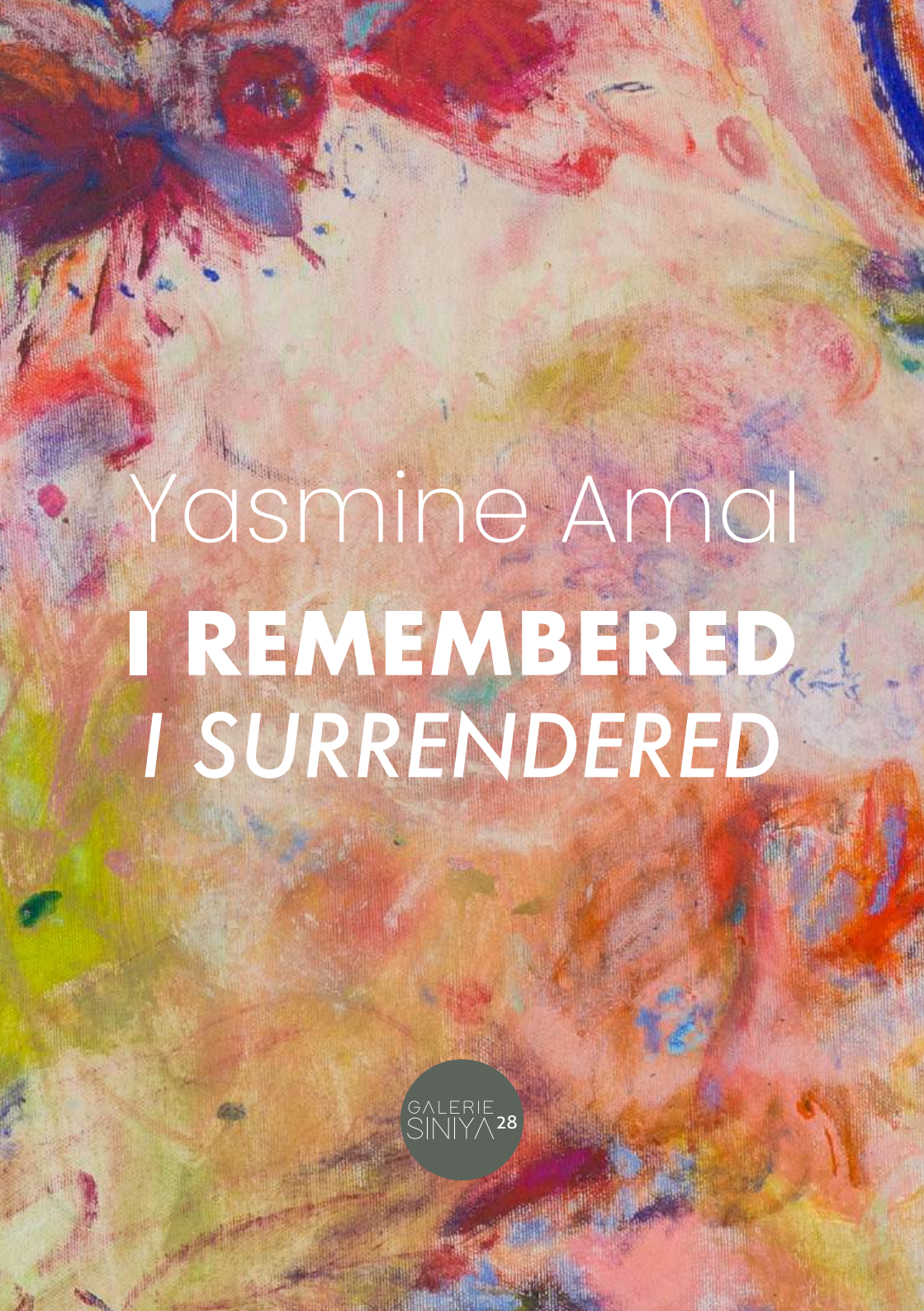

Yasmine Amal
I REMEMBERED
I SURRENDERED
GALERIE
SINIYA 28



Yasmine Amal

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I SURRENDERED

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This exhibition is curated by Hadia Temli from Galerie SINIYA28

9.9.2026
An encounter with Yasmine Amal, Marrakech, Gallery SINIYA28

The Colourful dance of remembrance.

