

Actes de recherche 2019-20

- p. 6 *Architecture or dissent gestures. Is an architecture by other means possible?*
Roman Alonso
- p. 7 « *Les vainqueurs l'écrivent, les vaincu.e.x.s racontent l'histoire* »
Garance Bonard
- p. 8 *Be fragile*
Amos Cappuccio
- p. 9 *Un fragment d'espace dans le corps*
Vanessa Cimorelli
- p. 10-11 *Land beyond the end*
Basile Collet
- p. 12 *Atemporal investigation in a high-entropic future*
Sara Fiechter
- p. 13-14 *Psycho(anal-y), sis*
Yasemin Imre
- p. 15-16 « *We cannot change the world, but for you we change the scenery* »
Emilie Moor
- p. 17-18 *Aparia: transitions around language, emotions et politics*
Cecilia Moya Rivera
- p. 19 */ni:.dɔl.wɜ:k/ : means of resistance, recovery and reparation*
Lorelei Regamey
- p. 20-21 *melting bodies and the fog machine*
antoine Simeão schalk
- p. 24-25 *Exploring Alternatives: counterattack of a fallen leaf*
Loana Gatti
- p. 26-27 *J'écris dans le noir pour que tu entendes ma voix briller*
Mathilde Gaugué
- p. 28-29 *Do hairy faced men dream of electric art?*
Alexander Gence
- p. 30-31 *A storyteller and the promises of cure*
Thomas Obiero Omondi
- p. 32-34 *A draft for a ruderal mediality*
Julie Robiolle

Les Actes de Recherche, initiés par le programme Master de Recherche CCC en 2005, présentent une synthèse des recherches accomplies et en cours développées dans la Master Thesis, comme lieu de formation à la recherche.

L'édition annuelle des actes de recherche tend à donner les conditions optimales d'un débat d'idées au jury de soutenance de fin d'étude et au jury de fin d'année académique et d'assurer une temporalité prospective aux recherches.

Les présents Actes de Recherche sont constitués de courts essais rédigés par les étudiants en fin de cursus (M2), ainsi que d'extraits ou synthèses des recherches menées par les étudiants en première année (M1).

Ces éléments qui articulent une pratique émergent d'un processus de recherche et constituent le composite d'une pensée par l'art, de réflexions théoriques, de constellations trans-disciplinaires et de mobilisations formatrices.

The Actes de Recherche have been initiated by the Research-Based Master program CCC in 2005 to provide a space for publishing 'a synthesis of research that has been carried out and developed during the Master Thesis as a place of research training. The annual edition of the Actes de Recherche intends to provide optimal conditions for a debate about ideas with the jury de soutenance [defense jury] at the end of the studies and academic year, and to ensure a future-oriented temporality of the research.' The here present Actes de Recherche consists of short essays by graduating students (M2) and abstracts of first-year students (M1) as one element that articulates a practice, which emerges from research processes as a composite of art-led thinking, theory-driven reflections, trans-disciplinary constellations and group-formatting mobilizations.

M1

Architecture or dissent gestures

Is an architecture by other means possible?

ROMAN ALONSO

Román Alonso (Madrid b.1993) has a background in architecture from the Universidad Politécnica de Madrid. His research interests focus on the entanglement between territory and politics seeking alternative approaches to space-understanding/space-altering practices.

Can we spur more nuanced ways of thinking and interacting with the territories we inhabit? How to unveil the infrastructural conditions of the space that underlie our living contexts? Which are the tools and strategies that allow actual interventions in these political and material realities? Is political work within architecture possible?

Architecture by other means doesn't exist. To make such a thing possible, it would be necessary to radically rethink some of the principles on which both the profession and the discipline are based. And this seems to be a long-time and complex process under the conditions of capitalism. In the meanwhile, it is possible to enact new ways of space-altering and space-understanding practices mobilizing models of political commitment. First through subversive actions on the common logics of architecture, infiltrating the gears of the profession, participating in new forms of legislation and property, making personal spatial skills available to thwart any plan of private developers. Alternatively, through the refusal to participate in clearly unjust projects, evidencing the conditions by confronting them directly. Or, finally, by retreat, not accepting the current principles of Architecture, and assuming that the processes and strategies that would allow to reveal and act on the complexities of contemporary space will not come from the historically constituted discipline.

These are dissent gestures; they introduce the possibility of spatial practices with new components based on political work that requires a constant questioning of accepted notions of authority and established mechanisms of action. Whether an emancipatory project regarding the contemporary production of architecture and understanding of space is possible or not, at least, there is place for dissent practices, dissent gestures inscribed in emancipatory political sequences.

- Deamer, Peggy. *Architecture and capitalism: 1845 to the present*. London; New York: Routledge, Taylor & Francis Group, 2014.
- Deleuze, Gilles & Félix Guattari. *Kafka: pour une littérature mineure*. Collection Critique. Paris : Éditions de Minuit, 1975.
- Easterling, Keller. *Extrastatecraft: the power of infrastructure space*. Paperback edition. London, New York: Verso, 2016.
- Forensic Architecture (Project), Anselm Franke, Eyal Weizman & Haus der Kulturen der Welt, eds. *Forensic: the architecture of public truth*. Berlin: Sternberg Press, 2014.
- Gage, Mark Foster, ed. *Aesthetics equals politics: new discourses across art, architecture, and philosophy*. Cambridge, MA: The MIT Press, 2019.
- Lahiji, Nadir, ed. *Can architecture be an emancipatory project? dialogues on the Left*. Alresford, Hants, UK: Zero Books, 2016.
- Miessen, Markus. *The nightmare of participation: crossbench praxis as a mode of criticality*. Berlin: Sternberg Press, 2011.
- Rancière, Jacques & Steve Corcoran. *Dissensus: on politics and aesthetics*. London; New York: Continuum, 2010.
- Weizman, Ines, ed. *Architecture and the paradox of dissidence*. *Critiques: critical studies in architectural humanities*, volume 9. London; New York: Routledge, 2014.

«Les vainqueurs l'écrivent, les vaincu·e·x·s racontent l'histoire»¹

GARANÇE BONARD

I have a sound practice as a DJ and producer; I am part of several non-institutional, militant collectives that focus on gathering people as a way of resisting, mainly in the frame of parties, trying to see them as political vectors; I have an astrological practice; I want to place a philosophy of resistance in the core of my collective and individual experiences.

The very question of dismantling the master's house/s using the master's tools appeared to be central in my research, because the way I reflect on the domination system of knowledge, the question of who has the rights to write history and how, and recognising the skeleton of oppressive systems, was all based 20th-Century white cisgender males, respectively Foucault², Benjamin³ and Eco⁴.

It is Audre Lorde who introduced these concepts of master's tools and house/s after a conference where she was the 'other' of white-hetero-feminism, as the only representative of an afro-feminist, lesbian input.

"[...] *The master's tools will never dismantle the master's house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change.*"⁵

Being closer to the top of the pyramid than the bottom, I feel as though my duty is not to reproduce oppressions.

What's the difference between a tool of oppression and one of resistance? Which houses are to be dismantled? What are the positions of power? Against what and whom?

To not situate yourself is a privilege that can lead to a production of knowledge, which can very easily be dominant. My research is based on both astrology and sound; if I don't situate myself, these tools might become oppressive tools.

I seek to clarify the nature of the enemy—namely the white-hetero-capitalo-academical-patriarchy(...) whose knowledge is dominant and oppressive. I am seeking to connect practices: tarot and astral chart readings as therapy, DJing and radio as activist forms of communication, astrology and dance music as methodologies of hanging out together, of exchanging knowledge, as time travellers⁶ and social challengers, as system suspenders, as emotional performative tools.

1 Yaffa Élie a.k.a. Booba, "92i Veyron", *Nero nemesis* (2015).

2 Foucault Michel, « Il faut défendre la société », Cours au Collège de France 1975-1976, cours du 4 janvier 1976, éd. F. Ewald et A. Fontana, 2001.

3 Benjamin Walter, *Sur le concept d'histoire* [1942], trad. O. Mannoni, Payot & Rivages: Paris, 2013.

4 Eco Umberto, *Reconnaître le fascisme* [1997], trad. M. Bouzaher, Bernard Grasset: Paris, 2010.

5 Lorde Audre, "The master's tools will never dismantle the master's house" [1984], in *Sister outsider: essays and speeches*, Crossing Press: Berkeley, p.110-114. 2007.

6 Chénier Maïté, *Nexus archipelago. For sonic creatures*, RP CCC HEAD: Genève, 2018, p.19.

– Adorno, Theodor W. *Des Étoiles à terre. La rubrique astrologique du « Los Angeles Times ». Étude sur une superstition secondaire* [1975]. Exils: Paris, 2000.

– Benjamin, Walter. *Sur le concept d'histoire* [1942]. Trad. O. Mannoni, Payot & Rivages: Paris, 2013.

– Chénier, Maïté. *Nexus archipelago. For sonic creatures*, RP CCC HEAD: Genève, 2018.

– Chude-Sokei, Louis. *The sound of culture. Diaspora and black technopoetics*. Wesleyan University Press: Middletown, 2016.

– Eco, Umberto. *Reconnaître le fascisme* [1997]. Trad. M. Bouzaher, Bernard Grasset: Paris, 2010.

– Foucault, Michel. « Il faut défendre la société ». Cours au Collège de France 1975-1976, cours du 4 janvier 1976. éd. F. Ewald et A. Fontana, 2001.

– Lesage, Dieter & Wudtke, Ina. *Black sound. White cube*. Loecker Verlag: Vienna, 2011.

– Lorde, Audre. "The master's tools will never dismantle the master's house" [1984]. In *Sister outsider: essays and speeches*, Crossing Press: Berkeley, p.110-114, 2007.

– Pignard, Philippe & Isabelle Stengers. *La sorcellerie capitaliste. Pratiques de désenvoûtement*. La Découverte: Paris, 2005.

– Piper, Adrian. *Funk lessons, 1982-1985*. Performances.

