

From the shape of a letter, to the word, to the sentence, to the page, to the city

Workshop and Walk Series

A proposition of Manuel Raeder

Invited participants: Badreddine Haoutar / Trick54

Workshop with students from L'École Supérieure des beaux-arts de Casablanca

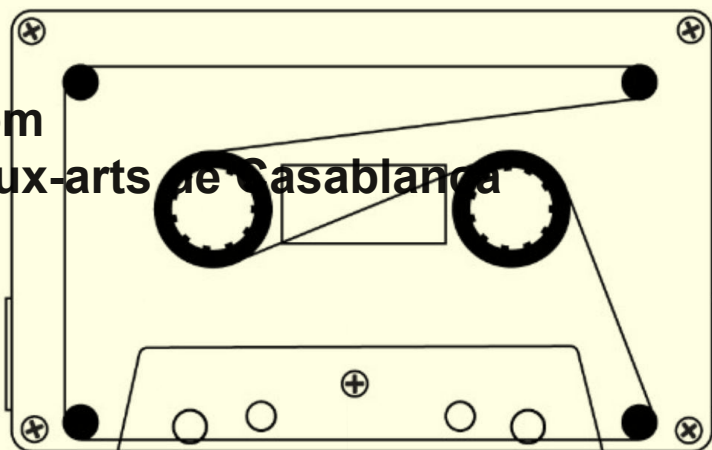
Tuesday 25 October

Wednesday 26 October

3–7 pm

@People's Choice

Language: English/French/Darija



Walk

Thursday 20 October

10 am

@ThinkArt

Language: English/French/Darija

[Registration](#)



For the second part of his public programme, Manuel Raeder looks at how the Casablanca Art School adopted a renewed perspective on Morocco's cultural heritage, using traditional crafts such as basket weaving, carpet making or wood carving as a starting point. The Casablanca Art School members worked in contemporary artistic mediums, drawing on traditional arts and transforming their forms, patterns and techniques into new contexts.

Social space and architecture played an important role for the school members as a means of bringing artistic practice into the public space through graphic design, integrations and murals.

After his first visit to Morocco, Manuel Raeder's interest and research focused on the function of public spaces in the dissemination of artistic practices such as street art and music. He draws a parallel with what the Casablanca Art School achieved at the time, bringing the recent past into the present and transforming it through a collaborative practice.

He invited Badreddine Haoutar and Trick54 to contribute to his research.

Workshop

Badreddine Haoutar aka Snoopy aka Retro Cassetta is a practicing musician and DJ who focuses on collecting the diversity of North African music recorded specifically in the cassette/tape format from the 1980s to the early 2000s. Retro Cassetta has about 20,000 cassettes of music ranging from Chaabi, Gnawa, Rock, Rap, Electro, Raï from Morocco, Algeria and Libya. Long before music was available online, cassettes were the main format for distributing and copying music in Morocco and North Africa. Retro Cassetta has been finding forgotten tapes that were never digitized, implying that their artists are on the verge of disappearance. Through the collection of these tapes, he creates new compositions and mixes them, bringing certain genres and artistes of the Moroccan and North African music scene into the present.

For his Tape looping workshop, Retro Cassetta will create with the students of L' École Supérieure des beaux-arts de Casablanca an alternative timeline, a playful diagram of the different musical styles and key players on the Moroccan and North African cassette scene, with the aim of pinpointing their influences on musical styles and imagining their transformation. The students will make new cassettes, stitching together tape loops and creating unconventional sounds. The result will be a visual carpet of the North African cassette music scene and new mixtapes with their covers that Manuel Raeder will help design.

Walk

Trick54, also known as Grocco, is one of the most present graffiti/street artists in Casablanca. Graffiti artists usually operate within abandoned territories and buildings. These sites, used by the homeless, cats and pigeons, may, as recent history has shown us, become the centre of gentrification and speculation.

Grocco, who has been exploring the city for many years, will walk us through the city over the course of a day, taking different routes and telling stories of Casablanca that are not related to modernist architecture or well-known monuments. Instead, he will explore the peripheral zones and areas of Casablanca that very few people want to see or whose stories they want to tell in the present, offering us privileged access to a history of Casablanca that is often marginalized, forgotten or erased.

