

**Le Temps du Paysage / The Time of the Landscape
avec / with Jacques Rancière**

**Day of
Aesthetic Cartography of Situations**

29.09.2022 Les Orangeries de Bierbais

Initiated by PhD In One Night/Guerrilla University/Laboratory for Radical Peace
in collaboration with Fondation La Nacelle

**Comment pratiquer l'intelligence sensible dans un monde qui ne fait que
tourner vers le chaos insensible**

?

**How to practice the sensible intelligence in a world steadily descending into
insensible chaos**

?

Comment sortir de cette scène

?

Comment regarder le spectacle qui nous entoure d'un autre œil

?

How to get out of this stage

?

How to look at the surrounding spectacle with a different eye

?

Comment participer à une révolution esthétique de tous, tous les jours

?

How to attend an everyday aesthetic revolution

?

Comment faire de nos vies un jardin imparfait

?

Comment imaginer l'Université dans les parcs

?

How to make from our lives unperfect gardens

?

How to imagine the University in the parks

?

**Comment imaginer la reconfiguration radicale de tout et la paix radicale pour
tous**

?

How to imagine the radical reconfiguration of all and radical peace for all

?

“Le paysage s'oppose à l'ensauvagement d'une nature qui ne connaît pas de barrière ni de propriété.” (Jacques Rancière)

“Ce qu'il y a de monarchique dans les jardins, c'est qu'on les compose comme une oeuvre de volonté. (...) Il y a un orgueil national qui régit le paysage.” (Jacques Rancière)

“La nature est en effet une artiste d'une espèce toute particulière : une artiste supérieure à tout autre parce qu'elle ne cherche pas à faire de l'art. Et c'est précisément pour cela que ses scènes donnent les modèles parfaits des formes de composition que l'art doit s'approprier. Comme tout artiste, mieux que tout artiste, la nature compose ses scènes en liant deux opérations essentielles : une division en parties et l'assemblage de ces parties en un tout.” (Jacques Rancière, *Le temps du paysage*, p. 41)

“Nature is not only a spectacle. It is also an artist. As an artist she uses trees and bushes, hills and vales, lakes and rivers, rocks and broken ground, light and shade, wind and clouds to create scenes. And in her way of assembling them, she carries out itself the principle that she gives to art: unity in variety. Now unity in variety can only be produced by irregularity. What it excludes is uniformity. And uniformity is produced by the curved line as well as by the straight line. The improvers claim that they obey the principle of “intricacy”. But they don't. Their serpentine paths impose the same uniformity as the square lines of French gardens. Both of them are unknown in nature. The scenes composed by nature are made of broken lines.” (Jacques Rancière, “Politics of Landscape”)

“Un paysage est le reflet d'un ordre social et politique. Un ordre social et politique peut se décrire comme un paysage. Telle est l'évidence qui soutient les images du poète comme les métaphores du philosophe et de l'homme d'État. Il y a un génie du lieu qui anime le paysage et lui donne son air « libre ». Il y a un esprit des lois, un ensemble de manières d'être sur quoi repose la force réelle de la législation. La nature inspire l'un et l'autre et chacun des deux peut métaphoriser l'autre.” (Jacques Rancière, *Le temps du paysage*, p. 95)

PROGRAM

10:00 Opening of the doors

10:00-10:20 An Aesthetic Welcome audio of Palestinian poet and dancer Marah Haj, guitar prelude by singer-songwriter Lehna

10:30-11:15 Introduction to Les Orangeries de Bierbais by Anny Czupper and Inauguration of the Collective Garden of Knowledge with a polyphonic reading of the *Theses of Sensible Intelligence* in the framework of the Laboratory for Radical Peace. With: Martin van der Belen, Ivana Momčilović, Dries Josten, Pedro Taam, Alexandra Van Laeken, Helena Cazaerck, Kosta Jakić, Elisabetta Cuccaro, Mansur Teifuri. Collective Garden interventions by: Claire Bosi, Kosta Jakić with Catho Veltjen. Installation *Water Flag Action* by Prota.

