

REVLAV  
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*performative conference  
and presentations by*

SAMAH HIJAWI, PHILIPPINE HOEGEN,  
SARA SANTOS, GOSIE VERVLOESSEM,  
CECILIA MOLANO & VERIDIANA ZURITA

29.05. & 30.05.2015

Aleppo, Brussels



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All photographs by the artists unless otherwise stated

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# INTRO



# REVOLVO

In the frame of Aleppo's research project 'Back to the Order', six artistic researchers of a.pass will discuss, perform, exhibit and share their different takes on notions of 'order' and its simultaneous resonances of ease and discomfort, of political rigidity and potential, of aesthetic boredom and political reconsideration.

Exploring the shifting territories of an order to be reconstructed, a.pass proposes 'volver' as an incentive to become involved, to revolve around recurring and shared interests, to recompose history in the aftermaths of an imploded revolution.

Departing from the individual projects, concepts such as the domestic, evolving identities, (the act of) display(ing) and artistic production will be approached as the shifting ground on which the idea of order and its consequences can be explored and activated.

On Friday the 29th and Saturday the 30th of May, we invite you for performances, film screenings and installations, to share in the artistic research processes, participate in workshops and attend lectures and presentations by the guests of the researchers: Patricia Reed, Gonçalo Pena and Petra van Brabant.

# PROGRAM

## FRIDAY 17.00-22.00

### *Ongoing*

17.00 - end:

video installations: 'Excavate' by Sara Santos, 'Arena' by Philippine Hoegen

self-reading publication  
Carlotta Scioldo 'To Image'

17.30-19.00:

'Story Lines' one-to-one performative  
installation by Cecilia Molano

18.00-18.30: Welcoming

18.30-19.00:

'Tupperware' performance  
workshop by Gosie Vervloessem

19.00-19.45:

'Disruption is still to come',  
table discussion  
with Petra Van Brabandt

19.45-20.00:

Screening 'deuses vadios' (stray gods)  
16mm film by Sara Santos

20.00-20.30: Break

20.30-21.30:

'Televisinho #1'  
talk by Veridiana Zurita

21.30-21.45:

'Another Version'  
performance by Philippine Hoegen

*after:* Bar Talks

## SATURDAY 12.30-23.00

12.30-15.30:

'Drawing Askew' Master clas/workshop  
by Gonçalo Pena

### *Ongoing*

14.00-end:

video installations: 'Excavate' by Sara Santos, 'Arena' by Philippine Hoegen

documentation installations by  
Gosie Vervloessem and Cecilia Molano

self-reading publication  
Carlotta Scioldo 'To Image'

16.00- 16.15:

Screening 'deuses vadios' (stray gods)  
16mm film by Sara Santos

16.15-16.45:

'Borneo Trophy' performance  
by Philippine Hoegen

16.45-17.30:

'Mobile Orders' lecture by Patricia Reed

17.30-18.00: Break

18.00-18.30:

'Regarding David' performance  
by Philippine Hoegen

18.30-19.30:

'The Wandering Singer of Tales'  
lecture performance by Samah Hijawi

19.30-20.00: Break with food and drinks

20.00-20.15:

Screening 'deuses vadios' (stray gods)  
16mm film by Sara Santos

20.15-20.30:

'Dividing David' performance and participative  
installation by Philippine Hoegen,  
with Kristien Van Den Brande

20.45-21.45:

Discussion with guests and participants

22.00: END

# PROGRAM

## Participant's Cases

SAMAH HIJAWI

### THE WANDERING SINGER OF TALES

lecture performance

This work is an exploration of the aesthetics of loss, and the images recreated – by the looser – of a place and a time that perpetuates through fragile narratives, utopic images, and nostalgic songs – tokens and emblems for preserving memory. Located in political and artistic histories around Palestine, 'The Wandering Singer of Tales' questions the temporality of images reproduced of lost places, and how these function in the present following a ruptured historical trajectory of dislocation, trauma and exile in the last century.

PHILIPPINE HOEGEN

### VERSIONS & DISPLAYS

video installation, performative interventions

Versioning: regarding objects in the way they appear to us as versions of themselves – means that other versions are possible, probable. Different versions are present simultaneously and may become perceptible through a slight shift of perspective or a change in the gaze. The point of this exercise is a rearrangement of relations between things.

Traits, qualities and characteristics that were assumed to be constitutive for 'our' of 'their' selves, are questioned and relativized; they may in fact simply be a consequence, an outcome, of the angle at which you are looking. This implies fluidity in the nature of relations, it destabilises presumptions and assumptions. It is a way to understand the constant flux in the order of relations between things.

Undergoing (*Another Version*, 2015), or trying to embody (*Regarding David* and *Dividing David*, 2 performances, 2015) are ways in which I attempt to see or experience things –objects, situations, myself- from more or other sides than the given frame allows. Unraveling through history different narratives about an object constructed and deconstructed through display (*The Borneo Trophy*, performance, 2015) or re-ordering the display (*Arena*, video installation, 2015) are strategies to shift or look beyond the frame, producing different objects, or more precisely different versions: the object as a different version of itself.

SARA SANTOS

### EXCAVATE

films

Excavate ('ekska, veit) vb excavates, excavating, excavated. 1 to remove (soil, earth etc.) by digging; dig out. 2 to make (hole or tunnel) in (solid matter) by hollowing. 3 to unearth (buried objects) methodically to discover information about the past. (C16: from L. *cavāre* to make hollow, from *cavus* hollow).

The dead heroes are closer to a ruin-state than to glorious, tragic death. Putting aside the epic patina, ruin is a romantic process of decay. The hero itself is the embodiment of a zombie ideology, a living-dead, a transition. By ideology, I mean immaterial constructions (symbolic 'texts') that impact and condition our experience of the world, and ultimately become materialized in it.

Coming back to 'an order' unfolds a discussion about how the common experience of a crisis (war, uprising, revolution, disaster..) becomes inscribed, or eventually, cultural. My research focusses on the left-over materials of a given crisis, on the symbolic *objects* of those experiences, and their trajectory towards an eventual stabilization into oblivion.

How do they change into something else, or stay resilient? Resonating for decades, they appear as distortions of contexts long gone.

GOSIE VERVLOESSEM

### TUPPERWARE

performance workshop

The answer on how to cope with the chaos in our daily lives lies at the bottom of a Tupperware box. 'Recipes for Disaster / The Magazine/Tupperware Party' cooks up crucial questions: how to argue for messy and less sterile life in times of Ebola? And, how to free ourselves from the quarantine of our own bathroom?

Everybody knows Tupperware, the handy plastic boxes to store and conserve food for eternity. 'Recipes for Disaster' uses the format of the Tupperware Party, while disrupting the idea that everything can be nicely stored away.

# PROGRAM

CECILIA MOLANO

## **STORY LINES**

one-to-one performative installation

Writing becomes trace. An unthinkable process of alchemy. Each word is, again, what it was before becoming a word: an image, a hesitation, a movement.

Narrative melts into drawings. Life remains there, in the paper, as a footprint. The diary is an invented document: the fiction of oneself.

In this work we turn back to the place of words before being articulated.

This installation is an experiment in co-writing, reading and (re)creating.

VERIDIANA ZURITA

## **TELEVIZINHO #1**

talk

For 3 months I have been working with a riverside community in the Amazon on reenactments of Brazilian soap operas. I spent 3 days with each family and used their house as a film studio. Eating what they eat, sleeping when they do, watching what they watch: soaps. Every night we looked at the soap and chose a scene to reenact the next day. But the ordering of language and physicality, as proposed by the soaps, was disrupted by those reenacting it.

