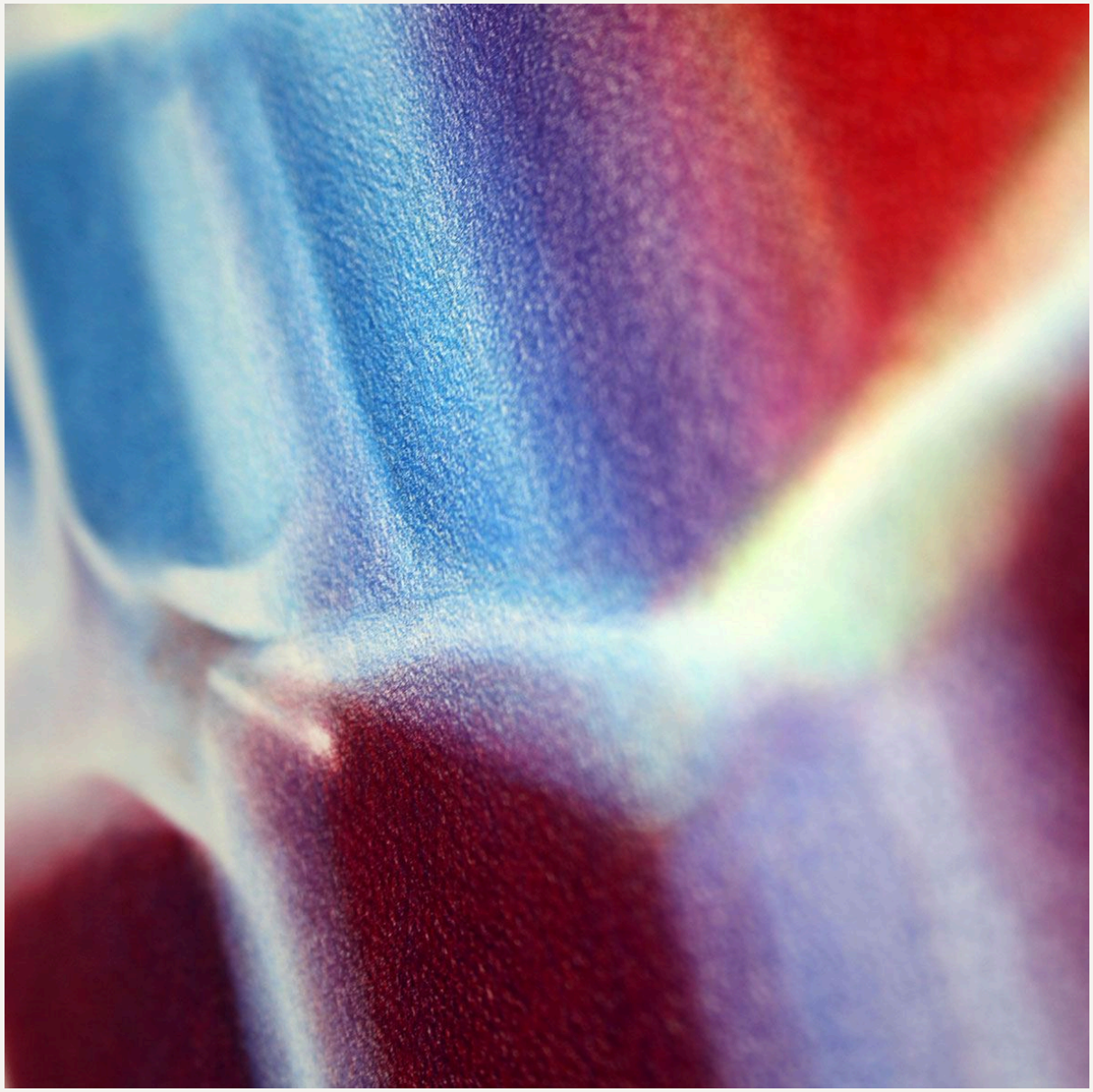


Oussama Troudi

Visual artist

Ottawa, Canada

Artist dossier · 2026

oussamatroudi.com

Aux crayons de couleur III (In Coloured Pencils III), detail, coloured pencils on paper, 2021.

Biography

Oussama Troudi is a visual artist born in Tunis; he lives and works in Ottawa. He draws, paints, builds apparatuses and films around four questions: what a rule engenders, what duration takes, what an apparatus decides, what loss of grip builds.

