



School of Casablanca

General Information

Exhibition:

November 11, 2023–January 14, 2024

Hours: Wednesday–Sunday, 12:00–19:00

Locations: L'École Supérieure des beaux-arts de Casablanca, L'Annexe de l'église du Sacré-cœur, La Coupole, Le parc de la Ligue arabe, ThinkArt
Free entry

Participants: Gilles Aubry, Nassim Azarzar, Armina Belghiti & Soukaina Aziz El Idrissi, Bik Van der Pol, Céline Condorelli, Fatima-Zahra Lakrissa, Manuel Raeder, Peter Spillmann, Marion von Osten, Abdeslam Ziou Ziou

The Casablanca Art School: A display of slideshows on the Casablanca Art School is presented in sections titled *Making Art Public*, *Modernist Aesthetics & Popular Art*, and *Artistic Practice & Everyday Life*. All texts accompanying the slideshows were written by Morad Montazami and the archive materials were provided by Zamân Books & Curating.

Curators: Salma Lahlou, Independent Curator and Founder, ThinkArt, Casablanca; Krist Gruijthuisen, Director, KW Institute for Contemporary Art, Berlin; and Inka Gressel, Co-director, ifa-Galerie Berlin

School of Casablanca is initiated by KW Institute for Contemporary Art (Berlin) and ThinkArt (Casablanca) in partnership with Sharjah Art Foundation, Institut für Auslandsbeziehungen (ifa), Goethe-Institut Marokko, and Zamân Books & Curating.

An iteration of the exhibition will be presented at ifa-Galerie in Berlin between February 15 and April 14, 2024.

School of Casablanca coincides with the historical exhibition *The Casablanca Art School—Platforms and Patterns for a Postcolonial Avant-Garde, 1962–87*, curated by Zamân Books & Curating, which takes place at Tate St. Ives, Sharjah Art Foundation, and Schirn Kunsthalle throughout 2023 and 2024.

www.schoolofcasablanca.com

Introduction

School of Casablanca highlights a pivotal moment in Moroccan art history that had wide-ranging implications for the entire region: the beginning of modern art in the newly independent country (1956). A new civic awareness emerged that impacted both artists and intellectuals seeking to reconsider their social function and visibility in the public sphere. Through this process, the artist became the producer of a social and cultural project in which art was seen as a space of shared knowledge and experience. The Casablanca Art School was a seminal forum for the development of these ideas and related practices. Its members were united by a keen awareness that a new national culture could only emerge in the postcolonial period if modernity's demands were rooted in Indigenous cultural practices. Drawing on the Bauhaus Manifesto, among others, the school engaged in creating models for rethinking the relationship between art, craft, design, and architecture within a local context.

This collaborative initiative seeks to further the legacy of the Casablanca Art School in contemporary thought, which is relevant not only within a Moroccan context but also in relation to critical reflection on the traditions of Western methodology and self-perception.

School of Casablanca revisits and reinterprets the radical ideas and actions of the group of individuals (Farid Belkahia (1934–2014), Mohammed Chabâa (1935–2013), Bert Flint (1931–2022), Toni Maraini, and Mohamed Melehi (1936–2020)), as well as who shaped the original school at its peak (1964–69). In doing so, it draws from the spirit of experimentation, discourse, self-organization, and community building embodied by *Souffles*, a now-iconic Moroccan cultural magazine of the time. Founded as an avant-garde cultural review in 1966, its creators (Abdellatif Lâabi, Mostafa

Nissaboury and Mohammed Khaïr-Eddine) collaborated extensively with the Casablanca Art School. Banned by the authorities in 1972, the magazine was an important focal point for Moroccan and international artists, poets, painters, filmmakers, playwrights, intellectuals, and other cultural figures.

Over the past years, the invited participants of *School of Casablanca*—ranging from artists, designers, and curators to independent researchers—conducted research and fieldwork within the city of Casablanca. They shared their process in a public program, which was hosted as part of a residency program, created international encounters, and engaged in new conversations. This exhibition brings the newly commissioned work into a dialogue with archival material, operating in the present while reflecting on the past. It takes place across five locations throughout the city of Casablanca, some of which were originally used by the Casablanca Art School, such as l'École Supérieure des beaux-arts de Casablanca and La Coupole du parc de la Ligue arabe. Divided into sections titled *Making Art Public*, *Modernist Aesthetics & Popular Art*, and *Artistic Practice & Everyday Life* and contextualizing the politically troublesome and culturally productive history in which modern Moroccan art was formed (*The Beginning*), the exhibition seeks to pose questions about the legacy of the Casablanca Art School, including the development of innovative pedagogical and artistic methodologies and the potentialities within the current socio-political climate of Casablanca and Morocco.

Today, in the twenty-first century, the question remains of how to reimagine the role and relevance of art and design in society. What can we learn from this specific social and cultural project? What institutions—including schools of art and design—practices, and forms of learning do we need today? How do we produce and share knowledge? What is a collective learning process?

How do we rebuild public space and collective future memory?

School of Casablanca has intensively worked on these questions to create a dialogical, multidisciplinary, and transhistorical narrative for future reflection, study, and action.

Curatorial

Statement

School of Casablanca was born of a chance encounter between three curators in March 2018 in Casablanca. Krist Gruijthuisen, director of KW Institute for Contemporary Art in Berlin; Inka Gressel, co-director of ifa (Institut für Auslandsbeziehungen) Gallery in Berlin; and Salma Lahlou, director of ThinkArt in Casablanca.

During that first meeting, we spoke of this generation of Moroccan artists who, after the country's independence in 1956, opened up an intense dialog between the visual arts and popular culture to create an artistic identity more closely tied to its lived reality. We wondered how much of this history was shared and remembered by the Moroccan public. Discussions around southern modernities and the art coming out of the Casablanca Art School¹ in the 1960s were taking place mostly on an international level, and we began talking about the need for a more local perspective on Moroccan contemporary and modern cultural production. Indeed, Casablanca seemed to offer few independent cultural spaces to visit except for a handful of private initiatives— La Source du lion, founded by artist-art historian duo Hassan Darsi and Florence Renaud-Darsi; L'Atelier de l'observatoire, founded by independent researcher Lea Morin and artist Mohamed Fariji; or l'Uzine, run by journalist and cultural activist Maria Daif, for example.

