Name: hakeem b ▲●■

N°ID: 20D181423-FR

About

Hakim Abel Ben Youcef - hakeem b - is a French\Algerian multimedia artist and graphic designer based in Burgundy [FR].

He graduated from the Superior National Fine Art School of Dijon and from the National Studio of Contemporary Art of Le Fresnoy - promotion Sartre Beauvoir - as a student of the Japanese artist Ryoji Ikeda and the French painter François Rouan.

He won several international prizes for digital arts and joined renowned residencies such as La Casa de Velázquez in Madrid (Spain), La Cité Internationale des Arts in Paris (France), Brooklyn Art Cluster in New York (USA) and Künstlerhaus Schloss Balmoral (Bad Ems - Germany).

His work has been exhibited mainly in institutional venues such as Le Grand Palais and Le Petit Palais in Paris, the Chelsea Art Museum in New York City, the Redbrick Art Center in Yokohama, the Bibliotheca Alexandrina in Alexandria, the Foundation Malba in Buenos Aires, and in various digital festivals around the world (...).

He has been represented by the galleries Schirman & de Beaucé (Paris-France), La Fabrica (Santiago de Compostela-Spain), Gad Gallery (Oslo-Norway).

“For the past 20 years, hakeem b’s artistic researches have involved different aspects of digital creation. The tools used reveal the broad spectrum of his technical and theoretical expertise, and his involvement in the art world at an international level. As a former student of the National Studio of Contemporary Art of Le Fresnoy and in particular of the artist Ryoji Ikeda (Japan), his research is built around the notion of the data as a material\matter, using several media. The artworks of Hakim Abel Ben Youcef - hakeem b - are a symphony of forms and sounds” .

Michel Enrici, 2014.
Former Director of The Maeght Foundation.

*As a graphic designer, his poster design works are mainly archived at the Museum für Gestaltung Zürich.

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His work is collected by numerous institutions and private collectors in Europe and North America.

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Since 2007 Hakim Abel Ben Youcef is the founder of the graphic design studio “Atelier Bagarre” based in Burgundy [FR]. The studio works with numerous clients in France and Europe.

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Since February 2024 nineteen of his posters joined the archives of The Museum für Gestaltung Zürich. (e.museum.ch)

Selected group and solo shows

"File Festival 2016"
Fiesp -
São-Paulo (Brazil)

"Path"
Field Art Project Gallery -
New York City (USA)

"La ville devenue corps" -
Modern Art Museum of Paris -
Paris (France)

"50 ans d'art vidéo" -
La Bibliotheca Alexandrina -
Alexandria (Egypt)

"Une nuit, des images" -
Nef du Grand Palais -
Paris (France)

"Estampa Art Fair" [Solo show] -
Stand La Fabrica gallery -
Madrid (Spain)

"Les trois vies de ma mère" -
La Vieille Charité -
Marseille (France)

"Les trois vies de ma mère" -
Coupole de l'Hôpital de la Salpêtrière -
Paris (France)

"Sea Symposium" -
Qaytbey Citadel -
Alexandria (Egypt)

"Cyberfest 012" -
CAC Winzavod -
St-Petersburg (Russia)

"Bien à vous"-
Redbrick Art Center -
Yokohama (Japan)

"File Festival 2009"-
Fiesp -
São-Paulo (Brazil)

"Promised Land" -
Chelsea Art Museum -
New York City (USA)

"Télémétrie" -
Cinémathèque de Montreal -
Montreal (Canada)

"F.I.A.C Paris 2007" -
Stand Shirman & De Beaucé Gallery -
Paris (France)

"Loop Barcelona" -
CCCB -
Shirman & De Beaucé Gallery, Paris -
Barcelona (Spain)

"Art Basel Miami 2008" -
Galerie Shirman & De Beaucé gallery -
Miami (USA)

"Tomorrow Again" - [Solo show] -
ArtSpace gallery -
Melbourne (Australia)

"Cage" - [Collective show] -
Shirman & De Beaucé Gallery -
Paris (France)

"Temps d'images" -
Art Center of la Ferme du Buisson -
Noisiel (France)

"Instants Vidéo"
Foundation MALBA -
Buenos Aires (Argentina)

"Un autre monde" -
National Museum of Bamako -
Bamako (Mali).