11:15-11:45 Inauguration of Radio Free Bierbais co-ordinated by Grégoire Rousseau (Documenta Kassel 2022) with contributions from Zapatistas, Black University USA (James Pope, Araba Evelyn Johnston Arthur), PhD In One Night, José Alvarez's Radio Campus Latino (ULB). Kinetic sculpture installation by Grégoire Rousseau <http://stationofcommons.org>

11:45-12:00 Mini-break time

12:00-13:30 Polyphonic conversation with Jacques Rancière presentation of his book "The Time of the Landscape: On the Origins of the Aesthetic Revolution" followed by a Q&A session and a debate with Anders Fjeld, Dries Josten, Pedro Taam, Alexandra Van Laeken, Helena Cazaerck, Mansur Teifuri, Ivana Momčilović

13:30-14:30 Lunch break with *Gastrosophes*, circular social culinary art of solidarity

14:30-14:45 Start of the afternoon program with Lehna and projection of Léa Lansade's *Dance of Resistance*

14:45-16:00 Forms of Sensible Emancipation projections: PhD In One Night's *Poems from which we learned*. Fragment of Rancière's *dance of hands*; Sergio Andrés Castrillón Arcila's *Killing the Beat II* (with the Rainforest Soundscape Ensemble); Petra Belc's *Plants&Objects*. Presentation of Guerilla University by Ivana Momčilović, Kosta

Jakić, and Elisabetta Cuccaro. Special guest Axel Pleeck, Director of Academy of Fine Arts Molenbeek, with his format *Champ d'Ecoute*, inspired by Jacques Rancière's book "Ignorant Schoolmaster"

16:00-16:30 Walk through the *Peace Olive Path* (made by Elisabetta Cuccaro and Jacques Mizrahi) and break time

16:30-18:00 Polyculture/Permaculture a walk through the potager co-ordinated by researchers and artists in residency in Les Orangeries de Bierbais around a moment of reflection with Jacques Rancière, Elisabetta Cuccaro, and Ivana Momčilović. Artistic interventions by Helena Cazaerck (poetry/music) and Pedro Hussak (philosophy/surrealist collages/sound)

18:00-18:15 Walk through the main avenue as mini-break time

18:15-19:15 Acts of Radical Peace: Planting the Olive Tree/(Self)learning Gardening with Mansur Teifuri, Gulistan Sido, Hawzhin Baghal, Sardar Saadi and Zehra Doğan, in dialogue with the self-organized Kurdish Rojava University's initiative "The Green Braids" plantation of 4 million trees. With singing and sound interventions by: Marie Fripiat (Be) and Guerrilla University Orchestra. Dejana Sekulić's (Yu/Be) presentation of her work *Soundfeeders*

19:15-20:15 Dinner break by *Mont-Saint-Guibert en transition* – Mobile bread oven

20:15-21:00 Nature and Utopia final comment on the *Theses of Sensible Intelligence* with Jacques Rancière, followed by the performative presentation *Acts of Re(ne)sistance: Nature and Utopia, Nature as Ally* ideated by Ivana Momčilović (dramaturge), PhD In One Night

21:00-21:30 Subtitles performative installation by Anna Piratti with soundscape by Erwin Vann

21:30-21:50 The Goodbye of the Dreamers with Free Radio Bierbais and archival super 8 Zapatista projections by Martin van der Belen

22:00 Closing of the doors

L'Université Guerilla est un territoire libre temporaire, une jungle dans le désert pleine de plantes aux formes les plus improbables et de grenades d'où le monde est né selon la mythologie kurde. Guerilla University est un champ de fleurs dans le désert et ce jardin imparfait que nous plantons malgré le décret d'interdiction de plantation. Guerilla University est le son où l'inaudible devient sensible. Guerilla University est la magie de l'évident, tout comme la caméra de Jean Painlevé qui nous révèle les merveilles des détails souterrains et cachés du monde commun. Dans les territoires temporairement libres, nous apprenons du moment présent. Guerilla University c'est apprendre du présent. Guerilla University c'est se connecter par des moyens simples et disponibles. Mettre un timbre sur les lettres vers des destinations inconnues au temps de la communication rapide. Guerilla University c'est envoyer une carte postale depuis un territoire temporaire libre sans adresse exacte. Guerilla University c'est regarder les étoiles sans télescope. Guerilla University c'est nous guérir tous des blessures de ce monde guerrier. Guerilla University, en collaboration avec Rojava University, université auto-organisée, c'est un apprentissage commun de la liberté.