During a talk I will share some of the footage, the working methodologies, the context and ideas of the first edition of this ongoing project.

## **Workshops & Lectures**

PATRICIA REED

## **MOBILE ORDERS**

lecture - Sat 4.45pm

'Order' in and of itself, is a structural proposition in which sets of functions, behaviours, relations and norms can play out. Within the 'social', order is largely cultural, meaning: productively artificial, subject to infinite mutability. So to demand 'order' is not (necessarily) to seek to submit oneself to relations of authoritarian dominance, but to seize upon structural possibilities as a project for construction. 'Order', in this way, is mobilised as an affirmative project - a freedom to construct new systems of cohabitation (rather than simply a freedom from something).

GONÇALO PENA

## **DRAWING ASKEW**

master class - Sat 12.30 to 3.30pm

Within a conscious danger of falling back into romanticist politics and trying to avoid this trap, I would take this idea of an ethical or even several ethical lines to think drawing as one of the tools we have to challenge politics of smoothing and soothing the collective body onto mindless consumerism. It is important to state that this collective body has still a human multitudinous and restless soul, from which the annoying and frequent twitches call for permanent police vigilance. Moreover this body comes from the box including with it technology and complete ecosystems. So it comes the time where this soul struggles and seem itself forced to draw her painful lines of choice, discovery, recovery of concepts and criticism.

PETRA VAN BRABANDT

## **DISRUPTION IS STILL TO COME**

table talk - Fri 7pm

The disruptive movements of the last years were hardly a threat to the state of order. They might be the first signals of a disruption to come; therefore to entertain the idea of 'back to an order' is far too precocious, even pernicious to the imaginative process of unworking the order. I want to focus in this table-conversation on the order of Fort Europe, which hasn't been radically contested. Our obsessions with order and stability seem to warrant the mass grave outside our safety gates. This is the horror of order showing its face, again. Inspired by the work of Gosie Vervloessem, I want to compare Fort Europa to the dynamics of fear of the kitchen, and question its order, hygiene, productivity and purpose.

SAMAH HIJAWI

# THE WANDERING SINGER OF TALES

lecture performance



*“the intimate mementos of a past irrevocably lost circulate among us, like the genealogies and fables of a wandering singer of tales. Photographs, dresses, objects severed from their original locale, the rituals of speech and custom: much reproduced, enlarged, thematized, embroidered, and passed around, they are the strands in the webs of affiliations we Palestinians use to tie ourselves to our identity and to each other. Sometimes these objects, heavy with memory - albums, rosarybeads, shawls, little boxes - seem like encumbrances. We carry them about, hang them on every set of new walls we shelter in, reflect lovingly on them. Then we do not notice the bitterness but it continues to grow nonetheless. Nor do we acknowledge the frozen immobility of our attitudes. In the end the past owns us.”*

Edward Said's book of 1999 'After the Last Sky'





This work is an exploration of the aesthetics of loss, and the images recreated - by the looser - of a place and a time that perpetuates through fragile narratives, utopic images and nostalgic songs, tokens and emblems for preserving memory. Located in political and artistic histories around Palestine, *'The Wandering Singer of Tales'* questions the temporality of images reproduced for lost places, and how these function in the present following the ruptured historical trajectory of dislocation, trauma and exile of the last century.

This project is part of a larger body of ongoing research entitled *Chicken Scribbles and the Dove that Looks like a Frog* - an exploration of visual and verbal expressions in relation to dislocation and trauma in the political context of the Levantine Arab region, an ongoing investigation of the semiotics of objects and language as indications of contemporary social and political conditions.

I am interested in the phenomenon of perpetuating narratives and images, and how they become 'imprisoned in their meanings' (E.Said, 'After the last Sky'), unable to do justice to the enormity of the disasters they signify.

My work is an ongoing investigation of the semiotics of objects and language as indicators of contemporary social and political conditions. I am tracing art history in relation to political ruptures of the last 60 years in the Arab World. Taking Jordan as a transitory territory in which the history of art and visual culture of the region are intercepted, due to its role as a host to multiple waves of refugees over time; Palestinians intermittently, Iraqis and now Syrian. This makes it an interesting place to follow the changes in subject matter and aesthetics of the arts, in tangent with political events. With ideas around rupture, transience and migration in mind, I follow artistic production from the late 1960's to date, a long period that brings political changes to the region as often as every decade. Following artistic

production from the time when artists leave home to resettle in other places, also extends this trajectory to Europe (particularly evident in the late 1990's with the Iraqi community gaining citizenship in parts of Europe). The new contexts in which artists come to live and work, create new dynamics and influence production, which at times is geared towards political and social engagement, and at others, follows a quasi-abstraction that combines international and local reference points. Overall, these add another (unwritten) chapter in the larger narrative of world art histories.

Some questions that have driven my work over the last five years: How has the political milieu of the last decades of ruptures and discontinuities affected oral and visual expressions? What images, symbols and aesthetics are the visual language that people identify with? How do repetitive oral narratives, political images, and representations relate to the larger story of loss, and how do they contribute to creating stagnation in the political imagination?

# PHILIPPINE HOEGEN

## VERSIONS

### AND DISPLAYS

video installation, performative interventions



Versioning - as in: regarding objects in the way they appear to us as versions of themselves - means that other versions are possible, probable. Different versions are present simultaneously and may become perceptible through a slight shift of perspective or a change in the gaze. The point of this exercise is a rearrangement of relations between things. Traits, qualities and characteristics that were assumed to be constitutive for 'our' or 'their' selves, are questioned and relativized; they may in fact simply be a consequence, an outcome, of the angle at which you are looking. This implies fluidity in the nature of relations, it destabilises presumptions and assumptions. It is a way to understand the constant flux in the order of relations between things.

Versioning means trying to see what, of an object, is withheld by the frame. The frame is our own chosen perspective, it is that which is displayed, the narrative that has been chosen to explain what this object is, it is its vitrine or pedestal - both literally and figuratively - but also the given context, the situation it/you are placed in, the life you happen to lead. The object is anything from the stuffed animal in the natural history museum to me myself. Of myself, there are already multiple versions that I am familiar with: the one I am, the ones I was, the ones I become in (un)certain circumstances. To see and experience unfamiliar ones, to try and see what is withheld, is like attaching an eye to a ball and throwing the ball behind the frame, to a side of the object that is invisible and unattainable to me.

What appears then, the 'new', unfamiliar object, I call another version of it. The appearance of this new version, changes the object, all the versions we were familiar with, radically. It can never again be the way we knew it. Even when the new version slips back into invisibility, it remains as a memory, a dimension. This change is irreversible: every new version that comes into view affects all existing versions.

In an attempt to glimpse and experience other versions of myself, I started out by constructing other me's, me-as-another, using all sorts of appliances (recordings, video-images), spending time with them and trying to talk to them<sup>[1]</sup>. The conceptual leap I made here, was also a philosophical leap.

A shift from treating my reproductions as copies of me, and myself as the original, to regarding all as versions without a hierarchical difference between them, is a shift away from Cartesian rationalism but also Walter Benjamin's aura of the original towards Speculative Realism and Object Oriented Ontology, which directs the gaze towards (relations between) objects, all objects, be they human or not.