[...]

Publications — Visual Art

[tekton]
Leporello book. Offset printing on Fedrigoni Arena White paper, 170g & 450g.
Dimension : 22 x 22 cm, 198 x 22 cm unfolded
Ed.RRose Éditions — La Rochelle,

Catalogue Promised Land
Curator : Blanca de la Torre
Ed.Chelsea Art Museum — NYC,
2008,

Catalogue Panorama 8
Curator: Dominique Païni
Ed.Le Fresnoy Studio National des Arts Contemporains,
2007,

Catalogue Estampa Art Fair - Casa Velázquez 2007,
Ed.Casa Velázquez — Madrid,
2007,

Catalogue “Télémétrie : Artistes & Télévision”
Curator : Fredéric Dumont Forewords: Françoise Parfait and Benjamin Thorel,
2007

Catalogue Le Fresnoy 10 ans
Curator : Madeleine Van Doren Forewords: Alain Fleischer,
2007,

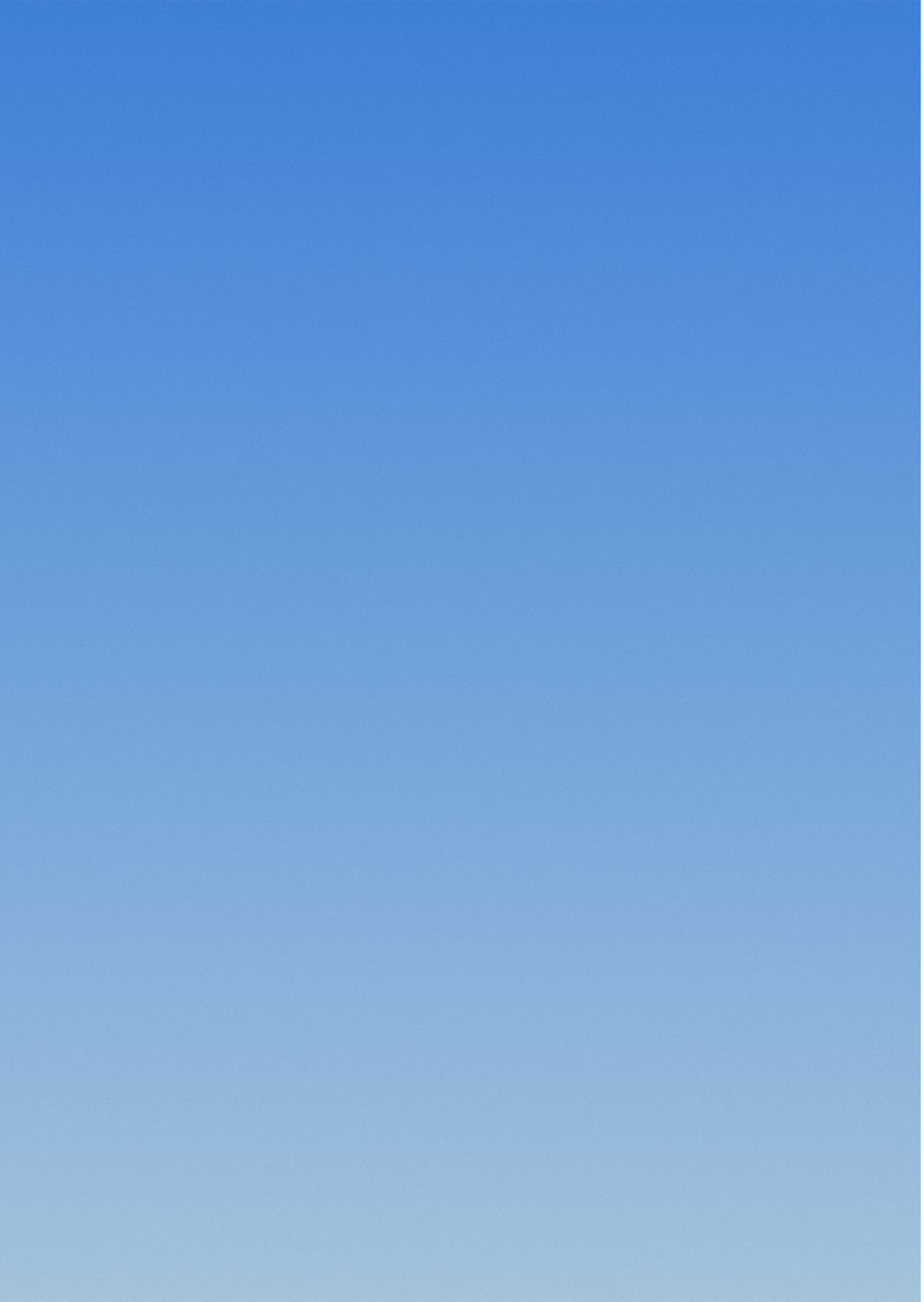
Catalogue Panorama 7
Curator : Philippe Dagen Ed.Le Fresnoy Studio National des Arts Contemporains,
2006.

