

An abstract painting with a dense, textured surface. The colors are vibrant and varied, including shades of red, orange, yellow, green, blue, and purple. The brushstrokes are visible and expressive, creating a sense of movement and depth. The overall composition is non-representational and evocative.

Yasmine Amal
I REMEMBERED
I SURRENDERED

GALERIE
SINIYA 28

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I REMEMBERED
I SURRENDERED

October 23 – November 15, 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.

Yasmine Amal's hefty abstract paintings are created in her Berlin studio or beneath the trees, with her canvases hanging from a clothesline; one of them came into being in Southern France, while her latest work was painted on the rooftop 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 roll 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. Most of Yasmine'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, Yasmine 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 Yasmine, her artistic practice and her spiritual practice are inseparable. She began to paint unexpectedly in 2020, intuitively later 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 Yasmine 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. Both, within herself and above the horizons.

"We will show them Our signs on the horizons and within themselves until it becomes clear to them that it is the truth." (Qur'an 41:53)

Finally, she writes me a message from Berlin – "I do have a title 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. Yasmine 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.

Text by a fellow seeker Alexandra Anzid Kollárová – 9.9.2026



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



time illusion, 2025

Acrylic and oil pastel on canvas
78.5 x 118 cm

"And 'He subjected' for you whatever He has created on earth of varying colours. Indeed, in that is a sign for a people who remember." (Qur'an 16:13)

"Colour speak to the senses, creates harmony or, at least, a dialogue within, and extend beyond the visual capacity of a being. I believe colours remind souls of their eternal structures, ignite a sense of awe, evoke a feeling of transcendence – experiences associated with shifts in self-perception, connectedness and behaviour.

This interplay between soul, abstraction and colour is perhaps exactly what an imagination crisis requires; a disruption of the perceptual framework, a moment of transcendent connection. "



**"and break me open one thousand times",
"if it brings me one thousand times closer to you", 2026**
Acrylic and oil pastel on canvas (diptych)
140 x 93.5 cm (each)