In Object Oriented Ontological thought, relations between objects and objects and those between humans and objects do not differ essentially: both are subject to the same inherent limitations of translation into the own nomenclature. That means that every object is always partially 'unknowable' to another object (including a human). It is always partially repressed, or as Graham Harman calls it: withheld. He holds that we intuit this 'withheldness', we are always consciously or subconsciously aware that we can only ever perceive or experience another, the other, another thing, partially. What eludes us is that to which we can make no relation, that which is beyond our shared relationally: That which I cannot translate to my own nomenclature.

Adopting a strategy of regarding the world and all things in it as versions of themselves, in which potential other versions, existing or yet to come, are present but not always perceptible, is a form of a heightened attention to this intuiting of the withheld. This strategy is both a tool and the apparatus through which I am developing my research, applying it to objects including myself and analysing situations that (can) generate or produce such versions.

I switched my tactic from creating me-as-the-other, to looking for the-other-as-me. I followed a man who I chose to regard as a male, bearded version of myself: he, I decided, was me as a bearded man. I sat with him in the metro, and watched him read a book. The title was: 'The Examined Life; How to Lose and Find Yourself'. After I lost him, I began to embody him. He calls himself David.

Shortly after that, on a warm summer evening, there was a dinner party which we called the *Diner Stanceant*<sup>[2]</sup>.



Gosie and I were under the influence, that is to say the influence of Jan Masschelein, a professor in the theory of pedagogy in Leuven who we later invited to talk and to play a game<sup>[3]</sup> with us.

The 'stance' was a word he used which captivated us: a word that is encapsulated in the word Dis-stance, it is an attitude one imposes upon oneself, an active, maintained position that has to be performed.

The party was strictly for alter egos, or rather: alter versions. We tried to stand beside ourselves, to take a little dis-stance. David made his first social appearance and Gosie introduced us to Annette. Some weeks later David and Annette invited everyone for drinks around a table to reminisce, gossip or grumble about the party. They gathered these conversations on a huge tablecloth for posterity<sup>[4]</sup>.

Being David<sup>[5]</sup>, or rather undergoing, embodying David, is a way to not be the version of me that I am so exhaustively familiar with and to gather information about me from outside of my frame. It is an impossibility that is pursued as a possibility and in its insistence the pursuit becomes a reality.

In the meantime I was working on a film, a video installation<sup>[6]</sup> actually, made in a natural history museum: a vast amount of animal bodies, dead but not lifeless, artificial eyes that look at you. It's something like: an absence that compels presence. In their absence, the animals are not gone from their bodies; they have just become something else, a different version of themselves. The video, called *Arena*, is part of an ongoing examination into the nature of display, and the ways in which objects and bodies (are made to) perform, through their display. The display is the site par excellence of the production of versions.



The museum where the material for this work was shot is the Mission Museum of Steyl, near Venlo in The Netherlands. The museum holds a collection of animals and artefacts that were collected by missionaries from the Steyl Monastery during their travels all over the world in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The museum was built especially to house the collection and its display has never been changed since it was first installed in the 1930's. It uniquely reveals and exemplifies the perceptions and views of its time, many of which persist in the present. The film deconstructs, or at least destabilizes the apparatus of the display and opens up the possibility of a different relationship between the viewer and the animals on display, because it proposes the stuffed bodies as presences, instead of absences, as versions of the animals that once were and as objects to relate to, instead of mere residues and remnants.

I previewed this film *Arena* some time ago at PAF, in what is known to us colloquially as the stinky room: a stuffy but spacious room full of grumpy old armchairs and sofas, the perfect viewing room for an hour long film in which not much happens. We had a guest that week at PAF, rather a devious and demanding guest who I made my main accomplice: the copy-machine. I asked a small team to make a full body photocopy of me, whilst I read aloud a letter to Cecilia<sup>[7]</sup>. They kindly and tenderly manipulated my physical parts, feeding them over the machine. On the wall beside us Samah built a body from the bits that the machine spat out, producing a jerky death-like version of me.

The attention to fragments in *Arena* (the film zooms in on the bodies of the animals, never showing them as wholes), and the fractured body produced by the copy machine address the impossibility of reconstructing a life from the parts, but also the phenomenon of creating a representation that is 'a thing demanding attention for itself'. The double, the image, is an ill-fitting representation of what it depicts and so becomes a thing in itself.

In both pieces there is a prominent role for the machine (the copy machine, the camera, but also: the apparatus of display), which both mediates and determines what is shown and what is hidden.

Continuing this enquiry into the display of things and/or non-things, and the display as an ideological tool, I asked Hans van den Akker, curator at Museum Bronbeek (the museum of Dutch colonial history in Arnhem) to describe, as if describing photographs, an object from the collection through its entire exhibition history<sup>[7]</sup>. Hans van den Akker chose 'the Borneo Trophy', meticulously and vividly recounting its physical, visible appearance in the museum when it first arrived in 1865, what it looked like and how it was shown after a change in the museum's policy in the 1890's etc., continuing on to the period of Indonesian independence, describing how post-colonial ideologies again re-shaped the appearance (and disappearance) of the object, finishing with a speculative exercise on the object's future potential versions.

Through his description he conjures images of versions of the object that are produced and sustained, undone and re-done by means of the way it is displayed, framed, narrated, causing a sort of stacking of versions of the object, on and into each other. Through my intervention in the performance, called *The Borneo Trophy*, his narration mirrored, re-made, more versions to stack.

[1] Exterior Monologue, performative lecture, 2013

[2] Diner Stanceant, performative dinner party with Gosie Vervloessem, 2014

[3] Tool for a Conversation 3, game, 2014 (first version made with Cecilia Molano and Mala Kline)

[4] The Printed Ball, unrealised publication with Gosie Vervloessem, 2014

[5] *Arena*, video installation, 2014-15

[6] Another Version, performance, 2014-15

[7] *The Borneo Trophy*, performance, 2015\*

SARA SANTOS

# Expressive forms of resistance- THE SUBTERRANEAN

## THE MELANCHOLY OF AN ARCHIVE

Hunters and collectors all come out at night  
Hunters and collectors never see the light



One cannot observe contemporaneity without scraping its surface. It is a matter of *seeing*. And the more we excavate the more we fall into blindness.

Once dipping our hands through this 'surface' we are confronted, in our blindness, with all sorts of symbolic materials, necessarily fragmented, broken or transfigured. By symbolic materials, I mean, *objects* in a broad sense, which are representative of a given community/time and the multiplicity of relations triggered between objects and context.

All of this we can analyse in its many versions, with a more or less historical approach. But, our understanding of these 'symbolic materials' (either obsolete ideologies, archaic mythologies or religious beliefs) echoes the impossibility of actually experiencing it beyond the very experience of *excavating*.

Regardless of the question if these materials are still animate or just slumberous, they are, to some extent, in a process of stabilization. This happens in part due to their predisposition for being appropriated, categorized and eventually becoming something else. Nonetheless, these processes of continuously systematizing bits and pieces of former solid constructs, reveals another difficulty which is: to recognize the 'symbolic materials' of our own time.

Hence, we collect, systematize and mourn it.