Maghreb Art: a patrimonial counter-model?

Workshop and Study Day

A proposition of Fatima-Zahra Lakrissa

Invited participants: Gilles Aubry / Laura U. Marks

**Workshop with students from
L'École Supérieure des beaux-arts de Casablanca**

Friday 4 November

Saturday 5 November

10 am – 6 pm

@L'École Supérieure des beaux-arts de Casablanca

Language: English/French

Study Day

Thursday 10 November

3–9.30 pm

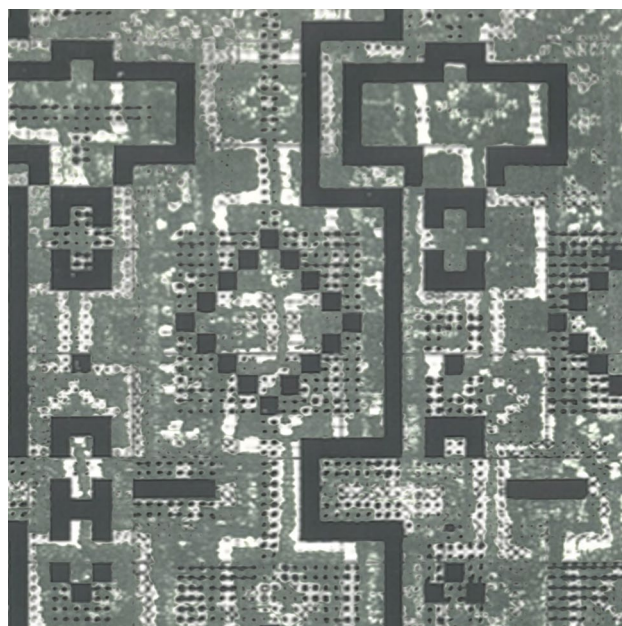
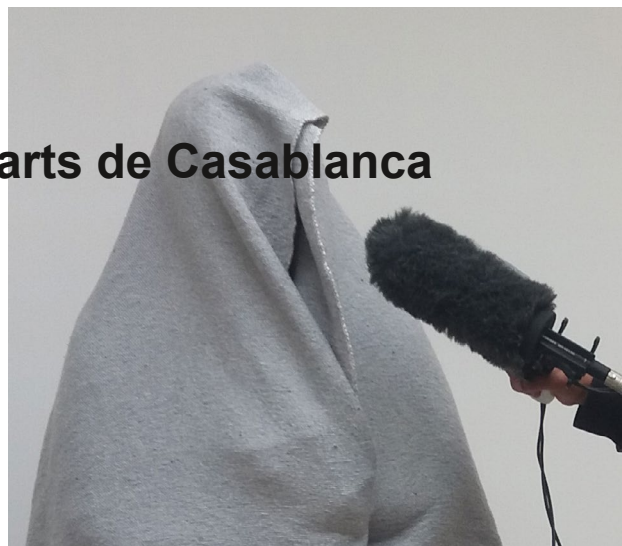
@L'École Supérieure des beaux-arts de Casablanca

Language: French

Onsite and Zoom live streaming

[Online Registration](#)

[Onsite Registration](#)



The study day will begin with a presentation by Fatima-Zahra Lakrissa and Gilles Aubry, followed by an intervention by Laura U. Marks.

Fatima-Zahra Lakrissa proposes to interrogate *Maghreb Art*¹ through a plurality of voices and practices embodied by the magazine's main theorists and artists with a view to understanding the magazine's role in the structuring of a new field of knowledge between artistic and pedagogical experimentation, anthropology, material culture and art history, and to questioning, among other things, its critical legacy.

Gilles Aubry, a sound artist, musician and researcher, has been invited to reflect on the contemporary reception of Maghreb Art. He seeks to question of the ideas and meanings embedded within forms and sites of experimentation, including the body, sound, and environment, and within devices and situations of intervention such as performance and listening. Beginning with existing videos, sound pieces and installations, he will consider possible angles for the production of a new artwork as part of the School of Casablanca exhibition in 2023-2024. In accordance with his research methodology, based on collective production, Aubry will lead a workshop in collaboration with students from L'École Supérieure des beaux-arts de Casablanca. Invited to respond to *Maghreb Art* through sound, voice, listening and recording, the participants will share their sonic creations with the public.

