

KENZA MEROUCHI



2026

PORTFOLIO

Drawing allows me to explore threshold spaces where memory, perception, and fiction meet. In architecture, film, landscapes, and leisure spaces, I am interested in the devices that lead us to suspend our disbelief and temporarily inhabit other realities.

Through drawing, I seek to embody the sensations of displacement, vertigo, and transformation that run through our experience of the world. My work explores these shifting moments, where reality oscillates and opens onto other possibilities.

Kenza Merouchi, 2026.

ARIETIDS

CO-CREATED WITH CÉDRIC CAPRIO

SHORT FILM

27 MINUTES AND 50 SECONDS



Every year in June, the most intense daytime meteor shower takes place: the Arietids. Nicknamed “invisible meteors” by NASA due to how difficult they are to observe, hundreds of them enter the atmosphere unnoticed, above our heads in the bright summer sky. At the same time, every year, art school students prepare their final exhibition. Behind the school walls where what happens is barely visible, they bring to a close a five-year artistic trajectory and give the first impulse towards the next stage of their careers.

For two consecutive years, while the Minister of Culture announced plans to consider closing some of these schools, we filmed students of the École Supérieure d'Art of Aix-en-Provence. We witnessed the collective unfolding of energy, support, and attention required to make this transition. This film is a collection of their sensitive and discreet gestures, set against a soundscape composed of radio waves from shooting stars that we recorded as they passed above the school.

LOCOMOTIONS OF RAPTURE / THRILL RIDES

SERIES OF DRAWINGS ON PAPER, MURAL DRAWINGS AND PAPER SCULPTURES

VARIABLE DIMENSIONS

ONGOING SINCE 2023



INSTALLATION VIEW OF THE "DÉCOLLAGE" EXHIBITION,
LA SAISON DU DESSIN, POLARIS CENTRE D'ART, ISTRES
CURATED BY CATHERINE SORIA

2023

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In English, thrill rides are a term used to describe amusement park attractions designed to produce strong sensations. It can be literally translated to French as “locomotions of rapture.” For me, this translation offers a possible definition of drawing.

The pillars of roller coasters, the rails of loops, and the suspensions of swing chairs are shapes that create momentum and sustain an impulse —the impulse of pleasure. This can also be found at the heart of a drawing practice. To trace a linellogic is at the core of drawing. To trace a line on paper is to trust its path, its direction, and to take pleasure in its movement. To look at an artwork is to experience, by ricochet, that same sensation.

The drawings blend several graphic vocabularies borrowed from comics, video games and moving images. Working from the iconography of Planet Coaster, a theme park simulation game, I first sought to extract overview images of these architectures of movement. Then, by engaging with the amusement park itself, I introduced reality into this system of representation: first through fragments of rides, then by taking part in the attractions, drawing from within the movement, at the heart of speed and destabilized perception.

In this way, the drawings oscillate between distant vision and immersion: they allow both an overview of forms and an entry into them, a passage through space at high speed, in a state of suspension where the world appears displaced.

The drawings can be seen [here](#).

Text and interview by Aurélie Agui (in French) [here](#)

FROM LEFT TO RIGHT:

DÉCOLLAGE GRAPHITE AND
COLOURED PENCIL ON PAPER
MOUNTED ON FOAM BOARD, PINS
AND WALL DRAWING

SUPERLOOP GRAPHITE AND
COLOURED PENCIL ON PAPER
MOUNTED ON FOAM BOARD, PINS
AND WALL DRAWING





SPEED ROCKET

COLOURED PENCILS, GRAPHITE AND INK ON PAPER
63 X 92.5 CM
2025

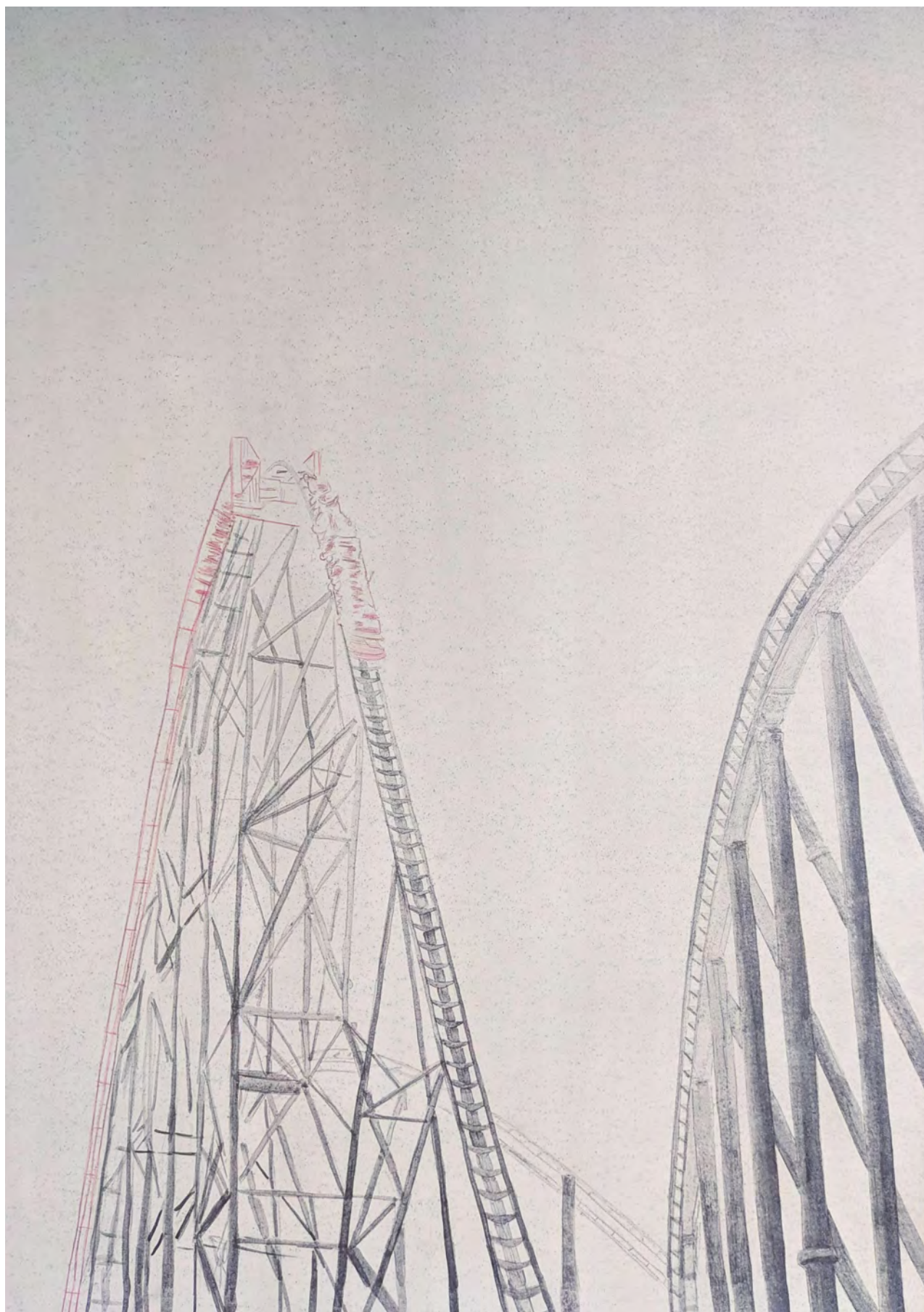


VIPER

COLOURED PENCILS, GRAPHITE AND INK ON PAPER
63 X 92.5 CM
2025

AIRTIME
COLOURED PENCIL AND
INK ON PAPER, SHADOW
40,5 X 26 CM
2025





GOLIATH

COLOURED PENCIL, GRAPHITE AND INK ON PAPER

80 X 57 CM

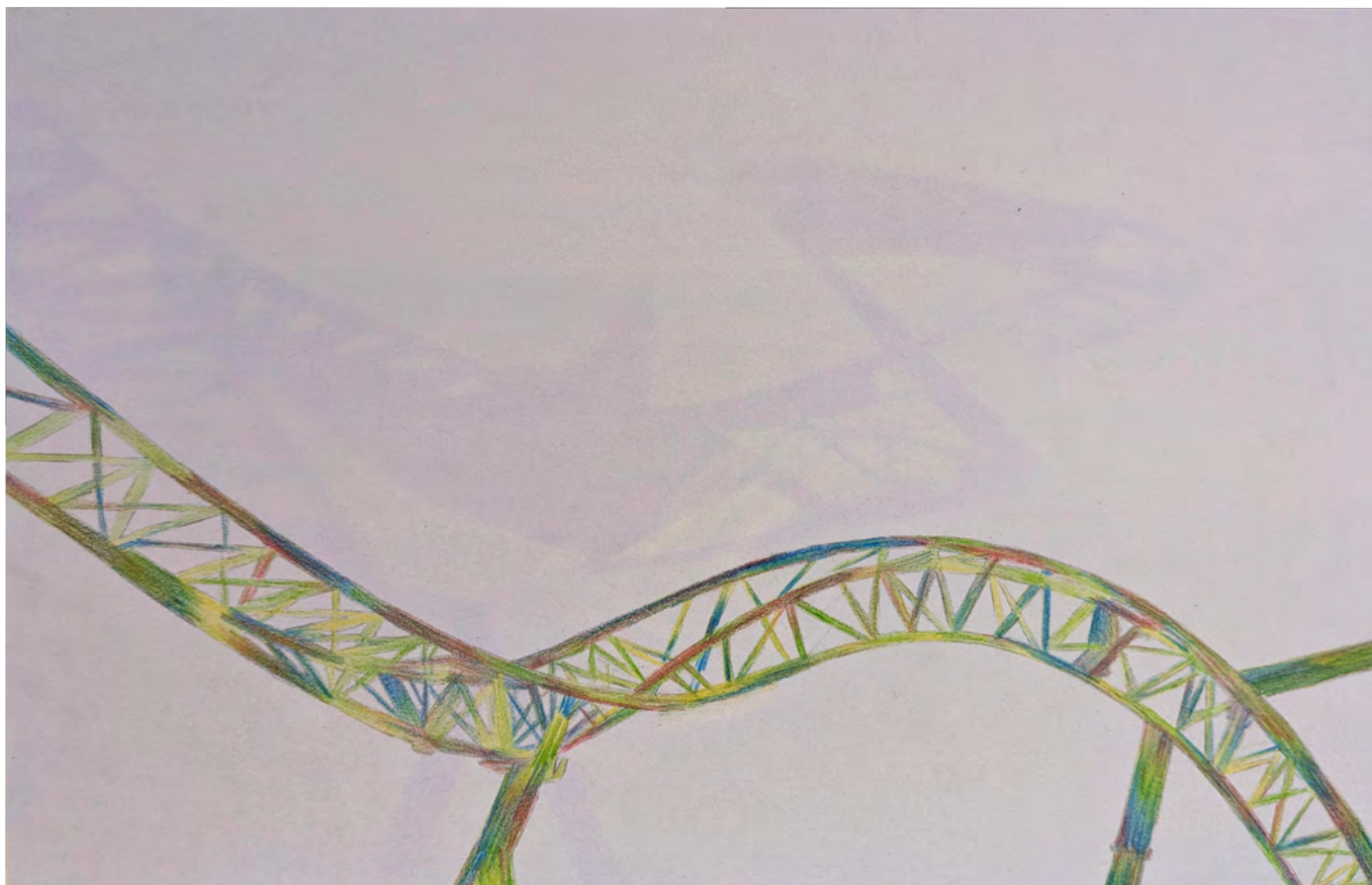
2026



TANTRUM
COLOURED PENCIL AND INK ON PAPER
45 X 29 CM
2026



TANTRUM
COLOURED PENCIL AND INK ON PAPER
45 X 29 CM
2026



TANTRUM

COLOURED PENCIL AND INK ON PAPER, SHADOW

40,5 X 26 CM

2025



SCREAM SHADOW

COLOURED PENCILS, SHADOW AND INK ON PAPER

96 X 67.5 CM

2026

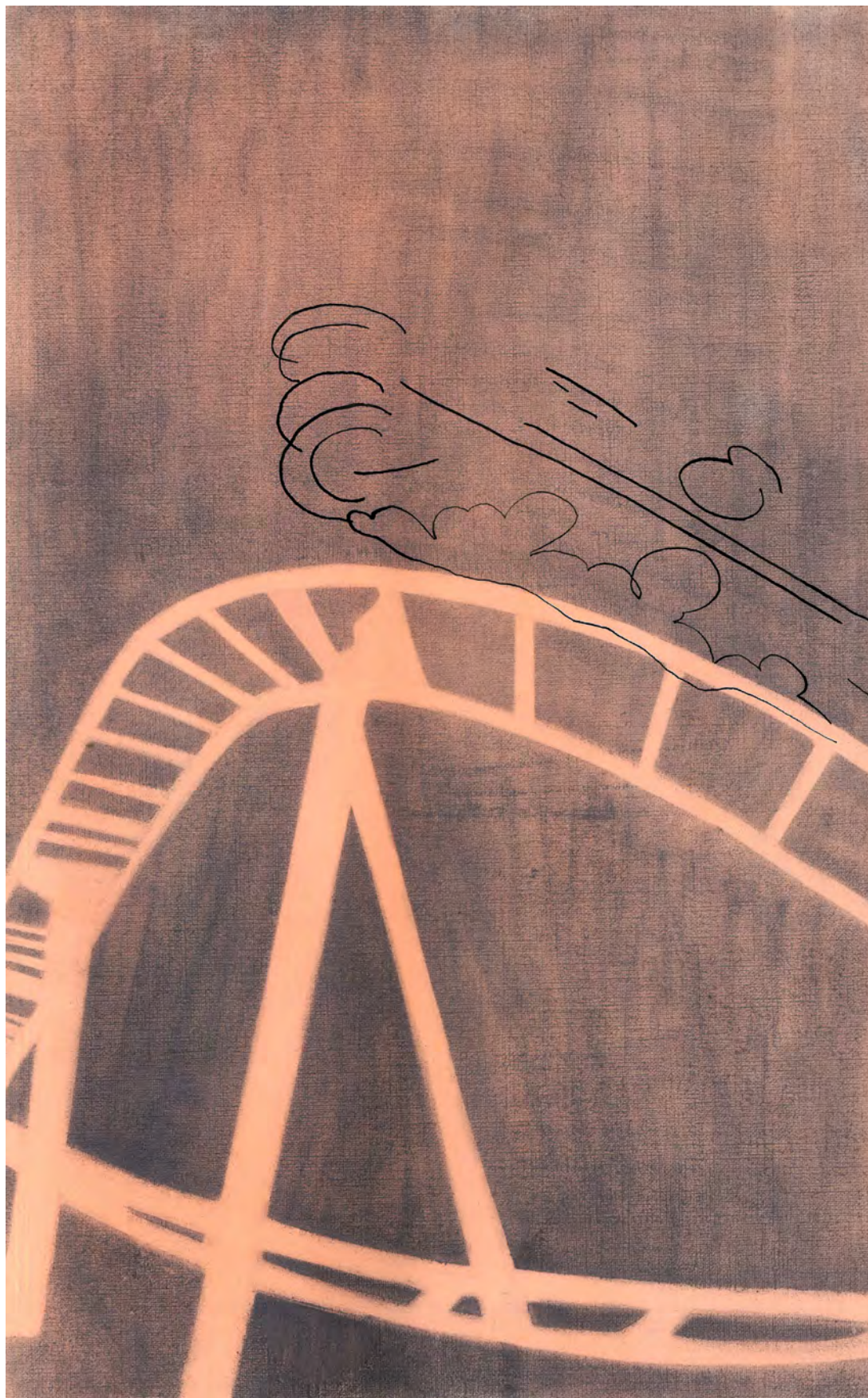


SCREAM 2

COLOURED PENCIL AND INK ON PAPER, SHADOW

40.5 X 26 CM

2026

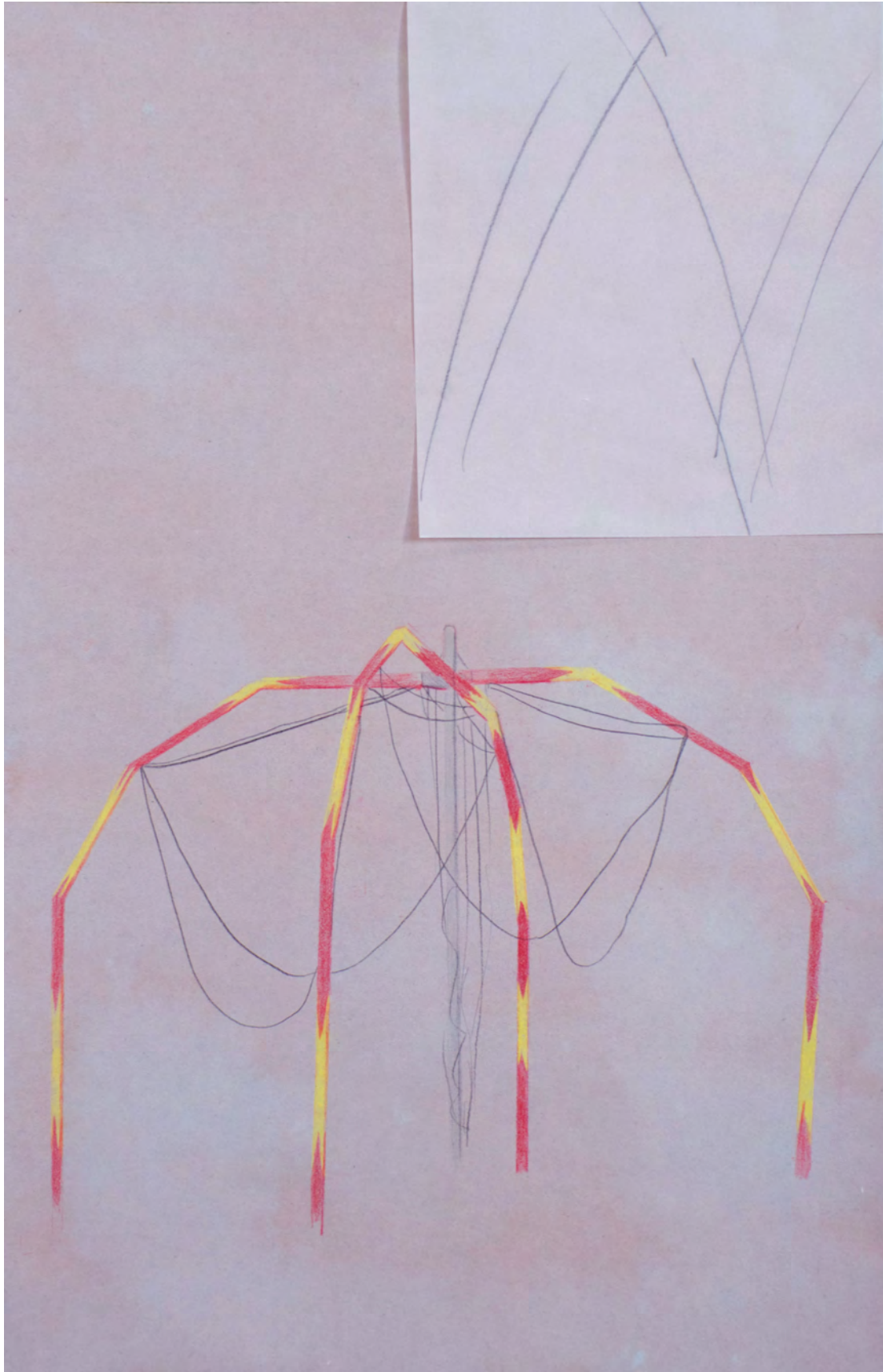


AFTERMATH

