

Integration

Lecture Series

A proposition of Céline Condorelli

Invited participants: Ali Amahan / Rabii Alouani Bibi /
Nadia Sabri / Samba Soumbounou

Lecture Series

Wednesday 23 November
10 am–1 pm + 3–5 pm

@L'École Supérieure des beaux-arts de Casablanca
Language: French
Onsite and Zoom live streaming

[Online Registration](#)

[Onsite Registration](#)



For the second part of her public programme entitled *Integration*, Céline Condorelli will conduct a series of readings of a carpet from the Haouz region in the High Atlas made by an unknown woman. She has invited four experts who specialise in cultural history to make this weaving speak. Her goal is threefold; to consider it as an artwork in its own right; to look at abstraction as space and choose to read it as a plan; and to anchor an understanding of abstraction as an ancestral practice of experimentation, mostly undertaken by women, largely forgotten and erased by (art) history.

‘A lot of attention was given to the signs and symbols, their aesthetic, iconography and history within the Afro-Mediterranean space. (...) now a beautiful rural traditional carpet—the work of a woman artisan from the Haouz region—was hung on the wall of the painting class to inspire students. The carpet was friendly named ‘Klee’s carpet’. For a short period, Bert Flint—a Dutch-born researcher who was collecting rural pieces of art throughout Morocco focusing on iconology—joined the school. The ‘source of reference’ confirmed how meaningful a triangle, wavy line, a lozenge, or a color could be. They were all elements of a cryptic language—or, to say it with Asger Jorn’s Imaginista declaration of the visual realm—they were ‘silent myths’. Painters of the Maghreb were inspired in a radical free and personal way by such a ‘source’. It confirmed that abstraction was not the fruit of an ‘occidental alienation’, as the traditionalists had claimed.’²

Anthropologist Ali Amahan and art historian Nadia Sabri will offer a reading of the carpet as an artwork, anchoring it in socio-political contexts and histories.

Samba Soumbounou, a PhD researcher in anthropology and urban sociology, has been invited to do a walk exploring the Casablanca city fabric, examining forms of abstraction at different scales present in the city.

Rabii Alouani Bibi, a collector and Moroccan carpets expert, will navigate us through the history of the carpet’s production.

2 Toni Maraini, The Bauhaus and Morocco, in Bauhaus Imaginista journal, bauhaus-imaginista.org/articles/256/the-bauhaus-and-morocco