Trained at the Institut Supérieur des Beaux-Arts de Tunis (Maîtrise in Visual Arts, Printmaking and Video options; Master's degree in Art Theory), he held five solo exhibitions in Tunis between 2009 and 2016 and has taken part in more than a hundred group exhibitions, including the Investec Cape Town Art Fair (2020). His works have been acquired by the Tunisian State and by private collections.

Since 2012 he has worked with the visual artist and poet Asma Ghiloufi; in 2023 he co-founded the *Studies* collective. A visual arts teacher since 2003, in Tunisia and then in Ottawa and Gatineau, he co-founded the *Ateliers Aiguisoirs* in Ottawa in 2025.

oussamatroudi.com



Artist statement

A multidisciplinary practice (drawing, painting, paper sculpture, installation, video) organized around questions. Each idea is bound to a technique, which it either tames or invents. Four questions structure the whole; they intersect from one project to the next and give rise, depending on the technique, to one-off pieces or to series.

Engenderings : What a rule engenders

A rule sets limits, but it also engenders approaches of its own. Whether it is a finite lexicon of forms, a sequence of cuts or a hanging protocol, what emerges is a family, rarely a repetition. There is often as much poetry in rigour as in deviation.

Series: Tranches, Cut, Carthage…

Insistences : What duration takes

A line gone over for fifty hours stops being a decision. The hand carries on, attention stays undivided, but it is rhythm that leads. What remains is an exactness no one is watching anymore, and the question of who is holding the pencil.

Series: Aux crayons de couleur, Infinitifs, Prières…

Devices : What an apparatus decides

A machine turns, and the paper with it. A camera runs for exactly two minutes and misses the event. These are apparatuses built with precision, whose outcome escapes. What remains is to set them, then to go along with them without taking over.

Series: Épicycloïdes, Deux minutes de Tunis, Aviaires…

Salvages : What loss of grip builds

The ruler slips, the symmetry falls just short, the paper creases. Erasing denies nothing; keeping worships nothing. Erase without letting it vanish, paint the crack instead of filling it. What results is neither planned nor failed.

Series: Zeytoun, Montfleury, Dropped Harmony…

Rigour and what escapes it are the object of the same research; loss of control takes nothing away from intensity. Though introspective, the work is in dialogue with its immediate environment, the art scene and the political context.

Engenderings

What a rule engenders

Tranches (Slices)

2022 / 2023

Miniature books, handmade one by one, stacked into masts or fixed to the wall on shelves no one can see.

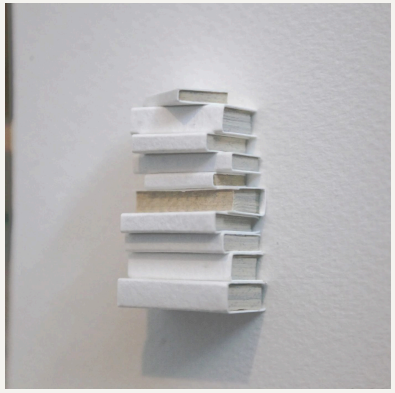
Exhibitions: *Un peuplier s'invite à ma terre* (A Poplar Invites Itself onto My Land), Espace d'art Mille feuilles, Tunis, 2022; *Studies #5, Down To Earth*, Espace d'art Mille feuilles, Tunis, 2024.



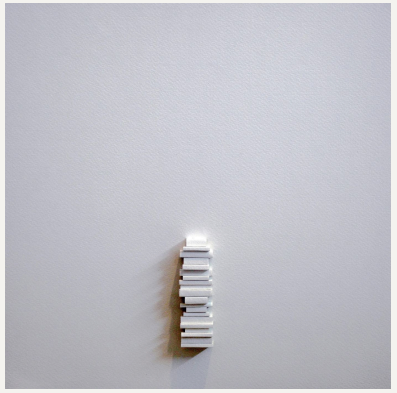




Mâts (Masts): Mât I, Mât II, Mât II (detail). Compositions of handmade books, height 20 cm, 2023.







Étagères invisibles (Invisible Shelves), compositions of handmade books, from 10 × 10 cm to 30 × 30 cm, 2022.