Having worked both on the Casablanca Art School as well as on the political and cultural history of Casablanca² around this time period, we discussed how Casablanca had crafted its own culture in a radical break with traditions and customs that seemed frozen in time and caught up in an official

narrative of what Moroccan culture should be. Casablanca had defined itself against a colonial paternalism that considered Arab and “Berber” craft traditions as static, archaic, fossilized, and forever unchanged³—but also against a new traditionalism held up by the country’s political elite that narrowed the scope of popular art forms to official state ceremonies and the needs of tourism, and in so doing marginalized, devitalized, and reduced a vibrant and dynamic set of traditions to mere folklore.⁴

Casablanca positioned itself as the epicenter of popular counterculture and operated a paradigm shift through its artistic ecosystems: popular heritage is a living, breathing entity that makes possible the constant cultural renewal that enables a society to move forward. It is through this particular prism that Mostafa Nissaboury argues that “all of Morocco’s cultural modernity was elaborated through its beginnings in Casablanca.”⁵

The research, residencies, public events, and exhibitions project School of Casablanca hopes to take on a more imaginative approach to telling parts of this sociocultural history by inviting artists,

- 1 Numerous exhibitions shed light on this major avant-garde movement of postcolonial cultural history: *The Casablanca School of Fine Arts: Belkahia, Chabâa, Melehi, and the Fabrication of Art and History* for the 6th Marrakech Biennale titled *Not New Now* (2016); *In the Carpet* (2016–17); *Bauhaus Imaginista* (2018–20); *New Waves: Mohamed Melehi and the Casablanca Art School Archives* (2019–20); *The Whole World a Bauhaus* (2019–20); *Group Dynamics* (2021–22); and *The Casablanca Art School: Platforms and Patterns for a Postcolonial Avant-Garde, 1962–87* (2023–24).
- 2 The exhibition *Loading ... Casa* was shown in Dubai (2017) and Brussels (2018); more information is available on ThinkArt’s website at <https://www.thinkart.ma/exposition-loading-casa-2>.
- 3 Hamid Irbouh, “Framing Morocco’s Crafts,” chap. 1 in *Art in the Service of Colonialism: French Art Education in Morocco, 1912–56* (New York: Tauris, 2005).
- 4 Mohamed Jibril, “1974, sous une chape de plomb,” in *De quelques événements sans signification à reconstituer*, ed. Léa Morin (Paris: Zamân Books & Curating, 2022), 59.
- 5 Kenza Sefrioui, *La revue Souffles 1966–73: Espoirs de révolution culturelle au Maroc* (Casablanca: Éditions du Sirocco, 2013), 300. Unless otherwise noted, all translations by Salma Lahlou.

curators, and researchers, both Moroccan and international, to work from this urban center and interrogate the “foyers de stimulation et de mobilisation culturelle”⁶ (loci of cultural mobilization and stimulation) across visual arts, film, theater, music, dance, literature, or architecture that may or may not have set a precedent. As a focus and designed public space, a foyer (locus) invites the public to meet and communicate.

Our intention with School of Casablanca is neither to praise nor critique a specific foyer but rather to give it context and attempt to shine light on new and different aspects of it. The aim is to both study and reevaluate the recent past for knowledge accumulation, creative experimentation, and social impact; to engage with history, politics, and society in our present; and to ultimately contribute to a curriculum of strategies. By activating the larger urban fabric of the city as a discursive site, we aim to promote and complicate the idea of art being a useful part of society. As Mahdi Elmandjra wrote in a publication reviewing the first edition of the Asilah Moussem Cultural Festival a year later: “Culture is not a luxury but a most basic need, especially for those who do not have a sufficient calorie intake, whose health is often deficient, who are badly housed and illiterate.”⁷

With the hopes of becoming a site for knowledge production, an imaginative tool with a valid methodology, and an engine of civic inclusion, School of Casablanca was designed to be research-based, with onsite residencies; participatory, inviting the residents to engage with the audience through creative and discursive public programs; and site-specific, with commissions brought together in the form of an exhibition. Furthermore, it was also very clear from the outset that it had to be collaborative and inclusive by bringing together and recognizing research competencies around historical moments we selected. Finally, the invited participants were chosen for their process-oriented practices that look to stage, compose, choreograph, and

construct subjective worlds in a way that positions themselves with highly individuated methodologies, devices, and displays. Invited residents Bik Van der Pol, Céline Condorelli, Fatima-Zahra Lakrissa, Manuel Raeder, the late Marion von Osten, and Abdeslam Ziou Ziou have been forming an interdisciplinary group working in the fields of art, architecture, design, and education, and seeking to reconsider their social function and visibility in the public sphere. Peter Spillmann continues the legacies of Marion von Osten's groundbreaking research-based practice dealing with the connection between architecture, urban planning, and colonialism in Casablanca.

School of Casablanca began as a two-year project (and was extended by an additional two years due to the COVID-19 pandemic); it was initially supposed to focus on a single case study, the Casablanca Art School, and is now extending to film, theater, music, literature, and architecture. The exhibition was not supposed to happen in Casablanca due to lack of available spaces but is now taking place there and in Berlin; initially articulated around residencies, School of Casablanca evolved into a larger web through the relationships woven between its different components.

Through what has become an open space of possibilities through generosity, openness, reciprocity without prescription, encounters, and contamination—which can be summarized through the concept of “cultural gifting,” beautifully articulated by Mary Jane Jacob analyzing the practice of Bik Van der Pol⁸—in combination with local cultural policy makers, School of Casablanca is shifting from a single occurrence to multiple

6 Mostafa Nissaboury, “Pour une dynamique du cinéma collectif,” *Integral*, no. 8 (March–April 1974), 45–46.

7 Mahdi Elmandjra, “Popular Culture,” in *Asilah, First Cultural Moussem: July/August 1978* (Casablanca: Shoof Publications, 1979), 31.

8 See Mary Jane Jacob, “Cultural Gifting” on Bik Van der Pol's website, accessed June 19, 2008, https://www.bikvanderpol.net/files/book/i_3277/Mary%20Jane%20Jacob_%20Cultural_Gifting.pdf.

iterations taking place every two years starting in 2023. The project examines the city's cultural history in dialog with contemporary practices that tie into social transformation and expand the notions and spaces for art in each edition.

The first cultural foyer highlighted by School of Casablanca in its opening edition is considered a pivotal moment in Moroccan art history and a major movement of the postcolonial era. After Moroccan independence, a new civic awareness emerged and impacted artists and intellectuals seeking to reconsider their social function and visibility in the public sphere. Through this process, the artist became the producer of a social and cultural project. Art was expected to become a space of shared knowledge and experience through which the construction of a decolonized and renewed culture could happen. The Casablanca Art School was a seminal forum for the development of these ideas and related practices. Its members (Farid Belkahia, Mohammed Chabâa, Bert Flint, Toni Maraini, and Mohamed Melehi) were united by a keen awareness that a new national culture could only emerge in the postcolonial period if modernity's demands were rooted in Indigenous cultural practices. Drawing on the Bauhaus Manifesto, among others, the school engaged in creating models for rethinking the relationship between art, craft, design, and architecture within a local context.

As explained by Toni Maraini: "The years 1964–69 were pivotal for the arts in Morocco [...] It is a tangible historical landmark."⁹

This edition opens up perspectives of research into the past of the Casablanca Art School in order to analyze and challenge contemporary conditions of art education, art production, art distribution, and art reception in Morocco. To engage with these large questions more specifically, we asked the residents to look critically at the legacy of the Casablanca Art School from the perspective of their practice and to highlight the gestures that can

still be learned from the experiment of the school, as well as the question of how these might be translated and applied today.

