



I used to think that we were
the only ones in this world

9.

AROUND THE SHOW

TALK
WITH CORINNE SILVA
12.11.2019 – 19.00

In this talk, visual artist Corinne Silva presents some of her recent photographic and video works through which she explores landscapes shaped by colonial practices, the bodily experience of place, and the practice of walking.

She also addresses these themes in relation to other artists' and writers' works including those of Laurie Anderson, Michel de Certeau, Kubra Khademi and Raja Shehade.

ARTISTS IN RESIDENCE
SASHA HUBER & PETRI SAARIKKO
04.12 – 12.12.2019

Sasha Huber and Petri Saarikko present in the exhibition one of the iteration of their *Remedies Universe* project, started in 2011. This video was filmed in Port-au-Prince, Haiti, in collaboration with Le Centre d'Art, an art school Sasha's artist

grandfather, Georges Remponeau (1916-2012), co-founded in 1944.

The duo attends a residence at Le Cube, their first in Morocco, in order to continue their re-search for the project *Remedies Universe* within the local context of Rabat.

VIDEO NIGHT
WITH ABDESSAMAD EL MONTASSIR
10.01.2019 – 19.00

How do traumatic events arise in the bodies of descendants?
Can a plant be an indicator of the socio-political balance of power in a given territory?

Achayef is a project that examines the possible narrative forms of generational transmission of stories silenced by History and buried by ancestors.

In this, its multi-temporal enunciation assembles plants' narratives, mythologies and fictional accounts, as well as interviews with scientists and citizens.

AGENDA

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VIDEO NIGHT
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1.

Le cube
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open
from Wednesday to Friday
from 2pm to 5pm
and by appointment

www.lecube-art.com

curators zone - Clelia Coussonnet

LEAVE NO STONE UNTURNED
[Remuer la terre]

14.11.19 – 24.01.20

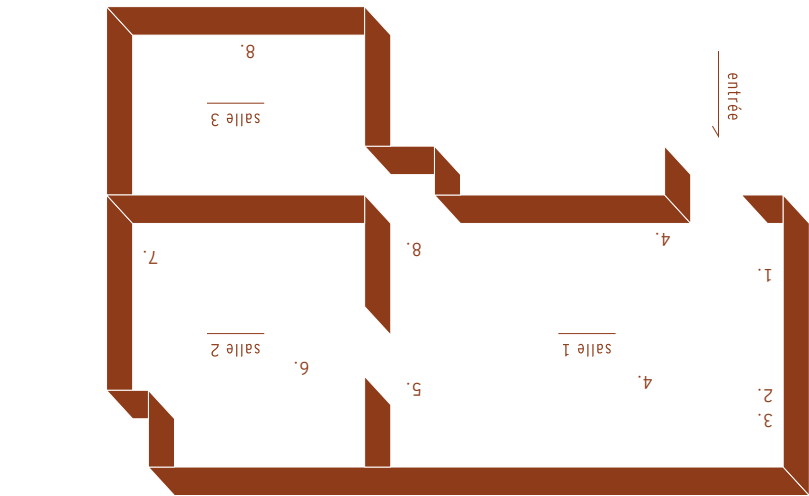
Hanan Benammar, Abdessamad El Montassir, Farah Khelil,
Kapwani Kiwanga, Uriel Orlow, Sasha Huber & Petri Saarikko, Corinne Silva.

Independent
art room



6.

1. URIEL ORLOW
2016
The Fairest Heritage
video, 5'22"
2. 3. URIEL ORLOW
2013
the series Double Vision (Native Plants)
Amaryllis and Allium (Trichocoleim) from
hand-tinted B&W prints
4. FARAH KHELIL
2019
Point d'étape (Effet de Serre)
installation, wall drawing, eucalyptus
5. KAPWANI KIWANGA
2011 – present
Flowers for Africa – Morocco
bouquet
6. HANAN BENAMMAR
2015 – present
Desert Garden
installation, sound
7. SASHA HUBER & PETRI SAARIKKO
2016
Remedies – Remède Haiti
video, 29'
8. CORINNE SILVA
2019
Flames Among Stones
video installation 13'05",
photograph, textile
9. ABDESSAMAD EL MONTASSIR
2016 – present
Achayef
Desert Garden
video, 19'



Like Tunisia, Morocco has lived,
and is still living, a botanical histo-
ry conditioned by political events.
Whether postcolonial or iden-
tity-based, plant circulation issues
shape countries' landscape and,
in so doing, transform their inha-
bitants. Viewers will experience
research has allowed me to assert
the importance of local and so-
called vernacular cultures around
plants from arid landscapes. In a
way, this piece is a tribute to all
this knowledge that, like in Moroc-
co, never ceases to fascinate me
with its resilience.