Cut

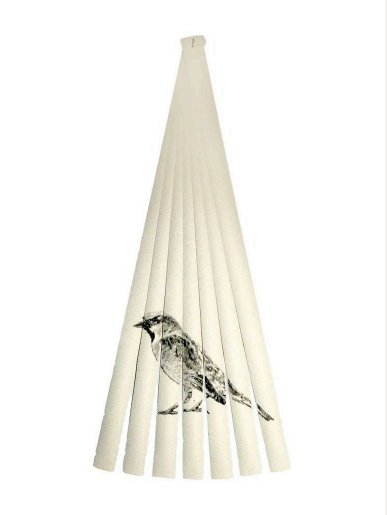
2020

Black chalk drawings of birds on separate strips of paper. The strips hang from the same nail and are set at a precise spacing.

Exhibition: Investec Cape Town Art Fair, Cape Town, South Africa, 2020, with Yosr Ben Ammar Gallery.



Cut I, black chalk on paper strips, 137 × 70 cm, 2020.





Top: *Cut II* ; bottom: *Cut III*. Black chalk on paper strips, 90 × 45 cm each, 2020.

Carthage

2009

Charcoal drawings of elephants, doubled by cutting and collage.

Exhibition: the artist's first solo exhibition, *Racine de U* (Root of U), Kanvas Art Gallery, Tunis, 2009.



Carthage I to *IV*, diptychs, charcoal and cut-out on paper, 2 × (100 × 70 cm) each, 2009.

Aux crayons de couleur (In Coloured Pencils)

2021 - 2023

Studio tools, brushes, pencils, a cube, drawn at large scale in coloured pencil, stroke after stroke, until they reach the density of a painting.

Exhibition: *Vous êtes la danse* (You Are the Dance), Yosr Ben Ammar Gallery, Tunis, 2021.





Aux crayons de couleur I and *II* (In Coloured Pencils I and II), 150 × 120 cm each; *Aux crayons de couleur III* (In Coloured Pencils III), 100 × 100 cm. Coloured pencils on paper, 2021.





Details of *Aux crayons de couleur I*, *II* and *III*.

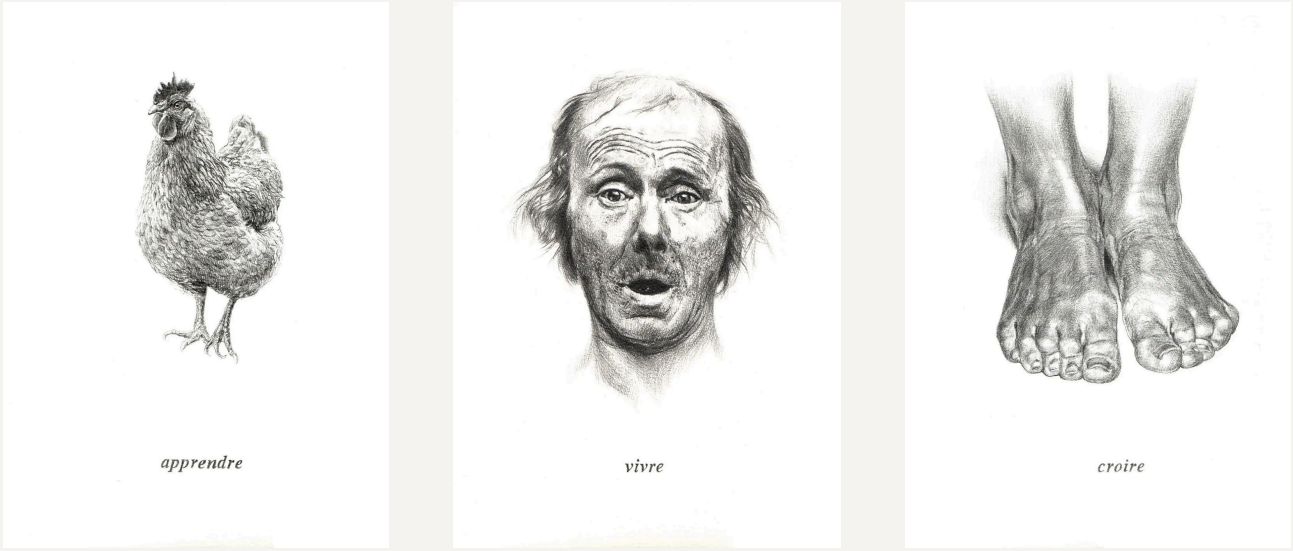
Infinitifs (Infinitives)

2019 / 2020

Nine drawings, each paired with a French verb in the infinitive (2019).

