the sculpture, where a word placed on a minimal structure seems to suspend or restart time. This piece act as punctuation marks: it does not comment on the drawings, but extend them into another space, that of a restrained language, between suspension and momentum.

Alongside this tension exists a certain lightness - a way of letting the images breathe, never imprisoning them in a single meaning.

*L'attente au bord du cercle* thus offers a varied yet coherent body of work, where the political, the dreamlike, and the metaphysical coexist without hierarchy. The artworks invite us to stand, like them, in this intermediate space—where signs of a latent threat appear in an unfolding world, and where something, perhaps, is about to happen.



Massinissa Selmani, *Elan en attente d'espace*, 2026 40 x 50 cm



Massinissa Selmani, *Entre bêtes et témoins*, 2026, 36 x 42 cm

**Massinissa Selmani**

Massinissa Selmani was born in 1980 in Alger (Algeria). He lives and works in Tours.

Through its simplicity as a tool, drawing has become the central medium of Massinissa Selmani's art. His works, in which the gravity of subjects is offset by humor, absurdity, and spare means, often comprises drawings depicting strange or absurd situations made of unlikely combinations tinged with a certain gravity, images taken from printed press, short animations, sculptures, and installations. In 2023, he was nominated for the Marcel Duchamp Prize. In 2015, he received a special mention at the 56<sup>th</sup> Venice Biennale, curated by Okwui Onwezor. He was also the winner of the Art Collector Prize (France) and the SAM Art Projects Prize for Contemporary Art (France) in 2016.

Selected solo and group exhibitions include the 56<sup>th</sup> Venice Biennale ; Centre Georges Pompidou, Paris ; Taipei Biennial 2023; Palais de Tokyo, Paris ; Sharjah Biennial 13 ; Modern Art Oxford, Oxford, UK ; IVAM Valencia, Spain ; Zachęta National Gallery, Warsaw ; the 13<sup>th</sup> Biennale de Lyon, France ; Centre de Création Contemporaine Olivier Debré (CCC OD) of Tours, France ; Museum of African Art, Belgrade, Serbia ; 11<sup>th</sup> Dakar Biennial, Senegal ; UGM Maribor, Slovenia; Kochi – Muziris Biennale 22-23, India, among others.

His works are present in collections such as the Centre Georges Pompidou, Paris, France; MAC Lyon, France; Samdani Art Foundation, Dhaka, Bangladesh; Frac Centre Val de Loire, France; Centre National des Arts Plastique (CNAP), France; and the British Museum, London, UK.



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Massinissa Selmani, *Sans titre*, 2026, 30 x 24 cm



Massinissa Selmani, *L'Heure claire*, 2026 40 x 50 cm