

A GORGI

BLUE WIND
PROJECT

FATMA CHARFI
ASSOCIATION

Fatma Charfi

Human being - Being human

A solo exhibition curated by Beya Othmani

11.09 - 25.10.2026

A. Gorgi & Blue Wind Project galleries, Sidi Bou Saïd, Tunis

As part of a collaboration between the Aïcha Gorgi Gallery and the Blue Wind Project, we are pleased to present a survey dedicated to the Tunisian artist Fatma Charfi (1955–2018).

Titled *Human being-Being human*, the exhibition is curated by Beya Othmani and unfolds exceptionally across the two partner spaces, creating a journey through the singular work of Fatma Charfi.





When Fatma Charfi died in 2018, she left behind in her Tunis studio a body of work spanning nearly three decades of artistic production. Ranging from her pioneering installations of the early 1990s to works made shortly before her death, this ensemble forms the point of departure for this exhibition *Human being-Being human*. Having been based in Switzerland since the mid-1980s, however, the majority of Charfi's works remain there, making those preserved in Tunisia a necessarily partial, yet representative, selection. Seen anew, they reaffirm the coherence of an oeuvre that continually returned to installation as both a medium and a way of making art. Charfi's installation- based approach extended across many techniques, including painting, photography, collage, video, and performance. Even when working outside installation, she consistently conceived artworks in relation to one another and to the space they occupied. While highlighting her installation works, the exhibition also brings into focus the complexity of an oeuvre that continues to resonate with striking urgency today.

It takes its title from one of Charfi's works *ÊTRE HUMAIN...MAA-UND* (2010), playing on the double meaning of the French expression *être humain*: the *human being* as an individual and being human as a practice. This dual meaning echoes the two preoccupations that run throughout Charfi's work. On the one hand, there is her sustained observation of human beings and the conditions that shape their lives; on the other, there is her desire to provoke participation, care, and collective action.

The exhibition unfolds across two venues, each emphasizing one of these complementary dimensions. The first movement, presented at Aïcha Gorgi Gallery, brings together works that emerged from Charfi's observation of the world. The second movement, presented at Blue Wind Project, focuses on the performative dimension of Charfi's practice through works such as *Cry of a Child* (2002-2009), which paved the way for her long-running performance project *Laboratoire de paix* (2002-2014).

Arguably one of the first artists in Tunisia to make installation her main medium, Charfi developed a conceptual language in which the human being and the practice of humanity continually come together. Her first breakthrough came at the 15th International Biennial of Contemporary Textile in Lausanne in 1992, where she presented *Golfe* (Gulf, 1991), a poignant installation consisting of a four-by-three-metre Plexiglas container filled with white marble powder upon which she laid hundreds of small black figurines— which she named *Abrouc* (plural: *Abérics*)—crafted from stained and twisted silk paper. *Golfe* was her response to the Persian Gulf War (1990–91) that she watched unfold on television in Switzerland. Television, she felt, was not showing the full weight of the dead. As she later explained, "What wasn't visible on television, I could feel and see in my own hands." The *Abérics* thus became her way of reckoning with the politics of visibility that determine what is seen and what is systematically withheld.



Golfe (Gulf), 1991. Silk paper, ink, and marble powder, 15 × 400 × 300 cm. CITAM Archives, Fondation Toms Pauli Lausanne / Lausanne City Archives © Fatma Charfi Association

Charfi chose black for the *Abérics* because it rendered them anonymous; they were, as she put it, "charred figures, after all." By rendering the figures anonymous and the scene faintly surreal, *Golfe* called for compassion while simultaneously unsettling that very impulse towards it, questioning how empathy is mediated, produced, and consumed through images. The grief it evokes is real, but it belongs to no one in particular, dissolving into the same endless, faceless stream of alarming images that the installation itself exposes.