Guerrilla University is a temporary free territory, a jungle in the desert full of pomegranates from which the world originated according to Kurdish mythology. Guerilla University is a field of flowers in the sand and this imperfect self-taught and self-organized garden that we are planting despite the decree of interdiction on plantation. Guerilla University is the sound of the inaudible. Guerilla University is the magic of the obvious, Jean Painlevé's camera revealing the wonders of hidden details in the common world. In temporary free territories, we learn from the present moment. Guerilla University is learning from the present. Guerilla University is connecting by simple, available means. It is putting a postage stamp on letters to the unknowns at the time of fast communication, Guerilla University is sending a postcard from free temporary territory without exact address. Guerilla university is looking at stars without a telescope. Guerilla University in collaboration with Rojava University is a common learning of freedom

From *Guerrilla University* by PhD In One Night, school year 20/21

In the usual coordinates of the contemporary liberal world, scientific (expert) knowledge is strictly separated from the artistic one. Moreover, art is not seen as knowledge but rather as a subjective profession, an extreme choice that most parents would not recommend to their children since it is not included as a "lucrative" profession on the promising list of the labor market (featured, like a hypnotic pendulum, in the current Bologna educational reform). As opposed to the capitalist approach to knowledge and education which correlates with the market and has preferential treatment to commercial professions as its final consequence, in the countries that previously experienced state and/or self-government socialism (from where several members of this research come from) the attitude to art and artistic work/knowledge was the same as the attitude to any egalitarian work/knowledge: the artist was someone who worked in the sphere of culture, which was, in turn, part of the universal transformation of social conditions: towards a society of emancipation and equality.

Our research strives to bring back artistic knowledge on this path.

From *Art is Knowledge*, PhD In One Night website statement

Movement poem

Mara Haj

Stillness marks the space, wrapped around her being.
Like a scarf that protects her from the blowing of the cold wind.
Heat that hydrates her throat so that she gets warm

Your are a part of a circle, in which its diameters change by shrinking or spreading according to what the conditions allow
A spiral where its beginning point is at the door of the neighbor
Then drones around crossing all borders specify her location, her root, the type of earth, the ringing of the melodic language, the tone of speech and the echo of a laughter or a scream of violence.

The stones giggled underneath her feet; even stones can develop wrinkles, wrinkles that reveal the long way they have made, the many memories they have collected for more than 74 years.

And so she felt. She shot her gaze at me, after she had stored the world around with her thoughts. And from outside to inside, she smiled.
She sighed and said: "It's so beautiful here, but it's all stolen. We are here observing our places going through a process of becoming stolen. We are here, knowing things are getting appropriated. But come, smell this zaatar and this coffee. Take them with you to Europe. Maybe also take some baklava" to a place without war, checkpoints or visas."

P4

LEHNA

Je vous surprendrai peut-être
en vous disant que je l'aime
je ne suis point homme de lettre,
ma seule vertu de bohème
c'est à en perdre la tête,
je vous le dis sans honte
je chante et sème ces paroles qui montent
Monsieur vous devez comprendre,
je dois rester pour elle
Et c'est pour mieux la défendre
que je renonce au sommeil
cela peut vous sembler fou
mais nous sommes nombreux

à trouver son rythme doux
dans cette solitude à deux

le temps d'une cigarette et passe le bonheur
idées folles plein la tête, pardon et rancœur
ce que je voudrais vous dire
en ce jour de malheur
c'est qu'il faut parfois mentir
pour ne pas dire qu'on a peur
l'élue de mon cœur est faite de pierre et de blancheur
elle est celle qui reflète mon modeste bonheur
elle est celle que je caresse quand parfois je pleure
elle est celle que je délaisse quand il n'est déjà plus l'heure

Vous qui parlez de faiblesse
j'en ai quelques connaissances
bribes de sermons de messe
souvenirs de mon enfance
dans cette vie j'ai entendu toutes sortes de discours
des condamnations qui tombent
et blessent sans recours
merci de votre patience je m'en vais sans retour
trouver celle dont l'absence
me force à passer mon tour
faites un effort et vous aussi vous l'aimerez
moi j'ai retrouvé la source qui n'en finit plus de couler

*"Write as you like, use the rhythms that come out, try different instruments, sit at the piano,
destroy the metric, shout instead of singing, blow your guitar and ring the horn.(...) Creation
is a bird without a flight plan, that will never fly in a straight line."*

Violeta Parra

10:30-11:15

Introduction to Les Orangeries de Bierbais by Anny Czupper and Inauguration of the Collective Garden of Knowledge

Situé à 30 km au sud de Bruxelles, inauguré comme les serres et les Orangeries le 29. 9. 1828, le parc de Bierbais a été précurseur dans le développement de serres chaudes. Les Orangeries de Bierbais font partie, jusqu'à la fin des années 1980, du parc du Château de Bierbais. Cette partie du parc, d'une superficie de 2,5 hectares, accueille au XIXe siècle, non seulement un ensemble d'arbres remarquables, fruitiers et d'ornement, mais encore des serres monumentales de réputation internationale, au sein de jardins à l'anglaise conçus par l'architecte-paysagiste Charles-Henri Petersen qui a vécu à Bierbais jusqu'à son décès en 1859. Ce même architecte-paysagiste est également l'auteur du célèbre « Botanique » à Bruxelles, que tous les Belges connaissent, et également de la partie centrale du domaine de Mariemont.

