

Actes de recherche 2022

M1

- p. 4 *Derik ~ Mardin ça fait un peu Paris ~ Texas*
Carla Alis
- p. 6 *Point·s time·s open·s dimension·s point·s.*
Alexandre Boiron
- p. 8 *Un panier au ventre plein d'étoiles*
David Favre
- p. 10 *Towards What Cannot Be Seen*
Sawsane Hema
- p. 12 *From Brokenness to One's Home Within*
Orfeo Aurora Lili
- p. 14 *Remembering Remembrance*
Jazil Santschi
- p. 16 *Je suis: pour une conscience fugitive*
Gemma Ushengewe
- p. 18 *MOVING TOWARDS US*
Jonas Van Holanda
- p. 20 *The Uncanny Cosmos*
Ruyun Xiao
- p. 42 *ÉROTISME TELLURIQUE CONTRE
POPULISME APOCALYPTIQUE*
Basile Collet
- p. 46 *Response-(ability)*
Louis Dambrain
- p. 48 *Sex, Work, Space*
Joséphine Devaud
- p. 52 *Stop Taking Pictures*
Fig Docher
- p. 56 *Possessed*
Phoebe-Lin Elnan
- p. 60 *<https://apostrophheeee.xyz>*
Daniela Gutiérrez-González
- p. 64 *At the Intersection* (An Emplotment Tale)*
Yasemin Imre
- p. 66 *Lè Pereute*
Emilie Moor
- p. 70 *Licking Wounds*
Cecilia Moya Rivera

M2

- p. 26 *Notes on Josefstrasse 102*
Román Alonso
- p. 30 *SLAP!*
Sara Bissen
- p. 34 *"Les vainqueurs l'écrivent, les vaincu·x·es racontent l'Histoire"*
Garance Bonard
- p. 38 *Sticky Virtual*
Vanessa Cimorelli
- p. 74 *Syncopated Puppet*
Matthias Paulus
- p. 78 *Be A Counter-Master, My Friend.
Use Counter-Tools.*
Mikhail Rojkov
- p. 82 *(From) Where Are We Listening?*
Balam Simon
- p. 86 *Le passé bouge encore*
Camille Chirine Zaerpour

Les Actes de Recherche, initiés par le programme Master de Recherche CCC en 2005, présentent une synthèse des recherches accomplies et en cours développées dans la Master Thesis, comme lieu de formation à la recherche. L'édition annuelle des actes de recherche tend à donner les conditions optimales d'un débat d'idées au jury de soutenance de fin d'étude et au jury de fin d'année académique et d'assurer une temporalité prospective aux recherches. Les présents Actes de Recherche sont constitués de courts essais rédigés par les étudiant·e·x·s en fin de cursus (M2), ainsi que d'extraits ou synthèses des recherches menées par les étudiant·e·x·s en première année (M1). Ces éléments articulent une pratique qui émerge d'un processus de recherche et constitue le composite d'une pensée par l'art, de réflexions théoriques, de constellations trans-disciplinaires et de mobilisations formatrices.

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

M1

DERIK ~ MARDIN ÇA FAIT UN PEU PARIS ~ TEXAS

CARLA ALIS

«Si les rêves meurent en traversant les ans et les réalités, je garde intacts mes souvenirs, sel de ma mémoire.

Je t'invoque, le passé renaît avec son cortège d'émotions. Je ferme les yeux. Flux et reflux de sensations [...] Je ferme les yeux. Flux et reflux d'images [...].»¹

Dans une performance que je faisais l'année dernière, je disais quelque chose comme ça «Mardin, Diyarbakır, Kızıltepe, Şanlıurfa, les noms des villes me reviennent mais pas leurs contenus, je ne sais plus si je les ai visitées ou si les autres me les ont racontées.». Puis, je terminais en disant «ma ville c'est Derik ~ Mardin, Derik c'est la ville et Mardin c'est la région mais c'est aussi la ville. J'aime la manière dont ça sonne, Derik ~ Mardin, ça fait un peu Paris ~ Texas».

Ce que je voulais dire, c'est que ma ville au Kurdistan avait sur moi l'effet de l'expérience d'une immensité irréaliste. Vertige d'un sentiment d'appartenance difficile à décrire.

Jacques Derrida décrit comme une «plainte» sa volonté de tendre vers le dire de la sensation et de la mémoire qu'il lie à l'Algérie qu'il a connue. «C'est mon grief. Car tel que j'ai cru le percevoir à l'adolescence quand je commençais à comprendre un peu ce qui se passait, cet héritage s'était déjà sclérosé, voire nécrosé [...]»². Similairement, il m'apparaît terriblement nostalgique la perspective d'un retour au Kurdistan et le fait de faire face de nouveau à un sentiment si singulier de deuil et de *sorrow* qui marque profondément les vies kurdes contemporaines et qu'il ne m'a jamais semblé arrêter de ressentir, même loin.

Cette recherche se concentre sur des formes de narrations et de mises en récit qui ne sont pas celles des images fabricantes de martyrs. Il ne s'agit pas de négationnisme quant au caractère violent et quant à la proximité des organisations paramilitaires liées aux luttes kurdes pour l'autodétermination comme il ne s'agit pas de ne pas parler des luttes armées, des pertes, et du génocide. Il s'agit de l'exploration de formes de vies qui sont celles d'un quotidien, d'un *antipathos*.

“Thus, the important point to explore is not what the texts themselves potentially express about a people's collectivity but how and why certain texts come to constitute their “national” identities, particularly in historical and cinematic contexts. Similarly, when Kurdish intellectuals, cultural activists, and media producers and consumers historicize Kurdish cinema, such history, created selectively in the present, reflects longstanding collective anxieties as well as present-day agendas.”³

1 Mariama Bâ, *Une si longue lettre* (Dakar: Nouvelles éditions africaines, 1979): 1.

2 Jacques Derrida, *Le monolinguisme de l'autre* (Paris: Galilée, 1996): 89.

3 Suncem Koçer. “Kurdish Cinema as a Transnational Discourse Genre: Cinematic Visibility, Cultural Resilience, and Political Agency.” *International Journal of Middle East Studies* 46 (3) (2014): 473–88.



Capture d'écran, *Le goût de la cerise* (سالیگ م عط), réalisé par Abbas Kiarostami, (1997.Ciby 2000, MK2), 99 min.



Capture d'écran, archives familiales tournées à Derik ~ Mardin, 2005.

Carla Alis (née en 1998) est une performeuse, vidéaste et chercheuse franco-kurde. Elle a étudié à la Haute École des Arts du Rhin et à l'Université de Strasbourg. Elle mène une recherche sur les devenirs kurdes dans les formes narratives, le cinéma, la représentation et le territoire au sein du Master CCC. Traversée de souvenirs de son adolescence, elle tente de traduire en paroles et en images un indicible sentiment d'appartenance.

- Ayoub, Kurdwin, director. *Paradise! Paradise!*. 2016. Sixpack films, 78 min.
- Karim, Lanja Najmalddin, "Kurdish National Identity in the Films of Yilmaz Guney and Bahmani Ghobadi." *Journal of University of Human Development* 7 (3) (2021): 69–73.
- Kiarostami, Abbas, director. *Le vent nous emportera*. 1999. MK2, 115 min.
- Marouf, Kani, director. *Images of a favour*. 2018. Marouf, Kani.
- Renov, Michael and Jane Gaines. "Domestic Ethnography and the Construction of the 'Other' Self," in *Collecting Visible Evidence*. Minneapolis: Minnesota Press, 1999.
- Rothberg, Michel. "'Germany Is in Kurdistan' Hito Steyerl's Images of Implications." in *The Implicated Subject: Beyond Victims and Perpetrators*, pp. 171–97. Stanford: Stanford University Press, 2019.
- Tuck, Eve, and K Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society*. Vol. 1 (2012).

Point·s time·s open·s dimension·s point·s.

ALEXANDRE BOIRON

When I'm listening to some-bodies-stories, dimensions open up. What was a starting point, transforms itself into n-other one, n as a positive whole number. Therefore time-s are point-s that allow creating breaches to timeline systems: the one linear, continuous. That time that shut down all raising voices, time-s voices. Those temporalities are necessary to inflate lines we are caught into. disrupt it, creating a rupture.

In this punctual representations of time-s, I wonder how their vibrations, dimensions, cycles undulations, intrications echo with quantum physics.

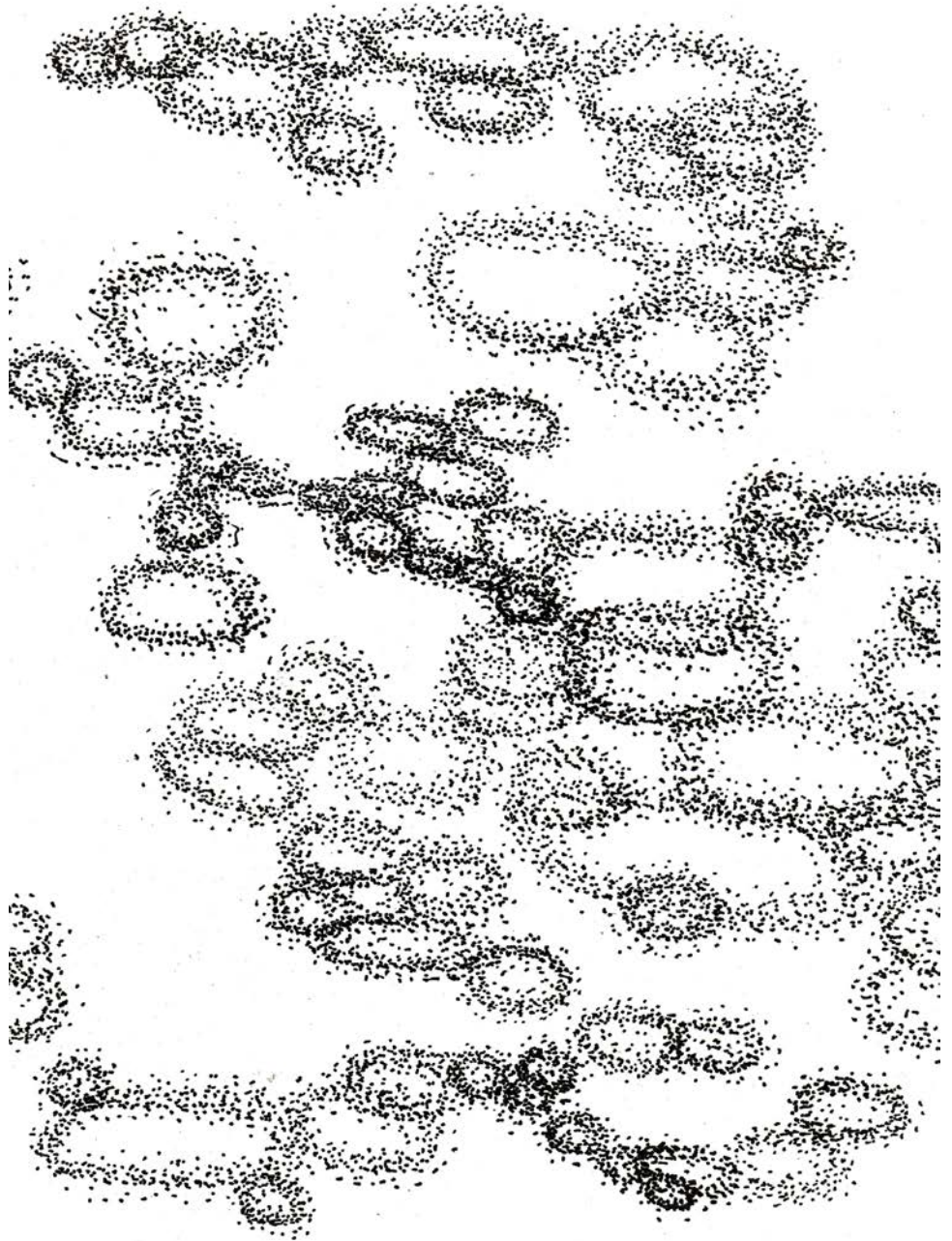
How virtual time-s are intricate point-s? How science of our lives, science of our empathy and experiences can go beyond politicize big science?

I've heard something about the Cooker Wo-men Theory that demonstrates how microscale bodies, contained in soup pots, coffee ground in salad bowls or the taste of a meal, allow our mind diving into complex plane, where real and imaginary navigate around same axis.

I've been also experiencing the Ubereat Biker Theory, teaching me how much time-s change value. On my bike I'm in a constant inbetweenness, entangled in economic/social dimensions that big science hasn't created tools to measure them yet.

On delivery I'm a constant body in becoming between 2 points. For the customers I'm the point into the system at their service. Not living time-s of some-bodie-s- contracts it into a point, into points. But what can we do as points?

Invisible science and science of invisibilized can't experience same time-s. We need to create ruptures, simultaneously on that timeline. We are the bodies on which they construct a linear model of time for History despite/whereas we are punctual bodies living through our stories, vibrating between us.



Alexandre is a visual artist, an overthinker and an Ubereat biker. He was a physics student, he has experienced domestic violence with his adoption family. He's a cooker for himself when he's anxious due to geopolitics or environmental issues. He tries to spread care to bodies that surround him. Disappointed by the knowledges Physics science goes on, he decided to build it differently into his life experiences. Alexander has a Bachelor and Master in Visual Art, Clermont-Ferrand, FR. He follows a Research Program in CCC, HEAD – Genève, CH about time-s. But he rather likes losing/ feeling time-s than doing it.

- Deleuze, Gilles & Guattari Félix. *Milles Plateaux*. Collection « Critique », 1980.
- Haraway, Donna. *Cyborg Manifesto*. Exils Éditeur, 2007.
- Haraway, Donna. *Vivre avec le trouble*. Les éditions des mondes à faire, 2020.
- Ossai, Anayo Benjamin. *Time in Igbo Cosmology: The ritual and its values*. Ogirisi: a new journal of African studies vol 12s, 2016.
- Moor Mother & Rasheedah Phillips. *Black Quantum Futurism*. Theory & Practice, 2021.
- K. LeGuin, Ursula. *Les dépossédés*. Le Cycle de Hain, 1974.
- Harman, Graham. *Object-Oriented Ontology: A New Theory of Everything*. A Pelican Book, 2019.
- Meillassoux, Quentin. *Après la finitude*. Édition du Seuil, 2012.
- Crignon, Cyril, Wilfried Laforge et Nadrigny Pauline. *L'écho du Réel*. Édition Mimésis, 2021.

Un panier au ventre plein d'étoiles

DAVID FAVRE

7 juillet 4042

C'est l'été. Le soleil est encore là, mais il ne va pas tarder à se coucher. Ci et là, des feux commencent à s'allumer. Les premières étoiles commencent à briller.

Nous avons tissé toute la journée. Sans métier, simplement avec nos corps. Les unes tenaient les fils de chaînes pendant que d'autres naviguaient à l'intérieur pour tisser les fils de trame. Certaines chantaient, d'autres cuisinaient.

Et finalement, le tapis est prêt. Nous nous asseyons dessus alors que le soleil nous salue derrière les montagnes. Les reflets du feu sur nos peaux agissent comme un miroir des étoiles en haut.

Et puis nous racontons.

Il était une fois
Un monde dévasté
Où il y avait deux genres
Où les humaines étaient enterrées dans des boîtes
Les plantes fauchées à la débroussailleuse
Et les arbres arrachés pour construire des bûchers

9 mars 2022

11h18

J'ai regardé des vidéos sur YouTube l'autre jour, elles expliquaient comment trouver un terrain pas cher pour vivre un peu perdu au fond de la campagne, et enfin faire les choses moi-même. Avoir un jardin, faire des habits, cueillir des champignons et des plantes.

12h09

Le territoire est une guerre continuelle, et il n'est pas si simple d'aller vivre comme ça au fond de la forêt. La conclusion la plus simple mais aussi la plus effrayante est de retourner chez mes parents. Rentrer à la maison.

12h34

Assise à mon bureau, alors que j'écris ces mots sur mon ordinateur, au quatrième étage d'une ville bétonnée, j'entends la terre glacée de mon héritage murmurer: fuir était une illusion, tu dois te confronter maintenant. La pureté n'existe pas, couper les ponts n'existe pas.

23h57

Comment vivre avec ses fantômes? Comment construire de nouveaux futurs et de nouvelles communautés lorsque les fondements sont corrompus, mais tout sauf en ruine.

02h08

La maison est stable et ne bougera pas. Et je doute que mes rêves soit suffisants.



David Favre (2000) est un artiste multidisciplinaire suisse. Il est titulaire d'un BA en arts visuels de l'EDHEA (VS) et poursuit actuellement un MA à la HEAD (GE), orientation CCC. Il est également travailleur social.

Son travail s'inspire des études queer et des questions environnementales. Il tente de s'engager dans les notions d'artisanat, de futurités, de (science-)fiction et d'héritage, afin d'imaginer de nouvelles communautés et de nouvelles façons de vivre dans un monde plus qu'humain. Son travail est toujours en ambivalence avec le soi-disant monde de l'art, remettant en question les problématiques de visibilité et d'accès à l'art. Il fait appel à la performance, au bricolage, au DIY, à l'écriture, à la céramique, à la théorie, à la fiction, à la cueillette, au tarot, à la scénographie, à la magie, et cætera, et cætera.

- Ashley. *Practical Self Reliance: Your Practical Guide To Self Reliant Living*. <https://practicalselfreliance.com>. Consulté le 18 novembre 2021.
- Despret, Vinciane. *Autobiographie d'un poulpe et autres récits d'anticipation*. Arles: Actes Sud, 2021.
- Eribon, Didier. *Retour à Reims*. Paris: Flammarion, 2018.
- Haraway, Donna. "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin", *Environmental Humanities*, no.6 (mai 2015): 159–165. <https://doi.org/10.1215/22011919-3615934>
- Lecerf Maulpoix, Cy. *Ecologies déviantes: Voyage en terres queer*. Paris: Cambourakis, 2021.
- Le Guin, Ursula K. *The Carrier Bag Theory of Fiction*. <https://theanarchistlibrary.org/library/ursula-k-le-guin-the-carrier-bag-theory-of-fiction>. Consulté le 25 avril 2022.
- Preciado, Paul Beatriz. *Testo Junkie: Sexe, drogue et biopolitique*. Traduit par l'auteur. Paris: Grasset et Fasquelle, 2008.
- Rumfitt, Alison. *Tell Me I'm Worthless*. Cipher Press, 2021.
- Starhawk. *Rêver l'obscur: Femmes, magie et politique*. Traduit par Morbic. Paris: Cambourakis, 2015.
- Tsing Lowenhaupt, Anna. *Le champignon de la fin du monde: sur la possibilité de vivre dans les ruines du capitalisme*. Traduit par Philippe Pignarre. Paris: La Découverte, 2017.

Towards What Cannot Be Seen

SAWSANE HEMA

Entrer dans ce film c'est déjà être dans le rêve, car il raconte la vie comme un songe. Le hors-champ ne témoigne pas de l'invisible mais de la perte de repères temporels, passés, présents et futurs coexistants dans le désordre des souvenirs d'enfance.

Tu devrais adapter une histoire, l'interpréter.

Mais quelle histoire? Par quoi commencer?
Est-ce que j'ai le droit de raconter son histoire?
Est-ce que cette histoire est aussi la mienne?
Comment parler du silence?

Montrer les images et garder l'histoire en soi,
par pudeur et par loyauté.

Parler de cet héritage bien que je n'en ai reçu que des bribes.
Parler de ce que je ne connais pas.

Le quotidien est politique, montrer le rien, parler des petites choses est une pratique militante.

