





# Actes de recherche

## Édition 2018

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. L'édition annuelle des actes de recherche a pour ambition de créer une plateforme pour les échanges dans les jurys de soutenance de mémoire et de fin d'année tout en assurant une temporalité prospective aux recherches. Ces 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). Ils articulent des pratiques issues de processus de recherche composés 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 Programme CCC in 2005 to provide a space for publishing 'a synthesis of research that has been carried out and developed during the Master Thesis. The annual edition of the Actes de recherche intends to provide a platform for exchanges in 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 Actes de recherche consist of short essays by graduating students (M2) and abstracts of first-year students (M1). It 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.



Master HES-SO en Arts Visuels / HES-SO Master in Visual Arts  
Master de recherche par les moyens de l'art CCC /  
CCC Art-led Research Master

Etudiants de deuxième année /  
Graduating Master students

# M2



?

# INSTIGATION INVESTIGATION

*She wanted to be a detective at the age of 11. She got an illustrated book that teaches you how to be a good one. She only remembers the last page. It said something along the lines of: "Be prepared to work at any time of the day or the night. If you have to work early or late hours splash some water on your face so you're alert and ready for the job". She remembers finding that weird at first, then prosaic, finally disappointing... Why was that? Because the detective in her mind was not supposed to be a body with needs and flaws, with weaknesses.*

*A detective was only a brain, right? Or maybe a huge eye peering through a magnifying glass at evidence, at detail, like the cartoons were showing her. So no body, no emotion, pure intellect. And self-effacing. Also, the detective was multitude all at once: the criminal, the victim, the witnesses, the scene and the weapon of the crime. There was something else that attracted her to crime solving; not the mystery itself, the unknown, the truth to be unraveled, the rights reclaimed or the justice served, but the feeling that by solving a crime, you would also be creating it.*

The figure of the detective is emancipated from jurisprudence; his research is disentangled from the internal politics that govern the ground of his investigation yet deeply aware of their grip. Neutral, for not serving

any interest except that of the proof, strictly abiding to the logic of the clues. Deontological concerns put aside, it's the individuality of the figure of the detective, his mode of being and action—as fiction and film recount endlessly—that make an efficient operational methodology when it comes to apprehending realities, deciphering situations and carrying on a research whose outcome remains unknown.

Intelligence here rhymes with observation, analysis, interpretation, and deduction. Is there a way to follow its movement and narrate it? Scientific observation goes hand in hand with non-scientific techniques among them intuition, luck, but most importantly imagination, which is most efficient when fed with eclectic knowledge. Only then will all the possible narratives play out, among which the real scenario hides, with its series of events, clues, culprits. Even false tracks are lead to sense and convey meaning, therefore will not be discarded. For this reasoned opinion, as they call it in forensics, has a purely cultural aim this time.

"I like to read a murder mystery, I like to know the killer isn't me."

Erasure, *Love to Hate You*

What does a detective do? Give faces. One to the crime, another to the criminal, and to society and to individuals inside it. But doesn't

1 Franco Moretti, "Clues", in *Signs Taken for Wonders* (Verso Books, London, 2006).

2 A whodunit is a complex, plot-driven variety of the detective story in which the audience is given the opportunity to engage in the same process of deduction as the protagonist throughout the investigation of a crime.

3 Robin Mackay, "The Barker Topos", in *When Site Lost the Plot*, Urbanomic's Redactions issue 5 (Goldsmith University, London, 2013).

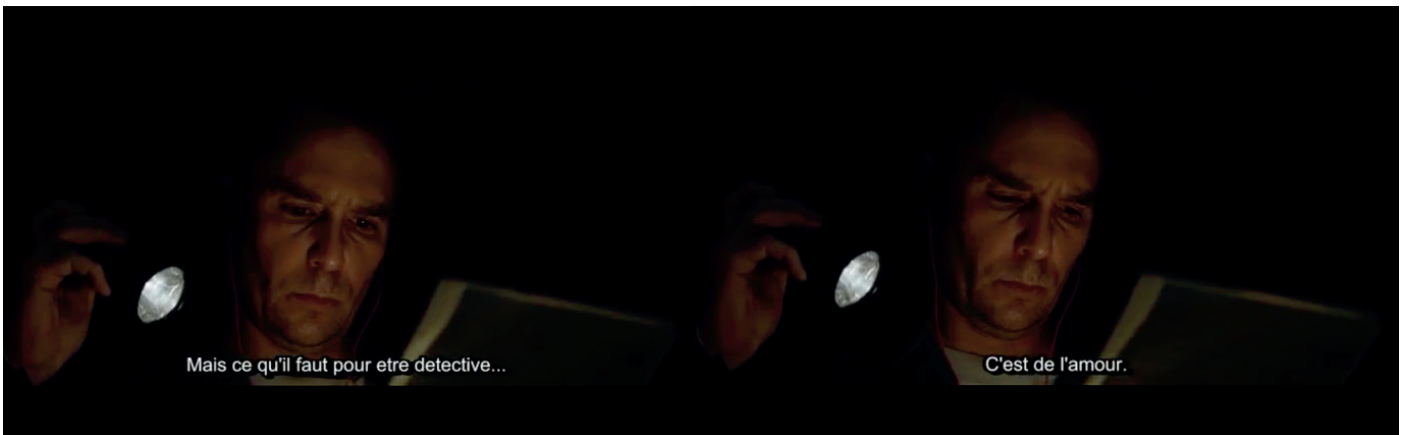
he also "save face"? In the final naming, there is a reinstatement of the social order. Back to normal, that is, the innocent status of you and I. In this sense, is it true what Moretti says in *Clues*: "Detective fiction owes its success to the fact that it teaches nothing"<sup>1</sup>?

The whodunit<sup>2</sup> remains a page-turner today, but what? How? are the questions that reveal what's at play: the notion of formation of knowledge, in other words, the heuristics of investigation itself. If this premise is true, if thinking with the detective, seeing or reading him at work, are what's important, beyond the drama and the formal narrative or plot, then here is a fertile ground for studying a popular image of reasoning and cognition. For the detective is often favored—even by the police! As Sherlock Holmes is constantly solicited by his less talented fellows at Scotland Yard—for his non-expertise and non-conformism; working outside the law, he's eccentric, he follows a methodology of his own, reorganizing clues as they unravel, reinventing his techniques, discovering new processes as they develop.

*She is an amateur after all. "Given that the crime story is essentially an epistemological drama (relating to the progressive acquisition or construction of knowledge) bound by the exigencies of narrative [...] [it] produces a phenomenology of discovery"<sup>3</sup>. She needs to stay attuned with ambiguity and equivocation, work with contingencies and endorse multiplicity as key to problem resolution. But before this final stage of her investigation, she first has to turn mysteries into problems.*

*She shines a light onto a body and finds herself constantly studying its shadow instead.*





*Three Billboards Outside Ebbing, Missouri* (2017)

#### Suspects

- Bolaño, Roberto. *The Savage Detectives*. London: Pan Macmillan, 1998.
- Christie, Agatha. *The Murder of Roger Ackroyd*. UK: William Collins, 1926.
- Dechéne, Antoine & Delville, Michel (eds.). *Le Thriller métaphysique d'Edgar Allan Poe à nos jours*. Belgique: Presses Universitaires de Liège, 2016.
- Ecco, Umberto & Sebeok, Thomas, *The Sign of Three: Dupin, Holmes, Peirce*. Bloomington & Indiana University Press, 1984.
- Franck, Lawrence. *Victorian Detective Fiction and the Nature of Evidence: The Scientific Investigations of Poe, Dickens, and Doyle*. UK: Palgrave Macmillan, 2003.
- Gallix, François & Guignery, Vanessa (eds.). *Crime Fictions: Subverted codes and new structures*. Paris: Presses de l'Université Paris-Sorbonne, 2004.
- Moretti, Franco. *Signs Taken for Wonders*. London: Verso Books, 2006.
- Poe, Edgar Allan. *The Murders in the Rue Morgue*. New York: Random House, 2009 (1st ed. 1841).
- Reuter, Yves. *Le Roman Policier*. 2e édition. Paris: Armand Collin, 2013.
- Weizman, Eyal. *Forensic Architecture: Violence on the Threshold of Detectability*. Collection Zone Books, MIT Press, 2017.

#### Witnesses

- Ginzburg, Carlo & Davin, Anna. "Morelli, Freud and Sherlock Holmes: Clues and Scientific Method". In *History Workshop issue no.9*. UK: Oxford University, 1980.
- Mackay, Robin. "The Barker Topos". In *When Site Lost the Plot: Urbanomic's Redactions*, issue no.5. London: Goldsmith University, 2013.
- Malti-Douglas, Fedwa. "The Classical Arabic Detective". In *Arabica*, No.1 vol.35. The Netherlands: Brill Publishers, 1988.
- Negarestani, Reza. "Requiem for Detective Fiction". In *Cold War/Cold World*, A.Beech, R.Mackay, J.Wiltgen (eds). UK: Urbanomics, 2017.
- Wingate, Nancy. "Getting Away With Murder: An Analysis". In *The Journal of Popular Culture*, No.4, vol.12. USA: Wiley Blackwell, 1979.

#### Biography

Ghalas Charara is looking for clues in fiction, cinema and art to reflect on the politics of production of knowledge. She includes in her yarnwork: the sound of your voice, the time he confessed, what they saw over there and how it all happened.



## \*Nexus\*

The night has a historical importance for queer people, as a space where their identities are not stigmatized would it be for a matter of race, gender, or sexuality. Bars and clubs play the role of safe spaces, allowing for gatherings and the emergence of a certain sociality because they are protected from daily routines of violence and discrimination.

In the 80's, the Ballrooms of New York are the birthplace of Vogue Dancing inspired by fashion magazines. It is a mix of dramatic gestures, attitude and outfits which are ways for the black queer community to put themselves into light; shinning as a way of seizing black power. As natural light—zenithal light—serves the normative gaze, it is oppressive. Therefore, I see the staging of one self—practicing light and shade—as emancipatory. Artificiality becomes an authentic tool of empowerment.

I'm interested in the constitution of a nexus, a network of relationships of friendship and love within the queer community, which needs to be understood as inclusive, but inclusive in a way that is not flattening dynamics of diversity. As complexity needs to be maintained to prevent the systematic erasure of certain bodies.

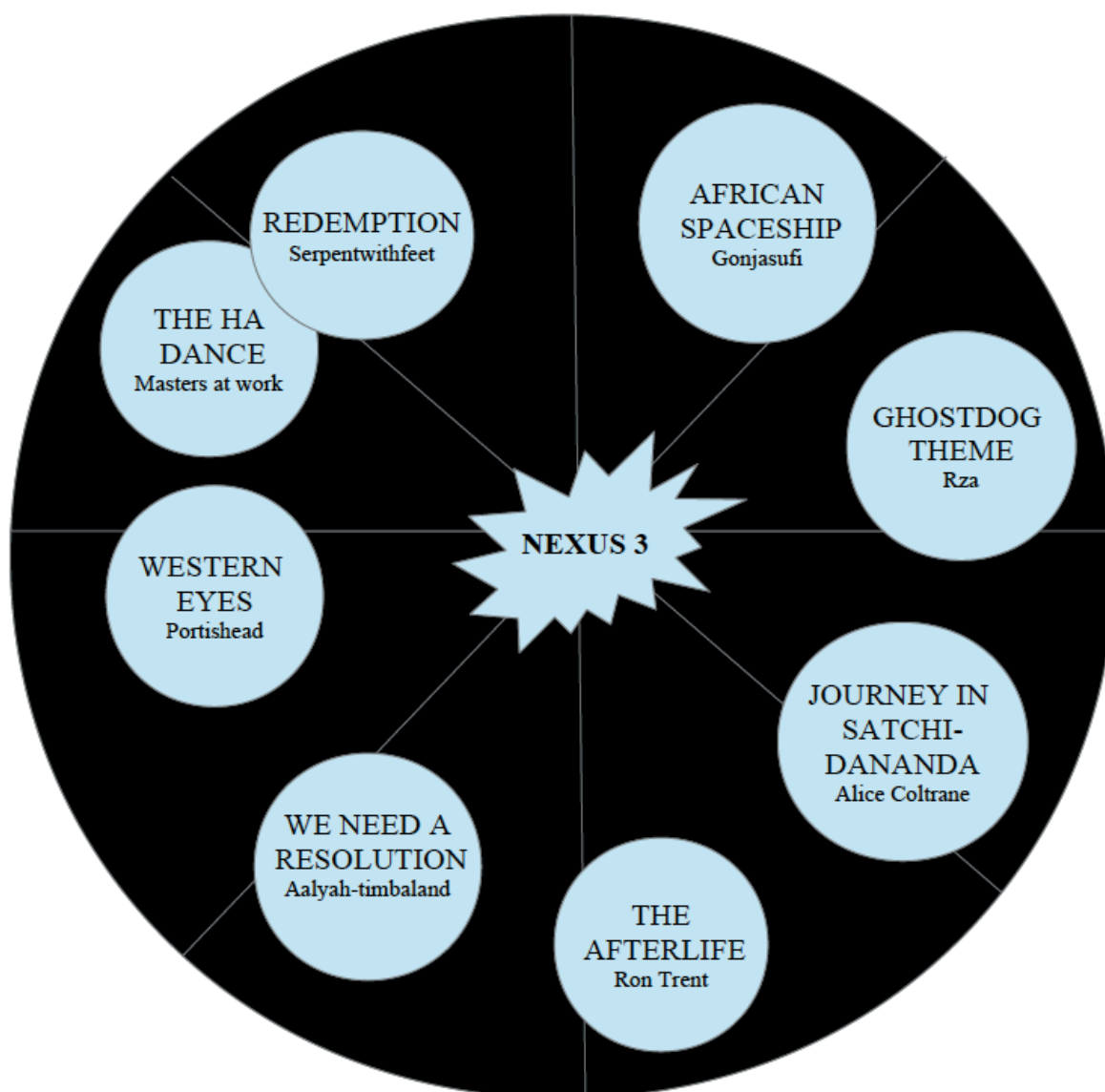
As critical thinker bell hooks puts it: how do we create spaces of “radical openness” that are maybe not “safe” but allow us to take risks together? What is the process of knowledge production, and transmission in queer spaces, such as parties; and what is the transgressive agency of this knowledge? What sort of conversation is happening between pop culture and afro-queer culture? I'm interested in the various way to narrate our stories and how afrofuturistic perspective can enable us to act as chronopolitical subjects.

I would like to carry on my research on the politics of the night, the knowledge that is produced in the club and infuse foreign territories. I want to tell stories as a DJ, which is the position I feel empowered from, speaking trough editing and sharing the floor with different people who don't profit from the imperialist white supremacist heteronormative complex. For the thesis I want to unravel my practice and to see what is enclosed in my extensive use of loops, transitions and the staging of one's identity, the fiction that makes itself real in the common *vibrational nexus*<sup>1</sup>. To use this field of time suspension and fluidity to shift perspective and alienated frameworks. To move the dj set into writing, to draw from it. To explore this legacy of afro/queer dance music productions and expand it with my own means, sharpen it and weaponise it. I want to see what I can draw from this terms and concepts as a content and a methodology, and how it can add to my field practice, as they grow mutually.

<sup>1</sup> “A nexus is a relational entity, based purely on mutual immanence, where relation is composed of mutual prehension or mutual objectification. An actual occasion is a limit case of an event or nexus, having only one member. The nexus, or collective entity, is an event in its own right, greater than the sum of actual entities and their feelings from which it is composed.” Steeve Goodman, *Sonic Warfare. Sound, Affect and the Ecology of Fear*, (Massachusetts : Technology of Lived Abstraction, 2010), 91-92-93.

## NIGHT TIME DIAGRAM

*MIXING AS STORY TELLING*



There is the ballroom scene,  
Houses of dancers, djs, mcs,  
making themselves visible-  
cutting and owning-crafting their identities  
-culture ⇒ Realness.  
There is the house music- the sound technology-  
Expression channel and time travel technology  
Thin spaces, where past present and future merge-  
breach, bridge.

The record is playing-the record is turning, in loop.  
Time is artificial, light is artificial ; the story is real.  
Under the radar – Under the water-  
There are mutants-Moving with their sonar.

I am in the loop between transition.  
Musical space- vibrant space- people that i can trust.  
To make things stay – to make them shift progressively.  
Deeptime- Slaveship- Throwback-Feedback-  
React

Ruthless beat- Wretched of the earth

I try to figure out what would be a world  
where time is fluid,  
where we own our future,  
We can escape, at the crossroad,  
the diversion of this new song, covering  
the other.

Premonition.

Extend song, become another,  
come back to its original form.  
Loose meaning of the lyrics,  
see the bigger picture, work with the texture.  
I use the legacy to create a moment, to go beyond  
The click moment match  
The labour that brought them together

I am here-my heart is elsewhere  
I am in the music that we share.