## TO RESIST

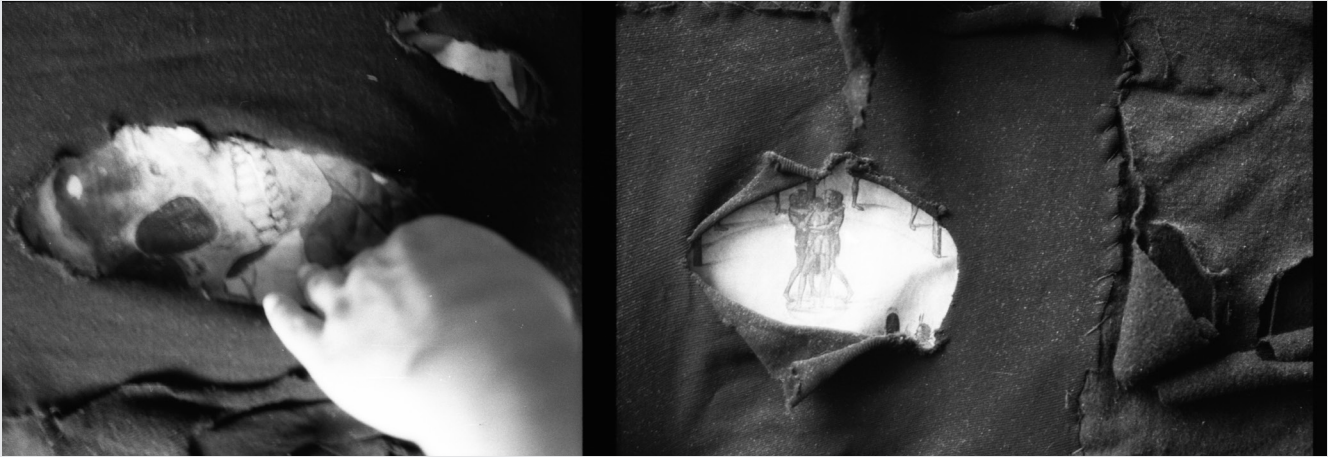
The trajectory of these symbolic materials can be rather complex. One can look into objects somewhat stabilized, that can be handled methodologically by being collected, deconstructed, and reintroduced in alternative discussions. On the other hand, more significantly, we could search for objects (which amounts to say 'situations') that somehow escape processes of stabilization for an indefinite amount of time. Symbolic materials that remain potencies (susceptible to activation) in the periphery of the main ideological stream.

Which are contingent to their particular time/context and therefore evade all kinds of capitalization. But after saying this, topicality still imposes its urgencies: what is the nature of these objects today?

Before being trapped in the image of the symbolic wasteland, one must open the possibility for finding this 'quality of resistance' not only in objects but also in the delicate game of projecting and mirroring the present over the past. The evidence of contemporary urgencies emerges from the continuous practice of excavating.

## SUBTERRANEAN

By addressing these preoccupations on a poetic level (of artistic production), the subterranean became the pathos for this continuous excavation; where the correlated distorted artefacts converge, imposing their significance in contemporaneity. But, the subterranean is also the space where the fragments of these symbolic materials are taken to a performative level, set in motion and re-enacted in their multiple versions.



GOSIE VERVLOESSEM

# RECIPES FOR DISASTER - A crooked, cluttered and chaotic framework for cooking



1590, from M.Fr. *désastre*, from It. *disastro* “ill-starred,” from *dis-*, here merely pejorative (see *dis-*) + *astro* “star, planet,” from L. *astrum*, from Gk. *Astron* (see *star*). The sense is astrological, a calamity blamed on an unfavourable position of star or planet.

Oxford Etymological Dictionary

Over the past years, I gave workshops and performances in which various types of disaster played a leading role. Usually in miniature, but to no less dramatic effect. In my kitchen I cook up disaster after disaster: tsunamis in the sink, volcanoes on nicely ironed tablecloths, storms in a teapot. The tension between the sublime power of a disaster and our daily lives is key.

Disasters are spectacles that have the potential of sublimely disrupting everyday life. They are a break from the normal. Things as we know them suddenly fall apart, social contracts start to crumble, categories shatter overnight. Every day life is suspended and the Big Chaos takes over. But what is this everyday life we are being cut off from?

Is everyday life the time we spend every day without being hit by a meteorite?

We sleep, work, play, cook, drink coffee, visit friends,.... in everyday life. But does it really exist? In whose kitchen is ‘the normal’, ‘the everyday’, a nicely risen mini chocolate loaf? In every good household, there is always something burning! The smell of scorched meat haunts our kitchens. Our homes are constantly under siege of strange and uninvited creatures, that push their shapes in surprising directions.

But then, if every day life is basically a fiction, how do we understand catastrophes? And more importantly : how do we deal with an avalanche of burned rice?

## RECIPES AS LIFEBUOYS

Recipes seem to aim for repetition, continuation. They describe cooking rituals that give you the fake impression of feeling safe at home. But actually they are crooked. They act more like scores for games - *They order you to act. Recipe in latin means ‘take!’* - opening the way for new and surprising directions. They have the power of putting ideas into direct practice in particular contexts, the context of one’s own kitchen, of the so-called everyday life. Practicing is experimenting with effects. When a sauce does not taste as delicious as it should, I often add another stick of butter.



If I don't have mustard in my pantry, I flavour my dish with a dash of grated horseradish for the same spicy sweet sharpness. Recipes order you to follow the proposed steps. But as preparing a dish is not merely an effort of satisfying physical hunger, a recipe arouses our sensorial palate and stimulates a grand opening up of time, space and the self itself.

Reading a recipe is about reconciling printed text to the physical reality of one's own kitchen. It is the direct instantiation of text, the abrogation of the dichotomy between theory and practice. In a recipe, the reader becomes the chef. A recipe can never be read without being transferred to one's own kitchen. It is telling the story, wherein ingredients, tools, microorganisms, having your period or not, science, gestures, weather conditions, memory,...all play a leading role and form a tight network

of interdependency (of thoughts and considerations). The reading engages the memory and physicality of one's own body, translating gestures and tastes. Thus, by reading the recipe, one is baking, eating and digesting the cake.

## APOCALYPSE

'Recipes for disaster' fools around with the 'ritual' (repetition and continuation) and 'play' (breaking the installed order) aspects of a recipe, creating a great mess in your kitchen and, later on, in your intestines.

It reads, writes and is carried out as an apocalyptic script that leads to a revelation of what is there, but never fully acknowledged. By reading a recipe, the Big Bang passes through your body producing Apocalypse.

And as written at the end of the Revelations, I would say Amen, which means in Hebrew 'Wait'. Wait patiently, light a cigarette, read your horoscope in your favourite magazine, your mini chocolate loafs will be ready in no time.

'Recipes for disaster' is a cookbook/magazine that will in a later phase be activated during Tupperware Parties. Everybody knows Tupperware, the handy plastic boxes to store and conserve food, for eternity.

'Recipes for disaster' uses the format of the Tupperware Party (women getting together around the kitchen table to attend a demonstration of shiny plastic boxes) to disrupts the idea that everything can be nicely stored and hygienically put away.

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# CECILIA MOLANO

## STORY LINES

one-to-one performative installation

*How to make a text long enough?*

*Long enough for what?*

*Notes for a construction of a longtext in x chapters.*

### Holes

**hole**s in your writing,

**hole**s covered by light, in order to make them disappear.

That is the poor strategy that words provide us.

And in spite of everything, there is a thread.

Light as a simulation.

Follow the thread.

The power is made out of images and enunciates.

Deleuze, Foucault, x: threesome.

An equation.

Follow the image.

Try to transform the enunciation in pure image and presence.

Was the shadow the same as the **hole**?

That would mean, then: Ink, trace or hesitation?

The lack and the process of “get use to” as the two strategies for surviving, or maybe just for living.

Do they have something to do with images and enunciates?