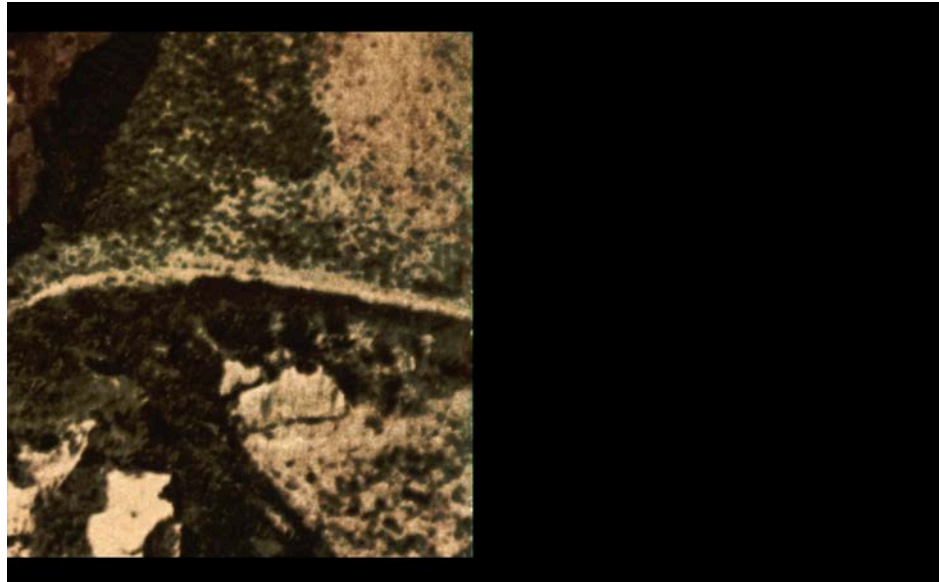
Au fil du temps j'apprends que certaines formes qui n'ont en apparence rien à voir avec une pratique décoloniale sont des façons de parler de luttes.



When I look at this landscape I feel the pull of distance.
The wrenching sad city is filled with noises, uncertain steps,
death and grief.

I marvel at the life coming back – each sign of it –
and the earth's strength.

Superficie totale: 22 381 741 km²
Population totale: 44 487 616
Langue principale: Arabe
Densité: 19 Hab./km²



Sawsane Aysha Hema est une artiste algérienne et guinéenne, née à Lausanne en 1992.
Elle a étudié le Cinéma à l'ECAL à Lausanne et les Arts Visuels à la HEAD à Genève.
Elle se passionne pour le cinéma expérimental de Jonas Mekas et la musique de
Sonic Youth.

- Dorlin, Elsa. *Se défendre: Une philosophie de la violence*. Paris: Éditions La Découverte, 2019.
- Ferrari, Jean-Christophe. *Le Miroir de Andreï Tarkovski*. Crisnée: Éditions Yellow Now, 2009.
- Freud, Sigmund. *Sur le rêve*. Paris: Éditions Points, 2011.
- Sarraute, Nathalie. *Enfance*. Paris: Éditions Gallimard, 1983.
- Vergès, Françoise. *Un féminisme décolonial*. Paris: Éditions La fabrique, 2019.

From Brokenness to One's Home Within

ORFEO AURORA LILI

SONG

Psychosoma

weaving

Embodiment

Oh when we break, what is lost what is left, what is left?

CIRCLE

connect.: Body-spirit. Body gateway to past, future, present. Body guardian and messenger.

Song is life and Song is being,
Song is us with the World together,
an expression of being, whether in sorrow, joy or madness,
a trace of our existence and what carries on to others.

Oh quand on se brise, qu'est-ce qui reste?

Broken Poetry

qu'est-ce qui reste?

Broken diaries

A prayer for those who came before,
A prayer for those who could not stay,
A prayer for those withering in silence today,
A prayer for the parts of our soul trapped away.

May we become whole again, may we rise up and become ourselves in the way of the Universe.

S H O C K loss of

WORDS

interruptions calling for RETURNINGS

GHOSTs

of the past and present and futures gnawing at our innards.

Switzerland's perfect crime.

No need for alibi.

Silence and amnesia obtained so artfully...

Nonetheless leave **TRACES** in places so small and blatant.

I was foreign to these walls but they caught me in the maze: I report from within.

Lest I suffocate.

*Come to me if you hear my breathing falter
Don't pull away, come closer.
Meet me halfway.
Your presence is precious.
For in this world, our separateness allows us to meet.
Don't walk away.*

*I will come too
towards you and come to meet you,
I will learn how to greet you
in your own language.
But if I walk all the way
I will become you;
you will not have met me.
There will be no challenge nor growth.
So meet me halfway.
Come feel the hardness and softness, the contours of my shape,
for I will not let myself become
invisible again.
Not anymore.
So meet me, you know where. The journey is both yours and mine.
Meet me like the waves crash into the rocks
and feel the thrill
and the passion of Life.*

Orfeo Aurora Natsumi Lili was born of a Japanese mother and Italian father and grew up in both countries before arriving with his family in Switzerland in the French part of the country.

He translates compulsively and sometimes professionally, makes subtitles, sells apples and baby plants for a living, loves learning and teaching languages. A queer transgender creatureboy, born of dawn yet an incorrigible nightowl. Kinda always "in between".

The topics of his interests are: interculturality, plurilinguism, code-switching, identities (cultural, gendered, sexual, subcultural, etc.), activist burnout, politics of space and place and urbanism, appropriation of space, (socio)linguistics, queer and transgender and bi-poc communities activism, plant medicine, somatic therapies and practices, youtube, in-community awareness and care issues, liminality, embodiment, spirituality, metacommunication, migration, trauma and healing, poetry, the power of words and of rituals, emotional politics and dynamics, etc.

— Bringham, Robert. *The Tree of Meaning: Language, Mind and Ecology*. Berkeley: Counterpoint Press, 2006.

— Bauman, Sabian & Karin Michalski. *An Unhappy Archive*, initiated by Andrea Thal at the Complices, Zurich: 2013. Repeated in Gallery Marc Müller. Zurich, 2016.

— Kiwanga, Kapwani. *Afrogalactica*, from "The Black Star Chronicles", performance-conference au BAC (Bâtiment d'Art Contemporain) lors de Nuit de Musées. Geneva: May 26, 2018.

— Miralles, Dunia, *Swiss Trash*. Âge de l'Homme: Lausanne, 2015.

— Tjé, Anna, *Welcome to My House*. performance au Théâtre de l'Usine: Genève, 2019.

— Van Kolk, Bessel. *The Body Keeps the Score*. New York: Penguin Books, 2015.

REMEMBERING REMEMBRANCE

JAZIL SANTSCI

My artistic practice originates from conversations with my memory and with different Afrodiasporic disabled and queer people whose lives and practices are dedicated to the creation and sharing of resources, skills and care. The results of my research are released through sonic compositions I call *entities* or *rememberings*.

Following the legacy of *liminal voices* before me, my research aims to *reappropriate* certain types of storytelling as well as to *record* these through speculative fiction and poetic plots. Learning from the technological and theoretical heritages of black electronic music in various places and times, my sonic compositions are collaborative dramaturgies existing also in hybrid tangible transcriptions: writings, schemes, installations, and wearable telos.

The fluidity of sound allows my artistic contents to emerge in *aesthetic* sociality. As a know-how continuous rehearsal; my sensing is a science of listening inward to the essential nature of things as well as what I call fundamental invisibles such as for instance transitivity, fluidity, corporeality, metamorphoses, rhythms, resonances(echoes) and para-social relationships.

Experiencing Octavia E. Butler's speculative fiction plots-writings through decelerated listening in the group reading curated by Kodwo Eshun's "*Theory Fiction*" seminar has allowed me to direct my research towards composing with temporalities from echoes of herstory. Butler, E. Octavia. *Wild Seed*. Garden City: Doubleday, 1980. Kodwo Eshun has encouraged me to publish sonic entities for a targeted audience and to write from experience. Eshun, Kodwo. *More brilliant than the Sun Adventures in Sonic Fiction*. London: Quartet Books, 1998.

Michel-Rolph Trouillot "*An Unthinkable History*" was introduced to me by Noémi Michel's seminar "*Pensées critiques noires: Penser (par) la voix*". This book reminded me how western history omitted, silenced and appropriated Black cultures and historical legacies. Trouillot, Michel-Rolph. *An Unthinkable History; The Haitian Revolution as a Non-event*. Boston: Beacon Press, 1995.

Noémi Michel's writing on movement, space and temporal entanglements is a proposal I like to think with. Michel, Noémi. *Mouvoir, se mouvoir, émouvoir, polysémies noires des (im)mobilités spatio-temporelles*. Genève: Métis Presse coll. utoPISTES, 2021.

Meloe Gennai's short serie "*Queer colonialism within wokeness*", is an important naming of the process of constant ostracization of Bipoc trans disabled existences, the appropriation of

languages and commodification of marginalized identities. Gennai, Meloe. *Queer colonialism within wokeness*. Zurich: DEARS magazine, 2021.

In the same vein, discovering artistic practices within “*the Aesthetic Sociality of Blackness*” as recorded by Laura Harris reminded me that Blackness is plural and can include appropriative positions within themselves. Harris, Laura. *Experiments in Exile: C. L. R. James, Hélio Oiticica and the Aesthetic Sociality of Blackness*. New York University: Fordham Scholarship Online, 2018.

Furthermore, Meloe Gennai’s dramaturgies, spoken words and writings including their poem “*Ode à mes ancêtres*”, have allowed me to start a research on disability and ancestry. Gennai, Meloe. *Ode à mes ancêtres (p.18–19)*. Zurich LUMA: Cassandra Press and Collective X, 2021.

This process led me to Akwaeke Emezi’s work which solidified my thoughts on the relationship of Black disabilities, Black queerness and spiritualities. Emezi, Akwaeke. *Freshwaters*. New York: Grove Press, 2018.

J. A. Santschi is a swiss-based artistic-researcher, sound artist. They have become, through inter alia their practice in the field of fashion, an expert in disrupting western psycho-societal fantasies, normativity. J. A. imagines spaces in which living simultaneously in different temporal realms is possible and allows to encompass multiple realities. Archives of their memories of selves, their recordings are focused on honoring as well as shielding ostracized truths.

Je suis: pour une conscience fugitive

GEMMA USHENGWE

J'ai voulu commencer cette recherche en partant d'une connaissance enfouie de la conscience fugitive.

Dans ma recherche, læ fugitif-ve est une figure anti-autorité et anti-hiérarchie, iel s'enfuit et échappe à sa capture. C'est aussi une figure d'émancipation dans des systèmes de pouvoir car celle-ci réorganise le territoire sur lequel iel se déplace, réinvente des méthodes de résistances à travers des messages et les codes secrets pour ainsi se réapproprier son destin politique, social et ses identités subjectives. Je définirais la figure du fugitif-ve comme ce levier qui fait basculer le schéma établi du pouvoir et qui se construit en parallèle avec l'imposition d'un système de contrôle.

Je suis

Je suis celle qui revient guetter pendant que tu surveilles.

Je rôde pendant que tu patrouilles, je suis celle qui fédère pendant que tu disperses.

Je suis celle qui patiente pendant que tu tries et comptes.

Je suis là, je regarde, depuis la colline tu entends peut-être nos rires, qui se transforment en hurlement et torture ton esprit.

Je suis celle à qui on ne fera pas payer l'amande de vos tactiques et de vos territoires annexés.

Je suis celle qui a passé les douanes en posant la question de la mauvaise direction.

Vous ne pouvez me retrouver.

Je suis dans la centrale et j'ai un secret avec tous vos ouvriers.

Partout ça risque de faire exploser le conteur atmosphérique.

Je suis derrière vous, je vous ai devancé de plusieurs tours.

Je suis comme un revenant. Tu as peur? Car j'ai tout vu, j'ai tout entendu.

Tu ne veux pas que je me retourne contre toi?

Je ne suis pas de l'extérieur, je ne suis pas de l'intérieur, je suis en train de graviter autour dans un passé présent continu.

Par la forêt, les cours d'eau, les égouts, les tavernes, les cabarets, les métros de toutes les villes, je me faufile. Je suis dans tous les recoins. Je suis la descendance de ceux que tu n'as pas pu tuer et qui reviennent te demander des comptes.

Cette figure semble être incarnée dans plein d'entités et de personnes luttant pour une certaine souveraineté. On pourrait donner l'exemple de personnes réduites en esclavage qui travaillaient dans les maisons des maîtres. La maison étant le lieu intime où se divise le ménage, les esclaves avaient le rôle de préparer les plats à servir, de garder les enfants et les nourrissons, de faire la toilette des maîtres. Dans cette proximité et avec une connaissance de l'organisation du foyer, les esclaves préparaient en cachette des poisons à mettre dans la nourriture de ceux-celles qui les maintenaient en esclavage.

Læ fugitif-ve serait donc l'ombre menaçante du système d'oppression, une sorte de monstre à surveiller, contrôler pour éviter qu'iel ne se retourne contre soi, se libère et s'autorégule par la révolte. Le maintien strict et le renforcement des structures qui composent le système de contrôle diminuent la faisabilité de la fuite, mais pas moins le désir d'évasion ancrée dans la nature du fugitif-ve. Après une longue période de résilience, ou lorsque le verrou saute, la conscience, tapis jusque là dans l'ombre; sort au grand jour: l'évasion est signalée, l'avis de recherche est lancé et de l'autre côté c'est une des colonnes du pouvoir qui tombe. La figure de la fugitive qui était latente devient alors active. Iel devient à la fois en proie avec le système d'oppression et à la fois libre, en constante redéfinition de sa relation à elle-même et de sa relation au monde.

Cette figure me permet d'imaginer des nouvelles possibilités de déconstruction des rapports de pouvoir et de créer des fictions en mouvement entre les défis de notre société contemporaine et des utopies hors temps et espace.

*Tu ne m'auras pas. Nos étoiles sont en orbite, elles se coursent.
Notre force d'attraction pousse à la conjoncture.
Que la parole soit avec moi. La parole peut tout faire vibrer plus haut.
Elle peut tout désamorcer.
La parole est rapide comme la lumière. La parole est la vérité de ta conscience.*



Image du film «1, 2, 3, SOLEIL», 2020, Gemma Ushengewe – Archive vidéo de Père & Fils, Youtube

Gemma Ushengewe (pronom iel et elle), est un-e cinéaste, monteur.se et artiste résidant à Genève.

À la fin de son Bachelor de cinéma à la HEAD en 2020, Gemma réalise «Le hérisson noir», un film documentaire et expérimental qui parle du racisme structurel que vit la communauté afro-descendante. Læ cinéaste s'intéresse à la réappropriation de la narration à travers la fiction, le cinéma documentaire et expérimental.

En 2021, iel poursuit le Master de recherche d'études critiques, curatoriales et cybernétiques CCC – HEAD. Iel se situe au croisement de la théorie et de la pratique artistique et s'intéresse aux problématiques du racisme structurel, du néocolonialisme et de formes d'émancipation.

— Chamayou, Grégoire. *Les chasses à l'homme*. Paris: La Fabrique, 2010.

— Cukierman, Leïla, Gerty Dambury et Françoise Vergès. *Décolonisons les arts*. Paris: L'Arche, 2018.

— Du Bois, W. E. B. Préface «Sur nos luttes spirituelles» et chapitre XIV «Les chants de la douleur» dans *Les âmes du peuple noir*. Paris: La Découverte, 2007[1903].

— Fanon, Franz. *Peau noire, masques blancs*. Paris: Éditions du Seuil, 1952.

— Fanon, Franz. *Les damnés de la terre*. Paris: La Découverte, 1961.

— Ricordeau, Gwenola, avec Nils Christie, Louk Hulsman et Ruth Morris. *Crime et peine: Penser l'abolitionnisme pénal*. Caen: Edition Grevis, 2021.

— Harney, Stefano et Fred Moten. *Les sous-communs: Planification fugitive et étude noire*. Traduction collective menée en atelier. Montreuil: Brook, 2022.

— Nelson, Alondra. «Introduction: Future Textes» *Social Text* 71, vol. 20 No. 2. Duke University Press, 2002.

— Touam Bona, Dénètem. *Fugitif, où cours-tu?* Paris: Presse Universitaire de France, 2016.

MOVING TOWARDS US

JONAS VAN HOLANDA

Points in space-time are called events
and are defined by four numbers, for example, (x, y, z, c),
where c is the speed of light
and can be thought of as the speed an observer moves in time.

That is, events separated in time by only 1 second
are 300,000 km from each other in space-time.

The very aspect that changed my body was the trauma.

Experiencing a traumatic event or multiple events
modifies the electrical capacity of reading time.

Processing these events allows your cognition
to rehearsal towards the trauma:

Time dilation

Being able to move in other frequencies.

After the first shot of hormones,
a bit of my flesh aimed to be part of something.

But because of the unpredictability of the data
already inscribed in my body and fluids,
my flesh turned into a cover to enable the others to access my materiality.

I saw the other beings in transition,
humans and non humans
and like the stars, we could recognize each other
by the colors of our frequencies

Redshift
 Blueshift
 I was moving towards them
 At the speed of light.
 When the body reaches the speed of light, it functions like
 a magnet.
 The fundamental attraction of this speed
 provoked other bodies to collide into mine.
 At that time I started to feel the vibration of the events
 Timeless
 As if I was with my ear glued in a seashell,
 as if I was underwater
 or inside the soil.
 Our bodies collided.
 We have never been individuals.
 I was moving toward us

My body is an active coral reef
 A shoal of flying fishes
 A submarine cable encased in plastic
 with countless small crystals
 A communion of braided trees
 The 178 animals embedded in the whale's skin
 The proliferation of fungi on the soil
 and their inevitable explosion
 I move at th extreme speed.
 Dragging other beings
 Transfiguring my face
 My sex
 My body is shaped like a noise
 With a thousand ghost voices
 And the ghost that I will be
 I move at the extreme speed
 Moving towards you
 Moving towards us

Jonas Van (Ceará, 1989) is a transnordestino artist and cook. His practice is inscribed between gender disobedience, language and nature using sound-video, ephemeral installations and text. His work proposes intimate fictional narratives, linguistic and temporal fractures from an anti-colonial perspective. He was in residence in Mexico, Bolivia, Portugal, Spain, Brazil and Switzerland. Master in Visual Arts – CCC (Critical, Curatorial and Cybermedias studies) at HEAD – Geneva. Lives and works in Geneva (CH).

— Butler, Octavia E. *Wild Seed*. Grand Central Publishing, Paperback, 1980.

— Butler, Octavia E. *Mind of my mind*. Grand Central Publishing, Mass market paperback, 1994.

— Crowdagger, Lizzie. *Une autobiographie transsexuelle avec des vampires*. Ed. Dans nos histoires, 2014.

— Despret, Vinciane. *Autobiographie d'un poulpe: et autres récits d'anticipation*. Actes Sud Nature, 2021.

— Mombaça, Jota. *Não Vão Nos Matar Agora*. Editora Cobogó, Brasil, 2021.

— Hawking, Stephen. *A brief story of the time: From the Big Bang to the Black Holes*. Bantam Books, 1988

— Tsing, Anne. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton, Princeton University Press, 2015.

The Uncanny Cosmos

RUYUN XIAO

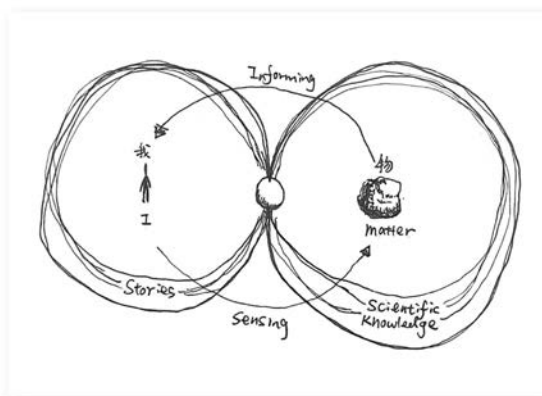


Diagram 1: What is matter?

One day I woke up, my dad wrote a note on my door that said: “ what is the matter?” “ What is Matter?” It was the day of my first chemistry class. I didn’t know the intention of my dad’s question, but I remember these questions in English¹ made the questions more vague and abstract.