Started in 2020, School of Casablanca closes its first cycle of residencies and public programs with an exhibition that will take place across five sites in the city, connected to each other through historical and contemporary links. An unprecedented assemblage of archives and slideshows will be shared thanks to the generosity of Mohamed Melehi archives, Mohammed Chabâa archives, Pauline and Patrice de Mazières archives, in collaboration with Zamân Books & Curating (Morad Montazami and Madeleine de Colnet)¹⁰, currently showing the exhibition *The Casablanca Art School: Platforms and Patterns for a Postcolonial Avant-Garde, 1962–87* at Tate St Ives, until January 14, 2024.

In parallel, new works will help weave references for a critical reimagination of this history and its echoes in the present, through the thoughtful work of eleven invited collaborators: Gilles Aubry, Nassim Azarzar, Amina Belghiti and Soukaina Aziz El Idrissi, Bik Van der Pol, Céline Condorelli, Fatima-Zahra Lakrissa, Manuel Raeder, Marion von Osten, Peter Spillmann, and Abdeslam Ziou Ziou. A robust public program will accompany the exhibition from November 11, 2023 to January 14, 2024, before it pursues its journey to Berlin in February 2024.

If we believe that (1) the late 1960s signifies the beginning of modern art in the recently independent country; (2) this time period fundamentally shaped the field of contemporary culture¹¹—

9 Toni Maraini, “Note sur les arts plastiques,” *Integral*, no. 3/4 (January 1973), 38–39.

10 Zamân Books & Curating has ensured the curatorial legacy of the Casablanca Art School in major institutions such as Tate Modern, London; Mosaic Rooms, London; Cultural Foundation, Abu Dhabi; Lenbachhaus Museum, Munich; and Sharjah Art Foundation, United Arab Emirates.

11 See Ali Essafi, “En attendant ‘De quelques événements sans signification’” in *De quelques événements sans signification à reconstituer*, 19.

Abdellatif Laâbi even suggests that Morocco hadn't seen a cultural revolution of this magnitude since the 15th century¹²; (3) Casablanca was the avant-garde of this "unprecedented cultural uprising"¹³ across visual arts, film, theater, music, dance, literature, and architecture; (4) the present cannot unleash its full potential unless it acknowledges its debt to history; and (5) the links between the past and present are broken, School of Casablanca aims to be the conduit through which these narratives might be transmitted and restaged in the present as new or renewed questions.

August 28, 2023

Salma Lahlou with Krist Gruijthuijsen and Inka Gressel

- 12 Abdellatif Laâbi, "Periphery and Cultural Revolution: The Example of Morocco," in *Moroccan Trilogy: 1950–2020* (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2021), 74. Published in conjunction with an exhibition of the same title at Museo Nacional Centro de Arte Reina Sofía in Madrid, March 31–September 27, 2021.
- 13 Laâbi, "Periphery and Cultural Revolution," 74.

L'École Supérieure des beaux-arts de Casablanca

Address: 20 boulevard Rachidi, Casablanca 20250

The Beginning

L'École Supérieure des beaux-arts de Casablanca is the original location where artists Farid Belkahia, Mohammed Chabâa, and Mohamed Melehi laid the foundation for the Casablanca Art School (CAS) and first developed the philosophy behind it. This venue forms the starting point of the exhibition. Here, CAS is put into historical context in a detailed timeline that presents in-depth historical research on sociopolitical and cultural developments in Morocco together with a film shot in the school in 1962 by director Ahmed Mesnaoui. The timeline is turned into a visual and sound installation by Nassim Azarzar, who used the wave pattern found within the works of Belkahia, Chabâa, and Melehi to create his own and invite viewers to contemplate an evolving aesthetic. The artist duo Bik Van der Pol introduces their *School of Walking* here, which will be documented on video and presented across all other venues.

Actualités marocaines

October 12, 1962

VU POUR VOUS, "Maroc en marche",

L'École nationale des Beaux-Arts

Video, 3'12

Director: Ahmed Mesnaoui

Courtesy Centre Cinématographique Marocain

Nassim Azarzar

All Things Flow, 2023

Wallpaper, sound installation, poster

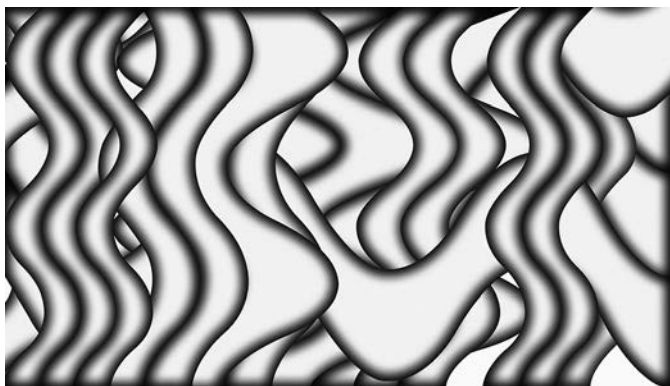
Dimensions variable

Sound installation: Reda Zniber

Voices: Sophia Hadi, Boutayna Mjahed,

Reda Zniber

Nassim Azarzar is an artist and graphic designer whose practice and interests revolve around imagery and popular imaginaries, exploring their different forms, occurrences, and devices of representation in a Moroccan context. His work approaches philosophical and historical questions through a range of visual forms, media, and types of social engagement. His ongoing research *Bonne route* (2018–) led him to the invention of a visual language functioning as a vehicle that integrates and combines elements from the artist's surroundings. In *All Things Flow* (2023), Azarzar uses a similar protocol, but strictly limits it to one visual motif, the wave pattern, which he weaves with the urban texture of Casablanca. Using digital tools, his work intentionally distances itself from the flat aesthetics of CAS, incorporating volume (through light and shadow to produce tactile sensations) and sound (through the audio piece by Reda Zniber recounting the historical context of CAS), and inviting viewers into a meditative reflection on history, encouraging the construction of mental images.



All Things Flow, 2023, working proposition © Nassim Azarzar

Bik Van der Pol

School of Walking, 2023

Video

Featuring artists Fatima Mazmouz (17'), Hassan Darsi (20'), Mohamed Fariji (18'), and journalist and cultural operator Maria Daïf (19')



School of Walking, 2023, with artist Fatima Mazmouz on November 19, 2022, video (15 min)
detail © Bik Van der Pol

Liesbeth Bik and Jos Van der Pol have worked collaboratively as Bik Van der Pol since 1995. They explore art's potential to produce and transmit knowledge. Their work is based on cooperation as well as research methods that aim at creating platforms for various kinds of communicative activities and activation. They often work on location, using, reusing, and reactivating the work of others—be it from the world of art, journalism, media, or history—and confronting audiences with situations in which the audience seems to have the last word. Their *School of Walking* (2023) posits that the act of walking itself was part of the curriculum of the *School of Casablanca*—walking being the act of thinking collectively while moving through a shared space and addressing questions of citizenship and publicness. Bik Van der Pol see walking as an act of resistance; a seemingly inconspicuous and everyday act of free thought that cannot be

controlled or censored. The process of walking can interweave relationships of individuals, communities, and the urban texture in the context of larger discussions about decolonization and modernization.

