

Exhibition from March 21<sup>st</sup> to July 26<sup>th</sup>, 2026

# Prolongations

M'barka Amor – Ouassila Arras – Dalila Dalléas Bouzar

رسول الله صلى الله عليه وآله وسلم  
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above  
Works in progress for the exhibition  
*Prolongations* by Dalila Dalléas Bouzar

# **Prolongations**

## **M'barka Amor**

## **Ouassila Arras**

## **Dalila Dalléas Bouzar**

**From March 21<sup>st</sup> to July 26<sup>th</sup>, 2026**

The result of an artistic and friendly encounter, *Prolongations* exhibition brings together M'barka Amor, Ouassila Arras and Dalila Dalléas Bouzar around a common playground. Designed by the artists, the exhibition was developed with the collaboration of curator and art critic Horya Makhoulf, invited by the ICI to support the development and resonance of their proposals. Together, they bring together intimate stories and collective imaginations. Sculptures, installations, paintings, embroideries and drawings make up a journey that blends dreams of glory, battered bodies and disillusionment, between changing rooms and stands, light and shadow.

Treating the exhibition space as a field of competition and resistance, the artists question the promises and dead ends of sport, revealing the social, economic and symbolic determinisms that shape trajectories. Behind the game, strategies for circumventing and reinventing reality take shape.

## **Press Contact**

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**Press visit on Thursday 19 March, 10.30am–12pm**  
**Opening reception on Friday 20 March, 6pm–11pm**

The encounter between M'barka Amor, Ouassila Arras and Dalila Dalléas Bouzar began as a friendly one. Invited to share their perspectives in a collective exhibition at the ICI by Bérénice Saliou in 2022, the three artists wanted to continue the conversation they had started. Led by the first, the other two joined in the game: that of echoing the gestures, projections and convictions that a theme in the form of a round ball could inspire in them. A theme like a game, like a challenge or even a plague, which inspires legends and memories in each of them, reminiscences of places they have experienced, secrets whispered or cries sung by thousands.

From the tiled walls that Ouassila Arras relentlessly scratches like tired backs, to the strings of ceramics that M'barka Amor has scattered to protect them, to the portraits of children sketched by Dalila Dalléas Bouzar alongside the sporting icons whose names they sometimes wear on their jerseys, the material of dreams and nightmares observed and collected by the artists is dissected.

Sometimes supporters, sometimes detractors; from the stands, on the sidelines or behind a television screen; the three women have taken over the exhibition space as if it were a competition field. Together, they explore promised glory and lost illusions, then reshape them into an obstacle course that rises almost to the sky.

From private changing rooms to lawns lit up by spotlights, the journey undertaken by the three teammates aims to defy clichés and thwart certain destinies overtaken by reality. Here and there, ruins clash with glitter, sweat mixes with tears, the hyper-intimate with the ultra-public. And the images come together to thwart the predetermined paths.

What can dreams achieve when the social, economic and racial conditions in which they are born prevent them from blossoming? And what about the rare exceptions who manage (miraculously?) to escape them? For every star on a jersey, how many bodies have been tested, wounded, never healed?

Through an apparently playful approach, the artists reveal strategies of defence, resistance and reconfiguration of reality. From footwork to circumvention strategies, the game they play quickly spills over the pitch and is likely to continue, even after extra time.

– Horya Makhlouf



above  
Works in progress for the exhibition  
*Prolongations* by M'barka Amor, 2026

# The artists

**M'barka Amor** develops work in which drawing, writing, performance, video and installation weave together a tapestry of intimate and collective narratives. Trained and graduating with honours from the École nationale supérieure des Beaux-Arts in Lyon, she explores the territories, languages and identities of the Arab diaspora in France, creating spaces of resistance, healing and reparation in the face of the impacts of colonialism. These gestures are part of a desire to find new metaphors to express her relationship to territory and memory, and become an act of resistance against the assimilation of speech. Practised in a rhizomatic manner, these gestures are the common thread of a research project that rethinks the structures of narrative and language.