Located 30 km south of Brussels, the park of Bierbais was a precursor to the development of hot greenhouses. The Orangeries of Bierbais were part of the park of the Château de Bierbais until the end of the 1980s. This part of the park, with an area of 2.5 hectares, hosted in the nineteenth century not only a group of remarkable trees, fruit, and ornamental, but also monumental greenhouses of international reputation, within the English gardens designed by the landscape architect Charles-Henri Petersen who lived in Bierbais until his death in 1859. This same landscape architect is also the author of the famous Botanique in Brussels, which all Belgians know, and also of the central part of the domain of Mariemont.

“Le troisième compartiment, celui de l'Est, a été réservé aux Orchidées et à toutes ces espèces des régions chaudes qui aiment la grande chaleur et l'humidité. Mais ici point de ces gradins, point de ces tablettes en bois, qui enlèvent l'illusion et qui sont l'anomalie de nos serres. C'est un véritable parterre, entrecoupé de chemins, de bassins et garni de rochers artificiels d'où s'élançait, par-ci par-là, un jet d'eau d'entre la verdure.

La collection des Orchidées, sans être nombreuses, est représentée par les plus beaux genres, les plus belles espèces et surtout par des exemplaires d'une force et d'une vigueur hors ligne.”

Journal d'horticulture pratique de la Belgique, Bruxelles/Paris, 1859 (année 3), p. 38

“The third compartment, the eastern one, has been reserved for Orchids and all those species of the warm regions that like great heat and humidity. But here there are no steps, no wooden shelves, which take away the illusion and which are the anomaly of our greenhouses. It is a real flowerbed, interspersed with paths, basins, and artificial rocks from which, here and there, a jet of water springs up from among the greenery. The collection of Orchids, without being numerous, is represented by the most beautiful genera, the most beautiful species, and especially by specimens of strength and vigor beyond compare.”

Journal d'horticulture pratique de la Belgique, Bruxelles/Paris, 1859 (year 3), p. 38

Une forme dans le paysage - rayons jardins, action de transition

Claire Bosi

Transformation.

Un cercle visible. En creusant dans le sable un rayon, la forme cachée d'une semi sphère apparaît.

Passé, futur, ici et maintenant.

Des hypothèses concernant sa fonction dans le passé. Un bassin d'eau.

Le cercle se situe à une distance égale entre les deux orangeries. Il était au centre de la serre historique lorsqu'elle existait.

Dans le futur, un bassin peut-être, pour accueillir l'eau de la pluie, des plantes oxygénantes.

Aujourd'hui, une forme dans le paysage.

Une action de transition qui déclenche la transformation.

Le premier rayon creusé du cercle accueille des plantes provenant d'une rencontre.

Une géographie de connexions, d'échanges, de dons, de synergies.

Une bibliothèque de graines en constitution pour le partage, qui trace cette géographie de connexions. Le cercle et ses rayons - jardins en donnent forme visible et en transformation.

Une invitation à l'action dans le temps. La terre qui accueille la vie.

Les connexions et les liens se tissent. Le sable creusé en nouveaux rayons est ainsi transformé en terre qui accueille la vie. Un jardin collectif de la connaissance, un laboratoire de paix radicale, une cartographie des intelligences sensibles.

