Actes de Recherche

M2

M1

Actes de Recherche 2018-19

3

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.

Vinit Agarwal

OralOsmOsis Desedimentations in Orality - Questioning Archives and Translation Processes

The research focuses on the intersections of four zones of concerns – Orality, Archives, Dalit Consciousness and Translation.

Morphogenesis of Machine & Machines.

R the Researcher is the mechanic of 'machine & machines' whose job is only to clean and maintain the machine. R coughs regularly and bleeds through the effect of dust that machine throws which goes in the lungs, becomes tired and tries to understand it's complex mechanics as it is a combination of multiple machines.

The Proxy-Generative Machine: Those who hold digital-archives of folk songs are archival institutions who are proxy for archival foundations who are proxy for policies for preservation who are proxy for global cultural ambitions of a neo-liberal economy which is proxy for power-equations played in proxy for the inheritance of continued colonial processes which are proxy for earlier/future generations of archival institutions who are proxy for earlier/future generations of archival foundations who are proxy for earlier/future generation of policies for preservation ...

The gears of the proxy-generative machine move in tandem with the contrast-conflict machine.

The Contrast-Conflict Machine: In contrast to the Dalit consciousness where indigenous methods have been in contrast to technological promises which include the Promethean promise of technology conflicts the orality and this forecloses the Dalit consciousness - the movement to which these songs are important which is directly in conflict with archival methods, procedures, and archives as such...[1]

In this morphology, the most effective proxy is chosen through the self-renewal Machine.

The Self-Renewal-Machine: Writing on palm leafs renews itself as writing on paper which renews itself to recording to audio tapes to videotapes who renews into vinyl records which become YouTube videos and because one tries to escape it, one goes to Vimeo and from there onto digitalization from there onto auto-digitalization which renews into auto-archival to counter-archival to post-archival - technology renews itself - so does the logic of technology which is protocol such as TCP/IP that makes internet possible which renews itself in distributed systems and proof of work algorithms which renews modernity which renews the logic of colonialism which is the logic of violence which gets written in technology which renews the logic of modernity which renews a protocol which renews colonialism...[2]

[In every cycle there is a loss of certain lives, it's the dust of machine & machines which is proxy for loss of energy which is proxy for the translational loss which is proxy for archival loss which is in contrast with benevolence of preservation and falling in 'love' with folk songs which renews-itself with itself because the songs mourn the loss of lives.]

###Chronoanarchy as a notion of refusing the call to order by denying the time limitations. Contemporary neo-liberal conditions and compulsions are inscribed in time. It has emerged as a significant method for **R** to get any relief from machine & machines. On one end this is a conditional conflict between oral epics and folk performances which take a long duration and refuse to get represented in consumable video / audio / short-durational performative forms. On the other end, it arises from necessities of encountering translational politics under given hegemonies of cultural, visual and sonic linguistics (Refer to images below)###

Film still from Subarnrekha,
Film still from Uski Roti

I came here late

How late is it, Mother?
It's quite late

The Proxy-Generative Machine: Transcriptional and translational inaccuracies in visual , literary and technology translation[3] are proxy for non-availability of script for dialects themselves which are proxy for non-availability of these archives to the very communities from where the folk-songs/oral epics are taken which is a proxy for catatonic modernity where symptoms and understanding of Catatonia as a state of mind in psychology can be an important metaphor for understanding the reflections on modernity and it's unfoldings in India.

R considers this catatonic modernity and it's historical unfoldings as given and tries to carry the argument forward.[4]

The Contrast-Conflict Machine: Colonialism is in contrast to nationalism and both of them are in conflict with indigenous people's life which is in contrast to instrumentalization of their oral epics, songs which over the years have served orientalism which is the proxy for ornamentalism and both of them serve colonialism which is the proxy for occidental nationalism which is directly in conflict with nation-building drive in post-colonial societies which contrasts their own folk song archives trying to establish a national pride based on heritage of traditions which are in conflict with and have been violent to the very indigenous lives who carry the folk songs through orality.[5]

The Self-Renewal-Machine: From crossings of oral epics (Such as Ramayana, Mahabharata) which have multiple retellings [6] renews themselves on caste-lines which renews in later pre-modern epics (Pabuji ki phad, Alha-Udal, Padmavat) which renews themselves as folk songs such as songs of Birsa Munda (Indigenous revolt figure against colonial powers) which renews themselves as the folk songs that are sung every day while going to fetch water for example in the desert of Rajasthan which gest renewed into the protest songs in the Lokshahiri poetry tradition of Maharashtra in post-colonial India and renewal into later Indian Peoples Theatre Association's songs sung in street plays which have been renewed into cinematic adaptations of Orality, which is its own cinema is opened through a morphogenic translation process in works of filmmakers such as Mani Kaul, Ritwik Ghatak and Trinh T. Minha. Orality's translation into an archive is undone and unmade in these cinematic works by detaching it from recording. This cinematic linguistics allow questions of archives' technological generativity to come to the fore.

As R is trying to understand the machine & machines, R is becoming increasingly aware that R's attached to it and not out of or it is growing in the R as much R is growing in it.

1

The conflict of Orality with Technology (as to writing) can be seen from various theory-planes. On the theory-fiction plane of Octavia E. Butler - this is elaborated in *Dawn* of Xenogenesis trilogy where Lilith asks for writing material that is denied constantly by Onkali. Toni Morrison, in her novel *Beloved* speaks of the relationship between orality and writing. The relationship between orality and writing in connection with oral history and mediums of oral genealogy is narrated in interviews of Rustom Bharucha with Komal Kothari.

2

These processes are visible further in the Library of Congress archives - Alan Lomax Collection.
https://www.loc.gov/collections/alan-lomax-manuscripts/about-this-collection/

3

Ironically, most of these archives claim to work on community-based approaches. An elaborate list of scholars - none of whom are from the community who sing these songs appear alongside by following text on Arna-Jharana's archive.
« A special focus at the Arna Jharna museum is on community-based research and knowledge. UNESCO has recognized us as one of the few museums in the Asia-Pacific region to adopt a community-based approach ».
http://www.arnajharna.org/community-based-research

4

As it appeared on the initial research technicity of oral has been pre-emptively foreclosed by both the colonial and post-colonial catatonic modernity. Thus a directional vector can be drawn between technicity and catatonic modernity which in turn made possible an occidental archival turn (in reference to both colonial and post-colonial archives).

5

Some of the major critics of power-structures embedded in the very notion and conception of archives such as Derrida's «Archive-Fever», Carolyn Steedman's « Dust », Spivak's « Rani of Sirmur », « The Silence of Archive » by David Thomas et al. have been taken as given ground so that the argument can be taken further.

6

For the argument of multiplicity in orality, we can refer to A.K. Ramajun's influential essay *Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation'*.

— Ambedkar, B. R. *Annihilation of Caste*. New Delhi: Rupa, 2018.
— Apter, Emily S. *The Translation Zone: A New Comparative Literature*. Princeton: Princeton University Press, 2006.
— Bharucha, Rustom, and Komal Kothari. *Rajasthan, an Oral History: Conversations with Komal Kothari*. New Delhi: Penguin Books, 2003.
— Butler, Octavia E. *Lilith's Brood*. New York: Warner Books, 1987.
—Teltumbde, Anand. *Capitalism and the Caste Question*. Pune: Dept. of Sociology, University of Pune, 2007.
Links
— Nakamoto, Satoshi. *Bitcoin: A Peer-to-Peer Electronic Cash System*. Bitcoin.org, 1 Nov. 2008.
Films
— Kaul Mani, Rakesh Mohan, and K. K. Mahajan. *Uski Roti. Rochak Pandit*, 1969.110 Mins, Hindi.
— Ghatak Ritwik. *Subarnarekha*. 1965. 145 Mins, Bengali.
—Tamhane Chaitanya. *Court*. 2014. 116 Mins, Marathi / Hindi / Gujarati / English.

R: Having first encountered caste-based hierarchies in the public school of Banera in Rajasthan, Vinit Agarwal graduated in Electronics and Communication Engineering from University of Rajasthan, India in 2008, and worked as a software engineer ever since. Vinit has a practice of combative writing and performing scripts for performances: street theater, community theatre, contemporary art performances, poetry...

Time to know your enemy
Time to know your enemy

Did you perform a song
with this theme on that day?

No

Shima Asa

Ex.Hibit.ion

In 2011 I was attending a course on gender politics and representation at Zurich University of the Arts. My African-German teacher asked our class if we knew who Langston Hughes was? After a pause, I was the only one with my hand up. And I remember this because, in a German-speaking school and program, where I was the only non-native student, it did not happen often that I knew the answer to a question or wanted to respond. So I got very excited and went on enthusiastically citing a poem of his, "Christ in Alabama". My teacher asked if I also had something to share about Hughes queer identity and how that related to his work. I went silent. I knew nothing. I did not know who he was.

Of all the translated books I have read of his, his poems, short stories, essays on his style, etc., somehow any detail of him-self was left out. In fact, now that I look back carefully if it was not for a small portrait of him on a cassette tape cover that belonged to my father, I would have not known him as male. Since in Farsi third person personal pronouns do not reveal gender, neither do verbs or adjectives. I grew up with Middle Eastern and Latin American poets[1], along with modern and classic Persian poets, because for my leftist socialist father and Islamist nationalist mother, literature and I were the only common grounds.

In my experience above, the translation was the tension between the external text and the internal context I lived in. It shed its invisible skin and crawled into tangibility, confronting me with my situated knowledge. Suddenly I was set in a point precisely crystallized upon various coordinates including race, gender, language, politics of access, translation, institutional censorship, agency, geopolitical locale, and dynamics of knowledge

production. This disruption in forms of reaching for a meaning indicated the plasticity of knowledge to me.

Among different modes of cultural production and different transmissions of thought, it is the peculiar, that embodies this visibility, this fracture, for it accommodates and opposes the hegemonic the most. Its visibility cuts through the medium and opens an empty space for wonder, shock. Practices that resist translational violence fall out in the process of dialogue and enter mutation. "It is in this sense that" to use Homi Bhaba's words, "the boundary becomes the place from which something begins its presencings ..."[2]

In my research, I use the concept of "criticality" introduced by Irit Rogoff[3] to study my outlook on configurations of situated knowledges and epistemologies within the contemporary Iranian context in relation to dominant globalized frameworks. To delink aesthetics, critical value and historiography that flow under the sign of Iranian and contemporary from the western art system. I draw upon my artistic practice in which listening has been an instrument for thinking through narrativity and subjectivity of the body and voice. And I argue that curating as a discursive formation should be shaped by the necessity to constantly reposition within shifting paradigms of representation, to move away from identity (the identifiable) as a placeholder on display towards concepts that inhibit space and unsettle the frame. As a case study for research-based exhibition and curatorial approach towards radical subject matters, I take *Taklif: Ideas of Femininity*[4] –an exhibition I co-curated as part of an Iranian feminist collective-. Taklif was structured by narratives of femininity to provide a platform for listening,

a format for giving time/departing in time that was mutually developed by the spectrum of feminism we lived (and live) through. I investigate instances of individual and collective experiences in which conflicting discourses have influenced the creative process and seek to extend my question to the performativity of the exhibition. How an exhibition can embody common grounds for ideologies that never meet?

"What interests me in "criticality" ... is that it brings together that being studies and those doing studying, in an indelible unity. Within what I am calling "criticality" it is not possible to stand outside of the problematic and objectify it as a disinterested mode of learning. "Criticality" is then a recognition that we may be fully armed with theoretical knowledge, we may be capable of the most sophisticated modes of analysis but we nevertheless are also living out the very conditions we are trying to analyze and come to terms with."[5]

1

Among them were Ghada al-Samman, Nazim Hikmat, Pablo Neruda, and Mahmoud Darwish. What all these poets had in common that resonated with my parents and perhaps their generation in large was, in my opinion, metaphors of resistance.

2

In his book *Location of Culture*, Homi Bhaba writes: "The wider significance of the postmodern condition lies in the awareness that the epistemological 'limits' of those ethnocentric ideas are also the enunciative boundaries of a range of other dissonant, even dissident histories and voices … It is in this sense that boundary becomes the place from which something begins its presencing …"

3

Irit Rogoff, *From Criticism to Critique to Criticality*, eipc, http://eipcp.net/transversal/0806/rogoff1/en
*This text is the first section of "What is a Theorist?"

4

Taklif is an imaginary space for radical imagination and a traveling library dedicated to learning, unlearning and relearning practices through art and dialogue. It is an artist-run initiative formed with the ambition to bridge our intellectual activities with our emotional embodied intuitions, within and beyond institutional settings. "Taklif: Ideas of Feminity" was the first inhibition of our ongoing research to develop a medium for the foundational knowledge we situated in feminism, held at FOFA Gallery, Concordia University Montreal 2018.

5

Ibid.

— Downey, Anthony. *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East*. Berlin: Sternberg Press, 2016.
— Fotouhi, Sanaz, and Esmaeil Zeiny. *Seen and Unseen: Visual Cultures of Imperialism*. Leiden: Brill, 2018.
— Franke, Anselm. "Notes on the Research-Based Exhibition: Dialectical Optics and the Problems of Positivism" in *Exhibiting Matters* edited by Daniel Gethmann, 144-146. Berlin: Jovis Verlag GmbH, 2018.
— Grigor, Talinn. *Contemporary Iranian Art: From the Street to the Studio*. London: Reaktion Books, 2014.
— Haghighian, Natascha Sadr, Ashkan Sepahvand, and Reza Abedini. *Seeing Studies*. Ostfildern: Hatje Cantz, 2011.
— Holert, Tom. «A Politics of Knowledge in Contemporary Art?». In *Performance Research 21*, no. 6 (2016): 57-62. doi:10.1080/13528165.2016.1239901.
— Rogoff, Irit. «From Criticism to Critique to Criticality». Eipcp. http://eipcp.net/transversal/0806/rogoff1/en.
— Santos, Boaventura De Sousa. *Another Knowledge Is Possible: Beyond Northern Epistemologies*. London: Verso, 2008.
— Spivak, Gayatri Chakravorty. "Theory in Translation". In *Live Theory*. doi:10.5040/9781472545633.ch-002.
— Zolghadr, Tirdad. "Ethnic Marketing Workshop and Exhibition". Unitednationsplaza https://www.unitednationsplaza.org/video/47/

I completed my BFA in Media Arts at Zurich University of the Arts, where I began engaging with text and language in my performances and installations. In my graduate studies at Concordia University (Montreal), I focused my practice on aspects of storytelling in sound art and worked on subjects such as narratives in crisis and polyphonic memories. My thesis exhibition examined spatial perspectives of listening in relation to materiality and narrativity of sound. The exhibition consisted of interactive polyhedron units built to reconfigure their soundscape upon folding and was awarded research-creation grant by Hexagram Network (Canada). As part of CCC I have spent the past two years to critically engage with embodied knowledge and mobility of thought within Iranian research-based artistic practices.

Yasmeen Chaudhry

Claiming Spaces and Negotiating Identities: A quest for Authenticity within the Confines of a Muslim South Asian Eatery in Geneva.

On - Foreign restaurants in Geneva

One of the ways in which diversity is experienced in a city like Geneva, a city that defines itself as being "pluricultural, by hosting citizens of nearly 190 different nationalities"[1], through a distinct range of food offering provided by foreign restaurants.

Often immigrant run, foreign themed restaurants appear to perfectly encapsulate the complexity of the contemporary migrant narrative by pinpointing to displacement trajectories, origin, genre and class connotations. As such, these establishments are the physical manifestation of social and economic multiculturality and inclusivity in the public sphere[2].