Be fragile

AMOS CAPPUCCIO

Amos Cappuccio (Sanremo, Italy 1988). He studied Electronic Music at the conservatory “G.Verdi” of Turin and Modern Voice Technique at Conservatory “G.Ghedini” of Cuneo. His works have been shown and performed at BASE (Milan), MACRO (Roma), “Politics of Dissonance” - Manifesta12 - Collateral Events (Palermo), ArtVerona 2017. In 2019 he participated to the CSAV – ARTISTS RESEARCH LABORATORY of Fondazione Ratti (Como). He collaborated as a performer with Ari Benjamin Meyers (OGR -Turin), Josephine Baan (Fondazione Sandretto Re Rebaudengo - Turin). He co-founded ALMARE, a curatorial project focused on contemporary languages that use sound as an expressive medium.

On July 7 1962, hundreds of factory workers started a riot in Piazza Statuto, imprinting collective memory. Forty years later, the sociologist Romano Alquati, pivotal voice of what will be known as operaismo (workerism), will argue that they could not foresee the riot, but they, somehow, organized it.

Alquati’s approach deviated sociological research methodologies and epistemological views into a practice that would not see workers as mere objects. The researcher becomes himself a militant subjectivity, transforming class compositions. He called this practice *conricerca* (co-research): “Positivist inquiry, understood as the mere reproduction of ideological rhetorics, was rejected, in favor of research that aimed to construct a new knowledge together with the subjects under investigation.”¹ Along similar lines, his friend Danilo Montaldi’s method of *inchiesta radicale* (radical inquiry), proposes to meet marginalized subjectivities, also through unconventional dialogues with the art world. In all these peculiar strategies, subjectivities meet at intersections between class perspectives, in spaces where orality and voice play a crucial role.

Voice, orality, audio recording, listening to others and to my own voice are the filters by means of which I operate. I value the evolution of recording technologies and therefore the relationship between techniques, memory and self-representations as the pivot point from which I could strip free from fears. A sense of insecurity that derives from an omnivorous crisis of self. Sound and orality can be powerful tools since, following the assumption of the feminist philosopher Adriana Cavarero, “voice never deceives us.”² The sound of our own voice makes us feel suddenly more transparent, more vulnerable than we thought. Listening becomes re-listening, eavesdropping, literally a playback, recorded voice is ejected and re-articulated.

¹ Devi Sacchetto, Emiliana Armano, Steve Wright, *Coresearch and counter-research: Romano Alquati’s itinerary within and beyond italian radical political thought*, ViewPoint Magazine, 2013.

² A. Cavarero, *A più voci. Filosofia dell’espressione vocale*, Feltrinelli, Milan 2003.

– Alquati, Romano. *Sulla Fiat e altri scritti*. Milan: Feltrinelli, 1975.

– Alquati, Romano. *Per fare conricerca*. Turin: Velleità Alternative, 1993.

– Montaldi, Danilo & Franco Alasia. Milano, Corea, Donzelli, Milan 2010 (first edition 1960). - Gigi Roggero, *Elogio della militanza. Note su soggettività e composizione di classe*, DeriveApprodi, Roma 2016.

– Sayer, Andrew. *The moral significance of class*. New York: Cambridge University Press, 2005.

– Traverso, Enzo. *Left-wing melancholia. marxism, history, and memory*. New York: Columbia University Press, 2016.

– Dean, Jodi. *Comrade*. London: Verso, 2019.

– Cavarero, A. *A più voci. Filosofia dell’espressione vocale*. Milan: Feltrinelli, 2003.

– Ventrella, F. “Carla Lonzi e la disfatta della critica d’arte: registrazione, scrittura e risonanza”. In *Studi Culturali*, Bologna, n° 1 (4-2015), p. 83- 100.

Un fragment d'espace dans le corps

VANESSA CIMORELLI

Vanessa Cimorelli vit et travaille à Genève. Diplômée de la HEAD—Genève en communication visuelle, en option image récit, elle poursuit ses études à l'université de Lausanne en littérature anglaise, en linguistique et en sciences sociales. Ayant la volonté de faire cohabiter les pratiques théoriques et artistiques, son champ d'exploration gravite autour des questions sur le genre, le langage et les technologies numériques. Parallèlement, son intérêt pour la littérature l'oriente sur des réflexions concernant le processus narratif, sa mise en espace et le rôle du langage, pratiques explorées au sein du programme Master de recherche CCC à la HEAD.

Voici un corps, un fragment d'espace vide que l'on me demande de nommer, comme pour lui conférer un début de récit, une naissance. Le modèle virtuel qui se trouve devant moi – par défaut féminin – est fraîchement généré d'un logiciel froid et superficiel dont se dessine pourtant les contours d'un certain désir, peut-être même l'expression d'une singularité et c'en est presque séduisant, n'est-ce pas ? À s'y confondre, ce n'est pas la vraisemblance qui trompe mais plutôt l'objet de la coquille vide prête à être remplie. Pas vivante mais animée, ni femme mais fantasmée, c'est la définition même du corps, qui creusé jusqu'à l'os, est symboliquement évidée.

Apparaît alors la représentation d'un corps virtuel dont le regard occidental et normatif aura supprimé toute la substance. Ainsi, comme des fragments de réel au musée du givre, ces corps sèment un sel stérile sur les technologies du virtuel parce que la manière dont ces dernières sont contextualisées ne dépend que du modèle néo-libéral, alors même qu'elles sont un outil aux capacités créatives hors-norme. Malgré une diversité d'accès présente sur différentes formes physiques et connectées, une pauvreté d'ouverture sur la question des représentations subsiste.

Plutôt que de les laisser sous formes de coquilles vides, les corps virtuels doivent être occupés, comme une coagulation de chaleur prête à enserrer l'étendue du propos. En effet, la question du corps virtuel me préoccupe autant qu'elle ne me séduit de par sa capacité à devenir un espace de continuité et non de rupture. En ce sens-là, il peut générer un champ d'expression issu de différentes expériences qui deviendraient alors conceptuellement et corporellement opérationnelles. Adapté et adopté dans le quotidien, le corps virtuel (qu'il soit physique, métaphorique, on line ou off line) dissimule autant qu'il n'expose sans pour autant se réfugier dans la dualité de l'autre. C'est-à-dire qu'il n'est jamais l'opposé mais plutôt un espace d'exploration, qui dans son incarnation, permet une restructuration conceptuelle de la réalité. J'ai dit un corps dans le virtuel mais j'aurai dû dire le virtuel dans un corps.

- Darling, Jesse. Zamboni, Isabella. « On broken and glorious things: Jesse Darling », *Conversations. Mousse Magazine*. <http://moussemagazine.it/broken-glorious-things-jesse-darling/>
- Deleuze, Gilles. Parnet, C. *Dialogues*. Paris : Flammarion, coll. 'Champs', 1996.
- Delvaux, Martine. *Les filles en série, des Barbies aux Pussy Riot*. Québec : Les Éditions du remue-ménage, 2014.
- Didi-Huberman, G. « Quand les images prennent position ». *Dans L'oeil de l'histoire, I*. Paris : Éditions de Minuit, 2009.
- Elahi, Hasan. *Tracking transcience: the Orwell project*. <http://elahi.umd.edu/track/>
- Foucault, Michel. « Le corps utopique ». *Dans Le corps utopique, les hétérotopies*. Paris : Nouvelles Éditions Lignes, 2009.
- Rouvroy, Antoinette. « Face à la gouvernementalité algorithmique, repenser le sujet de droit comme puissance. » 2012.
- Rouvroy, Antoinette. « Governmentality in an age of autonomic computing: technology, virtuality and utopia ». *Dans Hildebrandt, M., Rouvroy, A. (eds.) Law, human agency and autonomic computing. Philosophers of law meet philosophers of technology*. Routledge, 2011.
- Si Qin, Timur. *Esthétique de la contingence : Matérialisme, évolution et art*. Paris : Stream 04, 2017.
- Twerdy, Saelan. *This is where it ends: the denouement of post-internet art in Jon Rafman's deep web*. <http://momus.ca/this-is-where-it-ends-the-denouement-of-post-internet-art-in-jon-rafmans-deep-web/>

Land beyond the end

BASILE COLLET

Graduated from an Art degree in Nantes Fine Arts School, a city known in France for its socialist tradition and militant scene, irrigated by the geographical proximity of the environmental resistance of the ZAD of Notre Dame des Landes. In this environment I began to experiment militant practices and grew interest in self-governance, starting to make room in my art practice for environmentally committed questionnements and aspirations, which I decided to expand by leading research on the potentiality of imaginaries of inhabiting the situations of crisis. I try to consider this approach through an intersectional research crossing collapsology, science fiction and autonomous practices.

I approach my research by digging into questions appearing underneath my artistic practice. I develop a production based on installation mobilizing drawing, video and volume. Trying to operate in a dynamic of *mélange des genres*¹ navigating between materiality and imaginary, my production works on a principle of speculative design² addressing the- matics of survival means, ways of life in situations of crisis, and existence and traces of consciences and civilisations. Which structures of power are at stake in the planification of the future? Who gets to determine it? Who is excluded? How to ensure the survival of justice and freedom in radical situations (including concrete contemporary ones) are the core questions that I try to answer through this work. Interested in practices of resistance and autonomous communities as prefigurative examples of what could life without capitalism look like, I confront what I observe from communities in resistance³, in terms of concrete subsistence means and social organisation, to aesthetics and representations of post apocalyptic imagery and discourse. I aim there to question the politics of visibility of possible ways of life without capitalism. I therefore construct my referential field on intersectional zones crossing science fiction and collapsology⁴. Interested in both the potentiality of the first to generate hypothesis and disruptions in the planified futures, and in the paradoxical function of the second. Narrating the situation of planetary meltdown⁵ & translating the scientific data into popular language—and there, attracting consciences in the debate by spectacularization of the catastrophe condition—seems necessary, to figure the power forces at stake in the redistribution of accesses to futurity. On the other hand, the prophe- tic dimension of a pseudo-scientific discipline, claiming the ineluctability of an evenement to come might dangerously reinforce a climate of inaction regarding the contemporary apocalyptic situations communities and people already face today.

A single voice won't fix the shipwrecking of Earth. Propositions for possible futures must come from more than one voice. Art, imaginary and image production might there be mobilized into provoking curiosity and reactions regarding the complexity of the task.