Publication — Graphic Design

“RESIST!“
Collection Poster n° 37
Curator: Bettina Richter,
Museum für Gestaltung Zürich, Lars Müller Publishers.
2025.

QUESTIONING THE IMAGE IN THE 21ST CENTURY.

Data ... Matter or Material of Art?



_SKIES – project ongoing

My proposal focuses on a mathematical approach.

By means of a protocol that lets me retrieve data, and without any photographic or photojournalistic reference, I reconstruct the state of the skies — witnesses to the first day of 78 armed conflicts, from 2001 to the present.

.

_SKIES tests the truth of the image within a constant flow of visual information. The protocol offers to the eye a series of unique gradients that resolve into a series of numbers arranged in tables.

.

Together they convey to the beholder the poetic and political value of the proposal. The sky, or skies, conceals behind its symbolic reach a real function of power. The sky appears emptied, yet it dominates.

.

War and sky never forget anything, nor anyone. The violence inscribed in my proposal is confined within the gradient's colour layers. Despite this, the book remains visual and mute.

_SKIES also voids the spectacle. (cf. Baudrillard) And becomes, like the sky, a silent witness to a fragile humanity.

—

Book with Swiss binding

.

Size: 240x300 mm - 480x300 open,
78 cities, hence 78 skies calculated
No Photographs as references.

.

Technique : Javascript & System ERA5
computed by: hakeem b
Year of production : 2026

[tekton]

—

From [tekton] emerges a minimalist computational continent.

Each black line and its negative space narrates the electronic genesis of an apparition, a displacement, an illusion revealed simply by algorithm. To discover a flat world in relief. To initiate a geomorphic transformation through the gaze. [tekton] exists on paper and on screen.

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Through the QR code on the back cover, the viewer can manipulate an infinite linear world on screen.

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RRose Éditions, 2026. Edition of 100 copies

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Leporello book.
Offset printing on Fedrigoni Arena White paper, 170g & 450g
Dimension : 22 x 22 cm, 198 x 22 cm unfolded