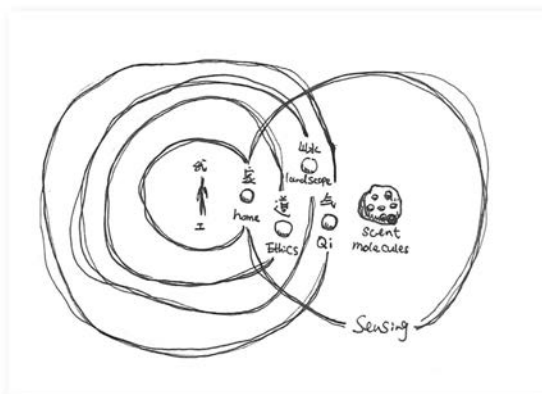


Diagram 2: What am I?

Growing up, my parents avoided going to the hospital as much as possible, even though my grandma was a doctor. Of course, that caused lots of arguments. I remember the smell² of muddy and grassy molecules that flew into my nose while hearing the arguments on what was the best way to cure me and my sister’s cold. In the morning, I would wake up feeling better and smell the incense that had been lit by my parents as their prayer for keeping us healthy and safe.

1 “Ke Xue” (科学) is the most common translation in Chinese of the English word “Science”. The translation was popularized in China in the 19th century when Chinese scholars started going abroad to study. The word itself “Ke Xue” means “the studies of disciplines.” The use of the word “Ke Xue” in China today, however, is mostly indicating technology instead of “Science.”

2 In the quantum world, molecules are detected by receptors in the human nose and when the vibrancy of the atomic bonds matches with the receptor’s vibrancy, that’s when we can smell. Seeing, touching, hearing, smelling, and tasting, but there are some senses that are unexplainable.

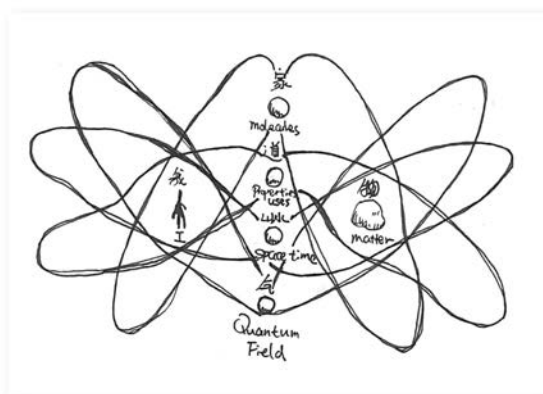


Diagram 3: I do not know.

I used to study in the same college where my mom teaches physics. All the physics experiments were conducted in an old factory building, where the dust was so dense in the air and I could always smell it. I never believed what I saw through the experiments are particles like photons and electrons. All I saw was the dust that never settles and the fear³ of feeling being choked by them.

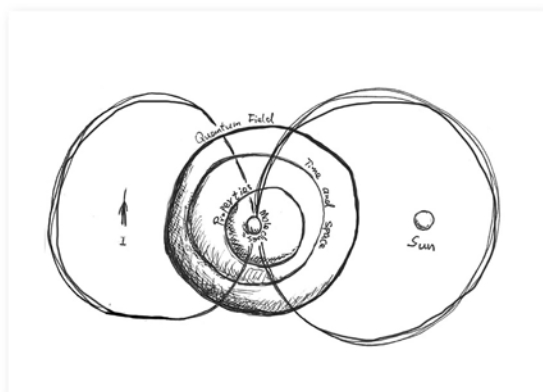


Diagram 4: Feel the darkness!

One time, I followed my dad to see the eclipse in a desert in Gansu, China. During the time I started to understand my stomach knows better than me that I am not built for heat. The dry and heated air flowed into my stomach. That air felt as heavy as a rock suspended in between my inhale and exhale. When the total eclipse⁴ happened, the shadow of the moon covered the earth. The few minutes of being in shadow, the coolness saved me and I could breathe again.

³ Artist and writer Ingo Niermann described the fear of being in the sea: "We feel it all over our body...The sea constantly carries, resists, pushes, splashes and we sense the lack of air." This resentment of being in the sea and the fear of the lack of air can be seen as the human evolution of overcoming nature. The sea has been territorialized, creatures have been identified and even humans have been categorized. In this clear structure of determination, why is there still something to fear?

⁴ British historian Joseph Needham dedicated his lifelong research in China and questioned the absence of Chinese science in the modern world. The western definition of science might be the moon that Needham was trying to find in China, but all he could see was a black hole in the sky. Standing in the momentary shadow, that darkness might be exactly what I am looking for.

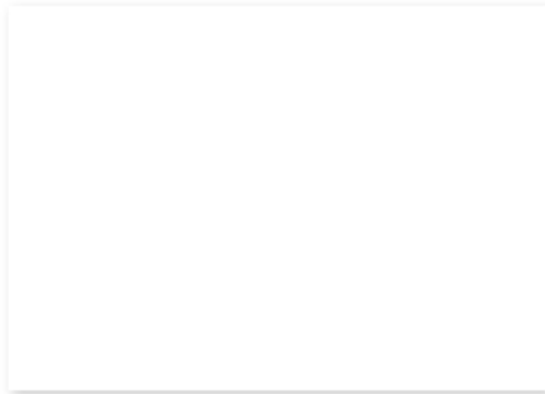


Diagram 5: Becoming void.

The mist is peacefully floating in the air above. I have an unknown feeling when I breathe it in. My exhale naturally mixes with them like I am part of it. With the ammonite lying on the beach right next to me, I can be in the time of 120 million years ago or anywhere, or I am just lost in this deep mist and in this nothingness⁵.

⁵ Zoning out in the space of emptiness on a Chinese landscape painting, the grin of the paper becomes clear. Kantian phenomenology analyses what we see. Noumenon on the other hand is the things we can not see and can not grasp. Chinese philosopher, Mou Zhongshan, discovered that Chinese philosophy prioritizes the noumenon over phenomenon. The noumenon is the sensorium within matter that has always been there silently waiting to not be discovered.

Around me, my home forms a molecule. In this cosmos, each entity moves, crushes, and expands in the circles of life. Dao leaves performative traces and represents properties. I write stories that embody myself to test the properties of matter and the Dao of life. I create forms of landscape that depict space, time, and mythological creatures that demonstrate a science of the void. Now, I am speaking from this void that emitting energy lines expand towards Qi and a probable quantum field.

- Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham, NC: Duke University Press, 2007.
- Bennett, Jane. *Vibrant matter: A political ecology of things*. Durham, NC: Duke University Press, 2010.
- Ferreira da Silva, Denise. "1 (life) ÷ 0 (blackness) = ∞ – ∞ or ∞ / ∞: On Matter Beyond the Equation of Value." *e-flux*, February 2017.
- Ferreira da Silva, Denise. *Toward a Global Idea of Race*. Minneapolis, MN: University of Minnesota Press, 2007.
- Hui, Yuk. *The Question Concerning Technology in China: An Essay in Cosmotechnics*. Falmouth: Urbanomic, 2018.
- Niermann, Ingo. *Solution 295–304: Mare Amoris*. London: Sternberg Press, 2020.
- Tsing, Anna Lowenhaupt. «Holocene Resurgence against Anthropocene Plantation», *Multitudes*, vol. 72, no. 3, 2018, pp. 77–85.
- Wu, Guosheng. *What is Science?*. Guangzhou: Guangdong People Publishing House, 2016.

M2

Notes on Josefstrasse 102

ROMÁN ALONSO

One evening in the late 70s, the conservative newspaper ABC called the first-floor flat at Josefstrasse 102, in Zurich. They asked if it was true that the House of Spain¹—*la Casa de España*—was on fire.

You've called the right place, she answered from the other end of the phone, this is indeed the House of Spain, but I'm afraid we don't see a fire anywhere here.

As she recounts the story, a faint smile appears on her face. Her reply on the phone was to say condescendingly «don't bother us, we're fine here alone». What the ABC staff did not know was that the number they had dialled was not the place they were supposed to be calling, but that of a social centre in Zurich, founded by the Communist Party in exile and popularly known among emigrant workers as the "House of Spain".

It's true that there was no fire here, she explains, that night the fire was instead elsewhere.

What was burning were the premises acquired in 1978 by the Spanish consulate in Switzerland to open an official House of Spain. Before and after the fire, there was never a Casa de España in Switzerland—or at least one founded and financed by the Spanish State. Instead, what existed was an alternative clandestine network of support centres for emigrants such as the one at Josefstrasse 102, spread throughout Switzerland and promoted mostly by Spanish communists.

We² listen to her sitting around the table in same the room where the telephone rang. Forty years have passed and, against all odds, the premises at Josefstrasse 102 are still up and running. Next to the window, the portraits of Dolores Ibárruri and Antonio Gramsci are pinned on a cork board. A few chessboards, a couple of sculptures of the hammer and sickle and piles of old folders are scattered around the room. While she recalls her memories, a copy of *The Funeral of Togliatti* by Renato Guttuso still hangs on the wall. The mournful black and white faces of the historical figures of the communist movement contrast with the bright red flags surrounding the lifeless body of the leader. A desired future of hope and socialism, yet inseparable from mourning for the defeats suffered and the loss of comrades.

1 *Las Casas de España*—The houses of Spain—were state-funded institutional centres set up after the 1971 Immigration Law, as part of the «assisted migration» policy developed between the 1950s and 1970s by the Spanish state. It consisted of a network of centres throughout Europe originally intended to provide socio-labour and cultural assistance to Spanish emigrants. The strategy behind the installation of these centres was to hinder the integration of workers in their host countries and to retain them culturally so that they would not break ties with Spain or their Spanish identity, thus facilitating their return options. In many cases, these *Casas de España* were set up in centres that had already existed since the 1960s and in practice functioned as a device for political control of the dictatorship over the masses of Spanish workers abroad. This political control of emigration would allow Spanish State to continue to be seen as a reliable partner in the provision of labour in Europe, as well as preventing the infiltration of anti-Franco ideas into the emigrant workers, either from Spanish opposition parties in exile or from their contact with democratic and liberal societies in the host countries.

2 Since 2008, a new wave of Spaniards—to which I belong—has been migrating to Switzerland as a result of the financial crises of 2008 and 2011. A new generation of young people with high education degrees who arrived in the 2010s and another of middle-aged people who have emigrated since the late 1990s are leading an inevitable generational handover in Josefstrosse 102, as the group of—now elderly—dissidents that has kept it alive since 1974 is ageing. On the one hand, what remains of this place embodies the memory and practices of resistance to those who insist on relegating the role of the Left in the short twentieth century to oblivion. On the other hand, those memories and practices are challenged by the causes and concerns of the 21st century Left.



Zurich, Switzerland. May Day demonstration. 1970.

Young people taking part in the May Day demonstration in Zurich in 1970 replace the flag of the Spanish consulate with a red flag in protest.

(KEYSTONE/PHOTOPRESS-ARCHIV/RTS)

I work in between research, art practice and architecture. My interests operate on investigating spatial politics, the links between space, memory and history, and the possibility of poetics as a method of knowledge.

Since living in Switzerland, I have been carrying out a long-term research focused on transgenerational political transmission and its disruption, working with the heritage and archives related to migration from Spain to Switzerland in the 1960s and 70s. My practice is mediated through text, film, and spatial installations.

Every once in a while I make my living as an architect.

- Calvo Salgado, Luis M., María José Fernández Vicente, Axel Kreienbrink, Carlos Sanz Díaz, and Gloria Sanz Lafuente. *Historia del Instituto Español de Inmigración: La política migratoria exterior de España y el IEE del Franquismo a la Transición*. Madrid: Ministerio de Trabajo y Inmigración, Subdirección General de Información Administrativa y Publicaciones, 2009.
- Dean, Jodi. *The Communist Horizon*. London: Verso, 2018.
- Derrida, Jacques. *Specters Of Marx: The State of the Debt, the Work of Mourning and the New International*. New York: Routledge, 2011.
- Esteva Grewe, Jacinto, and Paolo Brunatto, directors. *Notes Sur L'émigration. Espagne 1960*. 1960; Spain. 12min. Film.
- Farré, Sébastien. *La Suisse Et L'Espagne De Franco*. Lausanne: Antipodes, 2006.
- Gordon, Avery. *Ghostly Matters: Haunting and the Sociological Imagination*. Minneapolis: University of Minnesota Press, 2011.
- Scott, David. *Omens Of Adversity: Tragedy, Time, Memory, Justice*. Durham and London: Duke University Press, 2014.

SLAP!

SARA BISSEN

This research initially started with the work of Tamar Koplatazde on Theorising Russian postcolonial studies¹. In her work, Koplatazde introduces a post-socialist perspective into postcolonial theory and explores power relations in Russo-Soviet spaces, the Caucuses and Central Asia. She refers to “The dancer from Khiva” by Hadjarbibibi Siddikova as an entry to explore points of convergence and divergence between the Russian colonial model and other standard colonial models. “The dancer from Khiva” initially had the working title “Scream of the soul”, however, the publisher refused to publish these memoirs under this title and the author’s real name, stating that “there are many screams of the soul already, no one’s gonna buy it” and “your name is unpronounceable for a Russian reader, we will just write Bibish”². With a critical approach, the early stages of my research explored the complexity of power relations through analyses of reviews, processes of Russian text editing, and translation into English of this text produced by a woman from Uzbekistan. A comparative study of the histories and stories included in or excluded from both the original book in Russian and its translation into English allows us to witness the violence of Soviet and U.S. imperialism, racism, and patriarchy in Central Asia. Yet limitations of the vocabulary of decolonial theory and difficulties in the translation of post-soviet experience shifted the focus of the research.

My research in art entitled Slap! tries to address the relative post-war isolation of the southern sphere of the post-Soviet region, in light of the centrality of Western models in decolonial debates and Eurocentric modernising and developmentalist models of thought. Developing a critical perspective on decolonial Central Asia is constricted considering the limited vocabulary of decolonial theory, the hegemony of Western thought, and generalizations built on the basis of the experience of western historical and contemporary empires.

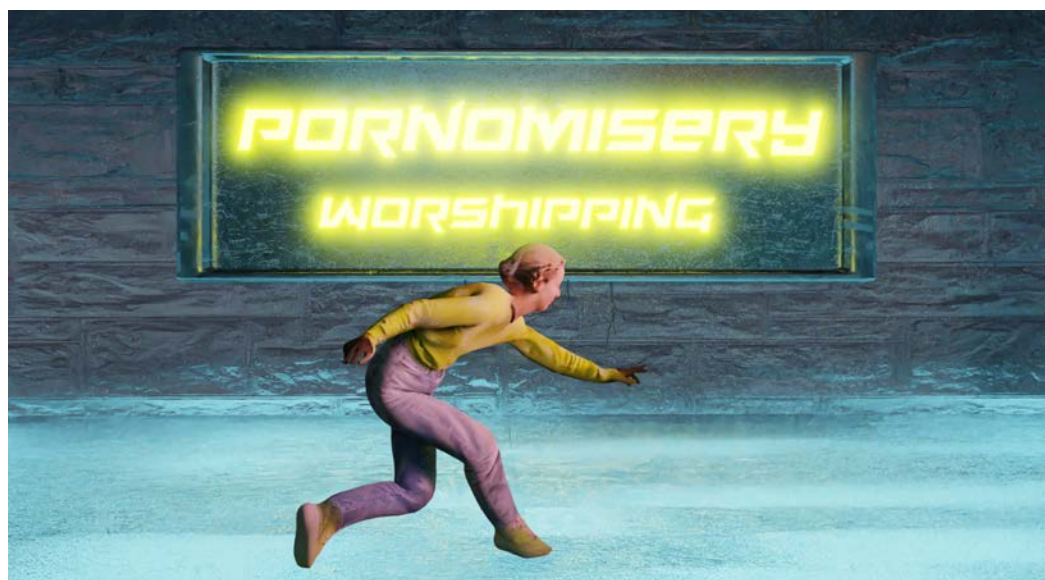
Slap! aims to address the epistemic frustration and countless articulation impasses, and uses animation as a method and a proposition. Divergent to fetishised application of the genre in contemporary art, “I thought you were real but you called me bourgeois” is not a digital utopia inhabited by self-multiplying science fictional or mythical entities. Executed as an immersive installation it collides animation characters and viewers to share the mental journey through saturated worlds that were bootstrapped by reality itself. Different realms of animation touch upon the entanglement between identity politics, the centrality of Western models in decolonial debates, the commodification of misery in advanced capitalism, and the reactive recompositions of current social structures. Theoretical references that are largely encrusted into the animation surroundings disclose the motley exchange of thoughts between Agarrando pueblo, Rosi Braidotti, Soviet sci-fi and many more.

The exploratory nature of this research does not restrict the researcher to acquiring any cemented conclusions. The findings and questions of this work, though they might be discordant with mainstream decolonial thinking, aspire to stimulate critical excitement and enrich decolonial theory beyond imperative West-centered knowledge production.

1 Koplatazde, Tamar. Theorising Russian postcolonial studies, *Postcolonial Studies*. 22:4, 469-489, DOI: 10.1080/13688790.2019.1690762, 2019.

2 Siddikova, Hadjarbibibi. *The Dancer from Khiva: One Muslim Woman’s Quest for Freedom*. Grove Press, 2008.





Passive-aggressive capitalist whore, born and raised in the 9th biggest country in the world, where people drink horse milk and women prefer big dick porno. At the age of 3 got lost on floating ice while searching for grandfathers' sheep. Accidentally broke the nose of a classmate who was in love with her. On freshmen day in Russian university got drunk and fell into a river with a bench. Studied environmental engineering in Finland, learned Gram staining, and grew germs in a lab. Crossed Europe with a 125cc motorcycle in 23 days. Walked the Camino Portugues, Muxia, and Finistere. Exhibited her photography in a tiny city somewhere in Finnish woods and many other unpopular places.

- Braidotti, Rosi. *The Posthuman*. Polity, 2013.
- Carlos Mayolo, Luis Ospina. 1978. "Agarrando Pueblo" <https://vimeo.com/channels/84360/6086559>
- Fatland, Erika. *Sovietistan: A Journey Through Turkmenistan, Kazakhstan, Tajikistan, Kyrgyzstan and Uzbekistan*. MacLehose Press, 2014.
- Камерон, Сара. *Голодная степь: голод, насилие и создание Советского Казахстана*. Новое литературное обозрение, 2020.
- Koplatadze, Tamar. *Theorising Russian postcolonial studies, Postcolonial Studies*. 22:4, 469–489, DOI: 10.1080/13688790.2019.1690762, 2019.
- Круз, Роберт. *За пророка и царя. Ислам и имерия в России и Центральной Азии*. Новое литературное обозрение, 2020.
- Могильнер, Марина. *Ното ипрегii: История физической антропологии в России (конец XIX-начало XX вв.)*. Новое литературное обозрение, 2008.
- Мультфильмы, "Ёжик в тумане | Советские мультфильмы для детей." YouTube, May 9, 2016. <https://www.youtube.com/watch?v=6jZ2G--y1hw>
- Mutio86, "StarCraft 2 Zeratul VS Kerrigan Cinematic Ingame Version Full HD." YouTube, July 29, 2010. <https://www.youtube.com/watch?v=rgatL2LQKLI>
- Siddikova, Hadjarbib. *The Dancer from Khiva: One Muslim Woman's Quest for Freedom*. Grove Press, 2008.
- Сиддикова, Хаджарбиби. Танцовщица из Хивы, или История простодушной. Азбука, 2005.
- Sophia Pruett, "Hedgehog in the Fog Analysis." YouTube, December 1, 2020. <https://www.youtube.com/watch?v=7QDsooEtMys&list=WL&index=1>
- Steele, Shelby. *White Guilt: How Blacks and Whites Together Destroyed the Promise of the Civil Rights Era*. Harper Perennial, 2006.
- Yuri Norstein, director. *Hedgehog in the Fog*. 1975; Soyuzmultfilm, 1975. 10 min., 29 s.
- Zemfira, "Ostin", track 9 on *Borderline*, Warner Music Group, 2021, compact disc.
- Яхина, Гузель. *Зулейха открывает глаза*. Издательство АСТ, 2020.