*An enunciate is a curve.*

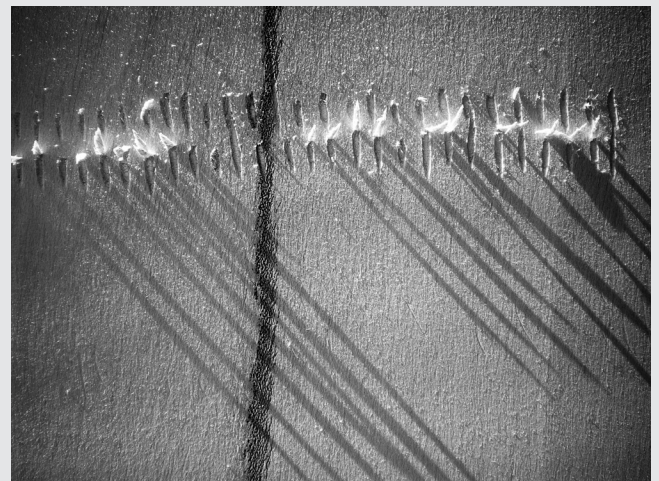
I read that desire must not be understood as a lack but as an excess.

### Peep holes

What is to normalize? Normalization is the power relationship par excellence, namely, consists in distributing the space, order the time, composing in space-time.<sup>1</sup>

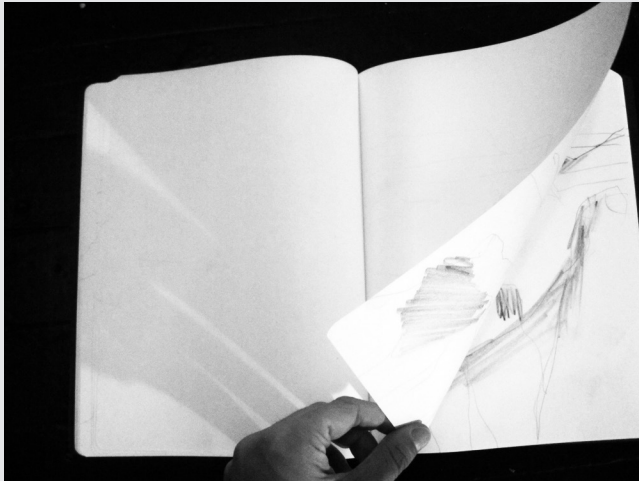
*Étant donnés*: you see it through a key**hole**.

Every performance is a peep **hole**. Glory holes



<sup>1</sup> In AUTOR'S SURNAME, Name. Tittle.Translate by: Name Surname, Surname.

Place: Editorial's Name, date. (Pág. x-x).



## Repetition

In repetition there is the poignant attempt to convince oneself.

I repeat.

I learn.

I trust.

I am domesticated.

I understand.

The muteness, the impatience and the hand are always holes.

*Dispositifs* of approximation.

The gaze does not solve the gaps, neither the possibility of.

## Displacement

*Une fois pour toutes.*

Iterability (noun) [deconstruction, of a sign], the capacity to be repeatable in different contexts

The emergence of the other in the repetition. The singular always inaugurates, happens even unpredictably, [...] through repetition. [...] What counts is the path, the path, the crossing, in a word: the experience. The experience is then the method, not a system of rules and technical standards to monitor an experiment, but the way you are doing, opening the route (*via rupta*). [...] the situation, the context, the interpellation, the destination, the firm are increasingly different, and it is the unpredictably of this "situation" at which, I suppose, it is what expect the reader or the listener"<sup>1</sup>



<sup>1</sup> In AUTOR'S SURNAME, Name. Tittle.Translate by: Name Surname, Surname.

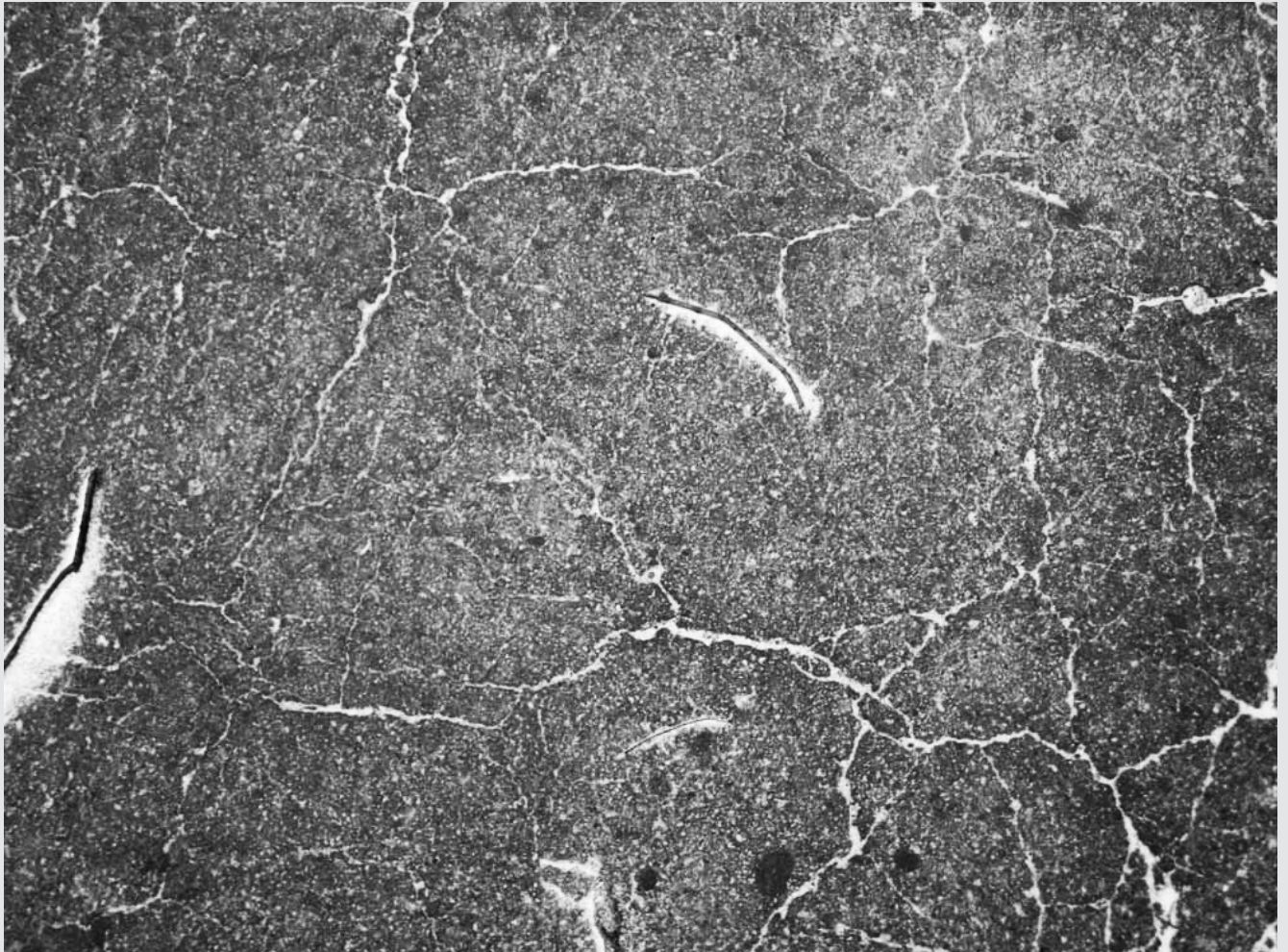
## (Per)turbacion.