A year later, each sheet is redrawn crumpled, by hand, fold by fold: only part of the verb can still be read (2020).

Exhibitions: *Desseins* (Designs), Espace d'art Mille feuilles, Tunis, 2019 - 2020; *Trivium*, Yosr Ben Ammar Gallery, Tunis, 2020 - 2021.



Infinitif I (Infinitive I): apprendre (to learn), vivre (to live), croire (to believe). Graphite on paper, 29.7 × 21 cm each, 2019.

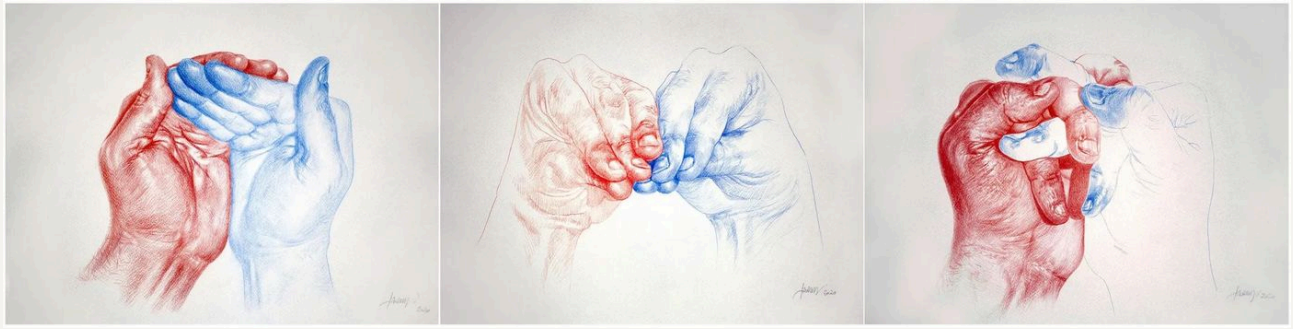


Infinitif II (Infinitive II): rendre, ivre, croix. Graphite on paper, 29.7 × 21 cm each, 2020.

Prières (Prayers)

2020

Two hands, one red, one blue, join, grip and merge, stroke after stroke, on a single sheet.



Prières 1, 2 et 3 (Prayers 1, 2 and 3), coloured pencils on paper, 3 × (29.7 × 42 cm), 2020.



Élémentaire (Elementary), graphite and charcoal on paper; *Hand Flute* and *Tête de Mars* (Head of Mars), graphite on paper. 65 × 50 cm each, 2020.

Exhibition: *À dire d'Elles*, Galerie de la Bibliothèque Nationale de Tunisie, Tunis, 2021.

Épicycloïdes (Epicycloids)

2026

The support turns, the hand draws: rotation decides the form.

A hand-built machine: two discs linked by a belt, the paper fixed to the rotating surface.



Épicycloïdes (Epicycloids), mixed media on paper, 30 × 30 cm each, 2026.



Épicycloïdes (Epicycloids), mixed media on paper, 21 × 21 cm each, 2026.

Deux minutes de Tunis (Two Minutes of Tunis)

2011

Fifty two-minute long takes, shot in Tunis from 18 February to 14 March 2011, in the off-screen space of the uprising.

Hand-held camera, no tripod, no editing, no post-production: the duration is fixed in advance, what enters the frame is not.

All fifty videos can be viewed on YouTube.



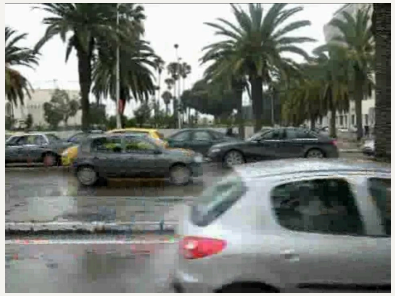
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5

1. Avenue Mohamed V, 18 February 2011, 2 pm
2. Avenue Habib Bourguiba, 19 February 2011, 4:30 pm
3. Place de la Kasbah, 22 February 2011, 5:10 pm
4. Menzah - La Coupole, 1 March 2011, 6:35 pm
5. Avenue Habib Thameur, 2 March 2011, 6:35 pm

Video stills, two-minute long takes, 2011.



