

bauhaus imaginista: ***learning from***

March 23/24 – April, 20 2018, Rabat
Programme of encounters and research
Goethe-Institut Rabat
Le Cube – independent art room

The Bauhaus School founded in 1919 in Germany was already in its active time till 1933 in contact with institutions in many countries, where it encountered similar movements that had arisen independently, and which lent the Bauhaus a strong stimuli. Beginning in March 2018, the international exhibition and research project *bauhaus imaginista* explores over one year these interconnections, resonance and receptions related to the Bauhaus. *bauhaus imaginista* was initiated by the Bauhaus Cooperation, the Goethe-Institut and the Haus der Kulturen der Welt in 2016 and curated by Marion von Osten and Grant Watson in collaboration with partners in China, Japan, Russia, Brazil, India and Nigeria and other countries. From March to June 2019, *bauhaus imaginista* will be come together under one roof for a major exhibition at the Haus der Kulturen der Welt (HKW) in Berlin for the Bauhaus centenary year.

Four chapters, each consisting of exhibitions, workshops, conferences and discussions, are based on one specific Bauhaus object (Gropius' Bauhaus Manifesto of 1919, a collage by Marcel Breuer, a drawing by Paul Klee, and a light game by Kurt Schwertfeger). These objects become the basic framework for *bauhaus imaginista*, from which specific themes, historical genealogies, and contemporary debates are developed.

The chapter *bauhaus imaginista: Learning From* with workshops in Morocco, USA and a large scale exhibition in Brazil traces the Bauhaus study of pre-modern craft techniques, materials and practices at the centre of an examination of diverse transcultural connections. A preoccupation with the pre-modern extends throughout the work of Bauhaus teachers and students and beyond their work in Germany. In the Americas, as well as in North Africa, contact with local craft practices led to the development of a modern idiom of forms and design, as well as to the introduction of new methods and techniques based on local and sometimes indigenous knowledge. This resulted in a programme that gained a socio-political dimension as well for arts movements, in the process of cultural decolonization.

Questions raised with a first round of encounters and research initiated in Rabat will be taken further in a public workshop in New York City in June 2018 and an exhibition starting in October 2018 at SESC Pompéia in São Paulo.

This event is realised in collaboration with the Goethe-Institut Rabat, Le Cube – independent art room and the researcher Maud Houssais and artist Kader Attia.

PROGRAMME

- FRIDAY, 23RD MARCH 2018

5 – 7^{PM} Goethe-Institut Rabat – public event

Encounter with Marion von Osten, Grant Watson (*bauhaus imaginista* curators Berlin/London), Kader Attia (artist, Berlin), Maud Houssais (*bauhaus imaginista* researcher, Rabat) and Fatima-Zahra Lakrissa (art historian, Rabat).

Languages: English/French

7^{PM}, Le Cube – independent art room

Opening of the research presentation by Kader Attia, co-curated by Maud Houssais for *bauhaus imaginista*.

The research exhibition will be on display until 20th of April at the Cube.

- SATURDAY, 24TH MARCH

10^{AM} – 5^{PM}, Le Cube- independent art room

– only with accreditation

A methodological workshop with Kader Attia and Marion von Osten at Le Cube – independent art room, conceived by ARAV (Atelier de Recherche en Art Visuel, Rabat) in collaboration with the Goethe-Institut Rabat and Le Cube – independent art room

- TUESDAY, 3RD APRIL

19^{PM}, Le Cube- independent art room

Encounter with Maud Houssais, *bauhaus imaginista* researcher, Rabat

The events that will take place in Rabat on the 23rd and 24th March 2018 will inaugurate the *bauhaus imaginista* series of exhibitions and discursive programmes.

The encounter at the Goethe-Institut Rabat on the 23rd with Marion von Osten, Grant Watson Maud Houssais, Fatima-Zahra Lakrissa and Kader Attia will address the transcultural and political dimensions of Bauhaus crafts studies. Departing from a 1927 drawing of an oriental carpet by Paul Klee, they will focus the transcultural readings of modernist art practice and the re-mapping of avant-gardes' territories.