**Rayon // 1 // Eric - Laurent - Marie - Julie - Claire - Elisabetta - Ivana - Olivier
Belgique / septembre 2022**

1 >> Menthe Verte >> Mentha spicata (Famille : Lamiaceae) Eric et Julie / La ferme de Lansrode - Rhode Saint Genèse // 1 septembre 2022

2 >> Framboisier >> Rubus idaeus (Famille : Rosaceae) Marie et Laurent / L'Art -Tisane / Héவில் / Belgique // 2 septembre 2022

3 >> Céleri perpétuel >> Levisticum officinale (Famille Apiaceae) Marie et Laurent / L'Art -Tisane / Héவில் / Belgique // 2 septembre 2022

4 >> Consoude >> Symphytum (Famille Boraginaceae) Marie et Laurent / L'Art -Tisane / Héவில் / Belgique // 2 septembre 2022

5 >> Capucine >> Tropaeolum majus (Famille Tropaeolaceae) Eric et Julie / La ferme de Lansrode - Rhode Saint Genèse // 1 septembre 2022

6 >> Sauge sclarée >> Salvia sclarea (Famille Lamiaceae) Marie et Laurent / L'Art -Tisane / Héவில் / Belgique // 2 septembre 2022

7 >> Agastache (Famille Lamiaceae) Marie et Laurent / L'Art -Tisane / Héவில்lers / Belgique // 2 septembre 2022

8 >> Menthe Bergamote >> Mentha citrata (Famille Lamiaceae) Marie et Laurent / L'Art -Tisane / Héவில்lers / Belgique // 2 septembre 2022

Excerpts of Theses of Sensible Intelligence

Collective writing, Orangeries de Bierbais 2020-2022

1. - L'expérimentation esthétique et la reconfiguration esthétique de l'homme, de la société et de la nature conduisent à ce qu'on peut appeler "l'intelligence sensible". Ce lien indissoluble qui se constitue entre l'homme, le reste de la nature et la société, perce la dimension de la solidarité et défait à la fois l'illusion de l'infériorité du reste de la nature ainsi que la naturalisation de l'inégalité du monde qui nous entoure, où l'humanité, très souvent, se trouve au-dessus de tout et quelques humains au-dessus des autres.

2.- There is an intelligence that stems from and grows only from sensible experience. It branches itself every time that our ears, fingers, or eyes encounter new sensible objects.

3. -Sensible intelligence is awakened by close observation of a cloud and a tree, as well as attentive listening to the song of a bird. And at the same time, it discovers the intelligence that belongs to the cloud, the tree, or the bird themselves.

4. - Chaque jardin est un écosystème d'intelligences sensibles multiples et différentes. Pour les découvrir et coexister avec elles, plus que tout engagement écologique ou relation mystique avec la nature, nous avons besoin de développer une sensibilité spécifique : une éducation et un usage nouveaux et différents de nos sens, conduisant à une redistribution du sensible.

[...]

9. - L'intelligenza sensibile non è qualcosa che si può ottenere, ma è qualcosa a cui tendere sempre. Non si tratta di ciò che è comprensibile, ma di ciò che sfugge alla nostra comprensione. L'intelligenza sensibile ci permette di vedere il mondo in modo diverso, ma non esiste una "visione finale del mondo". È una sfida sempre presente che non può mai essere soddisfatta.

10. - Il giardino come laboratorio è un'ipotesi per una nuova riconfigurazione del mondo, di ciò che viene visto e pensato come possibile e impossibile, di un nuovo rapporto tra l'uomo e la società, così come del rapporto tra l'uomo e la natura. Il giardino assume il carattere di zona franca, provvisoria e transitoria, in grado di creare una zona temporanea sia di interruzione che di ricollegamento tra uomo, natura e società.

[...]

13. - 14.

۱۰ - باخ وەك تاقىگە، گریمانەى دارشتنەمىيەكى دووبارەى دىنبايە، دارشتنەمىيەى ئەمى شتەى ئىمە وەك كىردە يان نەكردە تىيدەگەين، پىئوئەندىيەكى نۆى لە نىوان مەوۇف و كۆمەلگە و، لە نىوان مەوۇف و سەروشتدا. باخ دەبىتە ناوچەمىيەكى ئازادى كاتى و لەگەل خۆى دابىران و پىئوئەندىگىرتتىكى دووبارەى مەوۇف، سەروشت و كۆمەلگە دەهىننىت.