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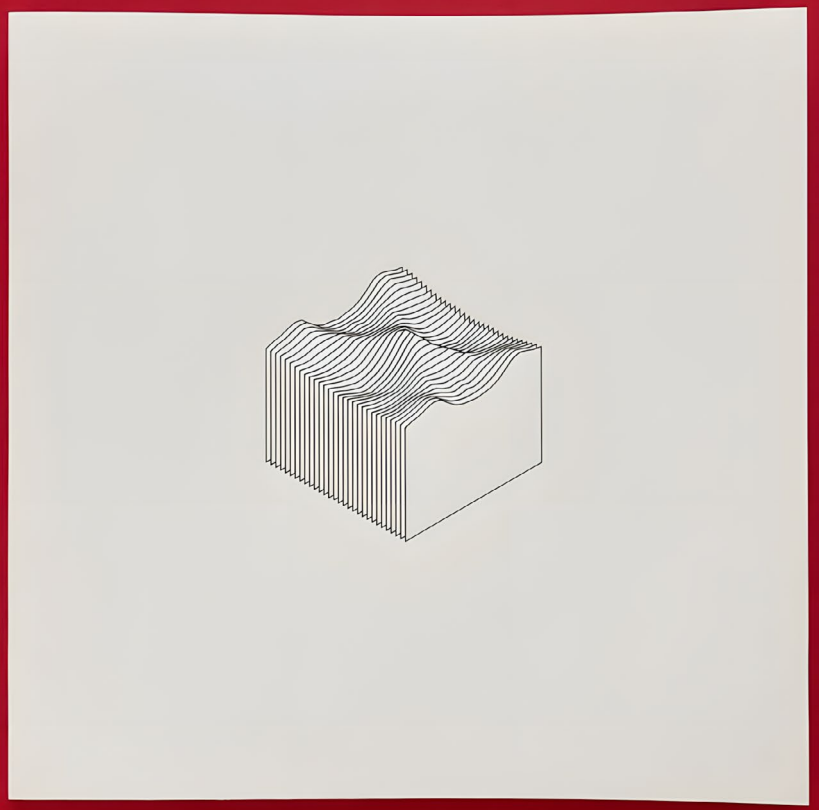
Web version: tekton.hakeemb.com/



New World Order

—

NWO applies strict formal discipline from the visual grammar of control. Reduction as method. The less the image says, the more it implies.

The website extends the work into a space that is itself an instrument of tracking — the browser, the network, the metadata. The interface becomes ambivalent: at once document and apparatus.

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Through AI-generated sequences, hooded figures traverse architectures of power, their anonymity pressed against systems designed to govern through chaos.

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New World Order offers no way out. It proposes a provocative audiovisual gaze — sustained, uncomfortable, necessary.

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Technique: GrØk- xAI
Video duration: 49 seconds
Music: Logic Pro X - Axiom 25

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Web version: nwo.hakeemb.com/

Polaroid original self-portrait

© hakeem b 2006 - Casa de Velăzquez - Madrid

"20 years before being artificially alive"

Mü

—

The clouds obey the stars-

.

In April 2020, during the first French lockdown, a photograph of a cloud (1) was taken from a window. The only access to the sky was this frame.

From this image, two hexadecimal values were extracted through a JavaScript algorithm I built — a randomized yet controlled sampling that interprets the cloud's chromatic data:
#1e1e1e
#bcbcbc

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A second algorithm, also self-written, translated these values into a musical score.

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The score was performed by two musicians on two instruments — a double-bell trumpet and a modular synthesizer. The musicians did not limit themselves to the twice source values: they searched within the score for other hidden colors, implicit values not written down. From this expanded material, they divided the colours — the trumpet appropriating the deep values, the synthesizer the lighter ones — then merged everything to construct their own mental score, an interpretation that exceeds the original data.
The composition runs 15 minutes 58 seconds.

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Photographs:
•digital
•device: Canon Eos
•focal: 15-45 mm
•Original size: 6000x4000 px

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Design Score:
•Hakim Abel Ben Youcef
•Js script

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Musicians:
•Noé Nelni: Trumpet,
•Paul Müller: M Synthesis.

