

TRIBE GALLERY

LONDON 2026

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BÉCHIR BOUSSANDEL

YEANZI





TRIBE Gallery was founded in Geneva by Malaïka Ben Ali and Myriam Chakroun Houdrouge, a young gallery already committed to art as a territory of tension, complexity and transformation rather than another product smoothed into consensus. What holds the program together is not a place but a handful of questions we keep returning to: memory, migration, identity, subjects we refuse to treat as decoration or as the property of one geography. Since opening, the gallery has shown **Keziah Jones's** drawings, kept close for over two decades before they found a wall of their own, and **Yassine Mekhnache's** canvases, embroidered by hand in Tamesloht and Pondicherry long before the first brushstroke ever touches them. **Moses Mous** joined that same vision, finding in these questions a shape close enough to call his own. For 1-54, **TRIBE Gallery** presents two of them: **Béchir Boussandel and Yeanzi.**

TRIBE GALLERY

BÉCHIR BOUSSANDEL

Born in Lille in 1984 to a Franco-Tunisian family and raised between the two countries, Boussandel lives and works today in Tunis, where his studio opens onto a rooftop he has folded into the work itself. Before a single brushstroke, the raw canvas is laid out there, exposed, and left to whatever the day brings: dust, heat, a sudden change of wind, the salt in the air off the coast. It is then submerged in water, sometimes for days, before Boussandel brings it back inside and begins working it in oil, layer over layer, over what the weather and the water already wrote. It is this same rooftop, and this same refusal to work entirely alone, that shaped the series he brings to 1-54.

He paints from above, without a horizon, because for him there rarely was one to begin with. His canvases read like a territory seen from a great height, one where the line separating land from sky has simply given up trying to hold. Grand fields of ochre, mineral red and burnt white carry the temperature of a place more than its shape, and from within them, anonymous silhouettes and half-recognizable tools surface only to disappear again, less depicted than remembered.



To stand in front of one is to feel the ground go slightly soft underfoot, the particular vertigo of not knowing whether you are looking down at a place or into the memory of one. What Boussandel calls a territory, in the end, is less a place on a map than an experience: the kind that makes every frontier feel provisional, and every direction uncertain.

His work has found its way into collections that trace how far this territory-less territory now travels: the UAE Ministry of Culture and Youth, the Deji Art Museum in Shanghai, MACAAL and Fondation Montresso in Marrakech, institutions that have each, in their own way, made room for an art unwilling to answer to a single national story. For 1-54, TRIBE Gallery brings a series conceived specifically for the fair, new work born of that same rooftop, that same wind and dust and salt air. Few painters let this much of the world in before they've even picked up a brush, and it shows: what Boussandel offers is not a scene to admire from a safe distance, but the specific ache of not knowing whether you are arriving somewhere or leaving it, and the strange comfort of feeling that ache alongside a figure who seems to be feeling it too.

Malaika Ben Ali
Co-founder

TRIBE GALLERY



YEANZI

Born in Abidjan in 1988, Yeanzi graduated top of his class from the École Nationale des Beaux-Arts d'Abidjan and has spent the decade since building a language around a single, unglamorous material: melted plastic, fused with screen print onto canvas. He lives and works between Abidjan and Bingerville.

Yeanzi builds his work around a material most of us touch daily without truly seeing it: plastic, heated until it behaves more like skin than substance, its surface still carrying the scars of heat it was never built to survive. It is that texture, before anything else, that stops people at the edge of the canvas: the quiet weight of what a society produces, uses once, and forgets, made suddenly impossible to look past.

Running through that material is a more personal question: the pull between individual and collective. A single figure usually holds the foreground, exposed and singular, while behind it, sometimes barely legible, a crowd gathers, standing in for family, for society, for whatever judges or shelters us, often both at once.

In *Liberty Leading the People*, that crowd steps forward instead of staying behind, melted down and rebuilt in plastic residue until it reads less like a history painting than a portrait of what a collective actually does to the people inside it. Around figure and crowd alike, flora and fauna keep surfacing, the wider world neither one ever really stands apart from. It is, in the end, Yéanzi's own reading of the question, not a verdict.

Yeanzi's work has shown at the 59th Venice Biennale, in the Ivorian pavilion, and at 1-54 in London, New York and Marrakech, where a residency at Fondation Montresso gave the plastic-fusion technique behind *PHYSIS* room to develop. His pieces have traveled to Lagos, Dubai, Berlin, Hamburg, Cape Town and Dakar, and are held today in the collection of the Mohammed VI Museum of Modern and Contemporary Art in Rabat and the Falckenberg Collection in Germany. For 1-54, *TRIBE* Gallery brings a selection of works from *PHYSIS*, each one holding a single figure, or a crowd, inside a material we all produce and discard without a second thought.