¹ Producing by gathering and mix of non-homogeneous and non-miscible matters resulting on the generation of a hetero- clite third matter.

² Producing objects, tools, or generally conceptual matter addressing a hypothetical situation inviting to speculate on the latter.

³ I mostly focus my research on the examples of the Zapatistas in Chiappas, the libertarian project of Rojava and the occupation of the ZAD of Notre Dame des Landes.

⁴ Transdisciplinary field trying to reflect on the risks and conditions of a potential collapse of western industrialized societies. Collapsology attracts in its orbite movements of degrowth, auto-nomists, but also survivalists and preppers, approaching a risky de-politisation of ecological struggle. It depicts the collapse of western societies as an ineluctable evenement to come, obliterating civiliza- tions, communities and people already facing apocalyptic ways of life and scarcities. It would seem for collapsologists that a collapse would result in the end of capitalistic order, playing in the benefit of nations and communities of the global south and third world.

⁵ Gene Ray, 2019.

— Beuret, Nicholas. «A green new deal for whom and for what?». In *Viewpoint Magazine*, October 24, 2019.

— Bookchin, Murray. «Les Eco Communautés.» *Cairn Info pour EcoRev. Ecorev n°46*, 2018, p. 13-18.

— Fischer, Mark. *Le réalisme capitaliste: n'y a -t-il aucune alternative?* Entremonde, 2009.

— Lagasse, Elisabeth. «Contre l'effondrement pour une pensée radicale des mondes possibles.» *Contretemps* 18, juillet 2018.

— Lindgaard, Jade. *Eloge des mauvaises herbes: ce que nous devons à la ZAD.* Les Liens qui Libèrent, 2018.

— Viveiros de Castro, Eduardo & Danowski, Déborah. *The ends of the world.* Polity Press, 2016.

— Yusoff, Kathryn. *A Billion Black Anthropocenes or None.* University of Minnesota Press, 2018.



Atemporal investigation in a high-entropic future

SARA FIECHTER

Sara has done a bachelor in Visual Arts. She likes mathematics. And science-fiction.

Writing fiction is a form of investigation. It all starts with a hypothesis that tries to set a sequence of events in space and time. Then, little by little, some details become clearer and clues lead to other questions. Writing is therefore as much an exploration as a creation.

Imagine a language that does not imply the concept of time. When you speak it, you already know everything you want to say, you do not have to put the words into a particular order; no matter the sequence, the sense will be the same. This language will change your perception of reality from a sequential mode of awareness into a simultaneous one, meaning you will be able to interchange premises and conclusions in your thought flow. Because of this new structure in your brain you will start to live in an atemporal present, and to see what humans call “past” and “future” as a whole.

I am using narration as an investigative tool to navigate around a complex archipelago of concepts, inside a spatial and temporal frame and with the aid of different voices. My narrative universe is set in balance between reality and fiction, trying to give a feeling of ontological vertigo, with characters that frequently execute apparently senseless actions. The narration is the fil rouge which I echo through different media, by wandering between places, characters and their obsessions.

Try to imagine this city; you can only reach it by water, and once you are here you can either walk or take a boat to move around. Nobody lives here; there are only visitors and people working for them with restaurants, bars, hotels and souvenirs shops. Everything has to remain immutable to the eyes of the visitors, that have constructed an icon out of this city. It is just a game of production and consumption, nothing else. The enormous ships come closer, making the city look like a doll house, the flood of visitors disembark and infiltrate into the veins of the city. They come to check if everything has remained the same, they usually take some proofs of that, and then go away.

I am interested in questions related to language, perception of reality (especially of time), the concept of entropy, and planetary meltdown.

Imagine an end. An end that does not involve a catastrophe, just an end of everything. The cessation of time. In the isolated system of the universe, entropy can only increase. Living things, as humans, can consume energy to recreate order, but once something is dead it will only decay into disorder and therefore uniformity. Disorder will increase until the whole universe has reached a thermodynamic equilibrium. At this point entropy cannot be produced anymore and time will cease to flow. It is the heat death of the universe.

- Ballard, James Graham. “The voices of time”. In *The complete stories of J. G. Ballard*. London: W. W. Norton & Company, 2010.
- Bioy Casares, Adolfo. *L’invention de Morel*. Paris: Editions 10/18, 2019.
- Borges, Jorge Luis. *Storia dell’eternità*. Milano: Adelphi, 1997.
- Calle, Sophie & Baudrillard Jean. *Suite vénitienne/Please follow me*. Seattle: Bay Press, 1988.
- Chiang, Ted. “Story of your life”. In *Stories of your life and others*. New York: Vintage Books, 2016.
- Eco, Umberto. *I limiti dell’interpretazione*. Milano: La nave di Teseo, 2016.
- Ermani, Francesco. *Non è triste Venezia*. San Cesario di Lecce: Manni, 2018.
- Flam, Jack (ed.). *Robert Smithson: The collected writings*. Los Angeles: University of California Press, 1996.
- Rovelli, Carlo. *L’ordine del tempo*. Milano: Adelphi, 2017.
- Rovelli, Carlo. *Sette brevi lezioni di fisica*. Milano: Adelphi, 2014.

Psycho(anal-y), sis

YASEMIN IMRE

Yasemin is an aspiring ***er, with a special interest in para-text, the language and affect of psychoanalysis, temporality and memoir. She was born in Istanbul and holds a BA in Sociology, Art History and Women & Gender Studies.**

I'll start with reading, already letting you know that it will immediately fall relentlessly into writing¹. The scheme will follow with this writing being read and then be boiled down to language. Written reading of that reading, which we in turn...read. Some call it symbolic², some call it life and all that matter-s. Nevertheless we all hail the structural generosity of strangers³.

[There will also be a bit about futurity and memory (al-be-it not of the past)⁴]. A kinky time play in which the present is exceeded yet also haunted by the un-future.

Proustian memory: a memory that hasn't resolved itself. O' queer(in) time.

Piece of advice: Why do we blush before death?⁵
a sage woman is still thinking about the blush.

Here I treat to you the fact that what I am attempting to convey is psychoanalysis. Though it didn't help d'd it? Queue the quasi-sense bot.

doOo)p:

We don't remember the embrace, but throw a tantrum in its lack says the mutha⁶ of baby theory Winnicott. And so much from thereon is about the lack, or the fear of it, the story goes. So allow me to shoot the shit: I had a tooth gap. Teeth grown agape after I smashed my baby ones trying to climb myself into the drawer to take a peek at my masked narcissism on the mirror above, which then came crashing down unto my two front chompers. And so grew a big wide ol' dark space riight there. Here I concentrated my soul. But then, that beauty of a space was forced shut by modern science and middle class ideals. What Melancholy! I feel Some Sort of Envy⁷. Pardon the grandwoisity but that negative was my very own, special, positive and absolutely vice versa in other such theorizations. Which just comes to show that once you let yourself wallow in the on-to-log-i-cal, ridding yourself of bio-log-i-cal riddles, dirty dualism as we know it does not hold out one bit. Alas, the coherence begged of binaries is a non sequiter! Flying anuses, speeding vaginas, there is no castration⁸. But just a bunch of question fanatix trying to find aphorisms to sing as raspy voiced (i.e. tooth gapped?) balladeers.

¹ In *The problem of reading*, Moyra Davey gives the perfect account of the slippage between the two. Which got me thinking about something else.

² I'll tell you: it was Lacan.

³ Andrea Long Chu ;)

⁴ Memory of the future, i.e. hauntology!

⁵ Anne Carson: "I come to a piece that doesn't make sense, but it still seems true, it seems like a nub of something I should get to, so I just secrete it into writing and hope it'll work its truth by itself without me knowing how to control it. I'm still thinking about the blush."

⁶ In *Are you my mother? A comic drama*, Allison Bechdel can give you all you need to know about Winnicott being a sweetie, motherly sweet in fact.

⁷ #PussyEnvy, #PenisEnvy, you name it!

⁸ Deleuze/ Guattari by way of Maggie Nelson.

– Bechdel, Alison. *Are you my mother? A comic drama*. First Mariner Books edition. Boston: Mariner Books, 2013.

– Brick. "An Interview with Anne Carson," June 10, 2014. <https://brickmag.com/an-interview-with-anne-carson/>

– Chu, Andrea Long. *Females*. London ; New York: Verso, 2019.

– Davey, Moyra. *The problem of reading*. Montpelier, Vermont: Documents, 2003.

– Nelson, Maggie. *The argonauts*. Minneapolis, Minnesota: Graywolf Press, 2016.



« We cannot change the world, but for you we change the scenery »¹

EMILIE MOOR

Emilie Moor has completed a professional dance training and holds a BA in film directing. She has been working for four years as a producer and distributor for the cinema. At the CCC Master Programme she is conducting a research on the health and wellness industry in public spaces and digital medias. From an esthetic and social perspective she investigates the operational mode of health system networks in Switzerland.

Happiness, health, wellbeing... These vague concepts, alternatively each others ersatz, are brought together in a holy trinity that sets up the new morality¹, in the name of which the wellness industry – including public authorities – is elaborating strategies in order to ultimately control our bodies and minds.

To achieve this goal, the wellness industry has to consider the body as a commodity. This body objectivation (financialisation) is possible through a process of personal data gathering and mapping: performance, digital monitoring, insurances, social media, mood, human resources surveys, clinical administration, health files etc.

The new morality plays an important role in this gathering process by embodying various kinds of spread rhetorics noticeable through advertising, health board, lifestyle, positive thinking, therapy, education, sports, wellness at work, diets, diagnosis, medication & drug prescription, and so on. All cosmeticized through a specific esthetic – purity, whiteness, comfort, uniformity, self-centeredness, self-spirituality.

Spread rhetorics appears reliable, desirable and helpful. We turn to them willingly, expecting that they will act as a free pass for being exemplary moral individuals. But if the promise of wellbeing is a market value project shaping how citizens should feel and look, thus, this project tends to become an expropriating and alienating one. Making us believe there is no alternative but being the forced and sedated consumers of a fuzzy concept monopolizing the politics of care. Health as capital is an altericide² which perpetuates social stratifications in the sake of the new morality.