“LES VAINQUEURS L’ÉCRIVENT, LES VAINCU·X·ES RACONTENT L’HISTOIRE”¹

GARANCE BONARD

Notre force, à nous et à nos avatars, réside dans notre capacité à changer, à rompre, à choisir pour nous-mêmes et à nous définir nous-mêmes. À savoir ce qu'on veut laisser derrière, ce qu'on veut briser, ce qu'on veut abandonner. Les multitudes ont leur propre savoir et les échanges ont leur propre existence. Notre force réside dans les rencontres, dans les échanges libres de connaissances, dans les voyages temporels, dans les suspensions des systèmes, dans nos émotions, dans nos corps. Notre force réside dans notre devenir collectif. Mes vies, mes expériences sont le point de départ, les manières dont je navigue les savoirs sont la question.

MY AVATARS ARE WITH ME AT ALL TIMES
WE ARE A MULTITUDE
WE LIVE IN DISTORTED SPACES AND
NON-LINEAR TIMES

I CALL THEM
I PROVOKE THEM
I INVOKE ELEMENTS RATHER THAN MINUTES
RATHER THAN DAY AND NIGHT

OUR PHILOSOPHY IS RESISTANCE
OUR BODIES NEED THESE SPACES
TIME CAN BE SEASONS, SIGNS,
ECLIPSES
SPACE CAN BE TURNED UPSIDE
DOWN

FREE PARTIES
FREE BODIES
WHAT DOES 9 TO 5 MEAN
UTOPIAN SPACES
INTIMATE TIMES

What is the sensitive part of knowledge—how can one feel knowledge? I want to assert personal experiences as essential knowledge, as legitimate knowledge, merely by giving space for their existence locally. Within the institutions of knowledge, I want to revise the hierarchy of knowledge, by including sensory, emotional, traumatic, carnal, intimate experiences in a constellation of knowledge that is too often turned towards a vision of the intellect devoid of emotionality. Yet, as we know, our body functions interdependently. There is no intellect without emotion, and it is so the other way around. The brain/heart separation profoundly seems to be a myth that was built in order to deprive sensitive beings (or those seen as such —people who are not virile or manly, for instance) of access to knowledge. The subject-position of listening can relieve itself from this hierarchical myth.

Pour considérer mes questions, la position-sujet d'écoute est l'une de mes méthodologies. L'organisation en est une autre, il me semble d'ailleurs que ce n'est pas le cas de beaucoup de théoricien·x·nes, que de cultiver une pratique organisationnelle; surtout pas une pratique non institutionnelle, autogérée, collective. Et plus encore; ce n'est pas le cas de beaucoup de théoricien·x·nes que d'être muni·x·es d'outils de technologie sonore.

¹ Booba, «92i Veyron» (track 4 on Nero Nemesis, Tallac Records, 2015, compact disc).

Careful ethics of listening and of organizing are intertwined methodologies. They allow the establishment of socio-sonic technologies, such as amplifying, quoting, sampling, diffusing, distorting. They allow the establishment of shielding rituals. These are central in my practices of struggling, thinking, composing, mixing, feeling, hearing, reading, organizing. They help me to develop a multitude of social and political theoretical tools, with which I navigate a temporality other than that of the institutions of knowledge.

I learn and share as much in extra-institutional, self-managed, collective spaces as I do in the institutional, state-dependent, hierarchical spaces. In spaces where one can receive the world differently, where one can be oneself in their totality, their complexity, their multitude. Where one can develop their own subjectivity. In spaces where we are on another plane, we are on the side, out of step, out of rhythm, or rather in arrhythmia, we do not play in the same league, but where we are still aware of power relations. In spaces where music and sound remind us of all this.

HERE, YOU CAN BE YOURSELF
FEEL YOUR BONES, FEEL YOUR SKIN
FEEL YOUR ORGANS, THEY ARE VIBRATING
YOU GOT GOOSEBUMPS? GOOD, YOUR BODY IS PERFECT
YOUR SENSITIVITY IS YOUR BEST FRIEND
IT IS ONE OF YOUR MANY PERFECT AVATARS
YOU ARE MADE OF SO MANY COMPLEXITIES, SO MANY MULTITUDES
I LOVE YOU. I LOVE ALL OF YOU
LOOK AROUND YOU, ISN'T EVERYONE PERFECT?
WITH THEIR MULTITUDES CONTAINED INSIDE, CAN YOU SEE THEM THROUGH THEIR EYES?
DO YOU KNOW THAT BY BEING HERE, BY DANCING, BY FEELING
YOU ARE CREATING A CURRENT OF RESISTANCE
THAT RESISTS THE ELECTRIC CURRENT OF THE CIRCUIT BOARD THAT DOMINATES
THERE IS NOT ONLY A SINGLE BOARD
THERE ARE AS MANY BOARDS AS THERE ARE HUMAN BEINGS
AND SOMETIMES, THEY CONNECT
SOMETIMES THEY CREATE A RESISTANCE

A RESISTING CURRENT
YOU ARE DOING JUST SO RIGHT NOW
THIS IS EXACTLY WHAT YOU ARE DOING
FOR YOU ALL HAVE A SENSITIVE BODY
FEELINGS
KNOWLEDGE

Je suis comme un vaisseau de voix, de savoirs magiques, éradiqués, oubliés, affectifs, sonores; ancrée dans l'espace-temps de la nuit, de la résistance, de la Suisse, de la magie, dans l'ère aquarienne.

Garance a.k.a. Garancina is a dj, producer, and millennial feminist with fake nails, make-up and pink as a favorite color. She is an activist since she became aware of her position in the world. Garancina has sold her soul to music and sounds. She is interested in power relations within knowledge institutions, within activist spaces and between academic and extra-academic knowledges. She wants us to collectively organize a disruption of systems of dominations.

- Booba. «92i Veyron». track 4 on *Nero Nemesis*, Tallac Records, 2015, compact disc.
- Butler, Judith. *Notes Toward a Performative Theory of Assembly*. London & Cambridge: Harvard University Press, MA, 2015.
- Chenière, Clay. *Nexus Archipelago. For Sonic Creatures*. Genève: RP CCC HEAD, 2018.
- Federici, Silvia. *Caliban et la Sorcière. Femmes, corps et accumulation primitive*. trad. collectif Senonevero, Genève/Paris/Marseille: Entremonde et Senonevero, 2014.
- Geffen, Sasha. *Glitter Up The Dark How Pop Music Broke the Binary*. Austin: University of Texas Press, 2020.
- Haraway, Donna. «Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective». in *Feminist Studies*, vol. 14, n° 3, 575–599, 1988.
- Ly, Grace, Rokhaya Diallo, and Jérémie Piolat. «Y a-t-il une "culture blanche"?». Kiffe ta Race (podcast), November 2021, <https://soundcloud.com/kiffe-ta-race/79-y-a-t-il-une-culture-blanche> (accessed March 1, 2022).
- Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House" [1984]. in *Sister Outsider: Essays and Speeches*, Berkeley: Crossing Press, 110–114, 2007.
- Michel, Noémi Vanessa. "Sheepology: the postcolonial politics of raceless racism in Switzerland". in *Postcolonial Studies*, vol. 18, no. 4, 410–426, 2015.
- Ostorero, Martine. «Lavaux, terre de sorciers ou foyer de la chasse aux sorcières (XVe–XVIIe siècles)?». in *La mémoire de Lavaux: territoire, population, éducation, société (Moyen Age – Ancien Régime bernois)*, Morges: Editions Cabédita, 85–106, 2014.
- Sparkly Kats, Alice. *Postcolonial Astrology. Reading the Planets Through Capital, Power and Labour*. Berkeley: North Atlantic Books, 2021.
- Starhawk. *Rêver l'obscur. Femmes, magie et politique*. trad. Morbic, Paris: Cambourakis, 2015.

Sticky Virtual

VANESSA CIMORELLI

«[...] what sticks 'shows us' where the object has travelled through what it has gathered onto its surface, gatherings that become a part of the object, a call into question its integrity as an object. What makes something sticky in the first place is difficult to determine precisely because stickiness involves such a chain of effects.»

Sara Ahmed, *Cultural Politics of Emotion*.



Cette recherche tente d'ouvrir un espace de stickiness dans les interstices du texte afin de rendre compte des forces qui composent et habitent le virtuel. Sous les traits d'un avatar qui ne se manifeste qu'entre les lignes, l'écriture prend le parti pris de la défaillance comme stratégie narrative, celle d'un je confus qui se métamorphose tout comme se décompose.

Défaillance, du latin fallere: induire en erreur, se tromper –
pour y respirer.
L'erreur, car elle fait appel à l'errance,
et se tromper –
pour mieux avancer.

Le sticky virtual est un verre que j'ai brisé et dont je tente de ramasser les éclats, il se dissimule dans les sillons de ma peau. Invisibles mais tranchants, ces éclats se composent de sensations qui heurtent, intriguent et (se) transforment. Mon intérêt ne réside pas dans le fait de reconstituer l'entièreté de l'objet virtuel, ni dans la violence de sa cassure mais plutôt de voir à même la matière là où précisément son ambiguïté me colle un peu trop à la peau. Pour en parler, j'invoque le virtuel comme un compagnon de route fidèle, multiple, invisible mais présent et parfois même attachant.

fragments par fragments,
éclatés par le temps –
le virtuel comme entité
et la défaillance comme stratégie d'immersion.

Occuper l'idée de stickiness c'est volontairement provoquer l'inquiétante étrangeté qu'on attribue si souvent au virtuel. Je ne cherche pas à voir l'envers du décor ou la grande machinerie de la mécanique, mais plutôt le moment où ce dernier devient des sensations – des affects – qui collent à la peau et qui dépassent le cadre du digital. Ces instants si particuliers, qui ne sont qu'une vision partielle sur le monde du virtuel, ont pour point commun de contenir des contradictions qui les rendent aussi attachants que repoussants. Me situer dans ces espaces ambigus c'est accepter en être complètement imprégnée et en subir les impacts. Ce sticky virtual échappe à la lecture de la construction du concepteur et ce n'est plus l'objet qui s'émancipe du concept originel mais l'utilisateur qui s'émancipe du concepteur, à travers l'objet.

Je ne suis ni hackeuse
ni ingénieure
ni codeuse
– mais utilisatrice compulsive du virtuel.

Ainsi, j'observe, explore, déforme, ingère, digère et recrache, là où les barrières disparaissent et tendent à rendre l'expérience plus intime.

Dévier / dérailler / tirailler / tromper
non pas pour maîtriser,
mais pour redevenir – le centre
du récit.
Comme un miroir,
qui se partage.

Cette recherche utilise donc la narration pour mettre en valeur ces contradictions afin d'y élaborer un discours qui cherche à délier la langue sur ce sujet, un langage qui ne soit pas celui de l'ingénieur qui a mon sens est formaté par la logique interne des machines ni celui de l'expert qui lui formalise trop souvent le savoir comme un absolu. Je ne cherche pas à avoir raison, je cherche à comprendre les outils qui permettent de faire émerger un type particulier d'affectivité lié au virtuel.

L'écriture comme l'outil,
la transparence comme le filtre,
une responsabilité.

C'est ainsi qu'à travers l'expression de récits, les protagonistes de cette recherche – qu'ils soient humains comme non humains, agréables ou dérangeants – sont animés par la force cinétique de la métaphore dans une danse où les émotions mènent le bal. L'écriture, garante de devenir une coagulation de chaleur prête à enserrer l'étendue du propos, se veut exploratrice et fouineuse. Ici, il y a davantage qu'un rapport d'analogie: entre narration et virtuel, il y a un lieu à traverser, un lieu inhabitable qui pourtant (pré)occupe. Parler de protagonistes dans cette recherche c'est avant tout mettre en avant l'idée du lien qui anime les différentes entités qui la compose, car c'est exactement par ce biais là que des lieux inhabitables sont occupés. D'un côté comme de l'autre je tire des fils dans le monde virtuel pour en extraire, si possible, un chemin. Afin d'y injecter une discussion sur ce que cela veut dire que d'envisager des stratégies de liens au sein du virtuel, j'imagine des espaces métaphoriques comme des lieux potentiels de rencontre, de réconciliation et de soin..

J'ai – cris
tout ce que je vois
ressens
par peur d'oublier.

En effet, le sticky virtual est aussi lourd d'émotions et de conséquences car s'il y a bien une chose qui inonde le virtuel ce sont les espaces de vécu. Ces lieux, je suis incapable de les cartographier ou de les imaginer précisément, mais j'ai conscience de leur existence et de l'impact qu'ils peuvent avoir sur moi, sur nous, sur d'autres. Le virtuel, parce qu'il est sticky et qu'il contient un effet en chaîne, se dessine sous les traits d'un avatar qui peut être

ce poids qui courbe les corps,
cette distorsion qui rend immortel,
ce souvenir qui n'a jamais eu lieu,
ce processus de connaissance,
ce double qui manipule,
 aime, aussi
fait rire
trouble
qui colle au toucher –
et qui prétend ne jamais laisser de trace.

Vanessa Cimorelli vit et travaille à Genève. Ayant obtenu tant un diplôme à la HEAD en communication visuelle (option image-récit) qu'à l'UNIL en littérature, linguistique et sciences sociales, elle continue actuellement ses études au sein du programme Master de recherche CCC de la HEAD. Son champ de recherche s'articule autour des questions de corporalité, de la mise en récit des espaces virtuels, tant du point de vue poétique, politique, qu'artistique.

- Ahmed, Sara. *Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2014.
- Darling, Jesse et Isabella Zamboni. «On Broken And Glorious Things: Jesse Darling,» *Conversations*. *Mousse Magazine*. <http://moussemagazine.it/broken-glorious-things-jesse-darling/>
- Delvaux, Martine. *Les filles en série, des Barbies aux Pussy Riot*. Québec: Les Éditions du remue-ménage, 2014.
- Durand, Cédric. *Techno-féodalisme: critique de l'économie numérique*. Paris: Éditions La Découvertes, Zones, 2020.
- Federici, Silvia. *Par-delà les frontières du corps*. Paris: Éditions Divergences, 2020.
- Fisher, Mark. *Spectres de ma vie: Écrits sur la dépression, l'hantologie et les futurs perdus*. Éditions Entremonde, Genève, 2020.
- Foucault, Michel. «Le corps utopique» dans *Le corps utopique, les hétérotopies*. Paris: Nouvelles Éditions Lignes, 2009.
- Gosse, Johanna. «Cut to Cute: Fact, Form and Feeling in Digital Animation» dans *Vicky Smith et Nicky Hamlyn. Experimental and Expanded Animation: New Perspectives and Practices*. London: Palgrave Macmillan, 2018.
- K. Le Guin, Ursula. *La Main Gauche de La Nuit*. Robert Laffont. Paris: Le Livre de Poche, 2014.
- Lowenhaupt Tsing, Anna. *Le Champignon de La Fin Du Monde*. Paris: Les Empêcheurs de penser en rond, La Découverte, 2017.
- Si Qin, Timur. *Esthétique de la contingence: matérialisme, évolution et art*. Paris: Stream 04, 2017.

ÉROTISME TELLURIQUE CONTRE POPULISME APOCALYPTIQUE

BASILE COLLET

En 2017 Wendy Brown proposait dans son article Eurozine "Apocalyptic populism", une description de la manière dont la perception de l'imminence d'une déflagration dans le fonctionnement des sociétés industrialisées, transportée par les discours des collapsologues¹ et des survivalistes-mais aussi un certain nihilisme «Let's blow it all and see what's left!»² qui semblera familier aux effondristes anticapitalistes- imbibe le champ politique, illustré récemment, par exemple, dans le discours des partisans de Trump, et sur lequel une grande partie de la démagogie néolibérale actuelle semble trouver appui.

La tendance d'un assaut néolibéral sur les modes de gouvernance démocratiques, et le contexte de catastrophe climatique globale, semblent donc s'imposer comme les constituantes principales des crises du monde contemporain. Autrement théorisé comme «effondrement planétaire» («Planetary Meltdown») par Gene Ray (2019), ceci se traduit par un certain rejet de la démocratie, et par la criminalisation des mouvements égalitaires et libertaires, à l'œuvre dans ce qui se révèle bien être un attrait croissant pour le totalitarisme. Cette vision d'une version néolibérale du fascisme, simule elle-même une légitimité des récits d'effondrement, d'extinction, et d'apocalypse³, et dont la confusion sémantique illustre bien comment une fascination morbide pour la destruction prend le pas sur une réflexion raisonnée sur le problème. Ce constat force à reconnaître la justesse du propos de Mark Fisher dans *Le réalisme Capitaliste* (2009), exposant comment l'intégration de l'industrie culturelle, de l'éducation et de la culture populaire dans la logique du capitalisme global, façonne le sentiment diffus selon lequel aucune rupture ou alternative ne peut être proposée au système capitaliste, ou, autrement formulé par Frederic Jameson: «Il est maintenant devenu plus facile d'imaginer la fin du monde, plutôt que la fin du capitalisme.»

Ma préoccupation avec cette situation réside dans la façon dont ces fantasmes de «fin du monde» semblent encore largement nourrir des aspirations anticapitalistes et écologiques, alors qu'en plus d'une tendance à occulter les moyens d'action, la pression que produit l'imaginaire de l'apocalypse, ou celui de l'effondrement, qui se situe davantage en Europe, renforce et stimule de plus en plus, la violence des forces d'extrême droite. Comment contrer l'illusion du choix unique qui semble alors se dresser entre apocalypse écologique, et techno-fascisme cyberpunk? Cette question et celle du conditionnement de nos rapports au futur semblent avant tout régies par nos capacités à produire des récits qui échappent à la normalisation et au contrôle des perspectives d'avenir et invite donc à entraîner et réexplorer la portée politique des narratifs qu'on produit et qui nous conduisent.

1 Le terme apparaît pour la première fois en 2015 avec la publication de *Comment tout peut s'effondrer* de Pablo Servigne et Raphaël Stevens. La collapsologie connaît une forte popularisation et médiatisation avec la publication de *Une autre fin du monde est possible* en 2018, une année caractérisée en France par une prise de conscience de la situation climatique, peut être due aux chaleurs caniculaires de cet été là, mais aussi par de fortes protestations des marches pour le climat et des gilets jaunes, traduisant une poussée de croissance du sentiment d'injustice sociale sous le régime hyperlibéral d'Emmanuel Macron.

2 Wendy Brown.«Apocalyptic Populism». Eurozine, Août 2017. <https://www.eurozine.com/apocalyptic-populism/>.

3 Dans *X-Risk, how humanity discovered it's own extinction*, Thomas Moynihan propose une lecture différenciée des concepts d'Apocalypse et d'extinction: l'Apocalypse est le sens de la fin, l'Extinction est la fin du sens. Selon moi, l'effondrement se situe dans une voie intermédiaire entre ces deux interprétations, souvent utilisé aux côtés de prévisions d'extinction de masse, et de la race humaine, et reproduisant le schéma d'une prophétie qui n'épargnera que les croyant.x.e.s convaincu.x.e.s.

Comment construire et raconter ces récits à partir de langages et de vocabulaires offerts par l'irrationalisable, l'utopique, l'incapitalisable, favoriser la multiplication et la prolifération des futurs, dans une certaine idée d'excéder la puissance de calcul et la mémoire vive de la reproduction mécanique de futurs normalisés? Si cette capacité à envisager et aspirer à des avènements radicaux dépend des outils à disposition aujourd'hui pour les imaginer, elle est donc dépendante d'un effort de reconfiguration et de recouvrement des désirs et des mémoires qui ont aspiré à la fuite de la normalisation des formes de vie.