#### Bibliography

- Anderson, Reynaldo & Jones, Charles E. *Afrofuturism 2.0. The Rise of Astro-Blackness*, 2016.
- Goodman, Steeve. *Sonic Warfare. Sound, Affect, and the Ecology of Fear*. Massachusetts: Technologies of Lived Abstraction, 2010.
- Harney, Stefano, and Moten, Fred. *The Undercommons. Fugitive Planning & Black Study*. Wivenhoe / New York / Port Watson: Minor Compositions, 2013.
- Harris, Laura. *Experiments in exile: C. L. R. James and Hélio Oiticica in the United States*. PhD diss., New York University, 2009.
- Hitchcock, Jeff and Flint, Charley. *Decentering Whiteness*. The Whiteness Papers, No. 1, February 1997.
- Philips, Rasheeda. *Black Quantum Futurism. Theory & Practice*. Kindle Edition, 2015.
- Thompson, Krista. *Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice*. Durham : Duke University Press, 2015.
- CHEZ DEEP. Post drag collective CHEZ DEEP present their manifesto. DAZED. <http://www.dazeddigital.com/artsandculture/article/20993/1/post-drag-collective-chezdeep-presenttheir-manifesto>
- Laboria Cuboniks, *Xenofeminist Manifesto* <http://www.laboriacuboniks.net/Films>
- *Paris is Burning*, Jennie Livingston, 1991.
- *The Arrival*, Denis Villeneuve, 2016.
- *Born in Flames*, Lizzie Borden, 1983.

#### Biography

Maïté Chénier is an artist, researcher, dj and curator born in Paris in 1992. She graduated from the Newark School of Woodwind Instrument Making & Repair (U.K) in 2013 and got a Bachelor from the photography department of the Academie Royale des Beaux Arts de Bruxelles in 2016. She's currently living in Geneva and following the CCC Master Program at HEAD. Her visual & sonic research practice is focused on queer people of color's cultural productions—mixing theoretical and popular knowledges to create an emancipatory discourse. Mighty is an afrofuturist dj and founder of the House of Butch Xtravaganza. They travel through time with music and tell the stories of people that tends to be silenced by day light. Making space for all types of bodies and identities, reclaiming the dancefloor as a special platform for expression and togetherness.



# Gentle Storytelling for Dwelling in Ruins

1 Elizabeth Povinelli, *Geontologies a Requiem to Late Liberalism* (Durham and London: Duke University Press, 2016).

2 Joachim Halse, "Design Interventions as a Form of Inquiry", (Aarhus University, Moesgaard Alle, Denmark: Research Network for Design Anthropology, 2014).

3 Donna Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin.", *Environmental Humanities* 6 (2015): 159–65.

4 Patricia Reed, "Xenophily and Computational Denaturalization", in *E-Flux, Architecture, no. Artificial Labor* (September 28, 2017).

5 Donna Haraway, *op. cit.*

Being grasped by the concept of the Anthropocene is not only a disorientating temporal abduction, it is also a geological and planetary scaled abduction that demands the abductees at once surrender to this scaling up temporally and geologically but that they also maintain their feet firmly planted in the present and the local. Elisabeth Povinelli describes this in-between, a simultaneous place called "hereish"<sup>1</sup>.

Grappling with this hereish location has lead me to tell stories, *ethnographies of the possible*<sup>2</sup>, and narrate this in the form of storytelling. I reanimate pasts, describe the present, and extrapolate into possible futures creating a multi-layered record in the form of a story. The questions I explore, revolve around blurry boundaries of the human and non-human—particularly, how we inhabit ruins. These stories engage with themes such as alienation, bio-empathic sentience, animism, obsolescence of internet/technologies and anthropogenic matter.

This research practice of storytelling orients me as guiding explanations for elements that are not directly observable, or describable. Storytelling is a form of embodied knowledge that cannot be transmitted solely in material form but can only travel through a social imaginary without machine-based intelligence of reproducibility. The importance of this method of research is located in the need to resist the cognitive imperialism of automation that is permeating our bodies through softwares designed for addiction.

Creating allegories that decenter the human and is a tactic for the survival of many. As Abraham J. Lewis states, "the ontological singularity of the human is achieved only through disenchantment. And anthropocentrism is always a project of secularism, always an imperialist and enlightenment project". Storytelling is a challenge to the secular space of the academy and the revival of one of the many traditions I amongst others have lost. Engaging in the oral transmission of fictional stories is a way of vexing the ontological hierarchies of secular humanism and simultaneously allows me to engage in a form of re-sensitization of my vocal chakra. Creating my own language creates new resonances, vibrations, and echoes that carve out space where new or existing relations with *more than humans*<sup>3</sup> can be established and strengthened to decenter the human.

As Patricia Reed<sup>4</sup> says "hypothetical reasoning needs to gain social and libidinal force as steering techniques towards a future horizon that can serve the many". This fictional leap, *speculative fabulation*<sup>5</sup>, and/or *anticipatory ethnography* combines the anthropological method of participant observation and the speculative

6 Johannes Fabian, *Time and the Other: How Anthropology Makes Its Object*, (New York: Columbia University Press, 1983).

leap of science fiction writing to go beyond the limits of this world. These two practices involve the *allochronic myth*<sup>6</sup> or describing an existing or fictional community that exists in a different temporal space. Departing from within the epoch of Anthropocene, a speculative concept in itself, a new rendering of time posits what is at stake.

### Biography

I am constantly examining my behaviours, patterns, habits and questioning their origins in the social, environmental, economic and cultural structures. This interest is at once due to my mixed cultural background as well as my chronic sequential migration. In order to adapt to new cultures and social contexts I had to be very observant to swiftly fit in and adjust to new countries. Following this imposed trajectory it seemed natural to be deliberate about this innate practice and study anthropology, the discipline dedicated to ethnography and participant observation. This ethnographic practice informs my research at the CCC.

### Bibliography

- Aranda, Julieta, Kuan Wood, Brian and Vidokle, Anton, eds. *The Internet Does Not Exist*. Sternberg Press, n.d.
- Povinelli, Elizabeth. *Geontologies a Requiem to Late Liberalism*. Durham and London: Duke University Press, 2016.
- Fabian, Johannes. *Time and the Other: How Anthropology Makes Its Object*. New York: Columbia University Press, 1983.
- Halse, Joachim. "Design Interventions as a Form of Inquiry." Aarhus University, Moesgaard Alle, Denmark: Research Network for Design Anthropology, 2014.
- Haraway, Donna. "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin." *Environmental Humanities* 6 (2015): 159–65.
- Hogan, Linda. "We Call It Tradition." In *Handbook of Contemporary Animism*, edited by Harvey Graham. London: Routledge, 2015.
- Jameson, Fredric. *Archaeologies of the Future*. London: Verso, 2005.
- K. Le Guin, Ursula. *New Dimensions 1*. Edited by Robert Silverberg. New York: Doubleday, 1971.
- Reed, Patricia. "Xenophily and Computational Denaturalization." *E-Flux, Architecture, no. Artificial Labor* (September 28, 2017). <http://www.e-flux.com/architecture/artificial-labor/140674/xenophily-and-computational-denaturalization/>
- Terranova, Fabrizio. *Donna Haraway: Story Telling for Earthly Survival*. 1.77 (HDV 16:9). Thierry Detaille, 2016.





# The Purple Artichoke of Plainpalais: A Political History of Witch Hunts and Primitive Accumulation in Geneva

Revisiting Silvia Federici's theory of the witch hunts and changing land use in 16th and 17th century Europe in the transition from serfdom to capitalism, I look specifically at the landscape of Plainpalais, the center site of Geneva, in the late 17th century through the lens of the seed of a purple artichoke (l'artichaut violet de Plainpalais).

The relevance of its traces are connected to contemporary struggles in the expropriation of land and privatization of the commons. These traces are seen today in the formation of "new enclosures" such as seed patenting, land grabbing and neoliberal policies bastioned by the United Nations and World Bank, and courageously resisted by peasant movement groups such as La Via Campesina among others.

This research is based on archival studies of land use and verbal legal processes that accused women for their knowledge of plants, or "les vertus des plantes". These archives exist in the Old Town of Geneva, Switzerland and contain a powerful memory of accusation related to the unknown, inexplicable properties of plants and women's engagement with them. 80% of documented cases of witchcraft accusations were women<sup>1</sup>. Situating this research with the text *Caliban and the Witch* by Silvia Federici, I ask how can alternative narratives open spaces for reflection and action under conditions of capitalism<sup>2</sup>? How can indeterminacy be a source of agency

in the context of a personal practice of gardening and trends of land expropriation? In her history of the body in the transition to capitalism in the 15th, 16th and 17th century Europe, Federici states that "the expropriation of European workers from their means of subsistence, and the enslavement of Native Americans and Africans to the mines and plantations of the 'New World', were not the only means by which a world proletariat was formed and 'accumulated'. This process required the transformation of the body into a work-machine, and the subjugation of women to the reproduction of the work-force. Most of all, it required the destruction of the power of women which, in Europe as in America, was achieved through the extermination of the 'witches'"<sup>3</sup>.

As poet Ursula K. Le Guin asks, when we look at landscapes, can we be encouraged to listen? What is the memory, what is lost and what are its traces today? I specifically look at different forms of knowledge, that are engrained within the Artichaut violet de Plainpalais through the assertion that plants are witnesses to history.

This research is motivated by concerns with the normalization of power, ecosystem collapse and species extinction, the individualization and isolation of everyday experiences and the continued attack on the commons through the privatization of all forms of life under techno-capitalism.

1 Silvia Federici, *Caliban and the Witch* (New York: Autonomedia, 2004), p.208.

2 Foucault recognized the possibility of change through analyzing political actions, terms and systems of thought that have become normalized as power structures in forms of social principles and institutions, in order to deconstruct them and thus show how new ways of thinking can be established. (Michel Foucault, *Verité, pouvoir et soi, Dits et écrits*, tome II, 1988).

3 Silvia Federici, *Caliban and the Witch*, p.63.

# The Purple Artichoke of Plainpalais: A Political History of Witch Hunts and Primitive Accumulation in Geneva



This led me to ethico-political questions about resistance, and alternative and counter-narratives as identifying and maintaining necessary space for possibilities and free action.

## Bibliography

- Archer, Margaret S. "Realism and the Problem of Agency". *Alethia* Volume 5, 2002.
- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. New York: Duke University Press, 2010.
- Butler, Judith. *Gender Trouble. Feminism and the Subversion of Identity*. New York: Routledge, 1999.
- Bordo, Susan. *Unbearable Weight: Feminism, Western Culture, and the Body*. Berkeley: University of California Press, 1993.
- Bovenschen, Silvia. "The Contemporary Witch, the Historical Witch and the Witch Myth." *New German Critique*. no.15, (Fall 83 ff).
- Bostridge, Ian. *Witchcraft and its Transformations, 1650-1750*. Oxford: Clarendon Press, 1997.
- Deleuze, Gilles and Guattari, Felix. *L'anti-Oedipe*. Paris: Minuit, 1972.
- Dalla Costa, Mariarosa and Dalla Costa, Giovanna F. *Women, Development, and Labor of Reproduction: Struggles and Movements*. Trenton: Africa World Press, 1999.
- Federici, Silvia. *Caliban and the Witch*. New York: Autonomedia, 2004.
- Federici, Silvia. "Witch-hunting, Globalization, and Feminist Solidarity in Africa Today". *Journal of International Women's Studies*, 2008.
- Foucault, Michel. *Dits et Ecrits, tome 2: 1976-1988*. Paris: Gallimard, 2001.
- Fortunati, Leopoldina. "Learning to Struggle: My Story Between Workerism and Feminism". *Viewpoint Magazine* 3, (September 2013).
- Haraway, Donna. *Simians, Cyborgs and Women: The Reinvention of Nature*. New York: Routledge, 1991.
- Haraway, Donna. *Staying with the Trouble: Making Kin in the Chthulucene*, Durham: Duke University Press, 2016.
- Kohn, Eduardo. *How Forests Think: Toward an Anthropology beyond the Human*. San Francisco: University of California Press, 2013.
- Mies, Maria. *Patriarchy and Accumulation on a World Scale*. London: Zed Books, 2003.
- Porret, Michel. *L'ombre du diable*. Geneva: Editions Georg, 2009.

## Biography

Marguerite received her Masters in International Affairs from the Graduate Institute of International and Development studies in Geneva and a BA in politics at a women's liberal arts college, Smith College. She currently works as a translator, with video and in gardens, and enjoys living in a collective house.



# Kinésique de la lecture

Procédés d'écriture par les arts et le design

Transformation de la vie quotidienne à l'échelle de la lecture

phonème – graphème  
aspect sensoriel  
infraordinaire  
procédés d'écriture  
dyslexie – post-lexia  
hors-norme  
rythme  
standardisation  
productivité  
corps  
culpabilité  
temporalité – spatialité  
narration  
moving dyslexia  
survie

1 Jan Tschichold, *La Nouvelle Typographie*, (Genève, Paris : entremonde, 2016).

2 Alexis De Tocqueville, "De la démocratie en Amérique", Pagnerre, 1848, tome 2. p. 144, in Adorno et Horkheimer, *Kulturindustrie*, éd. Allia (Paris, 2012).

3 Anatole Kopp, "L'art de gauche, instrument de transformation sociale". *Espaces et sociétés : revue critique internationale de l'aménagement, de l'architecture et de l'urbanisation* éd. Anatole Kopp et Henri Lefebvre, dir. publ. Serge Jonas, Paris, Anthropos 11/1970, p. 13.

L'écriture est standardisée par la mise en place de codes et de normes autant au niveau grammatologique que celui de la graphie de ses lettres. Ces règles sont façonnées par certaines pratiques, celle du design graphique est marquée par la rigueur de la grille de mise en page et la standardisation des formats aux normes du DIN, initiées au début du siècle dernier par Jan Tschichold, praticien à l'origine du mouvement moderniste de *La Nouvelle Typographie*<sup>1</sup>. Cependant, ces revendications de la culture moderniste soi-disant émancipatrices se révèlent en fin de compte être des principes actifs qui via l'émergence de la rationalité technique conduit à une rationalité de la domination. Cette standardisation ne propose qu'un seul choix de société : celle libérale. L'imposition de ces règles est une violence structurelle pour ceux qui n'ont pas les prérequis pour se conformer à l'ordre établi. De nouvelles pathologies telles que la dyslexie sont ainsi instituées pour classifier ces personnes hors-norme. « Le maître ne dit plus : Vous penserez comme moi ou vous mourrez. Il dit : Vous êtes libre de ne point penser ainsi que moi : votre vie, vos biens, tout vous reste, mais de ce jour vous êtes un étranger parmi nous »<sup>2</sup>.

Les poésies concrètes et visuelles, en transcendant les normes d'écriture linéaire et sa syntaxe, constituent des pratiques de la dyslexie. Ces formes d'écriture permettent de contourner l'oppression établie par la standardi-

sation de l'écriture et rend possible l'existence, l'expression d'une autre subjectivité, dans une forme, narration, rapport à la spatialité qui diffère de ceux imposés.

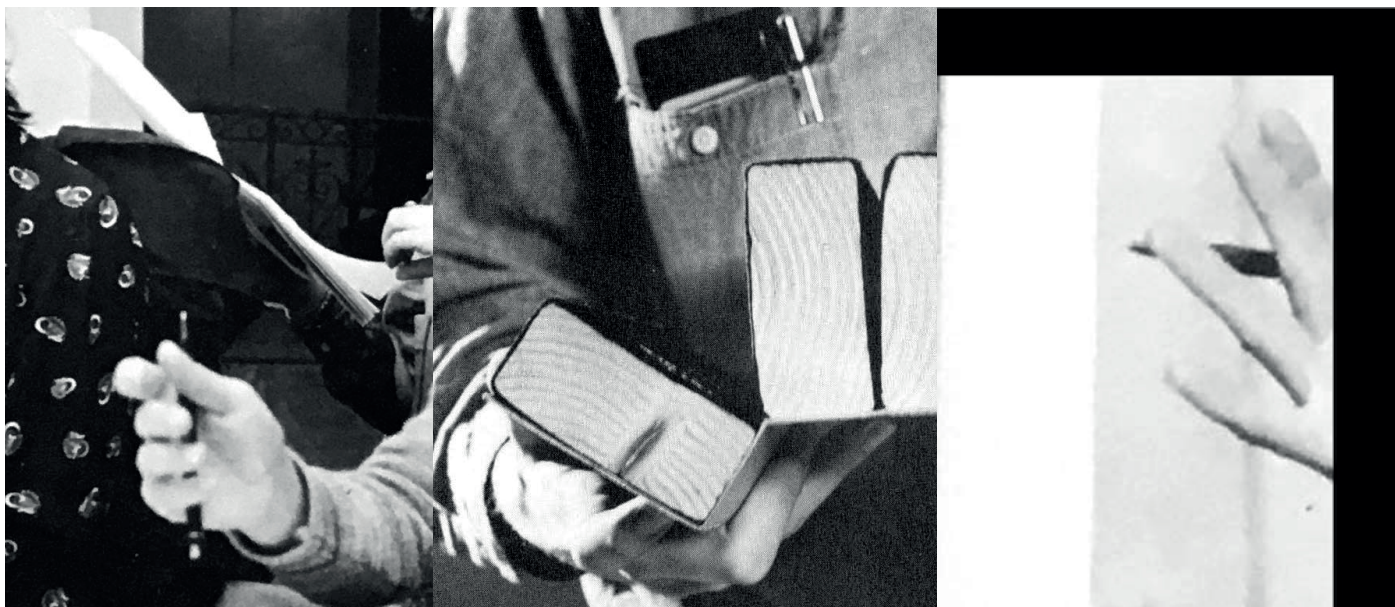
En ce qui me concerne, j'ai, entre autres, une place de designer graphique inscrite au sein d'une pratique éditoriale collective sous le nom éditions entremonde. Cette entité constitue pour nous une plateforme de transmission des savoirs non seulement via le livre, mais également via le médium de l'exposition ou d'autres formes de rassemblement comme la lecture, les conférences, etc. Mes questionnements sur cette discipline prennent place dans le contexte d'un master de recherche dans une école d'art. En effet, il est pour moi impératif qu'une recherche qui prend comme sujet les pratiques éditoriales et graphiques prenne en compte la conception aristotélicienne de l'enchevêtrement de l'*épistémè* (savoir intellectuel) et de la *techné* (savoir pratique). Cette association indissociable et singulière aux pratiques artistiques requière de considérer qu'une telle recherche implique différents domaines épistémologiques. Je défendrai, à l'instar de William Morris, et dans la même lignée que les revendications du constructivisme russe des années qui suivirent la révolution de 1917<sup>3</sup>, l'idée que chaque bien matériel ne soit plus uniquement conçu par de soi-disant spécialistes et réalisé par de simples exécutants, mais soit le

résultat d'un acte créateur et producteur unique. Travail intellectuel et travail manuel ne devraient pas être désolidarisables. Une telle pratique de la recherche dans les domaines de l'art et du design avait pourtant déjà été amorcée par Hannes Meyer qui introduisit la pratique des sciences humaines dans l'enseignement de l'école d'art du Bauhaus pendant les années de sa direction. Dans cet exemple, le projet d'Hannes Meyer n'envisage pas seulement de souder/ réconcilier *épistémè* et *techné* mais également de penser sa conception et sa réalisation avec la population, dans l'intention de désenclaver les modes de production de leurs frontières élitistes et de les penser avec leurs utilisateurs.

