QANAT
PERFORMING CHANGE
FROM THE MARGINS

ENCOUNTERS — CONVERSATIONS
MAPPINGS — INTERVENTIONS

21 - 25 NOV. 2018
Unfolding across five days at LE 18 (Marrakech) in November 2018, QANAT: PERFORMING CHANGE FROM THE MARGINS reunites artists, cultural practitioners, architects, researchers and activists engaged through diverse practices and lenses on the politics and poetics of water in particular and the commons in general in Morocco. The programme aims at creating a temporary space of encounter and critical collective thinking, a time for exchanges and proposals allowing for the circulation and cross-pollination of knowledges, subaltern narratives and radical visions spurring from the researches, projects and struggles each conducts.

In dialogue with local inhabitants, and adopting an experimental, collaborative and dialogical format, the five days are designed as a moment to (self)reflect on, and act upon the relationship between cultural and artistic projects, activism and other forms of social engagement. Through informal exchanges, public conversations, common cooking, reading and screening sessions, collective interventions in public space and the development of a collective cartography, we will therefore address methodological and strategic questions connected to different forms of resistance to commons enclosure, aiming at mapping and performing situated and trans-disciplinary practices and methods.

QANAT: PERFORMING CHANGE FROM THE MARGINS hence aims at:
— Mapping and fostering unheard, silenced or new understandings on the politics of and struggles for water and common goods in Morocco, in dialogue with other geographies;
— Exploring the space that artistic practices and transdisciplinary participatory methods can have in processes aiming at reappropriating and intervening in public spaces;
— Sustaining and connecting a community of practitioners engaged on these subjects, though across different, sometimes detached, fields.

These five days come finally also as a way for QANAT to map what is there and what is still missing, as a way to shape the direction the project could further take. While avoiding repetition, we aim at bringing forth a new critical dimension, nourished by each resonating contribution, as well as meaningful tools for the already existing projects.

QANAT: PERFORMING CHANGE FROM THE MARGINS is initiated by Francesca Masoero/LE 18, curator of QANAT and Heidi Vogels/AIR Platform NL, DutchCulture|TransArtists as a way to relate, make resonate and expand QANAT with the reflections developed through the conference Working on the margins organised by DutchCulture | TransArtists in spring 2018. The days have been conceived with Flore Grassiot/TOPOI, advising on the format of the programme, the methodology, the tools adopted and the scenography, as well as through proposals by Edouard Sors/ILUO° and Jérome Giller. Other invited contributors are: Sara Frikech, Carlos Perez Marin & Ahmed Dabah/Caravan Tighmert, Fayrouz Youssi, Soraya El Khaalaoui, George Bajalia, Younes Boundir, Gilles Aubry, Ayoub Mouzaine, Hicham Bouzid/Think Tanger, Samir Aït Oumghar, Laila Hida, Léa Morin/Atelier de l’Observatoire, Nadir Boumhouch, Yassine Madri/Movement on Road 96, Cantal Baiker/Pikala, Alexandra Kollarova, Said Afifi, Nicolas Moulin and possibly many more.

We thank Fondation Jardin Majorelle, NOMAD, DutchCulture | TransArtists, the Flemish government, Wallonie Bruxelles International and Riad Marrakech for their support. These five days are also organised in echo with, and with the support of Meet the Neighbours, a programme co-funded by the Programme Creative Europe of the European Union, and are developed thanks to the contributions and the partnership with Dar Cherifa, Pikala Bikes, Caravane Tighmert, TOPOI, ILUO° and Awaln’Art.
QANAT: ON THE POLITICS AND POETICS OF WATER