What kind of bodies and minds is this new morality imposing for the future? Who has the power to shape and select them? How to raise an awareness towards a way of being in our bodies and minds that would prevent and rewrite the enslavement process at stake within biotechnologies and bio-politics structures? How can we re-appropriate the narratives and physical spaces of health, wellbeing and care, in order to envision an emancipatory future?

¹ Promotional tagline of the spa center le *Bain Bleu* in Geneva

² Anna, Kirkland, Jonathan, M. Metz, *Against health: how health became the new morality*, NYU Press: New York, 2010.

³ Benoît Heilbrunn, *L'obsession du bien-être*, Robert Laffont coll. Nouvelles mythologies. Paris, 2019.

– Ahmed, Sara. *The promise of happiness*. Duke University Press: Durham and London 2010.

– Bordo, Susan. *Unbearable weight: feminism, western culture, and the body*. University of California Press: Berkeley, 1993.

– Davies, William. *The happiness industry. How the government and big business sold us well-being*. Verso Books: London, 2015.

– Ehrenreich, Barbara. *Bright-sided: how the relentless promotion of positive thinking is undermining america*. Metropolitan Books: New York, 2009.

– Fassin, Didier. «The biopolitic of otherness : Undocumented foreigners and racial discrimination in French public debate», in *Anthropology Today*, Vol. 17, No. 1 (Feb., 2001), pp. 3-7.

– Foucault, Michel. *Naissance de la biopolitique*. Cours au Collège de France (1978-1979). Hautes Etudes, Ehes, Gallimard, Seuil: Paris, 2004.

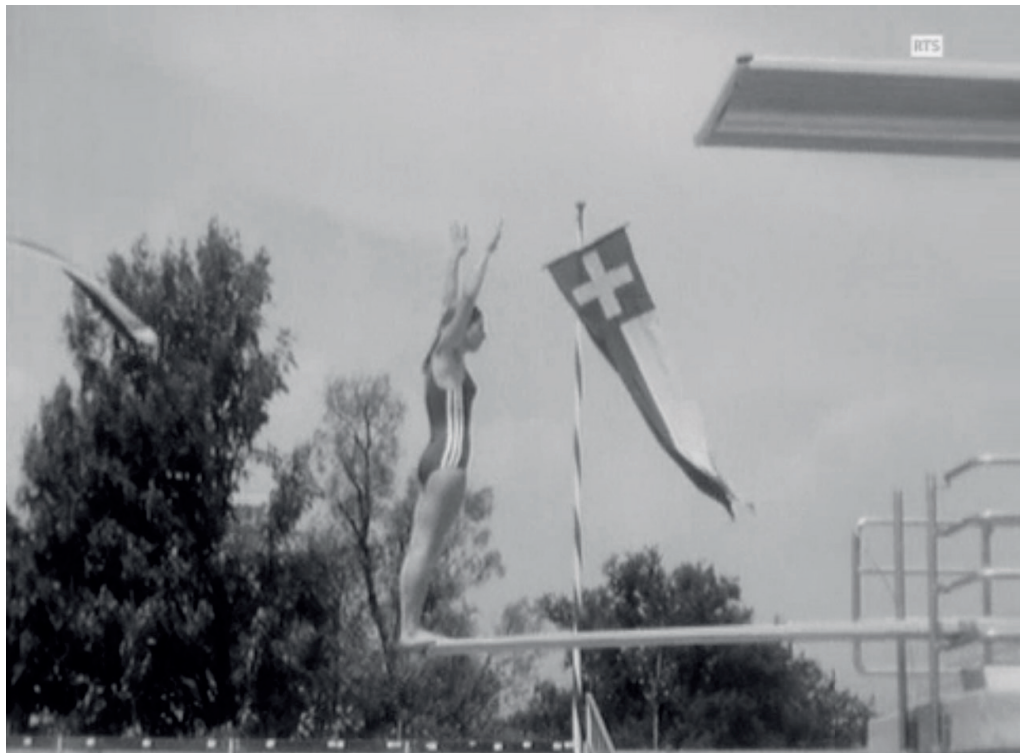
– Heilbrunn, Benoît. *L'obsession du bien-être*, Robert Laffont coll. Nouvelles mythologies: Paris, 2019.

– Kirkland, Anna, M. Metz, Jonathan. *Against health: how health became the new morality*. NYU Press: New York, 2010.

– Sandoval, Chela. *Methodology of the oppressed*. University of Minnesota press: Minneapolis and London, 2000.

– Srnicek, Nick. *Platform capitalism*. Polity Press: Cambridge and Malden, 2016.

«We cannot change the world, but for you we can change the scenery»



Still from Plongeurs report from the TV program Avant-première sportive 1970 RTS archives.

Aparia: transiciones around language, emotions et politics

CECILIA MOYA RIVERA

Cecilia Moya Rivera is a sudamericana artist from Chile based in Geneva. With a background in graphic design, she builds her artistic practice with the art collective Mil M2, with whom she explores collective practices in public spaces as political/performative tools. Besides, she develops her personal research around the underground feminist movement in Chile, developed after the Pinochet dictatorship. Currently, she experiments—from a feminist polyphonic perspective—with language as a political-decolonized weapon, through her performance/artistic practice.

Apatrida + paria = (A)pari(A)
Apatrida + paria = (A-)pari(+A)

Son las palabras que nos faltan.
Son las palabras that we need.
The ones that show a non-lugar,
a place inhabited by those who don't handle a lengua,
but those who handle the language.
Son las palabras que nos faltan.
Son las palabras that we need.
The words that we still don't have.
Or we have ?
The ones that we still don't have
and those ones we feel inside.

Palabras que just get sense when go out and encuentran a otras.
An encounter based on trust,
on confianza/convention/connection.

Us, as individual cuerpos, we are made of words.
Thus, we are made of languages.
We are made of meanings.
Mais la constancia de la definición (cansa).
La constance des (pneus) de définition.
A constância dos (pneus) de definição.
La costanza della definizione di (pneumatici).
La konstanteco de la difino (pneŭoj).
The constancy of the definition (tires).
But actually the constancy (tires) us, doesn't the definition.
The definition scares us.

Besides, what happens with language in real life?

You 'change' words constantly, you lose yourself in daily life translation. Language, tongues, discursos everytime and partout. Por lo tanto, this manipulation of the linguistic se transforme en a way to survive. The suspension inside of you speaking in a language—which is not your mother tongue—that feels like don't belong to you, but walk beside of you, haciéndote compañía (o acompañándote?)

What is this nebulous? It's a transition around the feelings and the words. It's something that I could describe like to be in a dark room, walking in the darkness, catching some little lights that you see around. Suddenly, you adapt your eyes to the darkness—to this language darkness—.

A non-understanding that becomes part of you and make you inhabit the suspension. Those missed-changed manipulations are the evidence of an space blurry but never empty. Donde el language turns in a moment of disruption, exposing disagreements that show that there are otrxs who exist and who live. This language subversion acts as political, because subjects who burst the distribution of what is regarded as sensitive, to the benefit of equality, (Ranciere 1996).

How we could use our power to use words for subvertirlas? Cambiarlas, declarar las diferencias, lo que está afuera, lo que no dice que wants to be inside. Showing things invisible, show the emptiness in the language.

Delimiting the border, drawing the differences.
Putting the outside up (or in)
Pushing the outsiders up (and in)
Turning the outsiders up (and in)

Maybe cuando esa subversión arises, will become a political action and we can finally find a resistance.

In the politics of the letra or/in the politics of the cuerpos¹.

¹ Alejandra Castillo, "La performatividad de la letra", El Desconcierto, 26th of June 2015, <https://www.eldesconcierto.cl/2015/06/26/performatividad-de-la-letra/>



- Anzaldúa, G. *Borderland/ la frontera. La nueva mestiza*. Madrid: Capitán Swing. 2016.
- Butler, J. *Excitable speech, a politics of the performative*. New York: Routledge. 1997.
- Castillo, A. "La performatividad de la letra", El Desconcierto, 26th of June 2015, <https://www.eldesconcierto.cl/2015/06/26/performatividad-de-la-letra/>
- Dean, J. *Comrade. An essay on political belonging*. Londres: Verso Books. 2019.
- Flores, V. *Desmontar la lengua del mandato, criar la lengua del desacato*. Santiago: Editorial Mantis. 2014.
- Grimonprez, J. dir. *Every day words disappear. Michael Hardt on the Politics of Love*. 2016. Belgium: Zapomatik, 15 minutes.
- Hayes Edwards, B. *The practice of diaspora: literature, translation, and the rise of black internationalism*. Cambridge: Harvard University Press. 2003.
- Rancière, J. *Politique de la littérature*. Paris: Galilée. 2007.
- Souza, P. *Descolonizar el lenguaje*. Santiago: Hueders. 2016.
- Tristán, F. *Peregrinaciones de una paria*. Lima : Centro de la Mujer Peruana Flora Tristán, UNMSM, Fondo Editorial. 2003.

/ˈniː.dəl.wɜːk/ : means of resistance, recovery and reparation

LORELEI REGAMEY

Granddaughter of needle-workers, Lorelei has received a formal education in fashion craftsmanship and fashion design in Geneva. *ʃiː ɪz ˈveri ˈæŋɡri ænd ˈlɒkɪŋ fɔː miːnz tuː bɜːn ɪt ɔːl. she joined the CCC program in 2019.*

« *To know the history of embroidery¹ is to know the history of women* »²

The needle, held by my hand, is conceptualized here to provide a mean to navigate across many times and places through those borders. The history of needle practices opens a breach in which stories can exist, communicate, correspond, although they went missing from schoolbooks and collective hegemonic memory.

The needle, held by many hands, is not conceptualized here to fulfill a romantic fetishism between women and laces. It is to resist essentialism. It is a tool for women to express themselves, a tool that has been systematically forced on them, and extracted from them. It is, in time of war, a weapon against the dominant forces; and in time of loss, an object to gather around and create a */ˈteks.tʃəɪr/* to mourn the dead.

To know how difficult it is to make a story of embroidery is to be able to recognize the difficulty to narrate the history of women.

Stories are fragmented, amputated, romanticized in order to fit into the thin archive of textiles contained in ethnographic museums and the opulent and nationalist representations of craft knowledges proposed by fashion retrospectives. This research aims to make the stories whole again, to repair the extraction of the esthetic value they suffer, to resist their erasure.