On - Foreign food as a form of "new global order of cultural knowledge"

By using the act of producing, consuming and sharing diverse food as a form of "new global order of cultural knowledge"[3] immigrant owned and run restaurants are marketed as informal but powerful ambassadors of a country's culture, thus framing and providing the conditions for identity formation and representation as well as carrying cultural authenticity.

On - Foreign restaurants as ambassadors of "the ethnic"

Usually perceived as a celebratory aspect of globalisation, availability and consumption of food diversity has however been labelled as a form of "new exoticism" by Stuart Hall when describing how "to be at the leading edge of modern capitalism is to eat fifteen different cuisines in any one week, not to eat one"[4] and how, as such, the rise of foreign food must be understood in tandem with the economy.

The economic and social framework surrounding contempora-

ry foreign food consumption and its accompanying cultural subjectivity is usually embodied in the umbrella term of ethnic. Although this term may seem to be a neutral way to construct difference, the term ethnic not only holds lyrical and imaginative powers when attached to words such as foods and restaurants, but the qualifier of ethnic is actually a way to address foreignness by circumventing any issues in relation to race[5].

On - The family restaurant

Since the early 1990s, my parents, originally from Pakistan, happen to own such an establishment in Geneva which produces and sells Muslim South Asian cuisine, and which in 2015, has been recognised as an unofficial yet influential culinary ambassador of not one, but two countries, India and Pakistan respectively[6]. Given the relatively recent fractured political history that led to the creation of these two nation-states in 1947[7], this tribute, albeit extremely rewarding, led me to probe into the family restaurant's space larger cultural significance.

This dual accolade reveals a subtler pattern of spatial inclusion and exclusion that is not simply based on nationality but that is more complex, layered and that sometimes becomes analogous of journeying to new imagined geographies. As a space loaded with historical resonance and traditional resources, the family eatery revealed itself to incarnate the exoticised culinary habits and design aesthetics of an entire population and culture and to be, at the same time, the site of a retrogressive nostalgia, highlighting cultural hybridity, cosmopolitanism and cultural consumerism.

On - The "Curry-House canon"

Foreign food related imageries and its visual dynamics in the context

of the Muslim South Asian restaurant have, over time, developed a set of immediately recognizable unique design aesthetics and conventions, which although they do not reflect authenticity, they serve to define the nature of such eatery in the Western knowledge while simultaneously hinting at the immigrant understanding of metropolitan taste.

On - Curating the family restaurant

As such, and for the purposes of this research, the family restaurant became worthy of an artistic enquiry by which to explore how foreign food related imageries and imaginaries are used to give meaning, cultural appurtenance and representation to foreign bodies and how this specific politics of representation reflects a prejudicial reality which in turn constructs otherness in the process.

This research sets out to rethink how to disarticulate the racial regime of representation that operates in the family restaurant by observing its visual dynamics and aesthetic qualities and by looking at the way exhibitions are conceptualised.

In order to counter the mainstream representations that put forward an essentialized image and experience of the Muslim South Asian restaurant., this research reaches out to curatorial methodologies and seeks to discover new as well as develop adequate discursive and aesthetic grounds in the hope to create an enhanced awareness and more meaningful social interaction during consumers' dining experiences. Finally, this research recourse to the unconventional coalition between curating processes and restaurant display as an opportunity to tell an affirmative story of diasporic identity.

1

"Diversité Ville de Genève", accessed 30 March 2019. http://www.ville-geneve.ch/fileadmin/public/Departement_1/Autres_fichiers/politique-municipale-diversite-ville-geneve-2014.pdf

2

Juliana Ghazi, Sarah Hayes and Linda Peterhans, "A Journey through les Pâquis: Encounters with Diversity", in *Sociograph* n.26 Complicity and Antagonism Anthropological Views of Geneva, ed. Alessandro Monsutti, Françoise Grange Omokaro, Philippe Gazagne and Sandro Cattacin (Université de Genève, 2017), 67-81.

3

Anne McClintock, *Imperial Leather* (New York: Routledge, 1995), 207-208.

4

Stuart Hall, "The Local and the Global: Globalization and Ethnicity", in *Culture, Globalization and the World-System*, ed. Anthony D. King (London: Macmillan Education LTD 1991), 26.

5

Krishnendu Ray, *The Ethnic Restaurateur*, (London: Bloosmburry Academic 2016), p.4.

6

www.eat-the-world.ch, a commercial endeavour website supported by the Ville de Genève dedicated to nominate restaurants as culinary ambassadors.

7

https://en.wikipedia.org/wiki/Partition_of_India. The partition displaced over 14 million people along religious lines, creating overwhelming refugee crises in the newly constituted dominions; there was large-scale violence, with estimates of loss of life accompanying or preceding the partition disputed and varying between several hundred thousand and two million. The violent nature of the partition created an atmosphere of hostility and suspicion between India and Pakistan that plagues their relationship to the present.

— Dadi, Iftikhar. *Modernism and the Art of Muslim South Asia*. The University of North Carolina Press, 2010.

— hooks, bell. *Black Looks: Race and Representation*. Boston, MA: South End Press 1992.

— Mayer, James. "Mel Bochner: Working Drawings and Other Visible Things On Paper Not Necessarily Meant to be viewed as art". In *The Artist as Curator An Anthology*, ed. Elena Filipovic. Germany: Mousse Publishing, Koening Books 2017.

— McClintock, Anne. *Imperial Leather*. New York: Routledge, 1995.

— Ray, Krishnendu. *The Ethnic Restaurateur*. London: Bloosmburry Academic 2016.

— Ray, Krishnendu and Tulasi Srinivas, ed. *Curried Cultures: Globalization, Food, and South Asia*. Berkeley: University of California Press, 2012.

Yasmeen is a 35-year-old former Legal Advisor who negotiated commercial contracts for the Private Banking sector in Geneva during the global economic recession of 2008 and drafted agreements for the FIFA World Cup 2014. Born to Pakistani parents, Yasmeen is a true product of Geneva, with fluency in French, English and Urdu as well as an oral understanding of German and Arabic. Often perceived as dichotomous, Yasmeen's personal and professional experience holds a certain fascination for the outside world, resulting in her having loads of questions about identity politics and convincing her that cultural management is where her passion lies.

Nadia Elamly

Le ban[c] : complexe d'habitation

Le ban[c] : complexe d'habitation est le projet de plateforme tant physique que virtuelle d'archivage, d'activation et de transmission de la recherche du même nom dédiée à la visibilisation du développement de la vi[ll]e hostile et à l'élaboration de stratégies pour s'y opposer. Hostile étant entendu ici comme rendu inhabitable, invivable, inhospitalier à travers une transformation de l'espace urbain rendant une occupation prolongée de celui-ci impossible. Et la ville étant considérée, pour reprendre les mots d'Elizabeth Grosz dans son texte *Bodies-Cities*[1], comme le lieu « reliant automatiquement des corps autrement sans lien et étant la condition et le milieu dans lequel des corporalités [ou corpo-réalités] sont socialement, sexuellement et discursivement produites ».

Cette recherche prend pour point de départ l'observation du démontage des bancs publics comme première manœuvre opérée au cours d'un imposant processus de réaménagement d'un quartier du centre de la ville de Morges, située entre Genève et Lausanne, en Suisse. Le titre *Le ban[c] : complexe d'habitation* est inspiré de cette observation et il évoque la disparition de certains corps de l'espace public à la suite du démantèlement de ces bancs[2].

Cette recherche procède ainsi à une relecture de la fonction du banc public face à la menace de sa disparition et à la manière d'une métonymie qui renvoie au démantèlement de structures publiques de soutien plus vastes. Structures, supposées garantir une possibilité commune à tous de se construire dans la durée, persister dans le temps et dans l'espace. Comme l'écrit Judith Butler dans son livre *Rassemblement* lorsqu'elle analyse les effets de la disparition de ces structures : « Chacune et chacun d'entre nous peut être un jour sujets à la privation, à la maladie, à la blessure, à l'épuisement. [...] Tout le monde dépend, pour maintenir une vie viable, de relations sociales et d'infrastructures durables et personne ne peut se passer de cette dépendance. [...] Nous sommes, en tant que corps, vulnérables aux autres corps et vulnérables aux institutions, et cette vulnérabilité est un aspect de la modalité sociale à travers laquelle les corps persistent. [...] Ce dont nous avons besoin, c'est de comprendre l'ensemble complexe de relations sans lesquelles nous n'existerions pas du tout et d'en prendre soin. »[3]

Cette relecture de la fonction du banc public s'opère notamment à l'aide d'une perspective écoféministe sur les enjeux d'interrelation et d'interdépendance entre les êtres, humains et non-humains. Une vision qui s'intéresse à la question des communs en prônant la possibilité d'un accès pour tous aux ressources, moyens de subsistances, et qui cherche à faire de la reproduction de la vie quotidienne un droit inaliénable.

La découverte de l'œuvre *The Feminist Commons* (cf. image) de l'artiste féministe américaine Meredith Stern, à travers laquelle le banc public—structure publique de soutien— est revendiqué en tant que commun féministe, a permis de prolonger la perspective écoféministe sur les rapports d'interdépendance à la structure de subsistance. Au sein de cette œuvre, l'artiste fait non seulement de la structure le lieu supposé garantir à tous l'accès à l'assouvissement des besoins de subsistance, mais aussi une ressource censée « soutenir la création illimitée de soi ». Au delà de vivre, être dans la possibilité de « mener une vie »[4] pour reprendre ce qui, selon Judith Butler, distingue une vie qui n'est pas soumise à une biopolitique néolibérale de précarisation par négligence, inhérente au démantèlement des structures publiques de soutien. Situer cet espace dans la sphère de la collectivité et comme étant inséparable d'un rapport à l'extérieur constitue un appel à la nécessité de se construire dans le rapport à l'autre pour pouvoir évoluer, se transformer, s'épanouir. L'*autre* aléatoire de la rue, l'*autre* inconnu du banc public. Rencontres de corps a priori sans liens, à travers lesquelles développer la capacité de pouvoir se négocier, se manifester, se narrer dans un rapport à l'*autre*, un rapport de non-familiarité et de différence.

La possibilité même de pouvoir faire récit de soi publiquement, s'apparaître collectivement dans le temps et l'espace va directement à l'encontre du mécanisme d'invisibilisation central à une biopolitique de précarisation par négligence. C'est autour de cette forme de résistance narrative que je tente de faire des ponts avec ma pratique de l'image-récit. *Le ban[c]*, non plus public mais peut-être alors commun, comme plateforme d'archivage et de transmission de cette recherche est alors né de la nécessité de trouver un lieu d'hébergement et d'accès à ces récits. Un continuum au sein duquel penser depuis et avec une temporalité discontinue, fragmentée par les clôtures. Un objet médiant qui tend à être co-construit et nourri par les contributions des différent.e.s intervenant.e.s de la recherche.

1

Elizabeth Grosz, « Bodies-Cities »,
Feminist Theory and the Body: A Reader,
(New York : Routledge, 1999).

2

Le titre fait référence à l'expression
francophone « mettre au ban » qui signifie
bannir, exclure, « condamner quelqu'un
à quitter un territoire » (http://www.
cnrtl.fr/definition/bannir, consulté le
17 mars 2019). À cette figure est ajoutée
la lettre « c » qui permet d'y lire
simultanément le mot « banc » et qui
condense le sous-titre complexe d'habitation
évoquant la cause de la disparition
des bancs—la construction de grands
complexes d'habitations luxueuses
remplaçant des vieux quartiers populaires
—ainsi que la complexité des enjeux
émergeant de l'impossibilité d'occuper
l'espace du public, de la collectivité,
du social et sociétal. La découverte d'une
trentaine de projets de restructurations
similaires prenant place au sein d'une
dizaine de villes en Suisse a révélé le
caractère systématique de ces chantiers.
Ces projets sont conduits entre autre
par la compagnie des chemins de fer
suisses en partenariat avec divers
propriétaires tels que UBS pour le
chantier de Morges (https://www.cff-
immobilier.ch/projets,consulté le 17
mars 2019). Cet aspect systématique a
nécessité de concentrer la recherche
sur des enjeux systémiques dépassant
des spécificités socio-politiques et
économiques locales.

3

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Theory of Assembly*, (Cambridge: Harvard
University Press, 2015, p.260-261).

4

Judith Butler, « Can One Lead a Good Life
in a Bad Life? », *Notes Toward a Performative
Theory of Assembly*, (Cambridge : Harvard
University Press, 2015).

5

Complexe d'habitation, Nadia Elamly,
2019, vidéo HD, 15min, couleur, son.

6

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2018, impression en relief, 27cm x
40cm, https://justseeds.org/product/the-
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Image tirée du film *Complexe d'habitation*[5] réalisé à partir de séquences filmées sur le chantier. L'œuvre *The Feminist Commons*[6] de Meredith Stern qui est scotchée à une palissade mentionne : « A space nourished with love to support limitless self creation by any means necessary. The feminist commons. »

Une réflexion autour la pensée et l'imagination utopique engagée au cours de mes études de bachelor en arts visuels à la HEAD de Genève m'a conduite à poursuivre mes recherches au sein du master CCC sur les origines de cet intérêt. C'est dans ce lieu d'investigation transdisciplinaire que j'ai pu commencer à tisser des liens entre la recherche de lieux d'existences structurelles autres et les observations issues du croisement de mes pratiques d'artiste procédant à l'empreinte de lieux de rassemblements à travers l'image-récit – une pratique de montage de matériaux vidéo, photographiques et textuels – ainsi que de travailleuse à temps partiel dans le domaine de l'animation socioculturelle. C'est à cette intersection que je tente de comprendre et d'expérimenter les potentialités d'une pratique narrative face à la menace de disparition des espaces de collectivités.

15

Boris Fernandez Jacober

The Kardashian Komplex

«I would recommend surrogacy for anybody[1].»

– Kim Kardashian West

In 1980, Michigan lawyer Noel Keane wrote the first surrogacy contract. 37 years later, the gossip website TMZ revealed that supercouple Kardashian-West legally contracted a "gestational carrier"[2] to carry and deliver their baby for a 45'000 USD payment. As usual with the Kardashian-Jenner family, a public debate followed the news—this time, centered on the couple's wealth with regard to the low payment offered to the surrogate[3]. The debate also covered the wider issues of wealthy, and usually white, couples "renting" black women's uterus, as well as the prevalence of IVF (In Vitro Fertilization) over adoption.

Surrogacy is only one of the many topics brought forward throughout the Kardashian-Jenner media empire—which comprises television shows, social media accounts, pay-wall apps, games and emojis. The family's own coverage of their personal lives notably includes: fashion, make-up, hairstyle, fitness, cosmetic surgery and male-to-female gender transition. All of those themes relate to a hegemonic[4] conception of contemporary womanhood, presumably because of the composition of the family—predominated by women. Fourth-wave feminism[5], characterized by its focus on tools of empowerment and usage of social media, lead to an increased awareness of issues of cultural appropriation, colorism, sex-positivity and body-positivity, which all bear resonance with the Kardashian-Jenner's current glamour labor[6], furthering their relevancy in the public conversation.

Members of the Kardashian-Jenner family are far from being the first reality television celebrities. Yet, unlike previous generation of such stars, their longevity (the show, created in 2007, is currently in its 15th season) as a cultural phenomenon indicates a shift in the entertainment industry. Performing their presentation of the self[7] from an early age, (with the use of MySpace and Twitter), they have acquired a deep knowledge of their relationship with both their "fans" and "haters". They commodify their privacy by showcasing, in one media outlet (i.e. the television show), behind-the-scene moments and "photogénie"[8] tricks used in another media outlet (i.e. an instagram picture). This authenticity game reinforces the strong self-referential aspect of their media presence, and intensifies the parasocial relationship[9] with their fans by continuously revealing "insider-secrets" to them.

