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The International Meeting of Creative Professions, the Révélations Paris Biennial made its grand return in May 2025 under the glass roof of the Grand Palais.

For this event, Samir Mazer continues his quest, searching, digging, shaping the material that drives him: Moroccan zellige. He distances it ever further from its ornamental attributes to transcend it and bring to light still unexplored qualities. The creative process remains instinctual to breathe life into walls by letting the material escape from its planar rigidity, revealing a visceral and carnal relationship with earth.

"Wrinkling the Walls" calls to our senses. Ceramics become a bridge toward a new sensitive understanding of earth, summoning through each work the vibratory qualities of a textile on a body in movement.

Embossing, pleating, quilting, braiding, gathering are the primary intentions of this new series of works to suggest the memory of this living material that comes alive in contact with light. Like a textile thread, each work reveals this crossing point between the finite and the infinite, a powerful symbolism that invites us to encounter the inaccessible by summoning our emotions.



*Artistic Direction  
Custom Materials  
Furniture Design*

Samir Mazer, born in 1966 in Tétouan, Morocco, is a Franco-Moroccan sculptor and designer based between Toulouse & Fez. For three decades, he has dedicated his artistic practice to traditional Moroccan zellige and has made this material his means of expression. In a desire to extend the history of this millennial art, he questions it with a deeply sensitive eye and at different scales, revealing the material beyond a single ornamental motif, to tint it with unprecedented sensoriality.

By transcending its own functionality, he liberates zellige from its history to bring to light a vibratory material that metamorphoses under an artist's gaze.

Initiator of a dialogue between sacred art and contemporary art, Samir Mazer invites us to rethink our relationship to the World with a square of clay, made of nuances, vibrations, diversities, sometimes accidents, and expressing in this all our humanity.





In Morocco, zellige is a highly codified sacred art deeply linked to Islamic architecture. Like a palimpsest, Samir Mazer's work deconstructs the motif to liberate the material from its aesthetic codes and from being a simple support for history. Thus, his artistic approach is written with a distant gaze on the heritage of Moroccan zellige, a true emblem of a still-living patrimony in Morocco.

He has nevertheless managed to preserve its matrix and spiritual force. The manufacturing technique as much as the ancestral gesture are perpetuated to write a new language.

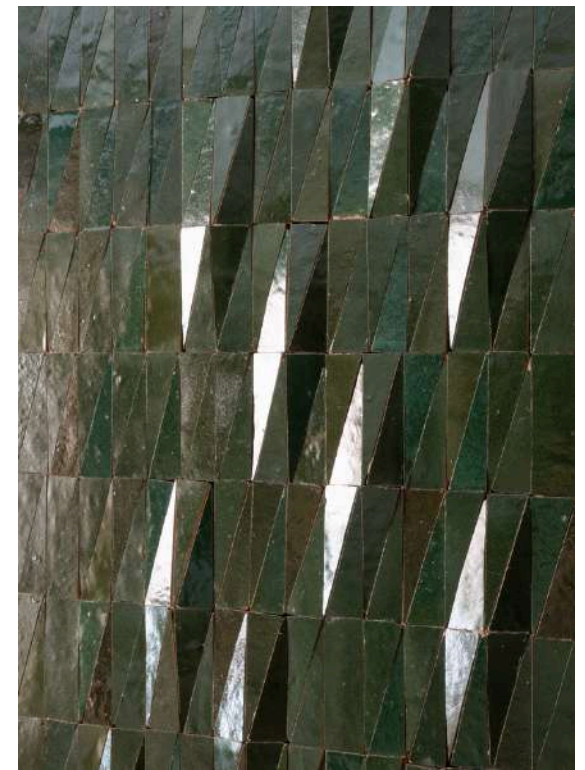
For his commissioners, luxury houses or private collectors, Samir Mazer develops in-situ work to put zellige in echo with a place. While the space is still mute, he creates compositions or monumental works allowing it to reveal itself and dialogue with its inhabitants - a face-to-face between two shy but very much alive entities.

## Wrinkling the Walls

Clay, earth excavated from the hills of Fez in Morocco, possesses a unique soul and energy. Strong in this intimate bond, it is through sculpture, chiseling or modeling that he evokes the murmur and memory of his native land, Morocco.

Samir Mazer strives to make a movement visible; to suggest the volume of earth and freeze a moment, at once ephemeral and fragile. By summoning the words of the body, he aspires to reveal inner trembling, like the tension of muscular fibers by clothing it with a skin, that of brilliant enamel, revealing this murmur. He deepens his reflection by freeing the mosaic, endowing it with volume, swellings and hollows, a curve proper to that of a body, a movement created by the lifting of a veil or a breath.