Le contexte de cette étude s'inscrit dans la discipline de recherche—encore naissante—sur la pratique du design graphique. Bien qu'il existe de nombreux manuels sur cette pratique, l'écriture de théorie à ce sujet, l'impact que ces pratiques ont pu avoir sur notre société, reste encore lacunaire. Ces précieuses contributions permettraient de consolider l'ancrage contextuel des arts et du design, de documenter leur histoire et de questionner les spécificités de ces pratiques et leurs moyens d'action. L'écriture du livre, dans chacune des étapes de sa conception, peut contribuer à l'élaboration d'un

discours/forme de langage de la pensée. Les pratiques éditoriales permettent une écriture qui ne seraient pas seulement textuelle et/ou visuelle. Cette prise de parole se fait à différents niveaux, que ce soit par la mise en livre, c'est-à-dire la transcription d'une pensée en livre, ou encore par la structure du travail éditorial, la typographie, le rapport du livre au corps, et la lecture. Ces derniers points, en grande partie basés sur une perception sensorielle, tendent vers une reconsidération de la lecture du fait de l'utilisation de vecteurs autres qu'uniquement textuels. Cette approche peut-être, dans une certaine mesure, mise à contribution pour contourner la violence imposée par la standardisation de l'écriture.





### Bibliographie

- Barthes, Roland. *L'empire des signes*, Paris : Skira, 1970.
- Berger, John. *Au regard du regard*. Paris : L'Arche, 1997.
- Borra, Bernardina. "Hannes Meyer: Co-op Architecture". *The City as a Project*, 2013 : <<http://thecityasaproject.org/2013/05/hannes-meyer-co-op-architecture/>>
- Deleuze, Gilles. "Post-scriptum sur les sociétés de contrôle". *L'autre journal*. Paris, 1990.
- Falguière, Patricia. "L'empire des normes". In *Octavo : des formats de l'art*. Dijon, Les presses du réel, 2015.
- Fisher, Mark. *Capitalist Realism: Is There No Alternative?* Londres : Zero books, 2009.
- Hostettler, Rudolf. *The Printer's Terms*. St. Gallen : sgm books, 1952.
- Kopp, Anatole. *Changer la vie changer le ville*. Paris : Union Générale d'Éditions, 1975.
- Kopp, Anatole. "L'art de gauche, instrument de transformation sociale". *Espaces et sociétés : revue critique internationale de l'aménagement, de l'architecture et de l'urbanisation* éd. Anatole Kopp et Henri Lefebvre, dir. publ. Serge Jonas, Paris : Anthropos, 1970, p. 13.
- McLuhan, Marshall. *The Medium Is the Message : an Inventory of Effects*. Londres : Penguin Books, 1968.
- Müller, Brockmann. *Systèmes de grille*. Genève : entremonde, 2017.
- Perrottet, Suzanne. *Bewegungen / Movements*. éd. Giorgio Wolfensberger, Zürich : édition Patrick Frey, 2014.
- Traverso, Enzo. "Adorno et les antinomies de l'industrie culturelle". *Communications*, 91, 2012., p 51–63.
- Tschichold, Jan. *La Nouvelle Typographie*. Genève, Paris : entremonde, 2016.

### Biographie

Après avoir suivi un cursus en design graphique à Lyon puis à Genève, Léa intègre le master de recherche CCC d'étude critique et de pratique curatoriale en parallèle d'une activité éditoriale collective aux éditions entremonde qui s'attachent à la publication de textes de critique sociale et esthétique. À travers ses activités éditoriales et de designer, elle explore et questionne les procédés de langage et d'écriture notamment à travers le médium de livre, de sa conception à sa réception.





## It Is Not a Violation, but It Is Violence

From the 1990s, Korea's labor-intensive industries and their central force were moved to so-called "developing countries" where rich countries made use of cheap labor. Korea is repeating the exploitative system found under the transnational flow of labor. In this context, female factory workers suffer extremely low wages and long working hours and have to confront industrial discipline as a manifold and wide-ranging network of overt and covert power relations.

I used to work for the "improvement" of working conditions of local workers in a textile factory in Cambodia. I was supposed to evaluate the labor environment of factories following international labor laws. In principle, removing all violations or possible risks in industrial facilities, and dealing with workers' complaints, over working hours, as well as labor unions. The aim was for production to keep running smoothly.

My position as Corporate Social Responsibility (CSR) Manager was rather ironic: the more committed I was to my position, the more I contributed to this exploitative system. The CSR team threw birthday parties once a month, taking pictures. Small gestures like smiling to workers, or a personal interaction were considered to be local ownership management.

In 2009, when I started my career in the company, the CSR department published the 3rd version of its

compliance manual. The CSR department works for the social impact and the ethics of the company in society. However, it is more like juggling between what to show and not to show to consumer society: playing with visibility and invisibility in the process of making garments.

Recalling, some 6 years later, the memories of my working experience in a Korean textile company in Cambodia between 2010 and 2011, is confronting the dehumanizing working conditions and power relations in corporate culture.

However, among my memories, what stays the most are the visual memories of daily encounters with Cambodian woman workers at work: their smiles, their busy hands, the outfits they wore in-between long lines of sewing machines which moved non-stop, machinery sounds filling the air of factories.

Based on this first layer of memory, I ask questions about real working conditions which are regulated by international labor law and global textile companies, and the workers' movement. Ninety percent of textile factory workers in Cambodia are women. However, when it comes to demonstrating for better working conditions, Women are always behind the shadow of men leading. Patriarchal culture, plays an important role here/one of roles. Researching

workers' movements in Cambodia (2000–present) and Korea (1960–present) gives insight into what workers value, and what prevents them from making changes by their own means.

The Korean documentary film, *Factory Complex* (2012) by Korean filmmaker Im Heung-Soon, drew domestic and international attention on labor issues in South Korea and Cambodia, which are dealt with transhistorical views. This film is a great tool and material; as it gives historical understandings of the flow of labor from South Korea (60s to today) to Cambodia. The vivid images and visualization of labor conditions in the film helped me to reconstruct my own memory of working experiences as the testimonies of female factory workers who used to work during the peak of industrialization (1970s–2000) in Korea, surprisingly overlap with my own working experience in Korean textile factories in Cambodia in 2010–11; revealing female workers' struggles and repression by schemes of disciplinary techniques for gender domination and for producing docile bodies.

However, the film finishes by celebrating women workers' sacrifices and hardship during the Korean industrialization by portraying women laborers as heroes or heroic objects. This depiction made me question of the critique of "capitalism" or "Neo-liberalism" as the film fully visualized the conditions/effects of capitalism, without naming its cause and without using a feminist critique.

This symptomatic reaction reflects a blind spot, a blockage in mentality of Korean society, which makes discourse stay at a certain/personal level. In consequence, reflections and questions tend to blame personal competency or lack of education and poor family background. This blind spot blocks the process of thinking towards systemic and structural questions and discussions. The invisibility of these critiques have dominated Korean media, the political aesthetic in films, visual art and visual culture. While our worship of technology grows consciously, it leaves no room for criticizing techno-capitalism.

In my research, I have been creating an archive with terms, images, videos, anecdotes and work songs to reveal this blind spot. This blockage, this impasse as well as the repression in the terminology, motivated to create a form, a collection of visual glossary of missing vocabulary in techno-capitalist South Korea. Georges Bataille said that "a dictionary would begin as of the moment when it no longer gives the meanings of words but their tasks." ("Formless", *Encyclopedia Acephalica* 1929). This ongoing practice of making a glossary gives visibility to these terms which normalize hierarchy, inequality of gender, and oppression. Furthermore, this glossary will be an entry to undo the silence in protest movements by workers that often aren't recognized and rapidly move into oblivion.



## Bibliography

- Ong, Aihwa. *Spirits of Resistance and Capitalist Discipline*. Albany: State University of New York Press, 1987.
- hooks, bell. *Talking Black: Thinking Feminist, Thinking Black*. Boston: South End Press, 1989, 22-34.
- Cixous, Hélène, Cohen Keith, Cohen Paula. "The Laugh of the Medusa". *Signs*, Vol. 1, No. 4. Summer, 1976, p.875-893.
- Berlant, Laurent. *Cruel Optimism*. The U.S: Duke University Press, 2011.
- Plant Sadie. *Zeros + Ones: Digital Women + the New Technoculture*. London: Fourth Estate Limited, 1998.
- Kim, Jihoon. "Factory Complex, the Post-Vérité Turn of Korean Experimental Documentary". *Millennium Film Journal* No.62 (Fall 2015).
- Berardi, Franco 'Bifo'. *Heroes: Mass Murder and Suicide*. London/New York: Verso, 2015.
- Berardi, Franco 'Bifo'. *The Soul at Work-From Alienation to Autonomy*. Los Angeles, CA, the US: Semiotext(e) Foreign Agents series, 2009.
- Gioia, Ted. *Work Songs*, the US: Duke University Press, April 2006.
- Ong, Aihwa. "The Production of Possession: Spirits and the Multinational Corporation in Malaysia". *American Ethnologist*, Vol.1, Medical Anthropology, Feb.,1988, p28-42.
- Films, visual material
- Im Heung-Soon. *Factory Complex*, HD video, 5.1channel sound, 95min, 2014/2015.
- KP Brehmer. "Real Capital-Production". Raven Row, London, 25 September to 30 November 2014.
- Wang, Bing. *West of the tracks*. Documentary, 2003.
- Ehmann, Antje, and Harun Farocki. *Labour in a Single Shot*. Video, Film, 2011. <http://www.labour-in-a-single-shot.net/en/films/>.
- Roussopoulos, Carole. *Debout, Une Histoire Du Mouvement de Libération Des Femmes 1970-1980*. Documentary, 1999.
- Rho, Sung-min. 'Lunch Briefing on Real Life: Factory Workers in China'. Public intervention at the Graduate Institute of International and Development Studies, Geneva, 14 March 2017.

## Biography

Joo Young Hwang is currently studying artistic research on the MA in Critical Curatorial Cybernetics (CCC), after having completed a BA in Visuals Arts at the HEAD/Geneva University of Art and Design, Switzerland. Prior to her art studies, she worked at a Korean textile company located in Cambodia in the department of labour. Following this experience, she has been conducting research about women's labour movements and their working conditions in Cambodia and South Korea under techno-capitalism, through a feminist approach.



# The Fear of Emotio or The Notion of Emotional Control since the Enlightenment, Industrialisation and Rise of Capitalism

1 Jan Plamper, *The History of Emotions*, Oxford University Press, 2015, p.6.

2 Jan Plamper, *The History of Emotions*, p.23-24.

3 In 1939 the historical socialist Norbert Elias (1897–1990) published a book called: *Über den Prozess der Zivilisation: Soziogenetische und psychogenetische Untersuchungen*. (engl. *The Civilisation Process*, 1969) It entails a theory of European modernity initiated around 1600, which involves an ultimately linear process of increasing control of affect.

4 Jan Plamper, *The History of Emotions*, Oxford University Press, 2015, p.50, footnote: Lip service to the idea that the civilizing process 'does not follow a straight line', but is characterized by 'the most diverse criss-cross movements, shifts and spurts in this or that direction', can be found in Elias's book, *Civilizing Process*, 157. Peter Ludes also disputes that the civilizing process is linear in conception; Peter Ludes, *Drei moderne soziologische Theorien: Zur Entwicklung des Orientierungsmittels Alternativen* (Göttingen: Schwartz, 1989), 152, 354 n. 12. There has been a great deal of criticism of Elias's thesis: see e.g. Hans-Peter Duerr, *Der Mythos vom Zivilisationsprozeß, i. Nacktheit und Scham* (Frankfurt am Main: Suhrkamp, 1988); further volumes in 1990, 1993, 1997, and 2002. A summary can be found in Gerd Schwerhoff, 'Zivilisationsprozeß und Geschichtswissenschaft: Norbert Elias' Forschungsparadigma in historischer Sicht', *Historische Zeitschrift*, 266 (1998), 561–606; Michael Hinz, *Der Zivilisationsprozess: Mythos oder Realität? Wissenschaftssoziologische Untersuchungen zur Elias-Duerr-Kontroverse* (Opladen: Leske und Budrich, 2002); Axel T. Paul, 'Die Gewalt der Scham: Elias, Duerr und das Problem der Historizität menschlicher Gefühle', *Mittelweg* 36, 16/2 (2007), 77–99.

5 Jan Plamper, *The History of Emotions*, Oxford University Press, 2015, p.49–50: to be a modern man meant 'to be disgusted by the poor table manners of fellow diners, to be ashamed of a relative who spits on the floor, to find embarrassing the sight of a naked person in public space.'

6 Promoted by Christianity. See Silvia Federici, *Caliban and the Witch*.

7 Jan Plamper, *The History of Emotions*, Oxford University Press, 2015, p.50.

## 1. Nature versus Culture, Emotio versus Ratio

Before the 17th century 'nature' was understood as mutable, something that could be modeled and a subject of allegory. With the entry of the Enlightenment the terminology 'nature' became known and used as 'state of nature', the period before a society existed and was defined as 'primitive'<sup>1</sup>. The canonization of reason and therefore culture dominated the Enlightenment and demanded the sacrifice of strict separation of reason and emotion, culture and nature. Consequently emotion was defined as unreason<sup>2</sup> as well as 'primitive'.

## 1.2 The Modern Man and the retreat from Emotio to Ratio

According to Norbert Elias's (1897–1990) research of European modernity<sup>3</sup>, which involves an ultimately linear process of increasing control of affect<sup>4</sup>, emotions that medieval men and women could freely express became in the transition to modernity, overlaid with taboos, emphasizing their conjunction to shame, guilt and disgust<sup>5</sup>, promoted by Christianity<sup>6</sup>. These taboos were internalized by modern society, external compulsion became selfcompulsion<sup>7</sup>, and at worst was leading to 'compulsive actions and other symptoms of disturbance'<sup>8</sup> often in form of unintelligible emotional outbursts. The retreat from emotio to ratio was linked to the unsettling sense that there was an 'emotional life within us which is always ready to inundate intellectual life and to carry out sudden reversal of that evolution we were so proud of from emotion to thought, from emotional language to articulated language<sup>9</sup>. Through his metaphor, the 'affect-economy', Elias implied that a feeling that disappeared from one place had to reappear in another<sup>10</sup>. What would that mean for the feelings that are being controlled and suppressed by the Modern Man to be part of the culture of the Modern Society?

## 1.3 The revival of so called 'primitive' emotions and the seductive emotional potential of Fascism

Lucien Febvre (1875–1956)<sup>11</sup> believed that the linear historical narrative of 'the gradual suppression of emotional activity through intellectual activity was being undermined by 'most recent history' and the 'revived primitive feelings'<sup>12</sup>. The threat of European Fascism and seductive emotional potential of National Socialism prompted Febvre's suggestion to study 'the history of hate, the history of fear and the history of cruelty'<sup>13</sup>. Especially as he observed, that 'emotions are contagious'<sup>14</sup>, an observation shared by his contemporary, the Sociologist Georg Simmel (1858-1918). Simmel had no doubt that emotions such as trust, honour, and loyalty—but also enmity, envy, jealousy, anger, hatred, contempt, and cruelty—not only divided individuals and groups but also brought them together; and that this way emotions promote the formation of social groups<sup>15</sup>. Those social groups were the perfect incubator of raising emotions that for the individual being were

8 Elias, *Civilizing Process*, 376. See also his remarks on the internalization of drives, the transformation of taboos into selfrestraint, and for sport as a safety valve. Also on neuroses: 'It may be "that there have always been" "neuroses". But the "neuroses" we see about us today are a specific historical form of psychic conflict which needs psychogenetic and sociogenetic illumination.' Elias, *Civilizing Process*, 127. (See footnotes Jan Plamper, *The History of Emotions*, Oxford University Press, 2015, p.50).