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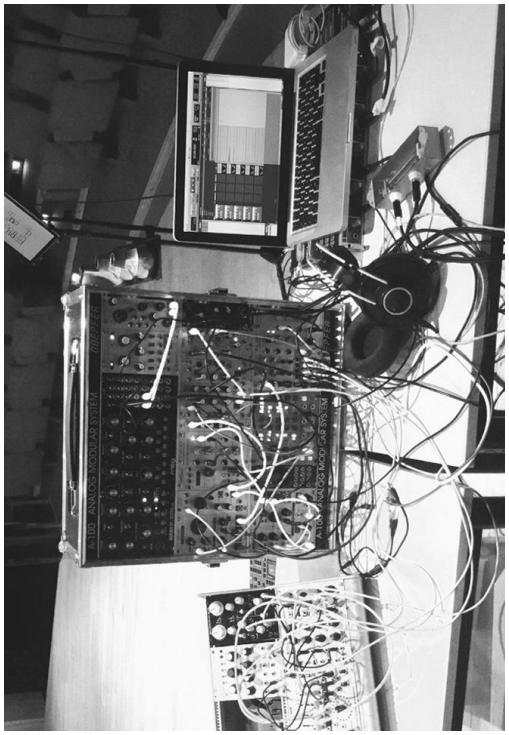
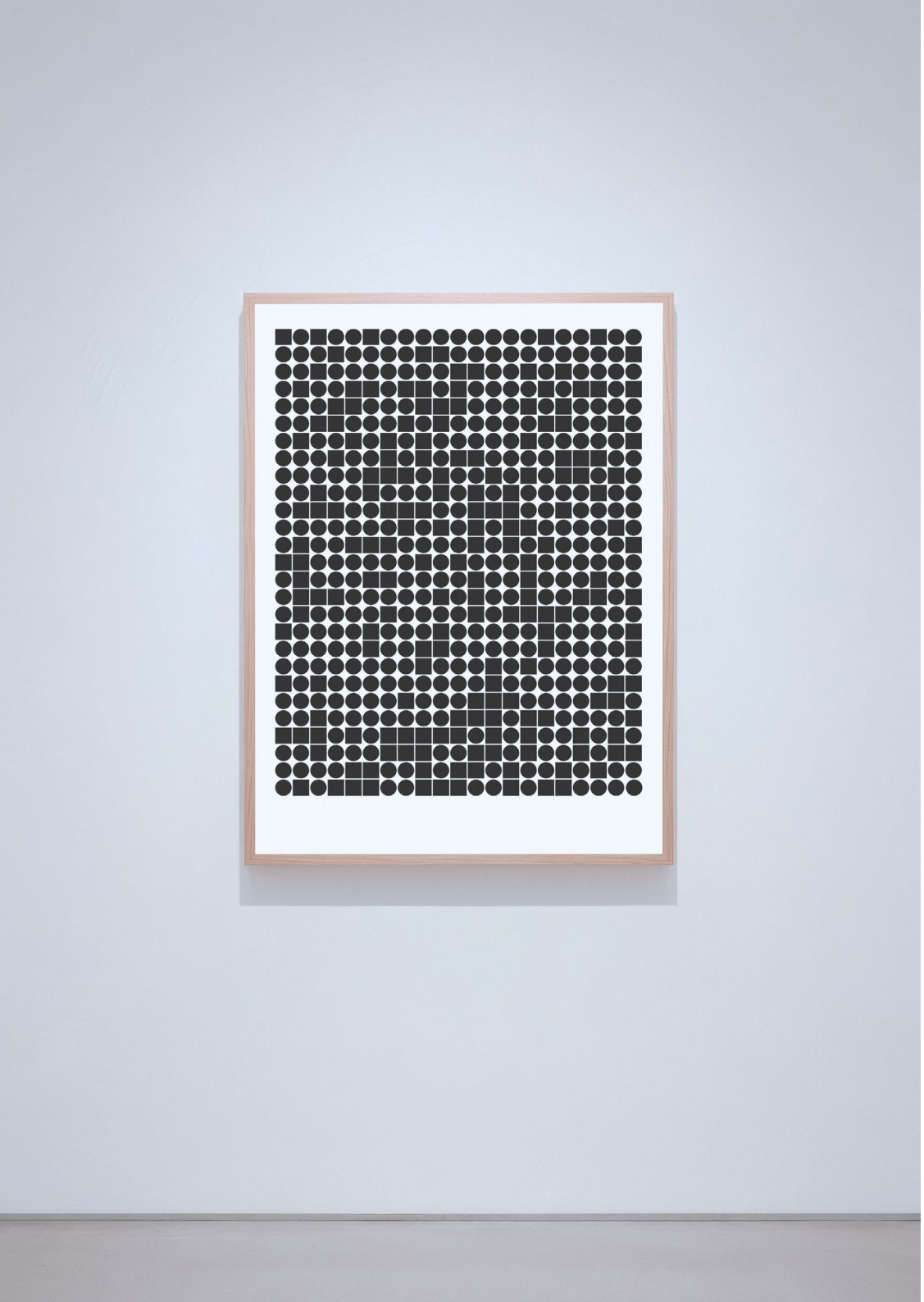
Web version: mu.hakeemb.com/