1



2



4

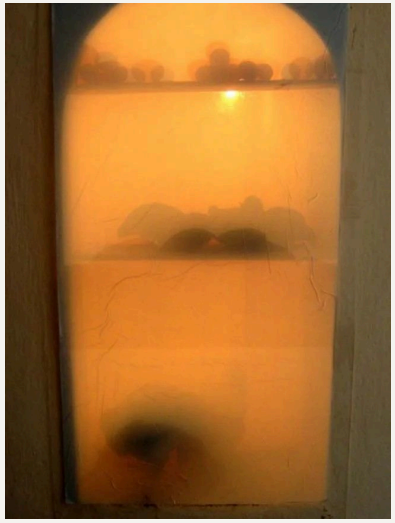
Aviaires (Avians)

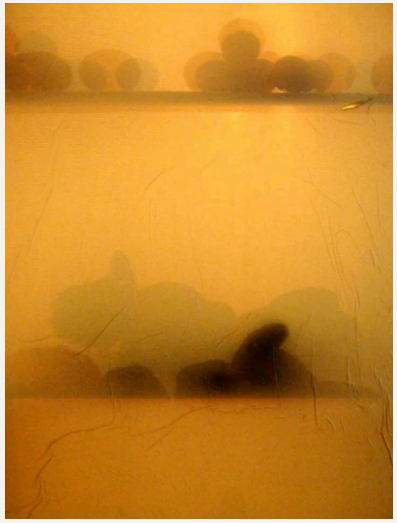
2009

Living installation: hens, quails and eggs in a niche of the palace, behind a translucent plexiglass panel.

With Haïthem Jemaïel. Behind the panel, visitors see only shadows; what happens there is up to the animals.

Exhibition: Printemps des Arts, Palais Abdellia, La Marsa, 2009.









Oussama Troudi and Haïthem Jemaïel, *Aviaires* (Avians), living installation: hens, quails and eggs behind a translucent plexiglass panel. Top, details through the plexiglass; bottom, overall view. Palais Abdellia, La Marsa, 2009.

Salvages

What loss of grip builds

Zeytoun

2023

Plaster panels recovered from earlier works, repainted in acrylic, keeping the marks of the pulled-out nails.

The name of Palestine and of five of its cities is painted on them in very large letters: the frame keeps only a fragment.

Exhibition: *Studies #2, Zeytoun*, Espace d'Art Hédi Turki, Tunis, 2023.



فلـ-سـ-طيـ-ين (Pa - les - ti - ne), quadriptych, acrylic on plaster, 4 × (72 × 72 cm), 2023.



القدس الشريف, 73 × 141 cm



طولكرم, 73 × 141 cm



الخليل, 73 × 141 cm



غزة, 73 × 141 cm, acrylic on plaster, 2023 (left to right: Jerusalem, Tulkarm, Hebron, Gaza)