GRAPHITE AND INK ON PAPER

40.5 X 26 CM

2025

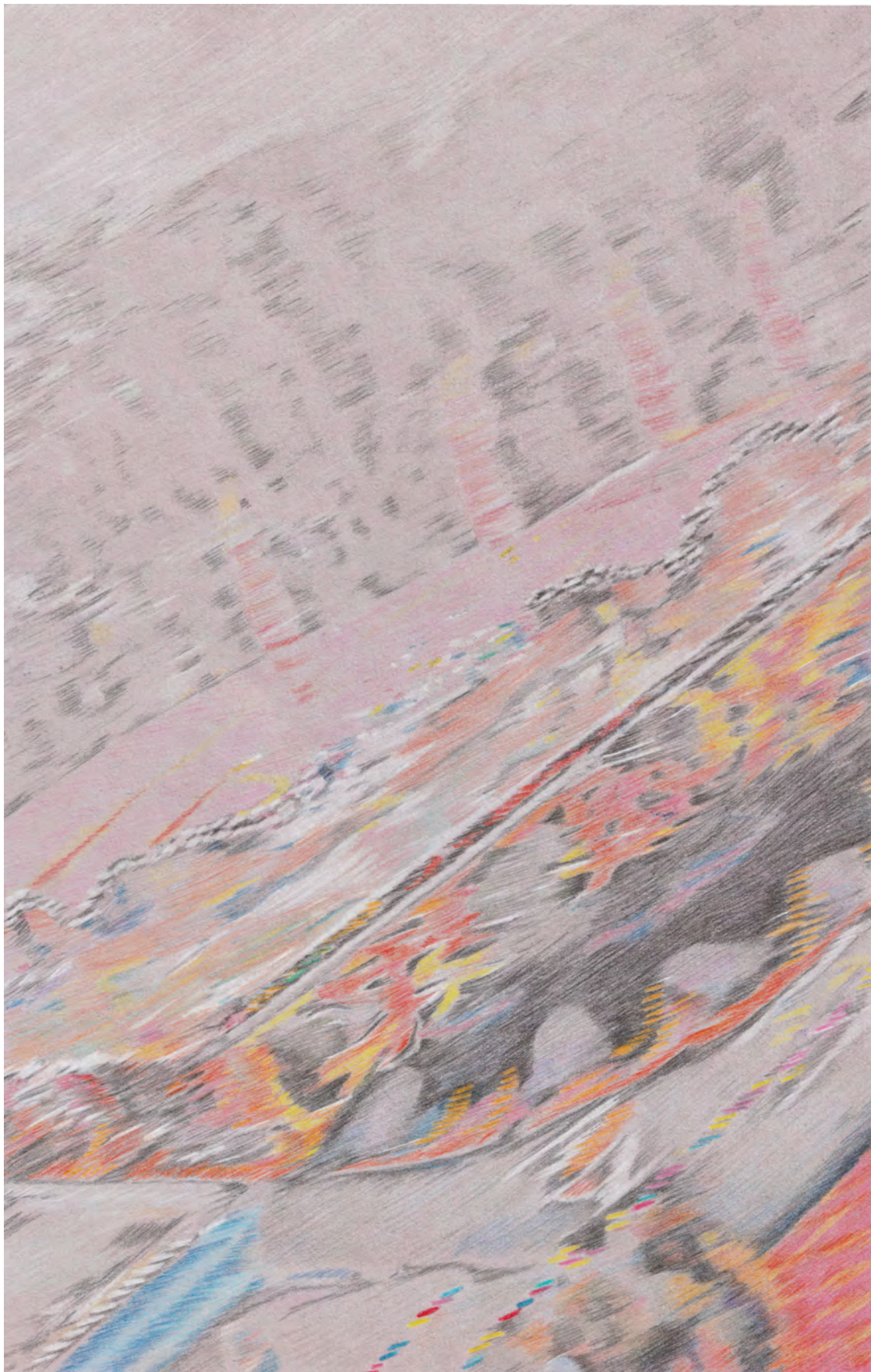


TRAMPOLINE

COLOURED PENCIL AND INK ON PAPER, TRACING PAPER

40.5 X 26 CM

2024



HORIZON PENCHÉ ROSE

COLOURED PENCILS, GRAPHITE AND INK ON PAPER

29,5 X 19 CM

2024



HORIZON PENCHÉ JAUNE

COLOURED PENCILS, GRAPHITE AND INK ON PAPER

18,5 X 28 CM

2024



HORIZON PENCHÉ ORANGE

COLOURED PENCILS, GRAPHITE AND INK ON PAPER

18,5 X 28 CM

2024



GRAND HORIZON PENCHÉ BLEU

COLOURED PENCILS, GRAPHITE AND INK ON PAPER

96 X 67.5 CM

2024



DETAIL

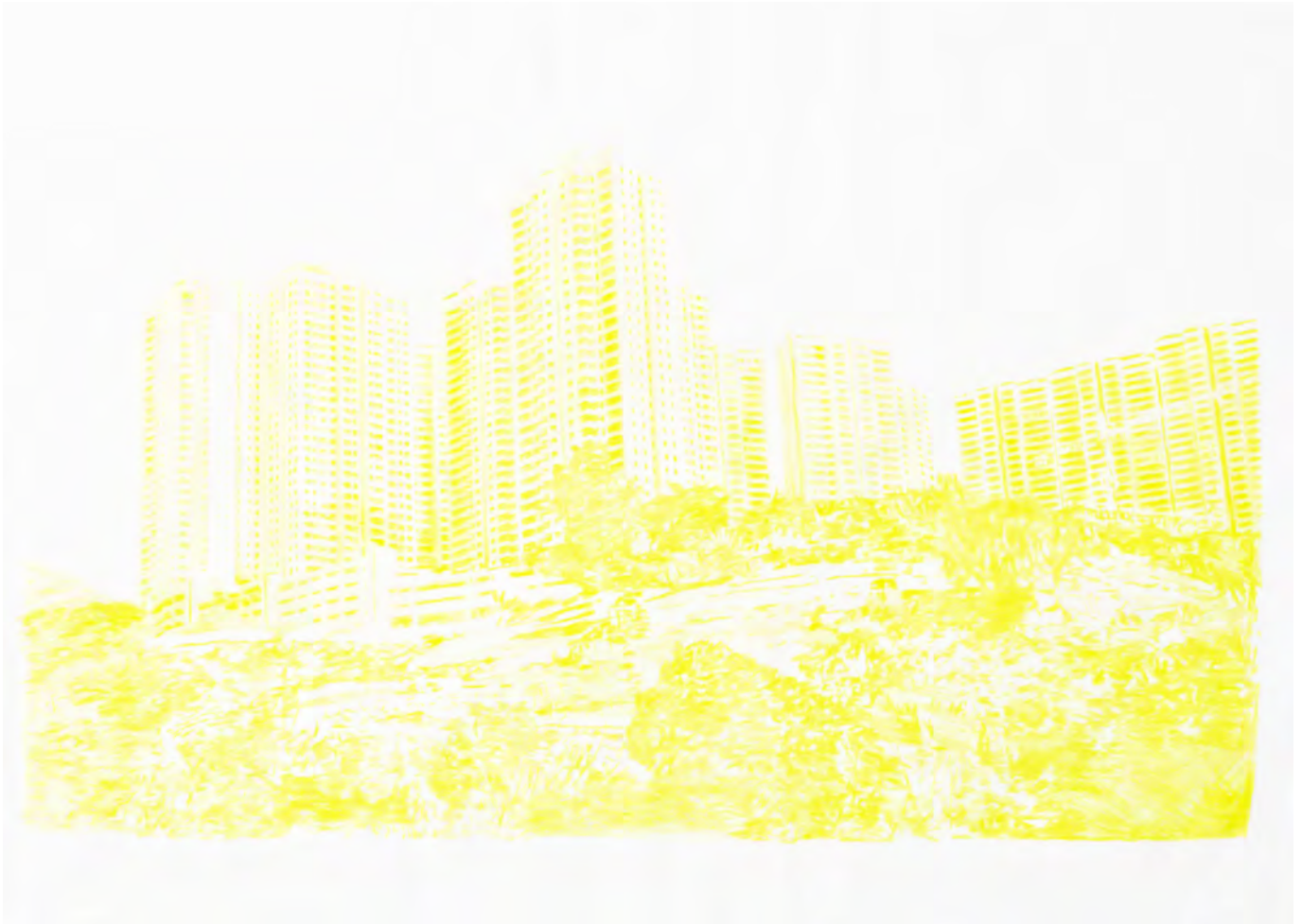


INSTALLATION VIEW OF THE EXHIBITION "ADRENALINE",
PRINTEMPS DE L'ART CONTEMPORAIN, GALERIE ARS LONGA, AIX-EN-PROVENCE
CURATED BY MARINA FAUVEY
2024

VANISHING LINE

SERIES OF 13 DRAWINGS
COLOURED PENCIL ON CHINESE PAPER
VARIABLE SIZES

2021



During his architecture studies in the early 1980s, my father traveled across Europe and Asia and took photographs of various urban landscapes. The resulting slides were