0.1

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Two primitives, the circle and the square. A script distributes them. Then I intervene by hand to break the machine's order — intuition against calculation.

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Though scripted and hand-crafted, the piece was sold as a unique print: a trace left between calculation and human gesture. Which raises a question for the art market — what has the collector acquired? A human work, or an electronic one?

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Technique: Js script-human intuition
Offset printing on Fabriano White paper, 250g
Dimension : 75 x 155 cm

.

Year of production: 2017

"0.1" Gad Gallery, Oslo, Norway 2017

Raster Media

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Based on a corpus of archives assembled around the 1965 launch of the Diamant rocket from the Hammaguir space base in Algeria, an emblematic moment in the history of French spaceflight.

Between independence and interdependence, how does this event resonate in our contemporary world?

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Raster Media responds to this question by repurposing the video archive that documents the launch camp in the Algerian desert. hakeem b develops a protocol that drives the pixels to break away from a comprehensible visual image toward a wholly abstract form.

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This new pattern generates variations ranging from white to blue — interferences that follow the exact unfolding of the archive through an algorithm and CSS-based post-production.

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The result is a three-screen vertical video installation devoted to abstraction, to interference, and to the interdependence of systems.

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Archives CNES:
•Opération Diamant 1965

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Raster Media
•Size: 1080x1920
•Duration: 10mn, mute

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Technique:
•CSS-based post-production
•Js script