*Turbación: confusion, disconcert. Alterar el orden y concierto [de las cosas].<sup>1</sup>*

## Perturbation

(Noun). A deviation of a system, moving object, or process from its regular or normal state of path, caused by an outside influence.

Perturbation theory comprises mathematical methods for finding an approximate solution to a problem, by starting from the exact solution of a related problem. A critical feature of the technique is a middle step that breaks the problem into “solvable” and “perturbation” parts.<sup>[1]</sup> Perturbation theory is applicable if the problem at hand cannot be solved exactly, but can be formulated by adding a “small” term to the mathematical description of the exactly solvable problem. Perturbation theory leads to an expression for the desired solution in terms of a formal power series in some “small” parameter – known as a perturbation series – that quantifies the deviation from the exactly solvable problem.<sup>1</sup>



<sup>1</sup> In AUTOR'S SURNAME, Name. Title.Translate by: Name Surname, Surname.

<sup>1</sup> Translation.

Place: Editorial's Name, date. (Pág. x-x).

VERIDIANA ZURITA

## TELEVIZINHO #1 -

Interview by Elke Van Campenhout in Tupana,  
Amazon region, Brazil / March - 2015



E: We are sitting on a bench next to the residency house in Tupana, a small hamlet spread out alongside the Amazon river. From here, over a period of four months, you're developing the project Televisinho, in collaboration with the riverside communities. Remind me why we are here?

V: Televisinho #1 is the first edition of an ongoing project in which I want to re-enact Brazilian soap operas with people from different backgrounds in Brazil. This edition happens indeed with the riverside community of Tupana. I am starting here because of the specificity of this community, which is very mixed and as such poses a lot of questions regarding where they come from, the relation they have to their culture and what they actually consider it to be.

They come from a very complex history which I'm still trying to figure out. It is a kind of an in-between culture, a mixture of descendants of native indians and of people that came to the region to occupy the land that was abandoned by big agricultural producers, land that was given to them by the military during the dictatorship in Brazil between the 1960's and 80's. The military mission was to massively expand Brazilian agriculture, but it failed, and the land was deserted. That's when people from other regions, from outside the Amazon as well as Amazon inhabitants, started to occupy the land. The project doesn't intend to give a historical panorama of the region and its population, but the complexity of its composition interests me in relation to the history of soap opera in Brazil.

E: So together with them you reenact Brazilian soaps. How do you see this policy of reenactment as a critical or political gesture?

V: The work is not a critique on soaps or television. The critical gesture of the work is rather a process of re-visitation. To re-visit the narratives of soap opera. Every time I revisit something - a place, a person, my perception of something, my relation to something or someone - I am entering into a political process of engaging with something I thought I already knew. I have to 're-politicize' my relation to things. By doing politics I mean: to reposition myself in my understanding of something that seemed to be a given before. So, this is what the re-enactment brings about: you need to invest yourself again in a relation that has come to be perceived as 'natural'. All the parameters of that relation are questioned and that is where we enter into the political gesture.



E: You could call this a politics of attention, or rather a politics of redistribution of attention.

V: Yes. And in this politics of attention you can distinguish a double movement because whenever you reenact something you also undo something. And this is very important. It is not about doing it again but about undoing something that has become 'naturalized' as a model for reproduction. So, reenactment can become a process of undoing what you otherwise might be reproducing. It is a process of becoming aware of this. And that's the challenge.

E: Yes it is a challenge. And also a risk. Because in a way you are creating a problem in this community that was not perceived as a problem before. But this awareness is not necessarily going to change the current situation. Of being in an economic dire situation, of being a bit of a 'forgotten' part of the Brazilian population, of living in an isolated region, disconnected from the big cities, etcetera...

V: No, but I am not here to solve their current situation. The change this project creates is much more subjective and subtle. It is an artistic project before a social one. This project tries to activate an awareness of what it is we are watching. It is not damning television. My interest is rather in exercising ways of watching and of relating to the images that we see. It is an exercise I need to do myself over and over again.

E: What are the different methodologies of reenactment you are using?

V: I have been trying different ways of introducing the reenactments. One is to choose a scene together and study the exact script. This would make for a very framed model of reenactment, and it produces rather a stiff attempt to try fitting into a prescribed format. But it also shows the disembodiment of that form.

Another way is to choose a scene and re-enact its theme, whatever they are talking about, and focus on the drama behind. In this one you have off course much more room for improvisation and reinvention of that narrative, in close relation to those reenacting. Then, a mix-up occurs between the life stories of those reenacting and the stories of the characters. For example two sisters chose the same scene in which the character advises her friend not to abandon her career because of a man. As they both wanted to do the character who gives this advice I had to do the other one. The original scene was short and the advice simple "Never leave your job and career because of a man". They chose to improvise instead of learning the text by heart and this created a process in which each of them developed a discourse of their own around the theme, very probably connected to their own lives.

Another way of approaching reenactment is to just talk about the soap. In this case a more documentary aspect appears when they talk about the soap while relating it to their own stories.

E: How important is this mixing of fiction and nonfiction elements for developing your research methodology?

V: The first thing that changes is the process of producing an image. There is a mutual exchange happening in this process. When I decide to film a moment that is more documentary and the person shifts from being filmed as herself into the character we have been working on, in this moment she takes charge of the image that is being produced. There is a 'dribble' movement going on. The one being filmed dribbles the one filming by changing positions between her documentary and fictional role. That creates a very specific attention whilst filming. I had to be quite aware of the indications the participants were giving me when I was filming their daily life. Many of them became active agents in the filming process. This made me quite alert.

E: Did you try to enhance this mutual exchange throughout the process?

V: This shifting between fiction and nonfiction happened because of one of the participants, Daracol. She really changed something in the work by constantly shifting between roles while doing a scene. She would be in the character, then start to direct me, saying what I had to say, then going back into character, talking to the camera, talking to the camera man.... She would take on all the perspectives that made up the scene. She was a master in oscillating between the meta and ground level of the scene. In fact she was doing the "editing" while reenactment. This was quite impressive for me.

E: You stayed at people's house for more or less 3 days at a time. How does the filming process evolve throughout these days?

V: When I first arrived, I had a clear idea of what we would do each day but at the same time I discovered I had to be open to listen to anything that could interrupt my script. These interruptions were very important because they gave me an indication of the intention and investment of the participants in the process. The interest from the participant's side didn't necessarily come out at the moment I was expecting it.



So my attention was focussed on looking for the moments where I could enter that person's narrative, which was off course different for every one of them. And then there were the totally unexpected moments when we all thought we were done with the work and then something happened. Someone picked up a line of a character, or started being more playful about what happened in the last days, and a different quality of reenactment appeared.

E: You came back after years of working in Europe as an artist. And this part of the research mainly plays in Brazil. What is your relation to Brazil. Or, how Brazilian are you and what does that mean to you? Why do you come back with a project that is focussed on identity?

V: When I come back after a few years away I enter Brazil in a different way, this dislocation creates a different relation. I feel much more Brazilian when I am in Europe. When I am here I feel foreign. In Brazil the colonizer is within, there is an internalized colonizer logic that relates to borders and the economic centralization of power. Brazil carries a paradoxical atmosphere of guilt, the uncomfortable identification with the colonizer (usually represented by social status) or with the abuse of power. 'Me', as the white woman coming from São Paulo, is in some places seen as nothing more than the descendent of the hostile invader who came and stripped Brazil bare and is now leaving. It is sometimes very hard to relate to people outside of these representations. As it is very hard for people from here (in

Tupana) to be seen as something else than the exotic native indian working with techniques passed on by their ancestors, and me next to them as the tourist. It is much easier to simplify the complexity and paradoxical relations within a culture and to categorize individuals as part of a generalized group. We all carry our stigmas here. Either by being the tourist, the local, the foreigner, the native. The soap opera is a great tool to dialogue with my Brazilian-ness because using it I can connect with people who are not part of my social bubble.

