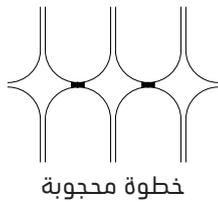


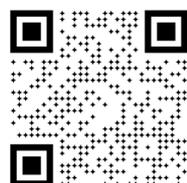
Inquiries:
order@mahjouba.ma
info@fenduq.com

Mahjouba 4 v1 prototype — 2022 © Fenduq archives

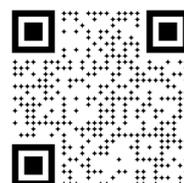


Mixed media	Brass-plated steel, brass, nicked silver, copper, mahogany wood, tin, recycled aluminum, goat skin, Chinese-made components, French-made shock absorber, LEDs, electronics, foam, electric cables, electric engine and 3D-printed Polyethylene Terephthalate and blockchain-secured NFT digital vehicle identification number (VIN).
Dimensions	180 x 75 x 130 cm
Weight	Variable (65 kg)
Edition	Art multiple of 100, numbered and signed by the artist (blockchain secured certificate).
Price	5000 euros. Launch of pre-sale: delivery in February 2024. First paid, first reserved basis. Payment in dirham or dollars accepted (bank transfer only).

Mahjouba app download
Android only at this time

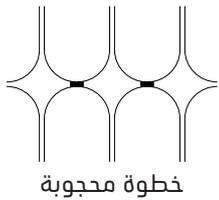


Mahjouba smarphone
friendly website



O°code

Inquiries:
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“I argue that what emerges with the current dispensation of Van Hove’s practice is a complex bricolage that imbibes art, artisanship, tradition, contemporaneity, social entrepreneurship, utopia, and idealism. Van Hove’s collaborative practice is located at the interstice of what he describes as ‘living craft’ and contemporary art. Living craft refers to artisanal practices that are crucial to the advancement of modern life as opposed to the framework of cultural heritage and tradition within which the crafts industry, tied to tourism, is promoted. Van Hove describes his sculptures as a socio-economic object precisely because of its relationship with craftsmanship, a living tradition practiced by nearly three million Moroccans (...) Every Moroccan family has a practitioner, which means that it is quite possible to write Moroccan familial history through its craftsmanship tradition. Van Hove embraces the traditional system of network at the base of artisanal practice in Morocco whilst expanding what the network can be as a self-sustaining co-operative. He plugs Moroccan craftsmen into the formal industrial economy, offering them a path to financial stability, and ultimately makes a meaningful impact on the local economy by aligning craftsmanship and high art. He proposes a new social economy that ultimately reinvents artisanal practice and extends its critical potential for entrepreneurship.”

Ugochukwu-Smooth C. Nzewi, Curator at the Department of Painting and Sculpture, Museum of Modern Arts (MoMa), New-York. in *Éric Van Hove’s ‘Living Art’*, in Fenduq, Jap Sam Books, The Netherlands, 2019

“After three prototypes, shown in various museums worldwide, Mahjouba 4 Collector Edition brings together all technical, craft and artistic knowledge. It is the final stage and a premiere for the art world. Here’s a collectors’ item, just before the fifth model hits the motorbike market. Mahjouba is an old Arabic female name derived from the word ‘mahjoub’, which means ‘the veil placed over sacredness’. And has Eric van Hove rightfully point out, its Oriental meaning isn’t what the Western World has made of it: the veil is foremostly the promise of an unveiling.

Why do I think of Jannis Kounellis Twelve Live Horses from 1969, Joseph Beuys holed up in a gallery space with a coyote, or still, Warhol’s factory? The word ‘Mahjouba’ demands to be repeated over and over like a melody and rhythm, as an echo between the physical artwork and the NFT. Mahjouba is a networked hybrid. Mahjouba is where the intersections between art, craft, digital and daily life meet. Mahjouba is a carefully crafted mediator, not a freeze-framed sculpted image. Mahjouba is a new territory that connects creation with maintenance. Mahjouba is a shift in perspective, guided by collective hands.”

Phillip Van den Bossche (former Director Mu.ZEE, Ostend (B), member of the acquisition committee KANAL - Centre Pompidou in Brussels and co-director malhoun gallery, Marrakech)