kept for forty years without being revisited, so much so that the places photographed have been forgotten. At the time they were taken, these buildings were relatively new and characteristic of a specific location. Today, they are widely spread and no longer sufficient in themselves to be geographically identified. I question the trust placed in the photographic act as a means of remembering a place. The yellow pencil on white paper makes these drawings resistant to photography, difficult to grasp in their entirety. One must move around them to capture the line of pigment touched by light, so that it unfolds and reveals an image that is always slipping away.

ETERNITY'S GATE

FILM DESSINÉ

1H43

2020

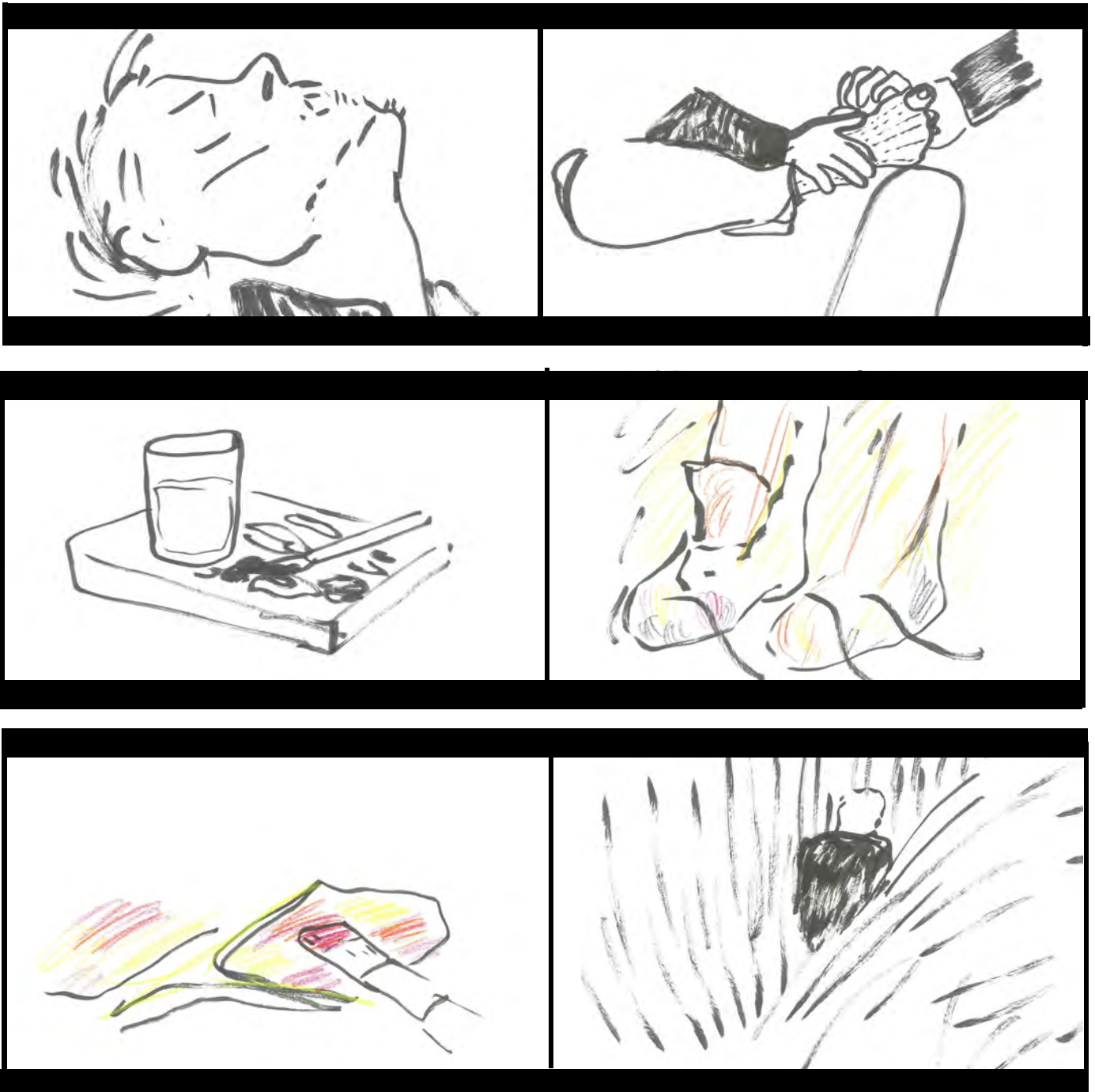
This film is based on the audio description of the biopic *At Eternity's Gate* (2018, Julian Schnabel), dedicated to Vincent Van Gogh. During its making, I deliberately refrained from seeing the images, working only from their verbal descriptions.