QANAT is a curatorial transdisciplinary research programme initiated by LE 18 in 2017, which aims to critically reflect on and act upon the politics and the poetics of water and the commons. Assuming multiple configurations, spanning from residency programmes, exhibitions, presentations, workshops and discussions, to interventions in public space, collaborative researches and collective cartographies, QANAT investigates the spaces of water, its routes and (in)visible traces, exploring its spatial, sonic, olfactory and visual memories and embodiments. The programme brings together artists, researchers and activists to facilitate the production of multiple knowledges, narratives and visions of the past arrangements and present configurations of water’s presence, absence and distribution and its social, ecological, cultural and political effects in various geographies across North Africa, the Mediterranean and the Middle East. In between the deep wells of urban memories, rural histories, ancestral contemporary practices and the policies shaping modernity, QANAT unfolds, on the one hand, as a trans-territorial history focused on the rule of water, investigating the interactions between environmental injustices, political struggles and forms of cultural resistance, in a synchronic and diachronic way. On the other, it envisions the formation of a methodologically diverse platform swinging fluidly between artistic and socio-scientific researches, participative initiatives and militant engagement, to create a space for sharing practices, thinking projects and designing together paths in order to reactivate the memory of the collective heritage embodied by water civilizations in Marrakech and beyond, while fostering an understanding of water as an essential common.

WORKING ON THE MARGINS

Developed by AiR Platform NL (DutchCulture | TransArtists) together with bkkc (now kunstloc) last spring, the conference Working on the margins (Tilburg, The Netherlands) explored artist-in-residence programmes as open, relational, and innovative social spaces embedded in specific localities, though connected transnationally and capable of moving within and beyond institutional frameworks. During the conference, the notion of the margins was addressed as a lens to tackle the urgencies to think art otherwise, and the opportunities that unfold from taking this position from a local and international perspective. Together with artists, organizers, institutions and municipalities the margins were investigates as a critical space we need to continuously retrieve and advance. How can this be addressed from the practice of small context driven artist-in-residence programmes, and how can this ultimately lead to new aesthetic and social practices in the arts and society?

AiR Platform NL - TransArtists is a platform for artists-in-residence programmes in the Netherlands, and is part of DutchCulture Centre for International Cooperation, based in Amsterdam.
A proposal by Flore Grassiot, conceived with Francesca Masoero for QANAT: PERFORMING CHANGE FROM THE MARGINS. It is to become a physical interface, a space of translation, the embodiment of the processes of sharing, collective thinking and acting developed across the five days. While understood as essential critical tools for the discussions and working sessions developed by the participants, the proposed spatial configurations are imagined also to a larger audience, invited to come along to plonge in the material collected, constructed and shared, and to contribute to its cumulation, activation, referentialisation.

**AGENDA**

21 November
- Fluid Streams at Convergence of the Human in The Oasis & Problems in Pursuit
- Street # 5
- Pouill's Cool

22 November
- Street # 2
- Hala Siesta # 1
- Pouill's Cool
- Wishng Wells & Wells at Riad Laarouss

23 November
- Street # 3
- Hala Siesta # 2
- Pouill's Cool
- Wishng Wells & Wells at Riad Laarouss

24 November
- MAPPING QANATs at the Palmeraie of Marrakech
- The Human in The Urban at Conservée
- Street # 4
- Pouill's Cool

25 November
- Street # 1
- Hala Siesta # 3
- Pouill's Cool
- Wishng Wells & Wells at Riad Laarouss

**NOTES ON METHOD AND CONTENT**

From 21st November to 16th December 2018
— COMMON[S’] CARTOGRAPHY
Under the direction of Flore Grassiot, a room of LE 18 is dedicated to the experimentation of the cartographic tool as an open, shared, evolving and transmissible narrative system, a partition, language and device of reciprocity, a critical instrument for co-writing and collective design. The dedicated wall thus becomes a reactive interface, a collective, performative map, a changing medium for shared, and interconnected content. It invites participants and the general public to meet and to confront respective thematic threads, to cross-reference researches, projects, subjects, places, formats, questions, doubts and wanderings. The links will start to grow as each person intervenes, the whole producing a rhizomatic constellation of meaning.

— COMMON[S’] [RE]SOURCES
At the intersection of a multimedia library and a collective archive, Common[s’] [re]sources is a resource space, a pooling of participants’ personal references and works in various formats and supports (books, magazines, articles, films, radio broadcasts, internet links) to which a broader public is invited to contribute or to dig in. A film/documentary section is also installed at the first floor of LE 18. Conceived as a spatial device for sharing different universes, sensitivities and journeys, it will allow to further explore connections, elements of continuity and discontinuity among practices, researches and projects, enabling to position and reposition in relation to other practices, but also vis a vis dominant systems of knowledge production.