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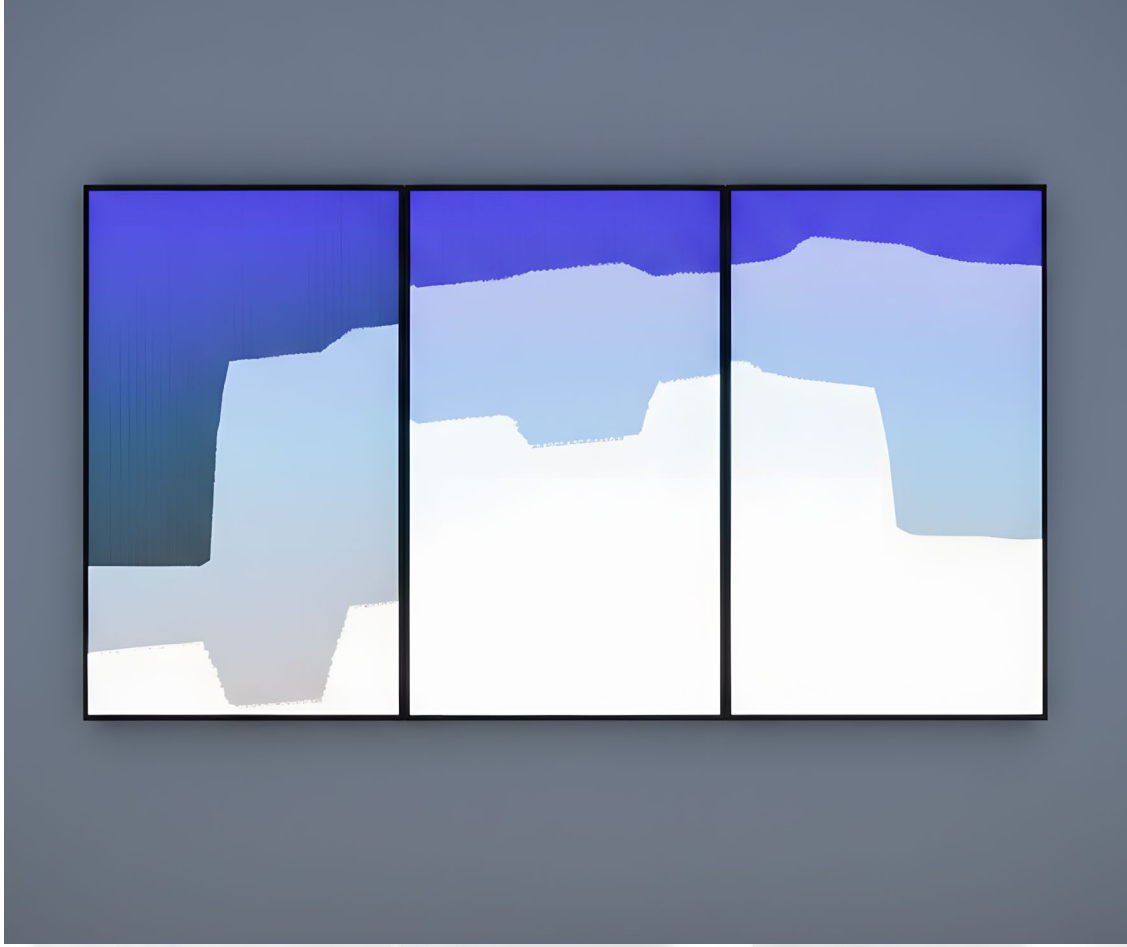
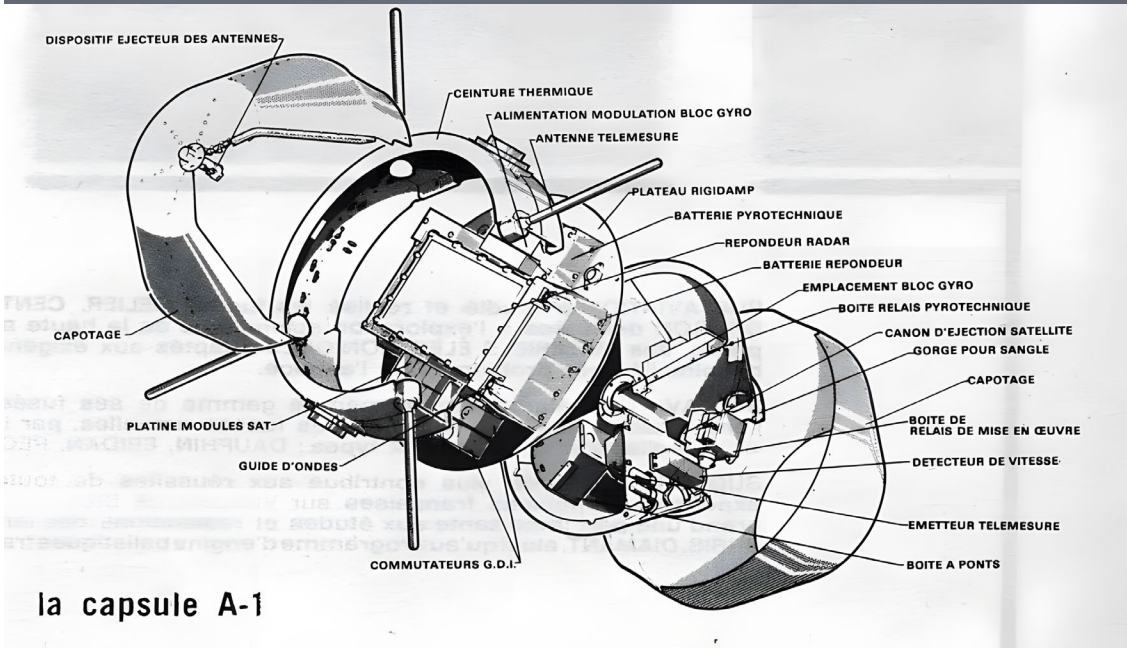
Year of production: 2015





Once upon a time

—

What is humanity chasing after? This is a recurring question. And yet, it is one that will follow each of us until death.