In 1910 the exhibition "Masterpieces of Mohammedan Art" in Munich, which presented carpets displayed on the wall like paintings, made a tremendous impression on artists such as Wassily Kandinsky, Franz Marc or Henri Matisse. It also caused a wave of travels by European artists to the Maghreb to study local crafts. The canonical Tunis travel of 1914 by Paul Klee, August Macke and Louis Moilliet is only one of the many voyages of this kind. 13 years later, Bauhaus teacher Paul Klee, also engaged in the weaving workshop at the Bauhaus, created drawings and paintings that clearly referenced carpets. In his 1927 drawing, specifically the monochrome kilims made by Tunisian Berbers are taken as a point of departure to develop a language of abstraction. The impact of exposure to Maghrebi crafts and African patterns can be traced as well in other works of the Bauhaus weaving, metal and pottery workshops, including African crafts and South-American pottery and textiles synthesized into modernist designs, at the Bauhaus in Weimar and Dessau and also by Bauhauslers in exile and subsequently by their students.

Learning From focusses in Morocco on how these transcultural translations and syntheses took place and raises the questions: with what aim and under which cultural and political conditions did they evolve? What was the use and the context of craft practices in their original setting? How did they become important for processes of the decolonization of culture in the second half of the 20st century?

In Morocco a lessor known history is how Bauhaus ideas of synthesizing different cultural influences impacted on art and design practice and education in the post-colonial period. The synthesis of the craft production and modern means of production is considered by post-colonial artists as one possible pathway beyond the legacy of colonial art education. The Beaux Arts tradition in the French colonies was still based on orientalism, figuration and the strict division between the applied (low) and non-applied (high) arts. The "Casablanca School" (1962–1975) played a significant role as a catalyst of an anti-academic position, developed by the urgent need to decolonize culture in Morocco. The "revolutionary painters" such as Farid Belkahia, Mohamed Melehi or Mohamed Chabâa, but also the anthropologist Bert Flint (Holland) and the art historian Toni Maraini (Italy), experimented with forms of art by introducing a new paradigm: the popular. Their experimentations and theories concerning the patterns of Berber rugs and jewellery, the collective arts of the mosque and the Zaouia, gave a specificity to the Moroccan "avant-garde" that would inaugurate a new temporality distinguished from its European counterpart, demonstrating how one can be of one's time, yet look back to the past. Translating ideas of modernism synthesized into the local culture and into new School concepts and curricula, these art movements and art Schools were in some ways more advanced in their educational programs than the art academies of Europe during the 1960s.

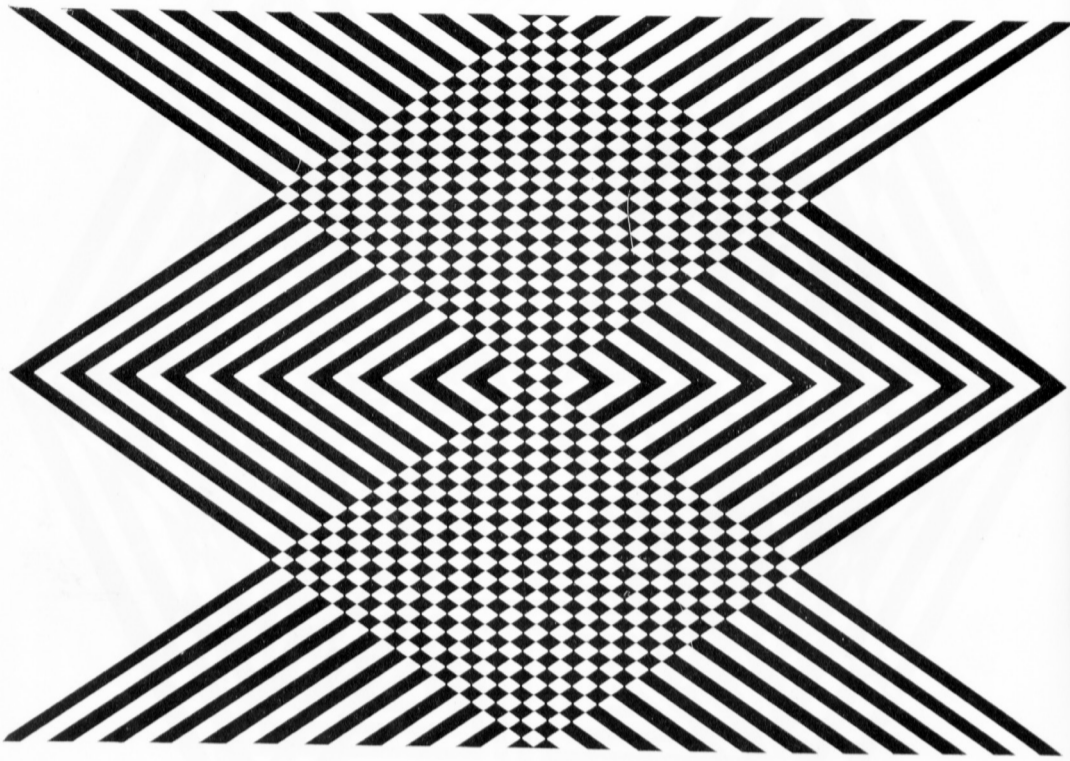
The first event of the *bauhaus imaginista* year programm also highlights the contemporary artist Kader Attia from Berlin. Attia is working on a new commission to be shown in Berlin 2019, related to his ongoing series "Signs of Reappropriation as Repair" that was in different iterations also presented internationally. At Le Cube – independent art room Kader Attia will lay out research materials of his planned work aside Maud Houssais investigations in the field of re-appropriation of vernacular expressions in Morocco's post-colonial context.