L'Année de l'Église du Sacré-Cœur

Address: Angle rue d'Alger et boulevard Rachidi,
Gauthier, Casablanca 20000

Making Art Public

The CAS artists sought to reach as wide an audience as possible—including students, readers, laypeople, the “sick,” and the public at large—and to be present in all segments of society, including public spaces (*Présence Plastique* at Jemaa el-Fna Square in Marrakesh and 16 November Square in Casablanca in 1969 and the 1978 Asilah Cultural Festival Moussem), schools (*Présence Plastique* at the Mohammed V and Fatim-Zahra High Schools, Casablanca, 1971), hospitals (the 1981 Berrechid Moussem), cultural magazines (*Souffles* and *Integral*), and architecture (CAS artists and the architecture firm Faraoui and de Mazières collaborated across multiple sites and buildings between 1967 and 1982). They aimed to break free from the traditionalist, institutional, and commercial constraints of their time and to weave their art into the fabric of the city and greater society.

Artistic practices and interventions in public spaces can shift contexts and open up other aspects of reality. Bik Van der Pol's *School of Walking* acts as a form of collective thinking, moving, and resistance within such social fabric. Learning together in this way means entering into a dialogue with the public realm, making it, and bringing awareness to its past and potentialities.

Working at the intersection of social sciences and artistic practice, Abdeslam Ziou Ziou has developed an investigation of an anti-psychiatric experience based on family archives. He brings forward this collective endeavor of artists, patients, doctors, hospital staff, and the public to resist normative standards.

Presentation of archival documentation,
Casablanca Art School Archive
Courtesy Zamân Books & Curating

Abdeslam Ziou Ziou

Berrechid 81: On the energy of an impeded movement, 2023

In situ archival installation and interventions by artists Fatine Arafati, Sophia Attigui, Soufiane Biyari, Grocco-Trick 54, and Said Rami

Abdeslam Ziou Ziou is an independent researcher and art consultant whose research focuses on collective art practices and dynamics, pedagogical experiments, and the development of the art world in postcolonial Morocco since the 1960s. In the early summer of 1981, an unusual activity took place at the psychiatric hospital in Berrechid, Morocco. For one week, a group of individuals including painters, writers, directors, and intellectuals were invited to take part in the daily life of the patients. This experience “unlocked” the hospital, a “sanctuary of madness” known all over Morocco, opening it up to its immediate environment. This event produced murals, concerts, discussions, and many other happenings around the site. The citizens of Berrechid, too, were at liberty to visit the hospital for the first time. The main idea behind this event was to bring the conditions of patient care at the hospital to light and to initiate a movement for transforming the rigidity of confinement, bringing the institution back to life and opening it up to society. This experiment was part of a critical approach to psychiatry spearheaded by Dr. Ziou Ziou Abdellah. By engaging with anti-psychiatry practices and



Berrechid 81, On the energy of an impeded movement, 2023
Photography of Mohammed Chabâa's mural painting. June 1981.
Archives Dr Ziou Ziou © Abdeslam Ziou Ziou

developing a growing interest in popular forms of mental treatment, Dr. Ziou Ziou's experiment synthesized different forms of mental health care in Morocco. Unfortunately, for various reasons, the project came to a halt and was soon forgotten.

The presentation tells the story of the Berrechid experience. It opens up a space for transmission by providing access to the archives of Dr. Ziou Ziou and by inviting artists Fatine Arafati, Sophia Attigui, Soufiane Biyari, Grocco-Trick 54, and Said Rami to respond to these archives.

Bik Van der Pol

School of Walking, 2023

Video

Featuring artists Fatima Mazmouz (17'), Hassan Darsi (20'), Mohamed Fariji (18'), and journalist and cultural operator Maria Daïf (19')

La Centrale

Address: Boulevard Moulay Youssef,
Casablanca 20250

Modernist Aesthetics & Popular Art

At CAS, rural carpets replaced plaster copies and easel painting was set aside, while photography became a new mode of expression replacing the oratory. Arabic calligraphy was also taught, not as a linguistic system, but in the form of pictorial signs, as were traditional arts (carpet weaving, carpentry, leatherwork, pottery, ceramics, wood and plaster carvings, jewelry making, brass and metal smithing, and tattooing) as well as Islamic architecture. New theoretical and practical courses carved out a new place of honor for the master artisan in a nontraditional sense, drawing from a repertoire of gestures, forms, and symbols. Hence, Chabâa's teaching method, which was oriented toward the applied arts, would redefine classical calligraphy for use in typography and poster design. Melehi's painting classes encouraged students to reinterpret the patterns and visual organization of Amazigh carpets, thus evolving them into mural art (a media he shared with Chabâa). Meanwhile, Flint invited students to explore his collection of popular art and Amazigh jewelry, revealing to them the secrets of its symbolism as well as its plastic potential. Toni Maraini initiated students into a transversal and previously unseen art history, claiming Africa and the Mediterranean as centers for outreach.

Together, they would contribute to the modification of mindsets and formal references for students, whether in the school's workshops or during field research, helping them to rediscover an entire heritage that was notably concentrated in rural areas, the mosques and habitats created by villagers in the Souss and the High Atlas. The sum of these experiences would give rise to *Maghreb Art*, a journal published between 1965 and 1969, in which all this knowledge would be presented;

not only classified and analyzed but also supported by a real aestheticism.

La Coupole has functioned as a site for several presentations by the Casablanca Art School in the past and is revitalized in this exhibition as a hub where the participants experiment with forms, practices, concepts, and exhibition strategies, create and disseminate knowledge.

They tackle underlying ongoing questions like: Which multiple modernities arose from this transcultural exchange? How do we deal with the power relations present in cultural appropriation? What have been the blind spots of this school? What are the hierarchies in creative disciplines? What meanings do we create today with new contextualizations?

Presentation of archival documentation,
Casablanca Art School Archive
Courtesy Zamân Books & Curating

Céline Condorelli

Integrations (studies), 2023

Mural wall prints, floor prints, carpets

Dimensions variable

Céline Condorelli works with art and architecture to develop possibilities for and means of “support,” and to launch broader enquiries into forms of commonality and discursive sites. The resulting projects merge aspects of exhibitions, politics, fiction, and public spaces.

For her presentation, Condorelli brings carpets produced by anonymous female weavers from the area around Boujaad into dialogue with a new composition that resembles a presentation that was part of the Casablanca Art School 1968 student exhibition. Condorelli reverses the notion of learning by displaying the sources of reference in the foreground, while presenting the results of her own close readings in the background. These



Integrations (studies), 2023, working proposition
 © Céline Condorelli

rural, traditional carpets function as inspiration for a continuously evolving visual language of abstraction, while simultaneously questioning the notion of authorship. By proposing a didactic program for weaving and abstraction, Condorelli creates a support structure for looking more closely at the ethics around craft and labor.

The exhibition space thus becomes a social space where workers, objects, and audiences meet. The rural carpets from the Atlas Mountain are discussed as a sophisticated and artistic practice of abstraction carried out by women; we can understand abstraction as an ancestral practice of experimentation, mostly undertaken by women, largely forgotten and erased by (art) history. How can we, different actors, read their carpets today? How do the carpets and patterns speak to us?

The carpets will be offered for sale and the proceeds will be used to create a new platform for the fair production and distribution of textiles in Morocco led by Salma Lahlou and Rabii Alouani Bibi.