The reason I return to *Golfe* in this text is that it marks the turning point at which the core concerns of Charfi converged. It is here that one already finds the *Abérics*, the cumulative and embodied process of making, the productive tension between empathy and critique, and the conviction that art could serve a larger ethical purpose. As she herself stated, "I love humanity, I am concerned with the human being; what is reflected in my work is not a message, but a social preoccupation."

Although *Golfe* is not physically present in the exhibition, it remains a recurring point of reference. It resurfaces directly with photographic fragments incorporated into works such as *Enfant Mort et Médaille de Paix* (2009) and *Titanic* (2010), and more subtly implied in *Cry of a Child* (2002). In many ways, the exhibition traces the afterlife of *Golfe*, following how the questions it first articulated continued to reverberate throughout Charfi's later works.

The afterlife of *Golfe* is perhaps most visible in the *Abérics*, established there as the enduring protagonists of Charfi's work. Reappearing across her installations in ever-changing situations, Charfi freezes them in carefully choreographed movements and expressive bodily gestures. Although faceless and anonymous, they manage to convey emotion and a sense of individuality. At times trapped within laminated plastic or transparent containers, the *Abérics* respond to their confinement with outstretched arms and legs, suggesting an unexpected sense of agency, as though refusing to surrender to their captivity. They embody the tensions that run throughout Charfi's work: between victimhood and agency, freedom and constraint, violence and care, visibility and erasure. When assembled together, the *Abérics* acquire a collective force, imbuing even Charfi's darkest installations with a sense of hope and possibility. Constantly shifting from one situation to another, they resist any fixed identity, becoming the medium through which Charfi explored what it means to endure, to resist, to oppress, and ultimately, to be human.

To make her *Abérics*, Charfi spent countless hours twisting, twirling, folding, and rolling silk paper. Her fingers had to discover the precise gesture that would avoid tearing the delicate material while finding the exact rhythm—usually swift—needed to shape the details of each tiny figure. She used the sweat of her hands, the humidity of her breath, and even her saliva to soften the paper, consciously inscribing every *Abrouc* with traces of her own DNA. Charfi understood her sustained engagement with the making-by-hand as part of a feminine lineage.

She did not position herself as an explicitly feminist artist, but she regarded her art as inherently feminine—a conviction she expressed with characteristic directness: "I love to touch, to handle materials, probably because women have done so for centuries; and I see no contradiction between this and the most advanced technologies. After all, one rolls dough the way one rolls plastic: the gesture is the same. I assert my womanhood through my art."

The early 2000s marked a new phase in Charfi's practice, as she began incorporating performance and inviting viewers to activate her installations. It was during this period that the red seed (*la graine rouge*) first appeared, laying the foundation for her long-term project *Laboratoire de paix* (2002–2014), discussed in greater detail later in this exhibition booklet. During her meticulously orchestrated performances, Charfi invited audiences to handle, unfold, and care for red seeds. Whereas the *Abérics*, in their twisted configurations, gave form to the artist's anxieties about the world, the red seeds proposed a counter-gesture. Designed to be opened, held, and cared for by spectators, they offered, however symbolically, the possibility of healing through a shared gesture of care.

From the artist's own body in the acts of making and performing, to the bodies of viewers invited to handle the red seeds and the represented bodies of the *Abérics*, Charfi's work gradually became an interwoven system of relationships. In the last years of her life, Charfi increasingly described her practice as a *Human Lace*, explaining that it "suggests many things: interdependence, fragility, connection, beauty, weaving, networks, etc." More than a metaphor, *Human Lace* offers a conceptual logic through which to understand her oeuvre. Like an intricate lacework, it is patiently woven from recurring gestures, forms, and ideas, extending its threads to all those who encounter it.

Beya Othmani, August 2026



Fatma Charfi

b.1955, Tunisia– d. 2018, Switzerland

Fatma Charfi (Tunisia, 1955 – Switzerland, 2018) was a Tunisian-Swiss artist whose multidisciplinary practice spanned installation, sculpture, performance, photography, video, drawing, and painting. Born in Sfax, Tunisia, she studied at the École des Beaux-Arts de Tunis before pursuing doctoral studies in aesthetics at the Université Paris 1 Panthéon-Sorbonne and further training at the Institut d'Art Visuel in Geneva.