De tels impératifs semblent avoir mus les courants écoféministes à la fin du siècle dernier, et plus tard dans leur sillage, l'écologie queer. Comment les apports de la théorie queer participent-ils à transformer les enjeux du discours écologique, dans la continuité des questionnements introduits par l'écoféminisme, l'écologie décoloniale, l'écologie sociale? Quelles nouvelles pratiques de soin et quels rapports au vivant produisent les expériences minoritaires qui ont fait l'expérience de la «contre-naturalité» (Cy Lecerf Maulpoix)? En proposant de recouvrir et formuler des formes de sensibilité, sensualité parfois, qui nous relie aux choses du vivant et de la «nature»⁴, ces perspectives permettent à mon sens, d'envisager délier les rapports sujets/objets qui structurent les rapports entre pouvoir et terre, construits par le capitalisme impérialiste, tels que décrits par T.J Demos dans *Decolonizing Nature*⁵. Se laisser transformer par des sensualités écologiques, par des rapports sensibles aux choses de la nature, ne participerait-il pas d'une manière de les approcher en tant que sujets plutôt qu'objets, en cherchant à les laisser agir sur soi?

Cette question est reliée pour moi à celle de substituer l'écologie de préservation, établie selon des schémas normatifs qui ne valent plus pour le monde qui se construit au travers des changements de l'Anthropocène, et structurée par certains apports coloniaux et hétéropatriarcaux des sciences environnementales, à une écologie de transformation qui s'intéresserait à déhiérarchiser êtres et les modes d'existence, proposant par exemple de revisiter le statut de rebut ou d'anomalie attribué à certaines formes de vie, en somme, de conjuguer l'étude et la science des conditions d'existence, avec une nécessité croissante de la capacité à l'adaptation et au changement. Excéder l'ordre écologique dominant pour vivre un monde en destruction est un besoin qui paraît déjà être à l'œuvre dans les subjectivités quand une terre, un fleuve, ou une roche sont reconnues comme sujets social, entité juridique⁶, camarades, ou amantxtes.

4 La manipulation du concept de nature est une problématique importante de l'écologie critique. Comme l'exprime Isabelle Stengers dans *Résister au désastre*, il devient difficile de savoir réellement comment utiliser ce terme en gardant à l'esprit, les questionnements relatifs à la séparation construite de nature et culture, sans tomber dans la facilité de l'idée que «la nature n'existe pas.» En ce qui me concerne, je m'aligne avec la position d'Isabelle Stengers à ce sujet, à savoir que la nature est un concept composite, qui peut se référer à des manières d'exister qui prolifèrent, et qu'on a peut-être jamais fini d'explorer.

5 Demos, T.J. *Decolonizing Nature*. Berlin: Stenberg Press, 2016. p. 202/203.

6 En 2017, le statut d'identité juridique a été attribué au Te Awa Tupua en Nouvelle Zélande, après près de 150 ans de lutte et de revendication par la tribu Iwi. Au même moment en Inde, le Gange et la Yamuna ont également été reconnus.e.s «entités vivantes ayant le statut de personne morale».



Annie Sprinkle et Beth Stephens. « Wedding with the soil ». Kems, Autriche, 2014.



Capture d'écran de Children of Men. Alfonso Cuarón, 2006.

Basile a obtenu son diplôme national d'art à l'École des Beaux Arts de Nantes, une ville irriguée par une forte tradition militante socialiste, renforcée par la proximité géographique de la résistance environnementale de la ZAD (Zone à défendre) de Notre-Dame des Landes. Intéressé par la permaculture, l'astrophysique, la philosophie et la science-fiction, Basile développe une pratique artistique, approchant la matérialité et le sens des systèmes de survie, la durabilité de la précarité, et l'impact de la fiction sur la réalité politique. Basé sur l'installation, la sculpture, le dessin et la vidéo, son travail opère comme un exercice de traduction entre l'immatérialité de l'idéal et la réalité politique. Dans le cadre du CCC à la HEAD Genève, Il conduit une recherche sur le lien entre les imaginaires de fin du monde et la gestion des territoires.

- Vidalou, Jean-Baptiste. *Être forêts, habiter des territoires en lutte*. Paris: Zones, la découverte, 2017.
- Federici, Silvia. *Re-enchanting the world, feminism and the politics of the commons*. Toronto: Kairos, 2018.
- Ferdinand, Malcolm. *Une écologie décoloniale, penser l'écologie depuis le monde caribéen*. Paris: Seuil, Anthropocène, 2019.
- Starhawk. *Rêver l'obscur, femmes, magie et politique*. Paris: Cambourakis, 2015.
- Bookchin, Murray. *L'écologie sociale, penser la liberté au-delà de l'humain*. Marseille: Wildproject editions, 2020.
- Demos, T.J. *Decolonizing nature, contemporary art and the politics of ecology*. Berlin: Stenberg Press, 2016.
- Lecerf Maulpoix, Cy. *Ecologies déviantes. Voyage en terres queer*. Paris: Cambourakis, 2021.
- Elisabeth Lagasse. «Contre l'effondrement pour une pensée radicale des mondes possibles.» *Contretemps*, 18 juillet 2018. <https://www.contretemps.eu/effondrement-mondes-possibles/>. Accès en janvier 2020
- Lindgaard, Jade. *Éloge des mauvaises herbes: ce que nous devons à la ZAD*. Paris: Les Liens qui Libèrent, 2018.
- baedan, baedan. «Queer Nihilism». *The anarchist library*, Summer 2012. <https://theanarchistlibrary.org/library/baedan-baedan.pdf>. Accès Juillet 2021

RESPONSE-(ABILITY)

LOUIS DAMBRAIN

? It is the story of a researcher,
A researcher who was searching, he was searching for something, he was searching every day, he was searching for what he could search for, He was searching to know if the fact of searching would help him to search, He would search to explain the unexplainable, to understand why he did not understand. The more he searched the less he found. Searching simply made him search more, and find less. The search seemed endless. He was able to search well, the problem was that he had an irresistible urge to find. He wanted to find something, because it is frustrating to search without finding. Sometimes he did find something, but by hazard.¹ A sign, a word, a sound, Like a solution without a problem, The only thing that allowed him to find seemed to be hazard. So he began to search on hazard, For there to be an hazard, there must be an event. So he started to create events, and to integrate hazard into them. He became addicted to «unexplainable coincidence».

He found by coincidence, on the website of his own university, the example of a young student cured of his anxieties thanks to hazard.

«(...) We can cite the example of this young man developing a panic fear every time he sees the slightest bird. No amount of treatment can overcome this fear until, by hazard, the person recalls an episode from his early childhood during which he came across a dead swan, lying imposingly on the shore of the lake. A link between feathered beasts and death may have been forged in this way, reinforced later by other episodes.»²

Nothing seemed more real than the unexplainable.

The researcher began to buy food at random, go on trips at random, take walks at random, read pages of books at random. He began to wonder what the world would be like if all humans behaved randomly. Without explanations. The algorithms we feed every day would be lost. Terms like «based on what you like» would have no meaning anymore. We would lose the habit of having habits. Our identities would be ripped. The only option would be to deal with life as we deal with rain.

Nothing like riding the wave of coincidence in a world where the unexpected reigns.

1 Different from «chance», but closer to «coincidence».

2 Exposer pour guérir – <https://www.unige.ch/campus/numeros/105/dossier5/>

Louis has confused origins, going from the depths of Bolivia, to the North of Netherlands. His research tells the story of a frustrated researcher.

— Banfield, A. *Unspeakable Sentences*. Routledge, 2018.

— Campagna, F. *Technic and Magic: The Reconstruction of Reality*. Bloomsbury Academics, 2018.

— Dillon, B. *Suppose a Sentence*. Fitzcarraldo, 2020.

— L.A. Paul. *What you can't expect when you are expecting*. Res Philosophica, 2015.

SEX, WORK, SPACE

JOSÉPHINE DEVAUD

Vas-y.

Pour le plaisir, juste pour le plaisir.

Pour le plaisir du corps, le plaisir de la tête,

le plaisir du sexe, le plaisir payant.

Fantasme

La fille de joie, la fille de l'air, l'air aguicheuse, la charmeuse, l'asphalteuse, la tapineuse, les danseuses. L'escorte, la poule la poule aux oeufs d'or, la poule de luxe dans l'hôtel de luxe. La vierge, la putain de vierge, la putain de sa mère, la mère maquerelle, la mère de dieu, la Madone, la matrone. La garce, la vamp, la vamp des vampires, la pire des choses, les choses sales, les sales mots, les sales histoires. Les histoires d'un soir, les soirs de baise, les mal baisés et ceux qui veulent baiser.

Les infiltrés, les inspectés, la police des moeurs, les morts, le silence de morts, la mort dans l'âme, l'âme en peine, la peine capitale, le cageot, le cachot, la séquestration, les punitions. La traite du corps, les corps perdus, les nudités, les abusées, les vieilles idées, l'argent facile, le travail gratuit, le travail acharné, le travail assumé.

La vie chargée, la prise en charge, la thérapie, le suivit, la surveillance, l'autorité, la liberté, les noeuds, la liaison, le rapport, les sans rapports, le sujet du verbe, la verbalisation, l'excitation.

Les clients, les dégoûtants, le fidèle, l'infidèle, le lèche-botte, le lèche-cul, les faux-culs, les incorrects, la correction, le maso, la sado, les sados-masos. Le contrat, l'impénétrable, la pénétration, la pipe, la passe. La passe à trois balles, la passe à mille balles, les milles et une nuits, les nuits de rêve.

Les cuisses gagnantes, la chatte enregistreuse, la boîte à fric, la boîte à cul, le calque, le bordel, le boxon, la maison close, la maison d'arrêt, l'arrêt de bus, l'hôtel de passes, les réels, les irréels, les hôtels, les salons, les annonces, les agences.

Les tarifs, les tarifées, les habituées, le régulier.

Vas-y,
Tu deviendras fidèle, leur client fidèle.

Fidèle à Elle, Il, Iel, et au pluriel. Elleux.
D'âges, de genres, de sexes et d'origines plusieurs.
Basés en Suisse, en France, en Allemagne et en Belgique.

Elleux pratiquent le travail du sexe.
Elleux confirment le choix et le plaisir de leur pratique.
Elleux dénie toutes formes d'oppressions dans le choix de leur pratique, mais admettent en rencontrer dans l'exercice de leur travail.
Elleux affirment souffrir des constructions sociales normées et des relations de pouvoir, souvent liées au genre et aux dominations.
Elleux statuent de pratiques diverses IRL ou URL mais affirment exercer dans un environnement sain et non contraint. Elleux reportent toutefois des situations parfois non sécurisantes ou précaires.
Elleux affirment aussi, et très souvent, subir les violences des idées reçues. Elleux confessent que celles de leurs proches sont parfois les plus violentes.
Elleux dénoncent l'invisibilisation de leur travail.
Elleux soutiennent ne pas encore avoir trouvé de lieu sûr, sécurisé, non capitalisé et collectivisé pour exercer.
Elleux déclarent que leurs lieux de pratiques sont d'importantes causes d'incertitudes.

A travers les voix d'Elleux s, des clients, des patrons, des organisations, des associations et des alliés, tous anonymes mais réelles.
La chercheuse et architecte invite à la réflexion, à la négociation, à l'action et à l'activation des lieux des travailleuses.

Nota Bene:

01. L'utilisation majoritaire du pronom Elle et Elleux dans le cadre de cette recherche est un choix délibéré qui, selon la chercheuse, reflète la réalité sexospécifique du travail du sexe.

02. Si vous reconnaissez quelqu'un dans ce texte, merci de respecter son anonymat et de ne pas la contacter pour solliciter ses services.



image: *Sex Work Is Work*, Anonyme, 2021

Joséphine Devaud a étudié à Genève et à Londres. Elle a travaillé dans l'architecture avant de reprendre un cursus académique au master CCC, HEAD, Genève où elle travaille actuellement sur l'impact architectural dans le travail du sexe. En parallèle de cela elle collabore à la co-écriture d'un documentaire et un projet architectural en liens avec le travail du sexe en Suisse.

- Beurebec, Bertouille. *Balance ton corps. Manifeste pour le droit des femmes à disposer de leur corps*. Paris: La Musardine, 2020.
- Federici, Silvia. *Caliban et la Sorcière. Femmes, corps et accumulation primitive*. Paris: La rupture, 2017.
- Koolhaas, Rem. *Elements of Architecture*. Cologne: Taschen, 2018.
- Maîtresse Nikita et Thierry Schaffauser. *Fières d'être putes*. Paris: L'Altiplano, 2007.
- Pheterson, Gail. *Le prisme de la prostitution*. Paris: Editions L'Harmattan, 2003.
- Schaffauser, Thierry. *Les luttes de putes*. Paris: La Fabrique éditions, 2014.
- Smith, Molly. *Revolting Prostitutes. The Fight for Sex Workers' Rights*. London: Verso, 2020.
- Réal, Grisélidis. *Le noir est une couleur*. Paris: Gallimard, 2007.
- Tabet, Paola. *La grande arnaque. Sexualité des femmes et échange économique-sexuel*. Paris: Editions L'Harmattan, 2005.
- Troyan, Cassandra. *Freedom & Prostitution*. Canada: The Elephants Ltd, 2020.

STOP TAKING PICTURES

FIG DOCHER



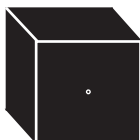
Fig. 1

Fig. 1 Kodak Brownie no. 2 & 2a manual (u s version), 1922 (camera released in 1900)
Fig. 2 Siobhan Angus, "Mining the History of Photography," in *Capitalism and the Camera: Essays on Photography and Extraction*, ed. Kevin Coleman and Daniel James. Verso 2021:68-88, p. 75.

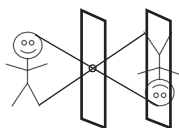
with the introduction of the \$1 Brownie Camera in 1900, the "effortless abundance" Kodak promised was in the reach of middle-class consumers. ¹³

The mass emergence of amateur photography was therefore aided by cheap and readily available silver, and thus the history of photography as a mass cultural phenomenon is inseparable from a history of mineral resource extraction.

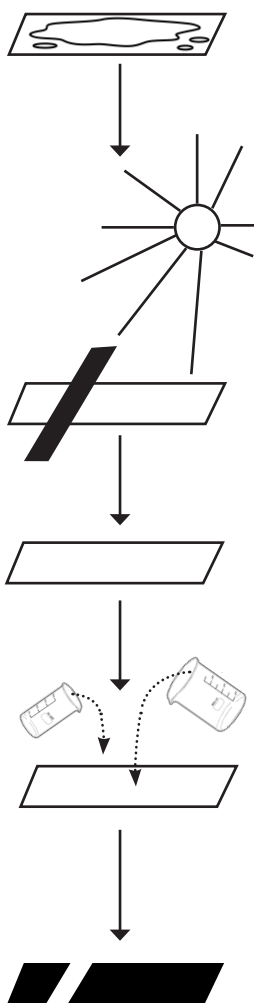
Fig. 2



³ Take a dark box with a hole. Ambient light is scattered in many directions off objects, but when passed through a tiny hole, its direction is uniformized. It passes through the hole in a straight line, and what was on the outside of the box can be projected on the inside, upside down and backwards.



If the back wall of the box is replaced with something semitransparent, like baking paper, tracing paper or frosted glass, the projected image can be viewed from outside the box. To “keep” the projection, it can be traced with a pencil. Alternatively, chemicals can be synthesized that react with light in ways that leave traces that correspond to the projection.



There are many such chemicals, but it is important to bear in mind that they are sensitive to different kinds of radiation; some react with x-rays, others with UV light, or visible light. Some degrade quickly, don't dissolve in water, or aren't sticky enough. One solution is to suspend the light-sensitive chemical in a substance that is stable and sticky. The mixture can be spread over a surface.

If the surface is covered in millions of tiny photon buckets, photons collected in the buckets can generate electric charge, which can be translated into voltage. Voltage can be amplified and manipulated as electrical signal or translated into digital bits and manipulated as such.

If this “sensitized” surface is exposed to light, parts that were hit by light will change, while those not hit by light will not. This selective change may or may not be immediately visible.

In an electrical process, this selective change may require several stages of translation and processing in order to become electrically displayable information.

In a chemical process, the exposed sensitized surface must sometimes be bathed in a substance that reacts selectively with the light-sensitive molecules that have been hit by light, causing them to change. If the light-triggered reaction was not visible, this bath can cause the reacted molecules to darken. The unreacted molecules must then be removed from the sensitized surface so that the surface no longer reacts with light. This can be accomplished by bathing the surface in a different chemical solution that dissolves and washes away the unreacted molecules. What remains after this step are areas of higher density of reacted molecules (now dark in appearance), and areas of lower or no density (now the color/appearance of the sensitized surface). If the surface was white, the areas hit by light, now covered densely in reacted molecules, will be very dark, while those not hit by light, now areas of low density, will be white.

¹ Olia Lialina, “Who Else is the Cloud,” in *Digital Folklore*, ed. Olia Liaina and Dragan Espenschied (merz & solitude, 2009)


Anytime the utterance  appears as a proclamation of something stable, it is a mirage. Forever a fiction. smokescreen of relentless incompleteness.

Fig.3

>Photographic technologies were developed as weapons. Image was mass marketed as commodity.

the notion of metadata being devoid of ideology is a utopian one. Folksonomies are as ideological as any other form of metadata and what they present are beliefs about the world that are as value-laden as beliefs always are.

Fig.4

>A photographic image can be a glimmer of hope, a familiar melody hummed through a wall, an assertion of presence in the face of a myth of absence.

Lapses led to difficulties.

Fig.5

>Personally, photography has allowed me to continue.

a new *instrumental* potential in photography: a silence that silences.

Fig.6

>For a long time, my heroes existed only in photographs. Many of them have stopped taking photographs.

The universal, indefinite pronoun collapses under its own weight.

Fig.7

>Sometimes I wonder if I only exist in photographs. I would like to abandon photography, but I cannot, so I trudge through the mud, dredging up things stuck in the muck. How can the haunted haunt the haunting?

(the ghost of reproduction must not linger on the screen)

Fig.8

Fig. 3 Ariel Goldberg, *The Estrangement Principle* (Nighboat Books, 2016) 227

Fig. 4 Pauline Rafferty, "Tagging," *Knowledge Organization* 46 no.6 (2018:500-516, p 505)

Fig. 5 Philip E. Agre, "Surveillance and Capture: Two Models of Privacy," *Information Society* 10 no. 2 (1994:101-127, p 111)

Fig. 6 Allan Sekula, "The Body and the Archive," *October* 39 (1986:3-64, p 6)

Fig. 7 Amy Cimini, "Walking to the Gallery: Sondra Perry's 'It's in the game' in San Diego in five fragments," *Sound Studies*, 4 no. 2 (2018:178-200, p 185)

Fig.8 Gender Mutiny, "Preliminary Notes on Modes of Reproduction," in *What is Gender Nihilism? A Reader*, (Contagion Press 2016:177-195, p 190)



Fig.9

² The 0 stretches out the o into a tunnel, generating an extended oooooo00000ooooo00000000000000000, like the drawn-out wall of a ghost, between the holes that constitute all photographic³ and information technologies (as technologies of selective omission) and those that (symbolically and literally) constitute digital technologies.

Fig. 9 What is at stake is the ontology of the innocent user.

Fig Docher is a photographer by practice and a philosopher by training. They study hOles² through audio mashup, composite video, and PowerPoint, and have no idea how a car really works. That would entail taking one apart, which sounds expensive. They grew up thinking that they could own a car and drive it in good conscience. They got a California license when they were 18, but don't drive. They can't remember which pedal is the brake.

Thankfully, they are researching photographic technologies, and they like to walk.

- Sin Wai Kin, "It's Always You" (2021) 4K Dual-channel video, 4'05"
- DIS, "Everything But the World" (2021) Video installation, 38'00"
- Lauren Berlant and Sianne Ngai, "Comedy Has Issues," in *Critical Inquiry* 43:2 (2017).
- Lily Cho, "Darkroom Material: Race and the Chromogenic Print Process," in *Postmodern Culture*, Baltimore 28:2 (2018).
- Lila Lee-Morrison, "Drone Warfare: Visual Primacy as a Weapon," in *Trans Visuality: The cultural dimension of visibility*, vol.2: *Visual Organizations* (2015).
- Reina Gossett, Eric A. Stanley and Johanna Burton (ed.) *Trap Door: Trans Cultural Production and the Politics of Visibility*. Boston: MIT Press (2017).
- *What is Gender Nihilism? A Reader*. Contagion Press (2016).
- Dan Leers and Taylor Fisch (ed.) *Mirror with a Memory*. Carnegie Museum of Art, Pittsburgh, PA (2020).
- Katherin Schöneegg, *Songs of the Sky – Photography & the Cloud*. C/O Berlin and Spector Books (2021).
- Birger Hjørland and Claudio Gnoli (eds). *International Encyclopedia of Knowledge Organization*, International Society of Knowledge Organization, (2022).