Amina Belghiti and Soukaïna Aziz El Idrissi

Losing Rass El Khait: Set Design for Radical Rehearsals, 2023

10 mesh frames with woven, collaged, and printed mixed media: artist book; magnetic tape; recycled paper and photographs; plastic and industrial waste; calligraphy by Wafae Zaoui
Dimensions variable

Amina Belghiti's research explores collective pedagogical experiments that shaped artistic ecosystems across the continent during the 1960s–80s and the artist book as a curatorial and emancipatory space. Soukaïna Aziz El Idrissi is a visual artist who has extended her research on plastic waste as a social phenomenon, exploring all the possibilities this material, deemed waste, has to offer. For *School of Casablanca*, Peter Spillmann invited them to organize an autonomous research residency. Their collaboration started with



Losing Rass El Khait: Set Design for Radical Rehearsals, 2023
detail © Amina Belghiti & Soukaïna Aziz El Idrissi

an exploration of the constellations of blind spots at CAS. Belghiti and Aziz El Idrissi wandered across the city, collecting layers of sonic palimpsest: radio broadcasts, theater rehearsals, and secret film screenings. If amateur avant-garde theater was the most promising popular school for social and political education in the 1960s, by the 1970s music had picked up where theater had left off, effectively negotiating between high and low culture and entrancing crowds in ways image and text could not.

What might a library of sounds tell us about a generation's attempts at radicality, with shelves named "World-making rumors," "Silence as motif," "Sound schools," "Crackling truths," "Hiding in plain sight," "Soundtrack as blueprint," or "Panaf fever dreams"? Aziz El Idrissi's response to Amina's sonic library is a library replete with sonic waste material, including cassette tapes as well as plastic and steel discs that represent the notion of "silencing." These sonic weavings form the base of a set design that is activated by invited performers who recite the various narratives from a sonic reader compiled by Belghiti. Her research prompts viewers to remix these narratives into their own "rass el khait," the beginning of a personal archive built on this generation's sonic imagination.

Fatima-Zahra Lakrissa

Turning Frozen Yesterdays into Fluid Now, 2023
Archive documents, text

Fatima-Zahra Lakrissa's research is concerned with what constitutes Moroccan art history during the 1960s and 1970s. She is interested in tracing its different forms and emergence sites (pedagogy, collections, exhibitions, patrimonial and historiographical practices) and its connections with other disciplines (history, literature, archaeology, sociology).

Her proposition for *School of Casablanca, Turning Frozen Yesterdays into Fluid Now* (or *How to Inter-*



Turning Frozen Yesterdays into Fluid Now, 2023
Tichichte, Basketry, Pre-Rif region, Morocco, Bert Flint Collection,
Tiskiwin Museum
Photo: Alice Dufour © Fatima Zahra Lakrissa

vene in the Frayed Fabric of a Sequence of Morocco's Cultural History) focuses on the encounter of two researchers in art history and cultural anthropology, and the intersecting history of their approaches to popular and traditional art objects.

Bert Flint (1931–2022) and Toni Maraini were brought together in *Maghreb Art* (1965–69), the journal that became the key publication of the Casablanca Art School. The brief existence of *Maghreb Art* did not reveal the differences in their approaches, but the discordancy was eventually fixed *a posteriori* in an article by Toni Maraini. *Turning Frozen Yesterdays into Fluid Now* takes this moment of dissent as its starting point by drawing attention to the context, both theoretical and practical, in which the emerging paradigm of postcolonial art history was debated. At the heart of the display are images (photographic archives) and texts (commentary, collages of articles), which are connected to a fictional dialogue between

the two theorists of *Maghreb Art*: a montage of fragments of their published writings from the period 1960–90. It highlights the issue of method and their respective gazes on the objects in question as well as the interpretations they each put forward. The shift in meaning resulting from the transfer from the “field” or “original context” to the museum or school is another issue that is addressed. How did the participating theorists and artists structure a new field of knowledge between artistic and pedagogical experimentation, anthropology, material culture, and art history? What is its critical legacy?

The opposite process, which aims at reinterrogating the social function of art, is addressed by Gilles Aubry, sound artist, musician, and researcher, who has been invited by Lakrissa to consider the contemporary reception of *Maghreb Art*. By playing on the relationship between artistic expression and context, his work articulates the concomitant processes of the “patrimonialization” of artistic expression, the conversion of art into heritage, and the “resocialization” of art. In addition, the creative practices of the traditional music of Rwais and their transmission of an oral culture are explored as well as the prospect of human/machine co-creation offered by artificial intelligence.

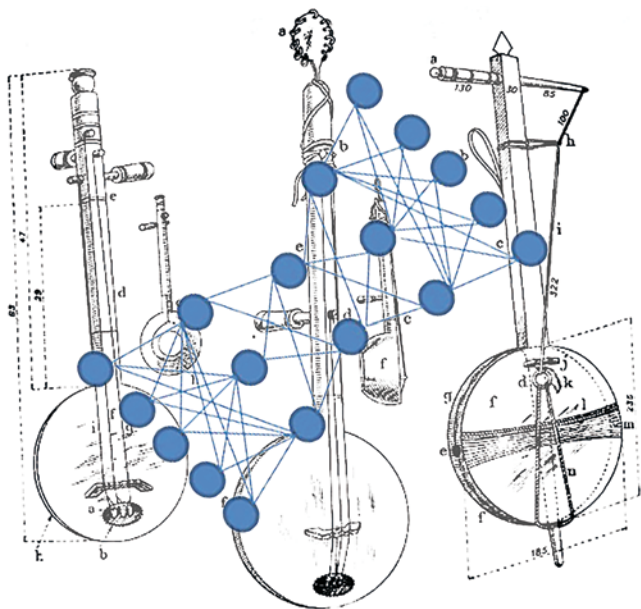
Gilles Aubry

Rwais Sound Model, 2023

Sound installation, single channel audio loop, 60'

Gilles Aubry’s practice is based on a performative approach to field recording, documents, and historical sources, often in collaboration with other disciplines. He critically addresses listening, sound practices, music, technology, and environmental voices, examining their relations to power structures and ideologies in various contexts.

Rwais Sound Model is a sound installation that focuses on the intersection of traditional music and



Rwais Sound Model, 2023 © Gilles Aubry

artificial intelligence (AI). The work draws inspiration from “L’Makina” (The machine), a song about the phonograph composed by the musician Raïs Lhaj Belaïd in the 1930s. In awe of the machine’s ability to “precisely reproduce human speech,” the poet contemplated whether he should cease creating verses. His troubles resonate with contemporary concerns surrounding AI and machine learning and their increasing presence in our lives. The artist fed recorded interpretations of the song into a machine learning algorithm for frequency analysis. The model then uses it to create new sounds with similar characteristics, which are featured in the installation. The work poses questions about AI as a nonhuman entity in co-creative processes. It also underscores the limitations of a technology that has yet to fully comprehend essential aspects of human expression such as social mediation and the ethical transmission of information.

Gilles Aubry

L'Makina, 2023

HD video, 25'

“L'Makina” is a song from the 1930s about the phonograph. It serves as a starting point for music experiments using artificial intelligence and conversations with musician Ali Faiq.