۱۴ - پىئوئەندىيە مەوۇف و سەروشت ھەمىشە پىئوئەندىيەكى دوولانە بوو. دروستكىردنى باخ و چاندنى درەخت، درىژكىردنەمىيەى ئىرادەى سەروشت لە رىگەى كىردەمىيەى مەوۇبەمىيە، ھەمىشە بە مانا و نىشانەى كىردەمىيەى رىزگاريدەر نىيە. ھەر وەك ژاك رانسىيەر ئەمەى بە باشى بىنپوئە:

«ھونەرى باخدارى تا بوو خوازە و نمونەمىيەكى دروستكىردنى كۆمەلگەمىيەكى مەوۇبە بوو، كۆمەلگەمىيەكى كە دەكرى دىمۆكراتىك بىت يان سەمكارانە. سەمكارانىش دەتوانن بە خۆيان بلەين ئەمى باخەوانەى كە بە خۆشەوئىستىيەمىيەى ئەمى تۆو دەچىنن كە خۇدا پىي سەپاردوون (...). بەم پىيە، باسەكە بە ھىچ شىوئە كىردنەمىيەى باخ و باخدارى نىيە، بەلكو باسەكە پىئوئەندىيە نىوان زەمىن و ئاسمانە، واتە پىئوئەندىيە نىوان "خەبات و خەمىن" يان "ھەبوو و نەبوو". باسەكە لە راستىدا بىرپىيە لە باسى رىزگاركىردنى "ئەمى شتەى كە نىيە" - دىنبايەك لە يەكسانى كە دروست دەكرىت - كە چىگەى ئەمى دىنبا دەكرىتەمىيە « كە ھەمە» - دىنبايەك لە يەكسانى كە رۆژ لە دواى رۆژ وەك تاقە دىنباى ئەگەردار ھەست و فام دەكرىت.»

20. - Les coins les plus éloignés, les plus inaudibles, les plus invisibles du paysage sensoriel sont ainsi reconfigurés. C'est avec leur aide que nous commençons à prendre conscience des capacités que l'homme, dans le monde entourant aliéné, ne parvient pas à développer. Marx appelle ça "l'humanisation des sens", qui vient après la déshumanisation de l'homme exploité, mais nous l'appelons sensualisation de l'humain.

21. - L'expérience d'observer la nature sans la posséder est aussi une voie d'émancipation. Le partage du sensible par le regard est une façon de penser une nouvelle forme de communauté sensorielle.

22. - *Les Orangeries de Bierbais* su jedno od takvih mesta. Mesto koje od tropskog vrta kolonijalnog bilja postaje prostor rekonfiguracije dekolonizacije, estetike, solidarnosti i ekologije, prakse meksičkih zapatista i kurdskih ekologa kao i onih koji su sa njima kao i sa ugroženom prirodom solidarni, jednom rečju *privremena slobodna teritorija kolektivnih osetilnih inteligencija solidarnosti, njene meditacije kao i prakse.*

[...]

26. - Nessa nova paisagem do possível, o sensível nos traz uma compreensão das emoções e as emoções são novamente sentidas num corpo que experimenta. O medo do desconhecido dá lugar à curiosidade natural pelo sensível. Não saber se torna um motor de descoberta, e não um motivo para aprisionar, dominar ou explicar o outro.

11:15-11:45

Inauguration of Free Radio Bierbais

Listen here: <http://stationofcommons.org>

Terrains of Struggle: continuities in freedom dreams [a radio documentary]

james pope & Araba Evelyn Johnston-Arthur

This project is designed to explore possibilities; radical possibilities and how they become material and are transmitted in time and across space. This program will examine the necessity to critically explore freedom dreams, focusing on specific terrains of struggle [the *Black University* [autonomy and visions of freedom], *Black Panthers & Zapatistas* [land and autonomy, and *The Kurdish Resistance in the Iranian Revolution of 1979* [culture and autonomy].

Developing our practice in the long tradition of revolutionary radio, this program will map the continuities in struggle which are rooted in the struggle for *autonomy, highlighting land as a fundamental component of liberation, and how visions of freedom are expressed through culture.*

Revolutionary Radio: A Short, but incomplete [still relatively good] History

The radio has, historically, been an essential mechanism used to maintain the collective consciousness of those in struggle as well as spark the critical consciousness of those who, as of yet, begin to struggle; a process Kwame Ture argues that “it’s the job of the conscious, to make conscious the unconscious.”

During the Algerian Revolution, Algerians acquired radio receivers that allowed them to tune in *The Voice of Fighting Algeria*, which amplified an emergent national consciousness, connecting listeners across scattered outposts to the common anticolonial struggle. This revolutionary broadcast, Fanon suggested, in a *Dying Colonialism*, “aura, sur le plan de la cohésion, de la prise en masse du peuple, une importance capitale” (“was to be of capital importance in consolidating and unifying the people (Allan, 2019: 188).