Beginning in the late 1980s, Charfi developed the *Abrouc* (plural *Abérics*), a small hand-twisted anthropomorphic figure that became the defining element of her artistic vocabulary. Reappearing across multiple bodies of work, these surrogate figures allowed her to probe questions of power, representation, vulnerability, and the human condition, while reflecting on empathy and collective responsibility. Conceptually rigorous yet deeply invested in the materiality of making, her practice combined handcrafted and embodied processes, repetition, experimental uses of diverse media, and performative strategies.

Living between Tunisia and Switzerland, Charfi exhibited extensively throughout Europe, Africa, and the United States. She participated in five editions of the *Dak'Art Biennale* (1998, 2000, 2002, 2004, and 2010), becoming the first woman and first Arab artist to receive its highest distinction, the *Grand Prix Léopold Sédar Senghor*, in 2000. In 1999, she was awarded the *Jury Prize* at the *Alexandria Biennale*. Her work has been presented at institutions including the *Baltimore Museum of Art*, *Contemporary Art Museum St. Louis*, the *University of Colorado Art Museum*, *Kunsthalle Bern*, the *Zentrum Paul Klee*, the *Ford Foundation Gallery*, and numerous museums and galleries in Tunisia and Switzerland.

Her work occupies a significant place in the history of contemporary Tunisian art, particularly for its contributions to the development of installation, performance, and conceptual art practices. Her works are held in public collections including the *Baltimore Museum of Art*, the *Geneva Fonds cantonal d'art contemporain*, the *Ministry of Culture of Tunisia collection*, *Tunisia*, the *Collection of the Republic of Senegal*, *Senegal* and the *Lausanne University Hospital*, as well as in numerous private collections across Europe, North Africa, the Middle East, and the United States.



Curatorial Note

Several installations in this exhibition — among them *Installation horizontale* (1993), *Faiseurs* (1999), and the site-specific curtain installation — had to be reconstructed from elements preserved by the artist, photographic documentation, archival material, and the recollections of those who worked with her. Charfi left no installation instructions for many of these works, so reconstruction involved curatorial decisions taken in close consultation with her family.

Fidelity here cannot mean exact replication. Her installations were seldom fixed: elements were added, removed and rearranged as the works were re-exhibited, and some were retitled. Rather than freezing them into a single historical state, this exhibition follows Charfi's own method, grounded in experimentation and continual reconfiguration.



Renaissance

2006

From the series *Another Space*

Digital photographic print mounted on
plywood, framed.

Edition of 7

150 × 75 cm

© Fatma Charfi Association

4 000 EUR + VAT



que
/
à la
de
monde,
époque
hommes
endant
de
moi.

Covered by the veil, this human face,
these hundreds of Abenics that my
hands, my saliva, and my sweat have
tended to weave, carrying with me
the memory of an essential part of
my experiences across the world—
experiences enriched by genuine
encounters, including with political
figures—I felt, for a few minutes, in
perfect harmony, at one and at home.

—Fame Chou, 2007

General view at A. Gorgi Gallery

Cry of a Child

2002-2009

Version exhibited in 2009

Installation with laminated photographic
prints.

900 × 240 cm

© Fatma Charfi Association

18 000 EUR + VAT





Cry of a Child

2002

Video, color: 11 min. 55 sec.

Edition of 5

© Fatma Charfi Association

3 500 EUR + VAT

Cry of a Child (details)





General view at Blue Wind Project

"At the Dak'Art Biennale, Charfi presented *Cry of a Child* (2002-2009), a multimedia installation comprising a band of laminated photographic prints and a video accompanied by what would become her first performance. The work was initially conceived in the shadow of the looming Iraq War (2003-11). Charfi, who had watched the first Gulf War unfold on television while anxiously rolling Abérics between her fingers, now brought a similar scene into the gallery as a deliberate *mise-en-abyme*. In the video, an unidentifiable figure surrounded by dozens of small red paper pellets faces the viewer. The pellets, which Charfi called "red seeds," marked a new development in her visual vocabulary.