Malaïka Ben Ali
Co-founder

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YEANZI, *UNTITLED*
MELTED PLASTIC AND ACRYLIC ON CANVAS
195 X 145 CM, 2026

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YEANZI, *UNTITLED*
MELTED PLASTIC AND ACRYLIC ON CANVAS
150 X 100 CM, 2026

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YEANZI, *UNTITLED*
MELTED PLASTIC AND ACRYLIC ON CANVAS
150 X 150 CM, 2026

TRIBE GALLERY



YEANZI, *UNTITLED*
MELTED PLASTIC AND ACRYLIC ON CANVAS
100 X 100 CM, 2026

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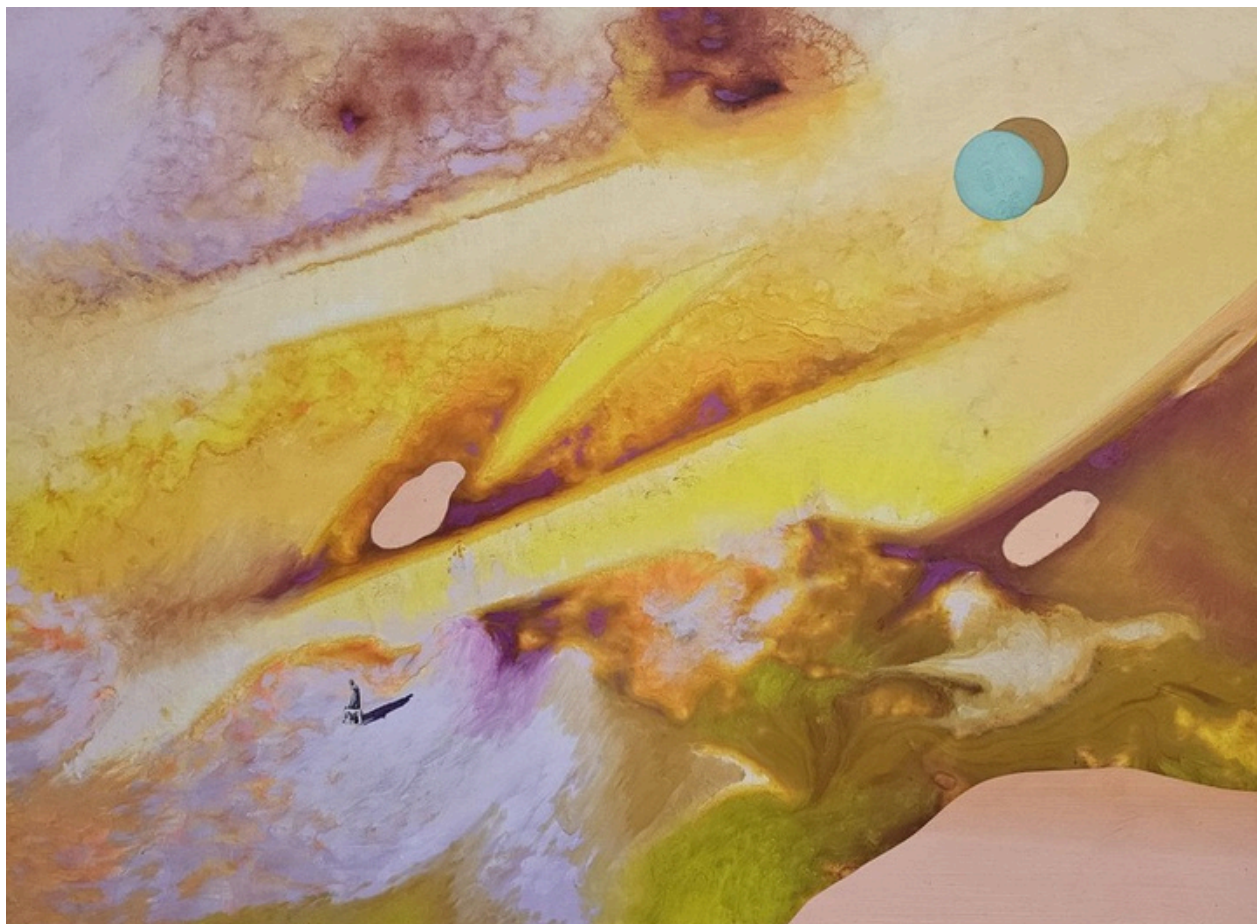
YEANZI, *UNTITLED*
MELTED PLASTIC AND ACRYLIC ON CANVAS
100 X 100 CM, 2026

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BÉCHIR BOUSSANDEL, "BELLE PRISE"
OIL AND ACRYLIC ON CANVAS
60 X 80 CM, 2026

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BÉCHIR BOUSSANDEL, "LE LÉVRIER"
OIL AND ACRYLIC ON CANVAS
60 X 80 CM, 2026

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BÉCHIR BOUSSANDEL, "ECLIPSE"
OIL AND ACRYLIC ON CANVAS
60 X 80 CM, 2026

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BÉCHIR BOUSSANDEL, "ÉNERGIE SOLAIRE"
OIL AND ACRYLIC ON CANVAS
60 X 80 CM, 2026

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BÉCHIR BOUSSANDEL, "LE BERGER"
OIL AND ACRYLIC ON CANVAS
60 X 80 CM, 2026

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BÉCHIR BOUSSANDEL, "LUNE BLEUE", "RÉCOLTE NOCTURNE"
OIL AND ACRYLIC ON CANVAS
60 X 80 CM EACH, 2026

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