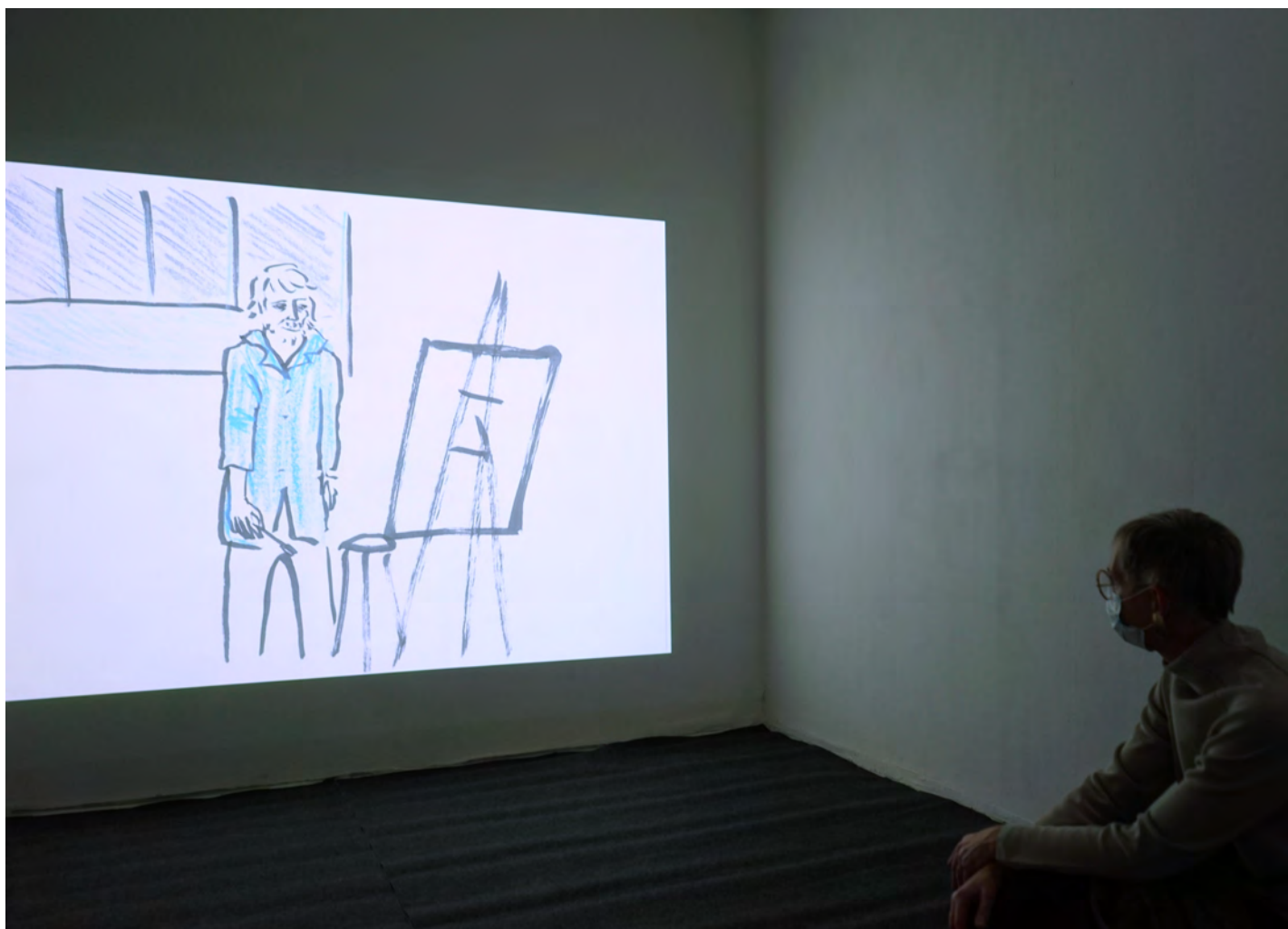
This protocol produced a film marked by shifts and inaccuracies : my memories of Van Gogh's paintings merge with the narrative, to the point of anticipating certain events—such as depicting him with his severed ear before it actually occurs in the film.

The Provençal landscape becomes indistinguishable from its painted representation.

This work questions what is lost in the description of a moving image, as well as what resists any attempt at verbalisation in painting. Between seeing, saying, and imagining, the image becomes an unstable space, constantly reshaped by memory and fiction.

[VIEW HERE](#)
PASSWORD : ETERNITY





INSTALLATION VIEW OF THE EXHIBITION ' THE
GOLD MOUNTAIN''

ASSOCIATION CHÂTEAU DE SERVIÈRES, MARSEILLE

CURATED BY MARTINE ROBIN

2021

BEGINNINGS AND ENDINGS

SERIES OF 13 DRAWINGS

CHARCOAL ON PAPER

VARIABLE SIZES

2020



COLUMBIA

« BEGINNINGS AND ENDINGS »

CHARCOAL ON PAPER

45 X 70 CM

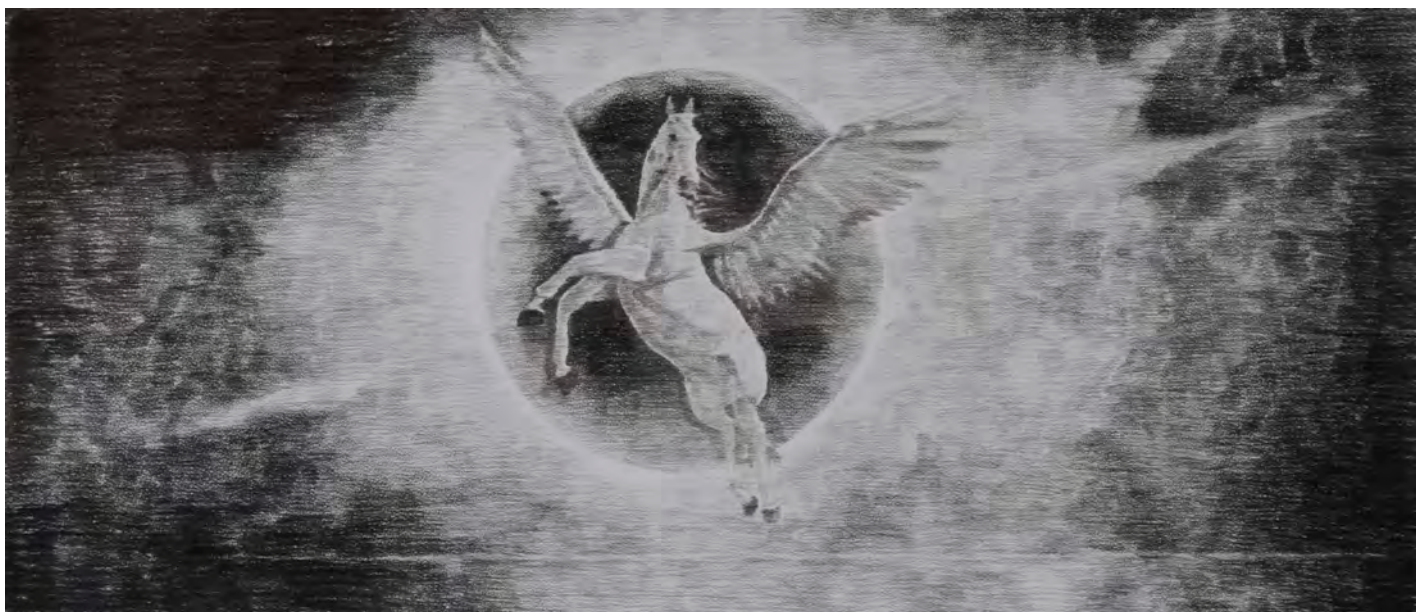
2020

The first and last images of films are a threshold between the time of fiction and that of the viewer. They are the images that signal our consent to suspend disbelief and that frame the experience of film.

In this series of drawings, these images are extracted in order to think of the exhibition as a space for assembling potential fictions.