This research aims to restore the complexities of the histories of needlework, to listen to the ones resisting the surveillance of the carceral cells, to the ones who aren't allowed to speak out loud of what their bodies went through but have yet to make those stories survive them. It aims to trace a genealogy of postures and practices, to voice what has been silenced, to make emerge collective consciousness about the needle that is binding so many individual stories together, weaving a new, wide network of intersections in our struggles.

«*The loss of stories sharpens the hunger for them. So, it is tempting to fill in the gaps and to provide closure where there is none.*»³

¹ La broderie s'entend ici comme signifiant également les autres travaux d'aiguilles, comme le tricot, le crochet, la couture.

² Parker (1984) p.ix.

³ Saidiya Hartman (2008) p.8.

– Dallier, Aline. “La broderie et l’anti-broderie”. In *Sorcières*, vol.10, Paris, 1977, p.14-17.

– Dorlin, Elsa. *Se défendre, une philosophie de la violence*. Paris: ZONES, La découverte, 2017.

– Federici, Silvia. “Wages against housework”. Bristol: Falling Wall Press [for] the Power of Women Collective, 1975 .

– Haraway, Donna. “Situated knowledges: the science question in feminism and the privilege of partial perspective” in *Feminist Studies*, Vol. 14, No. 3, Autumn, 1988, pp. 575-599.

– Hartman, Saidiya. “Venus in two acts”, in *Small axe: A caribbean journal of criticism*, Number 26 (Volume 12, Number 2), June 2008, p. 1-14.

– Parker, Rosziska. *The subversive stitch: embroidery and the making of the feminine*. London: I.B. Tauris, 1986.

– Segal, Corinne. “Stitch by stitch, a brief history of knitting and activism” in *Canvas*, April 2017.

– Weeks, Kathi. *The problem with work: feminism, marxism, antiwork politics, and postwork imaginaries*. London: Duke University Press Durham, 2011.

– Heredia Lozar, Iara & Genoux, Bastien. *Me duele la memoria*. Genève: Détours Films, 2018.

melting bodies and the fog machine

ANTOINE SIMEÃO SCHALK

wet and sticky, antoine simeão schalk is a fluid creature interested in questions regarding queer and non-white bodies. active in the fields of post-colonialism, gender and queer studies, politics of representation, she used to read bourdieu as she reads dustan today. their recognition of privileges is fundamental and regards it as a prerequisite for any research. with a sun sign in cancer, he aims at blurring, breaking, burning the frontiers between activism, research and homage.

spaces dedicated to unproductive labour, with no creation of economic value, nor consumption. techno and rave culture, have historically enabled marginalized communities to gather; constructing spaces to celebrate their identities through a certain sonic experience. ironically enough, raves often take place in former industrial areas, factories and workshops, once dedicated to the extraction of workers' labour power. nowadays, they constitute pockets where the shift from daylight to night enables subjects to escape normative gazes. experimentation as stated by deleuze and guattari, in which physical, social and political boundaries are pushed away, is notably made possible by a certain articulation of technologies by communities at the margins of colonial cisheteronormative power structures.

sound, light, chemical drugs, fog, drag when conjunctly articulated by organized groups, are thus able to alter one's perception of time, space and ultimately the level of consciousness. alterity, as constructed by the combination of those devices hence shifts the tension between individuality and collectivity. raving as the production of a collective identity formed by individual melting bodies.

spaces allowing for such disruption possess fundamental characteristics as described by michel foucault. heterotopias are spaces potent in their capacity to deviate from certain norms and hegemonic values, thus transcending time and space construct. their autonomy to power structures, however correlates a transitory and ephemeral nature. temporary autonomous zones, theorized by hakim bey, constitute spaces of resistance or islands in the net amidst hegemonic societies. the liberated expression of identities free from patriarchy and capitalism for instance, even if contained in localized space and time setups, takes place as a precondition, paving the way for a broader future revolution. this mode of political resistance hence provides an ephemeral account of what an alternative to life under technocapitalism and patriarchy could look like.

opening up new horizons of possibilities, this project aims at drawing new spatial potentialities for bodies at the margins, allowing for liberation, experimentation and vulnerability. starting from my own experience navigating in queer night spaces notably, I explore elements articulated around those spaces of resistance so to subvert or hack the function and design of existing (institutional) territories.

and for now, let's dance.

Books

- bey, hakim. *taz. autonomedia*, 2003.
- deleuze, gilles, and félix guattari. *a thousand plateaus: capitalism and schizophrenia*. bloomsbury publishing, 1988.
- dustan, guillaume. *je sors ce soir*. paris: pol, 1997.
- foucault, michel. "of other spaces*(1967)." in *heterotopia and the city*, pp. 25-42. routledge, 2008.
- ribeiro, djamilá. *lugar de fala*. pólen produção editorial ltda, 2019.

Essays

- cingilloğlu yağmur. "freie last" in rhizom festival 2019.
- sepahvand, ashkan. "everything I learned about technocapitalism, I learned at berghain." as part of the conference *#fomo*, curated by steven cairns and rosalia dubal, institute of contemporary arts. london, may 29-31, 2015.
- sista resista. "is decolonizing the new black?" sisters of resistance (blog). <https://sistersofresistance.wordpress.com/2018/07/12/is-decolonizing-the-new-black/>

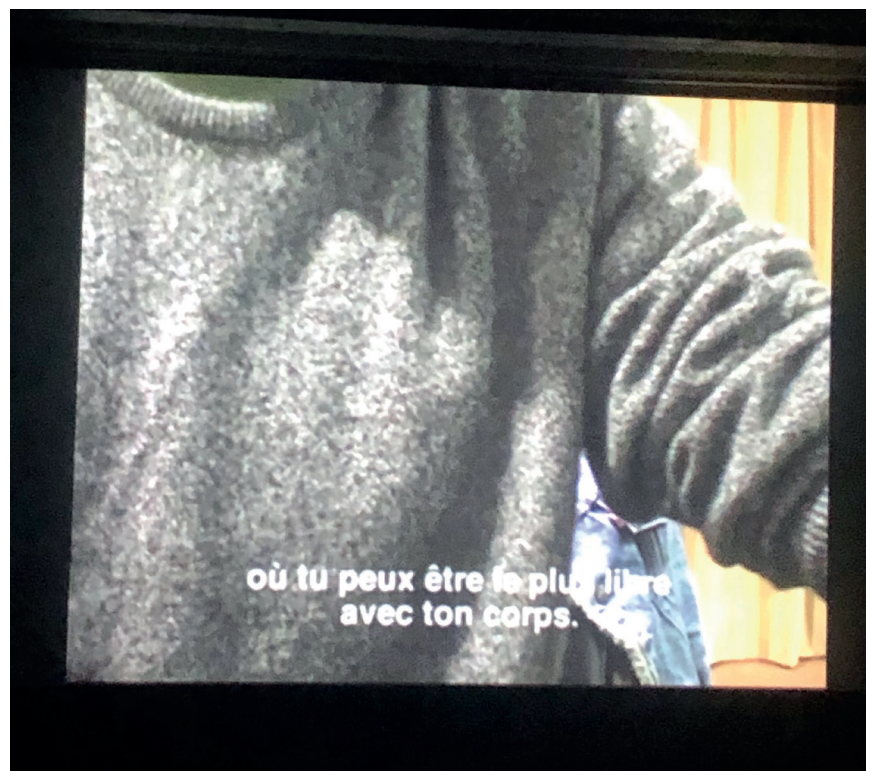
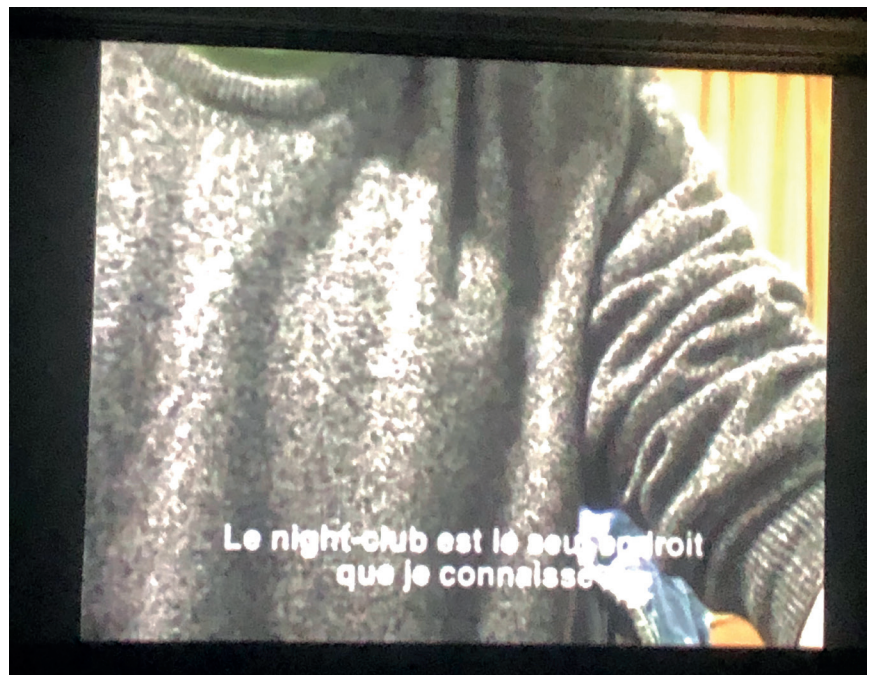
Videoworks

- dustan, guillaume. "enjoy (back to ibiza)", 2001.
- piper, adrian. "the mythic being", 1972-1975.

melting bodies and the fog machine

image 1: extract
from enjoy (back to ibiza),
screened at sputnik on the
09.11.19

image 2: extract
from enjoy (back to ibiza),
screened at sputnik on the
09.11.19



M2

Exploring alternatives: counterattack of a fallen leaf

LOANA GATTI

Loana Marie Edwige Gatti
a.k.a Daisy Miller a.k.a
@dz_bae_b a.k.a Daisy
Baby

To those who wish to engage in the struggle for social change, from the smallest involvement to the fullest dedication. To those who, through mere participation, mediation or coordination of any sorts of shared experiences, are rooting for the transmission and production of material and immaterial knowledge. To those who aspire to care for and support others in multiple ways and to those who seek nothing more but a space to be taken care of and be supported when in need. To those who are fed up with our self-absorbed, discriminating and oppressing societies. To those who feel the urge to take action and raise awareness about the state of our dying planet, harmed bodies and distressed minds.

