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, resonances 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 Schwerdtfeger). 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 Pompeia 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 Marlon von Osten, Grant Watson (bauhaus imaginista curators Berlin/London), Kader Attia (artist, Berlin), Maud Houssais (bauhaus imaginista researcher, Rabat) and Fatma-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, curated 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
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 Arts 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’ at The Power Plant, Toronto; Museum of Contemporary Art, Sydney; SMiK, Gorki, Museum für Moderne Kunst, Frankfurt; Musée Cantonal des Beaux Arts de Lausanne, Belart 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 2005, 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. From 2011 to 2016, she was the project manager at L’Art et l’Architecture, founded by Abdellah Karrout in 2002.

Fatima-Zahra Lakriss (Rabat, Morocco) is a researcher and curator. She has been in charge of cultural programming at Musée Mohammed VI d’Art Moderne et Contemporain since 2010. In 2014, she collaborated, as associate curator, for the exhibition L’École des beaux-arts de Casablanca: Bolkiah, Chabba, Mohamed, 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 emergerica 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 beaux-arts imaginista (2018-19). Previous research and exhibition projects include Viet Nam DeKurs Stockholm (2016) at the Tomsk Kunsthal, Aesthetics of Decolonization together with Sarhak Kansari (Ith, ZHKD Zurich/CPKC Berlin), Model House—Mapping Transcultural Modernisms at the Academy of Fine Arts, Vienna/CPKC Berlin (2015/2016). 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 Project Migration (2002-2006) and TRANSPORT MIGRATION in Zurich, 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 beaux-arts 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 (2008-10), 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, Ipsis 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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Horaires d'ouverture:
mercredi - vendredi 14h-17h et sur rendez-vous


4. – Kader Attia, Signs of Reappropriation as Repair, 2017 Projection unique de 80 diapositives Courtesy de l’artiste

5. Tapis illustrating the article ‘Considérations générales sur l’Art Populaire’ by Toni Mariani, Maghréb Art n°2, publié par l’École des Beaux-Arts de Casablanca, 1966.

