

Amine Asselman
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281, RUE PRINCIPALE
SIDI GHANEM, MARRAKECH



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GALLERY

GAP OF POSSIBILITIES



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Amine Asselman

Born in Toulouse, France

Lives and works in Tetouan, Morocco

Amine Asselman, an artist and doctor of contemporary art, has harbored a deep admiration for the rigor of physics and the subtlety of mathematics since his youth. This affinity for the sciences initially led him to the School of Architecture in Rabat. However, the call of art and design drew him back two years later to his hometown of Tétouan, where he dedicated himself to fine arts.

After an introduction to architectural thought, followed by an immersion in fine arts, his keen eye singularly discerns the subtleties of architecture and the historical richness of his environment. His academic journey appears as a scene of remarkable convergence, where the fields of mathematics, architecture, and artistic expression intertwine in intellectual harmony. From this unexpected union, a body of work emerges that resonates with the clarity of reason and the depth of intuition.

At the heart of his artistic process, Amine Asselman engages in contemplative meditation and meticulous observation of architecture and the very act of building. He intently explores the intrinsic power of the line, that fundamental element whose deployment and arrangement reveal an infinite field of constructive possibilities. The line here becomes the rhythm and frequencies that underpin the structural ordering of the cosmos, initiating an inquiry into its generative capacity for a fullness of configurations and compositions where forms and volumes are arranged according to relationships that are both harmonious and symbolic.

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GAP OF POSSIBILITIES

Human beings have an intrinsic propensity to build systems of codification that govern, define, and even circumscribe the complexity of the world. They feel a need to establish structures and laws to give meaning to the universe. Yet as our investigation deepens, reality reveals itself to be increasingly complex and elusive to our full understanding. There invariably remains a flaw, a failure of knowledge, a gap that remains inaccessible. Amine Asselman's work embodies precisely this division. Like an organic fissure, it suggests the existence of a universe that escapes our understanding. From this gap, the artist brings forth a universe.

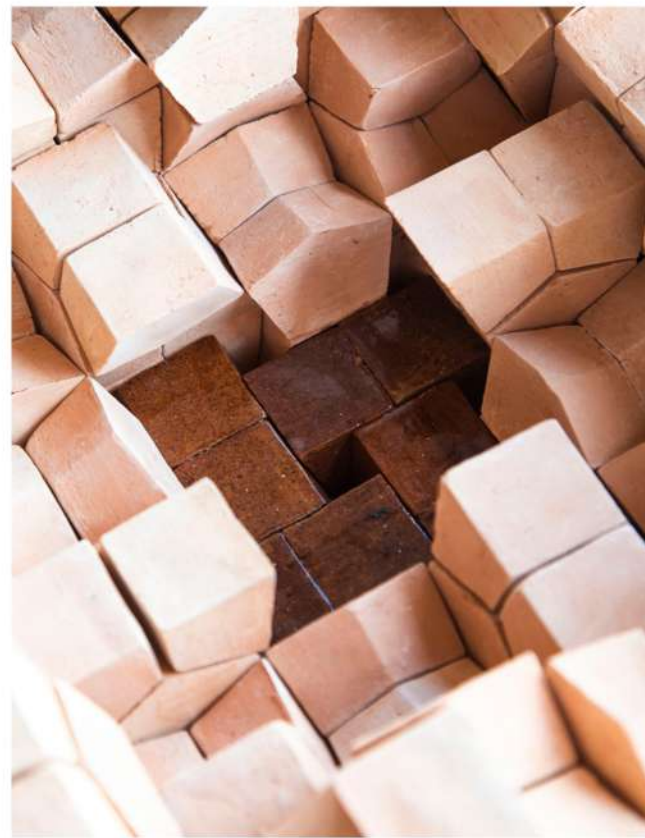


GAP OF POSSIBILITIES represents a volumetric adaptation of the method developed by the artist during his doctoral thesis. It is an exhaustive investigation of the rotational potentialities of a segmented line within a grid plane, based on arithmetic permutations, in order to produce all the possible figures of an infinite assembly. The shapes are then adapted to the third dimension. Through their spatial rotation, they acquire the ability to interlock and form an organic geometric body, evoking the crystallization process observed in the natural world.

The entire artistic corpus is based on a singular linear matrix, whose underlying architecture relies on the square roots of two and five ($\sqrt{2}$ and $\sqrt{5}$), opening a passage to the abyss of infinity. This choice, far from being arbitrary, gives the work an almost inflexible mathematical rigor, opening it to an unstable and elusive spatiality that defies the classical laws of geometry.

By their very nature, these values defy fractional representation, transcending the limits of the measurable to border on the inexpressible, the immeasurable. They embody a fault line, a vertiginous gap between the apparent order of numbers and the shifting complexity of reality. Thus, starting from this original framework, the artist deploys an infinity of potential forms, like a geneticist who, starting from a fragment of DNA, reveals the mysterious dynamics of life.

Here, geometric language presents itself as a universal semantic pathway, a cosmic metalanguage. Of all artistic expressions, geometry stands out with singular preeminence, revealing itself to the world in a profoundly enigmatic way through complex and inscrutable patterns. Far from being cold abstractions, these forms resonate with a silent spirituality, inviting inner contemplation. This ancestral knowledge, known as "sacred geometry," conceals fundamental principles where art and science are intimately intertwined.



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