— COMMON[S’] SPACE
Drawing from the architectonic features of LE 18 as a traditional dar, the patio is imagined as a shared, common space and a place of convergence. As a metaphor of the source, as a symbolic embodiment of the fountain often found at the center of traditional riads, its spatial arrangements are grounded on fluid principles, making it a modular and free space, adaptable to desires, proposals, and different moments of the day (siestas, discussions, performances, eating, presentations). Also inspired by the spontaneous choreography of the coming together in the halqas, the patio is furthermore organised through a concentrical and circular spatial narrative.

— PLASTIC FLUXUS
Developed through cartes blanches to a number of participating artists, the Plastic Fluxus are visual and material traces of artistic research practices and production processes connected to ongoing projects and dispatched across LE 18 as meta-narratives aimed at enriching methodological and epistemological reflections.

* WISHING WELLS & MIR[ains]_Edouard Sors | Wishing Wells are crucibles made from raw Tamesloht clay and Marrakech palm tree fibers naturally fallen from the tree, handmade in Ryad Denise Masson during the spring 2018 IFM residency Invisible Lines / Regards for the Aïns. They welcome objects of memorial, wishful and fictional projections on behalf of witnesses of water disappearance, they serve as narrative supports to a Halqa that imagines the rebirth of khettaras in Marrakech, a story tinted with marvelous realism. MIR[ains] is a series of photographs of aïn-witnesses.

* PINNING WATER_Jérôme Giller | Pinning Water is a contextual installation grounded on the research on water landscapes, symbols and realities embodied by different Moroccan cultural identities. The installation, composed of photographs and extracts from scientific and press articles, is displayed in the form of a hypertextual chart of water traditional uses and contemporary dynamics in contemporary Morocco.

* SEAWEED MEMORIES_Gilles Aubry & Younes Boundir | Visual and sonic archival traces of Younes Boundir’s ongoing research, developed in collaboration with Gilles Aubry, on the ecology of seaweeds on the Atlantic Coast of Morocco. The research focuses on several species of macroscopic, multicellular, marine algae, somewhat resembling non-arboreal terrestrial plants, which are essential elements also of a social, cultural and economic ecosystem currently under threat due to climate and political economic pressures.
THE PROGRAMME | INTRODUCTORY NOTE

The temporal organization of the days follows a fluid principle of openness in formats, alternating daily rituals and flexible tools. It swings between public moments (presentations of speakers’ research, interventions in public spaces and collective restitution of reflections carried out over the five days), as well as semi-private ones of informal debates, brainstorming, study and reading. The latter are designed to give time to the active participants to deploy their ideas, to cross-reference those of others, to develop further respective projects. The modality and time of participation is therefore relatively flexible and open - from occasional participation to a more prolonged and active engagement, though with respect and responsiveness to the rhythm of the temporary collective that is being built during the five days together.

— DAILY RECURRENT FLUXUS —

FLUID STREAMS
Mornings at LE 18
Informal working sessions, intertwined with individual and collective readings, resource sharing, collective proposals...

WISHING WELLS
Pre-lunch
A collective collection of inhabitants wishes for fountains, gardens and khettaras around Riad Laarouss, on the way to grocery for lunch. A proposal by Edouard Sors.

KOUL! IT’S COOL
Lunch at LE 18
Collective cooking and shared lunch led by chef Tamo, assisted by turning groups of volunteers.

HALQA SIESTA
After-lunch
20 minutes of siesta/meditation (proposed by Flore Grassiot and led by Younes Boundir) followed by a coffee break dedicated to the collective imagination and proposal for the reactivation or transformation of Marrakech khettaras, proposed by Edouard Sors. The final proposals will be shared publicly on Sunday.

FILS D’EAU
6 to 7 PM at LE 18
By pulling threads, connecting dots and drawing conclusions FILS D’EAU is both an internal moment resuming the daily fluxus of reflections and activities and a way to share the latter with the general public.