9 Febvre, *Sensibility and History*, p. 43.

10 Elias, *Civilizing Process*, 376. See also his remarks on the internalization of drives, the transformation of taboos into selfrestraint, and for sport as a safety valve. Also on neuroses: 'It may be "that there have always been" "neuroses". But the "neuroses" we see about us today are a specific historical form of psychic conflict which needs psychogenetic and sociogenetic illumination.' Elias, *Civilizing Process*, 127.

11 Lucien Febvre (1875–1956), historian and contemporary to Norbert Elias.

12 Febvre, *Sensibility and History*, 15–16, 26. Febvre, e.g. described literary or artistic occupations as 'means of sentimental anaesthesia' of feeling. He did not did not think of this so much as in Freund's sense of sublimation, but rather as simple substitution.

13 Febvre, *Sensibility and History*.

14 Febvre, *Sensibility and History*.

15 Simmel, *Sociology*, 256 ; see also for trust (Vertrauen), 315–16; for honour (Ehre), 387–9; for loyalty (Treue), 517–22; for enmity, envy, jealousy (Feindseligkeit, Neid, Eifersucht), 255–8. Jan Plamper, *The History of Emotions*, Oxford University Press, 2015, p.47–48.

16 Mario Beauregard, Johanne Lévesque and Pierre Bourgouin, 'Neural basis of conscious and voluntary self-regulation of emotion', *Consciousness, Emotional Self-Regulation and the brain*, Hg. Marion Beauregard, Amsterdam, 2004, p.163-194.

17 Linehan, Marsha (1993). *Cognitive-behavioral treatment of borderline personality disorder*. New York: Guilford Press. ISBN 0-89862-183-6. p. 43.

18 Manning, Shari (2011). *Loving Someone with Borderline Personality Disorder*. The Guilford Press. ISBN 978-1-59385-607-6, p.36.

19 <http://www.borderlinepersonalitydisorder.com/what-is-bpd/bpd-overview/>

20 F60.3 emotional personality disorder <http://apps.who.int/classifications/icd10/browse/2016/en#/F60.3>

perceived as 'primitive', but grew acceptability in its expressed multiplicity. Which eventually had a huge part in the rise of fascism in Europe in the beginning of the 20st century.

What can be the consequences when suppressed so-called 'primitive' feelings are being released as part of a larger social formation nowadays? How to control them? Can they be controlled? Who controls them?

## 2.1 The Vicious Circle of suppressing Emotions

To understand the logic and reason behind emotions is one of the keys to understand human behaviour. Recent socio-neuroscientific studies show that emotional suppression releases stress hormones in the human body, which inhibits reasonable thinking, and by that can distort and damage surrounding relationships, environment and consequently activates the cardiovascular system inside the human in a way that produces long-term chronic illness, which reciprocally releases more stress hormones again<sup>16</sup>.

## 2.2 BPD, Emotional Personality Disorder

Emotional personality disorder (BPD) follows the same vicious circle. It's patients feel emotions enhanced, more easily, much deeper and longer<sup>17,18</sup>. Hence BPD patients point out the differences between the various emotional states more exaggerated and therefor clearly. Their appraisal system is heightened compared to the (western) human standard, therefor emotions for them are more difficult to control and qualify<sup>19,20</sup>.

Consequently, following an expected behaviour of not to seem too emotional, BPD patients often suppress their emotions to better fit in with their surrounding, eventually resulting in the opposite outcome, which produces more stress again.

## 2.3 The Perspective of BPD as Methodology

As a person with BPD experiencing and researching this condition simultaneously, what can I learn about the fear of Emotio? And how could understanding this fear from my personal perspective—not being able to follow behavioural standards based on my emotional perception—have a socio-political relevance? How are the notion of emotional control and its entanglement with the development of technology since the enlightenment, industrialization and the rise of capitalism connected? How is the concretization of the knowledge and vocabulary of mental illness related to this shift and the resulting change in family politics and structures? What can I learn about this progression and it's current effects trough my eyes of emotional personality disease? And what if this intensified perceived emotions can foster a more sensitive understanding of the changes we go through right now, in the beginning of the 21st century?

# The Fear of Emotion or The Notion of Emotional Control since the Enlightenment, Industrialisation and Rise of Capitalism

## Bibliography

- Plamper, Jan. *The History of Emotions*. Oxford: Oxford University Press, 2015.
- Singer, Tania and Bolz, Matthias. *Compassion. Bridging Practice and Science*. Munich: Max Planck Society, 2013. <http://www.compassion-training.org/de/online/files/assets/basic-html/index.html#1>
- Linehan, Marsha. *Cognitive-Behavioral Treatment of Borderline Personality Disorder*. New-York: Guilford Press, 1993.
- Beauregard, Mario, Lévesque, Johanne and Bourgouin, Pierre. "Neural Basis of Conscious and Voluntary Self-Regulation of Emotion". In *Consciousness, Emotional Self-Regulation and the Brain*, edited by Marion Beauregard, 163-94. Amsterdam: John Benjamins Publishing Company, 2004.

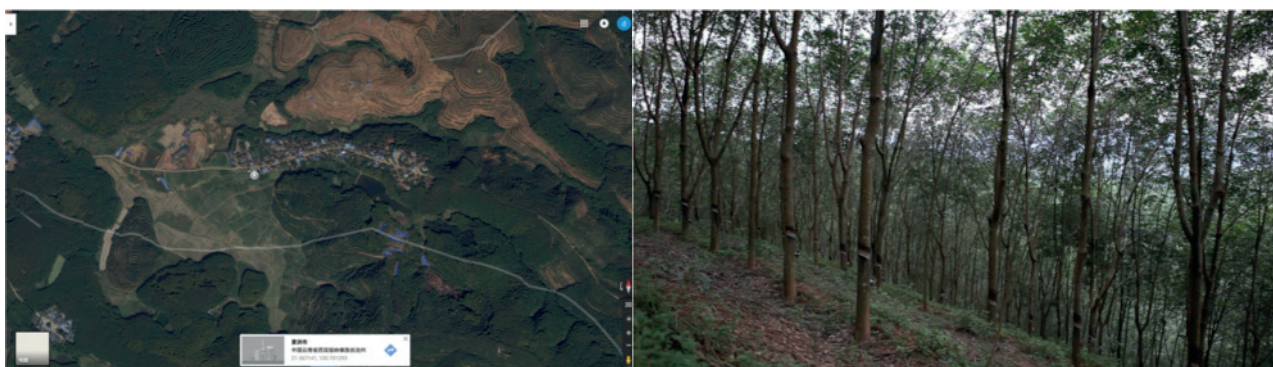
## Biography

After five years in Amsterdam and a BA in Graphic Design from the Gerrit Rietveld Academy, Yael Wicki decided to move back home and to start working. Just one year later she had a nervous breakdown and was diagnosed with borderline-depression. Everything had to change from this point on. Knowing and learning about this new unpredictable condition has transformed the way she looks at herself, society, politics and education. Living with BPD and understanding its overall impact through neuroscientific findings, philosophy, critical theory, artistic practice and the history of emotions, as a new position to think from.





# Trees Whisper. Forest God Dying in Xishuangbanna, China



Top view of MengLong town in Xishuangbanna Prefecture, Google Map, 23.04.2018 (left)  
Dan Wu, Rubber Plantation, MengLong town, 2017 (right)

1 U.S.-led. Paul H. Silverstone, *Export Control Act of 1949: Extraterritorial Enforcement*, 107 U. Pa. L. Rev.331 (1959).

2 *A Brief History of Rubber*, <https://rainforests.mongabay.com/10rubber.htm> 08/04/2018

In the 1950s, the Korean War started. As a newly born communist country, China was facing a trade embargo from Western capitalist countries<sup>1</sup>. In response to the energy shortage in the postwar reconstruction period, the Chinese government decided to plant rubber trees in Xishuangbanna prefecture, which is situated in southwest of YunNan province, bordering with Southeast Asia. My family lives in a multi-ethnic city 120 kilometers away of Xishuangbanna. Some of my family members work in a national farm station called DongFeng, they have talked about rubber trees since I was little. In 2006, my father bought a rubber tree plantation from an indigene. I did not have any perception about the scale of this endless monoculture plantation until I saw it on plane when I was 20 years old.

This kind of rubber tree, named *Hevac brasiliensis*, is native to the Brazilian

rainforest. The white gum it produces is called “white tears” by Brazilians, but Westerners call it “black gold”. In the nineteenth century, rubber became an important industrial resource. The British were the first to remove this plant from Brazil without permission of Brazil government, smuggling seventy thousand *Hevac brasiliensis* seeds from Brazil and successfully growing twenty thousands saplings in the greenhouses of the Royal Botanical Gardens. Afterwards, the British started mass plantings in the British colonies of Sri Lanka and Malaysia. Since then, rubber forests have spread rapidly in various countries of Southeast Asia<sup>2</sup>.

In November 1957, the Chinese government sent 107 veterans and 109 officials to set up farm stations in Xishuangbanna, to plant rubber trees introduced from Singapore. In 1960, during the so-called *Great*

**3** *The Great Leap Forward* was an economic campaign of the People's Republic of China from 1958 to 1961.

**4** Lu Mingkang, Xu Zuomin, Zhou Mingshou, Yang Bi, *DongFeng Farm Station Records 1958-1987*, (Internal Documents, Oct. 1988).

**5** Liu Yan, *An on-the-spot Investigation into the Southernly Emigration of the Dai Race*, (YunNan Nationality Press, 1999).

**6** "(In Chinese philosophy) The absolute principle underlying the universe, combining within itself the principles of yin and yang and signifying the way, or code of behaviour, that is in harmony with the natural order. The interpretation of Tao in the Tao-te-Ching developed into the philosophical religion of Taoism." Oxford Dictionary.

**7** Gao Lishi, *A Study of the "Long Forest" Culture of the Dai People*, (YunNan Nationality Press, 2010).

*Leap Forward*<sup>8</sup>, two thousand educated young people from the cities were sent by the government to rural villages to expand the rubber plantations. Han people taught the planting techniques of the aboriginal Dai group. After that, the rubber plantations gradually replaced rice-based traditional cultivation, and became the most important economic sector in the Xishuangbanna region<sup>4</sup>. In 2001, after the accession to the World Trade Organization (WTO), China gradually evolved into a manufacturing empire after integrating into the world's multilateral trading system. The price of rubber rose wildly, and people carried out large-scale exploitation of the forest under the lure of capital. But soon thereafter, the economic crisis broke out, the rubber price fell to record lows and continues until now.

As one of ethnic minority in China, Dai's ancestors gradually migrated from southeast to southwest China and finally settled along Mekong river 5000 years ago<sup>5</sup>. Their social system was integrally developed thanks to the development of agriculture. These people have their own language and writing characters, their own religion and territory. The community's ancient belief in animism, which is much influenced by Taoism, was over time supplanted by belief in Theravada Buddhism, which retains an animist character. Traditional agriculture-based Dai culture holds that water gives all living beings life, it fosters agricultural development, and agriculture in turn fosters humans and enables them to multiply. The water comes from the forest. That's why the forest is seen as a god going back to ancient times. Following the "Tao"<sup>6</sup> of the forest is very important for Dai people. Deprivation of the other species' right of survival, mo-

dification or destruction of forest systems is absolutely prohibited. Respecting the forest as a god is their highest gratitude to the forest. This naive animism comes directly from the living experience in the forest, from subtle and deep observation while immersed in the rainforest<sup>7</sup>.

However, monoculture, biological invasion, and biological extinction, have changed this relation to the forest. Once people change nature, nature will change humans in return. Now the god-tree is replaced by the rubber tree, and the meaning of the spirit of the trees is no longer the same. People lose their reverence for nature when the rainforests have been dismantled, their cultural roots have been broken down by the time. Modernization arrived in Xishuangbanna at the same time as the rubber economy, as part of the same social process. In this process, the external forces generated a rapid transformation to a new economic system. The Dai group and their culture are now assimilated and marginalized in the territory they have lived in since ancient times as are many Indigenous people worldwide. I did fieldwork and interviews in Xishuangbanna during 2017 and 2018, I am studying how the rubber industry concretely and deeply transformed this region in the past sixty years. Is there a connection between globalization, modernization, capitalism, monoculture, and the loss of Indigenous culture? The tradition is always changing, but should these changes be seen as good or bad? The changes in forest worship in Xishuangbanna are the keys for me to analyze the relationship between biological extinction and cultural genocide.



#### Bibliography

- Paul H., Silverstone. *Export Control Act of 1949: Extraterritorial Enforcement*, 107 U. Pa. L. Rev.331 (1959).
- Mingkang, Lu, Xu, Zuomin, Zhou, Mingshou, Yang, Bi. *DongFeng Farm Station Records 1958-1987*. (Internal Documents, Oct. 1988).
- Liu, Yan, *An on-the-spot Investigation into the Southernly Emigration of the Das Race*, YunNan Nationality Press, 1999.
- Gao, Lishi, *A Study of the “Long Forest” Culture of the Dai People*, 2010.

#### Web

- A Brief History of Rubber, <https://rainforests.mongabay.com/10rubber.htm> 08/04/2018
- The Great Leap Forward, <https://www.youtube.com/watch?v=A6XQKYnrISA> 23/04/2018

#### Biography

WU Dan (b.1988 in Pu Er, China) is a visual art artist. In 2011 she finished her Bachelor in Chinese Traditional Painting and decided to continue visual art study in Villa Arson in Nice (BF) and CCC Research-Based Master Program —HEAD in Geneva while turning the path on contemporary art. Her former question on the contradiction among capital expansion, natural and culture, stems from her experience growing up during the period of the 30 years Chinese economy took off in a city surrounded by natural forests. With the benefit of a Chinese Traditional Painting studying, she learned how the ancient Chinese painter integrated and extended their spirit and the natural order in landscape painting and began to interest in exploring this spiritual connection. Currently, at the CCC, she trains her perception with contemporary critical theory, curatorial policy, and political study.



Master HES-SO en Arts Visuels / HES-SO Master in Visual Arts  
Master de recherche par les moyens de l'art CCC /  
CCC Art-led Research Master

Etudiants de première année /  
First year students

# M1





# Archives, Castes and Folk Songs

Caste based hierarchies sustain themselves through history. If both colonial and national notions of history do not allow space for the subjectivities of dominated castes, then where shall we search for such historical narratives?

Oral History emerges as a powerful field. Folk songs become tools of resistance, carriers of subjectivities.

“When I go miles away to fetch water,  
my anklets make lovely music runjhun  
runjhun  
When I will sit in the train one day, my  
bangles will sparkle and gleam in the  
sunshine  
Get me anklets and bangles”  
A folksong in Rajasthan, India

Wait, aren't folk songs in dialects?  
Won't written scripts leave them incomplete and appropriated? How shall we write these then? Which script can they be transcribed into? Which medium to record them in? Why record—when orality is the nucleus where assertive action is located? And who is the archive addressed to?

Archives cannot be regarded as neutral and innocent. Folk songs recorded in the archives of international agencies for indigenous communities are contaminated with a colonial 'gaze of other'. The national archives on the other end try to cease the flow of oral

narratives. But wasn't the whole oral tradition a continuous stream of change? The agency voiced through folk songs has thus been effaced by the archive-maker.

Pause  
Before you leave  
Wait for me a moment please,  
O post-digital archive.  
I just heard that we will have electricity in the village tomorrow.  
Btw, who is the I in Arch-i-ve again?  
I make archives.  
You do? Who you?  
Yum, A lovely microphone!  
Which direction is your microphone pointing to?  
Here is a voice that goes in every direction.  
It spills over and leaks.  
Because diversity of voice is the subversive power of verse.

Now stagnated these folksongs want to walk out into a counter-archive. A counter-archive does not contain but spills over and induces fields of desire to interact with social and political systems. It needs to spill because a folk song is sung in the context of a ritual. “When we first spoke to them, they took a long pause before we began speaking.”

## Notes

1 This research intends to be equally critical of both hyper-national and colonial practices of archive making. While colonialism in archives makes folk songs an anthropological tool in hands of colonizer, hyper-nationalism insists on preserving heritage, a fixed old version of song. However, folk songs are powerful subversive oral means precisely because they change continuously and reflect the equations of time.

2 The diversity or plurality of voice (voice as in sung voice and voice with its metaphorical meanings) is from where the verses in a song (verse as words with all their materiality) get their power to bring change. Thus an insistence on keeping a way for multiple version of a folk song instead of an original version.

## Biography

I was born in Rajasthan, India, in the third caste who are traditionally considered merchants. I first encountered caste based hierarchies in public school. Post my bachelors in Electronics and Communication Engineering, I continued my practice in theater and poetry along with a technical IT job. Rural and vernacular songs and rituals are of interest to me.