Salvages

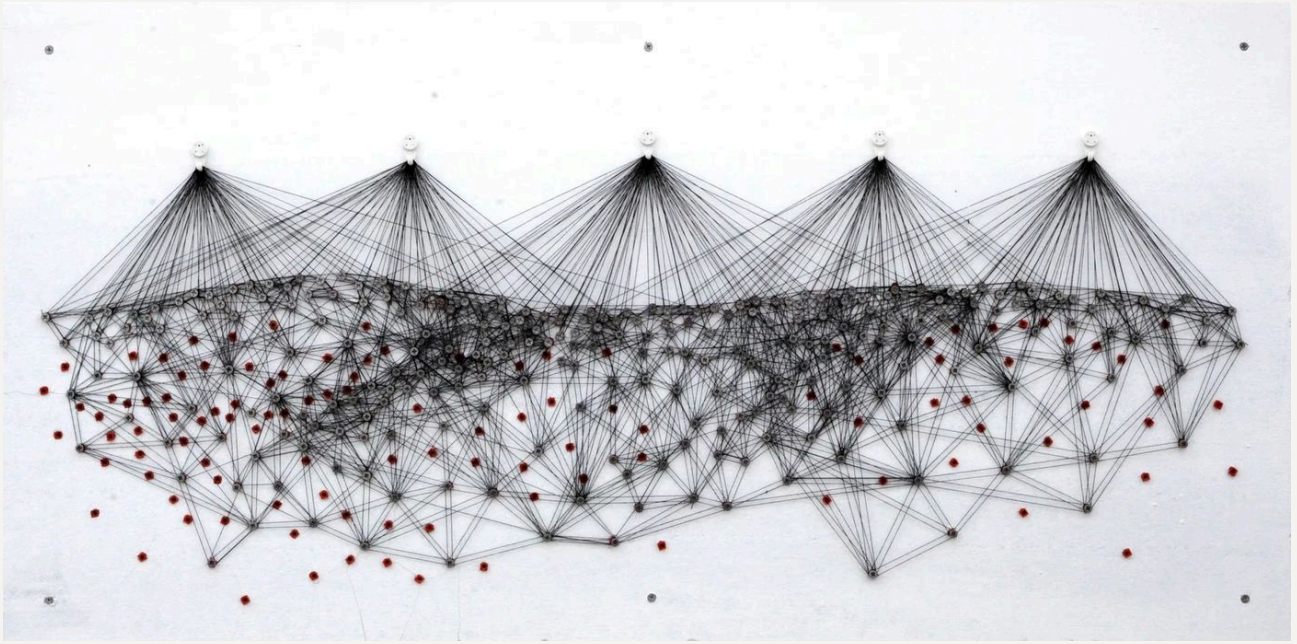
What loss of grip builds

Montfleury

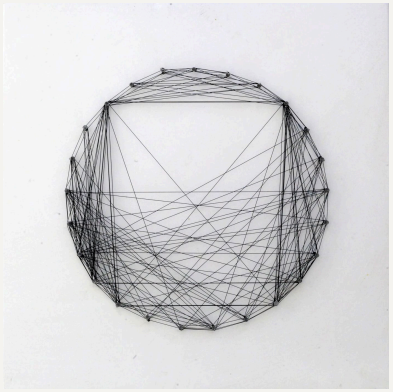
2016

Threads stretched from nail to nail form figures on painted plaster panels, cracked and fragile; each work bears the name of a Tunisian town.

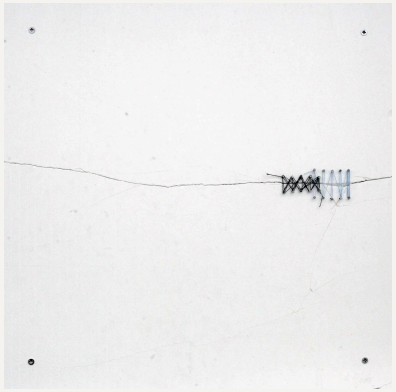
Solo exhibition: *Montfleury*, Ghaya Gallery, Tunis, 2016.



Tunis II, mixed media on plaster, 60 × 120 cm, 2016.



Nabeul, mixed media on plaster, 30 × 30 cm, 2016.



Kébili, mixed media on plaster, 50 × 50 cm, 2016.



Médenine, mixed media on plaster, 50 × 50 cm, 2016.

Dropped Harmony

2012 - 2020

Acrylic thrown onto canvas: splashes and drips over streaks of ink.

Exhibitions: *314m3*, Espace d'art Mille feuilles, Tunis, 2012 - 2013; *Hope Contemporary*, Yosr Ben Ammar Gallery, La Marsa, 2013 - 2014; *Talan*, Tunis, 2014 and 2015.



Papillon (Butterfly), triptych, acrylic on canvas, 200 × 450 cm, 2020.



Dropped Harmony 1, triptych, acrylic on canvas, 120 × 360 cm, 2015.

Exhibition views

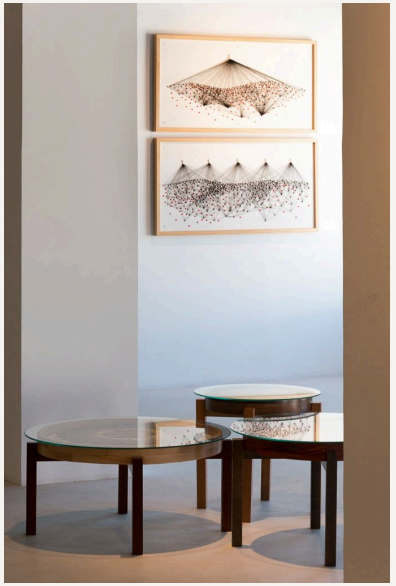
Solo exhibitions

2009 - 2016

Five solo exhibitions in Tunis, between 2009 and 2016.



Racine de U (Root of U), Kanvas Art Gallery, Tunis, 2009.