Where the *Abérics*, in their twisted configurations, register and hold the weight of grief and suffering, the red seeds propose a counter-gesture. Designed to be unfolded, handled, and cared for, they offer, however symbolically, the possibility of release from that pain. In the video, a pair of hands slowly unfolds the red seeds one by one, revealing their heart-shaped forms before releasing them to drift freely across the frame. The same seeds reappear in the installation space, scattered atop laminated photographic bands of *Abérics*.

Emerging, in Charfi's words, from a "desire to call for peace," the red seeds also became an invitation to act. They formed the basis of the performative format she called *L'Offrande* (*The Offering*), first presented in 2002. During the performance, Charfi distributed medals, each containing a red seed that, when unfolded, revealed a delicate paper heart. She invited participants to gently open the heart and return it to the medal worn around their neck, implicating them in what she understood as a shared act of care."

Although the video and installation were presented together at Dak'Art in 2002, they were subsequently also shown as distinct works. *Cry of a Child* (the installation) was revisited at least three times, with three documented configurations. The version presented here appears to be the last produced in 2009.

_Beya Othmani

© Fatma Charfi Association





Fatma Charfi performance of *SpaceTranscendence*,
Spain, 2007. Photo: José Ramon

Installation horizontale

Presented and sold on a pedestal, boxes fixed to the plinth.

1993

Silk paper, ink, and plastic.

Variable dimensions

Reconstructed for this exhibition from original elements

preserved by the artist

Edition of 3

© Fatma Charfi Association

8 000 EUR + VAT





General view at A. Gorgi Gallery



Titanic (Le Grand T)

2010

Installation with silk paper, ink, paper, glue,
pen on paper, photographic prints, and
transparent plastic laminate sheets

242.5 × 195 cm

© Fatma Charfi Association

~~15 000 EUR + VAT~~

Sold – no longer available

Le Grand T (The Great T)

2010

Installation with silk paper, ink, paper, glue,
pen on paper, photographic prints, and
transparent plastic laminate sheets

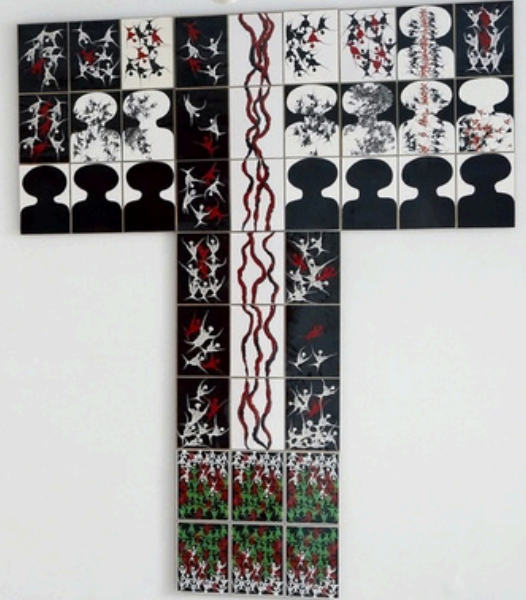
242.5 × 195 cm

© Fatma Charfi Association

15 000 EUR + VAT

Sold — no longer available





General view at A. Gorgi Gallery



Faiseurs (Doers)

1999

Wood, silk paper, ink, and polystyrene.