## Bibliography

- Detha, Vijaydan. *Teen Sau Tees Kahavati Kahaniyan*. New Delhi: Vani Prakashan, 2014.
- Geertz, Clifford, *The Interpretation of cultures - Selected Essays*. New York: Basic Books, 1973.
- Said, Edward. *Orientalism*. New York: Pantheon Books, 1978.
- Sainath, Palagummi. *Everybody loves a good drought*. New Delhi: Penguin Books, 1996.
- Spivak, Gayatri and Butler, Judith. *Who sings the Nation State? Language, Politics, Belonging*. London: Seagull Books, 2007.
- Tod, James and Crooke, Williams. *Annals and Antiquities of Rajasthan*. New Delhi: Roli Books, 2008 [1829].

"I no longer believe that we can keep silent. We never really do, mind you. In one way or another we articulate what happened to us through the kind of people we become."

*Things I've been silent about,*  
Azar Nafisi

My art practice has been nourished and inspired by my fascination with listening. Sharing time and space with the object or event that sources auditory experience and the phenomenological uncertainty of the listener about the heard and herself hearing it.

Between the ephemeral nature of sound itself and my art work that draws on spatial sonic sensibilities, I have been critically engaged with the listener as the one who witnesses, documents and narrates outside the perceived certainty of visual aesthetics.

As a form of research and as a form of creation, my practice made me conscious that the understanding gained in a moment of knowing as a sensory event challenges both the notion of objectivity and subjectivity, and reassesses the possibility and place of meaning. Thereby reconsidering relations of knowledge and power.

In an interview called "Body Power", Foucault argues that one needs to study what kind of body the current society needs. In my research I turn to Art as a site of power—knowledge to understand what kind of body the society needs and, in that, what forms and functions of body are created or mutilated. While Art is not the only form that exhibits and inhabits this dynamic, it is often through Art that alternative narratives are imagined and/or activated. I investigate contemporary Iranian art in search for artist's narratives of their own body. How do artists create universal images of the body and how do they create personal images of themselves? In particular, how does art enact the body?

## Bibliography

- Bradley, Will, and Charles Esche, eds. *Art and Social Change: A Critical Reader*. London: Tate Pub., 2007.
- Foucault, Michel. *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, edited and translated by Colin Gordon. New York: Pantheon, 1980.
- Keshmirshakan, Hamid. "The Question of Identity Vis-à-vis Exoticism in Contemporary Iranian Art." *Iranian Studies* 43, no. 4 (August 2010), 489-512.
- Najmabadi, Afsaneh. *Professing Selves*. Durham: Duke University Press, 2014.
- Pente, P. "Reflections on Artist/Researcher/Teacher Identities: a Game of Cards". In *A/R/Tography: Rendering Self Through Arts-Based Living Inquiry*, edited by Rita L. Irwin and Alex de Cosson, 91-102. Vancouver: Pacific Educational Press, 2004.
- Rancière, Jacques, and Gregory Elliott. *The Emancipated Spectator*. London: Verso, 2011.
- Spivak, Gayatri Chakravorty. *Can the Subaltern Speak?* Basingstoke: Macmillan, 1988.
- Torshizi, Foad. "The Unveiled Apple: Ethnicity, Gender, and the Limits of Inter-Discursive Interpretation of Iranian Contemporary Art." *Iranian Studies* 45, no. 4 (May 2012): 549-569.
- Zolghadr, Tirdad. *Ethnic Marketing*. JRP/Riniger, 2007.

## Biography

I completed my bachelor in Media Arts at Zurich University of the Arts, where I began working with language and body in my performances and installations. In my graduate studies in Intermedia at Concordia University, I focused my practice on aspects of storytelling within sound installations, working on subjects such as narratives in crisis and polyphonic memories. And my thesis exhibition was an experiment on new spatial perspectives of listening in relation with materiality and narrativity of sound. As part of CCC program I have started to include critical writing in my work to bring together several lines of inquiry that have informed my artistic practice in recent years.



Ce que je perçois comme une instabilité du présent, un espace-temps d'existence rétréci et paralysant, Judith Butler l'explique à travers un processus de « précarisation » qui est inhérent à une économie sociale néolibérale. L'auteur écrit en introduction de son livre *Rassemblement : pluralité, performativité et politique* (2015) : « Nous nous trouvons [au sein des démocraties libérales occidentales] dans une situation biopolitique où les populations sont de plus en plus soumises à ce qu'on appelle la "précarisation". Généralement inspiré et reproduit par les institutions gouvernementales et économiques, ce processus acclimate les populations dans la durée, à l'insécurité et au désespoir ; les structures sur lesquelles [il] s'appuie, ce sont toutes les formes de précarisation du travail temporaire [et] de destruction des services sociaux, qui sont instituées pour favoriser des modalités entrepreneuriales reposant sur l'idéologie sauvage de la responsabilité individuelle et de l'obligation pour chacun de maximiser sa valeur marchande et d'en faire le but suprême de sa vie. »

A mesure que les infrastructures publiques et sociales de soutien sont privatisées ou supprimées, l'idéal moral néolibéral de « responsabilité individuelle » se transforme en norme d'existence. Cet idéal d'indépendance totale est pourtant incompatible avec une vulnérabilité existentielle propre à tout être vivant, pouvant se retrouver à tout instant exposé à des situations de précarité physique, psychologique ou matérielle nécessitant un réseau d'aide et de soutien. Alors que cette réalité existentielle se voit reniée pour faire mieux régner des modalités d'existence

entrepreneuriales, apparaît une *économie sociale* néolibérale : une forme de violence structurelle produisant, à travers des mécanismes de dévalorisation morale et de négligence matérielle, l'effacement des populations incapables de se conformer aux attentes du marché en terme de rentabilité économique au sein du paysage sociétal néolibéral.

Le rétrécissement des perspectives d'existence constitue à mon sens le résultat d'un impératif, celui de se soumettre à une norme d'indépendance qui s'avère précarisante. Une norme productrice d'insécurité existentielle, accélérée par un processus d'isolement et dépolitisée par le fait de tenir les individus pour seuls responsables de leur condition fragile, aboutissant à une situation de crise tant à un niveau personnel et intime que sociétal. Et c'est à partir de cet état de crise que je souhaite opérer.

« crise » du grec krisis, qui désigne un moment de choix révélateur de l'ouverture de possibles

La tentative d'émancipation du processus de mise en crise interne constitue le fondement de cette recherche. L'une des premières actions de cette démarche consiste en la réappropriation de la condition de crise. Revenir au sens étymologique du terme « crise » a ouvert la possibilité d'une lecture alternative de cette notion, dont l'usage médiatique et politique quasi-incessant aujourd'hui renvoie à une menace permanente de dégradation des conditions de vie, permettant par la même occasion de justifier les politiques de précarisation.

Opérer une relecture de cette condition



à travers son potentiel transformatif fécond plutôt que fatal a constitué pour moi un moyen d'émancipation de la situation d'impuissance censée lui être inhérente. Cette découverte m'a également inspiré l'envie de recourir à ce moyen pour le retourner face à ce qui me semble constituer un enjeu clé de l'accélération de la vulnérabilité par l'isolement social : envisager des alternatives au principe totalisant de « responsabilité individuelle » et des spatialités d'existence sociale non viables qui lui sont intrinsèques.

Au sein de la présente recherche, l'exploration de formes d'existence sociale alternatives est nourrie en particulier par l'activité que je mène dans le domaine de l'animation socio-culturelle à Lausanne. Une pratique que je lis comme l'activité de prendre soin de tissus sociaux présents au sein de localités urbaines diverses, à travers l'entretien d'espaces relationnels, qu'il s'agisse de lieux de vie ou d'activités communautaires. Effectuer ce travail au sein des différentes spatialités que sont le quartier, la rue, la place, et plus particulièrement la maison de quartier m'a amenée à me tourner vers la notion de commun et les modalités de coexistence—impliquant des enjeux de coresponsabilité et d'interdépendance—que celle-ci entraîne comme axe de réflexion privilégié dans la perspective d'une reterritorialisation des pratiques

#### Bibliographie

- Butler, Judith. *Rassemblement : Pluralité, performativité et politique*. Paris : Fayard, 2016.
- Butler, Judith, Gambetti, Zeynep et Sabsay, Leticia (Eds). *Vulnerability in Resistance*, Durham : Duke University Press, 2016.
- Federici, Silvia. *Revolution at Point Zero: Housework, Reproduction and Feminist Struggle*. Oakland : PM Press, 2012.
- Mies, Maria et Bernoldt-Thomsen, Veronika. *The Subsistence Perspective. Beyond the Globalized Economy*. Londres : Zed Books, 1999.
- Mies, Maria et Shiva, Vandana. *Ecofeminism*, Londres : Zed Book, 1993.
- Hooks, Bell. "Love as the Practice of Freedom". *Outlaw Culture : Resisting Representations*. New York : Routledge, 1994.
- Hooks, Bell. *All about Love*. New York : Harper Perennial, 2001.
- Berardi, Franco. *After the Future*. Edinburgh, Oakland, Baltimore : AK Press, 2011.
- Berardi, Franco. *Futurability : the Age of Impotence and the Horizon of Possibility*, Brooklyn : Verso, 2017.
- Hardt, Michael et Negri, Antonio. *Commonwealth*. Cambridge (USA) : Harvard University Press, 2009.

quotidiennes d'existence sociale.

Cet ancrage dans un contexte citadin m'a conduite à faire par analogie une lecture spatiale de l'évolution du tissu sociétal décrit par Judith Butler au sein de processus de transformation de tissus urbains. C'est dans cet espace, où j'ai pu observer l'effacement par la marginalisation spatiale de populations précarisées, ainsi que l'hégémonie du domaine privé sur le domaine public et du caractère inhabitable de ce dernier, que je souhaite donner lieu à une réflexion autour des formes d'attention et de mutualité permettant de repenser la définition de la responsabilité dans les rapports sociaux.



Photographie prise à Vevey (Suisse) en juillet 2016. Cette image fait partie d'une collection de photographies de graffitis que j'ai pu rencontrer, dénonçant sous des formes multiples la conjoncture de crise socio-politico-économique.

#### Biographie

Une réflexion autour de 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 « lieu autre » et mes différentes pratiques en tant que travailleuse dans l'animation socioculturelle à Lausanne, co-curatrice de deux lieux d'échange culturel à Genève et à Morges, et artiste en quête d'ouverture d'espace-temps de réflexion par la pratique de l'image-récit.



Kim Kardashian West by Jean-Paul Goude, on Paper Magazine, Winter 2014 cover.

<sup>1</sup> I am using this term in the sense of a system-based model of organization, here a network of industries and media sharing common interests while remaining independent from each other. See Martin Reinhold, Chapter 1 In *The Organizational Complex: Architecture, Media and Corporate Space* (Cambridge: The MIT Press, 2001).

<sup>2</sup> “Femme” is a term used to describe a person who is feminine, as opposed to masculine or “butch/stud” in queer subcultures. It is also used to describes a specific form of feminism which believes misogyny is used against women in general but also more aggressively against all feminine people (men and non-binary included).

<sup>3</sup> “If nature is unjust, change nature!”. See Laboria Cuboniks, *Xenofeminism: a Politics for Alienation*. laboriacuboniks.net (accessed March 23, 2018).

### Biography

Boris studied economy, law and psychology in gymnasium before studying graphic design at ÉCAL (Art school in Lausanne). From there, he graduated with a bachelor in visual communication, and is now pursuing his studies within the CCC program of HEAD-Genève. Passionate about sociology and cultural institutions, he is also starting a communications and public relations career.

Exit the British royal family: the Kardashians are the monarchs of our time. We could say they are the masters of “impression management”, the capacity to alter one’s appearance and behavior according to one’s objectives. Although they are mostly perceived as hyper-feminine, self-aware women selling intimacy, privacy and the body as commodities, I read them, rather, as socialite entrepreneurs maintaining their cultural empire.

They are an organizational complex<sup>1</sup> binding together social media, reality television, and the beauty and fashion industries. These fields depend heavily on each other and cannot be isolated. In order to analyse the Kardashians, I must devise a media theory which can grasp them in a revised light.

The Kardashians are not performing hypermediatised fabrications of themselves. They do not need to: they built their media persona around their personality. The family is at the epicenter of the fame *virtuous circle*. Being only accessible (or consumable) through the outputs of cameras, interviews, montages and tweets, the self-presentation their audience can grasp is always predigested, well-thought and designed. But that overwork of the presentation of self informs, in turn, how they interact

with each other, with the world, what they think and dream about. Fighting slut-shaming and defending sex workers and pornography, or using make-up, clothes and seduction as tools of self-empowerment, are the basis of femme revendications<sup>2</sup>. This typical Kardashian mixture of exploitation of their own bodies and hyper-coverage by mainstream media of their melodramatic micro-interactions divides the public between attraction and repulsion. Repulsed by the gossip industry, big fortunes, non-contribution to the classical cultural landscape, the realm of late capitalism or the dumb-playing roles of the five sisters, the Kardashians’ detractors form a second audience of hate which further nourishes their fame.

Hollywood celebrity culture celebrates cosmetic surgery and medicine as tools of emancipation, correcting the unfairness of nature.<sup>3</sup> Kim, probably the master of the beauty “game,” is being cared for by a team of make-up artists, facialists, hairdressers, tan professionals, surgeons, lighting specialists, fitness coaches, dieticians and stylists. All of them are using the latest technology to perfect Kim’s appearance—as her aesthetic upkeep is vital to her cultural empire. From photogénie to photoshoot and Photoshop, she is the impersonation of special effects.

### Bibliography

- Allen, Robert C., and Annette Hill, eds. *The Television Studies Reader*. London: Routledge, 2003.
- Butler, Judith. *Trouble dans le genre : Le féminisme et la subversion de l'identité*. Paris: La Découverte, 2005.
- Citton, Yves. *Médiarchie*. Paris: Seuil, 2017.
- Cueto, Barbara, and Hendrikx, Bas eds. *Authenticity? Observations and Artistic Strategies in the Post-Digital Age*. Amsterdam: Valiz, 2017.
- Farganis, Sondra. *Situating Feminism: From Thought to Action*. Sage Publications. Thousand Oaks, 1994.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. Edinburgh: University of Edinburgh, 1956.
- Grant, Melissa Gira. *Playing the Whore: The Work of Sex Work*. London: Verso, 2014.
- Hester, Helen. *Xenofeminism*. Wiley: Hoboken, 2018.
- Tiqqun. *Preliminary Materials For a Theory of the Young-Girl*. Cambridge: Semiotext(e), 2012.
- Wark, McKenzie. *Celebrities, Culture and Cyberspace*. Australia: Pluto Press, 1999.



Reflecting on *marronnage* one is faced with a multiplicity of histories, geographies, languages and meanings. Its most common definition is the act of enslaved persons escaping the plantations in the the Mascarene Islands, Caribbean, North and South America and creating autonomous communities often situated in wild territories outside of the masters' reach, in the mountains, the forests, the swamps<sup>2</sup>.

However, the act of marronnage is not limited to a historical moment. It has been continuously evolving as a strong trans-historical concept. Today several African American political thinkers are proposing to use marronnage or its American equivalent fugitivity as a powerful conceptual tool to question western hegemonic thinking<sup>3</sup>.

In the field of contemporary art and institutional critique in France, Olivier Marboeuf, curator and director of the Art Center Khiasma in Paris, proposes his own re-actualization of marronnage thinking. In a text accompanying a

performance entitled *L'Institution gazeuse*, he writes: "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."<sup>4</sup> With this statement, he relates the European imperialist project of the museum<sup>5</sup> to a "plantation globalisée", yet another space where power, control and a long history of racist ideology are at work.

Following what Neil Roberts calls a "grammatical investigation", I would like to research how the concept of marronnage has been and can still be fruitful to think resistance while encompassing pluriversalist<sup>6</sup> and intersectional<sup>7</sup> perspectives. I would like to, in parallel, observe on a case study level how, where and for what purposes has the concept of marronnage been used in the contemporary art discourse in Europe, especially in France.

## Bibliography

- Obolo, Pascale, ed. *Afrikadaa: Museum on/off Musée l'ont leux*. Hors-série n°8. Paris, 2017.
- Césaire, Aimé. "Le verbe marronner / à René Depestre poète haïtien." *Présence africaine*, n° spécial, (April-July 1955).
- Hesse, Barnor. "Escaping Liberty: Western Hegemony, Black Fugitivity". In *Political Theory* 42, n°3 (June 2014). URL: <http://journals.sagepub.com/doi/10.1177/0090591714526208>
- Dénètem Touam Bona. *Fugitif, où cours-tu ?* Paris: puf, 2016.
- San Juan Jr., E. "Aimé Césaire's Poetics of Fugitive Intervention". In *Third Text* 14, n°53 (2000).
- Glissant, Édouard. *Le Discours antillais*. Paris: Gallimard, 1981.
- Glissant, Édouard. "Les hommes livres - Edouard Glissant". Interview by Patrick Chamoiseau. Réal. : Jean-René Christiani, Le Diamant, 1993.
- Dorlin, Elsa. *Se défendre: une philosophie de la violence*. Paris: Zones / La Découverte, 2017.
- Dorlin, Elsa. "Les espaces-temps des résistances esclaves : des suicidés de Saint-Jean aux marrons de Nanny Town (XVIIe-XVIIIe siècles)". In *Tumultes*, n° 27 (February 2006): 37-51.
- Vergès, Françoise. "Like a Riot: The Politics of Forgetfulness, Relearning the South, and the Island of Dr. Moreau". In *South as a State of Mind* 6 (Fall/Winter 2015).
- L'Internationale Online. "Decolonising Museums", Accessed March, 2017. [http://www.internationaleonline.org/bookshelves/decolonising\\_museums](http://www.internationaleonline.org/bookshelves/decolonising_museums)
- Crenshaw, Kimberlé. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color". In *Stanford Law Review* 43, No. 6 (July 1991), 1241-1299. <http://www.jstor.org/stable/1229039> (March 2018).
- Roberts, Neil. *Freedom as Marronnage*. Chicago: University of Chicago Press, 2015.
- Harney, Stefano Harney, Moten, Fred. *The Undercommons: Fugitive Planning & Black Study*. Wivenhoe / New York / Port Watson: Minor Compositions, 2013.
- Bennett, Tony. "The Exhibitionary Complex". *New Formations* 4 (Spring 1988).
- Mignolo, Walter. "On Pluriversality". Accessed April 23, 2018. <http://waltermignolo.com/on-pluriversality/>.