As a cultural touchstone, the Kardashian-Jenners exemplify both the growth of the celebrity industry, and the rise of *infotainment* journalism[10]. Their shows and tweets circulate among the extended digital anglosphere[11], but their impact reaches still further thanks to their usage of Instagram (an image-driven platform, allowing for non-written distribution), and their coverage in the printed press. With a fame seemingly built from the scratch, and a candid approach to self-promotion on social media, they are a match made in heaven for "Millennials"[12] and "Gen Z"[13]: in numerous neoliberal societies, both generations saw a rapid erosion of the "social fishnet" in favor of "individual responsibility" fostering to constant need to assure one's economic and employment security, as well as an increased economic polarization which made upward mobility more appealing and thus create more competition.

But social upward mobility is lived and achieved differently according to one's gender. The Kardashian-Jenners showcase a network of contemporary practices, which can be read as a manual for women's upward mobility featuring, amongst others, work-life balance, pregnancy, motherhood and reaction to infidelity. They craft their public persona for fame, while at the same time revealing the work involved in *being* public figures. This *meta*-content appeals to aspiring entertainers, willing to borrow their skills in an increasingly winner-takes-all landscape. As a product of Hollywood and the American star system, their performance of hyper-femininity resonates with a queer approach of gender expression, authenticity and performance. Finally, their racially ambiguous profile, recurrent cultural appropriation and respective public backlashes seem to engender a cyclical reappropriation[14] of African American women's "Boujee"[15] culture.

La'Reina Haynes, Kim and Kanye's gestational carrier (according to website Radar Online). Picture courtesy of radaronline.com.

1

ELLE, issue of April 2018.

2

When an embryo is created by In Vitro Fertilization (IVF) using the egg of the mother and the sperm of the father before its is transferred to the carrier's uterus.

3

Referred to as such per Kim Kardashian West, despite the correct term being "gestational carrier".

4

Gramsci, 1971.

5

Peay, 2005. Cf. Farganis, 1994, in bibliography.

6

Wissinger, 2015.

7

Goffman, 1956.

8

The capacity to appear beautiful in pictures, exploiting the two-dimensional aspect of photography.

9

Nicole Webb, 2011.

10

Portmanteau of *information* and *entertainment*.

11

Used here as the English-speaking demographic group, without regard to their countries' official language.

12

The generation born between early 1980s and mid-1990s.

13

The generation born between the mid-1990s and early 2000s.

14

Cultural reappropriation of terms, artifacts and/or practices by a group that were previously appropriated by another group.

15

Iteration of *Bougie*, itself an iteration of the french adjective Bourgeois, referring to a form of middle-class materialism. The iteration *Boujee* commonly refers to upwardly mobile Black people.

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Boris grew up in Geneva and studied graphic design at École Cantonale d'Art de Lausanne. He is interested in the visual representation of social hierarchies (race, gender, class and beauty), and uses branding theory to interrogate political identity. He uses his cultural privilege to experiment with his gender expression and queer identity. Boris's current research focuses on the performance and reception of hyper-femininity and upperclass representation within the extended anglosphere.

Léa Genoud

Rano, rano

"Les processus de décolonisation ne sont pas tout d'un bloc. L'hétérochronie est la loi du genre, ce qui signifie concrètement que la décolonisation s'effectue par pans, de façon aléatoire et irrégulière, par déchirures simultanées ou successives, sans former cette belle linéarité dont la pensée rêve en idéalisant le déroulement du temps et le développement de l'histoire. En outre, que l'on soit d'un côté ou de l'autre de la frontière coloniale, dans l'ancienne métropole comme dans l'ancien territoire dominé, la décolonisation commence et finit par soi-même, comme tout effort d'émancipation, tout combat de libération, tout travail de désaliénation."

Seloua Luste Boulbina,
Décoloniser les institutions

Western museums are institutions of knowledge as well as places of representation. Deeply rooted in white imperialist history, it seems unavoidable to think about these particular institutions ignoring the critical approach to their colonial legacies. However, despite the growing number of decolonization initiatives that are taking place in Europe and North America, the observation of the political theorist and historian Françoise Vergès still stands today: western museums and their collections constitute a "symptom of the present." They represent an impossibility to think and confront the implicatedness of the colonial matrix of power[1] at the heart of western modern social order. German activists use a specific word to describe these processes of epistemic foreclosure: Entinnerung[2]. Un-remembering. It does not imply total erasure, but tends towards forms of relativization of specific histories that unsettle "imperialist white supremacist capitalist patriarchy."[3]

Daughter of a métisse mother, who was born and raised in a white Swiss family, my personal history gave me an embodied understanding of processes of silencing and neutralizing of those specific uncomfortable memories. Later, I was studying European Art History and Museology in France, when the Charlie Hebdo attacks happened. The Islamophobic public debates that followed further exposed me to what they call in France, the malaise colonial, which is exactly this impossibility to name the roots of violence deeply ingrained in the French political system.

"Le musée est ainsi un flux continu et contrôlé de récit au travail et ce n'est pas seulement un autre lieu qu'il nous faut chercher dans un futur proche, mais un autre corps, queer, capable de s'enfuir, de marroner dans les marges de la plantation globalisée que suppose l'institution."

Olivier Marboeuf, *Préambule/
L'institution gazeuse*

Departing from a critique of western museums, as well as my own embodied experience, my research is following the path of fugitivity[4]. On this trail, I encountered artists and thinkers developing a powerful embodied critique, rooted in a heritage of maroon thinking/marronnage. Here, I understand the maroon[5] not only as the historical individual, but also as the trans-historical political and cultural figure. The maroon embodies what most radically unsettles European modernity, and therefore, opens the possibility of what Françoise Vergès calls "a radical promise"[6] in Féminisme décolonial; a radical promise to open a fugitive trail[7], where we gather accomplices to haunt, worry and unsettle racial capitalism. Accomplices with whom we work at undoing the principles of non-questioning that hold western normative positions in power. By naming it, marking it, we answer to the call of the artist Jota Mombaça to "make the normal face itself, expose the regimes which uphold it, upset the logic of its privilege, intensify its crises and pick apart its dominant, controlling ontology."[8]

By the means of a multidimensional[9] approach, my research project is concerned with exposing and upsetting the logic of the western museum through its multiple corollaries—be it the exhibition complex, colonial photography or contemporary art performance, through the lens of Blackness, Fugitivity and Feminist theories.

1

Anibal Quijano, "Coloniality of Power, Eurocentrism, and Latin America" in *Nepantla: Views from South 1*, no. 3 (2000), 533-580.

2

AfricAvenir International e.V., Mareike Heller, No Humboldt 21! Dekoloniale Einwände Gegen Das Humboldt-Forum (AfricAvenir International e.V., 2017), 44-45.

3

bell hooks.

4

Stefano Harney, Fred Moten, *The Undercommons: Fugitive Planning & Black Study*, (Minor Compositions, 2013).

5

Fugitive slaves escaping the plantations in the Caribbean, what was called the Mascarene Islands, North and South America and creating autonomous communities often situated in wild territories outside of the master's reach, in the mountains, the forests, the swamps.

6

Françoise Vergès, *Un féminisme décolonial* (Paris: La Fabrique, 2019), 37.

7

Stefano Harney, "A Conspiracy Without," in *The Curatorial: A Philosophy of Curating*, ed. by Jean-Paul Martinon, (London: Bloomsbury Academic, 2013), 127.

8

Jota Mombaça, "Fragment of 'Towards a Gender Disobedient and Anticolonial Redistribution of Violence': Naming the Norm", http://www.nightschool.at/wp-content/uploads/2017/03/Fragment-of-Towards-a-gender-disobediente-and-anti-colonial-redistribution-of-violence.pdf.

9

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I am a transdisciplinary researcher and a cultural worker. After studies in social sciences and art history in Switzerland, France and Germany, I worked for two years at the Akademie der Künste der Welt in Cologne as a curatorial assistant. There, I co-curated one edition of the alternative education program around questions of feminisms, utopias/dystopias and memories/archives of struggles. In my practice, I explore collective/collaborative processes through the formats of the reading group, alternative group museum visit, DIY fanzine, podcast and co-organizing/participating in public discussion in the frame of anti-racist events (Festival Paraponera, PostCit).

L'unité de la vie

Gaël Goy

Comment appréhender les productions culturelles, comme l'art et le design, alors que rien dans leurs natures ne peut résister à l'incorporation au capital? Qui plus est à l'aune des discours progressistes et spéculatifs de ses praticiens et théoriciens qui prétendent le contraire et aiment se reconnaître comme lieu d'émancipation.

Il n'est pas question d'avoir une attitude morale ou d'établir une fois encore la prescription des bons comportements que les praticiens devraient adopter. Mais de constater, comme l'observait déjà Adorno[1] puis Judith Butler[2], qu'on ne peut mener une bonne vie dans une mauvaise vie.

Nous allons tenter de quitter le registre des bonnes intentions. À partir de là, nous pouvons nous confronter au constat que les discours progressistes dominant parmi les praticiens de la production culturelle s'inscrivent dans la dynamique de développement du capitalisme. Comme l'observait déjà Tafuri dans *Projet et utopie*[3]. Le présent texte et ma propre vie participent aussi à ce mouvement. Nos corps et nos êtres sont, après tout, des champs de bataille titrent les brochures militantes. Aucune position ne permet une extériorité à ce processus. Nous sommes tous subsumés à l'aliénation réifiant de la machine. Qu'on le veuille ou non.

Toutes sociétés humaines s'expriment comme une totalité dont l'unité se constitue sur la domination appropriatrice de la nature. Une accumulation de la connaissance, qui relève d'une rationalité technique. Dans une complexité organique d'instances idéologiques, économiques et politiques qui produisent, dans les représentations, exponentiellement de nouvelles abstractions. La nature humanisée par le travail c'est l'aliénation dans la production de la raison. Si prendre les choses par la racine

définit la radicalité, la racine pour l'humain c'est l'humanité elle-même. C'est cette forme de déraison paradoxale qu'observe l'antihumanisme d'Althusser dans *Pour Marx*[4].

Les avant-gardes proclamant l'unité de la vie souhaitaient réconcilier le monde avec lui-même. De la domination de la nature à l'émancipation, l'être aliéné dans les produits de son travail se réalise dans sa réappropriation de son essence, libérée des nécessités matérielles de l'existence qui le conditionne, en faisant de l'art la vie quotidienne. Mais si l'œuvre d'art est un monde, et à l'intérieur de ce monde toutes les parties entretiennent entre elles des rapports nécessaires. Chaque rapport formel au sein d'un ensemble fermé pourrait donc être une œuvre et l'énonciation d'un monde en devenir. Mais ces mondes sont représentatifs du monde plus vaste qui y est introduit et qu'ils reflètent. Mannheim établit[5] déjà la relation dialectique qu'entretiennent l'utopie et l'idéologie. L'utopie du futur comme fonction de maîtrise rationnelle de l'avenir élimine tout risque en y projetant le présent en devenir.

Les moyens du travail s'intègrent dans les machines industrielles déployées pour démanteler l'actualité du prolétariat en le déplaçant dans une hybridation au système automatisé. Cet automate se compose de différents organes, pour certaines mécaniques pour d'autres intellectuelles. Le travail vivant n'est plus l'unité qui domine ce processus de production, mais qu'une pièce de l'organisme de la machine vivante qui lui impose sa violence finissant d'unifier ces différents processus à l'échelle planétaire vers son devenir dystopique d'un monde machine.

La production culturelle peut être comprise comme le lieu privilégié pour l'innovation dans la régulation de l'agir.

Des lieux à partir desquels on déploie les nouveaux dispositifs qui maximisent davantage encore la capture de la vie aux logiques du capital. Dos à dos, les pratiques intégrées ou alternatives font l'économie d'une critique radicale des dispositions idéologiques mobilisées à leurs réalisations.

Le capital et la lutte des classes sont les deux polarités, positives et négatives, de la dynamique du développement. Leurs rapports ne peuvent en aucun cas être symétriques. L'abstraction est la réponse interne du capital à la révolution. La théorie se constitue dans ce rapport intrinsèque à la révolution comme le produit de la pratique humain. Mais prise dans son extériorité, elle ne pourrait agir que de façon contingente sur l'infrastructure. Ne produisant que des aménagements quantitatifs de l'exploitation, ainsi préservée dans sa structure fondamentale. Il est nécessaire de décloisonner le marxisme pour faire face à l'impasse à laquelle nous mènent toutes ses équations. Il va s'agir de mener une approche réflexive qui questionne de façon latérale la manière dont se constituent les productions culturelles dans leurs contextes historiques et intellectuels. En élaborant une pensée matérialiste dialectique de la pratique humaine à partir des hérésies du marxisme pour saisir le caractère gothique du capitalisme.

1

T. W. Adorno, *Minima Moralia* (1951), (Paris, Payot, 2003).

2

J. Butler, *Qu'est-ce qu'une vie bonne?*, (Paris, Payot, 2014).

3

M. Tafuri, *Projet et utopie* (1973), (Paris, Dunod, 1981), p. 54.

4

L. Althusser, *Pour Marx*, (Paris, Maspero, 1966), p. 232.

5

K. Mannheim, *Idéologie et Utopie* (1929), (Paris, éd. de la Maison des sciences de l'homme, 2006).

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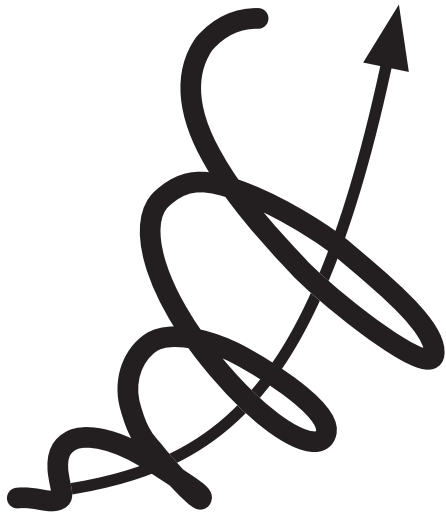
Développement exponentiel des
abstractions capitalistes

Gaël Goy est né en 1988 en Suisse. Il a fondé après un apprentissage de graphiste la maison d'édition Entremonde et a suivi un brevet fédéral de typographiste et un bachelor en communication visuelle.

Max Hauri

Fragments de discours humanitaires : au-delà des frontières ?

Nous sommes régulièrement confronté·e·s à des récits d'action humanitaire, que cela soit à travers les médias ou certaines campagnes de recherche de fonds. Généralement, l'action humanitaire est présentée sous un angle positif, comme quelque chose améliorant le bien-être de l'humanité sur cette planète. En effet, il s'agit avant tout de sauver des vies et soulager des souffrances. Rien n'est plus honorable, non ?

Mon travail se concentre autour de discours humanitaires, ceux que je rencontre au quotidien, à Genève et à Lausanne – dans une campagne publicitaire, un article de presse, une discussion, une chanson. C'est une tentative de façonner une voix à partir de ces discours, de fabriquer quelque chose de ces objets sociaux, au sens où l'entend Michel de Certeau dans *L'invention du quotidien : Arts de faire*. Je développe ainsi une pratique de recherche quelque part entre une sociologie et une sémiologie du quotidien. Une pratique du quotidien.