Possessed

PHOEBE-LIN ELNAN

I can remember the first time I tasted magic.

It was a Saturday, of course, because Saturdays themselves were special: it was the day that sweets were allowed. Paper bag and little plastic shovel in hand, in front of a dizzying array of gobstoppers, chocolates, liquorice and caramels, I would weigh my choices heavily. A few more gummy eggs or marshmallow mushrooms hung in the balance between a new sweet that had caught my eye: a sour foot lollipop with two magic dips. Novelty¹ beats quantity I figured, and was not disappointed.

A lick, followed by an explosion of sensation, alternating between the sparks and cracks of popping candy and the sucking, drying feeling of fizzing powder. What a marvelous invention!

Even then I recognised this as technology rather than magic, for unlike the inexplicably animated chocolate frogs described in Harry Potter, this lollipop bore the hallmarks of a sorcery that I had already assimilated: that of global production chains which brought sweets a-hopping right into my child-sized supermarket cart. Just a 'swish and flick' of my parents' credit card and the candy was

*mine — the hypnotising belief in the concept
of ownership encapsulated in one of the first possessive pronouns I ever learned².*

I had never questioned the existence of this linguistic category until reading Ursula K. Le Guin's *The Dispossessed*, which describes an isolated anarchist society that has almost successfully eliminated the very concept of possession through its ideological, social and verbal construction which frames being 'propertarian' as its worst insult. Its protagonist, Shevek, travelling to the planet of Urras, discovers a world of splendour, excess and extreme inequality where he finds people to be

*possessed — knowing no relation but
possession³.*

Unsurprisingly, Urras is modelled after a capitalist Earth. The idea of possession is subtly present in the most dominant syntaxes on Earth and in governing tongues it also shapes minds. So how does one make the mental shift?

If the end goal is true social and environmental justice the very idea of land as property must be abolished and replaced by an idea of a common space to be shared not owned.

1 Variety, Acceleration and Primaverism (novelty) are the three ruses Tristan Garcia details as arms against the material comfort that numbs the thrill of feeling alive, of intensity, which he argues is the aesthetic ideal to which the Modern bourgeois aspires. Tristan Garcia, "The Intense Life: An Ethical Ideal", *E-flux*. Issue #87. Dec 2017. <https://www.e-flux.com/journal/87/164971/the-intense-life-an-ethical-ideal/> (accessed April 10, 2022).

2 Seeing Urras and its familiar culture through Shevek's eyes, their use of singular possessive pronouns that tie even human beings to one another as 'my' partner/child/friend becomes alien and jarring, as the pronouns imply a sense of private property. In Pravic, the language invented by the Anarresti to embody the ideals of their anarchist society, one would be taught from a young age to say 'the' partner/child/friend instead, reserving 'my, your, his, or her' for emphasis, often in a derogatory way, to mock someone for "propertarianism". Ursula K Le Guin, *The Dispossessed*, (London: Orion Publishing Group, 2002).

3 Shevek makes this reflection on multiple occasions about the Urrastasi who are 'possessed' by alienated relations to the objects they use and own but do not make (echoing Marx) and to that which they consider 'inferior', such as women – understood by Shevek as having the status of property in Urrastasi society. *Ibid.*, 64, 111.

Beyond vocabulary, it depends on

taste — a means to draw the line between self and other, an ethical closure⁴.

For what is in ‘good taste’ here is fashioned in opposition to and resting upon bodies exploited to serve and produce. Acquired, learned and transmitted across generations of aesthetic education revolving around a physical addiction to having. Who created the desire? Who democratised the commodities once called luxuries?

Undoubtedly what is in good taste often tastes good, and this is no coincidence. It tastes good because Willy Wonka thinks it should. He made a tidy profit from his chocolate empire built on rumours, oompa loompas and

magic — the action of hidden natural forces that influence or predict events. As long as the forces remain hidden, the mystery is preserved⁵.

The oompa loompas were an open secret. No questions asked about their willingness to work. After all, they got as much chocolate as they wanted, and needed nothing more. The other magic ingredient was

cheapness — the displacement of labour time and physical space, an input-output equation based on false premises⁶.

No one but a select few understood the rules of the game, but everyone got to share the simple pleasure of candy as long as they had the fetish-object required in exchange: money. Money that was tied to a value system that excluded yet was premised on the oompa loompas, their cacao and the sugar that made it ‘taste good’. Money that paid for the packaging, advertising and transport of the finished Wonka Bars right into the imagination of Roald Dahl and through him the children’s novel *Charlie and the Chocolate Factory*, which I devoured in one sitting while sucking on a magic foot lollipop.

My taste in literature, and in sweets, has since changed.

4 Pierre Bourdieu’s *Distinction* (1979) is the most commonly cited work on taste that analyses the variance of cultural and literal consumption along axes of cultural and economic capital, but Simon Gikandi goes further to demonstrate how taste (in the aesthetic sense) is itself a culture constructed in opposition to the “Other” (the slave) in order to distance genteel society from the uncouth commerce of enslavement as well as justify its practice and the ensuing social structure. Simon Gikandi, *Slavery and the Culture of Taste* (Princeton: Princeton University Press, 2014).

5 “Magic is not merely a practice constrained by the absence of objectively efficacious knowledge but a kind of social strategy for achieving specific ends. It hinges on the attribution to certain objects of an agency that is actually contingent on human perceptions rather than on the physical properties of the objects themselves, but that to humans appears to be independent of their perceptions.” Alf Hornborg, *Global Magic: Technologies of Appropriation from Ancient Rome to Wall Street* (New York: Palgrave Macmillan, 2016), 6.

6 As Patel and Moore lucidly argue, cheapness is a construct. It involves simply removing or discounting certain considerations entirely from cost calculations, or artificially forcing prices down. In other words food is cheap because it is grown with cheap labour: unpaid (slaves) or underpaid (slave-like conditions) labourers who are themselves sustained (born, bred, fed) by (typically female) care that is also unpaid. Food is grown on cheap nature: land that ought not even be for sale, with the cost of seed and fertilisers (derivative products of cheap oil) etc absorbed by farmers rather than manufacturers or distributors. Raj Patel and Jason W. Moore, *A History of the World in Seven Cheap Things: A Guide to Capitalism* (London: Verso, 2020).



Chart of historical daily sugar prices in US Dollars per pound, from Dec 24, 1962 (\$0.04) to April 13, 2022 (\$0.201). The daily market price of any given commodity is its price at the moment when the stock market in commodity exchanges (such as the Chicago Mercantile Exchange) closes. This is usually its futures price, which is constantly in flux and largely determined by the buying and selling of futures contracts by traders (and increasingly, Artificial Intelligence) speculating on the direction in which future supply and demand will move future (spot or futures) prices. Futures prices are distinct from spot or forward prices in that they involve no exchange of physical goods.

Phoebe-Lin Elnan (*1993) is currently pursuing the CCC research program at the HEAD, Geneva. She has worked as creative producer at arts and environmental non-profit organization COAL, Paris and holds a BFA in Medium and Material-based Art (Textiles) from KHiO, Oslo. Elnan hides behind metaphors and is haunted by guilt. Conveniently, she is a writer and performer.

- Dahl, Roald. *Charlie and the Chocolate Factory* (1964). New York: Puffin. 2005.
- Da Silva, Denise Ferreira. “1 (life) ÷ 0 (blackness) = ∞ – ∞ or ∞ / ∞: On Matter Beyond the Equation of Value”, *E-flux*. Issue #79. Feb 2017. <https://www.e-flux.com/journal/79/94686/1-life-0-blackness-or-on-matter-beyond-the-equation-of-value/> (accessed April 1, 2022).
- Federici, Silvia. *Re-enchanting the world*. Oakland: PM Press. 2019.
- Garcia, Tristan. “The Intense Life: An Ethical Ideal”, *E-flux*. Issue #87. Dec 2017. <https://www.e-flux.com/journal/87/164971/the-intense-life-an-ethical-ideal/> (accessed April 10, 2022).
- Gikandi, Simon. *Slavery and the Culture of Taste*. Princeton: Princeton University Press. 2014.
- Hornborg, Alf. *Global Magic: Technologies of Appropriation from Ancient Rome to Wall Street*. New York: Palgrave Macmillan. 2016.
- Kaur Paul, Harpreet et al., “This Land is Our Land” in *Perspectives on a Global Green New Deal*, ed. Harpreet Kaur Paul and Dalia Gebrial. (London: Rosa Luxemburg Stiftung, 2021).
- Le Guin, Ursula K. *The Dispossessed* (1974). London: Orion Publishing Group. 2002.
- Macrotrends. *Sugar Prices – 37 Year Historical Chart*. April 14 2022. Distributed by Macrotrends LLC. <https://www.macrotrends.net/2537/sugar-prices-historical-chart-data> (accessed April 14, 2022).
- Mintz, Sidney W. *Sweetness and Power*. New York: Penguin. 1986.
- Patel, Raj and Jason W Moore. *A History of the World in Seven Cheap Things: A Guide to Capitalism*. London: Verso. 2020.
- Tuck, Eve and K. Wayne Yang, “Decolonization is not a Metaphor.” *Decolonization: Indigeneity, Education & Society*, Vol. 1, No. 1. (2012): 1-40.

https://apostrophhheee.xyz

DANIELA GUTIÉRREZ-GONZÁLEZ

“When two hands touch, there is a sensuality of the flesh, an exchange of warmth, a feeling of pressure, of presence, a proximity of otherness that brings the other nearly as close as oneself. Perhaps closer. And if the two hands belong to one person, might this not enliven an uncanny sense of the otherness of the self, a literal holding oneself at a distance in the sensation of contact, the greeting of the stranger within? So much happens in a touch: an infinity of others—other beings, other spaces, other times—are aroused. When two hands touch, how close are they? What is the measure of closeness?(...)”

(Barad, Karen. “On Touching–The Inhuman That Therefore I Am”,2021)

apostrophhheee.xyz is a potentially always mutable web interface, a vehicle for informal research on absence and touch at a distance; an excuse for conspiracy, an accumulation of vestiges, rehearsals of closeness, a collective co-curation project.

(‘) is a protected conversational space for the reflection on touch. the lack, impossibility, and necessity of it, and how we can address it through small virtual simulacra of closeness and resistance, which aim to rethink our layered, porous, and embodied curatorial practice as the action of caring for a social network and a process. We intend to insist on the importance of presence, the haptic (hapticality), affects, bonds, and commitments within and around MSD¹.

As a web interface, (‘) also aims to offer a space to think about what it implies to work from a hybrid curatorial practice that is also concerned with the web as a medium² and to apprehend that this implies that the curatorial authority shares control and power with the platform, with the users, and with the collaborators. Working on the construction of a web platform as a research vehicle and as an ecosystem (not a self-contained object) has given me (us) a second layer of understanding of the curatorial function in collaborative processes. In this kind of process, the curator becomes (even more clearly) a node that accepts the particularities of curating as a process, in execution, a networked co-curation.

(‘): apostrophhheee is a project that I develop with others who are not in body here, but who write with me and hold me at a distance. It is a container of contact(s); the will to affect and be affected; it is to pretend and embrace closeness, recognising that we are multiple bodies, simultaneous and distant.

¹ *MSD was originally a trio that became a duo, it is a curatorial project based in Colombia that I have been supporting since 2018.

² Annet Dekker, *Curating Digital Art from Presenting and Collecting Digital Art to Networked Co-Curation* (Amsterdam: Valiz, 2021).

I was a primera persona del singular who felt from her search and her solitary readings how inescapable the other is.
However lonely a path may be, I always prefer company.
So I brought others, I summoned them,
I became that strange accent that appears in texts when the absent is brought in.
I assumed myself as a body and vessel that brings together three others; I assumed them as ghosts that take in body through an electronic threshold,
a here and now,
a potentially everywhere and at all times,
despite the intermittency and delay of our geolocation.
I enunciated without enunciating the estrangement of my context and myself,
I grasped as best I could at my bonds to extend and replicate them.
This I that writes this text is an I of four.
Vaho y saliva de cuatro.
Ensayos de cercanía, capas de afección, de cuatro.

Between the hands that pretend to touch through the screen, the text that is a common map, and the words that are not heard underwater, something was and is still lost. We have asked ourselves what it is and what it is like, and no answer is precise. We changed the question: how can we give form to the loss, to the absence? If we don't see the absent, if we only have the presentiment, the sensation it is not there. What we don't know how to name yet, we feel it. We all agree. Then, we go off on a tangent, expanding the trajectory of the collective body, we begin to make different confessions. Here, touching parts of our bodies, we sensed something was missing, something was no longer there. Our conversations are the negative space of absence; we surround it, eight arms around it, la contenemos: en el centro está eso que todavía no sabemos nombrar, que no podemos describir, que tampoco se escucha debajo del agua.





(*) is a collaborative project co-curated, co-researched, co-felt by Daniela Gutiérrez-González, Sebastián Mira, LuisSebastián Sanabria and Jimena Madero:

Daniela Gutiérrez-González (1991-Bogotá, Colombia) is an artist, curator, cultural agent, platform builder, and recovering (precarized) workaholic. Since 2015 her work has focused on subverting/rethinking the curatorial practice and the traditional exhibition space through independent and self-organised projects.

As co-director, she has founded and participated in the independent curatorial collectives Paraíso Bajo, Babel Media Art, and, currently, MSD. In collaboration with Sebastián Mira, MSD works with a hybrid embodied affective curatorial practice that orbits around post-digital culture and its manifestations in exhibition formats (URL/IRL/and translations) and around the quality of being present or near within digitality or screen experiences. Her curatorial projects share intuitive and affective methodologies that are not interested in capital transactions and hierarchy but in peer strategies and mutualism to rethink collaboration.

As an independent curator and cultural organiser, she has worked in-out-against institutions like ARTBO, Espacio Odeón, the National Library of Colombia, IDARTES, and the National Center of Historical Memory of Colombia.

She is currently living in Geneva while studying in the CCC research program at HEAD.

Sebastián Mira (1994- Bogotá, Colombia) is an artist interested in mutualism, friendship, and digital archival practices,

whose work explores the manifestations of the landscape in the digital, the relationships between physical and virtual spaces, and the methods of representation of objects, places, and beings through screens.

Currently, he is part of MSD, a curatorial duo interested in the phygital (physicality of the digital) in terms of installation, moving image, and sculpture within contemporary artistic practices. Also, is 1/2 of Johnson & Jeisson, an artist-duo interested in postdigital and contemporary landart practices.

He collects bricks, electronic pets, and architectural renderings in his spare time, working between Bogotá and the wweb.

Luis Sebastián Sanabria (1991-Bucaramanga, Colombia) is a non binary fag, from the Colombian province. They usually walk, write and perform operations that can be divided into two. They graduated in Visual Arts from the Pontificia Universidad Javeriana and as specialist in Photography from the National University of Colombia. They participated in Programa de Artistas, at Torcuato Di tella University, Buenos Aires (2021) and Escuela Flora, at Flora ars+natura, Bogotá (2017). They has been a resident at KIOSKO, Santa Cruz de la Sierra (BOL); Centro Hipermediático Experimental Latinoamericano- cheLA, Buenos Aires (ARG); Espacio de Arte Contemporáneo (EAC), Montevideo (UYU) and Casa Tres Patios, Medellín (COL). They won the 5th Salón Mire, Santander and Salón de Arte Joven FUGA 2015, Bogotá.

In 2020 they published their first book *Sé huir*.

Jimena Madero Ramírez (1992, Bogotá, Colombia) is an independent designer emphasising in communication, whose work nourishes by the sensitivity that awakens from her personal processes. Since her involvement in the formulation, launching and development of feminist articulations and media, Somos Un Rostro Colectivo and MANIFIESTA Media, she has dedicated herself to investigating the understanding of the image as a layered medium that ought to be problematised, communicate assertively, and have a construction based on a critical thinking perspective.

In parallel, with her involvement with collectives and independent creative projects—currently with MSD and her project *Corazón Herido*—, she has assumed the role of active intermediary between a project and how it is presented to the world, but also between two collectivities: the one that delivers/communicates and the one that receives/reads. The mercurian task of conveying a message.

En el reino de lo sutil, como en el de los sentidos, la imagen habla desde la sensibilidad.

— Barad, Karen. "On Touching—The Inhuman That Therefore I Am" in Witzgall Susanne & Stakemeier Kerstin, *The Politics of Materiality*. Diaphanes, 2017.

— Derrida, Jacques. *On Touching, Jean-Luc Nancy*. Stanford University Press, 2005.

— Ahmed, Sara, and Jackie Stacey. *Thinking Through the Skin*. Routledge, 2003.

— Michael Hardt on Clough, Patricia Ticineto, et al. *The Affective Turn*. Duke University Press, 2007.

— Berlant, Lauren. *Cruel Optimism*. Duke University Press Books, 2011.

— O'Brien, Nicholas. "Finding Place in the Digital by Nicholas O' Brien – OFluxo." *OFluxo*, October 14, 2017. <https://www.ofluxo.net/finding-place-in-the-digital-by-nicholas-o-brien/>.

— Gaia, Tedone. *Curating The Networked Image: Circulation, Commodification, Computation*. PhD dissertation, London South Bank University, 2019.

— Dekker, Annet. *Curating Digital Art*. Valiz, 2021.

— Gutiérrez Aguilar Raquel. *Horizontes comunitario-populares, producción de lo común más allá de las políticas estado céntricas*. Editorial traficantes de sueños, 2017.

— Tyzlik-Carver, Magda. *Curating In/as Common/s*. PhD dissertation, Aaehurs University, Denmark, 2016.

— Harney, Stefano, and Fred Moten. *The Undercommons*. Minor Compositions, 2013.

At the Intersection*

(An Emplotment¹ Tale)

YASEMIN IMRE

There's this girl.

She was close to graduating from University where she felt she had managed to break some sort of femilial (matriarchal lineage) inheritance by making it this far in education plus studying humanities and namely gender studies which she kind of had to put up a mini fight for. The older you got the cooler the professors got because they were basically young grad students and the younger they were the more interdisciplinary their work was. So at this point she already felt like she had learned a whole lot from her studies, the next horizon was not just being able to write but to write with wit, style and charm. Plus her friend's big sister was basically the new Carrie Bradshaw writing about art and sex in New York and so she was technically one-person away from the voices of a generation. Maybe it was her Art History major, but she had a great belief in the power of a handful of people documenting and thus determining the zeitgeist. The project of writing a personal novel was now at the same height of regard as being a cool interdisciplinary academic.

There was this other writer who she had heard about the first time maybe not in Toronto but in London from this couple of a hot academic and a hot writer who were big fans of this Toronto writer so much that they followed her talks and eventually befriended her. So it was with this in mind that she went back to Toronto and started asking people around her if they had read her book which was supposedly autofictive, taking place in this city and thinly veiled personal accounts, and to her had a profound title: How Should A Person Be? Her interest found the form of slight obsession when she discovered she had Jewish Hungarian roots like her (albeit smaller in percentage if we're thinking about those things), went to the same university and also revealed in some interview that when 'she was practicing to become a writer' she would come home every night and write a short play, every time. Which kind of enchanted this girl because she was under the impression she now knew something about this person's years of hard toil trying to make it as a writer, she could even imagine herself taking up that exercise in a few years, if she really had to.