CROSSING STREAMS
Evening public conversations from 7 PM
Every evening a series of conversations and presentations, sometime intertwined with screening sessions is organised at LE 18, giving the floor to some of the participants.
Wednesday 21st November

1 PM at LE 18
KOUL! IT’S COOL
Collective cooking and common lunch.

2 - 6 PM at LE 18
COMMON[S’] CARTOGRAPHY
Collective cartography mapping positions, dispositions, projects, methodologies, objectives, and challenges of QANAT:PCFM participants. Led by Flore Grassiot.

6 - 6.30 PM at LE 18
HALQA SIESTA #1
Led by Edouard Sors.

6.30 - 7 PM at LE 18
FILOS D’EAU #1
Public presentation of QANAT:PCFM by Francesca Masoero, Heidi Vogels and Flore Grassiot.

CROSSING STREAMS #1
7 - 10 PM at LE 18
RESISTANT COMMONS: STRUGGLES FOR LAND AND WATER BETWEEN SPATIAL OCCUPATIONS AND CULTURAL REACTIVATIONS.

Screening of LANDLESS MOROCCANS (dir. Soraya el Kahlouli, 60’, O.V. sub. ENG), followed by a discussion with Fayrouz Yousfi and screening of TIMNADIN N RIF (dir. Nadir Bouhmouch, 7’17”, 2017), followed by a Q&A between Nadir Bouhmouch and Yassine Madri, representative of the Movement on Road ‘96.

In this conversation, we will explore some of the current grass-root struggles and militant strategies deployed for the right to the commons in Morocco. Resulting from two years of collaboration between militant researcher and film-director Soraya el Kahlouli and the inhabitants of Douar Ouled Dlim, LANDLESS MOROCCANS documents the urban struggle led by the Guich L’Oudaya and particularly the role played by women against land expropriation and for the right of the community to return to their homes. Researcher and activist Fayrouz Yousfi will then share her experience with this group and further analyse environmental injustices and subaltern resistant processes emerging therein. Drawing connections with proximate territories and different strategies adopted, Yassine Madri, representative of the Movement on Road ‘96, and film-director Nadir Bouhmouch will present their ongoing fight against the environmentally devastating effects produced by the SMI on land and water, following the screening of TIMNADIN N RIF. The latter is a visual poem of solidarity to the people of the Rif, from the Movement on Road ‘96. Timnadine is a form of poetry unique to Asamr (the Moroccan Southeast). By blending the art of Timnadine with the art of cinema, the work wishes to refresh Morocco’s indigenous culture and to revive the legacy of the ancient poets who travelled from village to village, using Timnadine to spread news of the resistance against colonialism and the Makhzen.

Thursday 22nd November

10 - 12 AM at LE 18
COMMON[S’] CARTOGRAPHY

12 - 12.30 AM at Riad Laarouss district
WISHING WELLS | Aïns & fountains

1 PM at LE 18
KOUL! IT’S COOL

2 - 3 PM at LE 18
HALQA SIESTA #2

3 - 6 PM at medina
REGARDS ET PAROLES DES AÏNS ET DES AUTRES
Open and collective intervention in the Medina proposed and led by Edouard Sors and Jerome Giller.

Workshop aiming at gathering reflections, projections and stories of, and with the inhabitants of the Medina on the presence, absence and transformations of urban water sources. Transformed into sonic capsules and visual portraits, the words collected will be gathered along a spatial line (Mouassine -> Dar el Bacha -> Bab Doukkala mosque) and shared in circle, in a halqa, by the participants.

6 - 7 PM at LE 18
FILOS D’EAU #2

7 - 10 PM at LE 18
CROSSING STREAMS #2
ON THE POLITICS AND POETICS OF WATERSCAPES NOW AND THEN, HERE AND ELSEWHERE.

Presentations and discussions with Edouard Sors, Samir Aït Oumghar, Younes Boundir and George Bajalia. Moderated by Francesca Masoero.