<sup>1</sup> Aimé Césaire, "Le verbe marronner / à René Depestre poète haïtien", *Présence africaine*, n° spécial (April-July 1955).

<sup>2</sup> Neil Roberts, *Freedom as Marronnage* (Chicago: University of Chicago Press, 2015), 4.

<sup>3</sup> See *ibid.* and Barnor Hesse, "Escaping Liberty: Western Hegemony, Black Fugitivity", *Political Theory* 42, n°3 (June 2014), 288.

<sup>4</sup> Olivier Marboeuf, "Préambule/L'institution gazeuse", *Afrikadaa: Museum on/off Musée l'ont leux*, hors-série n°8 (2017), 96.

<sup>5</sup> Tony Bennett, "The Exhibitionary Complex", *New Formations* 4 (Spring 1988).

<sup>6</sup> Walter Mignolo, "On Pluriversality," accessed April 23, 2018, <http://waltermignolo.com/on-pluriversality/>.

<sup>7</sup> Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color" *Stanford Law Review*, Vol. 43, No. 6 (Jul., 1991), 1241-1299.

## Biography

Léa Genoud studied social science and art history at the University of Fribourg, and art history and museology at the École du Louvre, Paris and Heidelberg University. Her master's thesis addresses the reorganization of Islamic permanent art exhibitions, and their new narratives in Paris and Berlin after 2001 from a postcolonial perspective. She also worked for two years at Akademie der Künste der Welt, Cologne as a curatorial assistant. Presently, she is co-curating the most recent edition of the Youth Academy—the alternative education programme of the Akademie der Künste der Welt—around questions of feminisms and memories of struggle.

À l'orée du XXe siècle commence une nouvelle époque, celle de la reproductibilité et de la dissolution de l'art dans l'architecture et d'autres formes directement publiques. La vie ainsi bouleversée, le centre de gravité s'est déplacé vers le social et le collectif. Le projet moderne a agi comme une lame de fond dans tous les domaines de la création, toutes ces pratiques sont, selon un terme de l'époque, des « condensateurs sociaux ». L'unité politique qu'attachait autrefois le vieux mouvement ouvrier à la classe ouvrière était appelée à devenir l'unité de la vie. Lénine lui-même parle du communisme comme le pouvoir des Soviëts plus l'électricité. L'homme nouveau semblerait être un ingénieur. Le design graphique suit lui aussi une trajectoire semblable, pétrie des mêmes contradictions que les mouvements d'avant-garde, entre leurs volontés révolutionnaires de faire table rase des représentations du vieux monde et la nécessité pour la production de masse d'une réorganisation rationnelle du travail et de la société. À partir des années 1920 sont posées en Europe les bases d'une nouvelle typographie pour la communication

visuelle. Cela passe par la normalisation des fournitures de bureau ou le développement des pictogrammes. Pourtant le désir des avant-gardes d'offrir un confort matériel à la classe ouvrière ne trouveront sa pleine puissance qu'après-guerre dans IKEA et la société de consommation. Le design dorénavant s'est autonomisé dans un formalisme objectif et fonctionnel. Georges Perec décrit « à quel point s'était transformée » la vie quotidienne dans son roman *Les choses*. « Tout ce qui était en train de devenir leur monde. Tout était nouveau. » Cette « source d'exaltations inconnues », cette chose si « intensément ouverte » c'est la marchandise qui « les effleurait comme autant de promesses ». La disparition de l'identité ouvrière durant la restructuration semble ne rendre plus nécessaire l'existence de la classe dans la compréhension d'un capitalisme globalisé. L'émancipation est désormais sans sujet ou l'affaire d'une multiplicité de sujets. Pourtant la pratique renouvelée d'une forme de néo-modernisme dans le design graphique semble très populaire aujourd'hui, qu'en est-il vraiment ?

#### Bibliographie

- Althusser, Louis. *Sur la reproduction*. Paris : PUF, 1995.
- Berman, Marshall. *Tout ce qui est solide s'évanouit*. Genève-Paris : Entremonde, 2018.
- Fortunati, Leopoldina. *The Arcane of Reproduction*. Los Angeles : Semiotext(e), 1988.
- Jameson, Fredric. *Le Postmodernisme ou la logique culturelle du capitalisme tardif*. Paris : ENSBA, 2011.
- Kinross, Robin. *La Typographie moderne*. Paris : B42, 2012.
- Metahaven. *White Night Before a Manifesto*. Onomatopée, 2010.
- Müller-Brockmann, Josef. *Systèmes de grilles*. Genève-Paris : Entremonde, 2017.
- Perec, Georges. *Les Choses*. Paris : 10/18, 2007, p. 34-35.
- Tschichold, Jan. *La Nouvelle typographie*. Genève-Paris : Entremonde, 2016.
- Vishmidt, Marina, Iles, Anthony. *Work, Work Your Thoughts, and Therein see a Siege in Communization and its Discontents*. New-York : Autonomedia, 2011.

#### Biographie

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

# Well Tonight Thank God It's Them Instead of You<sup>1</sup>

Max Hauri

La motivation première des travailleurs humanitaires et des philanthropes semble être la volonté de faire le bien pour l'ensemble de l'humanité, avec des moyens pacifiques et sans aucune discrimination. Mais ce désir, aussi louable soit-il, ne comporte-t-il pas un risque de reproduction de certains schémas de domination transparaissant déjà dans l'idée d'aide humanitaire, qui implique d'emblée une asymétrie dans les rapports entre êtres humains : une relation aidant-aidé, soignant-soigné, sauveur-sauvé ?

Selon Françoise Vergès, le discours humanitaire contemporain fait de l'Afrique le terrain privilégié de sa mission, à travers la construction d'un Autre à sauver. « Dans le champ des représentations qui s'y rattachent, l'Afrique est investie d'une multitude de significations, de divers contenus imaginaires, de fantasmes qui forment la "vérité" du monde africain, sa différence fondamentale. »<sup>2</sup> L'Afrique est alors dessinée comme un monde à part, un lieu de détresse. Cette dimension fantasmatique du monde dans lequel opère l'action humanitaire implique que la relation avec celui-ci ne puisse être horizontale, puisqu'ils ne sont pas comme nous. La volonté de faire le bien se traduit ainsi par une certaine condescendance, un sentiment de compassion, qui tout comme la notion d'aide, implique une verticalité des relations, une victimisation des



Tram Médecins Sans Frontières, Genève, 11 mars 2018

personnes susceptibles de recevoir cette aide. Cette violence s'inscrit dans la continuité du type de rapports qui ont prévalu entre l'Europe et le reste du monde jusqu'à ce jour.

Un sentiment de culpabilité d'être héritier de l'Europe esclavagiste et colonialiste serait-il l'un des fondements de la prétendue générosité humaniste aujourd'hui ? Comment dépasser les sentiments de pitié et de culpabilité, qui semblent être les moteurs de l'aide humanitaire contemporaine, pour les transformer en solidarité ?

1 Extrait de la chanson *Do They Know It's Christmas* de Band Aid, 1984

2 Françoise Vergès, *Abolir l'esclavage : une utopie coloniale. Les ambiguïtés d'une politique humanitaire* (Paris : Albin Michel, 2001), p. 17.

## Bibliographie

- Fassin, Didier. *La raison humanitaire : une histoire morale du temps présent*. Paris : Seuil, 2010.
- Mbembe, Achille. *Critique de la raison nègre*. Paris : La Découverte, 2013.
- Sliwinski, Sharon. *Human Rights In Camera*. Chicago : The University of Chicago Press, 2011.
- Vergès, Françoise. *Abolir l'esclavage : une utopie coloniale. Les ambiguïtés d'une politique humanitaire*. Paris : Albin Michel, 2001.
- Weizman, Eyal. *The Least of All Possible Evils: Humanitarian Violence from Arendt to Gaza*. Londres : Verso, 2011.
- *La pitié dangereuse*. Réalisé par Rony Brauman et François Margolin. 1996. [S.l.] : La Sept-Arte : Point du Jour, 1996, DVD.

## Biographie

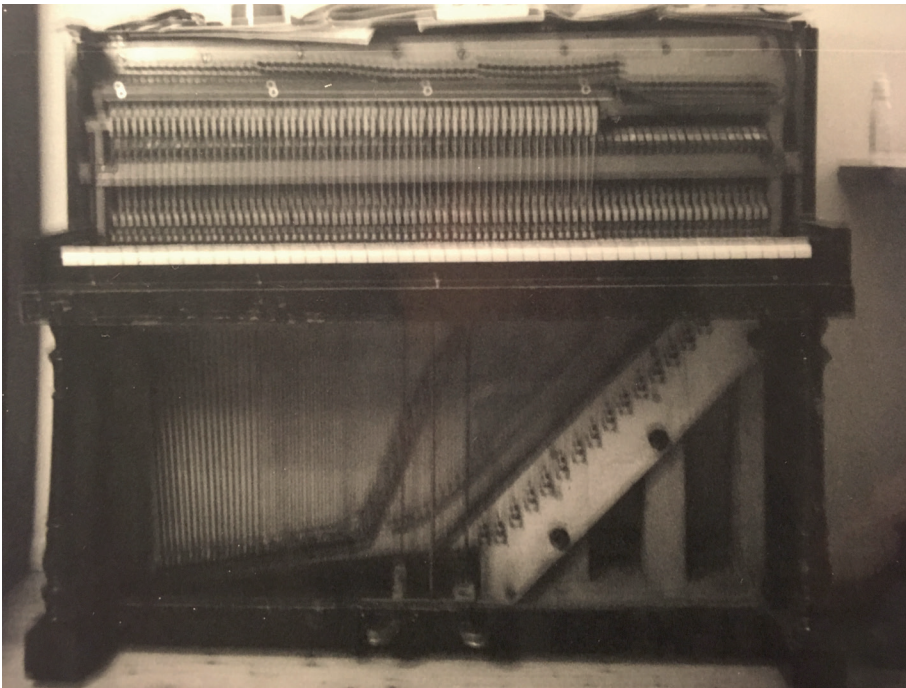
Max Hauri est étudiant en première année du Master de recherche CCC à la HEAD – Genève. En 2015, il termine un Bachelor en relations internationales à l'Université de Genève, à la suite duquel il acquiert diverses expériences professionnelles, notamment en tant qu'auxiliaire au Service culturel de la Ville de Vevey et chargé de communication de l'édition 2016 du festival Les Urbaines à Lausanne. Parallèlement, il développe un projet musical, Leo, et produit un EP en janvier 2018.



# The Sunken Piano

This project takes the piano as a vector appearing in a semi-fictional vision which investigates communication through resonant bodies as well as the loss of capacities both to hear/be heard and to understand/be understood. The piano is presented here as a trace written across time, a presence whose intensity increases and decreases, an organ of transmission and a means of communication. In these senses there is a conveyance which overflows definitional precision and permeates social and cultural realms in myriad ways.

Starting from this point of blurry vision



and dream-like states, muffled sounds and muted voices will make space for investigations which seek not to clarify, but rather to unearth underlying mysteries. Figures and movements which sustain themselves or which fade away behind deepening layers of technological noise will be brought back to the surface. Materials which speak to deaf ears will be given voice, their long silence having distorted their precision, but not their potential.

As a vector of transmission the piano is unique and subtle. It relates always to its environs as well as to the material and temporal fluctuations of the conditions of being. The object itself, the sounds it makes and absorbs, its presence in a place, immobile or at least not easily movable, as a means of transmitting sound or shared experience, conveys more than can be understood on the most basic level of production.

The idea for this project comes from the fact that this vector, the piano, is disappearing into the deluge which is our technological world. This may be disputed, but this disappearance is not purely physical and will surely take place over an extended period of time leaving ghostly presences and skeletal remains which are not lost but transformed and transfigured by our own desires, drives and derivations. Maybe, in fact, the piano is not, or not yet, disappearing, but rather simply being drowned out by other sounds,



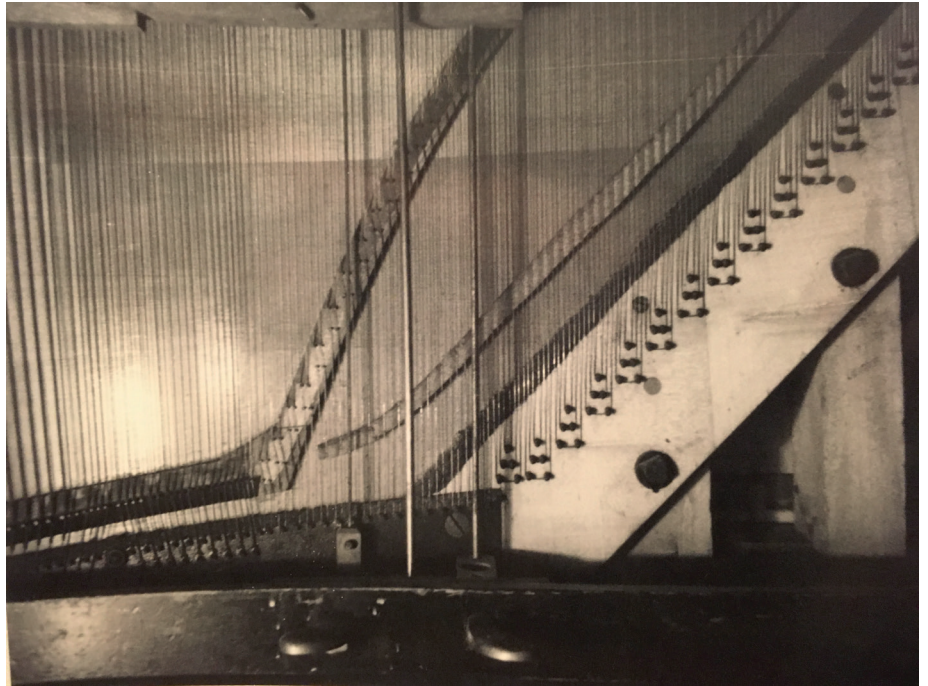
# The Sunken Piano

Robert Hamlin Jackson

other objects, other technologies.

What does this now ghostly presence have to say to us? Is it still listening? Are we? What does it whisper in our ear during that rare moment of silence? And how does it pull us back through memories and histories of forgotten pasts which shape our present?

The methodology for this work will be an artistic and philosophical investigation into materials, sounds and ideas as part of a changing social reality and, alternatively, as metaphor or theoretical conceptualisation as a tool for understanding. Resonance and sympathetic vibration, polyphony and proximity, sustain and decay, sound and noise, this constellation of concepts will be used to think our world of globalisation, digitisation, and individualisation.



## Bibliography

- Benjamin, Walter. *Illuminations*. New York: Schocken Books, 1969.
- Deleuze, Gilles, and Guattari, Felix. *Mille Plateaux*. Paris: Les Éditions de Minuit, 1980.
- Derrida, Jacques. *Specters of Marx*. New York, London: Routledge, 2006.
- Kittler, Friedrich. *Gramophone, Film, Typewriter*. Stanford, California: Stanford University Press, 1999.
- Nancy, Jean-Luc. *À L'écoute*. Galilée. Paris: Editions Galilée, 2002.
- Nietzsche, Friedrich. *The Anti-Christ, Ecce Homo, Twilight of the Idols, and Other Writings*. Edited by Aaron Ridley and Judith Norman. Cambridge: Cambridge University Press, 1888.
- ———. *Untimely Meditations*. Edited by Daniel Breazeale. Cambridge: Cambridge University Press, 1873.
- Schafer, R. Murray. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester, VT: Destiny Books, 1993.
- Serres, Michel. *Genèse*. Paris: Bernard Grasset, Paris, 1982.

## Biography

Robert Hamlin Jackson is a musician, artist, writer and researcher living in Geneva, Switzerland. He has completed masters degrees both at the European Graduate School in Media and Communication (2014), as well as at the Graduate Institute of Geneva in Sociology and Anthropology (2017). His current research and projects deal with technological shifts and the environments which they create, whether sonic, social or political.



