



PERSISTANCES

HASSAN DARSI
12.6 — 25.10.26

PRESS KIT
JUNE-OCTOBER 2026

LA
KUNSTHALLE
MULHOUSE
CENTRE D'ART
CONTEMPORAIN

Mulhouse 

PERSISTANCES

12.6–25.10.26

Persistances is the first solo exhibition in France by Hassan Darsi, one of Morocco's leading contemporary artists. Conceived by a trio of curators, it weaves a sensitive thread between the artist's different bodies of work, unfolding in a close, complementary dialogue between La Kunsthalle Mulhouse and FRAC Champagne-Ardenne.

For more than thirty years, Hassan Darsi has developed a body of work that is attentive to the social, urban, and political transformations of his environment. His different art forms—installations, sculpture, film, architectural devices, performance, and photography—function as surfaces of projection where collective memory, political fictions, and material realities intertwine. His titles alone—*Projet en dérive*, *Or d'Afrique*, *Le toit du monde*, *Mirage*, *New Babel*, *Soulèvement*—reveal an approach that questions the ways in which the world is constructed, destabilized, and reconfigured.

In the works gathered under the umbrella title *Applications dorure*, the artist diverts the metaphors and universal mechanisms embodied by the color gold. Here, gold is a revealing element that blurs our visual frame of reference and underscores deeply rooted power relations, the effects of which continue to structure contemporary economies and representations. It naturally emerges as a bridge between the exhibitions in Reims and Mulhouse, where it is presented across multiple symbolic dimensions.

At La Kunsthalle Mulhouse, the exhibition begins with projects devoted to the urban environment of Casablanca, such as “Square d'en bas”, to highlight how the artist anchors his work in concrete realities. New pieces focusing on the power of images complete the ensemble and transform the space into a zone of uncertainty that reveals the state of the world. At the FRAC Champagne-Ardenne, the exhibition opens onto an expanse that is both sublime and unsettling, which the visitor crosses in order to discover the artist's earlier works alongside new pieces produced in collaboration with the Champagne-Ardenne region. This blending demonstrates the artist's ability to explore different paths, from process-based works to more formal experimentations.

Through a constantly renewing exploration of forms and media, Hassan Darsi questions the present that he moves through and inhabits, the resonances of the past, and the visible or invisible traces and “architectures” of the world. From resonance to persistence, his discourse is read in negative space, sensed beneath the surface, and diffused through reverberation.

Curators: Florence Renault-Darsi, Bérénice Saliou, Sandrine Wymann

Hassan Darsi lives and works in Casablanca, Morocco. His work is marked by its critical and socio-political positioning, particularly as it is expressed through the notion of the project as a primary tool for action. His artworks make use of a range of media and operate within the artistic domain as catalysts for civic awareness. In Casablanca, he founded the association La Source du lion, with which his personal practice maintains close resonances and affinities, especially surrounding the concept of artistic bridges and participatory projects. His work has been the subject of numerous studies and publications worldwide, and is found in many public and private collections both in Morocco and abroad, including Beaubourg Paris, the Museum of Contemporary Art Antwerp, Zorlu Center in Istanbul, and the FRAC Champagne-Ardenne. In 2022, he was awarded the prestigious Prince Claus Impact Award in recognition of his entire body of work and his actions as an artist.
hassandarsi.com



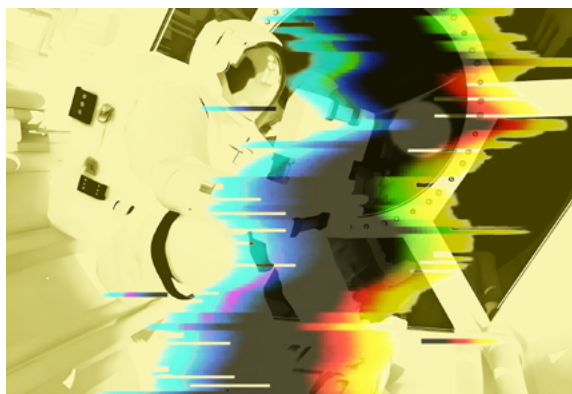
Joint and simultaneous exhibition with [FRAC Champagne-Ardenne](#).
At FRAC Champagne-Ardenne > from May 29 to October 25, 2026.
At La Kunsthalle Mulhouse > from June 12 to October 25, 2026.



« L'homme qui court III » (screenshot), 2026
 Filmed performance at passage de la Salle d'Asile, Mulhouse
 Production La Kunsthalle Mulhouse © Hassan Darsi, ADAGP

L'homme qui court III

Dressed in the red and green of the Moroccan flag, the artist runs. He runs for no apparent reason, with no real aim, or at least none that is clearly stated. He runs in the no man's land of an unfinished and abandoned real estate project, in the desolation of Rue de l'Enfer in a small Belgian town; down the passage of the Salle d'asile in the former workers' district of Mulhouse... He runs with no other intention in this futile action than to mark the spaces he moves through. He runs, his effort born by the energy he expends in pointing out the absurdities and strangeness of our habitats, whether projected or real. From these discreet performances remain sequences that are almost frozen, as if suspended in uncertain anticipation, and when we look at these images, it is no longer entirely clear whether it is the artist who moves through these spaces or whether the spaces moves through the unstoppable runner.