This conversation traverses times and spaces to explore the unfolding of water politics, ecologies and heritages, through some of its fields of practice, investigation and intervention. Edouard Sors will offer a perspective Irano-Moroccan on the past, present and future challenges for qanats/khettaras, via his practice as an architect and as an activating photographer. With Samir Aït Oumghar we will move from the mastering of waters in Roman-time North Africa, to contemporary politics of hydraulic heritage preservation, zooming on both challenges connected to the disappearance of public waters in Moroccan cities, and strategies to counter-veil the phenomenon. With Younes Boundir we will move to Moroccan ocean-scapes, exploring seaweed ecologies under threat due to climate change. Intersecting art and science, Younes will also present the current research he is conducting with Gilles Aubry on the reactivation of the cultural, socio-economic and spiritual memories of seaweeds. Adopting the spaces in-between Ceuta and Northern Morocco as a case, finally, George Bajalia will explore the politics of borders in a context of climate change, human migration and resources mobilisation, unpacking competing past and present strategies ranging from waters mappings and infrastructure-making, to their remaking through hacking practices of appropriation, detournement and re-tooling.
**FRIDAY 23RD NOVEMBER**

10 - 12 AM at LE 18
COMMON[S’] CARTOGRAPHY

12 - 12H30 AM at Riad Laarouss district
WISHING WELLS | Arsets, gardens & parks

1 PM at LE 18 / Park Riad Laarouss
KOUL! IT’S COOL

2 - 3 PM at Park Riad Laarouss
HALQA SIESTA # 3

3 - 6 PM at Park Riad Laarouss
IN PURSUIT OF THE OASIS
Open and collective intervention proposed and led by Garden Collectives
- Jerome Giller and Heidi Vogels, with Ahmed Dabah.

How can we envision the oasis from the perception of the city? Together with local inhabitants and anyone willing to come along, we will capture the oasis - or the archetype of the garden, in Marrakech, a city once known as ‘the garden-city’. Collected and shared stories, experiences and visions will converge in a landscape of signs and signals, then activated in the streets of the medina through a participatory march.

6 - 7 PM at LE 18
FILO D’EAU # 3

7 - 10 PM at LE 18
CROSSING STREAMS # 3
RECENTERING URBAN MARGINS.
Presentations and discussions with Carlos Perez Marin, Sara Frikech, Cantal Bakker and Hicham Bouzid.

Through the researches, experiences and practices of the invited speakers, this conversation puts in dialogue different cityscapes, the environmental and political economic challenges they face and the correlated proposals imagined. While moderating the talk, Hicham Bouzid will also present the different initiatives he has co-initiated to think of and act upon Tangier’s bulking developments. Carlos Perez Marin will share his knowledge on oasian and desert traditional ecologies and transforming economies, while also elaborating on his engagement via the creation of cultural projects such as Caravane Tighmert. Sara Frikech will introduce her ongoing trans-disciplinary project, which explores the transformations of Meknes through the lenses of water and via an urbanist cum artistic research-based approach. Cantal Bakker will finally present the initiative she launched in Marrakech in 2016 to support biking culture and design new tourist ecologies.

**SATURDAY 24ND NOVEMBER**

10 - 2 PM at Palmeraie of Marrakech
MAPPING QANATS
Riding tour, mapping, wishing wells, halqa siesta and pic-nic.

Leaving from Ryad Laarouss we will design a biking tour leading towards the palmgrove, to map different khettaras particularly around douar Abiod and collect stories and perspectives from the inhabitants. Edouard Sors will lead the field-tour and collection process inside the palmgrove. A pic-nic under the palm trees will follow.

We thank Pikala Bikes for endorsing the initiative and providing us with the bikes!

This initiative is open to anyone with a bike and to 10 extra people, upon registration. To do so please write us at le18marrakech@gmail.com.

Meeting point at Pikala (Ryad Laarouss) at 10 AM.

**PROGRAMMES CROSS-OVER**

3 - 6 PM at Conserverie
THE HUMAN IN THE URBAN - OR HOW TO DESIGN THE CITY
Round-table discussion designed and proposed by Awaln’Art.