FARAH KHELIL

ARTISTS' PERSPECTIVE

SASHA HUBER & PETRI SAARIKKO

Remedies – Remède Haiti is cultiva-
tion seeds of personal knowledge
and histories silenced by the do-
minant cultures – to defend oneself
against abusive environments that
in Rabat helps to understand the
historical links between Morocco
and Haiti.

KAPWANI KIWANGA

Showing Flowers for Africa on the
continent which inspired the pro-
ject is crucial. It is a work that asks
the viewer to imagine a past mo-
ment and their personal connec-
tion with it. Evocations will be
different for everyone; the work
will not hold onto the past but we
can give it attention

URIEL ORLOW

By showing these two works in
the exhibition, I connect Pan-Afri-
canisation.
system of acceleration and moder-
tance in the face of a patriarchal
resilience and a quiet act of resis-
den as a demonstration of their
der the women's work in their gar-
work I ask the audience to consi-
the urban space? Through this
move away from the land and into
with the earth gets severed as we
What knowledge about working

CORINNE SILVA

The narrative process deployed
with Achayef connects issues re-
lated to stories, intergenerational
heritage and visceral transmis-
sions.
In this dynamic, the film opens a
space inviting viewers to look into
their own history, their context,
and thus to apprehend their past
in a new way in order to build their
future.

ABDESSAMAD EL MONTASSIR

Desert Garden, a work whose pro-
cess is slow and versatile, conti-
nues to evolve over the years.
encounters and discoveries. Pro-
jecting myself into ethnobotanical
bifurcations, I transform their inha-
bitants. Viewers will experience
research has allowed me to assert
the importance of local and so-
called vernacular cultures around
plants from arid landscapes. In a
way, this piece is a tribute to all
this knowledge that, like in Moroc-
co, never ceases to fascinate me
with its resilience.

HANAN BENAMMAR



4.

LEAVE NO STONE UNTURNED
[REMUER LA TERRE]

Leave No Stone Unturned [Remuer la terre] highlights the links between plants and politics in Morocco and other countries of the global South, while rejecting the idea that nature is ornamental and neutral. By scratching the visible surface to plunge into the interstices and gaps of history, the selected works show plants are intertwined in power networks and suffer from the paradox of being knowledge resources simultaneously accessible and subjected to processes of invisibility. While human impact on climate and environmental change is increasingly discussed in public and scientific debates, the relations between plants and politics are largely underestimated. Flora is indeed an actor, a pawn and a witness of History, revealing narratives forgotten and eluded by official history's records.

In this, the long-lasting relationship between conquest and botany during the eras of imperialism and colonialism is particularly significant. Amongst other strategies, Western empires widely resorted to naturalist and scientific expeditions to map the territories they then dominated and exploited. Today, in the age of globalisation, nature is still intertwined at various scales in local, national and international power relations.

Within this global framework, the exhibition *Leave No Stone Unturned [Remuer la terre]* focuses more precisely on the notions of natural resistance and of traditional healing techniques and remedies approaching flora both as an allegory of political frictions (from independence to opposition and diplomacy) and as a system of meaning, knowledge and beliefs in its own right (navigating between use, transmission and oblivion). Thanks to the long-term and research-based processes of the artists included in the show, let's re-read history through new perspectives.



Room 1
BOTANICAL NATIONALISM

The first room explores the diplomatic uses of flora and how botany has been harnessed, out of pure tokenism, as a national symbol.