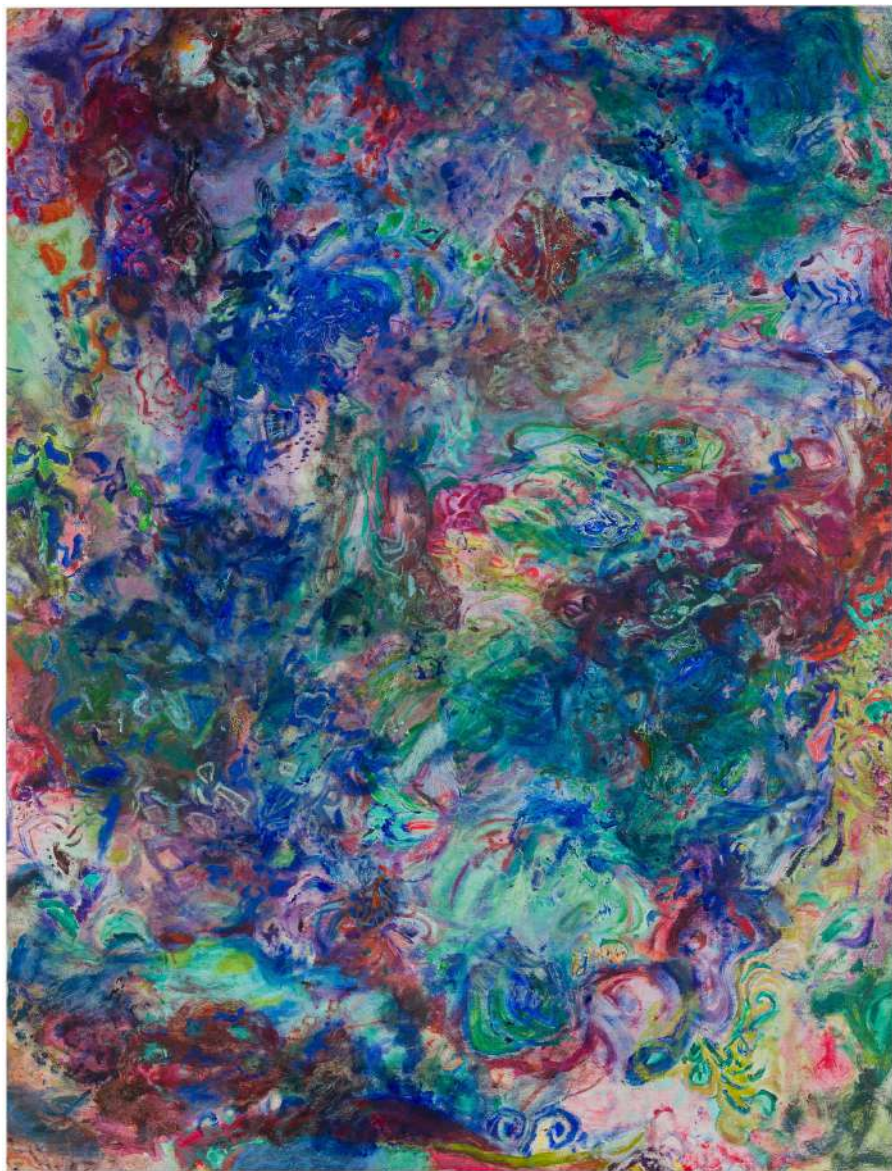


"Like a clearing in a forest; where trees suddenly stop growing; to make space; I found myself guided by the light coming through, towards its source. To find light falling in colours. In a way, it was all my yearning that led the way, all my yearning gathered into one.

Before art, I would not have dared to share that the more I paint, the brighter the light I receive becomes. The more I paint, the more my soul remembers that it is connected to a divine existence. Here I truly experienced the feeling of transcendence. Here I am no longer sure whether I am the one who paints."