Ma méthodologie peut se rapprocher de celle de Roland Barthes dans *Mythologies*, ouvrage regroupant des textes écrits chaque mois entre 1954 et 1956, au gré de l'actualité, et dont le matériel de réflexion a pu être très varié et le sujet très arbitraire : il s'agissait de son actualité[1]. Dans le chapitre *Grammaire africaine* par exemple, il constitue une sorte de lexique critique de mots et d'expressions utilisés par des officiels au sujet d'implications politiques de l'Etat français en Afrique – « le vocabulaire officiel des affaires africaines »[2] – et observe que « c'est un langage qui fonctionne essentiellement comme un code, c'est-à-dire que les mots y ont un rapport nul ou contraire à leur contenu.[3] » Il s'intéresse entre autres aux termes guerre, mission, population, et social.

Le 11 mars 2018, à Genève, j'ai photographié une campagne publicitaire de l'organisation non gouvernementale Médecins sans frontières. Elle recouvrait un tram entier et interpellait les passant·e·s avec le slogan « Embarquez avec MSF au-delà des frontières ». Au-delà de quelles frontières peut-on embarquer avec MSF ? En reprenant cette notion de frontière – politique, sociale, discursive –, j'explore différents éléments du vocabulaire de l'humanitaire pour tenter de les décoder, de comprendre quels genres d'antagonismes, de dichotomies ce langage peut comporter et quels schémas de domination Nord-Sud il risque de reproduire. Ce travail se concentre autour de trois termes : terrain, victime et urgence.

Terrain

Dans le langage de l'humanitaire, il existe l'idée d'un terrain sur lequel des employé·e·s d'organisations humanitaires travaillent. C'est ce lieu vers lequel les délégué·e·s du CICR (Comité international de la Croix-Rouge) sont déployé·e·s par exemple. Ils/elles partent en mission vers ce terrain puis reviennent, chez eux/elles. Pourtant, certain·e·s employé·e·s du CICR travaillent à Genève, au sein du siège de l'organisation. Ces personnes-là ne sont pas sur le terrain. Lors d'une journée intitulée *Rencontrez les humanitaires* au musée international de la Croix-Rouge et du Croissant-Rouge, j'ai posé la question à une interlocutrice, employée du CICR : le terrain peut-il se trouver à Genève ?

« Oui bien sûr ! Il y a des postes résidents ici qui sont des personnes qui ne bougent pas et qui travaillent dans les locaux du CICR, voilà qui travaillent au CICR. Et après quand on veut une proximité de personnes vers qui les actions et avec qui on espère les actions sont faites, ça c'est

évidemment... au CICR ça va pas être ici. Il faudra forcément aller sur le terrain car le CICR n'a pas d'action directement auprès de personnes qui vivent à Genève. Donc là il faut aller ailleurs. »

Que signifie le terrain ? Aller sur le terrain ? Où se trouve-t-il ? Qu'est-ce que cela implique de considérer que le terrain prend forme là où a lieu l'action humanitaire ?

Victime

Comment la figure de la victime est-elle constituée et représentée ? Souvent, elle est dépeinte comme une personne sans capacité d'action, dénuée de toute agentivité, comme dans le cadre du témoignage, où l'acteur·trice humanitaire est doté·e du privilège de pouvoir s'exprimer à sa place[4]. Pour Didier Fassin, il existe une distinction entre le/la travailleur·euse humanitaire – dont la vie est exposée, tout en étant nécessaire au sauvetage – et la victime – dont la vie doit être sauvée[5].

Urgence

L'action humanitaire se déroule dans l'urgence : dans une situation de conflit, à la suite d'une catastrophe naturelle... Elle a lieu dans un temps qui se trouve comme en dehors du temps. L'urgence devient une rhétorique, un outil discursif, un label, que Didier Fassin et Mariella Pandolfi nomment la temporalité de l'urgence ("the temporality of emergency"[6]).

1

Roland Barthes (1957), p. 9.

2

Roland Barthes (1957), p. 150.

3

Roland Barthes (1957), p. 150.

4

Didier Fassin (2010), p. 327.

5

Didier Fassin (2010), p. 367-369.

6

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1. La pratique du quotidien

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Après un Bachelor en relations internationales à l'Université de Genève, puis une expérience en tant que chargé de communication au festival Les Urbaines à Lausanne – festival mettant en avant les pratiques artistiques émergentes, j'ai rejoint le programme CCC dans le but de trouver un espace au sein duquel développer une pratique de recherche critique, transdisciplinaire et ouverte aux questions postcoloniales. À côté de mon projet de recherche au sein du Master, je suis membre du collectif de curation de l'espace d'art Tunnel Tunnel à Lausanne (tunneltunnel.ch) et musicien au sein du projet Leo (leoleo.bandcamp.com).

Robert Hamlin Jackson

The Sunken Piano

The object of this work could be said to be the piano, *tout court*, but from here its meaning unfolds in many directions. The piano will be treated here as a multifaceted object, each facet revealing an additional layer of complexity. Rather than treat piano music or the influence of the piano on music this work takes the piano as a complex object. One which is at once artistic and technological, a tool for both expression and subjectivation, a commodity and status symbol and, finally, a sonorous physical body worked upon by time. Through a genealogical methodology this work will expound on these points to retrace and complicate the piano in order to both reflect on its state today and to ask how this could be used to assess the complexities of our world.

From the time and place of its origins, we can see the piano as an Enlightenment object *par excellence*, emerging from a royal power structure and imbued with processes of the rationalisation and the disenchantment of nature. These tenancies will be read through Theodor Adorno and Max Horkheimer's *Dialectic of Enlightenment* as well as through Max Weber's *The Rational and Social Foundations of Music*. Although not stated explicitly, it seems that for Weber the piano is the culmination of a long process of rationalisation which shaped what became to be known as Western society or civilisation. While the Enlightenment inscribes this logic in lasting ways Weber shows that this process of rationalisation began much earlier.

With the arrival of industrialisation we will see the tension of the shift of the piano from an artisan object to one which is mass-produced. Mass-production will, in turn, allow the piano to leave the privileged spaces of the wealthy and to enter into middle-class homes as well as other territories. The piano increasingly serves not only as a musical instrument but also as a status symbol, a tool for discipline and proper education, and a fetishised commodity. It symbolises the promise of a better, more educated and prosperous future. In short, the capitalist dream in the commodification of culture. With the arrival of the phonograph, film, radio, television the piano begins to decline yet the promise of this dream continues even as the piano slips further and further into the background throughout the twentieth century. The piano, however, is a presence which still haunts us.

What this work intends to do, then, is to trace the trajectory of this object through the forces which have been at work upon it. Understanding the interplay of these forces will allow us to come to the present state of the piano which will be theorised as the sunken piano. The sunken piano takes the abandoned state of the piano as its premise. For all the pianos which are well taken care of, sitting in temperature and humidity controlled rooms, there are many others which have not been touched in years and which are slowly sinking into another state. This slow movement is driven by the very elements to which the piano is subject; light, heat, humidity, cold, and most importantly, time. With time these elements vary and, with these variations, the piano sinks out of the highly structured state in which it was for so long kept.

While we may think of this piano as no longer being 'in tune' this reflects our own adherence to a system which requires always to be put back in place, retuned, a myth which must always be retold. Once the piano leaves this state of being tuned the legibility of the keyboard disappears and the rationality of this system of understanding cedes to the natural elements which it once attempted to reign in and control. Freed from our impositions the sunken piano re-attunes itself to all that which is around it constantly and up to the point at which it would no longer be distinguishable from nature herself. The piano then, through this abandonment, leaves its place as a cultural object existing in the time of modernity and enters back into a relationship with the geological time of the cosmos.

Finally, the sunken piano highlights both the climatic and technological difficulties which define our time. The piano was built for a controlled environment, a testament to the domination of nature through technological progress. However, we now find ourselves in a precarious position in which even these controlled environments will not be able to keep us safe from the impending changes which the modern world has brought upon the planet. The sunken piano is at once an indicator of the consequences of false hopes and a hope that, from this decay, something new may grow.

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Julie Marmet

En annexe.
Les enjeux de la rémunération des artistes à Genève : pratiques quotidiennes, collectives, de discussion et de diffusion

A Genève, le mode de financement de l'art contemporain est largement basé sur un système de subventions à la fois publiques et privées. En revanche, l'économie de l'art (particulièrement pour les structures auto-gérées ou alternatives, mais également pour les institutions bien établies) se fait presque toujours sur la base d'un travail gratuit. En effet, les institutions de subventionnement prennent majoritairement en compte les coûts de production mais (pratiquement) jamais la rémunération, même symbolique, du travail artistique. Dans un système où artiste est vu comme une vocation, justifiant ainsi le travail par amour, la production de contenus artistiques est ainsi communément rétribuée sous la forme de l'exposition, de la visibilité du travail. Cette politique culturelle confronte ainsi les artistes à des situations très précaires et oblige (quasi) systématiquement les acteurs de la scène à cumuler une double activité (artistique et alimentaire).

La sphère des arts visuels semble ainsi avoir - en grande partie - échappé à la standardisation du système salarial moderne. Pourtant, aujourd'hui, les modes d'organisation du travail artistique sont largement alignés avec les tendances néolibérales d'appréhension du travail. De fait, les différentes formes que peut prendre l'activité artistique (freelancing, intermittence, temps-partiel, multi-salariat) sont les symboles de l'hyper-flexibilité contractuelle, menant à la perfection concurrentielle caractéristique du système capitaliste. Le créateur parait ainsi représenter la nouvelle figure idéale-typique du travailleur néolibéral, mais malgré cela, l'activité artistique résiste à toute forme de régulation en matière de rémunération. Se pose ainsi la question de savoir si « l'activité de création est à proprement parler un travail, auquel cas ses processus et ses modes d'organisation économique et sociale seraient transposables à d'autres modes de production ? Ou bien si elle relève de conditions si particulières qu'il faudrait la considérer comme un ailleurs du travail, voire comme

son envers ?[1] » .

A Genève, la structure économique de la sphère des arts visuels est caractérisée par un désalignement. D'une part, l'impression que les possibilités sont grandes, car il existe de nombreuses et variées sources de financement. De l'autre, un système de subventionnement impliquant que les pratiques artistiques soient des activités à temps partiel, envisagées comme des semi-engagements et que les pratiques curatoriales indépendantes soient des expériences professionnalisantes, ayant pour but d'agir comme tremplins pour entrer par la suite dans des institutions culturelles. Ces activités ne sont ainsi structurellement pas considérées comme étant viables à long terme. Quelles sont les problématiques liées au travail précaire et comment sont-elles thématisées dans le contexte même de l'art contemporain à Genève? Quels sont les outils et stratégies que les travailleurs de l'art peuvent utiliser et s'approprier lorsqu'ils souhaitent modifier localement leurs conditions de travail et de vie ? Qu'implique la rémunération des artistes visuels, tant en termes légaux qu'idéologiques, sur la conception du travail et de l'activité ?

Ancrée dans le contexte genevois de la scène artistique et culturelle dite-indépendante, ma recherche traite de la mise en pratique de ces questionnements au sein de deux projets collectifs qui alimentent la recherche en tant que terrains d'expérimentations et de discussions.

Le premier, Espace 3353, est un espace d'arts ayant ouvert à Genève en 2018 et dont je gère la programmation avec deux amis et curateurs. Dans ce projet, nous cherchons à repenser notre relation au travail administratif, inhérent à toute pratique d'organisation culturelle à Genève, afin de le considérer comme faisant partie intégrante de la démarche curatoriale. Cela passe notamment par l'adresse de la question « Comment envisager une pratique artistique et curatoriale hors des canaux de la vente et de l'institu-

tion, de manière durable, collective et viable ? » Dans ce cadre, nous considérons que la mise en place systématique de cachets symboliques pour toute production de contenus artistiques est nécessaire dans la dynamique d'un changement de statut du travailleur culturel. Pour ce faire, nous nous appuyons sur l'initiative états-unienne WAGE : en plus de la prise en charge des frais de production, de transport et de logement, un cachet est ainsi versé à chaque artiste intervenant dans l'espace.

Le second projet au sein duquel je participe à remettre en question le statut des travailleurs culturels ainsi que la nature de leurs activités est la *Mobilisation pour la rémunération des artistes** à Genève, groupe militant formé à l'automne 2018, revendiquant la mise en place de modes de régulation et de rémunération des artistes. Le but est que de nouvelles mesures soient prises par les autorités municipales, cantonales et communales à Genève afin d'engager les espaces d'art, projets artistiques et acteurs culturels à rémunérer les artistes. Dans ce cadre, une lettre ouverte a été rédigée afin de mobiliser l'opinion publique, d'engager un processus de consultation avec les autorités et de collectiviser les acteurs de la scène de l'art contemporain.

Cette recherche, basée principalement sur une méthodologie d'observation et de participation, dresse premièrement un panorama des différents mouvements de luttes pour la culture à Genève, ainsi que de leurs relations avec les institutions et autorités politiques. Les deux expériences pratiques développées par après sont toutes deux ancrées dans cet héritage et se développent chacune à des niveaux différents de l'action ; de la pratique artistique et curatoriale, au militantisme et à la négociation politique. In fine, la rémunération des artistes visuels pose la question de la valeur de l'activité et permet de repenser le statut accordé au travail dans la société néolibérale contemporaine.

1

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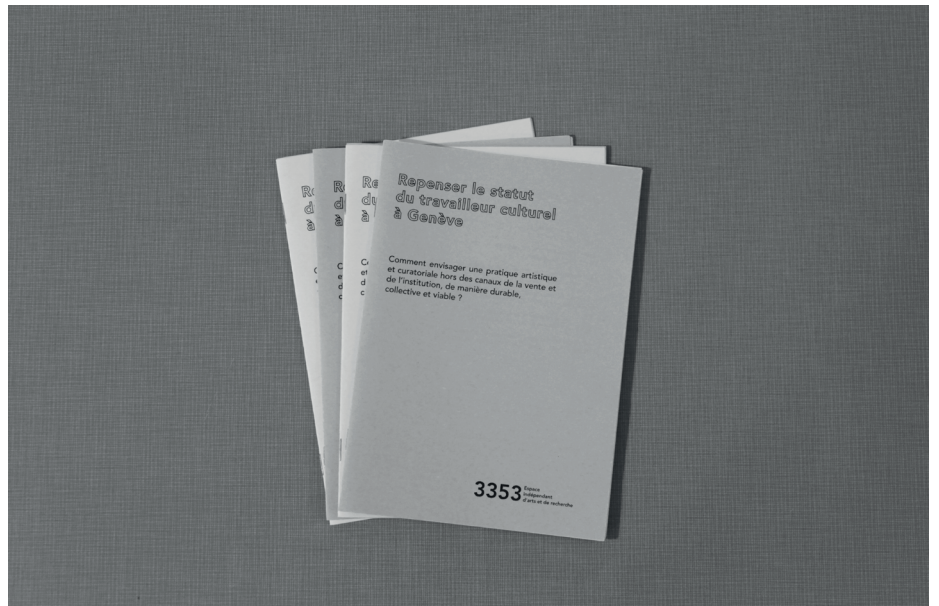
Edition publiée dans le cadre de l'ouverture de l'Espace 3353 em septembre 2018

Parallèlement à des études de sciences politiques et histoire contemporaine, axées sur l'étude du militantisme et des mouvements sociaux, j'ai participé à l'ouverture de deux espaces d'arts indépendants à Genève, Hangar 9 et KiosK. Ces expériences ont généré un questionnement sur les conditions de travail des artistes et des curateurs indépendants à Genève, particulièrement dans la scène dite émergente ou alternative. Je lie actuellement les deux pôles -pratique et théorique- à travers la gestion d'un nouveau projet, Espace 3353, espace d'arts dédié aux pratiques critiques et de recherche, ainsi qu'au sein de la Mobilisation pour la rémunération des artistes* à Genève.