The last part of the program will feature an intervention by philosopher and digital arts theorist Laura U. Marks, followed by a conversation with the audience. Starting from the schematic translation of Moroccan carpets by Prosper Ricard for the French industry in 1926, she will propose a different reading of the carpet as an algorithmic medium, drawing its generative force from the interaction between matter and ideas.

'A carpet thinks, pulling forces from the weavers, the yarns, the matrix, and the algorithm and producing a new life form. Digital media works create along the same lines. Thinking like a carpet is a way to start at any point and connect to the cosmos, and to unleash creative energy that's not available when we start at a larger scale. Privileging a non-human perspective allows us to see from the point of view of a knot—or to feel the way a pixel might feel, as in the work of Azadeh Emadi. I also note that many carpet designs have God in mind, such as prayer rugs and centralized compositions. But some carpets also have an internal force that suggests that Life creates itself,' she writes.

1 *Maghreb Art* is a cultural magazine consisting of only three issues published in 1965, 1966 and 1969, jointly directed by the Dutch anthropologist and collector Bert Flint and the Casablanca School of Fine Arts. Published at the time of the pedagogical reform initiated in the mid-1960s by Farid Belkahia, Mohamed Melehi, Toni Maraini, and Mohammed Chabâa, *Maghreb Art* opened a space of investigation that is of crucial importance in the historiography of contemporary art and art criticism in post-independence Morocco.

A dérive through Casablanca, history and minds

Walking Series

A proposition of Bik Van der Pol

Invited participants: Fatima Mazmouz, Hassan Darsi and many more

Walking Series

Friday 11 November
Tuesday 15 November
Saturday 19 November
Monday 21 November
Thursday 24 November

@Meetings will take place at changing locations in Casablanca.
Meeting points and time will be announced shortly before the event.
Language: English/French

[Registration](#)



For the second part of their public programme, Bik Van der Pol proposes the activity of walking and thinking collectively with the goal of eventually producing a printed magazine or a filmed visual essay.

Van der Pol thinks of walking as an act of resistance, while simultaneously asking how, and where one goes to.

The points of departure are the connections between today, the Casablanca Art School and Souffles magazine (banned in 1972), both associated with a revolutionary student movement at a time of sit-ins, strikes, and labour unrest.

What is the effect of revolutionary movements on education in light of amnesia, the larger capitalist, extractivist drive and the urban modernization processes that produce ruins, ruptures and gaps while moving on to the next swath of land to develop? How to encompass simultaneous realities while moving, if we experience the city as an environment, an ecological entity where citizens appropriate this 'live tissue' on a daily basis?

The process of walking has the potential to weave relationships between urban texture and text in context of larger discussions of decolonization and modernization. Drawing lines between different markers, or 'actors', and understanding these as archives and the materialization of concepts, the political moment as explored in the Casablanca Art School at the time may open perspectives on how ideas can be recycled and approached today.

The walks will be developed in collaboration with different actors, marking moments in space and time, including students of L' École Supérieure des beaux-arts de Casablanca and other contexts, architects, artists and local experts.

Conceptual artist Fatima Mazmouz has been invited to activate her series of 30 portraits of Moroccan resistance fighters of the 20th century, entitled *Casablanca mon amour – Resistants* (2014–2018) in a live walk in the city on 19 November 2022.

Other walks will be announced.

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

Corresponding with

Towards a documentation centre for self-organised artistic, activist and feminist initiatives

A proposition of Peter Spillmann

Invited participants: To be confirmed

Collective Research Workshops

Tuesday 6 December

Wednesday 7 December

Tuesday 13 December

Tuesday 20 December

Wednesday 21 December

2–6 pm

@ThinkArt

Language: English

[Registration](#)



Public Meetings

Friday 9 December

Friday 16 December

Friday 23 December

6–8 pm

Meetings will take place at changing locations in Casablanca. The meeting point will be announced shortly before the event.

Language: English

[Registration](#)



For over 20 years Marion von Osten and Peter Spillmann shared their artistic practice, formed alliances, networked, researched and realized exhibitions together. Von Osten passed away at the end of 2020 from a malignant cancer, leaving us with her complex, engaged, feminist thinking and exploring, as well as memories of intense encounters and numerous documents of projects.