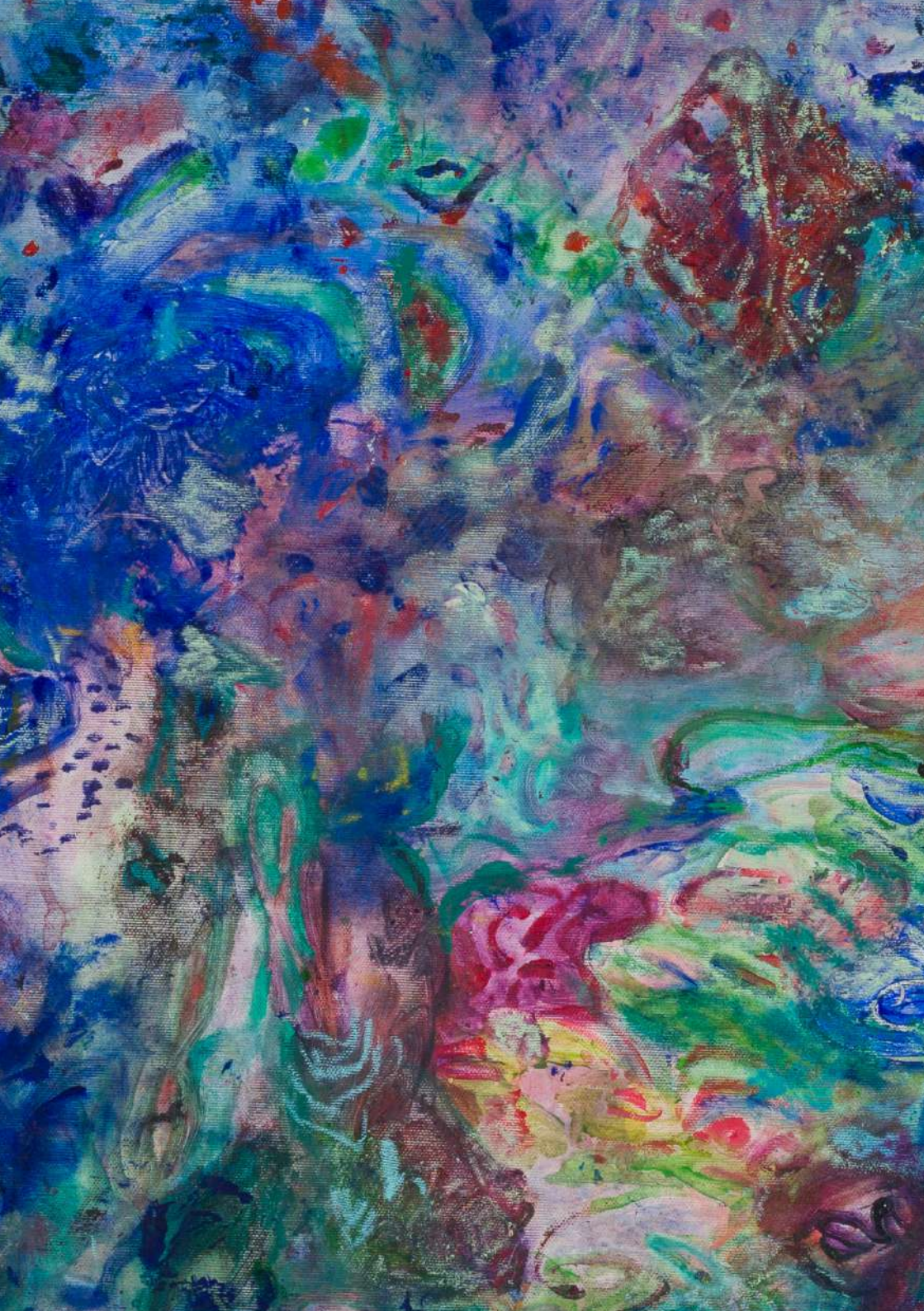
nafs al lawwamah, 2025
Acrylic and pastel on canvas
111 x 103 cm