The drawings themselves narrate their own temporality, traced from left to right, revealing the beginning and end of each stroke, all the way to the moment a new charcoal stick is taken up—a natural material whose black can range from bluish to brown.

The complete series can be viewed [here](#).

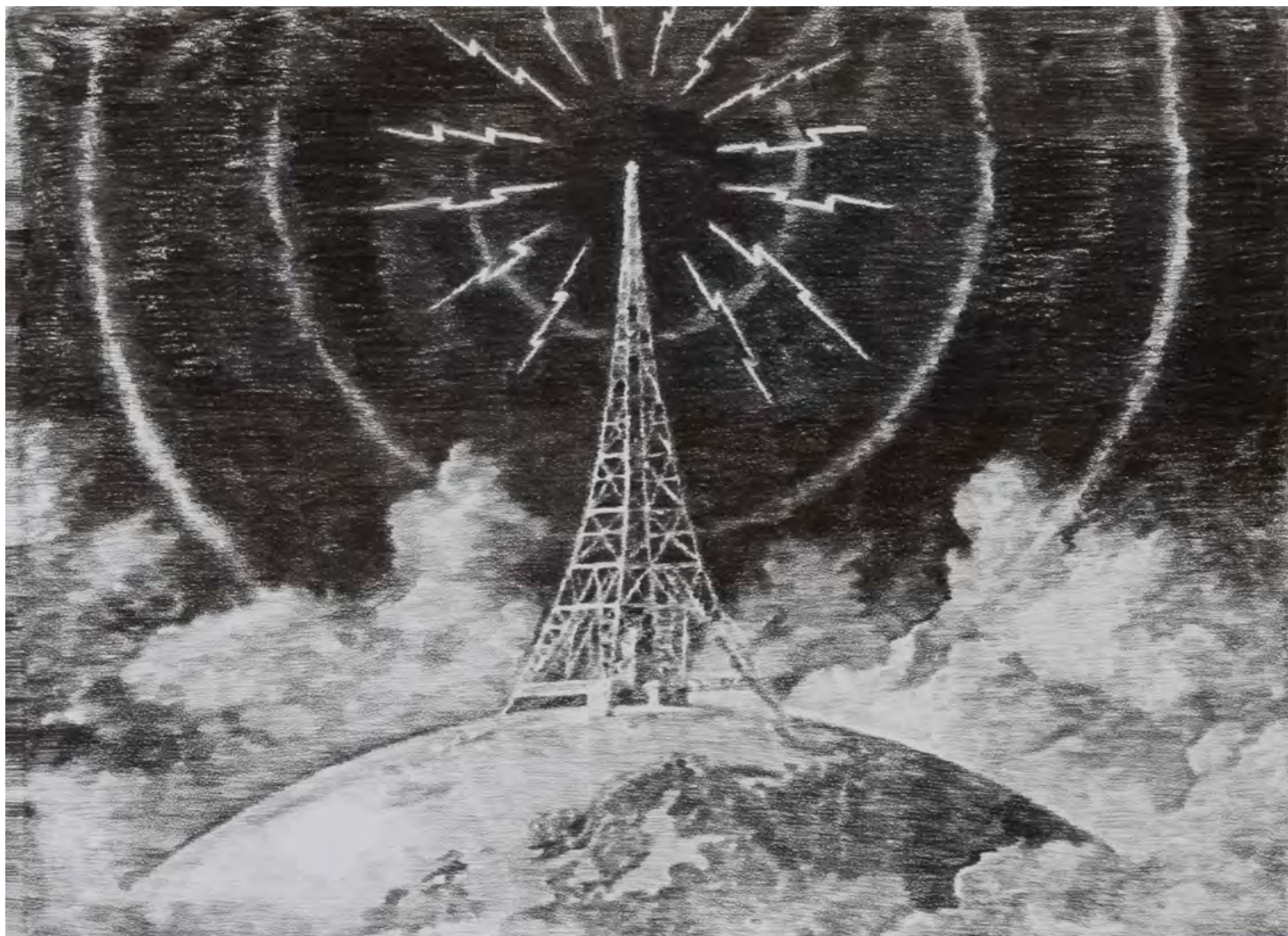


PEGASUS (METROPOLITAN)
« BEGINNINGS AND ENDINGS » SERIE
CHARCOAL ON PAPER
60 X 120 CM
2020

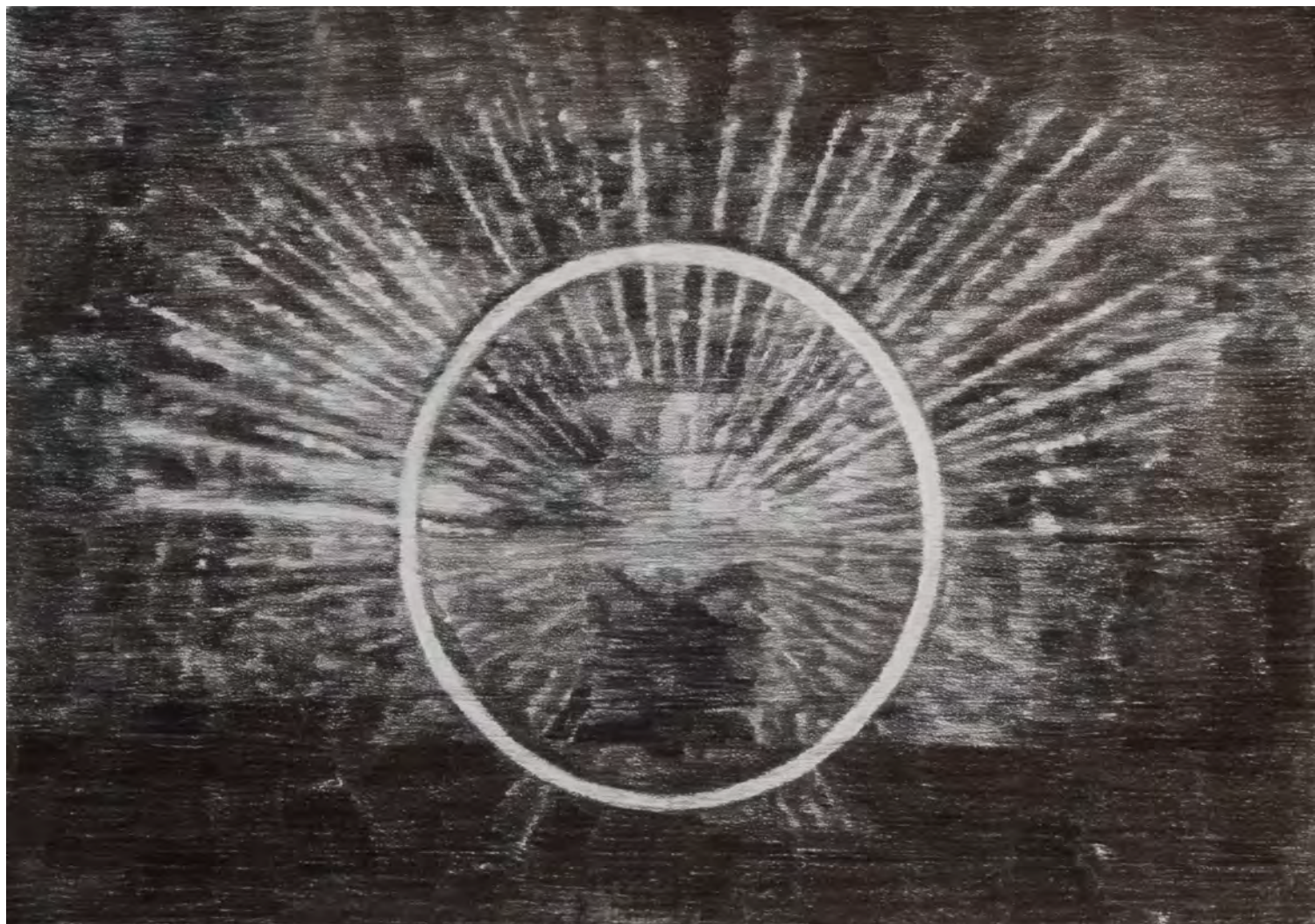