Bik Van der Pol

At the end of this long journey, 2023

Bik Van der Pol in dialogue with Bert Flint
(November 2021, Marrakesh)

Video, circa 35'

Bert Flint taught at the Casablanca Art School—which challenged the teaching methods used in the West by highlighting the value of traditional Moroccan arts—from 1965 to 1968. In confronting the material expressions of rural culture, Flint examined evidence of an experience of space and time dependent on a certain way of life and means of production. His research helped shape the thinking of the school's influential artists (Farid Belkahia, Mohammed Chabâa, and Mohamed Melehi) and the art historian Toni Maraini, including the argument that Moroccan art did not derive from Western art or solely from the Hispano-Moresque tradition—which could be found in urban centers like Marrakech, for example—or, as Flint says in the video, belong to the Near East, as taught in European and Western Universities, but had its own genealogy rooted in the rural and reaching back to Africa within the Saharan basin. In his home in Marrakech, Flint founded the Tiskiwin Museum in 1996 to emphasize the fact that people from southern Morocco were all part of the same cultural community, sharing the same natural environment and common traditions. Bik van der Pol conducted several interviews with Flint before his recent death. These conversations are juxtaposed with a documentation of the Tiskiwin Museum after Flint's passing, made by his cousin Joost Flint.

Le Parc de la Ligne arabe & Think Art

Artistic Practice & Everyday Life

By encouraging a close relationship between artistic and artisanal practices and acknowledging that craftsmanship is always embedded in the ordinary, CAS tutors asserted a living and transversal approach to art, merging ideas from art, craft, design, and architecture, and transitioning from art as a means of expression to art as a production tool. This “productivist turn” is to be set far apart from the Russian Constructivists—who no longer made art objects but put themselves at the service of industrial production—and is, in fact, closer to the work of Victor Vasarely. His approach translated into the development of an elementary “alphabet” allowing for different appropriations and actualizations, particularly on an architectural scale. CAS projects shared several commonalities with this approach, namely the idea of drawing formal motifs from the ornamental repertoire of vernacular craftsmanship and offering variations on it. Furthermore, the CAS saw itself as at the service of society and its activities, and sought to be seamlessly integrated into community life and in a dynamic relation with all areas of life.

The main idea was that the socialization of art should be achieved through a new politics of art, an art whose forms could be appropriated by everyone and everywhere.

The work of Manuel Raeder acts as a form of communication and a connecting link. He develops a practice that makes art and design accessible

and available in public spaces. How do inhabitants reuse public spaces according to their needs? Who are the individuals who appropriate these spaces? How should spaces be designed and how do audiences engage with space? This includes considering the peripheral zones and areas of Casablanca that very few people want to see. With specifically developed benches and manhole covers, Raeder engages in both taking up/using space and looking at it differently.

Le parc de la Ligue arabe

Address: Boulevard Moulay Youssef,
Casablanca 20250

Manuel Raeder

Mohamed Melehi Manhole, 2023

Steel

Ø 60 cm

Mohammed Chabâa Manhole, 2023

Steel

Ø 60 cm

Founded by Manuel Raeder in 2003, Studio Manuel Raeder is an interdisciplinary design studio based in Berlin. Its works span a wide range of formats and explore the boundaries between exhibitions, ephemera, books, type design, editing, publishing, and furniture design, approaching them as carriers of information or experimental devices to document or conceive narratives. For *School of Casablanca*, Raeder explores the relationship between industrial production and unique design in collaboration with Mafoder, a company producing manhole covers, among other things, in Morocco and other countries.



Mohamed Melehi Manhole, 2023, steel, 60 cm
© Manuel Raeder

Using the wave patterns in the paintings of Mohamed Melehi and Mohammed Chabaâ as reference points, Raeder transforms carpets, paintings, and patterns into manhole covers. He converts graphic references to the waves into ASCII (American Standard Code for Information Interchange) code, replaces them with the knotted typeface, and creates a pattern then used for nonslip surfaces on the manhole covers. The symbols used to compose the knotted typeface are the same geometric shapes that appear in the carpets produced in the Atlas Mountains, and they correspond to the knots produced by traditional weaving. Using Mafoder's existing distribution system, the project is disseminated in the streets and public spaces of Morocco. In this way, it builds on the founding spirit of the Casablanca Art School: taking art outside and making it accessible and available to all.

Manuel Raeder

Casablanca Street Furniture, 2023

Concrete

Dimensions variable

This work features a modular seating system that offers multiple combinations, allowing it to adapt to a variety of urban spaces and situations. The leaning modules, for example, can be combined to create a sitting landscape. Crafted out of concrete and resembling a collection of pebbles or waves, the work's concave shapes, which morph into the urban landscape of Casablanca, are ergonomic and organically adapted to the human body.

ThinkArt

Address: 130 boulevard Zerktouni, Casablanca 20000

Presentation of archival documentation,

Casablanca Art School Archive

Courtesy Zamân Books & Curating

Peter Spillmann

Corresponding with... (in memory of Marion von Osten), 2023

In situ installation in collaboration with ThinkArt and CPKC.org

Library, archive shelving, stage, multifunctional furniture, workspace, presentation media, documents from CPKC.org (Center for Postcolonial Knowledge and Culture) archives

Marion van Osten (1963–2020) and Peter Spillmann worked together in different collaborative networks and within the framework of the Labor k3000 collective since 1996. Marion von Osten was an exhibition maker, researcher, artist, and founding member of multiple collectives. Peter Spillmann is an artist, curator, and lecturer

whose practice and interests revolve around collective ways of working and self-organized forms of knowledge production and mediation.

The project *Corresponding with...* (in memory of Marion von Osten) takes up ideas of self-organized cultural practices that were not only a central focus in many of Marion von Osten's projects but also the driving force behind the artists of the Casablanca Art School in the 1960s. The documentation center covers self-organized artistic, activist, and feminist initiatives in Morocco that have been formed and active since the country's independence. It includes themes and discourses derived from the historical experiment of the



Corresponding with... (in memory of Marion von Osten), 2023
Photo: Workshop on self-organization at ThinkArt, December 2022
© Peter Spillmann

Casablanca Art School, such as the development of new art forms, art in public space and its mediation, a new pedagogy, the decolonization of art history, emancipation, and self-organization.

In memory of Marion von Osten, Peter Spillmann intervenes in ThinkArt's space with a new infrastructure that supports different formats of presentation, exchange, and collaboration, and helps establish an archive that focuses on activist cultural practices and research related to discourses from the region. Additionally, the CPKC is making various publications, materials, texts, and video documentation from the von Osten estate permanently accessible. These items were previously part of the research for projects such as *In the Desert of Modernity* (2008), which presented architectural and urban projects developed in North Africa and Western Europe in the context of colonial governance, anti-colonial struggles, and transnational migration, and *Bauhaus Imaginista* (2016–20), which opened up a transnational perspective on the history of modernist art and design.

Further formats and working methods will be developed, tested, and explored together with invited artists.