She enters the gallery space like a sublime yet mellow bird – a heron, or perhaps a stork, carrying one of the canvases, soon to be displayed, under her wing.

A voyageur.

Amal's hefty abstract paintings are created in her Berlin studio or beneath the trees, with her canvases hanging from a clothesline; some came into being in Southern France, while her latest works were painted on one of the rooftops of Tangier's Kasbah, overlooking the vastness of the ocean. Kneeling in wet colours, she repeatedly adds layers and coats, only to scrub some off later. All to unveil, for one ephemeral moment, the hidden, the inner. Al-Bātin.

She carefully unwraps her latest works and whirls around the painting. "Which part is the top and which is the bottom?" I ask, almost like a child.

Despite the evident, almost Chagall-like delicacy of her paintings, there is a lingering roughness that made me look at her compositions over and over again. She invited me to let go of my habitual ways of seeing. Amal´s paintings seem to resist a fixed orientation, remaining equally at ease upside down or the other way around – until, at last, she decides where they belong.

She spreads her wings and utters: "This way." My gaze moves through rhythmical patterns, drifting inside a sea of bold colours, until it comes to rest in meditative stillness – drawn towards the part of the Universe that is usually concealed.

A seeker.

I understand her as a migrating bird between two continents – between the land where her mother gave birth to her and the motherland where her Amazigh identity takes root. She has set out on a journey, both physical and spiritual. Coming from a practising Islamic background, Amal invites us, through her work, to submit and to remember.

“Surely, in the remembrance of Allah do hearts find ease.” (Qur’an 13:28)

For Amal, her artistic practice and her spiritual practice are inseparable. She began to paint unexpectedly in 2023 without any formal education or a predetermined strategy, something quite unfamiliar in a Western artistic context. An act of yielding to divine guidance – and here it was… a colourful dance of remembrance.

The Qur’an speaks of a primordial encounter: before our earthly existence, Allah asked all the descendants of Adam: “Am I not your Lord?” and They answered: “Yes, indeed, we testify.” – Balā, shahidnā. (Qur’an 7:172)

According to Sufi thought, we all carry a trace of this original encounter. The more Amal painted, the more the depths of her soul seemed to remember the primordial testimony. And the further she moved from the labels so effortlessly assigned to Muslim women growing up outside of their motherland.

An artist.

I look at the knees of the heron. I can still see traces of dried cobalt blue and madder red, transferred onto her skin by the diptych she had been carrying that day on the train from Casablanca to a gallery in Marrakech.

“Do you have a title?” I asked.

Art offered her a hope that politics had taken away. There was no urge to represent herself within a web of power relations; rather, she began to build her own sanctuary – a space in which, through waves of colour, the Divine light could occasionally shine through. Into her eyes.

Finally, she writes me a message from Berlin - I do have a tile for the diptych: Break me open one thousand times if it brings me one thousand time closer to you

The Sufis (fuqarā) have their wooden beads, moving through their fingers as they murmur the names of Allah. Amal has her brush, her pastel strokes, her layers of colour. Outwardly, two very different practices; inwardly, perhaps, two ways of approaching something similar – a form of remembrance of Him, devotion to Him, and inner transformation so she can be closer to Him.