« Mire », 2026
 Fabric printing, variable dimensions
 Production La Kunsthalle Mulhouse
 © Hassan Darsi, ADAGP

Mire

In 1968, 2001: A Space Odyssey explored humanity's quest for infinity and power, and its downfall when the machine surpasses its creator and turns his own logic against him. Like Icarus, whose excessive pride precipitates his fall, humanity launches itself toward the stars, driven by its ambitions and technological progress, without measuring the consequences. In 2001, the image of the century, broadcast over and over, showed a reality so close to fiction that we struggled to believe it. Mire restages this interference.

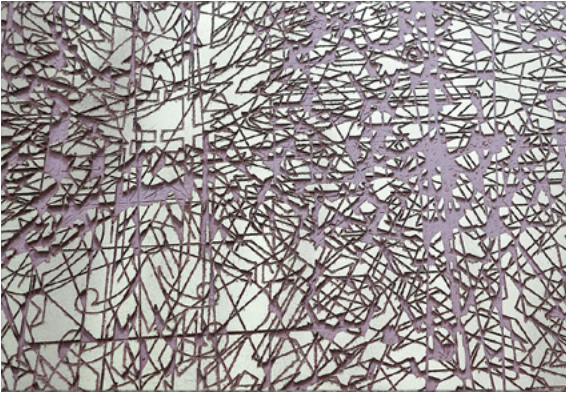
Across the fabric, images of the conquest of space integrate, traversed by chromatic artifacts; the signal fails, falters, or is transmitted incorrectly. The glitch is no accident, but the symptom of a message already distorted at the moment of transmission. As in New Babel, where the television set questions the power of the media and the fragility of our certainties, Mire exposes the fragility of meaning itself: images can make only empty promises.



« Le square d'en bas », 2017
 Model, mixed media 60 x 170 x 212 cm
 © Hassan Darsi, ADAGP - photo : Florence Renault-Darsi

Le square d'en bas

Using architectural models as catalysts for awareness, in this piece Hassan Darsi turns his attention to the fate of the Legal Frères et Cie building on Avenue Mers Sultan in Casablanca, overlooking the Atelier de La Source du lion. By reconstructing the building in a 1:50 scale model, Darsi opens up new possibilities: a new history, a new form, and new lines of inquiry. Observed in detail and placed at the center of artistic collaborations and exchanges with local residents, the Legal Frères et Cie model is grounded in the necessity to collectively reflect on social and urban realities that we rarely take the time to consider. Today, this model and a few images are the only remaining records of the building (demolished in 2017), witnesses of collapse and of the political and urban realities of Casablanca.



« Martyrs », 2026
 MDF an gold pain, variable dimentions
 Production La Kunsthalle Mulhouse © Hassan Darsi, ADAGP

Martyrs

“Martyr” boards are pieces of wood used in carpentry as protective supports during woodworking. They are placed beneath the object to protect the work surface from cuts that go too deep, “suffering” in its place. Hassan Darsi’s Martyrs are MDF boards that are coated in gold paint before being subjected to the trials of the carpenter’s everyday orders for woodworked doors, arabesques, mashrabiya lattices...

The board endures the tasks one after another and retains their traces. The interweaving of motifs that results in each Martyr forms a silent memory. Imprints, wounds, testimonies... the artist’s Martyrs become more precious than the “noble” product of the work itself, as though seeking to overturn the established order of things.



« **Projet en dérive VI** », 2026
 Water and gold dust, variable dimensions
 Production La Kunsthalle Mulhouse
 © Hassan Darsi, ADAGP - photo : Martine Derain

Projet en dérive VI

First created in 2009 in Casablanca, the installation “Projet en dérive” takes on a new form here, reduced to its essence: an expanse of water over which the artist sprinkles a fine layer of gold dust. The golden powder lingers on the surface, drifting, collecting, and slowly dispersing in response to the slightest movements of air. In this organic, silent, and almost imperceptible movement, the gold reveals something unsettling, invoking drift in its most literal sense: a state of suspension, a gradual loss of bearings, in which even the preciousness of gold seems to dissolve. Both mirage and marsh, this golden expanse asserts itself as a living presence: that of a world slowly sinking, without sound and without destination, like a question laid directly on the ground.

New Babel II

The day after 11 September 2001, Hassan Darsi meticulously covered his television set in gold adhesive, binding the uninterrupted flow of images broadcast by media outlets around the world within this gilding. Born of immediacy and violence, “New Babel” questions the role of the media as the controversial force behind a new form of image enslavement. Twenty-five years later, the artist reconstructs the same television set in OSB (a wood based material used in construction) as if the object, stripped of its golden veneer, had been returned to its bare structure. And yet, the materials used are still both substitutes – first for gold, then for wood – and each acts as a revealing element. What gold once reflected in its brilliance, wood now exposes in its rawness, the impermanence of certainty and the fragility of a world still under construction..