For truly unique pieces, Samir Mazer accompanies projects in creating paintings, furniture and panoramic frescoes. He breathes into his creations a murmur of soul playing on the brilliance and internal movement of earth.



*Zahir, Le pincé, 2025*

*Zahir* is a work composed of frozen pleats giving birth to a palpable tension between the geometric rigor of the grid and the apparent suppleness of the motif. *Zahir* is a suspension, a freeze-frame in the movement of the hand. The brilliant enamel captures and reflects light, accentuating the ambiguity of the surface — alternately mineral and textile, rigid and fluid.

This work questions our relationship to material, at once tangible and sensitive. Through *Zahir*, Samir Mazer does not seek to imitate, but to translate a breath, an interior rhythm, in a language of earth and light.





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*Dfira*, Le froncé, 2025

*Dfira* is a sculptural wall work composed in bas-relief of unglazed terracotta tiles. The surface, worked in subtle rhythms, evokes the gesture of fabric that one gathers or assembles. Devoid of brilliance, the raw material absorbs light, diffuses it gently, and becomes a theater of shadows with deep nuances.

In the sobriety of its earthy tints, *Dfira* reveals a silent, almost meditative complexity. It speaks of intimacy, of restraint — of a form that is born from silence more than from gesture.

Through his work, Samir Mazer pursues his quest for essential beauty, anchored in material. It is a work that invites slow attention, to an almost sacred encounter with the material, in what it has most humble and most noble.



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*Qarat, L'ajouré, 2025*

*Qarat* is a composition of glazed and unglazed zelliges, torn and smooth, assembled according to a motif that evokes the openwork weave of a fabric. This play of full and empty, density and transparency, gives the work its own breathing — as if the wall itself had been perforated to let light and air pass through.

The alternation between brilliant enamels and raw ceramics creates a visual dialogue charged with tension, rhythm and absence. Like architectural lace, *Qarat* conjugates structural strength and delicacy.

In its architectural use, the work suggests porosity: between spaces, between past and present, between artisanal heritage and contemporary expression. It is not a wall that separates, but a wall that connects.





*Collection Dahbi, Le capitonné, 2024*

The quilted is a zellige panel composed in bas-relief of terracotta tiles. On request, it joins the *Dahbi* collection, covering itself with genuine oxidized silver leaf.

This oxidation process generates iridescent effects that recall the reflections of moiré satin fabric, metamorphosing the rigidity of ceramics into a visually fluid, almost textile surface.

Inspired by quilting, the work summons the softness of padded fabric while diverting the material. For here, it is not softness that one touches, but density; it is not a textile, but a mineral skin, animated by light.

The work plays on the contradiction between appearance and substance, between illusion and raw material. The surface seems to vibrate, breathe, bear the traces of time, as if each tile retained a glimmer of suspended movement.



*Collection Traces, Colonnes Yassin, 2024*

The columns materialize the concept of "*traces*" - imprints of time, memory and artisanal gesture. They evoke the geological strata of Fez clay while inscribing themselves in a contemporary aesthetic. The alternation of colored modules suggests a code, an abstract writing that dialogues with the surrounding architecture.

Positioned in space, these columns create a dialogue between ancestral verticality and formal innovation. They support nothing except gaze and contemplation, becoming contemporary totems that question our relationship to tradition and modernity. Their presence transforms space by revealing its architectural qualities while breathing renewed spirituality into it.