6H30 - 7 PM at LE 18
FILO D’EAU # 4

7 - 10 PM at LE 18
CROSSING STREAMS # 4
ON CINEMA AND HETERO/IUDIS/TOPIAS: REFLECTIONS ON CINEMATIC SCENARIOS AND SCENARIOS FOR COLLECTIVE STRUGGLES, CULTURAL DECOLONISATION AND POLITICAL-ECONOMIC EMANCIPATION.
Presentations and discussions with Léa Morin, Nadir Bouhmouch, and Ayoub Mouzaine.
Moderated by Heidi Vogels and Francesca Masoero.

Moving from reflections on cinema as a (potentially collective) method of thinking, producing and engaging, the conversation explores and critically reflects upon past and present film practices in Morocco. Drawing from her researches, Léa Morin will provide us with a historical account of a third cinema in Morocco, or a cinema fighting against dominant models and cultural colonization. Nadir Bouhmouch will reflect theoretically and contextually on his practice, as one inspired by, but also moving away from these historical references, presenting his ongoing engagement with the Imider Movement on Road 96, as well as past projects focusing on water-related struggles. By providing a subjective account on Said Affi and Nicolas Moulin’s works, Ayoub Mouzaine will then turn towards rather dystopian universes, as well as more detached, possibly disengaged forms of film-making.
--- SUNDAY 25TH NOVEMBER ---

1 PM at LE 18
KOU! IT’S COOL — SEAWEEDS SPECIAL
A special common cooking session in which to test and taste seaweeds prelibatesses, following the advices and recipes of Younes Boundir.

3 - 6 PM at LE 18
FLUID STREAMS
Afternoon open to final discussions, further explorations and activation of shared resources or intervention on the collective cartographic wall.

6 PM at LE 18
FINAL COLLECTIVE RESTITUTION
To be designed collectively! As a conclusion of the encounters and as a way to think together future scenarios of the programme, the group will share publicly advancements and interlacing projects. The format is free and open.

--- CONTRIBUTORS ---

FRANCESCA MASOERO is an independent curator, researcher and cultural project manager. Curator at LE 18 (Marrakech), she is the initiator of Qanat, coordinator of Kibrit and founding member of Madrassa Collective, a transnational curatorial platform. With a background in critical theory and political economy, she is particularly interested in exploring interdisciplinary research, curatorial methodologies and collaborative, socially-engaged art practices, investigating the role they may have as forms of resistance and as forces of transformation. Her research focuses on processes of appropriation, translation, cultural and political-economic contamination and the politics linked to public spaces and the commons.

HEIDI VOGELS is an artist, filmmaker and organizer, based in Amsterdam. Her work consists of poetic, multilayered stories in film, photography and events. She explores the interstices of different sets of the visible, of nature and culture, of time and place from the context of the local. Her work centers on heterotopic spaces, specifically the garden, in research based film projects in Fez, the oases of Tighmert in Morocco, and in Amsterdam city district Nieuw-West. Currently she explores the notion of cinema as a method in a collaborative, process based practice. She is also coordinator of a platform for artist-in-residence organizations in the Netherlands, as part of DutchCulture|TranArtists, Centre for International Cooperation.

Based in Brussels, JÉRÔME GILLER uses walking as a method of artistic creation and as an instrument for the physical experimentation over territories. He walks along geographic lines to demarcate certain territories of interest, which can be social, philosophical, physical and personal at the same time. The archives created from these experiences (photos, video, maps, drawings) allow to draw up an iconographic and conceptual inventory of the forms of the territories crossed.

FLORE GRASSIOT is an architect, urbanist, programmer and scenographer based in Casablanca. Since more than fifteen years she is engaged in participatory urban projects, often in cities peripheries, involving local inhabitants in the definition and re-appropriation of public spaces. Flore Grassiot is cofounder of TOPOI, a collective that elaborates tools of reciprocity through a shared approach of the territories it crosses, grounded on an understanding of the urban, and public space as a common good.

