

Collective Exhibition during the 2nd International Artists Gathering 2017 in Fez

“Art in the Time of Crisis”

In times of war, terrorism and poverty, when people need peace and food and really need a home - millions of people trying to arrive at countries to live peacefully for a limited period - we are thinking and showing what art can be in times of crises: history points out artists have expressed themselves in any times of crisis by their various media. How do experiences become metaphors and inner images? And these inner images - get they expressed according to gestures and meanings of the profession of artists?

The consolation of the great artworks is fewer the message they speak but rather the fact that they were extorted from existence.” (Aphorismus 148). By the “Ästhetische Theorie” Adorno has described consistently the great artworks as a stadtholder of a utopian vision. Art tries to rescue the idea that life must not be identical to prevailing wrong. Art comforts by NOT alleviating the suffering. The consolation of art is reflected in hopelessness. Art should be stadtholder of a better praxis. As long as the negativity of the dominating reality is been articulated, a denouncement without any reservation, artworks could modify existence to the better.

own translation

Das Tröstliche der großen Kunstwerke liegt weniger in dem, was sie aussprechen, als darin, daß es ihnen gelang, dem Dasein sich abzutrotzen (Aphorismus 148). Adorno hat die große Kunst in der “Ästhetischen Theorie” immer wieder als Statthalter des Utopischen bezeichnet. Kunst ist für ihn Rettung des Scheins oder auch Rettung des Nichtidentischen. Sie bietet Trost, indem sie das Leiden nicht mindert. Der Trost der Kunst zeigt sich in der Hoffnungslosigkeit. (S. 164 und S. 196). Kunst soll Statthalter einer besseren Praxis sein. Soweit sich im Kunstwerk die Negativität des Bestehenden artikuliert, könne es durch die rückhaltlose Anklage die Realität zum Besseren verändern. (S. 204)

“Minima Moralia”, Adorno

We all know art can provoke an appetitus intellectualis, but cannot appease hunger.
When will we finally realize our social responsibility?!

The International Artist Gathering supplies space to artists who are engaged in these themes, coming from various backgrounds, realities and generations - showing narrative, conceptual or abstract artworks, always articulating uncomfortable questions. Thus our exhibition tries to contribute to the reflection of the contemporary problematic issues, while participating in dealing with them must be taken care in a different way. With this gathering we provide the opportunity for a general dialogue.
Everybody is invited, all inhabitants of Fez as well as people coming from outside to visit the exhibition in three different spaces in the Medina Fez. We are looking forward to meet you.

Pre-Opening: Thursday, 12 th January 2017 at 6pm

6:30 pm speech Rudolf de Lippe “ Art in the Time of Crisis”
at ALIF Riad 6, Derb Drissi, Douh, Fez Medina

Opening: Friday, 13th January 2017 at 6pm

at Fes Saiss Association, Das Pacha Tazi, Batha

Continues 4 - 6 pm until 26th January 2017

Exhibition Locations:

ALIF Riad 6, Derb Drissi, Douh, Fez Medina
Fes Saiss Association, Das Pacha Tazi, Batha

Exhibited Artists: Caroline Le Méhauté, Madiha Sebbani, Museum Clausum, Pierre Jouve, Rudolf de Lippe, Soukaina Joual, Mohamed Thara, Ingeborg zu Schleswig-Holstein, Evi Blink, Timothy Hennessy, David Ben Körzdörfer, Luca Carboni, Gabriele Da Costa, Think Tanger
Curation: Pascual Jordan, Evi Blink

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During the 2nd International Gathering, 13th - 15th January 2017, several panels about the theme “Art in the Time of Crisis” take place that everybody can join.

Founder of the International Gathering: Omar Chennafi / www.fezgathering.com