Roland Mbessa

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Une brève analyse

The painting and the act of painting are both parts of my research. It produces an effect which resonates in me and makes me question myself about the direct correlation it has to me.

Painting is a language in which I can express something, an idea, a thought, where I can communicate first of all with myself and then with others. This language was first born when I used to draw on the sand with a stick back in Cameroon because I didn't have a paper to use endlessly nor charcoal nor pencils. And drawing something that I saw or imagined made it easier for me to be understood by people and also to express myself. By drawing, it was an act of not forgetting the object of desire. Therefore the sand took another dimension, it represented an endless ocean of possibilities.

Painting is a medium that defines and represents me. It is a language that I understand thus my creations first speak to me. Some also interrogate me.

My 500 FCFA banknote painting engages with the financial neo-colonialism of Cameroon as it plays out through French control of the regions currency – the (CFA / Central and West African Franc). It evokes Cameroon's history of (so-called) decolonization with particular attention on the devaluation of the CFA as pegged to the French Franc, and subsequently with the Euro.

It also evokes the problems that I encounter like the absence of family bonds — parents and children being separated; of education, of economy…

That banknote incarnates a symbol of happiness, of hatred, of sadness and even madness. The bill represents many things, weighs a lot of emotions.

During the construction of my painting, I had the real object in next to me. The more I was holding it and drawing it on the canvas, the more thoughts and questions where coming into my mind.

People would ask me why this 500 FCFA banknote and not another one?! Well to understand why this one and not any others we have to go back to the time when I used to live in Yaoundé. It used to be a 1000 FCFA bill that I split in two: I gave half of it to my cousin and kept the rest. My cousin was like a brother to me. We were raised by our aunt because she didn't have children. She chose to take us with her, almost every weekend, and from that moment, she became our mother and him, my brother.

It was in 2008 between spring and summer, I was coming back from sport and my mother and one of my big brothers were on the phone with that cousin. He announced to us that he got selected to play as a representative for the national football team. He was a talented goalkeeper. I referred to him as Toldo due to his admiration for Francesco Toldo, a representative goalkeeper for Italy national football team. He was so excited that as a joke I told him to not forget that he owes me money, that he owes me 500 FCFA. We laughed. He said to me that he hasn't forgotten yet. The next day, returning from school, full of excitement, I see my mother crying. Obviously I asked her why she is crying and she tells me that Kodo is dead. I obviously asked her if it's my uncle who is dead because he shares the same name as my cousin even though they were not father and son. My mother answer pierced my chest. An indescribable pain appeared from nowhere and I was suffocating. I just lost my cousin with whom I was on the phone yesterday.

Since then, this bill links me to my dead brother that I lost and represent our relationship.

Those untold powerful stories were the beginning behind the meaning of my painting.

After starting to paint the CFA banknote, I threw the real object. I needed to throw it. It was always reminding me of the sacrifices and the people that I lost. Throwing the real money doesn't mean forgetting or running away from the powerful aura it produces in me however it is more about moving on, taking some distance and asking myself if that is all it has to offer to me? If that is all it represents for me, for us?!

The colonial relation of the CFA is a way to navigate from personal history to a generalization of the problem such like the colonial history, the currency, the domination of the currency and the killings.

It's been decades that the Franc CFA was invented. It is been almost six decades that countries in Africa gained their independence. However, fifteen of those countries are still under the influence of colonial currency. Whenever those countries try to get out of the system, « la France fait tout pour décourager les Etats qui cherchent à s'extraire de ce système. Intimidations, opérations de déstabilisation et même assassinats et coups d'Etat jalonnent cette période rappelant que les relations entre la France et ses « partenaires » africains reposent sur un rapport de forces permanent et inégal. » say Fanny Pigeaud and Ndongo Samba Sylla in their book titled L'arme invisible de la Françafrique, une histoire du franc CFA.

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Roland was born in Yaoundé, in Cameroon. He later came along with his siblings here in Geneva to be reunited with their mother. He did his bachelor degree by studying arts at HEAD and specializing in painting and photography. The result of those studies is to develop his own language and answer to those question that he is asking himself about his identity and the absence of identity through a medium that he started to practice on the sand back to Cameroon. With the need to push that practice even further he then decided to attend the Master Program in Critical Curatorial Cybernetic Research to find some answers. Roland's research engages with the financial neo-colonialism of Cameroon. Therefore he finds some researchers like Achille Mbembe, Frantz Fanon, Nicolas Agbohou, Roland Bathers and many others that not only bring him answers but also keep interrogate him about those specific answers.

Chloe Sugden

Rosaleen Norton's Cosmology as Occult Interface

"The notorious, Pan-worshipping Witch of Kings Cross... a person known to the police through two prosecutions for obscenity."

Sydney Morning Herald[1]

"I am she who is girt with the sword
I am Luperca, priest of Pan
Immortal Pan
I am thy priest, I am thy priest
I am thy priestess with Power."

Rosaleen Norton[2]

New Zealand-born witch, writer and artist, Rosaleen Norton (1917-1979) was a queer, anti-totalitarian[3] ritual magician. Based in Sydney, she was an

Norton, Rosaleen. *The Piper*. c. 1955. Black-and-white photograph. Walter Glover Archive. Here, Norton assumes a ceremonial position as the god-form, Pan, whose pipes are a symbol of magic and mystery.

ardent occult philosopher, widely read in Western esotericism[4]. Norton's art was a complementary pursuit to her magical practice. Critical of Australian middle-class values and contemporary Christianity[5], she was bisexual, claimed neopagan[6] beliefs, and viewed heterodox spirituality as her public duty. The national climate of mid-twentieth century Australia was socially conservative. Former Australian Prime Minister, Robert Menzies (1894-1978), promoted patriarchal, nuclear family values. Until the period after WWII[7], eighty percent of Australia's population was Anglican, Presbyterian, Methodist or Roman Catholic[8]. In this climate, Norton began her career in 1940s Sydney, painting transgender deities, phalluses morphing into snakes, (symbolic) zoophilia and other "obscenities."

Branded demonic, she suffered hostility from the press and officialdom.[9] Often jobless and squatting squalid houses,[10] Norton's impoverished lifestyle, shameless witchcraft confessions and confronting art disrupted white, middle-class social norms. She was an *active creator*[11] of chaos—a chaos that the Australian government still relies on to replicate its conservative system. As such, she was equated with moral evil. To this day, Norton stands as Australia's "most prosecuted female (sic[12]) artist." She is the only artist in Australian history charged for obscenity over an artist book. Further, she is the only Australian artist to have had paintings burned—set ablaze—by judicial sanction.[13]

The state attacked Norton as she refused to embody the normative template of white Australian identity. She was what Denise Ferreira da Silva terms an "unacceptable woman." She unveiled the limits of what makes a *proper subject*, destabilizing feminine iden-

tity against "the modern grammar of the patriarch."[14] Norton's significance and reach, however, expand beyond secular identity politics, socio-historical power relations, and a singular subjectivity. Confining Norton to socio-political matters is dangerous—I must not strip her of the magical forces which animated her. Focusing on her cosmology, I consider Norton in the context of networked, Western esoteric discourse, as a spiritual subject beyond the individual, and indeed, the human.

Norton displayed an animistic and polytheistic mode of being through highly publicized interview-performances. In a 1955 newspaper article, she allows journalist, D.L. Thompson into her home, which doubles as a ritual space—her "studio temple." She emerges in a witch's apron and cat ritual mask, amidst altars and smoky incense. She asks to be addressed as "the Cat." Coven members surround her wearing toad and rat masks. Topless, in ritual nudity, she contorts her body into animalistic, ceremonial postures to answer Thompson's questions.[15]

Norton did not perform rituals for non-initiates. Rather, she gave interviews as performances, creating compelling atmospheres. Henrik Bogdan argues that "the currents of historical and contemporary Western esotericism are irreducible to their textual productions alone."[16] If we want to learn how occult belief is *experienced*, we must search beyond books to ritual and performance spaces. Edmund B. Lingan describes such spaces as sites of "alternative spiritual performance," produced by neopagans and occult revivalists from the late nineteenth-century to the present.[17] In her *studio temple*—a space producing Australian occidental witchcraft—Norton's performances were, I argue, an interface, a learning tool for promoting

understanding of her cosmology.

Witnessing Norton's performances, journalists became acquainted with key deities and beliefs in her magical system. The animal masks are indicative of animistic beliefs; she perceived non-human entities as possessing consciousnesses and souls. Thompson sits beneath a "man-sized" mural of Pan, the horned god, learning incense has been burned to Hecate, "goddess of transitions," while Norton educates him on her magical group's system.[18]

In addition to performance, she described her cosmology—an arsenal of occult knowledge—to a wider, uninitiated audience through art. In one illustration, she depicts herself in the act of drawing, guided by Janicot, "the guardian of all portals leading to magical awareness."[19] Across time, Pan, "whose body is the earth," presides over them. Similar to the Gnostic archons,[20] her celestial creatures operate across many dimensions of reality.[21]

These occult knowledges which Norton illustrates should not stand as "the Other to science and rationality;" instances of logical incompetence, outside discourse. Occult knowledges can be collective, revitalizing ways of seeing, feeling, thinking, and doing, grounded in different priorities—such as metaphysical, over physical.[22] As Norton's cosmology extends beyond the individual, I refuse to confine her to the modern category of "genius visionary;" the dominant practice of assumption that treats the subject as one homogeneous form. I examine her artworks, texts and performances as maps of a cosmos; an inventory of cosmological diagrams. I use the cosmogram model, as articulated by John Tresch.[23] Cosmograms are diagrams representing cosmologies, which can *make material* conceptions of the divine. They can map relations between "different domains or ontological levels."[24] Norton's works and performances are not magic, but maps of magic. Viewing Norton's oeuvre as cosmogrammic, I work with illustrations of her magical system, transmitted through vast time and space, across human and non-human, earthly and non-earthly kinships. Norton can be perceived as a queer threshold, or interface—an occulted, networked body, uniting thousands of occidental witches[25] —across which cosmological knowledge and belief continues to travel.

Norton, Rosaleen. Date and title unknown. Walter Glover Archive. Often, Norton did not date or archive the titles of her works. This work depicts Norton with Janicot, as Pan looks on.

1

Salter, D, "The Strange Case of Sir Eugene and the Witch", *Sydney Morning Herald*, July 3, 1999, 17.

2

Extract from the poem, "Bewitched", in *Norton, Rosaleen. Thorn in the Flesh: A Grim-Memoire*, (York Beach: The Teitan Press, 2009), 23.

3

In an audio recording of Norton, taken from reel-to-reel tapes, she presents two pieces of anti-totalitarian, satirical poetry. Keith Richmond, one of the foremost Norton scholars, describes these works as anti-fascist. See Norton, Rosaleen. Roie Speaks: Readings by Rosaleen Norton. CD. Issued to accompany the book, *Thorn in the Flesh*. (York Beach: The Teitan Press, 2009).

4

The phrase, "Western esotericism" is often used as an umbrella term for "specific currents in Western culture that display certain similarities and are historically related." I use "esotericism" interchangeably with "occultism" to refer to modern and contemporary occidental magical phenomena. This term has gained global popularity in academic discourse since the 1990s. There are ongoing debates regarding theory, methodology, definition and demarcation of "esotericism." See Hanegraaff, Wouter J. *Dictionary of Gnosis and Western Esotericism*, (Leide: Brill, 2006), xi.

5

Richmond, Keith, "Through the Witch's Looking Glass: The Magick of Aliester Crowley and the Witchcraft of Rosaleen Norton", in *Aleister Crowley and Western Esotericism*, edited by Henrik Bogdan and Martin P. Starr, 307–44, (Oxford University Press, 2012), 308.

6

In Australia, pagans can be counted in the thousands. Revival paganism, focusing on the "gods of the ancient European pantheons" is most popular, although Australian Indigenous traditions are also represented. Histories of modern pagan witchcraft generally overlook Australia, though the practice has thrived there since the 1950s. See Pizza, Murphy, and James R. Lewis, eds. *Handbook of Contemporary Paganism*, (Leiden and Boston: Brill, 2009).

7

During the 1960s, there was an increased intake of migrants to Australia from many European and Asian countries. In turn, Australia slowly grew into a more multicultural society, with a wider range of religious faiths. See Drury, Nevill, *Pan's Daughter: The Magical World of Rosaleen Norton*, 2nd ed. (Oxford: Mandrake of Oxford, 2017), 12.

8

Ibid.

9

Ibid, 129.

10

Norton often occupied "squalid," "dimly lit" houses with a mixture of "vagrants and bohemians." See ibid, 108, 172.

11

Writing on different forms of historical social segregation, Uspenskij et al note, the "active creation" of chaos, which the dominant model needs "for the replication of its own system." See Uspenskij, B.A., V.V. Ivanov, V.N. Toporov, A.M. Pjatigorskij, and M. Ju, "Thesis on the Semiotic Study of Cultures (As Applied to Slavic texts)", in J. Van der Eng and Mojmir Grygar, eds. *Structure of Texts and Semiotics of Culture*, (Paris: Mouton, 1973. Quoted in Wynter), 37.

12

I do not wish to conform to rigid, binary conceptions of gender in my use of the term "woman." Norton, herself, may have identified as genderqueer. Though comfortable with "she/her," in her autobiographical poem, Full Circle, Norton writes: "For me. I saw my other selves, bewildered touched with fear / Male and female; neither; both—in many different times and places; Wheels within the wheel of Me, carven in a thousand faces." See Norton, *Thorn in the Flesh*, 5.

13

Richmond, 308.

14

Ferreira da Silva, Denise, "Hacking the Subject: Black Feminism and Refusal beyond the Limits of Critique", in *PhiloSOPHIA 8*, no. 1 (Winter 2018): 19–41.

15

Drury, 176-177.

16

Bogdan, Henrik, paraphrased in Ferguson, Christine, "The Theatre of the Occult Revival: Alternative Spiritual Performance from 1875 to the Present by Edmund B. Lingan (Review)", *Magic, Ritual and Witchcraft 12*, no. 1 (Spring 2017): 120–22.

17

Lingan, Edmund B., quoted in ibid.

18

Drury, 176-181.

19

Norton describes Janicot in her journal. See Drury, 162.

20

The ancient Gnostic archons were believed to preside over different areas of heaven, while also governing Earth. They guarded entry to the higher spheres. See ibid.

21

Ibid.

22

Hanegraaff, Wouter J, *Esotericism and the Academy: Rejected Knowledge in Western Culture*, (New York: Cambridge University Press, 2012), 191.

23

John Tresch writes: "Often in a cosmogram there's an aim that goes beyond mere description or depiction: it's often a redescription, in the conditional or future tense: not the world as it is but the world as it could be. There can be a utopian intention, the goal of projecting

new possibilities into a world which seemed fixed." See Tresch, John, and Jean-Christophe Royoux, eds. "Cosmogram", in *Cosmograms*, 67–76, (Berlin: Sternberg Press, 2005).

24

Ibid. One can refer to diagrams of the tree of life, present in several mystical traditions, as fine examples of cosmograms. For Norton's cosmograms of 'The Trees of Life and Eternity,' see Norton, *Thorn in the Flesh*, 153-57.

25

Norton may have perceived herself as the head of all the witchcraft covens in Australia, as suggested by Dave Barnes in a 1967 newspaper article, "Confessions of a Witch." In this context, she claimed she had thousands of followers. In 1972, she claimed that she had "at least 200 followers in Sydney and hundreds more throughout the country." See Drury, 175-176.