Sold with red pedestal and a bespoke
Plexiglas protective cover, made to measure

Ca. 10 x 30 x 40 cm

Reconstructed for this exhibition from
original elements preserved by the artist

© Fatma Charfi Association

7 000 EUR + VAT

Faiseurs (details)



Tubes et Abérics

2006

*Silk paper, ink, glass tubes, and
Plexiglas*

40 × 40 × 40 cm

© Fatma Charfi Association

22 000 EUR + VAT



Tubes et Abérics (details)





General view at A. Gorgi Gallery



Enfant Mort et Médaille de Paix

2009

Acrylic paint and markers on canvas,
photographic print on paper, satin
ribbon, plastic, cotton wadding, silk
paper, and glue
100 × 160 cm

© Fatma Charfi Association

15 000 EUR + VAT



“The two panels on each side of the triptych feature the ideogram MAA-UND—combining the Arabic *ma’a* (“with”) with the German word for “and”—which she created in the late 2000s. In her own description, the ideogram was “a module for a new construction,” suggesting a vision of a new world in which cultures and temporalities might collapse into one another. This collapse of temporalities is also enacted materially through the juxtaposition of elements from earlier works: a photographic cut-out in the shape of a human silhouette from *Golfe* (1991) and a medal from *Laboratoire de paix* (2002–2014).

The title, *Enfant Mort et Médaille de Paix* (*Dead Child and Medal for Peace*), directly alludes to the Gaza War of 2008–09 and the Palestinian children murdered during the conflict. The lines of MAA-UND ideogram, with their fragmented, repetitive appearance, recall a blurred television signal. As in *Golfe*, Charfi evokes the distant and mediated experience of witnessing violence through images. Here, however, the middle panel, partially covered in black paint, suggests a signal being shut down, as though the silhouette on the screen were about to disappear from view. Leaving visible the rough traces of her brushwork, Charfi creates the sensation of a moment suspended or placed on pause. Against the advancing field of black, the red medal introduces another possibility: a deliberate gesture that seems to interrupt its progression and suggest the possibility of altering the course of what is unfolding.

—Beya Othmani

Enfant Mort et Médaille de Paix (details). © Fatma Charfi Association



"The human silhouette is a recurring motif in Charfi's work from around 2007 onward. Like the Abrouc, it is a humanoid form created in response to the world around her. She developed it to evoke a shared humanity beyond identity, in keeping with the political project of unity that underpins her work. In a poem titled *Human Laces*, written in 2007, she describes these faceless, raceless silhouette as a "kind of new universal skin." In this work, the silhouette is rendered in a piece of white tulle, evoking the white veil of the *Laboratoire de paix* project and, by extension, the artist herself covered by the veil as she performed her calls for peace."

..Beya Othmani



Untitled

from the series ***Silhouette Humaine***
(Human Silhouette)

Ca. 2009-2010

Tulle, metal wires, paint on paper
53 × 78 cm

© Fatma Charfi Association

6 000 EUR + VAT



Untitled

c.2006

Plexiglas, silk paper, and ink.

40 x 200 cm each

© Fatma Charfi Association

15 000 EUR each + VAT



General view at A. Gorgi Gallery



Untitled

Circa 2002

Site-specific installation with mosquito net, silk paper, ink and metal wires.

Dimensions variable.

© Fatma Charfi Association

10 000 EUR each + VAT



General view at A. Gorgi Gallery



Influx

Abérics

Circa 2006

silk paper, ink and Plexiglas

80 x 80 cm

© Fatma Charfi Association

13 000 EUR + VAT

This image belongs to a series of photographs Charfi began taking after her cancer diagnosis in 2010. During the following four years of chemotherapy, she immersed herself in the world of nature, particularly flowers, photographing them during regular visits to the Jardins d'Elfenau in Bern. Charfi also began bringing *Abérics* with her and placing them among the flowers, creating encounters between vegetal and human forms. She photographed these compositions in the early morning and late afternoon, when the light and morning dew particularly interested her. With this photograph, Charfi reveals a different side of herself and her practice, one marked by tenderness, intimacy, and affection for the natural world. The title and date of this photograph could not be established despite our efforts to identify them. The photograph was printed and framed by Charfi during her lifetime.