Humanity runs forward, stretching out its arms as far as possible to grasp whatever it is pursuing. And it does so despite the obstacles that block its path, despite physical or moral falls. Then it rises again and continues on its way, with the feeling that this time, it will succeed...

.

A sentimental and vain exaltation of the spirit. A boundless ambition that can lead to genius—or to sheer madness.

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So why not make this unstable balance a metaphor for humanity's uncomfortable position in the face of its own destiny?

And thus, the story begins...

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Performance : hakeem b
Size: 1080x1920 px
Technique: Motion Capture System & M.Builder3D
Post-production: Massimiliano Simbula
Running time : 4 mn 19 - in loop

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Production: Le Fresnoy
Year of production : 2007

"Once upon a time" . "Video Arte" Night Petit Palais, Paris, France 2010

Thank you for all

—

"Thank You for All" is presented as a video and sound installation. At the very heart of this work is the staircase. The staircase is an almost universal object. From an early age, it acquired symbolic value because human beings, in their hierarchical view of the world, place great importance on what is elevated. In Europe, from the 15th to the 19th century, it became a privileged means of expression for architects and, consequently, an inexhaustible field of invention.

For this reason, I chose to revisit the staircase—sometimes neglected by architects—and use it in a staging that confronts a screen, on which hakeem b, dressed in a black tuxedo, is seen descending a grand, comfortable staircase set within an illusory environment, with a simple metal ladder that is physically present in the installation.

.

"Thank You for All" is an ironic work, infused with illusion and glamour, drawing its inspiration from within our society. It plays with our desires and fantasies, only to bring us swiftly back to reality and the difficulties we encounter in everyday life.

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The installation raises questions about the place of the individual within Western societies and asks: what is the price of "the dream coming true"?

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Performance : hakeem b
Size: 1080x1920 px
Technique : Chroma Key & Autodesk Flame
Post-production: Massimiliano Simbula
Running time : 5 mn 58 - in loop

.

Production: Le Fresnoy
Year of production : 2006

"Thank you for all" . Une nuit, des images, Nef du Grand Palais, Paris, France 2008

Negotiations

—

Three men face one another in a dark space. They are dressed identically.

The overall atmosphere of the video is the mounting tension of a negotiation. We do not know what they are negotiating, because the verbal is replaced by sound – the sound of knives being sharpened, of hands striking the table, of claws tearing at the red tablecloth.

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To mark the rising tension of the negotiation, the video is edited so that the action unfolds faster and faster. This creates an abrasive sound score.

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Negotiations was awarded at the
Tentaciones Award, curated by Javier Duero in partnership with the Museo Reina Sofía, Madrid.

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Directed by hakeem b

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Performance: hakeem b, Khalil C & Chihab D
Technique: 3CCD analog camera
Dimension: 728x576 px
Duration: 2mn54 in loop

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Year of production: 2004

"Negotiations". Tentaciones Award, Reina Sofia Museum, Madrid, Spain 2005

"Just do it "

—

In September 2001, the explosion and destruction of the World Trade Center triggered a terrifying media machine.

An amalgam was created between the terms Islamists and Muslims.

.

"Just Do It" emerged from the tension between what is explicitly stated and what remains hidden. News and communication often do more than convey information; they organize behavior, shape perception, and implicitly tell us how to act, think, or respond.. News is repeated endlessly in a loop, and this repetition can be seen as a form of brainwashing.

.

The video shows a relatively young man with an intense gaze delivering a speech in Arabic without subtitles. He appears agitated, slams his fist, then calms down. Until the end, the viewer—left in incomprehension and shock—imagines the worst scenarios. A simple but effective process.

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The sound and image are deliberately degraded, an aesthetic choice that refers to the images broadcast after September 11 across television channels worldwide.

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Directed by hakeem b

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Performance: Khalil C.
Technique: 3CCD analog camera
Dimension: 728x576 px
Duration: 3mn10 in loop

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Year of production: 2002