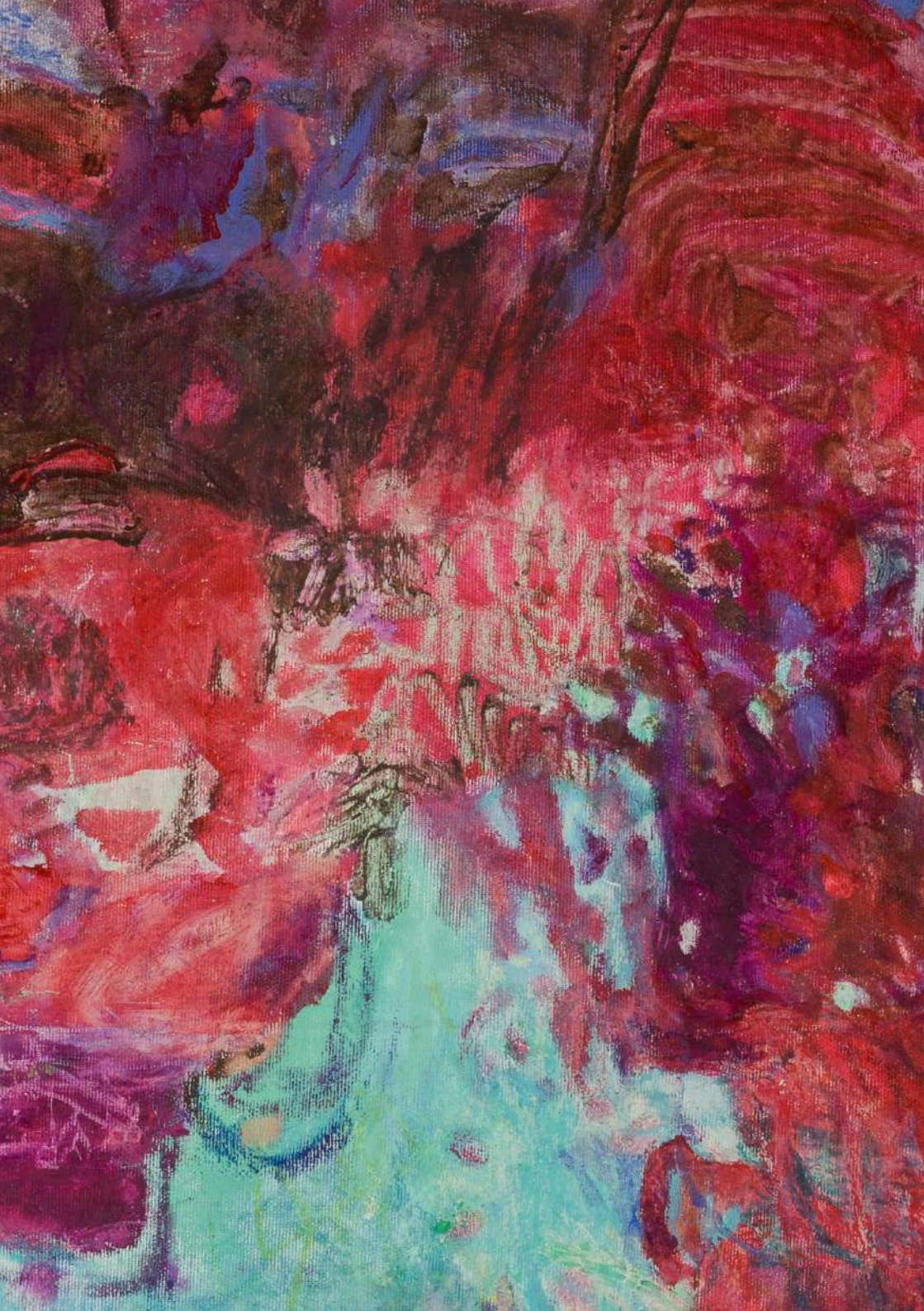


neglected amana, 2025

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

"And in a world where the ocean makes light break, our soul absorbs it. For our souls are not from here, neither is light. I believe colours remind souls of their eternal structures. In Sufi tradition, the soul comes to earth, forgetting its origins, and through dhikr reaches toward its original state, the fitrah. "

"So remember me and I remember you." (Qur'an 2:152)



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



"sooner or later, everyone shares their location", 2026*

Acrylic and oil pastel on canvas
73 x 90 cm

*Translated quote from the poem "şahmarans testament I" by Ozan Zakariya Keskinliç, in: *binde mich odysseus gleich an die ubahnstange*, Elif Verlag 2026.