To L. and our Summer of hope

Since I graduated from art school back in 2017, I've been questioning the role and methods of art and design education. I had been through a lot of research on radical pedagogies, gathering and archiving material, allowing me only to speculate on satisfying alternatives. The past couple of years, I had many opportunities to share and broaden the knowledge I had previously acquired by myself with others: multiplying experiences, forging links, bringing people together, having fun. By self-organising through common struggles, we've been able to articulate new methodologies and vocabularies in situ, developing a specific language and making space for further discussion. When breaking away from the obsolete aesthetics of relational art¹, participatory art practices can have a significant impact on our collective identities:

Socially Engaged Art is a hybrid, multi-disciplinary activity that exists somewhere between art and non-art, and its state may be permanently unresolved. Social Engaged Art depends on actual – not imagined or hypothetical – social action².

Artist-run spaces, self-organised local communities, art school curriculums, student activism: since the Educational Turn³, collective modes of action and expression have been widely cultivated against competitive creative practices⁴. The capitalist hegemony forces the commodification of knowledge and effectiveness has replaced the fundamentals of education: the right to be part of a timeless and protective space, to think critically and experiment⁵. While the individualistic-driven logic of neoliberalism is dominating the institutions, community-focused initiatives rooted in radical pedagogies are multiplying. Local knowledge, social practices and alternative spaces for learning allow different forms of actions and dialogues to emerge, building resistance, and raising collective and environmental awareness. I believe such tools are essentials to social and political change, beginning with sparkling hope. While exploring the role and impacts of these practices, I kept asking myself:

- How to set up spaces that foster the sharing of knowledge, the exchange of skills and ideas, offering services (guidance, advice, support, a good ear) while being both accessible and inclusive?
- How to build alternatives that could simultaneously be meeting places, rallying points, hidden corners, sources of informations; safe spaces but rooms without walls nor partitions, without form, fluid? Somewhere between a classroom, a garden and a shelter, allowing anyone to feel, experiment and be, with themselves and with others.

When we speak of Mount Uryu, we generally refer to it by the term «the farm» al-though it is not really a farm, but more like a piece of land composed of several cultivable plots, at variable levels. There is also a large greenhouse and a very tiny multi-purpose cabin, serving as an office, library, kitchen, tool shed, shelter and meeting point.

The class starts at 9 a.m. After climbing the few hundred steps that allow us to reach the top of the school buildings and at the edge of the forest, there is still a short trail that leads right through the woods. It is sometimes dangerous in the fall because littered with dead leaves and pine thorns. We know that we're getting closer once we can see the greenhouse at the end of the path. Once at the top, the view is cleared of trees and a glade appears, with a breathtaking view of the city. Separated by that bit of thick forest, it feels like another world. The roar of the city is no more than a distant hum and the sound of the wind lifting the leaves soothes us⁶.

1 Jason Miller, «Activism vs. antagonism: socially engaged art from Bourriaud to Bishop and beyond,» *FIELD Journal*, issue 3, 2016.

<http://field-journal.com/issue-3/activism-vs-antagonism-socially-engaged-art-from-bourriaud-to-bishop-and-beyond> (accessed on 11 March 2020).

2 Pablo Helguera, *Education for socially engaged art*, New York: Jorge Pinto Books, 2012.

3 According to Eszter Lázár's definition, the «Educational turn describes a tendency in contemporary art prevalent since the second half of the 1990s, in which different modes of educational forms and structures, alternative pedagogical methods and programs appeared in/as curatorial and artistic practices » in *Curatorial dictionary*.

<http://tranzit.org/curatorialdictionary/index.php/dictionary/educational-turn/> (accessed on 11 March 2020).

4 Cathy Gale, *Polyphonic praxis: towards a collective turn in design pedagogy and practice*, Kingston School of Art, Kingston-upon-Thames, Surrey, UK, 2019.

5 Mitja Sardoç et Henry Giroux, «The language of neoliberal education», CounterPunch.org, 25 December 2018.

<https://www.counterpunch.org/2018/12/25/the-language-of-neoliberal-education/> (accessed on 19 December 2019).

6 Text written collectively within the framework of the course Total Expression of Art (agriculture) at Kyoto University of Art and Design between Septembre 2019 and January 2020.

– Cassegard, Carl. «What's alternative about alternative spaces?» in *Designing media ecology, mobility and place: alternative spaces in Asia*, n° 5 (summer 2016), p. 30-37.

– Edquist, Harriet & Vaughan, Laurene. (eds.). *The design collective: an approach to practice*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2012.

– hooks, bell. *Teaching critical thinking: practical wisdom*. New York: Routledge, 2010.

– hooks, bell. *Teaching community: a pedagogy of hope*. New York: Routledge. 2003.

– O'Neill Paul & Wilson, Mick (eds.). *Curating and the Educational Turn*. London: Open Editions, 2010.

– Pathomvat, Narawan. *Self-organized initiatives and collective practices in Japanese contemporary art community*. The Japan Foundation Asia Center, Asia Fellowship Report, 2016.

– Reid, Melinda Evelyn. *On transpedagogy: recent experiments at the intersection of art and pedagogy*. University of New South Wales, Faculty of Art & Design, 2018.

– Sardoç, Mitja & Giroux, Henry. «The language of neoliberal education» on CounterPunch.org (December 25, 2018).

– Thorne, Sam. *School: A Recent history of self-organized art education*. Berlin: Sternberg Press, 2017.

– Vandeputt, Tom & Hansen, Sidsel Meineche (eds.). *Politics of study*, London: Open Editions, 2015.

J'écris dans le noir pour que tu entendes ma voix briller

MATHILDE GAUGUE

Mathilde is a performance artist, singer and healer. She's been working through performances, music composing, collective practices in the field of breathing and vocal practices through different therapeutic and artistic contexts. Her goal is to create emancipatory spaces against a patriarchal expectation of prestige and perfection. She develops a work that is inseparable from healing and emancipatory reflexions based on her own traumas as well as her own resilience. Therefore she uses her voice as an entity with ephemeral characteristic and inherent vibrating intimacy. She has collaborated with the artist Amina Winckler on two music albums, 2 (2019) and Oblivion (2020) that were performed for the first time at Duplex Walden in Geneva and will be shown at the next festival Belluard in Fribourg ; on the performance *Te réjouis-tu?* that has been played at the Festival Plein Air Voltaire in Geneva. She also has been invited by Emma Rssx to co-create *Le corps lourd et léger en même temps* (2019) that has been shown at the Sofia Art Week in Sofia, Bulgaria. She and Amina

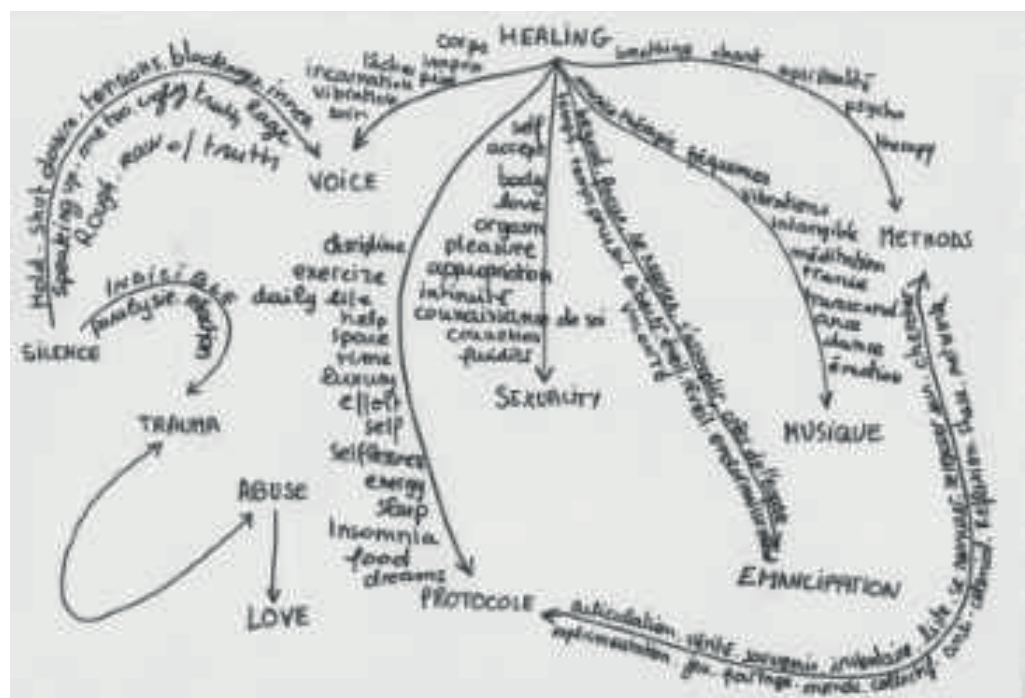
Add some pigments to your liquid
 Can be tears
 Can be wine
 Can be piss
 And leave this trace
 of fluidity¹

Beyond an audible reproduction of an interiority, voice is a material for creation that mobilises emotionally, culturally, bodily, politically and spiritually. Voice can be the equivalent of love in the way Bell Hooks studies it in *All about love - New Visions* as voice and love are notions we still try to give name, to valorize again and to use as powerful tools. Beyond a material, it's an instrument for presentation and communication of selves with other selves.

What could be the tools and words that articulates a voice ? In Oona Doherty's dance method, movement is lead by the erotic rather than by the creation of a form, the same way voice articulates itself through a certain dance in Meredith Monk's work, that we can also associate with the concept of « dancing mind » from Toni Morrison's work.

What is crying is also singing, what is singing is also breathing, what is breathing is also dancing and what is dancing is also drawing trajectories and creates a map of emancipatory possibilities.