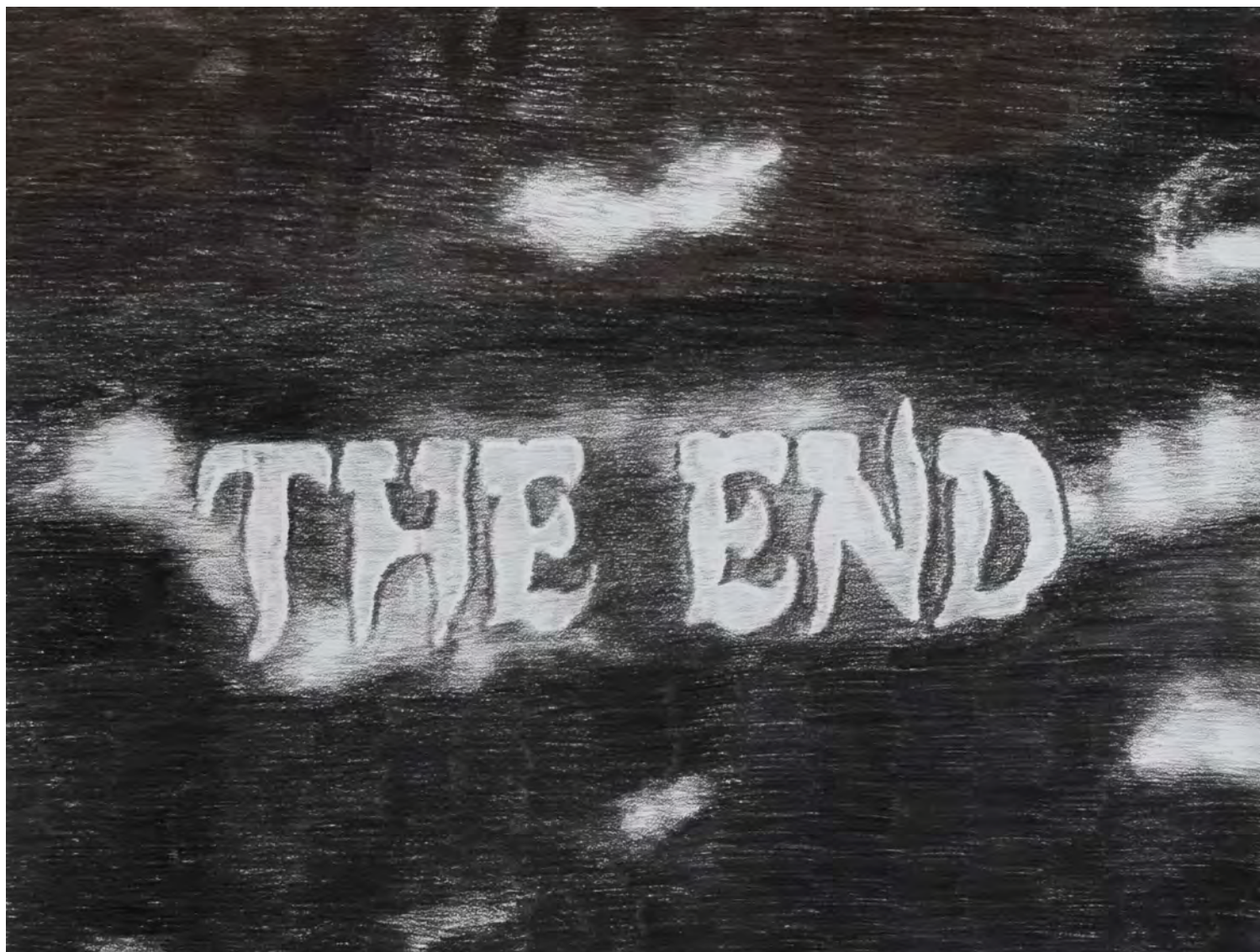
LION
« BEGINNINGS AND ENDINGS » SERIE
CHARCOAL ON PAPER
80 X 120 CM
2020



RKO
« BEGINNINGS AND ENDINGS » SERIE
CHARCOAL ON PAPER
80 X 100 CM
2020



TOHO
« BEGINNINGS AND ENDINGS » SERIE
CHARCOAL ON PAPER
80 X 100 CM
2020



THE END (MYSTIC)
« BEGINNINGS AND ENDINGS » SERIE
CHARCOAL ON PAPER
60 X 120 CM
2020

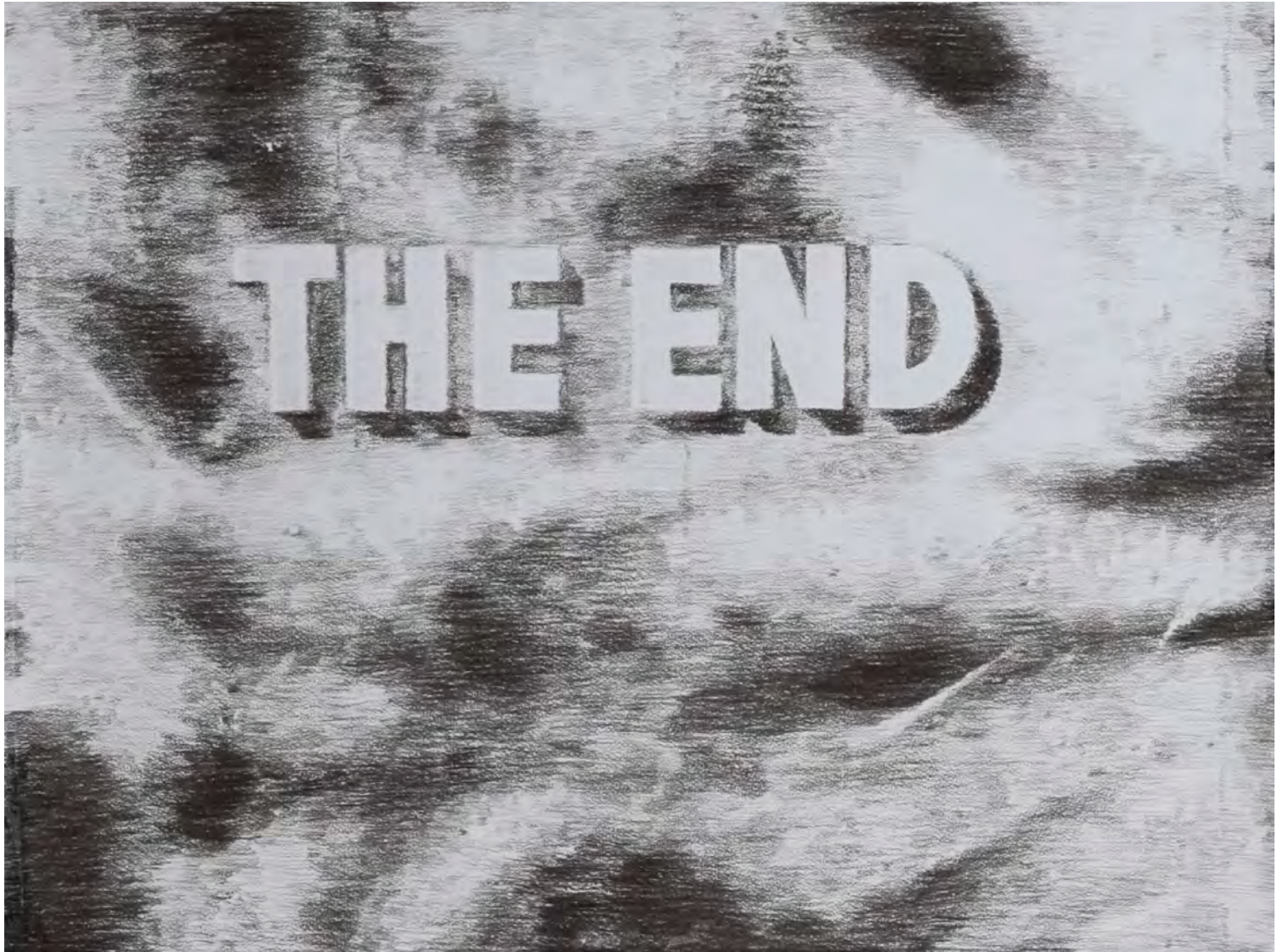


THE END (FILM NOIR)
« BEGINNINGS AND ENDINGS » SERIE
CHARCOAL ON PAPER
60 X 120 CM
2020



The End

THE END (ROMANTIC)