Three major projects that von Osten initiated and realized over the last 20 years in collaboration with Labor k3000, among others, have central connections with Casablanca and Morocco: 'In the Desert of Modernity' (2008/2009), 'Aesthetics of Decolonization: The Magazine Souffle' (2012/2015), and 'Bauhaus Imaginista' (2018/2019).

Von Osten and Spillmann's joint practice and projects have always been strongly informed by specific content-related concerns and have been developed in a process of free, associative collecting and by activating networks, and in this have little in common with classical academic research.

Among the most central concerns in their artistic research and cultural practice were perspectives of self-empowerment and collective communal action. Many of the projects advocated in different ways for marginalized voices to be heard, for precarious positions to be strengthened and were informed by a decidedly critical feminist stance.

Selected fragments of material will become points of departure in the documentation centre to gather and document further historical and current activist, artistic and feminist positions; projects by groups and individual artists who pursued and pursue critical, collective cultural practice in the context of emancipation and decolonization and create alternative public spheres and represent feminist concerns. In thinking of this material as something to correspond with, historical examples become models for current artistic practice.

The approach of a documentation centre focusing on this perspective can be well combined with the research on the Casablanca Art School and the Casablanca Group as a cultural and political activist collective.

Public Programme Calendar

Public Series / October – December 2022

	Manuel Raeder
20 Oct.	Walk with Trick54 10 am @ThinkArt
25 & 26 Oct.	Workshop 3–7 pm @People's choice

	Fatima Zahra Lakrissa
4 & 5 Nov.	Workshop 10 am – 6 pm @L'École Supérieure des beaux-arts de Casablanca
10 Nov.	Study Day 3–9.30 pm @L'École Supérieure des beaux-arts de Casablanca

	Bik Van der Pol	Céline Condorelli	Peter Spillmann
11 Nov.	Walk with Hassan Darsi 3.30 – 6 pm @La Source du lion		
15 Nov.	Walk with Maria Daïf 10 am – 12.30 pm @Sidi Abderrahman, Ain Diab's beach		
19 Nov.	Walk with Fatima Mazmouz 10 am – 2 pm @ThinkArt		
21 Nov.	Walk with Manal Aziz & Hamza Boussedra 10 am – 3.30 pm @Hassan II Mosque		
23 Nov.		Lecture Series 10 am – 1 pm + 3–5 pm @L'École Supérieure des beaux-arts de Casablanca	
24 Nov.	Walk with Mohamed Fariji 10 am – 2 pm @Old aquarium of Casablanca		
6 & 7 Dec.			Collective Research Workshops 2–6 pm @ThinkArt
9 Dec.			Public Meetings 6–8 pm @To be specified
13 Dec.			Collective Research Workshops 2–6 pm @ThinkArt
16 Dec.			Public Meetings 6–8 pm @To be specified
20 & 21 Dec.			Collective Research Workshops 2–6 pm @ThinkArt
23 Dec.			Public Meetings 6–8 pm @To be specified

Part of *the School of Casablanca*

The *School of Casablanca* is a collaborative project that takes as its starting point the legacy of the Casablanca Art School and its innovative pedagogical methods and exhibition strategies in 1960s Morocco.

KW Institute for Contemporary Art and Sharjah Art Foundation, in collaboration with Goethe-Institut Marokko, ThinkArt and Zamân Books & Curating initiated the School of Casablanca. The project includes research residencies, public programmes, a digital archive and a touring exhibition of new works created by the residents as well as an exhibition of historical works by the artists who were originally associated with the Casablanca Art School. Launched in 2020, the initiative will continue through 2024.



Senate Department
for Culture and Europe

BERLIN



SHARJAH ART FOUNDATION

THINKART



Institut für
Auslandsbeziehungen



The *School of Casablanca* is initiated by KW Institute for Contemporary Art, Berlin and Sharjah Art Foundation in collaboration with ThinkArt, Casablanca, Zamân Books & Curating, Paris, and Goethe-Institut Marokko.

Public programming for the School of Casablanca is realized with additional support of ifa (Institut für Auslandsbeziehungen), Berlin/Stuttgart.

KW Institute for Contemporary Art is institutionally supported by the Senate Department for Culture and Europe.