Soundfeeders

Dejana Sekulić

This radio piece is an audio collage version of installation "Soundfeeders". Those who stumble on "Soundfeeder" boxes in their physical form can also discover their visual aspects among which are carved visualizations of languages, but also carrying visual aspects that might forever remain hidden.

The soundscape they carry within them are a superposition of different field recordings, texts, words, and collected sound-impressions from Belgium, Kurdistan, Serbia, Mexico. The radio-piece is yet another version of this work, whose Sondheim "box" will be the radio.

In Loudspeaker We Trust

Mansur Teifuri

On July 13, 1979, a demonstration took place peacefully in the streets of Marivan all the way up to the center of radio and television of the State, in order to dispute the propaganda of the official media accusing the Kurdish people of separatism and propagating an atmosphere of war. It was the city assembly that organized the demonstration against this propaganda. On their way back from the demonstration, the demonstrators were attacked by the Islamists of the city under the banner of Maktab-Quran, an undeclared branch of the Islamic Revolutionary Guards.

Dalila: "I remember a loudspeaker on a Toyota pickup truck, on behalf of the assembly, broadcasting the message to the people to go to Kani Miran. Negotiations had not reached a solution and, to avoid war, they left the city".

Guli Qubadi, a member of the women's unit of Sanandaj, who was present that evening in Marivan, relates: "I was in Sanandaj, we had a women's assembly. In Marivan it was the women's unit that was working. We were in contact. All young, but in contact. I went to see my comrades in Marivan. I went out with them to participate in the movement. It was in the evening when we heard that the city assembly was inviting us to leave the city. We didn't trust the radio or the television anymore, the news circulated very quickly among the people. Another way was to go around the town with a loudspeaker and tell people the news, like what happened that night".

[...]

Censorship is installed and the people do not have the means to finance media or to publish a newspaper, they do not have television or radio. But despite everything, this loudspeaker manages to get through the walls and the news gets through. A local issue is able to go universal thanks to a speaker that people trust. People arrive from all over the country and the messages of solidarity are announced every evening in a public square that is created in the center of the camp.

Malaka: "The cause had gone beyond the Kurdish region and spread across the country, even from the very distant cities of Shiraz and Baluchistan, people came to help and support the cause. We knew that we had to strengthen this solidarity. Also from abroad, news agencies and television were present on the ground and thus the news circulated on a larger scale".

Kurdish Radio Zagreb

Ivana Momčilović

This work analyzes the Turkish protest song "Lili Marlen Türküsü", wrote in 1949 by the modernist leftist Turkish poet Attilâ İlhan. For that poem the emblematic Kurdish singer Ahmet Kaya composed the music and sang it since 1986 for the large audience.

Lili Marlen Türküsü lyrics

Akşam olur
Mektuplar hasretlik söyler
Zagreb radyosunda Lili Marlen türküsü.
Siperden siper ateş tokuşturanlar
Karanlıkta dem çeken
İshak kuşu

Bu civarlarda benim
Bir cennetmekânım olacak
Aslan sıfatlı johnny hisarboylu silahşör
Arkasında Mısır El Kahire
Ehramlar cana can katan nil
Cüzamlı dilenci trahomlu insan
Sağında mavi gözlü dilber akdeniz
Solunda çöl
Ve balta girmemiş orman

Biz dünyalılar yemin içtik
İmanımız var
Hürriyet için, hürriyet aşkına Savulacak
döne'm savulacak düşman
Dehrin cefasını çektik
Safasını süreceğiz.

Biz Sudanlılar
Kibleye karşı namaza duranlar
Aragon'dan bıçak gibi çekilmiş yedi mısra
Sydney'den bir muhalif rüzgâr

Akşam olur
Mektuplar hasretlik söyler
Zagreb radyosunda Lili Marlen türküsü

Dost ağlar karanfilim dost ağlar
Marş söylemeden ölmek bize yakışmaz
Ve biz yine yıldızlara bakarız
Ve yine yıldızlar bize bakar

Duadır
Güneşbaht olasın civan oğlum
Hürriyet için dipçik tutan el dert görmesin

When evening descends, longing letters sing
The folk song Lili Marlen is played on **Zagreb radio.**

Fighters fire from trench to trench
Brewing in the dark is the owl (Isaac's bird)

You know, I'll have a paradise around here
Johnny knight in shining armor
Behind Egypt, El Cairo
Pyramids, the Nile that adds life to life
Leper beggar, person with trachoma
Blue-eyed Mediterranean on your right
Desert on your left
And the virgin forest

We earthlings have taken an oath
We have faith
For the sake of freedom, for the love of
freedom.
The enemy will be defeated, my foe will be
defeated
We have suffered hell, we will enjoy.