Bik Van der Pol

School of Walking, 2023

Video

Featuring artists Fatima Mazmouz (17'), Hassan Darsi (20'), Mohamed Fariji (18'), and journalist and cultural operator Maria Daïf (19')

Manuel Raeder

Mohamed Melehi Manhole stencil, 2023

Aluminum

Ø 60 cm

Casablanca Street Furniture scale models, 2023

Clay

16 × 6 × 3 cm

Onenina

Weekend

Program

November 10, 11, and 12, 2023

Exhibition: November 11, 2023–January 14, 2024

Hours: Wednesday–Sunday, 12:00–19:00

Locations: L'École Supérieure des beaux-arts de Casablanca, L'Annexe de l'église du Sacré-cœur, La Coupole, Le parc de la Ligue arabe, ThinkArt

Free entry

Opening: November 10, 2023, 17:00 at l'École Supérieure des beaux-arts de Casablanca

Friday, November 10

School of Casablanca Exhibition Special Preview (RSVP)

Location: L'École Supérieure des beaux-arts de Casablanca

Address: 20 boulevard Rachidi, Casablanca 20250

Time: 11:00–12:30

School of Casablanca Exhibition Opening Exhibition Tour

DJ Sets with The Digger with Dusty Fingers followed by Retro Cassetta

Location: L'École Supérieure des beaux-arts de Casablanca

Address: 20 boulevard Rachidi, Casablanca 20250

Time: 17:00–20:00

Saturday, November 11

The Casablanca Art School Archives and History: A research journey leading to museum projects

Round-table with Salma Lahlou, Fatima-Zahra Lakrissa, Maud Houssais, Madeleine de Colnet and Morad Montazami (Zamân Books & Curating)

Location: La Coupole (Parc de la Ligue arabe)

Address: Boulevard Moulay Youssef,
Casablanca 20250

Time: 12:00–13:30

Fanzine, Silkscreen, and Hand-Engraving Workshop by Abdeslam Ziou Ziou with Fatine Arafati, Sophia Attigui, Sofiane Biyari, Grocco-Trick54, and Said Rami

Location: L'Annexe de l'église du Sacré-cœur

Address: Angle rue d'Alger et boulevard Rachidi,
Gauthier, Casablanca 20000

Time: 12:00–19:00

School of Walking

A proposal by Bik Van der Pol with Imad Dahmani (MAMMA)

Location: Daniel Buren's installation at Le parc de la Ligue arabe

Address: Boulevard Rachidi, Casablanca 20250

Time: 15:00–16:30

Opening of ThinkArt 2.0

By Peter Spillmann and Salma Lahlou

Address: 130 boulevard Zerktouni,
Casablanca 20000

Time: 17:00–17:30

Les Enfants du Haouz (Karim Idriss): Archiving the Missing.

Cinema-performance by Léa Morin, introduced by Touda Bouanani

Location: ThinkArt

Address: 130 boulevard Zerktouni,
Casablanca 20000

Time: 17:30–18:30

**Electronic Works and Live Improvisation
Sound performance by Ahmed Essyad and
Gilles Aubry, introduced by Fatima-Zahra
Lakrissa**

Location: La Coupole (Parc de la Ligue arabe)

Address: Boulevard Moulay Youssef,

Casablanca 20250

Time: 19:30–21:00

Sunday, November 12

**Fanzine, Silkscreen, and Hand-Engraving
Workshop by Abdeslam Ziou Ziou with
Fatine Arafati, Sophia Attigui, Sofiane Biyari,
Grocco-Trick54, and Said Rami**

Location: L'Annexe de l'église du Sacré-cœur

Address: Angle rue d'Alger et boulevard Rachidi,
Gauthier, Casablanca 20000

Time: 12:00–19:00

Carpet Reading

With Céline Condorelli and Fatima Mazmouz

Location: La Coupole (Parc de la Ligue arabe)

Address: Boulevard Moulay Youssef,

Casablanca 20250

Time: 12:00–13:30

Skating Manhole Covers

With Manuel Raeder

Location: To be confirmed

Time: 15:30–16:30

**Dive Into the '60s and '70s Sound of Morocco
Listening session with Ihssan Fiach**

Location: The Digger with Dusty Fingers

Address: Résidence Andaloussia, Immeuble 16,
rez-de-chaussée, Casablanca 20100

Time: 17:30–18:30

Visual Arts and Cinema: A History of the Image in Morocco

Films proposed by Léa Morin and Touda Bouanani (Archives Bouanani)

Comics, Visual Arts, and Architecture: The Visual Culture of the Pioneers of Moroccan Cinema, introduced by Safaa Bendhiba

Location: American Arts Center

Address: ex Balzac, 2 Khalil Matrane,
Casablanca 20310

Time: 20:30–22:00

Films:

Retour à Agadir, Mohamed Afifi (1967, 11', b/w)

6 et 12, Ahmed Bouanani, Mohamed Abderrahman
Tazi, Majid Rechiche (1968, 18', b/w)

Tarfaya (ou La Marche d'un poète), Ahmed
Bouanani, Mohamed Abderrahman Tazi
(1966, 20', b/w)

Petite histoire en marge du cinématographe,
Ahmed Bouanani (1973, 7', b/w)

Les Quatre Sources, Ahmed Bouanani
(1977, 35', color)

Events

Discussion Series

By Mohamed Jibril

Discussion no. 1, Tuesday, November 21, 19:00

The Future of Popular Culture through Its Various Forms of Expression

Discussion no. 2, Tuesday, December 12, 19:00

Modernity in Question, Then and Now

Discussion no. 3, Saturday, January 13, 19:00

Casablanca: Source and Spaces of Creation

Guests to be confirmed

Location: ThinkArt

Address: 130 boulevard Zerktouni,

Casablanca 20000

By Abdeslam Ziou Ziou

Friday, November 17, 17:00

Changing Asylum! Crossover Experiences between Morocco and Tunisia

Guests: Dr. Jeddi and Dr. Ziou Ziou

Moderator: Stefania Pandolfo

Location: L'Annexe de l'église du Sacré-cœur

Address: Angle rue d'Alger et boulevard Rachidi,

Gauthier, Casablanca 20000

By Céline Condorelli

Saturday, November 18, 18:00–19:30

Carpet Reading with Fatima-Zahra Lakrissa

Location: La Coupole (Parc de la Ligue arabe)

Address: Boulevard Moulay Youssef,

Casablanca 20250

**By Fatima-Zahra Lakrissa and
Samba Sambounou**

Saturday, January 6, 18:30

Bert Flint: Imaginaries, arts and territories

Location: La Coupole (Parc de la Ligue arabe)

Address: Boulevard Moulay Youssef,

Casablanca 20250

Screening Series

Location: American Arts Center

Address: ex Balzac, 2 Khalil Matrane,

Casablanca 20310

By The Archives Bouanani Collective

*Visual Arts and Cinema: A History of the Image in
Morocco*

Session no. 1, Wednesday, November 15, 19:00

*Filming, Photographing, and Painting Marrakech:
A Tribute to Mohamed Abouelouakar (1)*

Le Miroir enchanté, Mohamed Abouelouakar

(1994, 25', color)

Visages de Marrakech, Mohamed Abouelouakar

(1977, 22', color)