This girl, one day walking back home from the traditional hangover brunch with her friends, came across a bunch of books neatly sprawled across the sidewalk at an intersection in front of a victorian home which was surrounded by unusually high bushes, which looked not paranoid but chic. This girl who was feeling like quite the main character of her life story that day felt compelled to take a look at these books which were up for offer. There could have been a Miranda July book that caught her eye, yet she is not sure of this detail. In the first book she came across a letter, in the second one too and the third one. These letters were mostly in the lines of thanking the aforementioned writer for reviewing this book. So she had found where she lived:)

End of story.

¹ Emplotment is philosopher/narratologist Paul Ricoeur's preferred way of explaining the manipulation we carry out to draw together disparate past events into a meaningful whole. By bringing together heterogeneous factors into its syntactical order emplotment functions as a redescription of a situation in which the internal coherence of the constitutive elements endows them with an explanatory role. Ricoeur argues that it is ultimately poetics (exemplified in narrative), rather than philosophy that provides the structures and synthetic strategies by which understanding and a coherent sense of self and life is possible.

An armoured vehicle drags a young woman's dead body on its back hook through Diyarbakır to the intersection of Cahit Sıtkı Tarancı Street and Faik Ali Street, stops there, and dumps the body on the asphalt. People gather around but they know they will be shot if they try to get close to the body, from the surrounding snipers. Towards the end of the day it is only the family members of the dead woman who remain and who would remain there at a few meters distance from her corpse on guard, day and night, for the next several weeks, one of the reasons being to protect the body from being ravaged by animals. I wasn't told what happened after, but it was clear three years on, people could not walk across the street on this particular two metre square bit, which was not more than ten metres from my apartment there.

*Here is an ethically and morally corrupt artistic project/piece of writing wherein a red thread is forged by way of the narratives' event having been taken place on an intersection, thus also unforgivably, intersecting them.

Yasemin is from Istanbul. Her research wish is to achieve writerly clarity.

— Kraus, Chris. "What Women Say to One Another: Sheila Heti's 'How Should a Person Be?'" *Los Angeles Review of Books*, June 18, 2012. <https://lareviewofbooks.org/article/what-women-say-to-one-another-sheila-heti-how-should-a-person-be/>.

— "Paul Ricoeur (1913—2005)." *Internet encyclopedia of philosophy*. <https://iep.utm.edu/ricoeur/>.

— Pérez, Roy. "Dance for Myself in Front of You: Mariana Valencia's Album." *Ah Journal*. <https://ah-journal.net/03/dance-for-myself-in-front-of-you-mariana-valencia-s-album#fn:3>

— Watlington, Emily. "Pretty for the Police." In *Relative Intimacies, Intersubjectivity Vol. III*, edited by Lou Cantor & Emily Watlington, 46–51. Sternberg Press, 2022.

LÈ PEREUTE¹

EMILIE MOOR

À la suite d'une chute d'escalade, j'ai fait un songe médicamenteux. Une hallucination visuelle due à un mélange de fentanyl et de kétamine qu'un médecin m'a injecté en urgence. Mon corps fêlé s'est envolé dans les airs et a survolé les Alpes. La surface des montagnes s'est unifiée pour prendre une teinte plâtreuse, le relief entre les sommets et les vallées s'est accentué. La carte est devenue âpre et cassante. La roche implorait bruyamment et mon corps a commencé à se durcir, il ne formait plus qu'un avec le paysage calcifié. Puis tout a commencé à s'effriter, peu à peu, j'ai ouvert les yeux et regardé la femme secouriste dans le ciel. Elle m'a demandé si je me sentais bien. J'ai secoué lentement la tête de gauche à droite. Les images ont disparu dans un tourbillon de poudre blanche.

J'ai rêvé d'elle. Elle a rêvé de moi. Peut-être pas la même nuit, sûrement pas le même siècle. Je ne sais plus comment ça a commencé ? Comment ça s'est terminé ? Est-ce que ça s'est terminé ? J'ai fermé mes paupières et le soleil a donné ses coups. Elle est jeune, je suis déjà vieille. J'ai des doutes sur notre compatibilité, sur notre synchronicité. Sur ses flancs désirables, des envies de conquêtes, d'amour fou. Serais-je punie pour avoir osé imaginer ? Elle s'en fout, elle m'a soufflé : « Le dernier mammoth de Patagonie s'appelait Salomon. Lors d'une expédition dans la face nord du pic Black Diamond j'ai entendu un rossignol parler la langue Quechua. Grâce à la performance des horloges atomiques un brise-glace a retrouvé les traces de l'ancienne cité Arc'Teryx. Elle semble avoir dérivé des côtes de Colombie. »

Elle dit : « Je pense à l'aurore et au crépuscule. » Je lui dis : « Tu me bouches la vue. » Autour d'elle tout devient mélancolie, agitation, espoir, peur. « Tu es l'ombre et tu es l'ennui, les nuages qui s'accumulent. »

Parfois sur les murs on croise cette phrase : « Rasez les Alpes qu'on voie la mer. » Quand débute le rêve ? Au premier mètre de dénivelé ? Au sommet ? Quand on lui donne un nom ? Quand on lui succombe ?

J'ai ouvert les yeux, entre nous, c'est une affaire compliquée. Elle dit : « Ne m'appelle pas, je ne réponds à aucun nom, je ne suis pas une frontière, pas un lieu commun, pas une image, pas une figure de style, pas une fantaisie, je ne suis rien que tu connais. »

Elle observe son reflet aiguisé, éclatant et se retourne vers moi, elle m'examine : « J'ai peur d'être dans tes rêves. Si on peut éviter. » Elle me renvoie une silhouette inversée. La masse sombre cache le monde, le monde est à l'envers. La montagne tête en bas. Le drapeau planté a dégringolé. Quelle banalité. Monter, puis descendre, la souffrance puis le plaisir puis la souffrance, puis l'avenir. Je dis « Dis-moi comment t'aimer ? Avec quel outil ? » Je monte sur des pans granitiques pour voir ce qu'il y a derrière. Je creuse un trou pour y descendre et te retrouver sans être vu. Un abîme du manteau supérieur. Un giron éternel antérieur. Je ferme les yeux. « Passe-moi à travers, jamais tu ne me graviras. »

1 « Les petites pierres » en patois d'Hérémece VS

Elle dit «Ne bouge pas. Ici n'est pas une zone sacrée, mais sacrifiée.» Un espace de contamination, d'interpénétration, de métamorphose, de guérison, de vie et de mort. Des symptômes se manifestent, ils sont comme l'expression commune d'une réaction à un milieu. Des corps sacrifiés. Elle s'expose, pesante, et reproduit devant moi l'ossification trop volumineuse des ouvrier.e.s, des paysan.ne.s et des animaux exposé.e.s aux émanations de fluor. La peau brûlée des fruits, la sécheresse des arbres. Les os fragiles des corps âgés, ménopausés, ceux qui se brisent lors d'une chute. Le bout rougeâtre des dents, les sourires honteux. Les tremblements des mains, beaucoup d'alcool, beaucoup. L'écriture vacillante des ouvrier.e.s intoxiqué.e.s au mercure. Des symptômes lourds ou légers, preuves du passé ou signes de prémonitions. La mort, mais pas directement. Elle dort, il n'y a rien de spectaculaire là-dedans.



«Nous ne voulons pas que la Suisse soit un musée, une station thermale européenne, une maison de retraite, un service des passeports, un trésor, un lieu de rendez-vous des boutiquiers et des espions, une idylle; nous voulons une Suisse qui ose se regarder en face...»²

² Max Frisch, in *Achtung: die Schweiz*, 1955.

Emilie Moor has a regular background. She tries to find strategies to live decently without too much damage.

In her work at the Critical Curatorial Cybernetic research Master program, she questions the industrial heritage of the Swiss Alpine. Dealing with national, business and family discourses, she creates narrative forms that weaves together axes of crossed responsibilities for the destruction of the environment.

- Mbembe, Achille. «Nécropolitique», in *Raisons politiques* 2006/1 (no 21), 29 – 60.
- Cahier n°35. «Pour une histoire ouvrière de l'environnement», AHÉMO & Editions d'en bas, 2019, 167.
- Cixous, Hélène. *Hyperrêve*. Éditions Galilée, collection «Lignes Fictives», 2006.
- Frisch, Max. *L'Homme apparaît au Quaternaire*. Traduit de l'allemand par Gilberte Lambrichs, Gallimard, «Du monde entier», 1982.
- Nixon, Rob. *Slow Violence and the environmentalism of the poor*. Cambridge, Harvard University Press, 2011.
- Hartman, Saidiya. "Venus in Two Acts", in *Small Axe*, Number 26 (Volume 12, Number 2), Duke University Press, June 2008, 1–14.
- Le Guin, Ursula K. *Danser au bord du monde. Paroles, femmes, territoires*. Traduit de l'anglais (États-Unis) par Hélène Collon. Préface de Patricia Farazzi. L'Éclat, 1989.
- Hamilakis, Yannis. *Archaeology and the Senses Human Experience, Memory, and Affect*. "Sensorial Necro-Politics: The Mortuary Mnemoscapes of Bronze Age Crete", 2013, 129 – 160.
- Périot, Jean-Gabriel. *Retour à Reims (Fragments)*. Documentaire, 1h23, 2021, à partir du texte éponyme de Didier Eribon.
- Kiffe ta race, épisode 79 Y a-t-il une «culture blanche»? Grace Ly et Rokhaya Diallo invité: Jérémie Piolat, Binge Audio, octobre 2021.

Licking wounds

CECILIA MOYA RIVERA

Moving has made me become analfabeta, I forgot how to write words.
I no longer know what I do speak,
I mix up words, letras,
accents,
subjects and predicates.

Should a person learn the accent of the place where they live?
Should a person apprehend the accent of the place where they come from?

and you,
where do you come from?
I came from my home.

≈

When did you realize your mother has an accent?
which mother?

≈

–Do you think languages have an energy?

≈

what will be our common language?
the language of the planets?
if so, the universe would be universal, horizontal, infinite and collective;
we would all see the same blue
the same dark

–¿Tu qué crees?

What will be our common language?
the language of the earth?
do you speak the language of the ñuke mapu?
mother earth

mapuche mte kim wingkadhngulai
the people from la tierra do not speak spanish
mapuche mte kim wingkadhngulai

≈

How many plants were there,
there in that sunny little corner before they grew up
how many plants have been through you?

Will the plants that grow under the light of my sun have the same taste as
the plants that grow under the light of your sun?

paradox of Theseus

Do you think the corn they eat on Sundays at your parents' house
is the same corn my family eats in the south?
do you know where-what south means?

≈

does the words hurt you?
because they do hurt me,
it hurts me
distance,
blood,
tierra,
rota,
cholita,
conquest,
love,
comunacha,
territories,
guata,
tears,
water,
vomit,
white,
north,
red
and to you?

≈

≈

≈

≈

If we all have tongues
I would love to imagine a babel language,
A language of our we
that transforms itself
in
common-
itary

To feel then
que nuestro lenguaje
común
es el de luchar,
that one of replanting the land,
my land.

and start afterwards
from the paradigm
of
a language that is ours and common
that appears
floating
at
the
transition between feelings,
lucha and words.

Cecilia Moya Rivera is a sudamerican artist. She is trying to be a writer since she has seventeen. She love reds and reading under the sun of the south.

- Anzaldúa, Gloria. *Borderlands / La Frontera. The new mestiza*. San Francisco: Aunt Lute Books, 1999.
- Butler, Judith. *Excitable speech, A politics of the performative*. New York: Routledge, 1997.
- Catrileo, Daniela. *Piñen*. Santiago: Editorial Pez Espiral, 2019.
- Díaz, Natalie. *Postcolonial Love Poem*. London: Faber & faber, 2020.
- Flores, Valeria. *Desmontar la lengua del mandato, criar la lengua del desacato*, Santiago: Editorial Mantis, 2014.
- Garcia Dora. ed, *Love with Obstacles*. Madrid: Cahiers, 2020.
- Hartman, Saidiya. *Wayward Lives. Beautiful Experiments*. London: Serpents Tail, 2019.
- Kollontai, Aleyandra. *Selected Writings of Alexandra Kollontai*. Connecticut: Lawrence Hill Co. Publishers, 1977.
- Souza, Paloma. *Descolonizar el lenguaje*. Santiago: Hueders, 2016.

SYNCOPATED PUPPET

MATTHIAS PAULUS



shawty

Apr 28   

i can't believe you're reading this. i almost didn't write.

just kidding. well, almost. today i lost myself in trying to have a puppet write this text for me. i liked that, having an invisible hand doing all the work instead of me. yet, the options i had made me realise it had to be written by me: i think this is because only on rare occasions puppets know they are puppets. somehow, they're a dream, and rarely are dreams about dreams.

so, i didn't like it.

i wanted to have dreams that weren't about those awake. that's unfortunate, cause i never remember my own dreams.

that's not true. i do remember one. it was last summer, that's all i remember.

there was this girl, who wasn't a girl. and there was this castle, that wasn't a castle either. honestly, it looked more like a church.

i know she wasn't me, but i was hers. i still don't know what to think of it. she stayed silent for the entire time. strangely, no one was moving, like in a picture, but people were talking. i know this because i could hear them through her ears. there was no dispute, in fact they all looked friendly to each other, but oh god they were all talking at the same time and i couldn't understand anything.

back to this girl. i wanted a puppet to tell me more about her, so i typed:

| this is the story of a girl dreaming

i clicked on the "generate" button, and a sentence appeared. it was the ending of the one i entered. it read:

| this is the story of a girl dreaming of a boy who does not dream of her and finally realises himself in her as a story inside of a story

c'est l'histoire d'une fille qui rêve

d'un garçon qui ne rêve pas d'elle
et qui finalement se réalise en elle
comme une histoire dans l'histoire


generated by cedille.ai

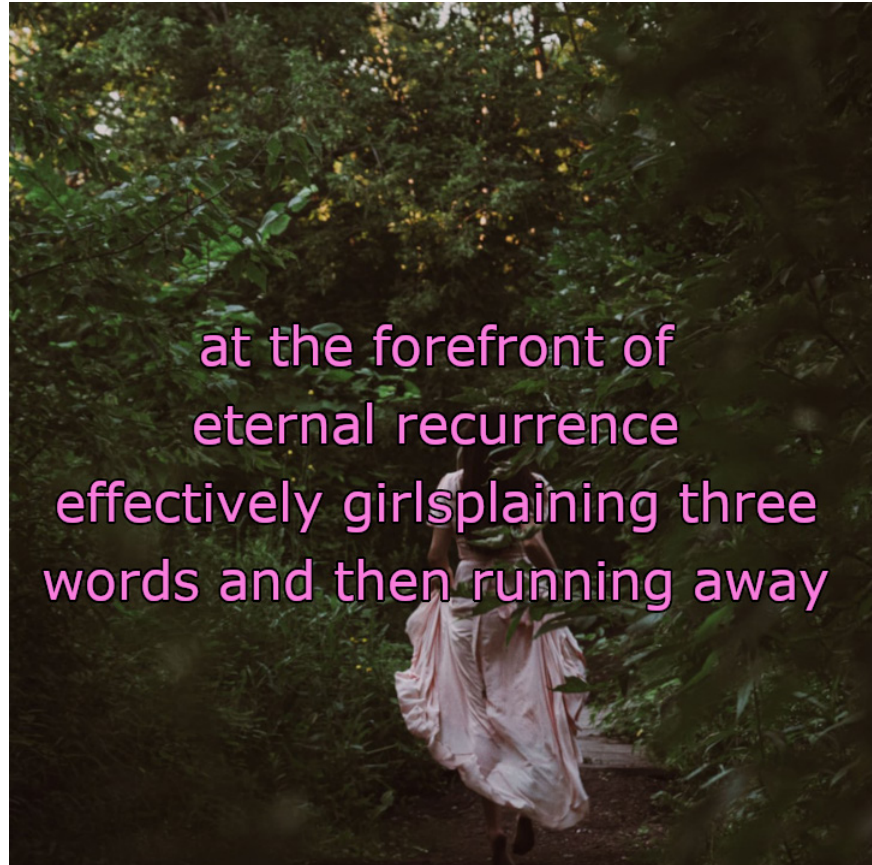
i think i was mistaken about my puppet. the invisible hand can only care about herself. in a way, one could say she does not see through the puppet.

anyways, that's what i think the story was about.

 Like

 Comment

 Share



at the forefront of
eternal recurrence
effectively girlsplaining three
words and then running away

- July, Miranda. *No One Belongs Here More than You: Stories*. New York: Scribner, 2007.
- Moshfegh, Ottessa. *My Year of Rest and Relaxation*. London: Jonathan Cape, 2018.
- Plath, Sylvia. *The Bell Jar*. 25th anniversary ed. New York: HarperCollins Publishers, 1996.
- Róisín, Fariha, and Monica Ramos. *How to Cure a Ghost: Poems*. New York, NY: Abrams Image, 2019.
- Weil, Simone. *Gravity and Grace*. 1st complete English language ed. London ; New York: Routledge, 2002.
- Woolf, Virginia. *The Waves*. Reprinted. Penguin Classics. London: Penguin, 2000.

Be a counter-master, my friend. Use counter-tools.

MIKHAIL ROJKOV

“What will you take with you, if you never come home again?”¹

This is the question raised by the Russian-Tajik singer Manizha in the introduction to her song «City of the Sun» (Город Солнца), which talks about the forced exodus she and her family experienced alongside thousands of Tajiks who had to flee the country during the 1992–1997 civil war, but also about present-day migrants and future political, war and climate refugees. She addresses this question to her audience and I, in turn, address it to you. Have you ever asked yourself what you will take with you, if you never come home again?

Many thinkers, writers, media personalities and, generally, people from all over the world have already done publicly a look-alike thought exercise, by reflecting on what they would take to a desert island. Among them are celebrities. Among the celebrities is, for instance, on the one hand the American actor, singer and writer Billy Porter who answers he would take his computer (“because everything is on it”), on the other hand is his German-Irish colleague from the industry Michael Fassbender who would grab a surfboard (because, obviously, “[he would be] on an island”)², on a third hand is the French influencer Nabilla who reveals in a recent Instagram live she would not leave for a desert island without a concealer.³

But stranding on a beach⁴ is fantasy, impossible or, at least, with-a-low-probability-to-happen-in-our-lifetime situations. So here is another more realistic thought exercise: If you had to keep just one object to put aside today, in 2022, and to use in 2050, what would it be? The founder of Tesla and SpaceX companies, Elon Musk has already responded to this question back in 2018. For the billionaire, everything is clear – the must-have item we should all invest in is a firegun. Indeed, in his opinion, we need to equip ourselves with appropriate tools to survive a potential next zombie apocalypse.⁵ This ‘tool of (for?) the future’ says a lot about the so-called future that accompanies it. As well as about the present, about our current desires for the next decades and generations. Because it actually raises the question of imaginary. We are witnessing today a war of narratives.⁶ What kind of world do we want to live in? What kind of society do we project ourselves in? What kind of desirable future do we want to imagine and have in 2050?

1 Translation from Russian of the following verse: “Что ты возьмешь с собой, если больше никогда не вернешься домой?” [<https://www.youtube.com/watch?v=Emcn2tJX6bw>]

2 [<https://nymag.com/speed/2016/12/celebrity-speed-round-what-do-you-bring-to-a-desert-island.html>]

3 The live show was not recorded, but the influencer had been saying this for a long time. [see for example: <https://www.elle.fr/Beaute/News-beaute/Beaute-des-stars/L-interview-beaute-Ni-oui-ni-non-de-Nabilla-3741646>]

4 *without any apparent sign of human life

5 He sold off his promised limited pre-order edition of 20,000 units (500 dollars each). [<https://www.independent.co.uk/tech/elon-musk-flamethrower-boring-company-sells-out-release-date-when-details-features-a8189886.html>]

6 For as long as humans have been fighting, there has been one main category of wars that were commonly understood as ‘conventional’, i.e. where people fought with cold weapons and firearms (and where panic among civilians was triggered). Then, in the second half of the 20th century, they were joined by the so-called ‘technological’ wars, where smart weapons, drones, cameras, satellites were used (and where panic among civilians was also triggered). Today, we are witnessing a third kind of wars – an online media war. It is no longer necessary to use physical weapons. The panic among civilians is still triggered, but people fight with headlines and cliffhangers. The winner is the one whose narrative captures the audience the most. [<https://youtu.be/NfcptNW8Fel>]

To stick with Elon Musk, the entrepreneur sees by 2050 one million people on Mars. I do not have the same vision. In fact, I have in mind something at the opposite extreme. By 2050, I imagine the world differently, starting with my hometown. I imagine Cointrin airport closed and turned into arable land to feed the canton, I imagine – as sad as it sounds – rationed coffee for everyone and one shower per week per inhabitant. I want to believe in the most ambitious scenario to avoid the catastrophe, the resilient one, presented in the study published in 2020 and carried out by the Interdisciplinary Centre for Sustainability (CID) of the University of Lausanne (UNIL) for the State of Geneva, which speculates on the measures to be taken to make Geneva truly carbon neutral by 2050.⁷ As you can see, there is an obvious collision of imaginaries. And if we are really in a war of narratives, should we not fight for ours? Should we not defend our point of view? Should we not resist?