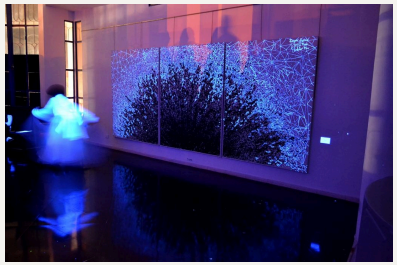


Montfleury, Ghaya Gallery, Tunis, 2016.

Photo: Pol Guillard



Asymptotes, Galerie de la Bibliothèque Nationale de Tunisie, Tunis, 2011.



314m3, Espace d'art Mille feuilles, Tunis, 2012 - 2013.



Inaugurales (Inaugurals), A.Gorgi Gallery, Tunis, 2014.

Photo: Omar Bsais

Exhibition views

Group exhibitions

2019 - 2024

Group exhibitions in Tunis, between 2019 and 2024, two of them with the Studies collective.

Fair: Investec Cape Town Art Fair, Cape Town, South Africa, 2020, with Yosr Ben Ammar Gallery.



Desseins (Designs), Espace d'art Mille feuilles, Tunis, 2019 - 2020.
Photo: Oussama Troudi



Studies #1, Espace d'art Mille feuilles, Tunis, 2023.
Photo: Oussama Troudi



Studies #3, Diaries, Espace d'art Mille feuilles, Tunis, 2023 - 2024.
Photo: Oussama Troudi



Vous êtes la danse (You Are the Dance), Yosr Ben Ammar Gallery, Tunis, 2021.
Photo: Oussama Troudi

Critical texts

Excerpts quoted in the original French.

« C'est d'abord une technique inédite en peinture qui joint l'acte de dessiner à celui de peindre. […] Oussama quant à lui est en train d'innover aussi bien sur le plan conceptuel que technique en ancrant sa théorie dans sa pratique. Il redonne à l'acte de peindre sa qualité d'être cosa mentale. »

Naceur Ben Cheikh, artist and academic. Text on the series *Aux crayons de couleur*, 2021.

« Oussama s'offre à la possibilité de construire avec ce qui s'effrite, aussi bien des causes que des moyens, insinuant délicatement et précisément que le sens en art est gestuel et que le geste en lui-même est une moralité à saisir et à préserver. Dans sa construction plastique, l'artiste donne à chaque coup de crayon une plénitude semblable à celle dont on couronne une œuvre achevée […]. »

Asma Ghiloufi, artist and academic. Text on the series *Aux crayons de couleur*, 2021.

« Dans "Montfleury", c'est, je pense, le même travail que continue l'artiste : suivre cette pensée racinaire du geste de la création […] ; questionner ce que peut, ce que fait et ce que sait la main. […] Ce qu'il y a de plus habile dans le travail de l'artiste est qu'il détourne les moyens même du bricoleur en champ d'action plastique ; en somme, il bricole le bricolage de la même manière qu'il dessinait une main qui dessine. »

Mohamed-Ali Berhouma, artist and academic. "Dans les épaisseurs d'une surface ou quand la peinture fait le mur" (In the Thickness of a Surface, or When Painting Makes the Wall), text for the exhibition *Montfleury*, Ghaya Gallery, Tunis, 2016.

« Dessiner n'est pas tant être dessinateur, c'est devenir, par le dessin, dessinateur. Devenir dessinateur, c'est, peut-être, conduire lentement une itération amoureuse, jusqu'à ouvrir une béance visuelle à l'intérieur du cadre, pour qu'une nouvelle parole soit donnée à ce qui n'a pas droit à la littérature : les dessins d'Oussama Troudi. Dessiner un éléphant jusqu'à le devenir. »

Hayet Tlili, philosopher and academic. "Entrevision comme dédoublement multiple et silencieux" (Entrevision as Multiple and Silent Doubling), text for the exhibition *Racine de U* (Root of U), Kanvas Art Gallery, Tunis, 2009.

« Si le nombre n'est pas le même pour Oussama Troudi, ses éléphants s'érigent néanmoins telle une armée contre l'oubli. Détails de l'histoire carthaginoise, ils deviennent ici symbole et métaphore plastique d'une disparition ponctuée par des réapparitions séquentielles. »

Selima Karoui, artist and academic. "À la recherche de l'Éléphant…" (In Search of the Elephant…), text for the exhibition *Racine de U* (Root of U), Kanvas Art Gallery, Tunis, 2009.

Artist CV

Five solo exhibitions and more than a hundred group exhibitions, in Tunis and elsewhere, between 2006 and 2025.