Gharba, 2026
Acrylic and pigments on canvas
153.5 x 103.5 cm



Soul and ego in osmosis, 2026
Acrylic and pigments on canvas
150 x 100 cm



“And break my heart 1000 times”,
“if it brings me 100 time closer to you”, 2026
Acrylic and oil pastel on canvas (diptych)
140 x 93.5 cm (each)

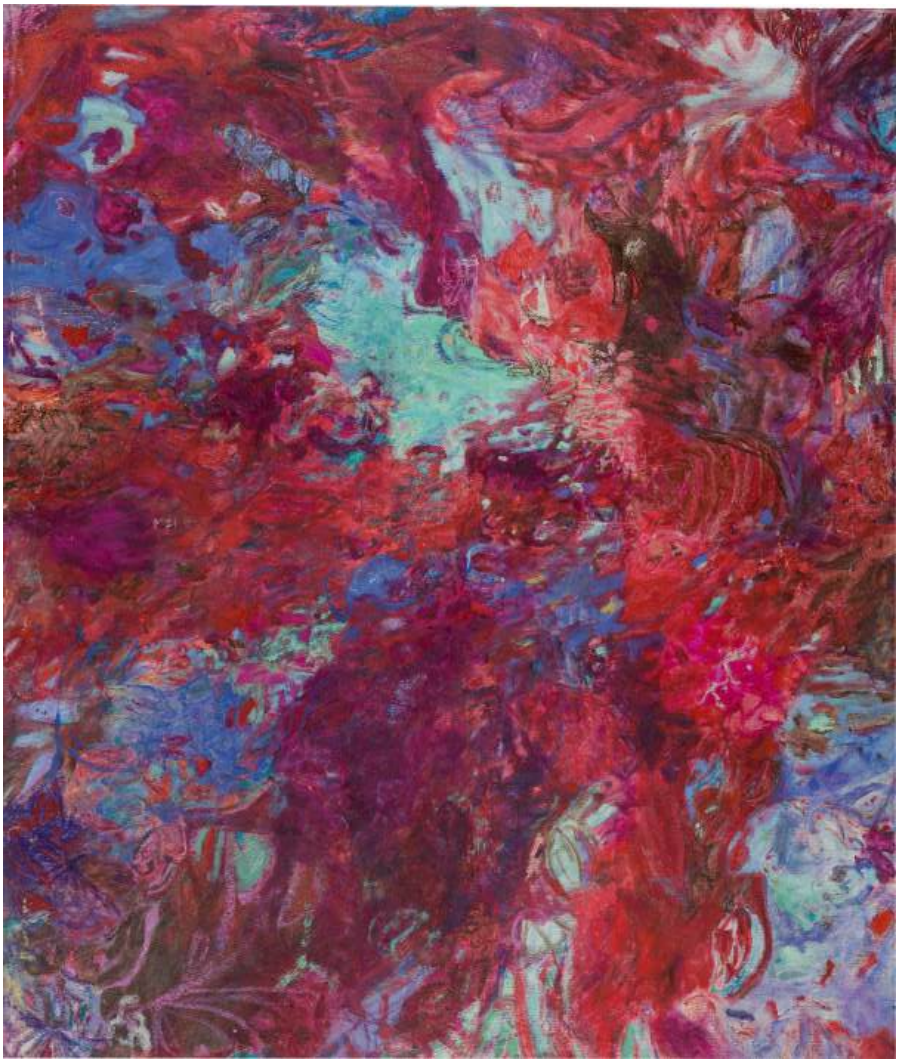




Nafs al lawwamah, 2025
Acrylic and pastel on canvas
111 x 103 cm



Neglected amana, 2025
Acrylic and oil pastel on canvas
132 x 101 cm



Earth under my skin, 2025
Acrylic and oil pastel on canvas
124 x 105.5 cm



Barzakh, 2025
Acrylic and oil pastel on canvas
134.5 x 94.5 cm



No wave travels alone, no wave travels infinitely, 2025
Acrylic and oil pastel on canvas
156 x 101 cm