Mémoire Ocre, Daoud Aoulad Syad

(1991, 16', color)

Nostalgie du naïf, Mohamed Aït Youssef

(1977, 12', b/w)

Introduced by Mohamed Jibril

Session no. 2, Wednesday, November 22, 19:00

An Hommage to Mohamed Abouelouakar (2)

HADDA, Mohamed Abouelouakar

(1984, 107', color)

Introduced by Mohamed Jibril

Session no. 3, Wednesday, November 29, 19:00

Farid Belkahia, Artist in Cinema (1)

Titre provisoire, Mostafa Derkaoui

(1984, 120', color)

With the filmmaker

Introduced by Ahmed Boughaba

Session no. 4, Wednesday, December 6, 19:00

Farid Belkahia, Artist in Cinema (2)

44 (ou les récits de la nuit), Moumen Smihi
(1981, 110', color)

Introduced by Ahmed Boughaba

Session no. 5, Wednesday, December 13, 19:00

Farid Belkahia, Artist in Cinema (3)

Une visite guidée chez Farid Belkahia, Raúl Ruiz
(1988, 40', color)

Introduced by Touda Bouanani

Session no. 6, Wednesday, December 20, 19:00

*These foreigners who came to our country, as
seen by us*

Avec Matisse à Tanger, Moumen Smihi
(1993, 52', color)

O pays qui me ressemble, Hichem Jerbi
(1995, 26', color)

Introduced par Touda Bouanani

Session no. 7, Wednesday, January 3, 19:00

*The 70s through our visual and sound archives
Before the Dying of the Light*, Ali Essafi

(2020, 128', color)

With the filmmaker

Session no. 8, Thursday, January 4, 19:00

*Fragments of an Audiovisual History of Artistic
Creation in Morocco*

Film conference by Ali Essafi

By Abdeslam Ziou Ziou

Sunday, November 19, 20:00

Psychiatry and Popular Therapies

*Jaaxley : Désarroi (ou les masques ne parlent
plus)*, Henri Collomb and Babakar Diop
(1978, 60', color)

Followed by a discussion with Dr. Jeddi, Dr. Ziou
Ziou and Stefania Pandolfo

School of Walking

By Bik Van der Pol

Location: Daniel Buren's installation at
Le parc de la Ligue arabe

Walk no. 1, Saturday, November 18, 11:00
With Samba Soumbounou and Céline Condorelli

Walk no. 2, Saturday, November 25, 11:00
With Amine Nawny

Walk no. 3, Saturday, December 9, 11:00
With Nabil Qerjij

Walk no. 4, Saturday, December 16, 11:00
With Imane Djamil

Walk no. 5, Saturday, January 6, 11:00
With Sophia Alami

Walk no. 6, Saturday, January 13, 11:00
With Hind Bensari

Workshop Series

By Abdeslam Ziou Ziou

Fanzine no. 1, Tuesday, November 14 and
Wednesday, November 15, 14:00–17:00
With Sofiane Byari Grocco-Trick54, and students
of Art'Com Sup

Art Therapy, Saturday, November 18, 14:00–18:00
With Dr. Jeddi based on his film *La Porte* (1980,
27 min., color)

Fanzine no. 2, Wednesday, November 22,
14:00–17:00
With Sophia Attigui and Grocco-Trick54

Fanzine no. 3, Wednesday, November 29,
14:00–17:00

With Sophia Attigui and Grocco-Trick54

Body psychology—discussion group no. 1,
Friday, December 1, 16:00–18:30

With Aziza Ziou Ziou

Silkscreen no. 1, Saturday, Dec. 2, 14:00–18:00

With Fatine Arafatin Sofiane Byari and Said Rami

Silkscreen no. 2, Sunday, Dec. 3, 14:00–18:00

With Fatine Arafatin Sofiane Byari and Said Rami

Body psychology—discussion group no. 2,
Friday, December 15, 16:00–18:30

With Aziza Ziou Ziou

Body psychology—discussion group no. 3,
Friday, January 5, 16:00–18:30

With Aziza Ziou Ziou

Body psychology—discussion group no. 4,
Friday, January 12, 16:00–18:30

With Aziza Ziou Ziou

Location: L'Annexe de l'église du Sacré-cœur

Address: Angle rue d'Alger et boulevard Rachidi,
Gauthier, Casablanca 20000

By Peter Spillmann

January 4, 5, and 6, 14:00–18:00

Art Education: Reread, Rediscuss, Republish

With Siddhartha Lokanandi

The aim of this workshop is to gain an overview of historical and current publications, texts, and brochures on new, experimental, and sometimes radical models of school and art education. We will discuss what constitutes an appropriate form of school today and publish a reader on this topic.

Location: ThinkArt

Address: 130 boulevard Zerktouni,
Casablanca 20000

Rass men Riyous el Khit/ Khiyou Performance Series

By Amina Belghiti & Soukaina Aziz El Idrissi

In relation to their research and set design toolbox *Losing Rass El Khait: Set Design for Radical Rehearsals* (2023), the researcher and artist invite performers to engage in their own rehearsal.

Performance no. 1, Friday, December 1, 18:00
With Lamma

Performance no. 2, Friday, December 8, 18:00
With Zakaria Belkhdar

Performance no. 3, Friday, December 15, 18:00
With Hanane Soltani

Performance no. 4, Friday, December 22, 18:00
With Chakib Yemlahi, DMC 13 (Derb Moulay Chérif Rue 13)

Location: La Coupole

Address: Boulevard Moulay Youssef, Casablanca
20250

Listening Sessions

By Ihssan Fiach

Location: The Digger with Dusty Fingers

Address: Résidence Andaloussia, Immeuble 16,
rez-de-chaussée

Session no. 1, Thursday, November 23, 19:00
Dive Into the '60s and '70s Sound of Morocco

Session no. 2, Thursday, December 21, 19:00
Dive Into the '60s and '70s Sound of Morocco

Guided Tour

Location: L'École Supérieure des beaux-arts de Casablanca

Address: 20 boulevard Rachidi, Casablanca 20250

Every Wednesday at 15:00

*Find the full program at schoolofcasablanca.com
as well as on Facebook and Instagram
[@schoolofcasablanca](https://www.instagram.com/schoolofcasablanca)

Colophon

Curators: Salma Lahlou, Krist Gruijthuijsen, Inka Gressel

Assistant Curator: Sanaa Zaghoud

Participants: Gilles Aubry, Bik Van der Pol, Nassim Azarzar, Armina Belghiti and Soukaina Aziz El Idrissi, Céline Condorelli, Fatima-Zahra Lakrissa, Manuel Raeder, Marion von Osten, Peter Spillmann, Abdeslam Ziou Ziou

Casablanca Art School Archive Material: Zamân Books &

Curating / Morad Montazami and Madeleine de Colnet

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Audiovisual: Othman Bensalima

Education and Art Mediation: HssHss

Project Coordination: Friederike Klapp, Yasmina Echair

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Samba Sambounou

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Mohamed Tangi

Grocco -Trick 54

Aida Wahbi

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THINKART

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LE MATIN

TELQUEL
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