Architect and artist, since 20 years EDOUARD SORS researches about hydric artefacts and telluric interactions at stake in antropised environment in various geographies and cultures. As from 2004, he has been exploring the potential re-foundation or re-generation of Marrakesh khettaras, and has extended his field of study to Iran, Tehran in 2012 and Yazd 2014 where he coached international students to design for qanats shortlisted to become UNESCO world heritage program. Invited to Morocco during COP22 in 2016, he used photography to mediate for these invisible monuments’ watchkeepers. In 2018, during his residency The Invisible Lines at Maison Denise Masson in Marrakech, he continued Regards for the Aïns - a series of portraits and testimonies of eye witnesses of the disappearance of water -, created Wishing Well - a set of mobile scenographic devices to collect wishes -, wrote Khettara Halqa - a short ecological anticipation play for 7 non actors -, and started stylising the map of Marrakech khettaras.
FAYROUZ YOUSFI is a researcher and writer as well as an activist focusing on environmental injustices particularly in Morocco and Tunisia. With a master from the Department of Development Studies at the School of Oriental and African Studies, she may start a PhD research focusing on water and land struggles in Morocco and Tunisia with the University of Ghent. Fayrouz Yousfi currently works for Human Rights Watch. Her articles have been published on various academic, critical and professional reviews.

Born and raised in Tighmert, AHMED DABAH is the co-organizer of Caravane Tighmert, an annual programme connecting artists with the oasis of Tighmert through events, workshops and concerts. Besides facilitating cultural exchange programmes, he works for several associations representing the interest of the community and the different tribes of Tighmert and the region.

Formed in 2011, THE MOVEMENT ON ROAD 96 is a citizen-led movement initiated by the inhabitants of Imider against the environmental repercussions produced by the SMI (Imider Metallurgic Society), the biggest silver mine in Africa, owned by the SNI. Enrooted in Amazigh culture, the struggle is considered as one of the longest in Moroccan modern history.

Graduate of the ENS and doctoral student in History at the Faculty of Arts and Human Sciences - Marrakech, SAMIR AÏT OUMGHAR is a teacher in history at the Regional Academy of National Education (Marrakech - Saïfi), and a part-time professor at the National School of Architecture in Marrakech. His speciality is History and Classical and Islamic Archaeology. He has participated in archaeological excavations and surveys, particularly in Aghmat. He is the author of several publications and translations, including: in collaboration with Patrick Manac'h, La Médersa ben Youssef in Marrakech: History, epigraphy and iconography; Notice on Qobur el-Achrâf (The tombs of the sheriffs) in the complex of Sidi ben Soliman el-Jazouli in Marrakech; in collaboration with Rachid Affaki, History of the Médersa ben Youssef in Marrakech, Marrakech and Le jardin des morts: study on the history of the Saadian tombs in Marrakech.

GEORGE BAJALIA is an anthropologist (Ph.D Candidate, Columbia University) and theatre director between Tangier and New York. He is the co-founding Artistic Director of mobile arts lab Borderline Theatre Project and is the producer of the annual Youmein Creative Media Festival in Tangier, Morocco. For the screen, he has directed With Rugs Unfurled: The Social Life of a Moroccan Rug, as well as Multi Meets Poly: Multiculturalism and Polyculturalism go on a first date.

YOUNES BOUNDIR is a PhD researcher, ecologist, environmentalist, and member of the Laboratory of Hydrobiology, Ecotoxicology, Sanitation and Global Changes and the National Center for Studies and Research on Water and Energy at the faculty of sciences in Marrakech/Morocco. He is currently doing his research on the Atlantic coast of Morocco to describe the distribution of macroalgae in relation with anthropogenic pressures. Younes is familiar with experimental sciences and has an artistic and epistemological background; his latest researches are related to how and where art and science intersect as a way to understand and describe the world around us.

CARLOS PEREZ MARIN is an architect, researcher and cultural activist from Ceuta and working across Morocco, focusing on tangible and intangible heritage, particularly connected to oasis ecologies, architecture, urban planning and nomadism. He has initiated Marsad Drâa and Project Qafila and co-initiated Caravane Tighmert.

SARA FRikiCH is an architect based in Rotterdam. Her work - including models, objects and installations - stems from an interest to understand the many layers of our hybrid realities. She employs overlooked narratives and alternative lenses to explore issues connected to the built environment, in an attempt to find ways to reflect upon the existing architectural expression and to reimage new ones. Currently, she is working on “Sahrij”, a research centering on the historical development of the city of Meknes in relation to its hinterland, adopting water politics as an entry point.