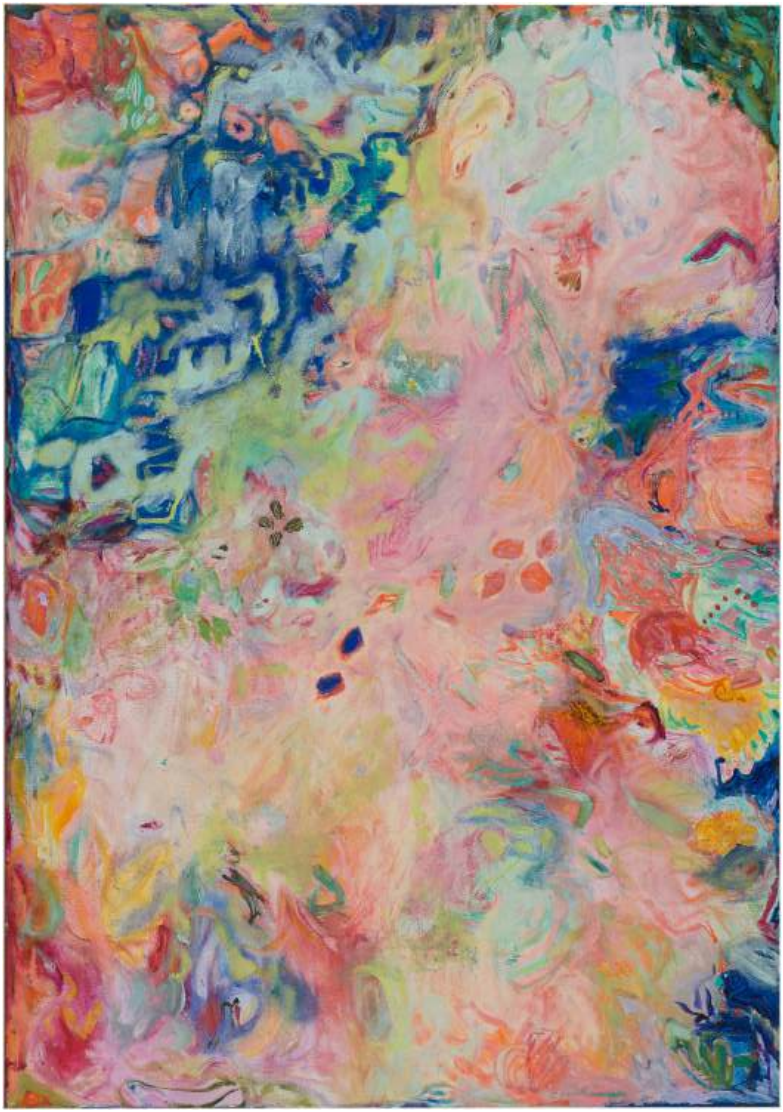
Marjane, 2026
Acrylic pigments and pastel on linen canvas
100 x 80 cm



Shadow Integration, 2025
Acrylic and pastel on recycled canvas
78.5 x 118 cm



Compost of some mistakes, 2026
Acrylic and pastel on canvas
70 x 100 cm



Illiyoun, 2025
Acrylic and pastel on canvas
70 x 100 cm

Yasmine Amal



Yasmine Amal is a self taught artist based between Casablanca and Berlin. Her work explores kinship, feminity and spiritual interconnectedness within an elemental and metaphysical space, unfolding through bold colours and rhythmic patterns.

As an Indigenous futurist, she interweaves sufi thought with collectivist and ecological narratives to create gateways beyond the anthropocene. Her intuition based approach channels sensuality and ancestral knowledge, inviting viewers into a playground for imagination. She approaches painting as a way to hold complexity, seeking to reconcile spirituality and logic, human and nature, ego and soul within the different dimensions of colour and texture.

Her symbolism is shaped by her Amazigh heritage and a deep connection to nature. Especially the ocean guides her artistic journey as both inspiration and metaphor.

Her works have been featured in group exhibitions at venues such as Kuenstlerhaus Bethanien in Berlin, Artorium and Mordan Art Gallery in Casablanca. Her exhibition “Garden of a Soul” at Galerie Grolman in Berlin marked her first solo show. She is a finalist for the Prix Mustaqbal , an award recognizing emerging artistic talents in Morocco. Alongside her practice she holds creative workshops, cultivating spaces for cross cultural dialogue, resilience, and empathy.