Untitled

Series of several photographs, titled *D'un Printemps, d'un Automne à l'autre* (Undated circa 2012-13)

Digital inkjet photographic print.

Unique lifetime print; no further prints possible

75 x 110 cm

© Fatma Charfi Association

6 000 EUR + VAT

Fatma Charfi

b.1955, Tunisia– d. 2018, Switzerland

POSTHUMOUS EXHIBITIONS

- 2024 – *Cantando Bajito*, Curated by Beya Othmani, Ford Foundation Gallery, New York, USA
- 2019 – Tribute to Fatma Charfi by Senegalese Artists, Galerie Nationale d'Art, Dakar, Senegal
- 2018 – *ÊTRE-AVEC*, Embassy of Switzerland in Tunisia, The Swiss Confederation, Tunis, Tunisia.
- 2018 – *Tribute on the 40th day after the artist's death*, City of Culture – Ministry of Culture, Tunis, Tunisia.

SOLO EXHIBITIONS

- 2009 – *Jardin et désastres - Cultiver les paradoxes*, A. Gorgi Gallery, Sidi Bou Saïd, Tunisia
- 2007 – *Rouge, Blanc, Noir*, Baltimore Museum of Art, Baltimore, USA
- 2006 – *Laboratoire de Paix*, Centre Hospitalier Universitaire Vaudois, Switzerland
- 2006 – *Cri d'enfant, futur d'un rêve*, El Marsa Gallery, Tunis, Tunisia
- 2002 – *Laboratoire de Paix*, Stadtgalerie – Stadttheater, Bern, Switzerland
- 2002 – *Suisse du Sud*, Galerie Heubar, Basel, Switzerland
- 2001 – *Schweizerische Akademie der Naturwissenschaften SANW*, Bern, Switzerland
- 2001 – *Fatma Charfi*, Kunst Keller Galerie, Bern, Switzerland
- 1999 – *Abrouc était un homme*, Maison des Arts du Belvédère, Tunis, Tunisia
- 1999 – *Fatma Charfi*, Palais de Rumine, Lausanne, Switzerland
- 1998 – *Frauen Kunst Forum*, Bern, Switzerland
- 1995 – *En quête de liberté*, Frauen Kunst Forum, Bern, Switzerland
- 1995 – *Abrouc est*, 50m2 – Espace Faits Divers, Geneva, Switzerland
- 1994 – *Kulturpanorama*, Lucerne, Switzerland
- 1994 – *Abrouc*, Galerie Filambule, Lausanne, Switzerland
- 1993 – *Galerie Municipale des arts Yahia*, Tunis, Tunisia

Fatma Charfi receiving the Grand Prix
Léopold Sédar Senghor at the Dakar
Biennale 2000 Courtesy of the Fatma
Charfi Association