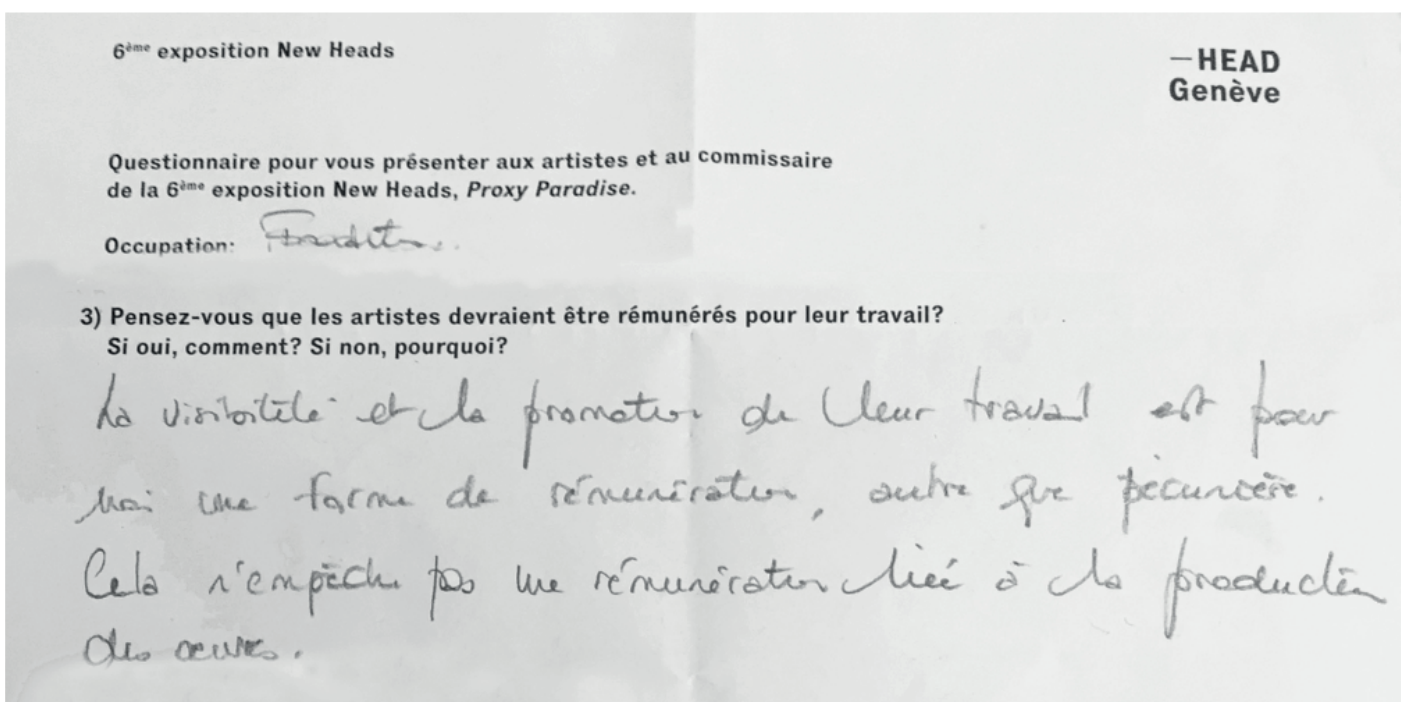
# Pour[ ]quoi tu travailles ?

A Genève et en Suisse de manière plus générale, le mode de financement de l'art contemporain, largement basé sur un système de subventions à la fois publiques et privées, prend majoritairement en compte les coûts de production mais (pratiquement) jamais une rémunération. Cette politique culturelle oblige (quasi) systématiquement les acteurs de la scène à cumuler une double activité [artistique et alimentaire]. Dans un système où l'artiste est vu comme une vocation, justifiant ainsi le travail par amour, la production de contenus artistiques est communément rétribuée sous la forme de l'exposition, confrontant les travailleurs culturels à divers moments de précarité.

Quelles sont les problématiques liées au travail précaire et comment sont-elles thématiques dans le contexte même de l'art contemporain ? Comment remettre en question les contraintes liées à la compétitivité

et l'individualisme et ainsi formuler une réponse collective à cette situation ? Quelles sont les caractéristiques communes aux acteurs de la scène artistique et peut-on concevoir l'existence d'un groupe, afin d'envisager l'émergence d'une revendication collective et fédératrice, pour une forme de rémunération du travail artistique.

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 ? Quelles sont leurs limites ? Plus largement, quel est le statut accordé au travailleur culturel et quels types de structures peuvent être mises en place afin d'engager une transition entre le modèle actuel de financement de l'art contemporain vers un modèle plus égalitaire, favorisant la création indépendante et non-structurée par les rapports de pouvoir et de concurrence



Réponse extraite du questionnaire adressé aux employés de la Banque BNP Paribas dans le cadre de l'exposition et du prix New Heads (6ème édition), Proxi Paradise, 2018.

inhérents au système en place.

“The logic of the question is pretty clear. We are demanding fees as compensation for work within organizations. Fees are, by definition, payment for services. If we are, then, accepting payment in exchange for our services, does that mean we are serving those who pay us? If not, who are we serving and on what basis are we demanding payment (and should we be demanding payment)? Or, if so, how are we serving them (and what are we serving)?”

*How to provide an Artistic Service:  
An Introduction, Andrea Fraser, 1994*

## Bibliographie

- Abbing, Hans. *Why are Artists Poor: The Exceptional Economy of the Arts*, Amsterdam : Amsterdam University Press, 2002.
- Apostol, Corina L. “Art Workers Between Precarity and Resistance: A Genealogy”. In *The Art Leaks Gazette*, n°3, août 2015, (consulté en ligne en décembre 2017 : <https://art-leaks.org/artleaks-gazette/>).
- Bourdieu, Pierre. *La Distinction. Critique sociale du jugement*, Paris : Les Editions de Minuit, 1982.
- Ducret, André, Glauser, Andrea, Moeschler, Olivier, Rolle, Valérie. “Introduction: Artistic Work as a “Laboratory” of Labour Market Deregulation?”. In *Swiss Journal of Sociology*, n° 42 (2), 2017.
- Fraser, Andrea. “How to Provide an Artistic Service: An Introduction”. In *The Dépôt*, Vienne : 1994, (consulté en ligne en décembre 2017 : <https://art-leaks.org/bibliography/>).
- Gil Flood, Patricio. *School of Non-Work*. Genève : Macaco Press, 2017.
- Lafargue, Paul. *Le droit à la paresse : Réfutation du droit au travail de 1848*, 1880.
- Lazzarato, Maurizio. *Marcel Duchamp et le refus du travail*, Paris : Les Prairies Ordinaires, 2014.
- Massard, Jérôme. *L'institutionnalisation des structures culturelles autogérées : sauvetage ou neutralisation ?* Master Thesis dans le programme de recherche CCC. Genève : HEAD, 2012.
- W.A.G.E., “Two Paradoxes, One Reversal and an Impasse: On Organizing the Labor of Artists”. In *Blackout 0: Art Labour*, ECAV, November 2017.

## Biographie

Hangar 9, Carouge, 2015 / 2016  
Budget : 0 CHF  
Dépenses : pas comptabilisées  
Type de travail : non-rémunéré

Kiosk, Genève, 2016 / 2017  
Budget : 5'470 CHF  
Dépenses : 8'640 CHF  
Type de travail : non-rémunéré

There is this poem called *72% Black?!* that I started writing during the first semester of my year 1 in Master CCC. That poem is a biography, mine actually, in which I propose a personal text to identify a diasporic condition where I speak from: what it is being a stranger at home. In that poetry, I demonstrated through my memories of Cameroon, the complexity of the relationships that I have with my family and my desire to belong somewhere.

“1. I was born in a poor country,  
 2. however, I never felt like one.  
 3. I was raised without a mother,  
 4. but I was raised by mothers,  
 5. and mothers of mothers,  
 6. till I bore like an apple bright...”  
 “20. Yes the hunger was here...”  
 “1. Whenever I talk to someone from my old country,  
 2. That one refers to me as a white man.  
 3. There is even this expression that they use to qualify me: “Tu es watte”.  
 4. Whenever someone from my new country nominates me,  
 5. They will say that: “He is a black man from Africa”—not even from Cameroon...”  
 “1. As you can see, there is no place where I can feel like home  
 2. I have my place... well nowhere.  
 3. Why do I have to be a stranger?  
 4. Why do I have to feel like I am a stranger?...”

The fragmented poem above is the beginning of my reasoning in this

master. My research is influenced by so many writers as Frantz Fanon and his *Black Skin White Mask*, Achille Mbembe two books: *Sortir de la grande nuit: Essai sur l'Afrique décolonisée—Critique of Black Reason*, Saidiya Hartman *Lose your mother: a journey to the Atlantic Slave Route*. According to Achille Mbembe definitions of the race, respectively on pages 35, 58 and 62 of *Critique of Black Reason* “The notion of race makes it possible to represent the non-European humanities...” “...race is a place of reality and truth—the truth of appearances”. And to finish “Race is what makes it possible to identify and define groups of populations insofar as they each carry differential and more or less random risks.”

In order for me to understand my diasporic condition I must go back to the past. Precisely in 1962 when Mr. Felix-Roland Moumié, president of UPC was assassinated. The UPC is a political party of Cameroon and was against the colonialism and its imperialism regime even if it means blood has to be spilled. I must go back to the past, read authors of now and then like: Mongo Béti's *Remember Ruben* (1974), many books from Achille Mbembe, study Edward Said *Adversarial Internationalism* (1993), *Spectres* (2011) from Sven Augustijnen, *Regime of justification* (2012) by Eyal Sivan, Mark Lombardi: *Global Networks* (2003)...

## Biography

Roland Virgile Mbessa was born in Yaoundé, in Cameroon. Separated from his mother and few of his brothers, he came in Switzerland to join them in 2004. Since 2013 he started learning and developing an interest in art. In June 2017 at HEAD he finished his Bachelor degree in visual art. He learned the way to paint and to use photography for a better expression of his thoughts. Currently Roland is a CCC Master degree student at the same school.

## Bibliography

— Mbembe, Achille. *Critique de la Raison Nègre*. Paris : La Découverte, 2013.  
 — Béti, Mongo. *Main basse sur le Cameroun : Autopsie d'une décolonisation*. Paris : La Découverte, 2003.

## Webographie

— [https://www.persee.fr/doc/rfsp\\_0035-2950\\_1985\\_num\\_35\\_3\\_411327](https://www.persee.fr/doc/rfsp_0035-2950_1985_num_35_3_411327)  
 — <http://www.jeuneafrique.com/122578/politique/comment-felix-moumi-a-t-empoisonn/>  
 — [http://www.hemisphericinstitute.org/eng/publications/emisferica/5.2/52\\_images/pdf/siegel\\_print.pdf](http://www.hemisphericinstitute.org/eng/publications/emisferica/5.2/52_images/pdf/siegel_print.pdf)  
 — <http://www.jpnafrican.org/docs/vol3no2/3.2LoseYourMother.pdf>

# Communing with Frances Yates: a Temporal Travelogue

"Their eyes were mixed with blood. Their hair was loose like the hair of women, and fiery scourges were in their hands. When I saw them, I was afraid."

*Apocalypse of Zephaniah, 4:4-7*<sup>1</sup>

"This sex which was never one is not an empty zero but a cipher."

Anna Greenspan, Suzanne Livingstone,  
and Luciana Parisi<sup>2</sup>

Woman, as Man constructs Her in His phallic currency, is deficient. Amy Ireland argues that 'Woman' is confined to the negative term, gazing in from the outside. While Man owns death and desire, Her identity is a fabrication<sup>3</sup>. Yet Her power lies in this negative ego. Through Her inverted ego, or *zeroed* status, She defies representation. She is a veil; abstracted and shape-shifting<sup>4</sup>. Sadie Plant sees value in this zeroed role, as in a "feminised future", identity will be a liability<sup>5</sup>. My approach draws on Woman's destroyed singular selfhood to create a collective historical subject, whose goal is *to become someone else*—an "infinity of traces".

Antonio Gramsci urges the subject to "know oneself" as a "product of the historical processes to date, which have deposited in you an infinity of traces, without leaving an inventory"<sup>6</sup>. Drawing on this idea, I seek a system for a poetics of time travel—a web of history which snakes around itself,

invoking collective selfhood. This collective self, possessed through time travel, must include the Other without suppressing difference or reverting to dualisms.

I am metamorphic as the zeroed subject: a continuous series of Ovidian performances. As the present invades the past, and the past comes into the future, my unrepresentability lends to an aptitude for temporal travel. Bearing in mind that temporal travel entails "that which lies beyond standard perception and cognition"<sup>7</sup>, *I, in multiple incarnations, or veiled selves*, commune with the late historian of esotericism, Frances Yates. Our conversations appear as a temporal travelogue: letters and videos spanning from 1550 to 2050.

As time travel is an occult form, its strangeness lies beyond chrono-normativity and Enlightenment reason<sup>8</sup>. As such, a time travel praxis is useful in examining those powers that were suppressed in the Enlightenment—for this study, the "double power" of fire. Michael Marder argues that the Enlightenment "untethered" the two powers of fire from each other. Light was fetishised without heat as 'dispassionate rationality.' Heat without light was rejected as evil<sup>9</sup>. Moving towards collective selfhood, the metaphor of fire is useful. Where all sense of measure has been lost, the world may be perceived as a "great fire", in which

**1** Extract from *The Apocalypse of Zephaniah* (author unknown); an ancient text, dated between 100 BCE and 70 CE, featuring much mystical and apocalyptic imagery. See James Charlesworth, ed. *The Old Testament Pseudepigrapha* (New York: Doubleday & Co., 1983).

**2** Quote from Anna Greenspan, Luciana Parisi, and Suzanne Livingstone. See "Amphibious Maidens", in *CCRU, Abstract Culture* 3, no. 1 (1998).

**3** Amy Ireland, "Black Circuit: Code for the Numbers to Come", in *E-flux journal*, no. 80 (March 2017).

**4** Luce Irigaray, *Speculum of the Other Woman*, Translated by Gillian C. Gil, (Ithaca: Cornell University Press, 1985), 22.

**5** Sadie Plant, "On the Matrix", In *The Cybercultures Reader*, edited by David Bell and Barbara Kennedy, (London: Routledge, 2000), 331.

**6** Antonio Gramsci quoted in Edward Said, *Orientalism*, (New York: Pantheon, 1978), 25.

**7** Mark Fisher, *The Weird and the Eerie*, (London: Repeater Books, 2017), 1-26.

**8** Norman O Brown, *Apocalypse and/or Metamorphosis*, (Los Angeles: University of California Press, 1991), 4-5.

**9** Michael Marder, *Pyropolitics: When the World Is Ablaze*, (London and New York: Rowman and Littlefield, 2015), 24.

10 Michael Marder, *Pyropolitics: When the World Is Ablaze*.

11 My research includes Erik Davis' notion of electricity as alchemical fire; of the force crackling through the cosmos which most embodies modernity. Technologies of control and communication now deeply depend on the electrical grid. See *TechGnosis: Myth, Magic and Myticism in the Age of Information*, 2nd ed. (London: Serpent's Tail, 2004), 84.

12 Michael Marder, *Pyropolitics: When the World Is Ablaze*, 24.

'all living beings are so many sparks, igniting other sparks in reproducing themselves"<sup>10</sup>.

Fire is, therefore, the binding theme of my discussion with Yates, as historical figures punished by burning, or martyred in self-immolation are considered. Drawing on Michael Marder's *Pyropolitics* and Erik Davis' *TechGnosis*<sup>11</sup>, Antiquity's idea of the cosmos as *fire* is favoured—that "double power", which illuminates and emits life-giving warmth"<sup>12</sup>.

## Biography

Chloe Sugden (b. Brisbane, Australia) holds a Bachelor of Arts in Art History from the University of Queensland (2012) and First Class Honours in Art History from the University of Melbourne (2014). Her studies focused on early Netherlandish painting, Italian Futurism and Fascism, and the Italian Renaissance and Baroque. Her research has also covered the witch-hunts in early modern Europe (University of Glasgow), and Viking & medieval Scandinavian studies (University of Copenhagen). At the University of Copenhagen, she assisted in the publication of work on late ancient religion under Dr. Dylan Burns. Chloe is the founding editor of the contemporary art publication, *Dissect Journal*. She is interested in occulture and hypermedia theory.

## Bibliography

- Brown, Norman O. *Apocalypse and/or Metamorphosis*. Los Angeles: University of California Press, 1991.
- Davis, Erik. *TechGnosis: Myth, Magic and Myticism in the Age of Information*. 2nd ed. London: Serpent's Tail, 2004.
- Federici, Silvia. *Caliban and the Witch: Women, the Body and Primitive Accumulation*. 2nd ed. New York: Autonomedia, 2014.
- Fisher, Mark. *The Weird and the Eerie*. London: Repeater Books, 2017.
- Greenspan, Anna, Luciana Parisi, and Suzanne Livingstone. "Amphibious Maidens." *CCRU, Abstract Culture* 3, no. 1 (1998).
- Ireland, Amy. "Black Circuit: Code for the Numbers to Come." In *E-Flux Journal*, no. 80 (March 2017).
- Irigaray, Luce. *Speculum of the Other Woman*. Translated by Gillian C. Gil. Ithaca: Cornell University Press, 1985.
- Marder, Michael. *Pyropolitics: When the World Is Ablaze*. London and New York: Rowman and Littlefield, 2015.
- Plant, Sadie. "On the Matrix." In *The Cybercultures Reader*, edited by David Bell and Barbara Kennedy. London: Routledge, 2000.
- Yates, Frances A. *Giordano Bruno and the Hermetic Tradition*. London: University of Chicago Press, 1964.