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Chloe is a writer. She holds a BA in Art History from the University of Queensland (2012), and First-Class Honors in Art History from the University of Melbourne (2014). Her studies focused on Warburgian approaches to sculpture and photography, and the Italian Renaissance. She also studied the European witchhunts (University of Glasgow, 2011). At the University of Copenhagen (2012), she assisted Dr. Dylan Burns with research on second-century Judeo-Christian thought. In 2013, she founded the art publication, Dissect. In 2015, she established Maia Łódz, a residency program in Łódz, Poland. Chloe researches how occult modes of knowing can yield revisions of subjecthood and art history.

Felix Toro

Learning to Listen

Almost any critique of modernity and/or of the enlightenment finds an echo in critiques of the institution of the museum. From the encyclopedic rationalization of culture to the hierarchization of different people's productions; from nationalistic roots and universalizing intentions to mythologies of male genius; from elitisms to thefts and silencings. In the past twenty years, a myriad of institutional, feminist and post-colonial critiques exposed the museum as excessively production-focused, as invisibilizing, and as geographically and politically specific and biased. In short, this conglomerate of critiques has framed the museum as the reifing institution par excellence of the capitalist/colonialist order. However, the translation of these critiques into action has produced shortcomings that now, in turn, also need to be criticized.

My first job in an art institution was in São Paulo, in 2010. The São Paulo Biennial was putting an unprecedented amount of effort into its education program, which set it apart and (seemingly) ahead of other art institutions in Brazil at the time. As I worked in different places and participated in various events and projects throughout the following decade, a trend became clear to me: *Education* had become one of the key elements that differentiated so-called 'contemporary practices' from the 'old' museum. This seemed to me as a promising shift, especially since I was coming from a background of militancy in popular education and had experienced first hand the deeply transformational potential of emancipatory education[1].

However, the longer I worked with education in art institutions, the more I ran into one or more of the following situations: 1. The education de-partment being expected to function as a mini-NGO within the institution, providing the larger structure with the pictures and numbers necessary to prove the "social impact" of its activities in order to justify its fundings; 2. As the only part of the institution to have direct contact with the public and to listen to what visitors had to say, the education department would often bring suggestions and criticisms that the structure of the institution could not accommodate; 3. The education department being expected to fulfill a decorative function, behaving like a mere extension of the curatorial nucleus and using the themes of an exhibition to reinforce its narratives via other mediums, such as workshops, rather than using the exhibition as a platform for critical thinking and dialogue.

The aforementioned issues will always exist as long as "education" is a separate department within the art institution and not a core element of its structure. But, even within education departments, there is a fundamental problem around the meaning of the concept. Given that the array of critiques to the museum has brought its modes of invisibilization to the foreground, there is a push for museums to show other narratives and change who gets to say them. The problem here, from a Freirian perspective, is that the basic function of the museum as the place that speaks (the place that knows, that informs, that exhibits – in opposition to the public who doesn't know and who *ought* to know) isn't challenged. And, if what the institution does is a unilateral discourse – regardless of what it is saying or who is saying it –, then it is functioning closer to what Paulo Freire called "banking education" than to an emancipatory[2] one. In order to effectively become an educational space, the museum needs to learn to listen.

At the end of 2013, I moved to the Northeast of Brazil and began working at the Museum of Modern Art of Bahia. There, I found a museum that – although still reproducing many of the problems of traditional art institutions – was trying to bring education to the core of its structure. It soon became clear to me that it wasn't creating a new strategy, but rather reclaiming a function: a dispute in the field of education and culture had taken place in Brazil through the 1960s over what place the country as a whole was to occupy in modernity. It was in this context that Lina Bo Bardi founded the MAM-BA (which she referred to it as a museum-school). It was precisely because this museum was created in the "periphery of capitalism"[3], that it was able to claim a different function for the institution. And reclaiming its trajectory now is a way to shine a light on the continuities of the old reifing structures at the center of modernity, which persist (sometimes cloaked) in art institutions today, even (and perhaps especially) in institutions that claim to criticize it.

1

Paulo Freire, *Pedagogy of the Oppressed*, (New York: Herder and Herder, 1972).

2

Idem.

3

Roberto Schwarz, *The Misplaced Ideas: Literature and Society in Late Nineteenth-Century Brazil*, (Routledge, Chapman & Hall, Incorporated, 1992).

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Felix Toro (b. 1989, São Paulo) lived and worked in Bahia, Brazil, at the Museum of Modern Art of Bahia (2013-15), the 3rd Bahia Biennial (2014), and the Goethe Institut (2016-17). He has also worked in São Paulo, Brazil, at the 29th São Paulo Biennial (2010) and at the Tomie Ohtake Institute (2011). These roles focused on exploring the museum as an educational space. The notion of education he brings to art institutions is largely informed by his experience as a teacher, coordinator, and director at Rede Emancipa (2010-13), a social movement for education which originated in São Paulo. Felix currently lives in Geneva, Switzerland, where he is a researcher at the MA program CCC, of HEAD-Genève. He holds a Bachelor in History from the University of São Paulo (2011).

Laila Torres Mendieta

TO DESTROY A WORLD

El mundo global está enteramente iluminado. Nuestras conciencias están deslumbradas. No hay nada que no veamos (...) Encarnar la crítica significa plantearse hoy cómo subvertir la propia vida de manera que el mundo ya no pueda ser el mismo.[1] / The globalized world is completely illuminated. Our consciousness is blinded. There is nothing that we can't see. To be able to embody critique, we must think how to subvert our life in such a way this world can never be the same.

This research represents a fissure in time. Is an effort to grasp and condense a 5-year old query that began as a political stance against gender, institutional, cultural normativism and class-power relations borrowed from the Mexican residues were it germinated. It takes Mexico-as one of the many time machines where these economic, sociopolitical and commonly inhuman oriented issues catch up and confront with the incommensurable intensities and velocities from other geographies and systems of belief.

The philosophical, diagrammatic, sonic, graphic and performative continuous embodiments of the process, mean to reveal a hidden (non-utilitarian) massive form of expenditure and labor. However, while the preoccupations of this research are deeply concerned with a necessity to encompass a space to voice out non-western narratives, sensitive to feminist intersectionality, this aspect must be taken only as means to enable counterfactual universes.

For is via the transvaluation and understanding of theories and fictions that take as much into account the voicing of undermined narratives as much as the dominant ones where they were rooted. That this project, aims to become a disclosure of a hybrid expression of the world. In which the concept of self will be continuously contested and decoded as a reflection of conscious plasticity/artificiality, and thus integrated into a broader discourse around the chronopolitics of becoming.

As a methodology, I adopt Teshome's updated take on third cinema and Pavle Levi's cinematic praxis by other means. In a constant process of morphing and intertwining tools. Art is reflected upon as a technological apparatus in the act of assemblage. What is left behind is always an interception of material leftovers (segments/fragments) of time folding in a pure dynamic state.

Horror plays an essential role in this ambition, insofar as it presents a paradox of discontinuity, dimensions and time. The time we're living in and the fractal futurities we shape via science-fiction. The failures we embrace and the utopias we re-produce. Through horror, otherness bears witness of the uncanny and the abysms that lay within.

1

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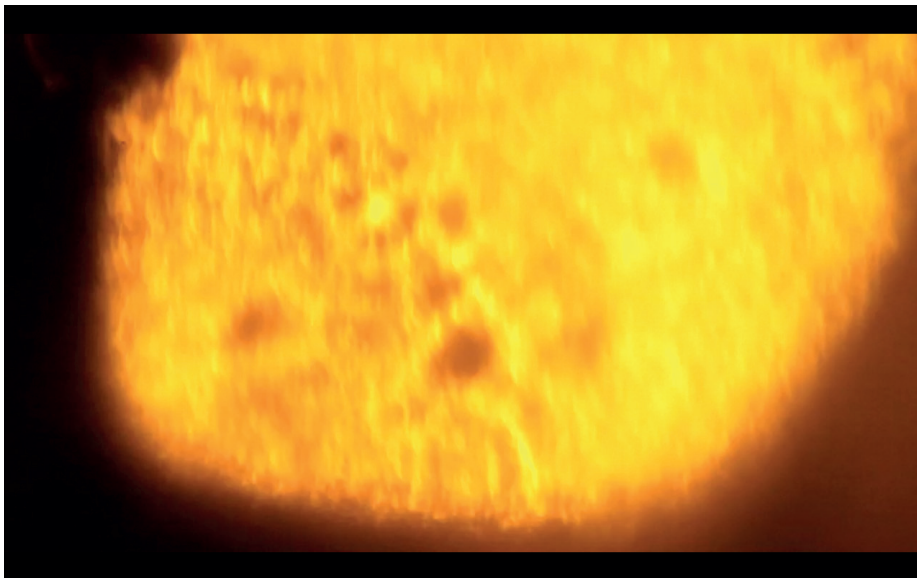
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inhabited by
the virtual remants
of all possible time-lines

such is the place
of no-longer

Laila A. Torres Mendieta was born in Naucalpan de Juárez a barrio bravo situated at the heart of el Estado de México, in 1986. She is an artist and independent curator currently based in Geneva, where she focuses on her second year of the CCC program at HEAD, via the FONCA-CONACYT grant. Her research departs from an interest in science-fiction as milieu to shape nonlinear, non-western narratives and produce work with non-accumulative value be that technical or technological, as a way to rattle institutional power dynamics.

Sanja Vasic

(NO) SIGNAL FOUND
The Escape Out of the TURBO Trap

This research's main focus is set on mapping the tendencies and multiple aspects of contemporary popular music of former Yugoslavia through various tools of articulation (poetry, visual storytelling, diagramming) in order to reflect on defining and questioning youth culture representations and positioning of generations born in the contexts of Serbia during 90's.

The project departed from personal reflections on positioning and rethinking rupture not only as a political process of violent dissolution and transition, but also as a moment that creates voids and haunting states of inbetweeness in social and micro-trajectories and reflections on complex identities that seek to be defined and situated in contemporary post-war contexts and in relation to wider geopolitical constellations.

The precondition for the development of the project is grounded on analyzing and describing the genealogy of the most popular musical form of contemporary Serbia, and one the most popular music genres in the regions today – Turbo-folk.

Turbo-folk music emerged as a form of hybridization of local folk music together with Western influences on the territory of Serbia during 90's, especially in the socio-political and economic contexts of the war.

With its high media visibility occurring mostly through state and privately owned television channels (emblematic is the TV Pink), its lure of banal and kitschy aesthetic saturated with vivid colors and shinning effects and glitters, its celebration of hedonism, consumerism, materialism and sexual in-

GHOSTLY
SUBSTAINCES
SONIC
LANDSCAPES
TURBINES
GLITTERS
PHANTOMS
TRAPS
HOLES
POP

<TURBO IS SYSTEM OF INJECTING FUEL UNDER PRESSURE IN THE ENGINE CYLINDER WITH INTERNAL COMBUSTION>[1]

ICONS
POSTCARDS
SYMBOLS
REFLECTIVE
ECLYPSES
DYNAMICS
SPATIOTEMPORAL
PROXIMITIES
NIGHT
RIDES
STEREO
PAINS

**LONGING
(NON)BELONGING
>>>**

nuendo, turbo-folk culture was grounded on generating a rosy escapist picture of reality, and played an important role of straightening the ideological imagery of the power of nationalist ruling regime in Serbia, symbolically filling the voids that occurred during the moments of dissolution of the shared socialist culture.

>>>

In my project, I am following the concept that turbo-folk had in the past as a propagandist

<S O N I C E N G I N E>

but also tracking and mapping its ambivalent complexion and positioning based on the power of this popular music to generate affects and kinships between people who grew up being extremely exposed to its sonic and visual vocabularies and identity.

By tracking the post-war narrative and transformation of the so-called TURBO[2] Culture and new forms of mutations of musical forms that operate on both national and transnational scale through collaborations in the contemporary space of former Yugoslavia[3], the concept of sonic engine allows me to draw existing links and expose kinships represented through sonic and visual vocabularies of the music under global and ever-shifting capitalist transformations.

Therefore, the final aim of the project is to complicate the binary approach and ambivalent positioning towards the space of TURBO culture today, and to question how it exposes voices that try to escape the ghosts and mythologies of the past, in need for producing new vocabularies for defining and relating towards the present and the future.
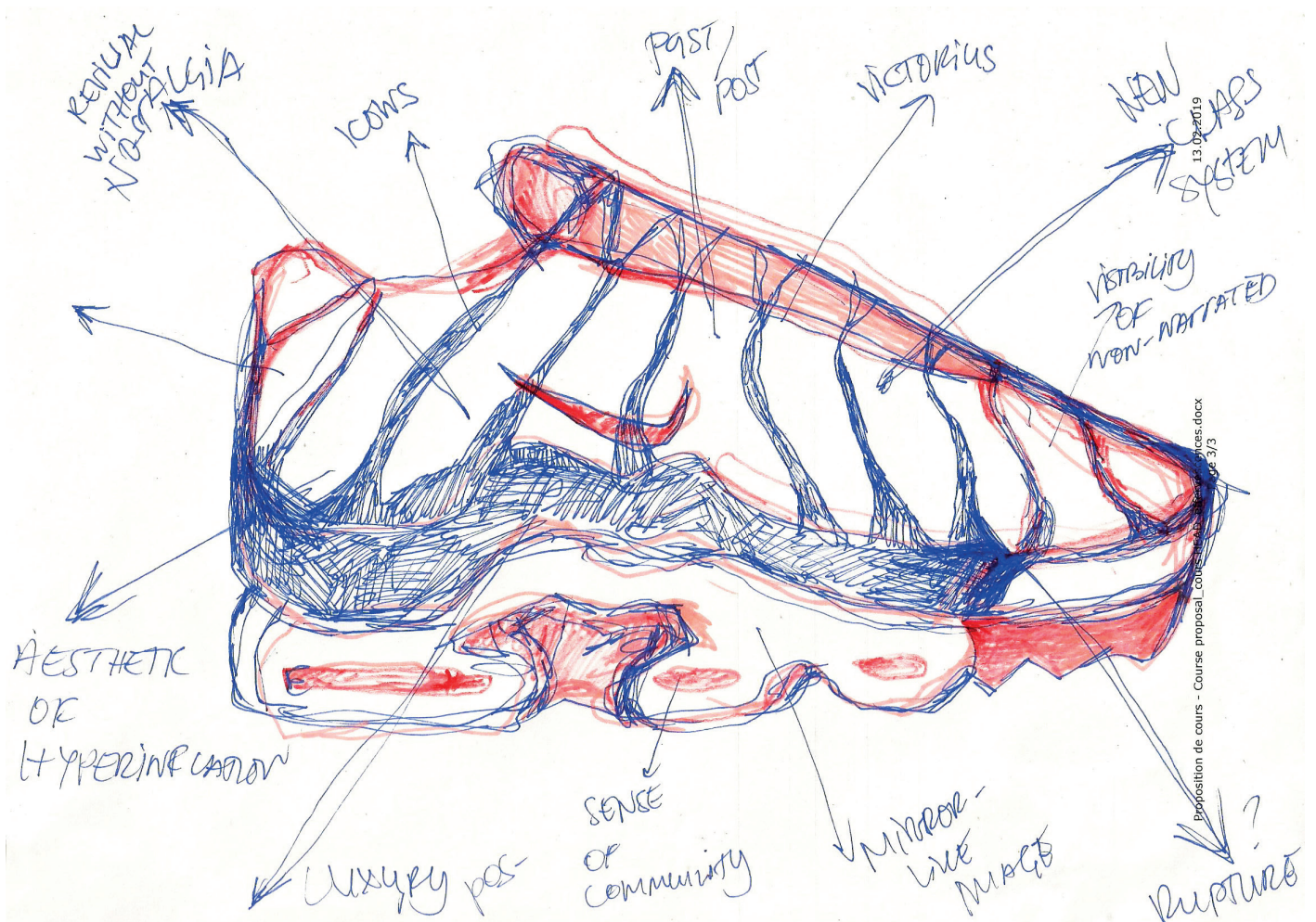
1

Rambo Amadeus, "Turbo Folk" from album *Oprem Dobro* (Belgrade: Mascom Records, 2005).