« BEGINNINGS AND ENDINGS » SERIE
CHARCOAL ON PAPER
60 X 120 CM
2020



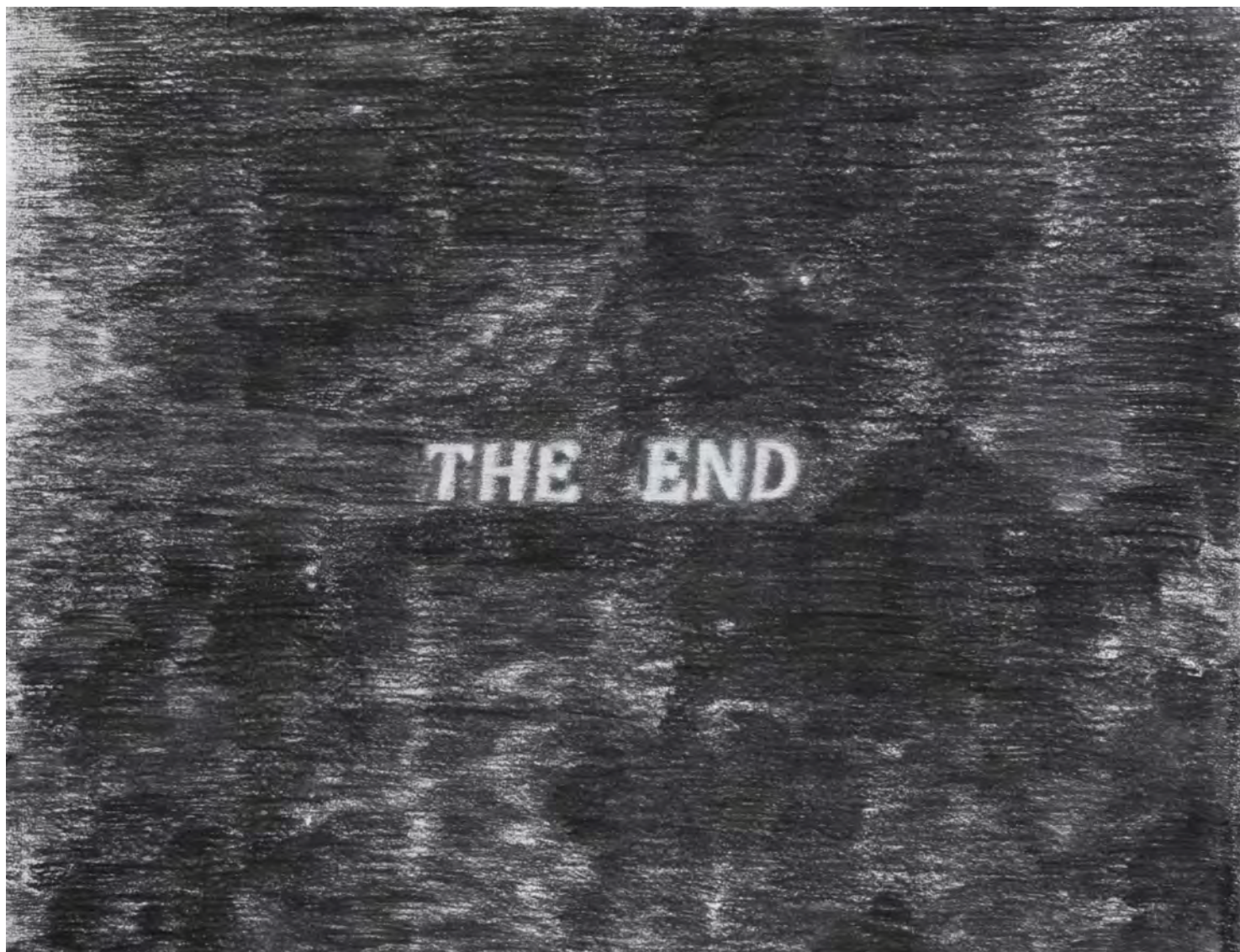
THE END (MYSTERY)

« BEGINNINGS AND ENDINGS » SERIE

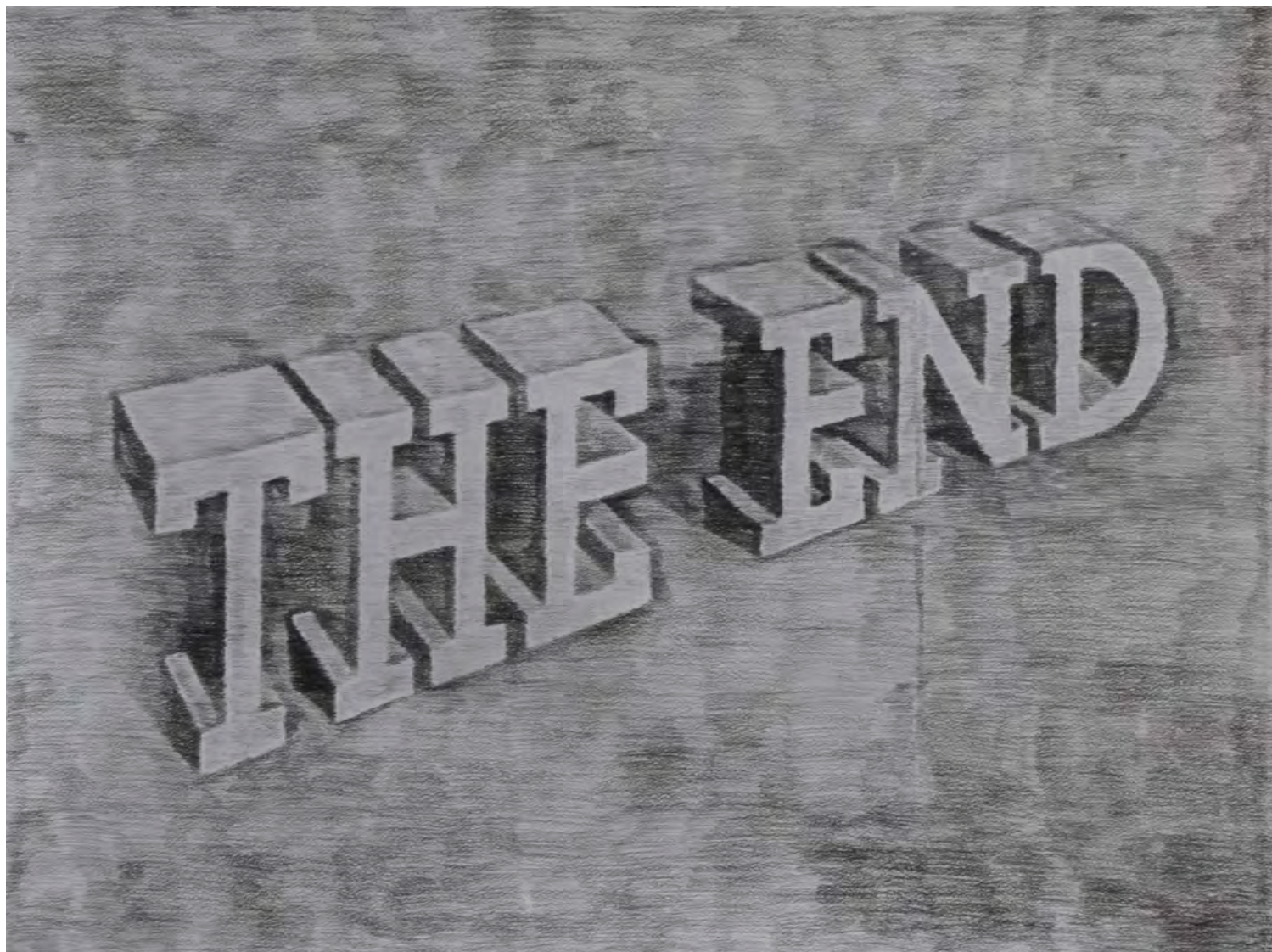
CHARCOAL ON PAPER

60 X 120 CM

2020



THE END (SCI-FI)
« BEGINNINGS AND ENDINGS » SERIE
FUSAIN SUR PAPIER
60 X 120 CM
2020



THE END (INSPECTOR)
« BEGINNINGS AND ENDINGS » SERIE
FUSAIN SUR PAPIER
60 X 120 CM
2020



INSTALLATION VIEW , ÉCOLE SUPÉRIEURE D'ART D'AIX-EN-PROVENCE ,

2020