Selected Exhibitions

11/2024
Künstlerhaus Bethanien, group show, “A Nights Journey” by LABA Berlin

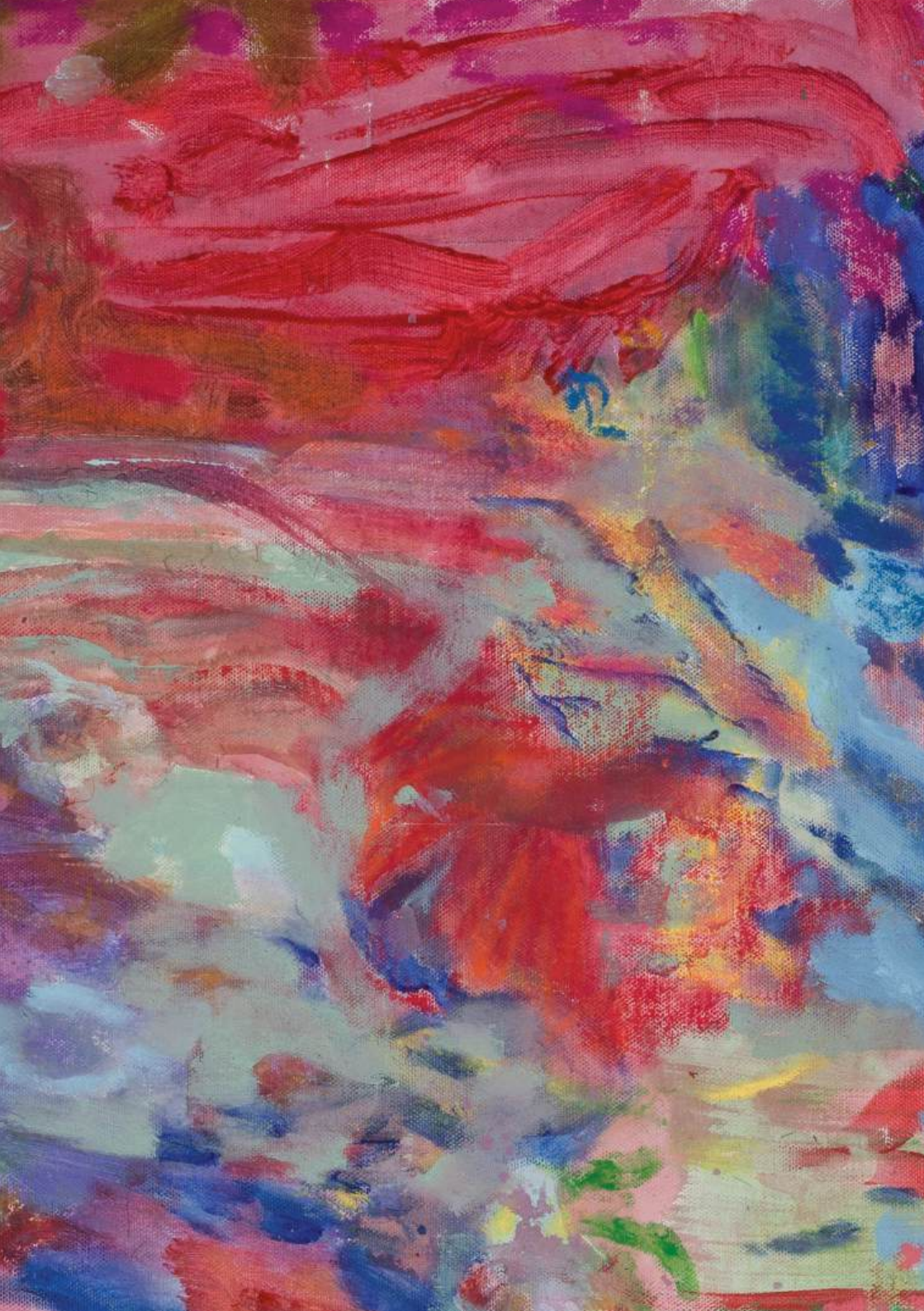
09/2025
Artorium , group show, “Encore” by Prix Mustaqbal