GROUP EXHIBITIONS

- 2023 – Abu Dhabi Art, Abu Dhabi, UAE (posthumous presentation)
- 2016 – *Passerelles* – Centre Urbain, Tunis, Tunisia
- 2014 – *Laboratoire de Paix* (performance and exhibition) – Paul Klee Zentrum, Bern, Switzerland
- 2014 – *Écritures* – A. Gorgi Gallery, Sidi Bou Saïd, Tunisia
- 2014 – *Hommage à Paul Klee* – Espace Art Sadika, Tunis, Tunisia
- 2008–2013 – *The Veil: Visible and Invisible Spaces* – travelling exhibition, 16 venues across the United States
- 2011 – *Conférence sur la psychologie* (screening) – Bienne, Switzerland
- 2010 – *L'enfance en partage* – United Nations Gallery, Geneva, Switzerland
- 2010 – *La part du Corps* – Palais Kheireddine, Tunis, Tunisia
- 2010 – *Laboratory of Peace* (conference with Aïda Nasrallah) – New York City, USA 2009 – *Caravansérail – Confluences Africaines* – Palais Dar Tazi, Fez, Morocco
- 2009 – *Alienator Tour* – Fribourg, Switzerland
- 2008 – *Borderlines* – Le Violon Bleu Gallery, London, United Kingdom
- 2008 – *Contemporary Art: Breaking News from the Middle East* – Paris, France 2008 – *Hommage à Gorgi* – Galerie Ammar Farhat, Sidi Bou Saïd, Tunisia
- 2007 – *Filare il tempo* – Mini Art Textil Como 2007, Como, Italy (travelling exhibition in 8 countries)
- 2007 – *einAnder* – Kunsthalle Dominikanerkirche, Osnabrück, Germany
- 2007 – *Été 07* – Centre Hospitalier Universitaire Vaudois, Lausanne, Switzerland
- 2006 – *A Fiction of Authenticity (3rd step)* – Blaffer Art Museum, Texas, USA 2006 – *Mémoire de demain* – El Marsa Gallery, Tunis, Tunisia
- 2004 – *A Fiction of Authenticity (2nd step)* – Regina Gouger Miller Gallery, Pittsburgh, USA
- 2004 – *Swiss Scene* – Hartware MedienKunstVerein (PHÖENIX Halle), Dortmund, Germany
- 2004 – *Papiers d'Hiver* – Galerie Monos, Liège, Belgium
- 2004 – *Impressions croisées* – Palais Kheireddine, Tunis, Tunisia
- 2003 – *Shatat Diaspora* – University of Colorado Art Museum, Boulder, USA
- 2003 – *A Fiction of Authenticity (1st step)* – Contemporary Art Museum St. Louis, St. Louis, USA
- 2002 – *Espacios trascendentes* – Espacio Interdisciplinar Internacional de Arte Contemporáneo, Santander, Spain
- 2000 – *Tunisian Contemporary Art Scene* – Universal Exhibition Hannover 2000, Hanover, Germany
- 2000 – *Un autre regard* – Palais Kheireddine, Tunis, Tunisia
- 1999 – *Change Directory* – Kunsthalle Bern, Bern, Switzerland
- 1998 – Bellerive Museum, Zurich, Switzerland
- 1997 – *Botanique : science et art* – Fondation Claude Verdan, Lausanne, Switzerland
- 1997 – *Botanique : science et art* – Centre Hospitalier Universitaire Vaudois, Lausanne, Switzerland
- 1997 – *Un autre regard* – Neuhaus Museum, Biel/Bienne, Switzerland
- 1997 – *Virus Express* – Museum of Design, Zurich, Switzerland
- 1996 – *La 2ème croisière des cultures* – Musée de Carthage, Carthage, Tunisia 1996 – *From the Disappearing of the Body* – Kunstraum Aarau, Aarau, Switzerland
- 1996 – *NEUCHATEL-ARTS* – Neuchâtel, Switzerland

BIENNALES

- 2010 – 9th Dakar Biennale of Contemporary African Art – Dakar, Senegal
- 2004 – Cairo International Biennale – Cairo, Egypt
- 2004 – 6th Dakar Biennale of Contemporary African Art – Dakar, Senegal
- 2002 – 5th Dakar Biennale of Contemporary African Art – Dakar, Senegal
- 2000 – 4th Dakar Biennale of Contemporary African Art – Dakar, Senegal
- 2000 – Paradise Zero – International Contemporary Art Biennale – EVENTA 5, Uppsala, Sweden
- 1999 – Alexandria International Contemporary Art Biennale – Alexandria, Egypt
- 1998 – 3rd Dakar Biennale of Contemporary African Art – Dakar, Senegal
- 1992 – 15th International Biennial of Contemporary Textile – Lausanne, Switzerland

ART FAIRS

- 2008 – Foire de l'art contemporain Africain – Pierre Bergé – Brussels, Belgium
- 2008 – International Photography Fair – Athens, Greece
- 2007 – Gulf Art Fair with El Marsa Gallery – Dubai, UAE