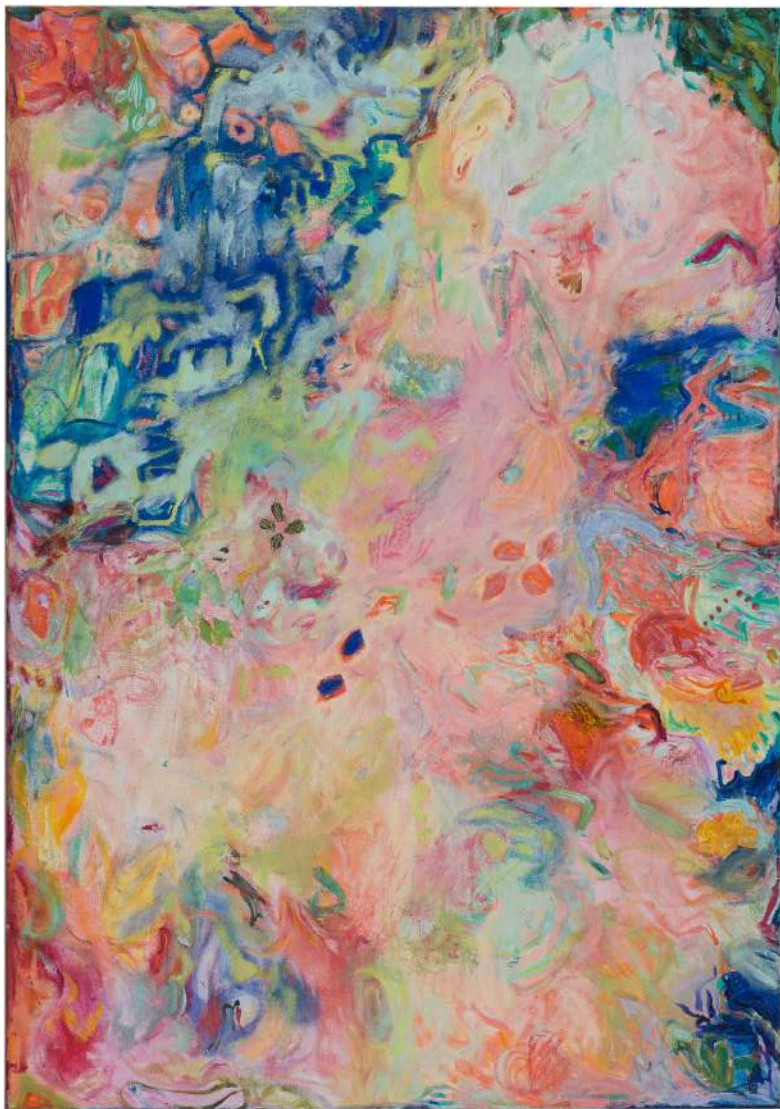
"Abstraction opens a door to unlearning and reconfiguring perception, a place for remembering. It brings us closer to a childlike naivety, to a mode of perception before analytical categories took over. It is something that I love to witness when observers stand before my paintings: when the eye wanders and the mind has not yet caught up. That little gap is where confusion and imagination begin, and you can see the same wide eyes, slightly confused smile, that you see on a child's face when they encounter something for the first time. Within this moment, transformation makes its baby steps."



compost of some mistakes, 2026

Acrylic and pastel on canvas

100 x 70 cm



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

Yasmine Amal



Image credit: Ioana Lungu

Yasmine Amal is a self-taught artist based between Casablanca and Berlin. Her practice explores the interplay between inner and outer transformation, tracing how our spiritual inner worlds are reflected in the natural and living world. Her work inhabits an elemental, metaphysical space shaped by a fluid dynamic of pulsating colors and organic forms.

Informed by Theosophical thought and rooted in Sufi beliefs, Yasmine approaches abstract symbolism and color as universal, timeless languages through which the inner and outer worlds can enter into dialogue. She sees this exchange as a source of transformation, capable of reaching dimensions of our being often obscured by information overload.

Guided by intuition, her practice brings together sensuality and spirituality, inviting viewers into a space of imaginative possibility. For Yasmine, imagination is a means of communicating with the divine and envisioning future worlds. Drawing on Islamic thought and Indigenous narratives, she explores ways of imagining futures beyond the Anthropocene while remaining connected to her cultural roots.

Yasmine's compositions dissolve and merge boundaries between the individual and the collective, nature and humanity, spirituality and logic. Working with oil pastels, pigments sourced from Morocco, and acrylics, she creates layered visual worlds that hold space for complexity, ambiguity, and sometimes conflicting truths.

Her work has been featured in group exhibitions in Berlin, Casablanca, and Marrakech. Her most recent exhibition, *Garden of a Soul*, at Galerie Grolman in Berlin, marks her first solo exhibition in Europe. In 2025, Yasmine Amal was named a finalist for the Prix Mustaqbal, an award recognizing emerging artistic talent in Morocco and her work was presented at the art space of Fondation TGCC, Artorium, in Casablanca. Alongside her artistic practice, Yasmine facilitates creative workshops that foster cross-cultural dialogue, resilience, and empathy.

