PAVILION OF THE KINGDOM OF MOROCCO 2026

La Biennale di Venezia
61. Esposizione Internazionale d'Arte
Partecipazioni Nazionali

PAVILION OF THE KINGDOM OF MOROCCO

61st INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA

The Ministry of Youth, Culture and Communication is pleased to announce the participation of the Kingdom of Morocco in the Biennale Arte 2026, with its first national pavilion at the Arsenale.
On the occasion of the 61st International Art Exhibition – La Biennale di Venezia, the Morocco Pavilion will present Asəṭṭa, a project by artist Amina Agueznay and curator Meriem Berrada.

For its national pavilion at the International Art Exhibition – La Biennale di Venezia, the *Kingdom of Morocco* presents *Asəṭṭa*, a monumental installation by *Amina Agueznay*. Designed specifically for the Arsenale's Artiglierie and curated by *Meriem Berrada*, Asəṭṭa explores the transmission of traditional craftsmanship and shared memory. The work centres on the symbolism of thresholds, echoing the theme of this edition, *In Minor Keys*, chosen by Koyo Kouoh.

A Pavilion shaped by the echoes of a shared memory

Located at the heart of the Arsenale, *Asəṭṭa* – an *Amazigh* word for ritual weaving – reflects the connection to the land, gestures, and voices that shape and sustain Morocco's artisanal traditions.

The Morocco Pavilion resonates with the *In Minor Keys* theme of this 61st edition, emphasising attention to subtle narratives, quiet practices, and memories passed hand to hand.

« Heritage is a living substance, with innovation as its life force. »

- Amina Agueznay

Amina Agueznay: Weaver of Gestures and Stories

For more than twenty years, Amina Agueznay has developed an approach deeply rooted in Moroccan vernacular knowledge and practices.
With a background in architecture, she designs her works as spaces to inhabit, carefully attuning scale, rhythm, and materials to their location.

Through workshops, residencies, and on-site projects across the Kingdom, the artist works hand in hand with local communities – spinners, embroiderers, basket-makers, jewellers, apprentices, master artisans, and workshop leaders. Her installations, from *Noise* to *Curriculum Vitae*, from *Aouinates* to *Fieldworks*, demonstrate a consistent attention to ancestral gestures, lineages, and the invisible threads of knowledge passed down through generations.

Her works are characterised by a discreet monumentality that never betrays the very essence of the material; a practice in which every weave, braid, coil, and stitch carries a story as well as silences; and a continuous exploration of how art can connect territory, body, memory, and landscape.

Asəṭṭa: A Second Skin for the Artiglierie

Specifically designed for the Morocco Pavilion, *Asəṭṭa* reveals layers of time, fragments of narratives, and personal memories. The installation investigates the concept of the threshold, the *âatba* – the passage between inside and outside, private and public, sacred and profane, at the heart of Moroccan vernacular architecture. Infused with ritual, this threshold transforms into an inhabited, transitional space.

« Asəṭṭa pays tribute to these often invisible talents: keepers of time-honoured skills. They are invited here not as peripheral figures, but as key resources, witnesses to a space of living transmission where artisanal creation is never fetishised but activated as language, as thought in action. A living archaeology of gestures, passed down, transformed, and exalted, continuing to shape new forms from ancestral heritage; a mark of recognition for those who, in minor key, contribute to the beauty of the world. »

- Meriem Berrada

Weaving Together: A Journey of Creative Companionship

Since their first collaboration on *Noise – a library of materials created during a 2018 weaving workshop in Assilah* – Amina Agueznay and Meriem Berrada have shared a bond rooted in a passion for manual craft and vernacular expressions of heritage. "*Amina loves raw materials; they are precious to her*," explains Meriem, who senses an ensemble of presences behind each work: hands, stories, and enduring ties embedded in Morocco's regions.

The exhibition will be on view from 9 May to 22 November 2026 at the Arsenale, Venice.



Exhibition view Ankabouth, 2015-2016. © Yasmina Bouzid
Courtesy Société Générale

About the Kingdom of Morocco Pavilion

As part of the *Kingdom of Morocco*'s vision for promoting the arts and contemporary creation, and to enhance the international visibility of its artists, the *Morocco Pavilion at Biennale Arte* 2026 celebrates the country's cultural scene. Led by the Ministry of Youth, Culture and Communication, this pavilion reflects a drive to promote the arts and artists, and demonstrates the Kingdom's commitment to artistic excellence, rooted practice, and outward-looking creativity.

« Weaving together the threads of tradition and innovation, and linking narratives and memories – that is the artistic and philosophical vision of the Morocco Pavilion, » , notes the Commissioner, Mr Mohamed Benyaacoub.

Echoing the theme of this edition, *In Minor Keys*, the Morocco Pavilion offers a space for research, reflection,
and dialogue, where Moroccan art fully engages with international artistic dynamic

COMMISSIONER
Mohamed BENYAACOUB

CURATOR
Meriem BERRADA

EXHIBITOR
Amina AGUEZNAY

VENUE
Arsenale

INTERNATIONAL MEDIA
Claudine Colin Communication – FINN Partners
Tahani Marie SAMIRI ·
tahani.samiri@finnpartners.com

PAVILION TEAM
Zora EL HAJJI · External Relations Officer ·
relations.asetta@gmail.com

About the artist

Amina Agueznay *(born 1963, Casablanca, Morocco)* is a multidisciplinary artist whose work merges structural forms, reinterpreted traditional materials, and collective engagement, ranging in scale from the smallest detail to monumental installations. After studying architecture in the United States, where she practiced for a decade, Agueznay returned to Morocco to undertake in-depth research into traditional craft practices. Her monumental installations – from *Skin (2011)* to *Noise (2016)* and *Curriculum Vitae (2021)* – often stem from collaborative projects, in close dialogue with skilled artisans. By blending architectural and archaeological frameworks with manual craft, her work reflects the fundamental art of knowledge transmission. From collaborative workshops to monumental museum installations, her work unveils a contemplative vision, consistently in tune with the site of creation or research and attentive to its dynamics. Her work has been exhibited at major international venues such as the *Red Sea Museum (Jeddah), the Ford Foundation (New York), Mucem (Marseille), Haus der Kulturen der Welt (Berlin), Centre Pompidou-Metz, and MACAAL (Marrakech).* Her practice bridges design, architecture, craft, knowledge transmission, and field research.

About the curator

Meriem Berrada *(born 1986, Fez, Morocco)* is an artistic director and curator. She is a recipient of the *MoMA/CCL* International Curatorial Institute award. Her practice focuses on the creative expressions of Africa and the Arab world, with a focus on the intersections between art and craft in contemporary narratives, as well as photography. She recently served as artistic director of the *Tasweer* Photo Festival in Qatar. Berrada was co-curator of the 13th edition of the *Rencontres de Bamako* and of the exhibition *Ce qui s'oublie et ce qui reste* at the Palais de la Porte Dorée, Paris (2020).
In 2016, she oversaw the establishment of the *MACAAL* Museum, where she continues to act as artistic director, notably running the Bootcamp programme for training young museum professionals in Africa. As a mentor and jury member, she also participates in international discussions on curatorial and museum practices *(Harvard University, Museum of Tomorrow Roundtable San Francisco, IKT Congress)*