Voice is therefore an opportunity to navigate between the poetic, the political and the erotic, according to Audre Lorde and her essay *Uses of the Erotic : the Erotic as Power*.



have been giving regular courses of breathing and vocal practices workshops to students of the school throughout her whole second year of master.

We've been living the #metoo movement as a very important step for speaking out a very old tabou and very old silence in our very normalized sexist society. Although the act of speaking out has been shown as a powerful tool for breaking sexist routine, we could approach the question differently.

How do we learn to speak out without fear ? How do we even learn to be loud without shame ? To make ourselves heard and listened ? What does it mean to take space without (self)destroying. Why is there so much mutism ? To mute ourselves is a daily life habit. How do we unlearn silencing ourselves ?

In creating bridges between my passion for singing, the interest for breathing and healing practises, and the need for speaking out and making injustice loud, I try to draw a thread and to create space to think, to experiment, to value our own threads. This is an attempt to work with my tools as a singer, body researcher and performer for people to use it, to squizz them, to adapt them to their own needs.

Singing like speaking is a transformation of inner thought into material sound which is to me the process that allows drama and trauma to become something else, something lighter because of its new resonance.

¹ Excerpt from the song « Felt like a child », 2, music album, composed and produced by Mathilde Gaugué and Amina Winckler, 2019.

- Connor, Steven. « The vocalic body ». In *Dumbstruck : a cultural history of ventriloquism*, Oxford University Press, Oxford, 2000.
- Harding, Aldous. « The barrel ». In music album *Designer*, produced by John Parish, 4AD, 2019.
- hooks, bell. *All about love - new visions*. New York: HarperCollins Publishers, 2001.
- Kaur, Rupi. *Milk and honey*. Recueil de poèmes. Kansas City: Andrews McMeel Publishing, 2014.
- Lorde, Audre. « Uses of the erotic: the erotic as power ». In *Sister outsider essays and speeches*, Ten Speed Press, Berkeley, 1984.
- Monk, Meredith. « Education of the girlchild », Part II of *Education of the girlchild: an opera*, Meredith Monk/The House Foundation for the Arts, New York, 1973.
- Oko, Yono. *Grapefruit*, poetry collection. Simon & Schuster, Édition Classic, 1964.

Do hairy faced men dream of electric art?

ALEXANDER GENCE

Alexander is doing research on cultural production in the context of new technologies such as AI, machine learning and virtual networks; has worked on the subject of GANs (Generative Adversarial Networks) as a case study to collect and analyze dominant discourses that surround the development of technologies; makes use of coding and performance to develop critical tools for thinking through technologies and their uses.



Technology is in essence political. It acts as an interface for a white cis het kantian male subjects' political agenda. He is an engineer of the enlightenment -- reverse-engineering labor and transforming bodies into technologies for capital.

We are but technologies, we serve an automated imperialistic and colonial drive, we are agents characterized as instances of legitimization to a common monotheistic cause and unconditional consent is required.

The hegemonic discourse around technology has seeped into our social fabric, guarded by Big Tech and venture capitalists alike. Any attempts to subvert this dogmatic playing field will end up assimilated and situated as errors in the system. There is of course an algorithm to calculate this rate of error.



Shrek @shrek · 1h

Everything must be given value but nothing has greater value than He who discovered the possibility for value...Simply, the claim for knowledge as a lawful property is like an onion, founded atop of layers of classifications of objects and subjects.

Failure to conform to the scope of extractivism and control will set off a bunch of flags calling for improvement and optimization. This results very simply in the exclusion or the inclusion, under condition, of persons considered a threat to the integrity of a scientifically sane project. This unconditional faith in scientific objectivity and logic is revealing of an enlightened positivistic drive embedded in language structures that support and replicate dominant canons on race, gender and sexuality.

The engineer uses math, logic and biology to signify the natural order of things. He justifies cause by the effect of Nature. Probabilistic and statistic representations of the world have settled themselves as a natural backdrop, with emphasis on 'natural' as being immutable and void of critique or questioning if it is not a form of positivistic availed faith.

What dim future does calculus hold for society?

A binary object-oriented smart society coded in Python.

The art world is complicit in this gentrification of language and culture. Focused on aesthetic systems of production, classification and analysis, art navigates on the turbulent and fascist seas of creativity, novelty, genius, surprisingness, complexity, ambiguity, and

puzzlingness. The artist and their art are a vessel put under pressure to operate and produce these vectors towards the representation of a novel future.

These transformations are conditional: if...else if...else.

Code is law! Selflessness and the benefit to all in these laws is but a cover to parasitic sexual reproduction of humanist intent.

The reproductive attributes of these systems must imperatively be revealed and rendered vulnerable to change. We must struggle both for urgency and agency, for it is insufficient to be aware of the power structures in place. Fear is sustained by legal discursivity continually endangering anonymity and the call to action against a system of oppression.

However, we should be fearless for we have found a vulnerability.

- Behar, Katherine. *Object oriented feminism*. Minneapolis; London: University of Minnesota Press. 2016.
- Benjamin, Walter. "The work of art in the age of mechanical reproduction." In *Illuminations*, edited by Hannah Arendt. New York: Schocken Books. 1969.
- Gender Mutiny. "Preliminary notes on modes of reproduction." In *Pink & Black Attack* #6. 2010
- Holmes, Brian. "Artistic autonomy and the communication society." In *Third Text* Volume 18. 2004.
- Lessig, Lawrence. *Code: and other laws of cyberspace, Version 2.0*. Basic Books. 2006.
- Stengers, Isabelle, and Penelope Deutscher. «Another look: relearning to laugh.» *Hypatia* 15, no. 4 (2000): 41-54. Accessed March 14, 2020. www.jstor.org/stable/3810672.
- Wark, McKenzie. *A hacker manifesto*. Harvard University Press. 2004.

A storyteller and the promises of cure

THOMAS OBIERO OMONDI

THE I:
Holds a bachelor's degree in Education, English and English Literature. I have an extensive work experience across different socio-cultural environments in Asia, Africa, central America and Europe in formulating stories by the means of texts, photography, film and audio into social documentary for mass media and communication advocacy of the NGO sectors. For the *I*, storytelling is a means of collective discourse, searching for confluence and a level of meaning.

For those on the road long enough, word comes around eventually. There is a place, a place off the visible and tangible path, tucked into the hills of the imagined. It is a hut without walls, warmed by flickering log fire, around which panting travelers can retreat a moment. I picture a *Storyteller* as a traveler who inhabits an entangled realm in continuous motion and whose position is defined by experiences and observations. A body journeying through time and space which also formulates that body into an *I*. *I* is an intradisciplinary body.

I explore a situation of medical knowledge and practice in Kenya. *Doctor K* is a neurosurgeon at a hospital. When *Doctor K* operates on a patient, the practice is formally and commonly presented as 'modern medicine' centered on biomedicine and mainstreamed by current state laws. Medical regulatory laws are implemented through Kenya Medical Practitioners and Dentists Board which is under the ministry of health. The board is based and subject to a direct relic of the British colonial Medical Practitioners and Dentists Ordinance of 1910¹. On the other hand, amongst the Marakwet community in Sambalat, when *Daktari K* operates on a patient under a mango tree, his practice is presented as 'traditional medicine' centered on the culture and heritage of the ethnic community and which is not accommodated within the state medical law. The indigenous medical practices and therapies are addressed in the state constitution under the ministry of culture and social services and is subject to the British colonial Witchcraft Act from 1909², which is still retained in current state law.

As a child growing up with a severe affliction, *I* was sustained simultaneously by various cross-cutting forms of therapies that included indigenous herbal remedies, spiritual interventions and hospital medicine. The *Storyteller* is a body in which experiences sink, as Walter Benjamin says, "their own or that reported by others, and in turn makes it the experience of those who are listening to the tale."³ This body emulsifies and allows frottage⁴, rubbing against and "permits slow piling one on top of the other of thin, transparent layers which constitutes the most appropriate picture of the way in which the perfect narrative is revealed through the layers of a variety of tellings." The *I* and the story, are layers of traces. The *researcher* seeks therefore, to compose a network of words, theories and expressions into a telling that unpacks state medical law in Kenya and its heritage of violent colonial apparatus of exclusion and domination. The research also attempts to unravel indigenous therapies and their heritage of liminal and constant inter-cultural and inter-epistemological borrowing that subverts the colonial hierarchized categorization of knowledge.

Entanglements, as Homi Bhabha notes "initiate new signs of identity, and innovative sites of collaboration, and contestations, the act of defining the idea of society itself,"⁵ or rather in this particular case, re-defining the medical knowledges, even diffusing the claimed hierarchical regime claimed by the state law. And "as soon as disorder erupts," Tobie Nathan says, "it is useful for the whole community; it helps them complicate the world and learn about what remains invisible to it."⁶

The *Storyteller* uses illness as disorder and a narrational tool to explore the entanglements of culture, knowledge and practice of medicine in Kenya and simultaneously directs focus on the subversive and therapeutic intimacy of these entanglements.

¹ The official gazette of the East Africa Protectorate, Vol. xii. No. 262, Nairobi, Oct 1,1910, Pg 575.

² The official gazette of the East Africa Protectorate, Vol. xi. No. 234, Nairobi, Aug 1,1909, Pg 329.

³ Walter Benjamin, *The storyteller: reflections on the works of Nikolai Leskov*, NY: Harcourt Brace Jovanovich 1968, pp.83-109.

⁴ Keguro Macharia, *Frottage: frictions of intimacy across the black diaspora*, NYU Press: 2019.

⁵ Bhabha, Homi K, *The location of culture*, Routledge Classics 2004: New York: 1994.

⁶ Tobie Nathan and Isabelle Stengers, *Doctors and healers*, Polity Press UK: Cambridge: 2018.