www.bauhaus-imaginista.org
www.bauhaus100.de/imaginista

bauhaus imaginista is a collaboration between the Bauhaus Cooperation Berlin Dessau Weimar, the Goethe-Institut and Haus der Kulturen der Welt. The research project with its different exhibitions, workshops and symposia is taking place for the centenary of the founding of the Bauhaus. It will be enhanced with international perspectives of the Goethe-Institutes and tied together as part of 100 Years of Now in Berlin at Haus der Kulturen der Welt.

bauhaus imaginista is made possible by funds from the Federal Government Commissioner for Culture and the Media. The German Federal Cultural Foundation is supporting the exhibition in Berlin and the German Foreign Office the stations abroad. Media partners are 3sat and Deutschlandfunk Kultur.

Partners abroad are the Goethe-Instituts in China, New Delhi, Lagos, Moscow, New York, Rabat, São Paulo, and Tokyo as well as Le Cube – independent art room (Rabat) and other institutions. *bauhaus imaginista* is realized in collaboration with the China Design Museum / China Academy of Arts (Hangzhou), the Independent Administrative Institution of National Museum of Art / The National Museum of Modern Art Kyoto, Garage Museum of Contemporary Art (Moscow) and SESC São Paulo.



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Kader Attia (Berlin, Germany, b. 1970), has developed a dynamic practice that reflects on aesthetics and ethics of different cultures. His research focuses on the concept of Repair, a constant in human nature, of which the modern Western mind and the traditional extra-Occidental thought have always had an opposite vision. Repair is deeply connected to traumatic experiences from the past that live on in the collective human psyche. Following the idea of catharsis, his work aims at Art's reappropriation of the field of emotion that, running from ethics to aesthetics, from politics to culture, links individuals and social groups through emotional experience, and that is in danger of being seized by recent nationalist movements.

Recent solo exhibitions include „The Field of Emotion“, The Power Plant, Toronto; Museum of Contemporary Art, Sydney; SMAK, Gent; Museum Für Moderne Kunst, Frankfurt; Musée Cantonal des Beaux Arts de Lausanne; Beirut Art Center; Whitechapel Gallery, London; KW Institute for Contemporary Art, Berlin; as well as group shows at the 57th Venice Biennale, documenta(13), MoMA, New York, or Tate Modern, London.

Maud Houssais (Rabat, Morocco) is an independent researcher. By studying the artistic practices in the public space from 1960 to 2000, with particular focus on the discourses and experiments of the main protagonists, her work attempts to draw the axes and common characteristics of an alternative scene in Morocco. In 2016, she created with Kenza Benbouchaib and Fatima-Zahra Lakrissa, at Atelier de Recherches en Arts Visuels (ARAV), the first platform dedicated to research in art history in Morocco. From 2011 to 2016, she was the project manager at L'appartement 22, founded by Abdellah Karroum in 2002.

Fatima-Zahra Lakrissa (Rabat, Morocco) is a researcher and curator. She has been in charge of cultural programming at Musée Mohammed VI d'art moderne et contemporain of Rabat since 2014. In 2016, she collaborated, as associate curator, for the exhibition L'École des beaux-arts de Casablanca : Belkahia, Chabâa, Melehi, la fabrique de l'art et de l'histoire in the framework of Marrakech's sixth biennale. Her research bears on the constitution modalities of art history in Morocco during the sixties and seventies. She is interested in tracing its different forms and initial emergence sites (pedagogy, collections, exhibitions, patrimonial and historiographical practices), and in its connections with other disciplines (history, literature, archeology, sociology).