Paulo Freire thinks of education as emancipatory by its very nature. From a Freirian perspective, a framework is only educational if it serves as a way for people to achieve political agency<sup>1</sup>. The Brazilian educator has been an almost ubiquitous reference in the work of contemporary art institutions since the mid-1990s, in what has been widely referred to as the “educational turn”<sup>2</sup>. However, in this context, the employment of “education” by museums, biennials and institutes has rarely translated into the political engagement presupposed by Freire, especially when it comes to implicating the institutions themselves.

In the founding text of the Museum of Modern Art of Bahia, in 1959, Lina Bo Bardi criticizes the importing of the European predominant model of museum, which she calls “museum-museum”<sup>3</sup>, and proposes instead a place for production of knowledge, a museum-school. In doing so, Bo Bardi refuses the museum as a place of unidirectional discourse and opens the possibility for the museum to not only speak, but also listen. A twenty-minute bus ride away from there, lies a network of public schools called Escola Parque (School Park). Established in 1950, it proposed to provide “integral education”<sup>4</sup>, which included rethinking the architecture and the content of the

school. As a result, amongst other things, the biggest collection of modernist murals in Brazil is nowadays on display in these public schools. Their setting is arguably more radical than any museum in the country has managed to achieve, which was made possible by an art-based educational approach. Nearby, just a few meters off the coast of the city, work began on a colonial military fort to convert it into the Museum of the South Atlantic. This was in the early 1960s and it was an initiative of the Center for Afro-Oriental Studies, an academic institution that beared significant credit for Brazil’s foreign policy of exchange with West African and Southeast Asian countries at the time. Construction was halted and the Museum of the South Atlantic was never completed. Political interruptions in the context of the military dictatorship were also the fate of the Museum of Modern Art and of the School Park.

I argue that the three cases above have lessons to teach contemporary art institutions well beyond the geographical territory in which they were created, and that in doing so they can also serve as a response to the new rising authoritarians who draw so heavily on the culture of interruptions and erasings, in Brazil and elsewhere.

## Bibliography

- 3rd Bahia Biennial. “Journal of 100 Days”. Published July 16th, 2015. [https://issuu.com/bienaldabahia/docs/jornal\\_100\\_dias\\_small](https://issuu.com/bienaldabahia/docs/jornal_100_dias_small).
- Centro de Estudos Afro Orientais/UFBA Archives. Uncatalogued documentation.
- Escola Parque Archives. Uncatalogued documentation.
- Ferraz, Isa Grinspum (Org.). *Tempos de grossura. O design no impasse*. São Paulo: Instituto Lina Bo e P.M. Bardi, 1994.
- Freire, Paulo. *Pedagogia do Oprimido*. 50. ed. São Paulo: Paz e Terra, 2011.
- Goethe-Institut. “Museal Episode”. Published on April 27, 2016. [https://www.youtube.com/watch?v=aQlsglN\\_CO0](https://www.youtube.com/watch?v=aQlsglN_CO0).
- Marx, Karl and Engels, Friedrich. *Economic and philosophic manuscripts of 1844*. Buffalo, N.Y.: Prometheus Books, 1987.
- Moniz, Maria, (Untitled). Interview presented at the exhibition “How Can Ghosts Create Systems?” on view at Goethe-Institut Salvador-Bahia between July and September of 2016.
- Museu de Arte Moderna da Bahia, Archives. Uncatalogued documentation.
- O’Neil, Paul and Wilson, Mick (Eds.) *Curating and the Educational Turn*. Amsterdam: Open Edition/De Appel, 2010.
- Rocha, João Augusto de Lima (org). *Anisio em Movimento*. Brasília, Senado Federal, Conselho Editorial, 2002.

**1** Paulo Freire, *Pedagogia do Oprimido* (1968), (São Paulo: Paz e Terra, 2011).

**2** Irit Rogoff, “Turning”, in Paul O’Neil and Mick Wilson (Eds.) *Curating and the Educational Turn*, (Amsterdam : Open Edition/De Appel, 2010), 32-46.

**3** Lina Bo Bardi, (Untitled), 1959. Uncatalogued documentation of the Museum of Modern Art of Bahia.

**4** João Augusto de Lima Rocha, (org), *Anisio em Movimento*, (Brasília, Senado Federal, Conselho Editorial, 2002).

## Biography

Felix Toro is currently a researcher at the CCC MA program at HEAD-Genève. He has worked at the Museum of Modern Art of Bahia, the 3rd Bahia Biennial and the Goethe Institut in Salvador, Bahia. Previously, he worked at the education departments of the 29th São Paulo Biennial and of the Tomie Ohtake Institute, as well as coordinator and director of the militant organization Rede Emancipa. He has a bachelor degree in History from the University of São Paulo.

# Stirring Time. (To Destroy a World)

**1 A fictional place, first described in James Hilton novel *Lost Horizon* (1933). Which is described as a mystical, harmonious valley thus becoming a synonym of paradise.**

Keywords: Time, becoming, horror, nostalgia, fiction.

The way we perceive time is ever subjective and easily altered. A constituted subject thus, inhabits a time that is the embodiment of continuous “becoming”. This interpretation of time is often bound by either accumulative or exhaustive alternations placed within anthropocentric models and intensities. Hence it can be said that for humans, the incommensurability of time is strongly experienced as a psychological phenomenon.

When conceiving a world framed by time, beyond the materiality of its planetary scale, I turn to fiction to question humanity through inhuman narratives. By trying to imagine multiple futures and revisiting pasts, culture, politics, religion, gender, race... The anthropocentric figure becomes the protagonist of all stories ever told.

The concept of past can always be accused, as if time could be measured, termed, lined up and made indebted into the intangibility of the present so that longing generations can eventually rise above this time

they don't agree with and access the promising next level of ultra developed (and never ending) Shangri-La<sup>1</sup>. However, there are too many geographies impregnated with a stench of veiled dictatorships disputing their right to sovereignty over land, here and now.

Within the nuanced and expanded materiality of the concept of time, entangled into interstices of human-made situations; failures and catastrophes become acquiescent to cruelty and bondage, a form of cruelty that is instrumentalized through a human awareness significant to understand ethics and a form of bondage essential to understand the very limits of humanity.

This research is an exercise on the concept of time and thus the psycho-affective articulations of becoming which uses art praxis as a technology to decodify old models and stir questions around the limits of our knowledge and thus the horror that represent the constrictions of our conscious and the contexts we affect and are affected by.

## Biography

Laila Torres Mendieta was born in Naucalpan de Juarez, Mexico City and roamed between geographies ever since. She obtained her bachelor degree in Visual Arts at Escuela Nacional de Artes Plasticas, UNAM in Xochimilco Mexico City and a Master in Art Praxis at the Dutch Art Institute, ArtEZ in The Netherlands, for which she got granted a fellowship for specialized studies in foreign countries by Fundacion Jumex (Museo Jumex). She currently lives in Genève, Switzerland where she studies The Master Critical and Curatorial Cybermedia Studies. She uses theory-fiction as framework to make sense of the narratives that shape her projects. More often than not they manifest in the form of sound, video and lecture-performance. She has been granted the FONCA-CONCAYT Fellowship for the period 2017-2019.

## Bibliography

- Braidotti, Rosi. *Transpositions on Nomadic Ethics*. UK: Polity Press, 2006.
- Fisher, Mark. *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*. UK: Zero Books, 2014.
- Ligotti, Thomas. *The Conspiracy Against the Human Race*. New York: Hippocampus Press, 2010.
- Metzinger, Thomas. *The Science of the Mind and the Myth of the Self: The Ego Tunnel*. New York: Basic Books, 2009.
- Negarestani, Reza. “Differential Cruelty”. In *Angelaki* vol.14 n.3, 2009.
- Reed, Patricia. *Postscript, Constructing Assemblies for Alienation*. US: Essay first published in Mould 1, 2014.
- Thacker, Eugene. *In the Dust of this Planet*. UK: Zero Books, 2011.

When moving to a *different* country, you ask yourself if you'll find your place and how. The more one is qualified as culturally distant, the more full integration seems an imperative condition. The aim is to become a copy of an authentic Swiss subject. Then, you get caught in a process of over-identification and dis-identification, leaving your cultural past behind. This loss doesn't seem to compete with the opportunities that you could attain, especially in a country like Switzerland, the heart of Europe, the place of human rights and humanitarian institutions, the headquarters of the United Nations and the World Trade Organization, a rich and pursued oasis.

You understand that cultural authenticity does not exist and that you have, in fact, been trying to imitate a non-existent ideal. Cultural authenticity is just another merchandise; another label to make you believe that there is a pure form of culture. But culture is not an essence or a fixed object. Donna J. Haraway says in *The Cyborg Manifesto* (1992) that: "Consciousness of exclusion through naming is acute. Identities seem contradictory, partial, and strategic (...) Gender, race, or class consciousness is an achievement forced on us by the terrible historical experience of the contradictory social realities of patriarchy, colonialism and capitalism." She uses the figure of the cyborg to reclaim a partial identity, urging us to move away from rigid boundaries that alienate our way of thinking. You are a product of displacement, a non-rooted subject, so you strive for this cyborg world where people are not "afraid of partiality and contradictory standpoints."<sup>1</sup>

You have been haunted by a feeling of missing something, but couldn't clearly see what has been lost. You're looking for ways to heal the melancholia of the *loss of loss itself*<sup>2</sup>. You want to break down the conception of identity based upon essentialism and stability, opening up different futures by thinking of and with trans~missions. *Trans* is used as a prefix that announces a commitment to think beyond binaries and beyond the anthro-ontological logics<sup>3</sup>. Therefore, the sticky tentacularity between trans and missions signals movements across time and space, and a vocation to think the world in a different way, a process through which the world as we know it must come to an end<sup>4</sup>.

## Bibliography

- Ajalon, Jamika. "FAR NOW; We Go Back to the Future to Tell Our Stories". In *Not Now! Now! Chronopolitics, Art & Research*, edited by Renate Lorenz. Berlin: Sternberg Press, 2014.
- Butler, Judith. *Loss: The Politics of Mourning*. University of California Press, 2003.
- Ferreira Da Silva, Denise. "Toward a Black Feminist Poethics: The Quest(ion) of Blackness Toward the End of the World". In *The Black Scholar* 44, no. 2 (2014): 81-97.
- Haraway, Donna J. "Manifestly Haraway". In *Posthumanities* 37. Minneapolis: University of Minnesota Press, 2016.
- Glissant, Edouard. *Poétique De La Relation*. Paris: Gallimard, 1990.
- Magrane, Eric. "Trans-Waters: Coalitional Thinking on Art & Environment with Adela C. Licona and Eva S. Hayward". <http://www.environment.arizona.edu/proximities/trans-waters-coalitional-thinking-art-environment-adela-c-licona-and-eva-s-hayward>.
- Moraga, Cherríe. *Loving in the War Years: Lo Que Nunca Pasó Sus Labios. Third World Women*. Boston: South End Press, 1983.
- Yeung, Shirley. "From Cultural Distance to Skills Deficits: "Expatriates," "Migrants" and Swiss Integration Policy". In *Multilingua - Journal of Cross-Cultural and Interlanguage Communication* 35, no. 6, 2016, pp. 723-746.

1 Donna J. Haraway, "Manifestly Haraway", *Posthumanities* 37, Minneapolis: University of Minnesota Press, 2016.

2 "And perhaps most difficult, the loss of loss itself: somewhere, sometime, something was lost, but no story can be told about it; no memory can retrieve it; a fractured horizon looms in which to make one's ways as a special agency, one for whom a full "recovery" is impossible." See Judith Butler, *Loss: The Politics of Mourning* (University of California Press, 2003).

3 "Trans~ is a prefix that is prepositional—it is a crossing of spacetime, a movement within relationship. As such, trans~ materializes the process of movements; trans~ marks the whereness of with-ness" See Eric Magrane, "Trans-Waters: Coalitional Thinking on Art & Environment with Adela C. Licona and Eva S. Hayward" (December 2014).

4 Denise Ferreira Da Silva, "Toward a Black Feminist Poethics: The Quest(ion) of Blackness Toward the End of the World", *The Black Scholar* 44, no. 2 (2014): 81-97.

## Biomythography

If we had no skin / no shades / no packaging / we would present ourselves in words of flow and energies / thinking other designs / following our own desires / under the rule of some physical equation / everything is part of something / I think I'm tired to be inside this cage / without categories to define me I could get less bored / tired to express what is in constant / change / living in an infernal tension / I like fakeness / innocence and purity are just fairytales / sick of the Promethean ideal / can we still think we are the masters of the world / soy un fantasma / I'm in a place between yesterday, today y mañana / I wish I could write the story of my non-rooted life / my writing will always be incomplete / fractured / don't you think that fullness is dullness / estoy harta de todo / I will write about the destruction of the world / the dam is full / water will flood the earth.

Do you want to get to know me?  
 Puedo comer todos los días queso y choclo  
 Je pourrais écrire en français  
 But I want today to be a special day



# Postcards from: [Post-communist. Postwar. (Post)transitional.] Post-apocalypse



08/01/2018, Belgrade, Serbia

**1** “This Western image is weightless, infinitely thin, hovering above everything, including history. It is reproducible on all channels, allows simultaneous viewing by everyone at all times, invites implantation and recall.” Irena Haiduk, *Seductive Exacting Realism – Against Biography* (Berlin: Sternberg Press & Renaissance Society, 2016), p. 1.

The image above is a recreation of a photo sent to me in December 2017 via WhatsApp depicting the view from the balcony of my apartment in Belgrade. Upon receiving the original photo, I immediately perceived it as a digital counterpart of a postcard; virtually spread real-time data sent from one location to another, conditionally received but not capable of truly delivering its full context, while also causing a state of alienation from what once seemed so familiar to me. I shot the photo above while travelling back to Belgrade during the Winter of 2018,

when I started reflecting on the idea of postcards as a methodological approach for my further practice. I was specially interested in the aspect and problematic of multiple temporal contexts to be speculated upon, the paradigm of existence of two different points in space, located on the World Map, mutually defined and interrelated by distance that in this case is converted into the time that it takes for that small piece of paper to travel from one hand to another, from one city to another, from one particular geopolitical, social and cultural context to another. A third temporality—time caught and frozen in the form of a material artifact, a transitional space of anticipation, but also a space of envisioned negotiation and dialogue, otherwise wiped out by the artificially unified and virtually generated Western image<sup>1</sup> of singularity and universality of time in the contemporary World, is the main aspect that motivates me to explore further the concept of postcards, by searching for answers to the following questions: Who could be the senders and recipients of postcards in my research? Or, rather what? What if the buildings and landscapes of Belgrade could be narrators and senders? And Where could these postcards be sent?

## Biography

Sanja Vasić is a MA student of Textile at the Faculty of Applied Arts in her hometown of Belgrade, from where she came to CCC as an exchange student in September 2017. During her current stay at CCC she has been taking time and space to question her identity, origin and previous experiences in order to seek new approaches and perspectives for future art practices. She has always had a tendency to be in the right place at the wrong time (or was it the other way around?). Music and writing are her everyday practices of resistance. Her favorite color is blue.

## Bibliography

- Haiduk, Irena. *Seductive Exacting Realism*. Berlin: Sternberg Press, Renaissance Society, 2016.
- Haiduk, Irena. “Seductive Exacting Realism”. *Mousse Magazine* (December 2017), <http://moussemagazine.it/seductive-exacting-realism-irena-haiduk/>, accessed 12 March 2018.
- Haiduk, Irena. *Spells*. Berlin: Sternberg Press, 2014.
- Jurisic, Dragana. *Yu: The Lost Country*. Dublin: Oonagh Young Gallery, 2015.
- Lazzarato, Maurizio. *Signs and Machines: Capitalism and the Production of Subjectivity*. Los Angeles: Semiotext(e), 2014.
- Todorova, Maria. *Imagining Balkans*. New York: Oxford University Press, 2009.
- Wilson, R. and Dissanayake, W. *Global/Local – Cultural Production and the Transnational Imaginary*. Durham: Duke University Press, 1996.

Actes de recherche

Édition 2018

L'écriture des Actes de recherche est accompagnée par Çağla Aykaç (Pratiques de la recherche/Écriture).

Programme Master de Recherche CCC, Études de recherche Critiques, Curatoriales et Cybernétiques du département des Arts Visuels de la Haute École d'Art et de Design – Genève.

Responsable : Doreen Mende

Enseignant-e-s : Kodwo Eshun (Théorie Fiction), Pierre Hazan (Études Politiques), Doreen Mende (Politique Curatoriale), Anne-Julie Raccoursier (Pratiques Artistiques Situées), Gene Ray (Études Critiques)

Enseignante invitée : Çağla Aykaç (Pratiques de la Recherche/Écriture)

Assistantes : Camilla Paolino, Julia Pecheur (Groupe de Lecture)

Édition et réalisation : Julia Pecheur

Relecture : Çağla Aykaç, Julia Pecheur

Maquette : Julia Pecheur

Parution: juin 2018, tirage 100 exemplaires

Imprimerie du Cachot, Grand-Saconnex, Genève