HICHAM BOUZID is a cultural manager and young independent curator. After working for Les Insolites in Tangier, he participated to the launch of LE 18. He is currently the artistic director of Think Tanger, a multidisciplinary platform exploring the city’s socio-economic transformations and of Atelier Kissaria, a visual art production workshop.

Founder and director of the social educative bicycle project Pikala Marrakech. After studying at the Royal Art Academy in the Netherlands, CANTAL BAKKER started developing socio-cultural projects such as the ‘Bazaar’ The Hague and the F.A.S.T. (Free Architectural Surf Terrain, Scheveningen). In 2016, while visiting Marrakech for the first time, she got inspired by a bicycle ride. Starting with just one bicycle, Pikala now counts more that 300 bicycles, more than 15 employees, bicycle education formations, road safety workshop and eco-tourism services (bicycle tours) to tourists.

NADIR BOUHMOUCH is a filmmaker and producer based in Marrakech. In 2011, Nadir directed and produced his first film, “My Makhzen & Me”, a web documentary about Morocco’s February 20th uprising. Nadir’s other works include ”Timimid N Rf”, a performative documentary produced collectively by the community of Imider in southeastern Morocco; and “Paradises of the Earth,” a short web documentary series on the environmental causes of the Tunisian revolution. In addition to his work in film, Nadir is also a researcher, photographer and writer focusing on cinema, but also on popular uprisings, land rights and environmental justice in Morocco’s marginalised regions.

LÉA MORIN is a curator and independent researcher. She is co-founder and director of the Atelier de l’Observatoire (Art and Research) in Casablanca. She was formerly programmer and director of the Cinémathèque de Tanger. Her practice primarily focuses on the conceptualisation and realisation of shared spaces for research, taking the form of workshops, seminars, exhibitions, screenings, publications, film restoration, preservation projects and educational programs. Her research explores archives, history and film heritage from North Africa, seeking to trace possible historiographies based on the absent, disappeared or forgotten.
AYOUB MOUZÂINE is a writer and columnist. He writes for the Lebanese newspaper Almodon.com. His work focuses on aesthetic and political practices in the Maghreb and the Arab world, as well as text and translation theories.

ALEXANDRA KOLLAROVA is a writer, socio-cultural anthropologist and ethnographer. She is currently completing a PhD, researching contemporary art practices in Morocco. She has lectured at the University of West Bohemia and she was Visiting Research Fellow in Cairo and Qom.

LAILA HIDA is visual artist, she explores through individual and collective projects the tension between the medium and the body of work. She is interested in the unegotiated spaces, social practices as well as the idea of transformation as a constant. Hida is also the founder of LE 18 (Marrakech).

SORAYA EL KAHLAOUI is a documentary-maker, activist and PhD researcher at the Ecole des Hautes Etudes en Sciences Sociales in Paris, exploring forms of reappropriation of public spaces in Morocco since 2011. She aims at defining a political analytical framework to questions connected to the right to space (being resources, land or housing), interfacing it with a militant practice also nourished by documentary and filming processes.

GILLES AUBRY is a Swiss sound artist, musician and researcher. His practice is based on a performative approach to field recording, documents and historical sources, often in collaboration with other artists and researchers. He critically addresses listening, sound practices, music, technology and environmental voices, examining their relationship to power structures and ideologies in various contexts.

SAID AFIFI is an artist based between Paris and Casablanca. A graduate of the Institut National des Beaux-Arts de Tétouan and the Studio National des Arts Contemporains, Le Fresnoy, Afifi has been exploring postmodern architecture since 2012, adding a chaotic and utopian dimension to it, thus drawing the outlines of a cold and sterile aesthetic.

Berlin-based artist NICOLAS MOULIN explores the urban and technological myths that have shaped our societies since the age of the industrial revolution. Devoting a large part of its activity to urban and peri-urban peregrinations, its work process proceeds from an active practice and critical observation of territory conducive to generating fascinating anachronies and strange historical spirals.