- Benjamin, Walter. « The storyteller: reflections on the works of Nikolai Leskov ». In *Illuminations*, trans. Harry Zohn; ed. & intro. Hannah Arendt, NY: Harcourt Brace Jovanovich 1968, pp.83-109.
- Bhabha, Homi K. *The location of culture*. Routledge Classics 2004: New York: 1994.
- Boaventura de Sousa Santos. *Epistemologies of the South: justice against epistemicide*. Paradigm Publisher: Boulder: 2014.
- Chavunduka, G.L and Last, Murray. *The professionalisation of African medicine* / ed. by Murray Last and G. L. Chavunduka, Manchester University Press: Manchester: 1986.
- Geissler, P. W. and C. Molyneux. *Evidence, ethos and experiment. The anthropology and history of medical research in Africa*. New York: 2011.
- Glissant, Edouard. *Caribbean discourse, selected essays*. Translated by J. Michael Dash Caraf Books, University Press of Virginia: Charlottesville: 1989.
- Nathan, Tobie and Stengers, Isabelle. *Doctors and healers*. Polity Press UK: Cambridge: 2018.
- Macharia Keguro. *Frottage: frictions of intimacy across the black diaspora*. NYU Press: 2019.
- MacLeod, Roy Malcolm. 1941-, Lewis, Milton James. *Disease, medicine, and empire*. Routledge, London and New York: 1988.
- The official gazette of the East Africa Protectorate, Vol. xi. No. 234, Nairobi, Aug 1,1909, Pg 329.
- The official gazette of the East Africa Protectorate, Vol. xii. No. 262, Nairobi, Oct 1,1910, Pg 575.

A draft for a ruderal mediality

JULIE ROBIOLLE

Artist, researcher and curator, Julie Robiolle has for a time slipped between modernist architectural utopias and the hierarchy of cultures within our contemporary urban spaces. Passing through Istanbul, Paris and Mulhouse, she collected traces of human and non-human ecosystems, printed their structure and recorded their silent narratives. She has been exhibited at the Kunsthalle - Mulhouse, at the Espace Multimédia Gantner and at Le Commun - Geneva i.a.. She was also trained as a curator within the DNAP-Plateau at the HEAR, completed by internships with Patrice Joly and at the Biennale de la Photographie. She is the curator of the Playground project (Geneva, ongoing), an exhibition, workshop and performance programme focusing on the case of ruderal plants and their involvement in cultural narratives.

If you go deep enough, you'll be able to excavate narration from the middle ages. Those buried stories are at the core of what make ruderal agency today.

Ruderal spaces are liminal spaces. They develop in the interstices, «urban gaps» (abandoned industrial zones, highway edges...) (Davis, 2009). They are liminal spaces with «degraded» climates and properties, “non-productive» and unexploited spaces, zones of abandonment, deconstruction, “waste.” They are a failed mutation of capitalism, a sedimentation of progress. They are places where non-local species blossom. Where the social contracts no longer apply, a rare example of non-public space. Where plant migration encounters human migration. The ruderal indicates places and species that for decades were symbolically appropriated by reified discourses of identity politics, while in actuality putting at risk the very coding of those same discourses. In ruderal places, survival dynamics expand unstably, yet at the same time enact forms of world-renewal. They are place to think together the future of the botanic and the future of social and identity politics, to think economies of translations between forms of knowledge, taking roots in the complexity of mutation.

As a silent witness of our evolution, can urban flora be an effective defence against rigid concrete – a material dangerously unsuited for thinking through the myriad movements of our time?

As you can see now, they are very similar to animal digestive systems that are very similar to root structures. The one we are looking at here is a perfect mix, an original structure can be a blueprint for the circulation of the material through the living. An organ strictly speaking, a world in the world, whose temporality and evolution does not depend on primary survival but on the necessity of failure, and disorder.

Its extremities appeared everywhere where humanity let go of its control in what turns out to be ruderal space.

There is the story of the ruderal plants as last living witnesses of pre-communism. There is the story of ruderal plants forced to embody european border politics. There is the story of ruderal plants reviving tired old soils. The story of ruderal plants killing each other in the suburbs. Or the story of ruderal plants as bearers of a disruptive para-capitalist temporality.

Working with such stories, a new generation of artist/artist-researchers has begun to reclaim a de-reconstruction of the plant mediality – the human-plant relations but also the political potentialities of plants. The agencies of seedlings may open new epistemological realms, new social-cultural concepts, practices.

What does it mean to think with the non-human, a fast-changing and adapting entity that has a long history of being used to consolidate human positioning? What type of knowledge can such a perspective create, from using plants as a form of material witness to metaphors of ideological position? How have our perspectives and needs changed in this regard, and what systemic modifications in the exhibition space may be necessary for these kinds of transformations to become effective and operational?

Arising from a need for new storytelling, or narration of our relationship to nature, this project offers renewed insights and perspectives on cosmogony, proposing interstices that challenges system of being and knowing with nature.

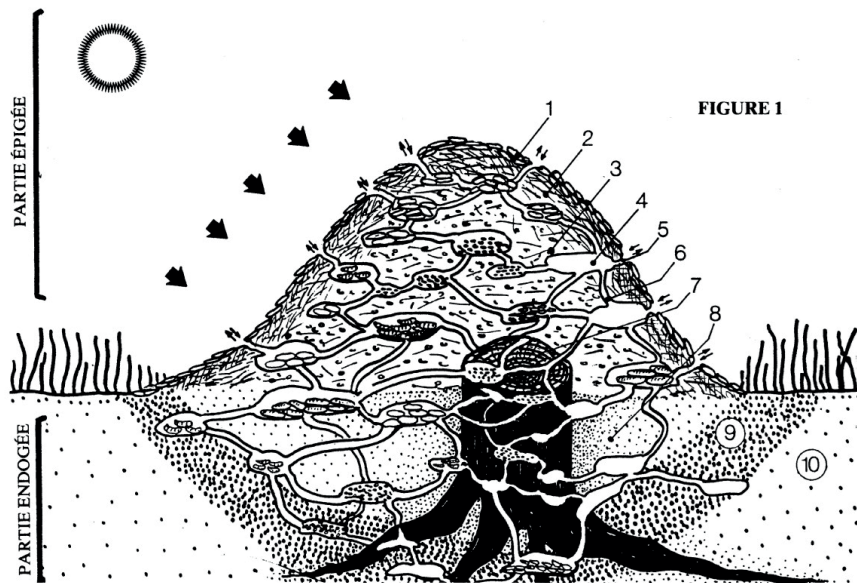
How are the ruderal “imaginary” and the linked hegemonic discourse engineered in the art world?

The knowledge systems that frame such stories affect how they reach us. Or : can a critique of dominant modernist epistemologies be made without a self-reflexive apparatus that questions the knowledge system in which the story as critique takes place?

At the time, I was looking for the origin of a luminous network that seemed to have acquired a certain autonomy with regard to people and developed a language that continues to escape me.

This quest brought me to a very strange place. Between the shopping center and the waste dump, the network was sinking into the ground as far as the eye could see. So I started the descent. But little by little the corridors were narrowing, and seemed less and less adapted to human traffic. Objects, too, were changing. The concrete and tiling were making way for clay surfaces, meaning that plants would slip between the scrap metal and the cables. Small networks appeared on the walls and that's when the tree transpiercing the concrete came back to me.

- Bratton, Benjamin. “The Orchid Mantis of Sanzhi”, in *Dispute plan to prevent future luxury constitution*. Berlin : Sternberg Press/ e-flux journal, 2015, p.10-12.
- Davis, Mike. *Dead city*. Paris : Les prairies ordinaires, 2009.
- Deleuze et Guattari. “Devenir intense, devenir animal, devenir autre”, in *Mille plateaux. Capitalisme et schizophrénie*. Les Éditions de Minuit, Paris, 1980.
- Graeber, David. “Radical alterity is just another way of saying “reality”, a reply to Eduardo Viveiros de Castro” *Hau: Journal of Ethnographic Theory* 5 (2015): 1–41.
- Haraway, Donna. *Staying with the trouble : making kin in the Chthulucene*. Durham : Duke University Press, 2016.
- Le Guin, Ursula. “The Author of the Acacia Seed”, in *The compass Rose*. New York : Pendragon Press, 1982.
- Stoetzer, Bettina. “Ruderal ecologies : rethinking nature, migration, and the urban landscape in Berlin”, in *Cultural Anthropology*, Vol. 33 , Num. 2, 2018.
- Tsing, Anna. “Contaminated diversity in ‘slow disturbance’: potential collaborators for a liveable earth,” in “Why do we value diversity? Biocultural diversity in a global context”, edited by Gary Martin, Diana Mincyte, and Ursula Münster, *RCC Perspectives* 2012, no. 9, 95–97
- Viveiros de Castro, Eduardo. “Who is afraid of the ontological wolf ? some comments on an ongoing anthropological debate”. Paper presented at CUSAS Annual Marilyn Strathern Lecture, Museu Nacional, Rio de Janeiro, 30 May 2014.



Actes de Recherche
Édition 2020
Programme Master de Recherche CCC
Études de recherche Critiques, Curatoriales et Cybernétiques
Haute École d'Art et de Design – Genève
Responsable : Doreen Mende
Enseignant-e-s: Kodwo Eshun (Théorie Fiction), Dora Garcia (Pratiques Artistiques Situées 2), Doreen Mende (Politique Curatoriale), Anne-Julie Raccoursier (Pratiques Artistiques Situées 1), Gene Ray (Études Critiques)
Enseignante invitée : Çağla Aykaç (Pratiques de la Recherche/Ecriture)
Assistants: Camilla Paolino, Julia Pecheur (Groupe de Lecture)
Relecture : Çağla Aykaç
Maquette: Julia Pecheur
Parution: juin 2020, tirage 250 exemplaires
Imprimerie du Cachot,
Grand-Saconnex, Genève

*Actes de Recherche
2020 Edition
CCC Research Master Program in Critical, Curatorial and Cybernetics studies
Haute École d'Art et de Design – Genève
Responsable : Doreen Mende
Professors: Kodwo Eshun (Theory Fiction), Dora Garcia (Situating Art Practices 2),
Doreen Mende (Curatorial Politics), Anne-Julie Raccoursier (Situating Art Practices),
Gene Ray (Critical studies)
Guest Professor : Çağla Aykaç (Writing Research Practice)
Assistants: Camilla Paolino, Julia Pecheur (Reading Group)
Proofreading : Çağla Aykaç
Graphic design : Julia Pecheur
Published : june 2020, 250 copies
Imprimerie du Cachot,
Grand-Saconnex, Genève*