That's why it is important for me to be part of the reenactment and not be outside, as the producer of the images.

When I decide to re-enact too I'm being put in place as well. Things become a little bit more problematic, more interesting questions appear than if I would only be behind the camera. By reenactment together we are sharing a common problem. Of course we come from different places and in relation to them I am part of 'the elite' in Brazil. But when we reenact together we deal with these paradoxical contexts, we start to share some kind of potential fragility. I am not a soap actress, neither are they, and the cameraman is even less professional. Everything was amateur, and this brought a mutual trust to the project.

E: I think putting yourself in the image makes you indeed more fragile and it raises a lot of questions. What is she doing? Why is she there and acting in that way? Why is she not just talking? Somehow it makes the whole machinery become more visible.

V: Yes, I think what happened is that I embodied some kind of over-the-top acting, as if I channel the norm of soap operas, or the parody of soap opera acting. In a way my acting doesn't change at all throughout the whole process, I am the same, I am reproducing a kind of acting which is very alienating. I am the cliché. And this was a choice for me. When you see the people from here reenacting they are much more themselves, there is some kind of reality in the reenactment of a fiction that I could never access and so I decided to assume my role and stay in the parody. You see much more the differences in embodying the characters and dealing with the processes of reenactment with the other actors and that becomes more and more interesting for me.

E: You started this project with the question in how far soap images are normative towards identification processes, pretty much everywhere in Brazil (and elsewhere). Now, specifically in relation to the people here, what could you say after this long period of filming and living here? In how far is the life here indeed mimicking or mirroring images produced by television?

V: I think there is change in my perspective toward the soap operas in Brazil. I have a more complex point of view than the rather negative and critical one I had before. I realize more now that the soaps actually invite you to either be subjected to those images and narratives or to establish a more active relation to them. You can identify with them, but not necessarily because you blindly mimic what you see. Many times when I was talking to people about soap I noticed that the characters they were most focused on were not necessarily their object of desire but a subject to discuss, to be judgmental about, to agree and to disagree with. And I think that's an aspect of some Brazilian soaps, that they show normative representations as well as non-normative ones, and that they stir up some kind of social tension and discussion. I now think the soap is a much more complex given than just a normative model.

E: But you could also say that the emotionality that is triggered by these moral universals like 'the killing of the father', the 'sorrow of the mother', are in some way the 'opium of the soap': the stuff that everybody relates to and that triggers some kind of inter-passivity. People give over to the images and characters that live the big emotions for them, they let the drama of life be played out by the actors on the screen, so they don't have to anymore. What we could have done with our own lives the soaps do for us.

V: I am not sure the archetypes of the soaps here are so empty as you suggest. I think there are quite complex ones. But indeed what you see is that sometimes this complexity can bring the audience to more 'empty' judgments. For example in one soap a woman is married with a man for 35 years and suddenly he tells her that he is a homosexual but still loves her and doesn't want to leave her. Yet he wants to experiment his sexuality with men. She agrees and they stay for some time married and at the same time he dates outside of the marriage. That's not really a typical couple archetype. What I noticed is that while this woman was sharing her life with her homosexual husband people here couldn't really talk about it. They didn't really have an opinion about the situation because they couldn't relate to her choice. As soon as she decided to divorce though, people started to comment on the drama. As soon as she positioned herself more 'clearly', or in a way that people could identify with, the drama became a subject of conversation. So, we are not talking here about soaps always having simple or predictable narratives, but still there is a tendency of people to identify or talk more about them the more 'normal' they get. The complex situations in the soaps seem to be more difficult to talk about outside of stereotypical judgements. But that doesn't mean that the complexity is not bugging people's way of watching those narratives. The complexity is there and is digested in different ways.

E: How does that work in terms of social class, and the images and characters that are presented in the soaps? Do they have a possibly emancipatory character?

V: The soaps that were and are most successful in Brazil are the ones where there is a power struggle going on between social classes. The narrative of the heroic poor guy conquering the abusive rich is quite a typical narrative for successful soap operas in Brazil. I can imagine that the political career of Lula, the poor worker boy that became president, contributes a lot to the identification with this heroic figure. Here you see again this crossing between fiction and non-fictional elements. At the same time there is currently a soap on TV that is set in the 1970's without any mention of the dictatorship. The soap is screened by the TV channel which in the 1970's allied with the military, and had a lot of soap opera scripts censored by the military regime. Yet they were selling these scripts to other countries and even managed to enter socialist countries' television economy. And after the dictatorship they were the television net that would emancipate their production from the United States' economic power play. And promoted a program which started as an arena for soap advertisement and then became one of the forums on television where important social, gender and political issues were articulated. So, Brazilian soap operas are way too complex to be caught in a simple critique.

A lot of my previous research around Brazilian soap operas was connected to the way audience research was done in Brazil. And to how much this kind of research borrowed from advertising research done in America. This comparison reveals the grey zone in which viewers are moulded by the information that is produced by them. Especially because primarily the focus of this research is to measure the parameters that dictate a homogenous desire for consumption in the whole country: in the cities as well as on the remote countryside. But what does that mean in a country so socially complex as Brazil?

So, in my work I am not focused on producing a critique on the soap operas, but I want this complexity to surface. And for that, off course, I need some continuity for the project. The work process is more like an artistic measuring system of all these processes of identification and non-identification with soap characters and narratives. The script writers relate to their audiences in focus groups in order to develop the continuity of the plot. So, in a way they dialogue with what the audience wants to see. But how much plurality of perspectives can these audience focus groups give when the participants are mainly middle class women from the Southeast of Brazil? To do a reenactment with different social groups, from different parts of the country, margins (in the case of Tupana river and centre (future editions of the project) plays with the ways of measuring an audience response to produce 'one image-for-all'. So my intention is not to talk about the riverside community, or about the poor or marginalised groups in Brazil but instead to surface the complexity of difference through the relation with the same object: soap operas. To reenact soaps with these different groups seems to show the discrepancy, to show how distant the model that is being produced is from the concrete life and circumstances of the people that watch the soap.



# GUESTS

## Workshops & Lectures

PETRA VAN BRABANDT

### DISRUPTION IS STILL TO COME

table talk, 29 May 2015, 7pm

The disruptive movements of the last years were hardly a threat to the state of order. They might be the first signals of a disruption to come; therefore to entertain the idea of 'back to an order' is far too precocious, even pernicious to the imaginative process of unworking the order. I want to focus in this table-conversation on the order of Fort Europe, which hasn't been radically contested. Our obsessions with order and stability seem to warrant the mass grave outside our safety gates. This is the horror of order showing its face, again. Inspired by the work of Gosie Vervloessem, I want to compare Fort Europa to the dynamics of fear of the kitchen, and question its order, hygiene, productivity and purpose.

**BIO:** Petra Van Brabant is a philosopher and teaches semiotics, cultural critique and art theory at Sint Lucas in Antwerp. She researches laziness, art and narrativity and pornography.