Inspired by her research around the Palmarium of Tunis and by Samy Ghorbal's vegetal analogy between eucalyptus (colonial heritage) and palm tree (Islamic identity) to talk about the dialectics of identity, modernity and Islamism in Tunisia, Farah Khelil studies how to draw a 'history' of the country through the botanical prism. *Point d'étape (Effet de Serre)*, in its content and format, shades this dialectic by opening it up to its multiplicity, between horizontal and vertical. This is the first step in a larger project that will be re-

vealed in November 2020 in the greenhouse of the Parc du Belvédère in Tunis.

Uriel Orlow also questions the adoption of 'national' floras, particularly in the case of Israel, which defined its own botany, distinct from that of Palestine. His series *Double Vision (Native Plants)* denounces this instrumentalisation and the biased representations it has durably generated. In the same vein, his video *The Fairest Heritage* highlights how the segregationist white power during apartheid in South Africa relied on botanical nationalism to green-wash its image by inviting scientists to discover the biodiversity hotspot of Cape Town's region.

Plants' soft power is still evident in the bouquets of Kapwani Kiwanga. In *Flowers for Africa*, she plays with the systematic use of flowers in major international diplomatic negotiations and meetings -those that catalyse latent political tensions and symbolise apparent agreements. Exhuming photographs of the floral compositions placed at the time of the formalisation of the independence of each African country after colonisation, she reconstructs these contested bouquets. Here, she presents, for the very first time, the one of Morocco.



Finally, shown during a video night, Abdessamad El Montassir's *Achayef* touches on the question of trauma, its origins and consequences as well as the transmission of unofficial stories. In particular, it explores how the daghmous, a euphorbia endemic to the Sahara in southern Morocco, has developed systems of resistance -and resilience- shifting its appearance (from leaves and flowers to thorns) to cope with external factors that had induced stress and threatened it.

Room 2
RESILIENCE & RESISTANCE

The second room looks into natural remedies and medicine and seeks to understand the properties of plants in relation to the cultural context they are entangled in.

Deserts and their endemic floras are studied

from a medicinal angle by Hanan Benamar who, from one desert to another in the world (Chihuahua, Gobi, Mangystau, Sahara), gathers information on the natural remedies used by indigenous populations -populations often controlled, set aside or even oppressed by central authorities. Without classifying them and transmitting knowledge, she collects plants and seeds as well as stories about their healing, nutritional, and even spiritual and magical qualities.

Sasha Huber and Petri Saarikko are also interested in natural remedies, the beliefs to which they are attached and how these remedies are used, transmitted or forgotten. In Port-au-Prince, Haiti, they invited several participants to talk about plants, medicinal rituals, treatments specific to certain diseases or problems during a performance that combines song, dance, gesture and speech. The *Remedies - Remède Haiti* video is part of a much larger investigation, already covering more than eight countries.

Room 3
KNOWLEDGE TRANSMISSION

In the third room, Corinne Silva's video *Flames Among Stones* weaves two narratives and bridges natural resistance and caring traditions by presenting radical -in their essence- gardening strategies and by observing matrilineal mechanisms of knowledge transmission.

One part of the video shows how, in the small town of Kırşehir, Turkey, three generations of women bustle in their enclosed garden, to the rhythm of the seasons. Their work of the land and the care they give to plants, their way of embracing these natural cycles, suggest the importance of sharing knowledge, community spirit, support, hope and resilience in a patriarchal and authoritarian context. On the other hand, the work reveals rocks, caves and crevices evoking the myth of the snake woman Şahmaran who transmits earthly and otherworldly knowledge and wisdom down through her daughters, until she is betrayed and her matrilineal line is broken.

The textile of the entrance to the room, dyed by the plants and soil of the community garden, is redolent of rock faces or cave walls, while the photograph of an eye of a tree suggests portals leading to other realms.

Leave No Stone Unturned [Remuer la terre] initiates reflections on nature, politics and power structures, moving from Morocco to Tunisia, from South Africa to the Levant, Haiti, Turkey and even deserts. It is essential to encourage such a dialogue as rummaging through soil, seeds and plants, we discover another nature: a nature not only constructed by its relations with man -often through domination and exploitation, but also through respect, spirituality and healing- but a nature that reclaims its agency.

- Clelia Coussonnet,
curator