Marion von Osten (Berlin, Germany) is a curator, researcher and writer. She is a founding member of the Center for Post-colonial Knowledge and Culture (CPKC, Berlin). Since 2014 she has been working as a curator and artistic director of bauhaus imaginista 2018/19. Previous research and exhibition projects include Viet Nam Diskurs Stockholm (2016) at the Tensta Konsthall, Aesthetics of Decolonization together with Serhat Karakayali (ith, ZHDK Zurich/CPKC Berlin); Model House-Mapping Transcultural Modernisms at the Academy of Fine Arts, Vienna/CPKC, Berlin (2010-2013); Action! painting/publishing at Les Laboratoires d'Aubervilliers in Paris (2011-2012); In the Desert of Modernity - Colonial Planning and After at Haus der Kulturen der Welt in Berlin und Les Abattoirs de Casablanca (2008-09); as well as Projekt Migration (2002-2006) and TRANSIT MIGRATION in Zürich, Frankfurt and Cologne (2003-2005). Since 2012, Marion von Osten has been a visiting professor for the Master of Arts in Public Spheres at the HSLU Lucerne.

Grant Watson (London, UK) is a curator and researcher. Since 2016, he has been working together with Marion von Osten as curator and artistic director of bauhaus imaginista (2018-2019). Before that he held the position of senior curator at the Institute of International Visual Arts (Iniva), London (2010-14), and worked as curator at the Museum of Contemporary Art, Antwerp (2006-10), and at the Project in Dublin (2001-06). His research addressed questions of the transnational through visual culture. Recent projects include How We Behave with If I Can't Dance that explores questions of life practice and politics in cities such as London, São Paulo, Mumbai, and Los Angeles; Practice International at Iniva London, Iaspis Sweden, and Casco in the Netherlands, and Keywords at Tate Liverpool. Watson has also developed a series of projects on textiles, including the exhibition Social Fabric in Sweden (2012), in Mumbai, and in Hangzhou (2016). Watson has worked extensively with modern and contemporary Indian (Nasreen Mohamedi, 2010 and the group exhibition Santhal Family, 2008). Watson teaches at the Royal College of Art, London.

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Le Cube, independent art room

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Tél : +212 6 61 18 64 41
info@lecube-art.com
www.lecube-art.com

Horaires d'ouverture:

mercredi - vendredi 14h-17h et sur rendez-vous

1

Graphisme réalisé par les étudiants de l'École des Beaux-Arts accompagnant l'article « Note sur l'expérience des ateliers de peinture et de décoration dirigés par les peintres Chebaa et Melehi à l'École des Beaux-Arts de Casablanca », Maghreb Art n°3, publié par l'École des Beaux-Arts de Casablanca, 1969

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Graphic design made by students of the School of Fine Arts accompanying the article « Note sur l'expérience des ateliers de peinture et de décoration dirigés par les peintres Chebaa et Melehi à l'École des Beaux-Arts de Casablanca », Maghreb Art n°3, published by the Ecole des Beaux-Arts of Casablanca, 1969

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Bijou berbère rural accompagnant l'article « Note sur l'expérience des ateliers de peinture et de décoration dirigés par les peintres Chebaa et Melehi à l'École des Beaux-Arts de Casablanca », Maghreb Art n°3, publié par l'École des Beaux-Arts de Casablanca, 1969

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Berber rural jewel accompanying the article « Note sur l'expérience des ateliers de peinture et de décoration dirigés par les peintres Chebaa et Melehi à l'École des Beaux-Arts de Casablanca », Maghreb Art n°3, published by the Ecole des Beaux-Arts of Casablanca, 1969

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Tapis (Kilim), 1927. Encre de chine sur papier vergé
©Hans Snoeck Private Collection, New York

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Paul Klee, *Rug (Kelim)*, 1927.
©Hans Snoeck Private Collection, New York

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- Kader Attia, *Signs of Reappropriation as Repair*, 2017
Projection unique de 80 diapositives
Courtesy de l'artiste

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Kader Attia, *Signs of Reappropriation as Repair*, 2017
Single projection of 80 slides
Courtesy of the artist

5

Tapis illustrant l'article «Considérations générales sur l'Art Populaire» de Toni Maraini, Maghreb Art n°2, publié par l'École des Beaux-Arts de Casablanca, 1966

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Carpet illustrating the article «Considérations générales sur l'Art Populaire» by Toni Maraini, Maghreb Art No. 2, published by the Ecole des Beaux-Arts of Casablanca, 1966

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