2

"With all its exaggerations, inordinateness, and random amalgamations of both local and global ornamentation, "Turbo" eventually became a prefix for social and media phenomena in the war time and postwar period. As a result, terms such as Turbo-politics, Turbo-TV, Turbo-architecture, Turbo-urbanism came into currency.

3

"After October 2000, following the change of regime in Serbia, turbo culture entered its own transition phase. While war time turbo culture was mostly associated with exaggerated nationalism, almost pornographic kitsch, and the glorification of crime, postwar turbo culture boldly contrasts nationalist xenophobia while retailing its stylistic identity." Aleksandra Domanović "TURBO Sculpture", 2011.

4

"Crucially, and in contrast to other cultural forms, the popularity of turbo-folk is not steeped in socialist nostalgia but in an attempt to articulate a cultural language that speaks to the trappings of contemporary life in the region." Uroš Cvoro, *Turbo-folk Music and Cultural Representation of National Identity in Former Yugoslavia* (New York: Routledge, 2016), 4.

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She has always had a tendency to be in the right place at the wrong time (or was it the other way around?).
Music holds a very important place in her life and work as a source of inspiration and an act of everyday survival.
Her favorite color is blue like the water.

Fatima Wegmann

Trans~missions

Eighteen years ago, with my family, we had the opportunity–which many don't have–to leave and relocate ourselves to another country. By relocating, I've asked myself if I could find my place and how. The more one is qualified as "culturally distant", the more full integration seems an imperative condition. Moving from what we call the "third world" to the "developed world", the conditions can get really high. Under this pressure, it is possible to get caught in a process of over-identification and dis-identification, leaving the past behind. That's how the integration game appears to work— you loose some, you get some. And this loss doesn't seem to compete with the opportunities that one could get. But in this "game", there are no real winners; we are only left with homelessness, dislocated and fractured beings.

Integration is less about learning, than about changing. Derek Walcott, a Saint Lucian poet, said in his poem Codicil: « To change your language you must change your life. » This could sound as overstated but language must not be underestimated. Written and spoken language is still a major human device for communication. Thence, language is a powerful technology for being in-the-world and also a technology to make a sense of it. By changing our way of communicating, one also changes the way of seeing the others, oneself, "reality" and the way one expresses one's own experience of being in this world.

It is due to our limited way of seeing and understanding differences that we have a limited image of our potential selfs. We have no immutable essence because we are always in a process of becoming. For this reason, I'll try to re-establish a transmission and reopen a vein between different times and spaces, searching for narratives that have been hidden. You are looking back to move forward, or as Jamika Ajalon said: «Go back to the future to retell our stories ». The stories we need should have no fixed end and no fixed beginning and should always be in a process of rewriting themselves. In this way, they can be inscribed in a deeper, non-linear and discontinuous time–the temporality of transformation and becoming.

The mission here is to break down the conception of the subject based upon essentialism and immutability. This research could be a starting point to heal open wounds. Healing doesn't mean going back to the initial state or even finding a constant state, healing is about transformation. Nothing is permanent and everything is in movement. In this mission, there are no starting or final points, so we must acknowledge that this is the kind of battle one cannot leave intact. This is the reason why I will think of and with trans~missions. The sticky tentacularity between trans and missions signals movements across time and space, and a vocation to change our way of seeing and being in the world.

In order to activate and inscribe change in my being-in-the-world and being-with-the-world, I have developed a practice that could be called "collage-montage" with sound and text. This is a method for writing/composing in order to emphasise on collective authorship to unground and decenter the fixity of the author-subject but, more importantly, it is a method to listen and feel the noises, frequencies, silences, interferences and the continuities in the break-ups. For this, I focus my practice on sound as a material whose physicality has the capacity to challenge our audio-vision of reality. Or to use the words of Kodwo Eshun in *More Brilliant Than The Sun*: "music is encouraged in its despotic drive to crumble chronology like an empty bag of crisps, to eclipse reality in its wilful exorbitance, to put out the sun". The decentering and complexifying power of sound and its technologies is what interests me here. Music–as the coevolution of human and machine– is a discursive and affective vector that can put pressure on what we think is given and can intensify our ways of relating and feeling.

1

"I remember that tentacle comes
from the Latin tentaculum, meaning
"feeler," and tentare, meaning "to
feel" and "to try" in Donna Haraway's
"Tentacular Thinking: Anthropocene,
Capitalocene, Chthulucene " in journal
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Fatima Wegmann finished her Bachelor in International Relations at the University of Geneva in 2014. Having been disappointed by conventional and normative Academia, she decides to continue her practice in the Research Program CCC (Critical, Curatorial, Cybernectic) at HEAD (Haute Ecole d'Art et Design) in Geneva. She is interested in exploring notions of identity and hybridization through an audiovisual practice intertwined with poetry, postcolonial theories and cyberfeminism. These notions allow her to invest a space of experimentation in the quest for off-centre narratives from the dominant patriarchal imperialist Western thought. She uses various mediums (music, voice and image) to activate the senses and the body in order to communicate a message beyond the device of spoken language.

45

Julie Bellard

Création d'un documentaire d'essai du réel (en cours de réalisation):

Je suis seule avec ma caméra, je m'essaye à un nouveau film. Je choisis ce que je filme ou non, ce que je montre ou non, la caméra est comme la suite de mon regard, mon regard extériorisé. Le film va être un assemblage, de mon regard, ma pensée, ma voix. Si je décide d'inclure d'autres histoires que les miennes, cela implique alors d'autres personnes qui ne sont plus moi. C'est quand les autres personnes arrivent que de multiples questions se posent.

Je souhaiterais faire une oeuvre dans laquelle je réunis les histoires des autres, en les organisant, en les respectant mais aussi en les interprétant.

Les images, les histoires, il y en a plein et partout aujourd'hui, nous les partageons facilement dans un flux ininterrompu. Les images et les histoires personnelles se retrouvent sur des films d'actualités sur des réseaux sociaux, mélangées à la mémoire collective.

Je ne sais plus faire face à ce nombre immense d'images et ce montage d'éléments aléatoires. Je souhaiterais faire un film, un assemblage inévitablement personnel et donner une certaine valeur aux archives personnelles en créant avec les protagonistes et en produisant des films de cinéma collectif.

Au sein de différentes structures et écoles, on m'a souvent imposé des modes d'emploi pour faire des films. En réalité il y a plusieurs façons de les faire, plusieurs façons individuelles à ne jamais imposer mais à proposer. L'éthique d'un film va de l'écriture, au montage en passant par le tournage. La réflexion sur la sélection du matériel, la découpe des discours et des instants, le générique et l'ordre des noms apparaissant, participe au développement d'une pratique éthique de la construction de films documentaires d'essais.

Même si le film ne se fait pas ou est peu satisfaisant en terme filmique, nous (réalisateurs/trices et personnes filmées) aurons rassemblé des traces, des conversations, des histoires, en les mélangeant à des lieux qui restent ou qui ne sont plus. Des lieux avec divers significations. Nous aurons créé une archive, un témoignage de notre temps dans un montage choisi.

En tant que réalisatrice, j'aurai documenté ce que signifie faire un film avec une orientation documentaire et ce qu'est l'éthique liée à la création et à la création collective.

Nous ne sommes jamais objectifs puisqu'on raconte au travers de notre regard et notre esprit. Mais je lance une réflexion voulant casser des murs, une oeuvre collective se posant des questions sur la représentation, sur comment se représenter, comment nous représenter.

Julie Bellard née en 1989 à Genève Réalisatrice, établie à Genève, ayant étudié le design, l'interactive media design (CFPAA Genève), aujourd'hui orientée vers l'image, le son et le cinéma (CFPAA, école Factory Pôle pixel Lyon, HEAD Genève). Depuis 2009, je réalise des films d'essais documentaires, des réalisations sonores. Après plusieurs productions de courts-métrages au sein d'écoles et en dehors, je prends du recul et souhaite analyser ce qu'on ma enseigné au sein d'études critiques en Master CCC à la HEAD Genève, tout en continuant à réaliser des films. En m'orientant vers le documentaire d'essai, je prends une prise de position forte et engagée à la création de projet filmique. Chacun de mes projets est un nouvel essai, un chemin de réflexion, autour de divers thèmes qui m'animent tels que la relation filmeur/ filmé, la mémoire, la perception du temps, la création de soi, l'architecture et les relations humaines.

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Giacomo Galletti

Making Space - Self-organisation, Autonomy and Collective Practices in Arts Today

The constellation and the intangible phenomenon of the artist-run spaces and collective initiatives in arts is constantly changing and seems to flee from any tentative to be inscribed into a unique identification. However, dedicated projects into satellite event's in bigger fairs offer overviews of independent spaces's state of health in most of the European country and seems to offer a vision where off-realities are becomed an official and integrated presence in the so called art-system. Under those condition some question may be still relevant: How are new forms of organisation practiced/designed in cultural production and in the construction of social spaces? What are the new form of alter-institution that collective and artist's are suggesting? What are the desires and the needs that draw the choice of being involved in such initiative? All those questions seems to still offer multiples, contradictory and unpredictable answers. Several failures and closed spaces seems to suggest that a model of horizontal organisation, autonomous cultural production and collectivesocial governance does not find a durable spaces in the art world and in the ruthless economic reality of art and cultural industry as well as being involved in those organisation wich often is translated in volontary work, and precarity exhistence as collective request challenges that grow bigger with the time.

Making spaces with this model of governance as I see it, is not just an ideological, or alternative position, but responds to the deep need to regain the possibility of imagining the possibilities inscribed in the present as practicable, feasible and functioning. For archieving this we must first ask ourselves: what are the many meanings of the terms independent, autonomous and non-profit today? How does this manifest thereself in processes related or not related to cultural production? Artists, activist and collectives are still struggling to institute DIY self-organisation, for find newDIT do-it-together strategies, and invent new models outside the art market. To see if those initiative can still be radical spaces for experimentation and can impact the art and the social world it can be useful to expand for a while the fields out of the strictly practice of the so-called independent spaces to investigate the power of online platforms, networks, alter-institution and fictional institution that multiples artists, collectives and comunities are instituting.

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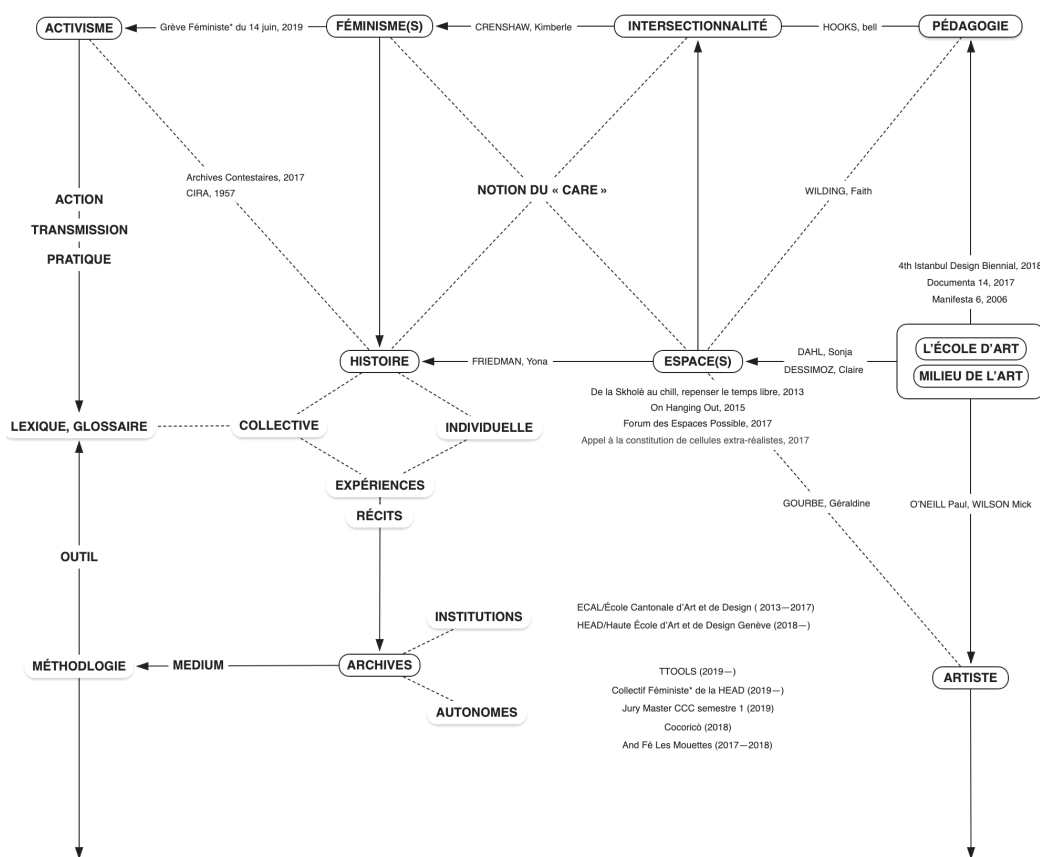— Hamelijnck, Rob, Nienke Terpsma, *Fucking Good Art -Italian Conversation. Art in the Age of Berlusconi.* Co-published by FGA, Rotterdam, Berlin; NERO, Rome; post editions, Rotterdam, 2012.
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Born in Lugano in1993 he is co-founder of Spazio Morel a non-profit cultural center and active member of the collective who coordinate it.
Since 2016 he has been collaborating with the off-space Sonnenstube of Lugano, dealing among other things with the bookshop and the series of meetings «Publishare».

Seeking for (   )

ACTIVISME ← Grève Féministe* du 14 juin, 2019 — FÉMINISME(S) ← CRENSHAW, Kimberle — INTERSECTIONNALITÉ — HOOKS, bell — PÉDAGOGIE

ACTION
TRANSMISSION
PRATIQUE

Archives Contestaires, 2017
CIRA, 1957

NOTION DU « CARE »

WILDING, Faith

4th Istanbul Design Biennial, 2018
Documenta 14, 2017
Manifesta 6, 2006

HISTOIRE ← FRIEDMAN, Yona — ESPACE(S) DAHL, Sonja   L'ÉCOLE D'ART
DESSIMOZ, Claire   MILIEU DE L'ART

De la Skholè au chill, repenser le temps libre, 2013
On Hanging Out, 2015
Forum des Espaces Possible, 2017
Appel à la constitution de cellules extra-réalistes, 2017

LEXIQUE, GLOSSAIRE ---- COLLECTIVE   INDIVIDUELLE

EXPÉRIENCES
RÉCITS

GOURBE, Géraldine   O'NEILL Paul, WILSON Mick

OUTIL

ECAL/École Cantonale d'Art et de Design (2013—2017)
HEAD/Haute École d'Art et de Design Genève (2018—)

INSTITUTIONS

MÉTHODOLOGIE ← MEDIUM — ARCHIVES

TTOOLS (2019—)
Collectif Féministe* de la HEAD (2019—)
Jury Master CCC semestre 1 (2019)
Cocoricò (2018)
And Fé Les Mouettes (2017—2018)

AUTONOMES

ARTISTE

En partant d'un Bachelor en école d'art, s'interroger sur les méthodes pédagogiques dans le milieu de l'art et du design et trouver des alternatives. Entreprendre un travail de recherche puis d'archivage de textes, d'expérimentations et de références. Créer de nouveaux narratifs fictifs à l'aide du matériel recueilli. Une fois hors de l'institution, propager l'information et s'engager à ancrer ces narratifs dans une réalité collective. Lutter pour leur survie. En parallèle, multiplier les expériences, tisser des liens, rassembler les gens, s'amuser, voyager et finalement tenter une autre école d'art. Approfondir et théoriser le bagage acquis précédemment, s'organiser à plusieurs de façon autonome pour des luttes communes telles que les féminismes et tenter d'articuler de nouvelles méthodologies et vocabulaire in situ. En continu, mettre en lien ces expériences et questionner le rôle de la pratique participative dans des espaces communs, son activation et l'impact qu'elle produit sur nos identités collectives. Élaborer un langage spécifique pour les cartographier.