Works acquired by the Tunisian State and by private collections.

Group exhibitions

Mainly in Tunis, at the Galerie de la Bibliothèque Nationale de Tunisie, the Espace d'art Mille feuilles and Yosr Ben Ammar Gallery, as well as in Sousse, at ElBirou Art Gallery.

Solo exhibitions

2016	*Montfleury*, Ghaya Gallery, Tunis
2014	*Inaugurales* (Inaugurals), A.Gorgi Gallery, Tunis
2012 - 2013	*314m3*, Espace d'art Mille feuilles, Tunis
2011	*Asymptotes*, Galerie de la Bibliothèque Nationale de Tunisie, Tunis
2009	*Racine de U* (Root of U), Kanvas Art Gallery, Tunis

With the Studies collective

2025	*Studies #6, Unpromptable*, Espace d'art Mille feuilles, Tunis
2024	*Studies #5, Down To Earth*, Espace d'art Mille feuilles, Tunis
2024	*Studies #4, Still Wet*, Espace d'art Mille feuilles, Tunis
2023 - 2024	*Studies #3, Diaries*, Espace d'art Mille feuilles, Tunis
2023	*Studies #2, Zeytoun*, Espace d'Art Hédi Turki, Tunis
2023	*Studies #1*, Espace d'art Mille feuilles, Tunis

Duos and trios

2020 - 2021	*Trivium*, with Mohamed Amine Hamouda and Najah Zarbout, Yosr Ben Ammar Gallery, Tunis
2012	*Transes* (Trances), with Selima Karoui and Moataz Nasr, Galerie Le Violon Bleu, Tunis
2011	*Hymne à…* (Hymn to…), with Ahmed Maamar, Galerie Artyshow, La Marsa, Tunis
2008	*Yin & Yang*, with Mona Mechri, Atrium Gallery, Tunis
2006	*Disparates horizontales* (Horizontal Disparities), with Haïthem Jemaïel and Leila Baccouche, Espace d'art Aire Libre, El Teatro, Tunis

Fairs and major events

2021 - 2023	*Emprise et recueillements* (Hold and Recollections), Tunis
2020	Investec Cape Town Art Fair, Cape Town, South Africa
2018	*Utopies visuelles* (Visual Utopias), Sousse
2014, 2015	Talan, Tunis
2012	Carthage Contemporary, Tunis
2012	*Un avenir en rose* (A Rosy Future), Berlin
2006 - 2012	Printemps des Arts, Tunis

Artist CV

continued

Education

Lycée pilote des arts de Tunis, El Omrane.

Institut Supérieur des Beaux-Arts de Tunis, Université de Tunis: Maîtrise in Visual Arts (Printmaking and Video options); Master's degree in Art Theory.

Music studies (piano), Centre National de la Musique et des Arts Populaires, Tunis.

Teaching

2003 - 2024	Visual arts (practice and theory) at Tunisian universities and at various art and design centres and schools in Tunisia
Since 2025	Visual arts at the *Ateliers Aiguisoirs*, Ottawa, and at École LoulArt, Gatineau

Involvement

2025	Co-founder of the *Ateliers Aiguisoirs*, with Asma Ghiloufi, Ottawa
2025	Member of BRAVO, Bureau des regroupements des artistes visuels de l'Ontario, Ottawa
2023	Co-founder of *Studies*, visual arts collective, Tunis
2022 - 2025	Co-founder of GOAT Studio, cultural space, Tunis
2016 - 2017	Co-founder of *État d'urgence*, an intermittently published cultural journal, Tunis
2015 - 2024	Founder of the university art club *Plastikos*, co-run with Asma Ghiloufi, Universities of Sousse and Nabeul
2014 - 2015	Active member of ADREC, Association de Développement Écologique et de Rapprochement Culturel, Bizerte
2011 - 2022	Assistant gallery manager at the Galerie de la Bibliothèque Nationale de Tunisie
2007	Co-founder of the association Culture et Art, Institut Supérieur des Beaux-Arts de Nabeul

Contact

Oussama Troudi

Visual artist, Ottawa, Canada

Email	contact@oussamatroudi.com
Website	oussamatroudi.com
Instagram	@oussama.troudi.art
Facebook	oussama.troudi.artiste.visuel
YouTube	@Oussama-Troudi
LinkedIn	oussamatroudi-contact

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