« **New Babel II** », 2026
 OSB, 49 x 51 x 43 cm
 © Hassan Darsi, ADAGP - photo : Florence Renault-Darsi



« Zone d'incertitude », 2014
Video HD, 16/9, 16'03
© Hassan Darsi, ADAGP



« Le toit du monde », 2010-2011
Casablanca. Video installation 6 screens, 7'50. Dancers : Eva Vandest, Taoufik Idrissi Mdaghri, Taoufik Izidiou, Malak Sebai, Meryem Jazouli, Cie Ex Nihilo © Hassan Darsi, ADAGP



« Façade dorée » II, 2026
Intervention à l'adhésif doré sur la façade de La Fonderie.
Mulhouse, juin 2026. Production La Kunsthalle Mulhouse.
Mécénat : Prevel Signalisation © Hassan Darsi, ADAGP

Zone d'incertitude

A man paints. The narrow ledge beneath his feet lies some twenty meters above the ground. Below him lies the street, the traffic, the historic heart of Casablanca. He paints the ruins of an abandoned building from the era of the protectorate, once a jewel in the crown of the French economy in Morocco. A futile action that underscores Morocco's socio-economic paradoxes, an exaggeratedly slow gesture, as though it were suspended in space and time, questioning the legitimacy of our actions while creating a zone of uncertainty [Zone d'incertitude] in which reality might become fiction.

Le toit du monde

“Le toit du monde” plays with improvisations and convergences: the sky, the city, the void, and bodies that freely engage with emotion, space, and the absence of walls, acting beyond the old abattoirs and the controversies raised by this abandoned site, within a project that takes shape where no one seeks to settle, on a rooftop whose boundaries are defined by vertigo. Le toit du monde is a juxtaposition of bodies that come to experiment, to confront, to be move and be moved within this absence of space that they themselves bring into being... And what if it were also the void, this opening onto the city, onto the sky, that in turn brings the bodies into being? This encounter captured only by the eye of the camera, these open-air performances without an audience, are as many acts of complicity around a shared form. A way of looking at a place, a neighborhood, a city, here or elsewhere, where dancing on rooftops can be both an act of resistance and existence.

Façade dorée II

The artist has used the façade of La Fonderie to reiterate a gesture first inaugurated at an art gallery in Casablanca in 2007: covering an entire architectural surface in gold adhesive. Ordinarily a mere limit between inside and outside, the façade is now a blinding skin, both attractive and unsettling. Gold shifts the familiar view of the building into strangeness. The mirrored surface reflects the images of passersby back at them, absorbing the square, the sky, and the surrounding movements into the work. The building itself seems to disappear within this shifting reflection and, in its ostentatious brilliance, becomes a dazzling threshold between the city and the exhibition, inviting without revealing and making each visitor, in the moment of their reflection, a part of the work.

La Kunsthalle Mulhouse is labeled “Center for Contemporary Art of National Interest” and a City of Mulhouse cultural establishment. It is located in la Fonderie, a building it shares with the University of Haute-Alsace, and organises exhibitions and other events based on artistic creation and research.

Every year La Kunsthalle takes on a visiting exhibition curator, as well as a number of guest artists participating in exchange or research programmes. Thanks to its commitment and wide selection of events, La Kunsthalle is able to build close relationships with other art centres in the local area, across the Swiss and German borders, and further afield.

Within 500 m² of gallery space La Kunsthalle both displays and produces temporary exhibitions dedicated to contemporary art. These exhibitions focus either on the work of one artist, or on a theme appearing in various artists' work. La Kunsthalle promotes artistic creation and makes it easily accessible through its numerous events. La Kunsthalle participates regularly in highlights of the cultural season, such as the Regionale, a local crossborder event. It also asks graduates of Hear, Haute école des arts du Rhin, to participate in one of its projects.

La Kunsthalle offers its facilities to visiting artists and exhibition curators, confirming its role as a setting for both creation and appreciation of art.

LA KUNSTHALLE MULHOUSE

La Fonderie, 2nd floor, entrance from the forecourt
www.kunsthalle-mulhouse.com
 +33 (0)3 69 77 66 47

OPENING HOURS

Wednesday, Thursday, Friday → 12:00 – 18:00
 Saturday, Sunday → 14:00 – 18:00
 Closed on Mondays & Tuesdays + August 3-16
 Free entrance

ACCES

Station Follow the Canal du Rhône au Rhin (Quai d'Isly) to the Fonderie bridge then rue de la Fonderie (15 min walk / 5 min bike ride).
Tram Lines 2 and 3, “Tour Nessel” stop
Bus C5 “Fonderie” stop
 51 “Molkenrain” stop
 or “Porte du Miroir” (except Sundays)
Car Freeway A35 and A36, exit Mulhouse center, direction Gare then Université - Fonderie or Clinique Diaconat Fonderie.
 Park-and-ride + streetcar

PRESS CONTACT

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La Kunsthalle Mulhouse is a City of Mulhouse cultural establishment.

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Translation: Rose Barrett