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

Mathilde Gaugué

Voicing the « . . . »

La voix n'est pas seulement la matérialisation sonore d'une intériorité. C'est aussi un matériel de création qui mobilise émotionnellement, culturellement, corporellement, politiquement et spirituellement. Au-delà d'un matériel, c'est l'instrument de présentation de soi, d'énonciation de soi, d'élévation de soi, de communication avec les autres sois. La voix est aussi le symptôme d'une projection de soi au monde.

Quels peuvent-être les vocabulaires capables d'articuler une voix singulière ? Dans la méthode de danse d'Oona Doherty, c'est l'érotique et non la création d'une forme qui dessine le mouvement, de la même manière que la voix chez Meredith Monk s'inscrit dans un processus dansant que l'on peut aussi mettre en parallèle Toni Morrison et son concept de « dancing mind ». Ce qui pleure chante, ce qui chante respire, ce qui respire danse et ce qui danse dessine des trajectoires et crée une carte de possibilités. La voix est donc un prétexte de navigation entre le poétique, le politique et l'érotique ce qui suit la pensée d'Audre Lorde dans son texte *Uses of the Erotic: the Erotic as Power*.

Le processus de création et de rendre audible s'émancipent dans une sphère qui se détache de la notion validiste de produit fini. Les molécules qui se libèrent lorsque je chante sont autant d'espaces que de temporalités multiples à un développement poétique, politique et sensuel. Autant de connexions avec le chaos, l'horreur, l'hystérie et la violence qu'avec la compréhension de soi et la manière de s'adresser au monde.

Mathilde a suivi une formation en musique et danse classique à Paris avant d'avoir effectué un bachelor en arts visuels à l'ECAL à Renens où sa pratique a évolué de la vidéo de performances à la performance en tant que telle. Son travail n'a jamais cessé de tourner autour du corps en mouvement en rapport à l'élocution de la voix et la sexualité. Elle mène aujourd'hui un projet textuel, vocal, musical et sonore sous la forme d'un album nommé avec « 2 » et composé de six chansons, avec l'artiste, performeur et compositeur Baptiste Winckler avec qui elle travaille depuis plusieurs années. Ce travail est la suite de « 1 », livre photographique de performances urbaines et informelles à Morges où les deux artistes ont vécu pendant un an et demi.

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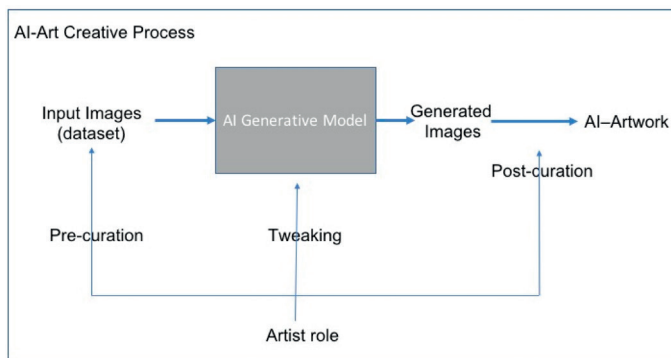
CANism* emulating past -isms

To think Machine Learning through an artistic scope can disengage sociotechnical preemptions in statistical and probabilistic models for content generation. Processes of speculation lack the criticality necessary to avoid perpetuating capitalist logics of production and value which abstract violence and discrimination.

Technologies are not independent from the people who make and use them. As such, tracing and understanding the ideologies and beliefs that structure these tools can reveal the functional behaviors and logics behind these seemingly neutral mechanics.

The study of a particular architecture of neural networks called Creative Adversarial Networks (CANs), a biproduct of Generative Adversarial Networks (GANs), is the starting point in this investigation positioned between algorithmic culture and art. GANs are composed of two neural networks trained simultaneously: the Discriminator an the Generator. The Discriminator is trained to process data through qualitative and quantitative evaluation of data stemming from a comparative study of a dataset and data produced by the Generator. A feedback loop allows the generator to optimize the content it generates, in order to fool the Discriminator into thinking the generated data is part of the dataset. CANs use this process to emulate paintings based on the evolution of art history while trying to create novel images that deviate from known styles and aesthetics. The Kantian theory of creativity is directly applied to guide the process of replicating artistic genius, using originality and influence as the main properties for an equation.

It seems quite evident to say that art and the notion of creativity have distanced themselves from Kantian theories of aesthetics and creativity in contemporary art practices. Yet we cannot ignore the similarities between the drive for innovation inherited from theories of the enlightenment and neoliberal ideals for innovation.

1 Chollet, François(@fchollet). "GANism (the specific look and feel of seemingly GAN-generated images) may yet become a significant modern art trend". 12 jul 2017, 11:02PM. Tweet.

AI-Art Creative Process

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Interested in algorithmic culture, computation, and networks applied to art and cultural production. Currently working on web applications and data mining as an artistic medium. Specifically thinking about the construction of contemporary knowledges and logics rooted in the affirmation of beliefs and ideologies. Studied Visual Arts in Geneva, working primarily with performance and installation experimenting with conference or speech settings to study power structures in institutions and language.

Rebecca Glyn-Blanco

(Forced) Empathy

Artistic responses to the "migration crisis" and accelerating anti-migrant sentiment in Europe have ranged from the collaborative, strategic or emancipatory to the emotive, affective or shocking. What do they tell us about the ways art responds to emergency? Using documentary forms, first-person testimonies, immersive installations or virtual environments, artistic works have aimed to bring the viewer closer to lived experiences for affective purposes. Specifically, I want to investigate how such works evoke empathy. Empathy is commonly understood as instinctive to social relations and essential for social transformation; I aim to re-address these assumed functions from within the context of the so-called "refugee crisis".

Throughout the process of seeking asylum, refugees are expected to elaborate coherent narratives of their lives in order to access rights. These stories become scripts, often delivered during interviews, that must ring true and abide by humanitarian understandings of the refugee as victimised subject, while often confronted with situations in which decisions are pre-decided according to geopolitical factors and quotas. Inside this legal-bureaucratic context an understanding of empathy seems irrelevant. However, the significance of the role of storytelling and personal testimony in evoking empathy has a long history.

I began with Tania Bruguera's recent work, *10,148,451* (2018), an installation composed of a tear-jerking menthol substance, stomach-trembling sound frequencies and the body-heat activated image of a Syrian refugee painted on the floor of Tate Modern's Turbine Hall. Activating multiple senses in the viewer via sensory cues, in order to stimulate - or simulate - an empathic response towards the 'global migration crisis', Bruguera puts forward the notion of, what she calls, 'forced empathy'. This notion of 'forced empathy' presses the question: if empathy is forced, can it still be called empathy? This 'forcing' reveals a crucial entry point to unravel the current state of empathy. From here I address further examples in which empathy is staged, manipulated, presented as a strategy or solution to its own lack (eg. compassion fatigue).

Through a study of the shifting understanding of empathy and its mobilisation, I examine how it is instrumentalised in this moment of crisis. How is it generated, using testimony or technology? In what ways does empathy (aim to) bind us together or determine social relations? Where does it lead? And if not 'empathy' - what?

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I graduated from the Design BA at Goldsmiths University, London in 2015. At this time I was making films in airports, interested in observing these sites of in-betweenness where biopolitical forces collide. In 2017, I co-organised 'System of Systems' – an exhibition in Athens and accompanying publication – concerned with the role of technology and bureaucracy in the asylum-seeking process in Europe. My research at CCC continues along this line of enquiry, with an ongoing interest in the politics of representation in art, language, affect and the (un)translatable.

Clara Nissim

FROM WOMB TO WOMB,
in between

Patriarchy could not survive without motherhood and heterosexuality in their institutional forms: therefore they have been treated as axioms, as "nature" itself.[1]

Outlining dedicated spaces for speaking, for voicing, for the silences. The impossibility, sometimes, of narrating. Other spaces for *resurrect[ing] the mother from the so-called imaginary, [...] and place her within the social arena of language, representation, and history.*[2]

There is an erasure of narratives of the *mother*, in any form "the narrative" or "the mother" might take.

No stories: no questions: no speech: no voices: no anger. Since *Female anger threatens the institution of motherhood*[1].

The womb as a point of departure.
A point of arrival.
A location. A point of interest. A production site. A fertile ground.
A hazardous symbol of motherhood.

Curtains open.

From womb to tomb[3]

to womb.

The future is under construction[4].

pause

Our wombs produce the labor force. Our wombs became *public territory, controlled by men and the state[s]*

in the transition from feudalism to our current capitalist system. Procreation has been *directly placed at the service of capitalist accumulation.*[5]

pause

Our wombs are machines that *produce Blackness*[3]. Singular unliveable lives that will end in ungrievable deaths.
The absence of narratives acknowledging the Black mothers in the Middle Passage, the plantation fields the White homes in the US after the abolition of slavery.

The continuation. Our care, our bodies, our wombs.

Forms of gendered and sexual violence[6] then and now. No legacy to be found but the iterative process of erasure. Repeated silence as sole legacy.

pause

Our wombs are an engineered architecture reproducing an already established social structure.
The mother, the prison guard, the sailor: safe-keepers of an actively racist and sexist society. Instrumentalised by systems of oppression bigger than them.

Is there space for re-engineering from within? Without yet again being *put in the position of cleaning and caring for what is broken?*[7]

1

Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution*, (New York and London: WW Norton & Company Inc, 1986), p.43, 34.

2

Amber Jacobs, *On Matricide: Myth Psycho-analysis, and the Law of the Mother*, (New York: Columbia University Press, 2007), p. XI.

3

Christina Sharpe, *In the Wake: On Blackness and Being*, (Durham and London: Duke University Press, 2016), p. 65, 23.

4

Helen Hester, *Xenofeminism*, (Cambridge, UK and Medford, USA: Polity Press, 2018), p.19.

5

Silvia Federici, *Caliban and the Witch: Women, the body and primitive accumulation*, (Autonomedia, Brooklyn 2004), p.103, 113.

6

Saidiya Hartman, "The Belly of the World: A Note On Black Women's Labor", *Afro-Pessimism An Introduction*, (Racket & Dispatched, Minneapolis, January 2017), p. 81.

7

Marwa Arsanios quoting Françoise Verges, «Who's Afraid of Ideology? Ecofeminist Practices Between Internationalism and Globalism", *e-flux*, online, Journal #93, September 2018.

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Cross disciplinary designer-videographer. Daughter. Interested in how things came to be, how they could evolve and who gets to speak. Goldsmiths University of London Design graduate. International development /social impact professional, with a focus on extreme poverty in the South(s). Fr - Engl.

Julie Robiolle

Politics of the Root

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? Ruderal species develop in the interstices, «urban gaps» (abandoned industrial zones, highway edges…) (Davis, 2009), liminal spaces with «degraded» climates and properties, "non-productive» spaces, unexploited, left aside by capitalism. My research takes roots in the forms of cohabitation that develop in those spaces, where it proposes to probe new para-capitalist imaginaries.

Composed of both local species that have learned to adapt and imported species, ruderal plants were, since the end of the 19th century, subject to a reification of border politics. Western classifications include names such as aliens, foreigners, guests, invaders, border crossers, etc. (Stoetzer, 2018).

This nationalist hierarchisation used to designate the plants that make up this fertilizing ecology places them within the pervasive war discourse surrounding migration - itself treated as a natural disaster: waves, tsunamis, naturalization… (Stoetzer, 2018) This human/ non-human dialectic translate spaces excluded from the social contract into mirrors of migration policies and renewed fears of contamination by a deviant group(s). (Sontag, 1979)

Would rediscovering our history through the membrane (Deleuze and Guattari, 1980), as partially human (Tsing, 2015), as partially constructed through cycles of exclusion, destruction, and negation, allow us to rethink our discourses? With regard to the «weeds» growing between two cobblestones, with regard to migrants on the outskirts, with regard to displaced cultural and climatic assemblages?

As participants in the enrichment of soils depleted by human activity (Davis, 2009), the spaces and temporalities inhabited by ruderal plants allow us to imagine alternative futures of cohabitation, building on contamination (Tsing, 2012) and its capacity for construction, adaptation and collaboration.

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As an artist and researcher, I have slipped between modernist architectural utopias and the hierarchisation of cultures within our contemporary urban spaces. Passing through Istanbul, Paris and Mulhouse, I collected traces of crushing ideology, printed their structure and recorded their silent narratives. My practice has mainly developed in engraving and video, in constant dialogue with my research. It has been exhibited at the Kunsthalle - Mulhouse and at the Espace Multimédia Gantner. This practice was completed by internships with Patrice Joly and at the Biennale de la photographie, as well as several months spent at the OJ Art Space (Istanbul) as a curator.

Caspar Shaller

Toxic : The Libidinal Economy of Carbon Imperialism

Supposedly immaterial things such as memory politics, urban planning theories, digital revolutions, free trade regimes or financialisation are not simply swirling about in thin air, they "buckle concrete and bend steel" (Easterling: 2014). Borders shatter, break and drown some bodies, while others fly above, unobstructed. Supply chains reach neurons and molecules, as emotions and desires become tradable goods. Physical labour becomes obfuscated by the pixels running across the screens IRL hands produce. Server farms hum in deserts and below arctic landscapes, while submarine cables slice through oceans forming the material grounding for the supposedly ephemeral digital sphere.

The invisible hand tosses alien structures onto the planet like markers of the current moment for future archeologists to read. Why wait to see who or what will survive the great extinction we are inflicting to sift through the plastic left in the Earth's crust, marvel at towering slabs of concrete or analyse patterns in the landscape when we are gone? We can be those future archeologists. We can make invisible, intangible political processes and ideologies legible by revealing their concrete manifestations.

As we survey the terrain a crag in the landscape reveals a rich deposit. There we have constructed an intricate multi-scalar structure of exploitation. To begin to fathom this hyperobject (Morton: 2011), extending into temporal and spacial dimension we can no longer understand, we return to its roots, smoldering in that tomb. As we drill and excavate (Povinelli: 2016), we unearth histories that are not yet fossilised into celluloid or paper or pixels that are consumed and regurgitated so we can call it culture. What we find is still soluble, but has slowly sedimenting into official archives, oral histories, or family photographs. We find strange, alien objects: enforcement of masculinity (hooks: 2004, Connell: 2005), technopolitics of cold wars (Hecht: 2011), and carbon based energy forms (Moore: 2015). Do we dust them off the better to understand them? Do we thrust them into the light and enshrine them in glass in museums? Or do we quickly push the heavy marble lid shut again, terrified of what we have found?

Nexus

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The I assemblage of: genetic material and cultural practices inherited from a range of sources.
Ancestral locations include: Canadian forests, Swiss factories, the open Atlantic.
Ancestral practices include: Running away to Spain to join the Civil War, building oil pipelines in the desert of Saudi Arabia, constructing IT systems in Hong Kong.
Biological/historical/political starting point of the I: The Fall of the Berlin Wall.
Institutions forging the I: The schools and squats of Zurich, the newspaper offices of Hamburg, the techno clubs of Berlin.