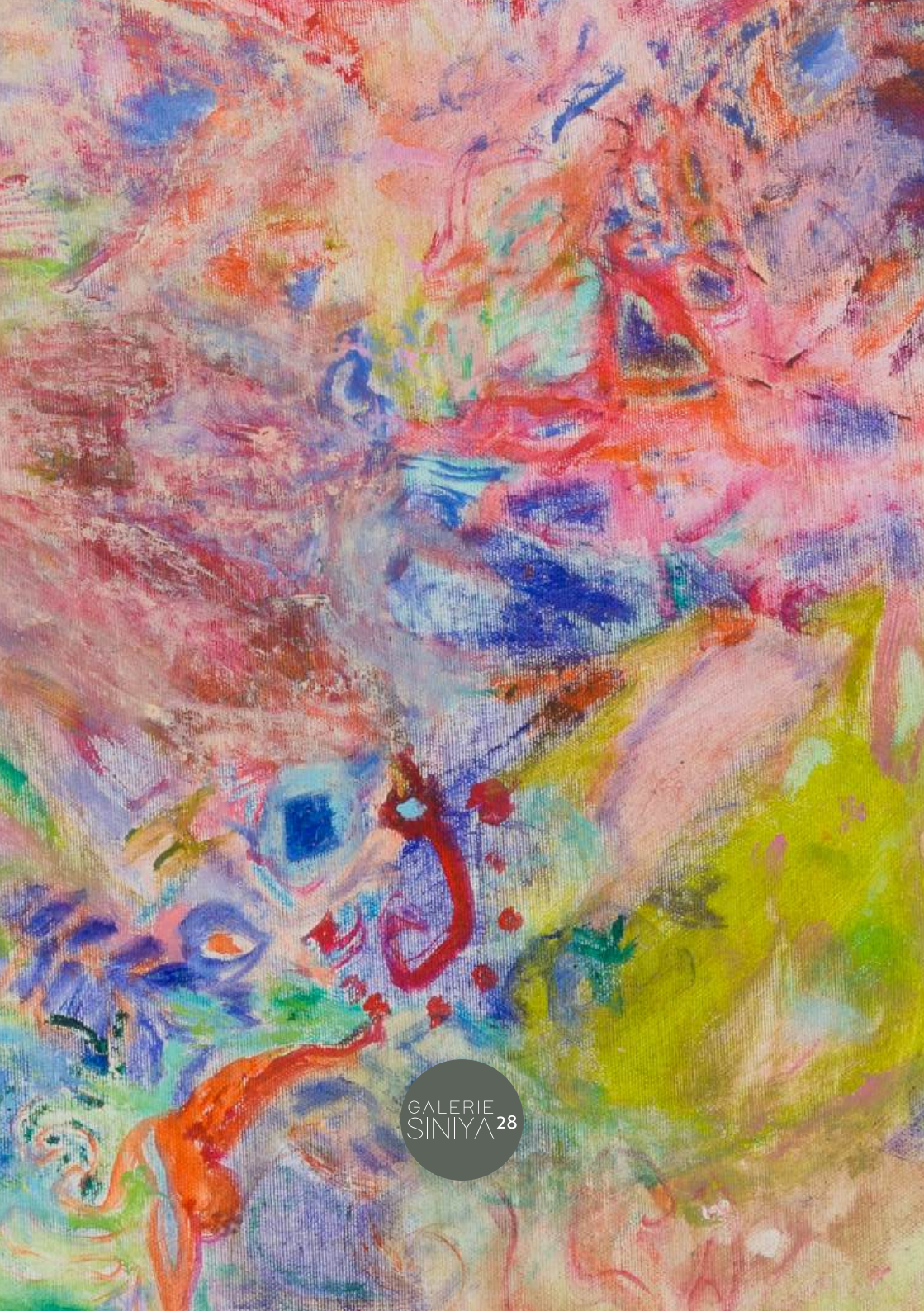
09/2025
Mordan Art Gallery, group show

02/2026
Galerie Grolman, solo show “Garden of a Soul”

Awards / Grants

2025
Finalist Prix Mustaqbal




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