**Ouassila Arras**, born in 1993, is a French-Algerian artist who lives and works between Paris and Madrid. Her artistic work, centred on the themes of identity and memory, unfolds organically through the use of simple materials and ordinary domestic objects. Delving into the complex fabric of Franco-Algerian history, her approach reveals a narrative fragmented by echoes of exile, war, silence and social taboos. Her exploration draws on her family's intimate stories, often absent from official archives but deeply linked to issues of identity and politics. Guided by her travels in Algeria, Marseille, Chicago, Beirut and Berlin, she engages in a continuous process of "deterritorialisation", navigating between past and present. Collecting archives and testimonies becomes a powerful means for her to update and rewrite her relationship with history.

**Dalila Dalleas Bouzar**, born in Oran in 1974, lives and works in Bordeaux. Trained as a draughtswoman, she initially turned to biology before discovering painting during a workshop in Berlin, a practice she then pursued at the Beaux-Arts in Paris and which became her primary medium. Her work explores the powers of pictorial representation at the crossroads of politics, history, biology and psychology, outside of any expressionist or illustrative approach. Through painting bodies and faces—her own as well as those of others—she considers portraiture to be a tool for investigating identity and critiquing relationships of domination, whether patriarchal or colonial. Her practice has expanded to include performance and textile art, engaging the body in ritual and collective forms.

# With the complicity of



M'barka Amor © Gandalf Goudard



Ouassila Arras © DR



Dalila Dalleas Bouzar © Sammyadams.films

**Horya Makhoul** is artistic coordinator and curator of special projects at the Palais de Tokyo since 2024. She is also an art historian, author and independent art critic. A graduate of the École du Louvre after three years of preparatory classes for the grandes écoles, she defends the emancipatory power of the arts in society by combining different approaches borrowed from art history, fiction and the social sciences.

Through her writing and exhibitions, she explores the ways in which memories are formed, how big and small stories circulate, and the role of institutions and fiction in these processes. To this end, she combines different practices to question the ways in which history is written and has notably written the autofictional short story *Ici commence votre nouvelle vie* (*Here Begins Your New Life*), about the gentrification of Pantin, where she grew up, as part of the exhibition *Après l'Eclipse* (*After the Eclipse*) (Magasins Généraux, Pantin, June–October 2023).

# Visuals



*A portée de main (detail), 2026*  
© M'barka Amor, ADAGP Paris 2026



*Tissus de mensonges, (detail), 2026*  
© Ouassila Arras



*Sortir la daronne du quartier, 2026*  
© M'barka Amor, ADAGP Paris 2026



*Detail oeuvre, 2026*  
© Ouassila Arras



NOS (detail), 2026  
© Dalila Dalleas Bouzar, ADAGP Paris 2026

The works featured in this exhibition have been produced specifically for the occasion. The final press images will be released at a later date; the images presented in this press release reflect the creative process in progress.



above  
Opening of the exhibition *L'esprit du geste* at ICI,  
Dj-Set by La Louve in the patio, October 2024  
© Chloé Bizot

# ICI – Institut des Cultures d'Islam

Contemporary art center

ICI supports and promotes contemporary art in dialogue with the cultures of Islam. Alongside the artists, the team invites reflection on the narratives and representations of these cultures in their diversity, both in France and internationally.

The entire ICI team is involved in developing the artistic and cultural program. This collective dynamic extends to the collaborations we propose with independent artists and curators.

Each exhibition is accompanied by a multi-disciplinary program of performances, concerts, readings, lectures and workshops that explore in greater depth the themes explored in the works presented.

## The team

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Stéphanie Chazalon

### Administration and teaching Manager

Alicia Trémínio

### Communications and Development Manager

Angélique Veillé

### Digital Communications and Development Officer

Garance Philippe

### Exhibition Production and Artistic Coordinator

Lorette Savaton

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Jawad Chraïbi

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### Mediation Officers

Eva Colpacci & Raha Nasiran

### Reception Officers

Fodé Minté & Tamsir Soumaré

### Technical and Safety Manager

Romuald Lauverjon

### Technical Officer

David Bouamartel

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