PATRICIA REED

### MOBILE ORDERS

lecture, 30 May 2015, 4.45pm

'Order' in and of itself, is a structural proposition in which sets of functions, behaviours, relations and norms can play out (while making other operations impossible or extremely difficult to carry out). Within the 'social', order is largely cultural, meaning productively artificial, subject to infinite mutability. So to demand 'order' is not (necessarily) to seek to submit oneself to relations of authoritarian dominance, but to seize upon structural possibilities as a project for construction. 'Order', in this way, is mobilised as an affirmative project – a freedom to construct new systems of cohabitation (rather than simply a freedom from something).

Such a project for the constructability of new orders is ultimately, and simultaneously, epistemic, technological, representational as well as ethical – but cannot be spurned on merely through modes of moralization or symbolic personifications. How are we to rigorously confront the question of "order" today in the face of global complexity, a complexity that defies (unaided) human intellection, simplified localisation (we can't perceive this complexity, but only experience fragments of its residual traces), and vastly asymmetric operations of time (from nanoseconds to the geological)? How can we better grasp these functions, so as to seek strategic points of restructuring (oriented towards the service of the many), without reverting

to a 'naturalist' position (a fixing or essentializing of the human) that negates the potentially productive forces of abstraction capable of permitting the construction of new horizons for (co-)existence? To begin to unpack these conceptual and practical problems, a "synthetic" approach will be introduced as a certain methodology affording creative world-making (with non-absolute, universalist ambitions); without reverting to top-down blueprint models of utopian schematics. Synthesis, as outlined by the philosopher/mathematician Fernando Zalamea, is characterized by its emphasis on mobility, a diagrammatic mobility proficient in examining the back and forth movements between 'polar opposites' (local/global; one/many; ideal/real); it does not deny these distinctions but is invested in the transits between, offering a useful cognitive scaffold that can potentially aid in navigating and re-orienting our current reality.

**BIO:** Patricia Reed is an artist and writer. Exhibitions have included those at the Witte de With (NL); Haus der Kulturen der Welt (DE); Württembergische Kunstverein (DE); Audain Gallery (CA); and 0047 (NO), amongst others. As a writer she has contributed to several books and periodicals including: *Dea Ex Machina*; *Mould Magazine*; #ACCELERATE – The Accelerationist Reader; *The Psychopathologies of Cognitive Capitalism Vol. II*; *Who Told You So?!*; *Intangible Economies*; *Cognitive Architecture*; and *Fillip*. Lectures have included those at Gertrude Contemporary (AU); The Institute of Modern Art (AU); The Future Summit (CA); Tate Britain (UK, Speculative Tate); University of Westminster (UK); Artists Space (US); MIT (US); abc Berlin (DE); Archive Kabinett (DE); and The Winter School Middle East (KW). She sits on the board (and teaches) at the New Centre for Research & Practice, and is part of the *Laboria Cuboniks* working group.

GONÇALO PENA

### DRAWING ASKEW

Master Class, 30 May 2015, 12.30 to 3.30pm

#### The Proposal

The concept of the workshop is, after a careful reading of the text beneath, to devise a meaningful action focussing on the perceived gap in the flow of the current system politics and technics, which could lead to the premature extinction of life on this planet, our universe and every memory of it. This device should be thought as "meta-revolutionary"; i.e. attacking from within the revolutionary flow of the allied powers of technics and capital. This action, sabotage, construct, accusation is done as a dry run, a kind of dummy crash test.

Using any tools, concentrate in a group of several A4 formats your interpretation of a "vertical" or "meta-revolutionary" investment on the techno-capitalistic maze. It could range from text into video stills, passing through drawings, schemes, maps, a score or performance instructions.

Duration: 3 hours; participants max. 15

With the conscious danger of falling back into romanticist politics and trying to avoid this trap, I would like to take up this idea of an ethical or even several ethical lines to think drawing as one of the tools we have to challenge politics of smoothing and soothing the collective body into mindless consumerism. It is important to state that this collective body still has a human multitudinous and restless soul, from which annoying and frequent twitches *call* for permanent police vigilance. Moreover this body comes out of the box including technology and complete ecosystems. So there comes a time when the soul struggles and seems itself forced to draw painful lines of choice, discovery, and the recovery of concepts and criticism.

Theoretically I searched for a possible realm of production to cope with these requirements; to fight for the survival of the soul, in a vast temple contained within the language treasures, and against fatal deterritorialization posed by blind profit and fear of death, the main drive for the technological twilight of difference. As such my hypothesis followed the non-official Marxist approach to the birth of Design. In this version, Design appears as a consequence of the opening between the capitalist/investor and the workforce in the manufacture stage of the base structure, during the eighteenth century. In the void posed by the disappearance of the workshop master and appearance of the unskilled and malnourished workforces of the modern proletariat, someone was simply needed to define the "life form" of the product.

The material history proceeds to create these openings in which ethics in the shape of rational decisions, intuitions, fears or desires are invested. The first professionals were infused with the urge to contribute to optimize selling performance and industry profit but others, as William Morris and Robert Owen raised themselves above these needs and thought alternatives created by craft and socialism. Contrary to this political view, the all-pervasive and everyday dominating concept of Design, drawn heavily from art history is generally tainted with a functionalist aestheticist teleology, so that to follow the Marxist argument, focusing the ethics upon these openings briefly unchecked by the

tightening grid of technocracy, requires new critical coping concepts. We can now recall the intermingled relation between revolution and order to develop it a little further.

"Order" can be thought as an investment of language, through design and technical manipulation, from within the system to regain sense and control of experience. This orderly effort of drawing a line in the "chaos" can be defined further by another new concept. The old French concept of "Revolution", now an orphaned concept is taken over by a kind counter-revolution or better called "meta-revolution". Meta-revolution is a meaningful action placed over the common revolutionary events, like for instance the galloping technological development. The structure of this meta-revolutionary actions can be given by a kind of absent god in language, an imperious demand comes from a higher plane revealed by poetry or a heightened clairvoyance on processes. So, Meta-revolution is a production aimed and vertically inspired by a God/summa artis, on "openings" that comes to be perceived through the revolutionary stretching of the reality fabric fed by capital and technology. Meta-revolution is aimed at a dynamic flow of seemingly unstoppable events, and not, like the classical Gramscian concept of revolution, a hegemonic consequence aimed at a decaying systemic status, like an old political regime or better, a decaying macro-economic system. Following Heidegger, these so called "openings" are the results of the disclosure brought forth by the work of art. This conservative view can be eschewed as long as we sustain a critique into the limited role or the art world in this case and herald a wider participation of the critical mind through writing, plotting, mapping, drawing from experience in the world. The orientation of the intellectual in this effort creates an example from where to draw design investment with a political purpose for common survival.

**BIO:** Gonçalo Pena was born in Lisbon, 1967. He works as an Artist in various media but mainly painting, based in Lisbon and occasionally elsewhere. Recently a book was published with his drawing work in Mousse Publishing. With an extensive teaching experience. Currently his field of research in the context of a PhD, is about Design theory and politics.

'volver' is an initiative that is organized in the context of the research project 'back to the order' of Aleppo. Aleppo is a laboratory of experiments in performance and politics, in residency at Académie Royale des Beaux Arts Bruxelles (ARBA-ESA). [www.aleppo.eu](http://www.aleppo.eu)

a.pass (advanced performance and scenography studies) is an international research and training centre for artists and theoreticians, based on the principles of self-organization, collaboration and trans-disciplinarity.

Out of the notions of performativity and the performative space, a.pass offers researchers the possibility to develop their skills as independent artistic researchers in a collective learning environment, constructing their individualized curriculum in constant dialogue with the other inhabitants.

a.pass wants to develop, archive and share tools for a qualitative and societally relevant research practice.

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