PRIZES

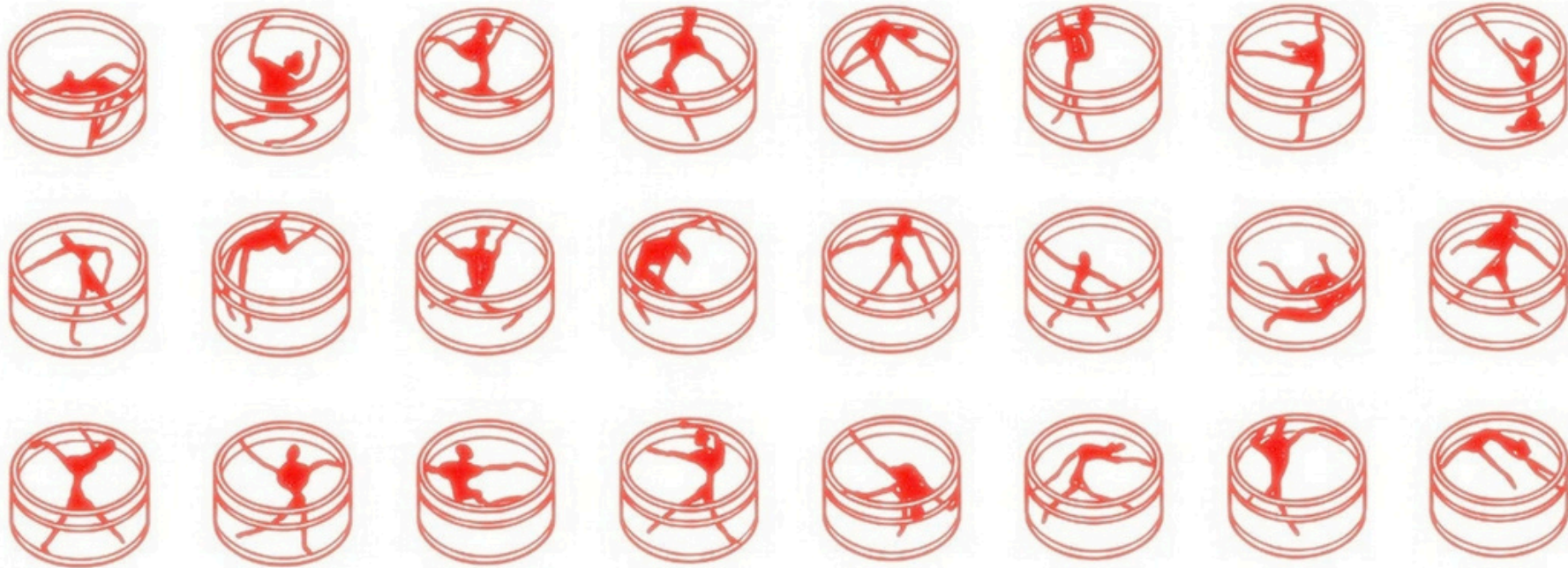
- 2000 – GRAND PRIX LEOPOLD SEDAR SENGHOR – International Biennale of Contemporary African Art Dak'Art, Dakar, Senegal – first woman and first Arab artist to receive the award
- 1999 – Jury's prize – International biennale of contemporary art of Alexandria, Egypt

COLLECTIONS

- Baltimore Museum of Art, USA
- Ministry of Culture of Tunisia collection, Tunisia
- Collection of the Republic of Senegal, Senegal
- Fonds cantonal d'art contemporain, Geneva, Switzerland
- Centre Hospitalier Universitaire Vaudois (Lausanne University Hospital), Switzerland
- Private collections:
- Switzerland, Tunisia, Morocco, France, Italy (Luciano Benetton), Senegal, USA, Abu-Dhabi (Royal family)

Portrait of Fatma Charfi by Mouna Jemal Siala
from the "Non à la division" series – 2013





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