### *Palimpseste*

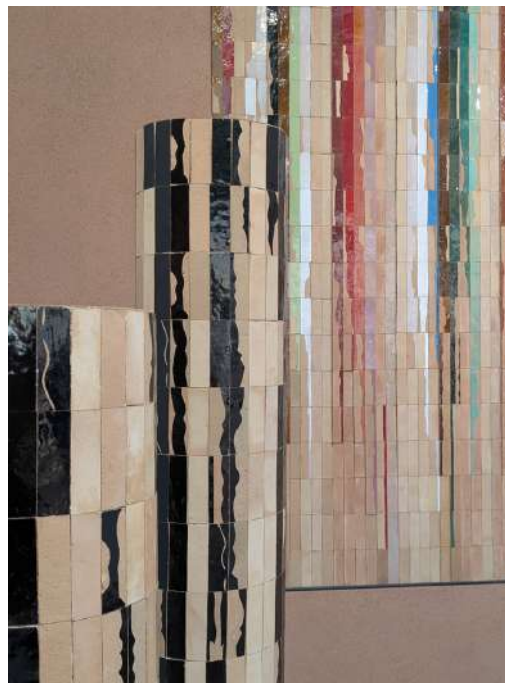
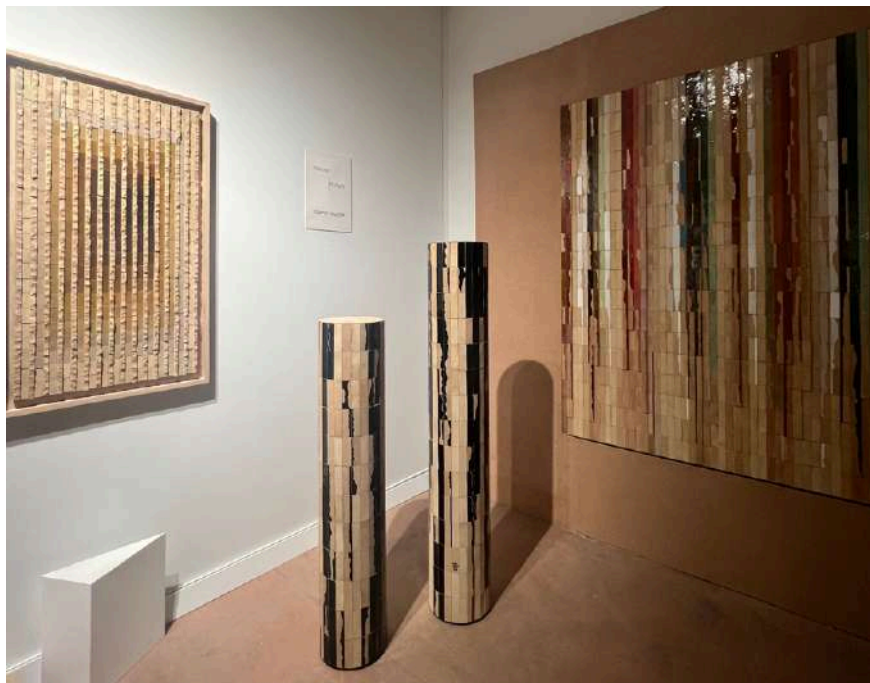
Parchment written, rewritten, deconstructed and reconstructed but never erased, the palimpsest preserves traces of the past under the words of the present. A meeting place where everything superimposes in the echo of time. Like the strata of earth, it carries within it the imprints of forgotten stories, weaving a silent dialogue between yesterday and today, where each layer tells the stories of a living memory.





*Palimpsest* is a monumental fresco composed of finely chiseled zelliges, mixing glazed and raw tiles in a wide palette of vibrant tints, evoking Nature awakening. This large-scale work reads like a chromatic and tactile cartography, where each fragment preserves the memory of a gesture, a color, a silence. The surface oscillates between formal rigor and apparent erosion, as if marked by the passage of time and the superposition of narratives. In this fresco, Samir Mazer sculpts a living memory that regenerates itself in Fez clay, a story that does not freeze, but continues to speak itself.

*In the extension of a dialogue initiated in 2024, Samir Mazer invited Vincent Le Bourdon to give body to his monumental work "Palimpsest" with a washed earth plaster. This encounter is the first opus of a Collectible furniture project.*



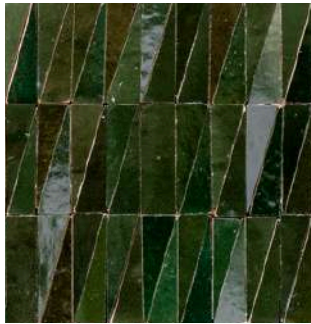


## Architectural Application

Each of the works in the "*Wrinkling the Walls*" collection has been standardized to be commercialized by Ateliers Zelij in rigid pre-assembled 30 x 30 cm frames. All models are colorized and produced on demand to adjust to an architectural project.



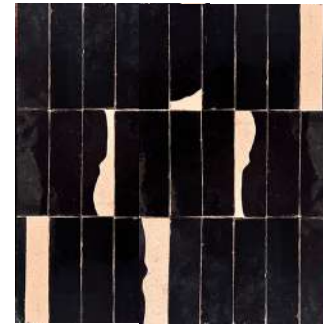
Froissé



Pincé



Ajouré



Traces



Sculptural



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