Resistance has many faces. I haven't seen them all, but I know that paying attention is one of them. So I pay attention, and I act. I change the I into a we. I seek to be connected. With people, with stories, with spaces and times. I explore art and design practices that think about the here and now. But I don't forget the past. I address messages. I ask for sensitivity, transparency, accountability. Political authorities, public institutions, private companies. Individuals. And I receive messages. I make cartographies, genealogies, power relations visible. I stay in conversation. I stand for a convergence of struggles and I converge my body to that of others. I move. I join and build communities with my fellows. Together, we build alternative realities from today. Together, we share, we love, we have fun. Together, we counter the dominant culture. For that, we organise ourselves. And we suggest: Be on the side of those who organise themselves.⁸

Make connections, then take actions.
Go produce in the places,
where you have consumed.
Or don't produce at all. But don't hesitate.⁹
Go hack, play, celebrate.
Change the narrative.

Be a counter-master, my friend.
Use counter-tools.

7 This study has the particularity to take the problem by the end. Rather than starting from current carbon emissions and trying to reduce them, the study proposes to start from the carbon budget that would be available by 2050, i.e. that each Genevan has one tonne of CO₂, and determine the conditions for achieving this goal retrospectively. The study, however, does not address the delicate issue of the political and social conflicts that these changes will entail. It at least has the merit, through its scenarios, of giving an insight into the difficult path ahead. The collaborator of the study Nelly Niwa finally adds: "Our scenarios, which are not necessarily appealing, are also there for us to propose others. The story has yet to be written. There is therefore a tension between what is desirable for the climate and what we are capable of doing in accordance with our democratic principles." [<https://www.ge.ch/document/etude-exploratoire-neutralite-carbone-geneve-2050>]

8 The appeal is borrowed from the authors' collective Comité invisible, which explains in its book *L'insurrection qui vient* that "faced with the evidence of the catastrophe, there are those who are indignant and those who take note, those who denounce and those who organise themselves". The collective places itself on the side of the latter and calls everyone to do the same.

9 As says Serbian political activist Srdja Popovic, "there is a universal advice that you can give to the people around the world. It works well. In Serbia, in North Korea, in France: if you want to change, it has to be you. There will be nobody else to do this change for you." [<https://www.youtube.com/watch?v=j0q4AvLMecE&list=FLzhgPqYB9Nv7cThSe195xw&index=1&t=137s>]



Born in 1996, Mikhail is a designer. He designs his interactions with people. Indeed, he knows what people often think about him and he plays with that. For instance, he knows that most of the people think he did a bachelor in fashion design, because he likes fashion, but actually he chose fashion in order to combat the climate crisis. The climate change was announced long before his birth, which is why the question of his life's mission did not arise. Yesterday, he joined Extinction Rebellion. Today, he is part of the CCC Program. Yesterday, he stopped to sew new clothes. Today, he unstitches existing ones.

- Colectivo Situaciones. "10. On the Researcher-Militant." Translated by Sebastián Touza. In *Utopian Pedagogy: Radical Experiments Against Neoliberal Globalization*, edited by Mark Cote, Richard J.F Day, and Greig de Peuter, 186–200. Toronto: Univ. of Toronto Press, 2019.
- Comité invisible. *L'insurrection qui vient*. Paris: La Fabrique, 2007.
- Fletcher, Kate. *Craft of Use: Post-Growth Fashion*. London and New York: Routledge, 2016.
- Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House." In *Sister Outsider: Essays and Speeches*. New York: Crossing Press, 1984.
- Malm, Andreas. *Comment saboter un pipeline*. Translated by Etienne Dobenesque. Paris: La Fabrique, 2020.
- Modiano, Patrick. *Dora Bruder*. Paris: Gallimard, coll. "Folio", 1999.
- Navalny, Aleksey. "Модный приговор бессовестной чиновнице". YouTube. May 7, 2020. Humorous whistleblower video, 18:10. https://www.youtube.com/watch?v=GpseNko_JU&list=FLzhgPqYB9Nv7cThtSe195xw&index=13&t=7s.
- Regamey, Lorelei, and Mercedes, Diana. "I'ni:del.ws:kl: means of re/membering." Master's thesis, Haute école d'art et de design de Genève, 2021.
- Steyerl, Hito, together with Gagoshidze, Giorgi Gago, and Trakilović, Miloš. *Mission Accomplished: BELANCIEGE*. 2019. 47 min, 23 sec. 3 channel HD video (color, sound).
- Thom, Kai Cheng. "Notes on the Application of Justice." In *I Hope We Choose Love: A Trans Girl's Notes from the End of the World*. Vancouver: Arsenal Pulp Press, 2019.

(From) Where Are We Listening?

BALAM SIMON

June, 2019, Geneva, Switzerland

We arrive at the Rhone river, in Geneva, there are quite a few people, we look for a place to sit, we choose to sit next to a family of Latin Americans, they are playing Latin American music. We haven't even finished putting on our bathing suits and opening a beer, when two policemen arrive and tell the family to turn off the music, they fine them for the «noise». I notice there are several other groups of people playing music, people of other races, other cultures, music of other genres, western genres. The police don't fine anyone else, they don't even approach the other groups. once they finish ticketing the Latin American family, they turn around and leave.

Why did the police only fine the Latin American family for the alleged «noise» they were making? The music of the Latin American family and the music of the other people were playing at the same time, in the same place, all people were in the same context, resting, in a moment of celebration and leisure by the river. There was only a few meters of separation between all the people present. There were people of different races, playing western music. What did the police perceive, interpret, evaluate, what did they hear to fine only some people and not the others?

Do we listen to all people in the same way? Or do we alter our attention and our judgements depending on their skin color, their gender, their origin, their religion, or even their profession, their socioeconomic status, their way of speaking, their confidence?

To answer that we need to consider the current sound environments, which are the result of current political and economic systems, which are based on processes of natural resource extraction and privatization, labor exploitation, capital accumulation, without any social and ecological consideration, without any respect or the land and the living beings of those who inhabit it.

We need to ask what does racism and sexism sound like? What does capitalism sound like, what does colonialism sound like, what does modernity sound like? But bearing in mind that the answers will vary depending on who we are, what our experience is, where we are listening from and where we are listening to. "It requires recognising the past and present structural processes – capitalist extraction, colonialism, racism".¹

That means that we need to consider first that soundspaces and our listening has also been colonized, as well as our voices, our bodies, our lands, our ways of socializing. Through contemporary sound environments imposed by current political and economic practices, derived in turn from the "colonial regime of sonority"², we can realize this, and not only by what sounds, but also by what is no longer heard, by what is silenced, by what is forbidden, by what has been silenced. The sound regime operates at various sonic scales, with decibels and frequencies, with infrasounds and ultrasounds, affecting both human and more-than-human lives.

But, the use of soundspace is not in itself exclusive of colonial, capitalist, domination practices. It can also help to counteract, to resist, to decolonize.

¹ Rory Gibb, Anja Kanngieser, Paul Rekret. In *Sonic Defiance Of Extinction* (Berlin: DISK, 2018), 27.

² Estévez Trujillo, Mayra Patricia. *Estudios sonoros en y desde Latinoamérica: del régimen colonial de la sonoridad a las sonoridades de la sanación*. (Quito: Doctorado en Estudios Culturales Latinoamericanos, Área de Estudios Sociales y Globales, Universidad Andina Simón Bolívar, 2016).

Our way of listening is an indication of how we relate to other people and even environments; it indicates the differences we have with other people and also how we can come to understand each other. To listen to other environments, in these environments, to other people, with people, we first need to become aware of and take responsibility for who we are. What this implies is asking ourselves “not just what we hear, but where we hear it from.”³

This project seeks to listen to artists who work at the border between sound, noise, silence, sociability and the decolonial intersections, interactions, within the sonic colonialities. This project seeks to be a sound-critical reflection and cross-reading practice of sound artists, poets and researchers, to study how people use the sonic space and practices to question and counteract, criticize, disagree and resist the current political and economic systems, and their different types of discrimination. Informs us on ontological and epistemological conditions, on spacial and social conditions, on modernity, coloniality, capitalism. Questions of nature, race, gender. Questions interrelation, interpolation, interpellation.

This project listens to people who speak, who make noise or prefer to choose silence, as a form of struggle, from their own places, from their own bodies, from their own voices.

3 Donovan Adrián Hernández Castellanos Rodrigo Toro. Decolonial Listening. Sonorous Bodies and the Urban Unconscious in Mexico City. (Berlin: Radical Sounds Latin America, 2020), 166.



He has a Bachelor degree in Music at UAQ in Queretaro, Mexico. His work has focused on listenings, soundscapes, field recordings, experimental music, and sonic interventions in public spaces through different strategies: ephemeral installations, participatory practices, action art and visual media. His work has been listened and published in various countries of Abya Yala, Asia and Europe. He is currently studying the CCC RP Master at HEAD in Geneva, Switzerland.

- Estévez Trujillo, Mayra Patricia. *Estudios sonoros en y desde Latinoamérica: del régimen colonial de la sonoridad a las sonoridades de la sanación*. Quito: Doctorado en Estudios Culturales Latinoamericanos, Área de Estudios Sociales y Globales, Universidad Andina Simón Bolívar, Sede Ecuador. Directora: Catherine Walsh. 2016.
- LaBelle, Brandon. *Sonic Agency: Sound and Emergent Forms of Resistance*. London: Goldsmiths / MIT Press, 2018.
- Bieletto-Bueno, Natalia and Christian Spencer Espinosa. "Volver a creer: Crisis social, música, sonido y escucha en la revuelta chilena (2019-2020)". *Boletín Música*, #54, 2020: <http://casadelasamericas.org/publicaciones/boletinmusica/54/p3-27%20Volver%20a%20creer.pdf> (accessed 20/02/2022).
- Dhawan, Nikita. "Hegemonic Listening and Subversive Silences: Ethical-political Imperatives". *Critical Studies*, vol. 36 Issue 1 (2012): 47-60.
- Espejo, José Luis. "(City)-Noise. A project about noise, urbanism and politics." In *Invisible places. Sounding cities. Sound, urbanism and sense of place*, 81-91. Viseu: Jardins Efémeros, 1ª Edición, 2014.
- Hernández Castellanos, Donovan Adrián and Rodrigo Toro. "Decolonial Listening. Sonorous Bodies and the Urban unconscious in Mexico City." In *Border-Listening/Escucha- Liminal*, 154-168. Berlin: Radical Sounds Latin America, volume 1, 2020.
- Kanngieser AM. "Transversal geo-politics: Sound as violence." In *Transversal Geographies*, edited by JD Dewsbury, Joe Gerlach and Thomas Jellis. 228-242. London: Routledge, 2019.
- Lorde, Audre. "The transformation of Silence into Language and Action." In *Sister Outsider: Essays and Speeches by Audre Lorde*, 48-52. Berkeley: Crossing Press, 2007.
- Marboeuf, Olivier. *Decolonial Variations*. <https://olivier-marboeuf.com/2019/05/09/variaciones-decoloniales/> (accessed 12/11/2021).—
- Ortega, Zael. *Ética y Política de la Escucha*. https://issuu.com/zaelortega/docs/etica_y_politica_de_la_escucha (accessed 20/11/2020).

Le passé bouge encore

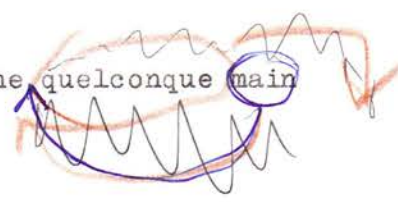
CAMILLE CHIRINE ZAERPOUR

- J'ai le journal. Je vais te lire ton horoscope. Toi ça va, Camille ?
- Oui, je suis en train de travailler. J'ai envie de dire plein de choses, mais je ne sais pas... C'est difficile de choisir. Ça m'embête parce qu'il fait beau. Je vais sortir après faire des commissions, ça me fera prendre le soleil.
- Tu écris sur quoi ?
- Là, je lis un livre qui parle de la haine. Mais en fait, je parle aussi d'histoire et de lieux, je crois.
- De la haine ? Pourquoi ?
- C'est un texte de Sara Ahmed qui tente de comprendre la haine en termes de corps et d'espaces plutôt. Je viens de le commencer parce que j'aime beaucoup cette autrice. Je t'en dirais plus quand j'aurais terminé.
- Ah oui. Alors le scorpion ; ses antennes perçoivent des forces contraires qui risqueraient d'ébranler sa stabilité. Qui te veut du mal ?
- Je ne sais pas !
- Attends... Au cas où il injecterait son poison, patient, discret, lucide... Il attend son heure. Lucide ! Tu laisses aller toi, mais après c'est les autres qui encaissent. Celles et ceux qui t'emmerdent faut pas les laisser ! Voilà. Ça, ce sont les conseils de la vieille grand-mère. Bon, à lundi, alors ?
- Oui, mais attends ! Je suis en train d'écrire un texte et dedans je parle de toi. Je te le ferais lire quand je l'aurai terminé. Toi tu étais l'avant-dernière de la famille, c'est ça ?
- Oui.
- Et vous étiez combien en tout ?
- Sept frères et sœurs.
- Ok, j'ai les bonnes informations.
- Tu sais, maman était sage-femme, mais le docteur Herner lui disait : « Mais madame, vous êtes de nouveau enceinte ? ». Parfois je pense : « Mais maman, comment tu pouvais travailler si tôt en partant à vélo ou en traîneau jusque dans la montagne pour faire des accouchements ? ». Tu sais, elle faisait accoucher tout le monde. Elle a fait accoucher la Carlotta, la Loulou et elle-même !

Les échanges intergénérationnels permettent d'accéder à des moments que nous ne pouvons pas vivre. Il y a une part de magie dans la relation entre l'anecdotique et une analyse plus générale. Un dialogue entre la grande et la petite histoire. Certaines existences résonnent avec tant de choses dont elles n'ont pas conscience. Damasio parle de transect : « certaines destinées humaines coupent avec une telle précision l'époque qu'il suffit d'en suivre la trajectoire infime, la minuscule échancrure dans l'étoffe rugueuse des faits pour filer du même geste les mouvements sociétaux et la trame qu'ils déchirent ». Antonio Gramsci décrit l'identité culturelle comme la conscience de soi en tant que multitude de processus historiques qui créent à leur tour une « infinité de traces ». Faire l'inventaire des étapes de cette trajectoire est un moyen de prendre conscience des faits importants, aussi petits soient-ils, qui ont façonnés nos êtres. Ainsi, l'anecdote n'est pas une chose insignifiante. Elle est l'élément de base par lequel un récit se construit. C'est en découvrant l'agencement du récit que l'on peut apercevoir l'histoire qu'il raconte. Une anecdote seule, séparée du reste de la vie, est une chose inerte et sans importance. Une fois perçue, cet agencement peut être réinterprété. Cette compréhension peut alors devenir libératrice : nous ne sommes pas prisonnier-e-x-s d'une histoire. Nous jouons un rôle actif. Défaire la pelote du temps permet ainsi non seulement de comprendre les liens entre les choses, mais aussi d'en modifier la structure. Avec ce même fil, pourrions-nous peut-être tisser un autre habit. Cet exercice d'imagination n'est pas un acte de création consciente. L'esprit tricote à notre insu. Le détricotage offre une matière première à notre esprit qui, naturellement, reprend le travail et tricote une autre réalité. Les possibilités deviennent infinies et les résultats inattendus.

Comme une poupée mécanique,
 Avec des yeux de verre,
 On peut regarder son monde.
 Dans un carton quelconque
 Avec le corps plein de paille,
 Dormir des années entre des paillettes et des rubans.

On peut avec l'inutile pression d'une quelconque main
 sans raison crier et dire
 "Quel bonheur!"
 ou "que suis-je heureux"



F. Farokhzade. Rome 1957

آه من چه خوشبخت!

Camille porte un intérêt particulier à l'histoire des émotions ainsi qu'à la performance comme source d'émancipation et de partage. Après quelques années d'errance estudiantine, elle obtient un Bachelor en Histoire de l'art et Ethnologie à l'Université de Neuchâtel. Elle est actuellement en dernière année de Master Art Visuel à la HEAD-Genève. Elle aime observer les mains et écouter la musique fœt.

- Ahmed, Sarah. *The Cultural Politics of Emotion*. Edinburg: Edinburg University Press, 2014.
- Damasio, Alain. *Aucun souvenir assez solide*. Paris: Gallimard, 2021.
- Excuse 17, "I'd Rather Eat Glass", n°4, *Such Friends Are Dangerous*, 1995, compact disc.
- Freire, Paulo. *Pédagogie des opprimés*. Marseille: Agone, 2021.
- Gardey, Delphine. «Donna Haraway: poétique et politique du vivant», *Cahiers du Genre* 55, no. 2 (2013).
- Glissant, Edouard. *Poétique de la relation* Paris: Gallimard, 1990.
- Gramsci, Antonio. *Prison Notebooks*. New York: Columbia University Press, 2011.
- Haraway, Donna. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", *Feminist Studies* 14, no. 3 (1988).
- Kraus, Chris. *I Love Dick*. London: Serpent's Tail, 2016.
- L7, "Pretend We're Dead", n°3, *Bricks Are Heavy*, Slash Records, 1992, compact disc.
- Madonna, "Nobody's Perfect", n°6, *Music*, Warner Records, 2000, compact disc.
- Tuck, Eve & Yang K. Wayne, "R-Words: Refusing Research", *Humanizing Research: Decolonizing Qualitative Inquiry with Youth and Communities* 223 (2014).

Actes de Recherche

Édition 2022

Programme Master de Recherche CCC

Études de recherche Critiques, Curatoriales et Cybernétiques

Haute École d'Art et de Design–Genève

Enseignant·e·x·s: Çagla Aykaç (Pratiques de la Recherche/Ecriture), Kodwo Eshun (Théorie/Fiction), Doreen Mende (Politique Curatoriale), Anne-Julie Raccoursier (Pratiques Artistiques Situées), Gene Ray (Études Critiques).

Enseignant invité: Tarek Lakhrissi

Assistante·x·s: Julie Marmet & Alexander Gence

Relecture: Alexander Gence & Çagla Aykaç

Mise en page: Julie Marmet

Parution: juin 2022, tirage 250 exemplaires

Imprimerie du Cachot,

Grand-Saconnex, Genève

Actes de Recherche

2022 Edition

CCC Research Master Program in Critical, Curatorial and Cybernetics studies

Haute École d'Art et de Design–Genève

Professors: Çagla Aykaç (Writing Research Practice), Kodwo Eshun (Theory/Fiction), Doreen Mende (Curatorial Politics), Anne-Julie Raccoursier (Situating Art Practices), Gene Ray (Critical Studies)

Guest Professor: Tarek Lakhrissi

Assistants: Julie Marmet & Alexander Gence

Proofreading: Alexander Gence & Çagla Aykaç

Graphic design: Julie Marmet

Published: June 2022, 250 copies

Imprimerie du Cachot,

Grand-Saconnex, Geneva

— HEAD
Genève