We Sudanese
Those who pray against the Qibla
Seven lines drawn like knives from Aragon
A dissident wind from Sydney

When evening descends, longing letters sing
The folk song Lili Marlen is played on Zagreb
radio.

My carnation cries, friend cries, friend cries
It is unworthy of us to die without singing the
anthem
And we look at the stars again
And again the stars look down on us

A prayer: May the sun be in your fortune, my
dear son
May the hand holding a stock for freedom not
be troubled

Polyphonic conversation with Jacques Rancière

Excerpts from The Time of the Landscape. On the Origins of the Aesthetic Revolution

“Politics for me (...) is about the construction of a sense of community. A sense of community, this means a sense of how things or beings are connected together, not only in an abstract way but in the concrete scenery of the perceptible and in our way of feeling.

“Politics of landscape” then deals with the link between two forms of community: the community that links human beings together into a certain political order and the community that links fields, forests, rivers, sea, hills, vales and so on and makes them compose the unity of a landscape. Sometimes, the link may seem to be a pure matter of metaphor. But sometimes it takes on the aspect of an immediate sensory relationship as if the political sense of community were embedded in the very scenery of the visible. [...]

I thought that this kind of association between a sense of the landscape and a sense of human community might be more efficient to mobilize political energy than theories of history and society. I tried to make this link perceptible in my work on social emancipations and social utopias. And recently I decided to go back over the topic through an investigation into the history of gardens and landscape which made me focus more peculiarly on the polemics about landscape gardening that took place in 18th century’s England.”

[...]

“So we have two opposite views of the landscape of the French Revolution. In London, Burke is reading the debates of the French Assembly and, in the work of the revolutionaries, he sees the implementation in politics of the method of the French gardeners erasing all the delicacies of the old landscape with their straight lines and their harsh light. Along the French roads and rivers, the young Wordsworth sees a revolutionary landscape made of soft undulating lines and contrasting plays of light. He sees the dances of the villagers beneath the evening star with the same eyes as Burke did for the dauphiness appearing as a morning star in the gardens of Versailles. The young enthusiastic traveler and the wise philosopher and politician use the same criteria and share the same idea: a political community is like a landscape. They also like the same kind of landscape, made of undulating lines and soft shades. The only difference, so to speak, is that for Burke, this merry landscape is the lost landscape of aristocratic France, while, for the young Wordsworth, it is the landscape of the new revolutionary France.”

[...]

“Both (*aesthetics and politics*) deal with the same problem which is the sensory construction of a community between things or beings, things and beings. Both deal with two basic notions at the core of this construction: freedom and equality.”

[...]

“To know what nature means, one must leave one’s manor and see Nature at work herself. One must observe how she freely composes her own scenes with trees and bushes, hills and vales, lakes and rivers, rocks and broken ground, light and shade, wind and clouds. In

those scenes she shows herself as the true artist, observing truly the principle of intricacy which is a principle of unity in variety, unity through variety. Now variety can only be produced by irregularity.”

[...]

“This might seem to be a contradiction: how is it possible at the same time to recuse the niceties of art in the name of the autonomous process of nature’s operations and to find in the works of the artists the models for creating natural gardens? But it is easy to answer: the landscape painters do not provide models of scenes to reproduce. They provide models of looking. The painters are those who teach us to despise the smooth slopes, winding paths and pompous clumps and belts cherished by the landlords and their improvers. They are those who make us perceive the infinite variety and the deep unity presented by a simple tree or by a hollow lane where carts painfully try to make their way among all kinds of obstacles.”

Excerpts from questions to Rancière

Alexandra van Laeken:

[...]

L'importance de la matérialité est également dans “Le temps de paysage”. Vous y parlez de l'émergence de l'art du jardin qui coïncide avec l'atmosphère révolutionnaire de la Révolution française. Vous mettez l'accent sur la dimension spontanée du paysage, qui n'est pas qu'une matière muette mais qui a sa propre volonté et qui est donc aussi une source d'inspiration. De la même manière que dans “Le spectateur émancipé”, le spectateur et l'artiste sont égalisés; ici la matière, à savoir la nature, et l'artiste sont égalisés. [...]

Néanmoins, les théories dominantes sur l'art conceptuel ajoutent qu'il rejette son apparence matérielle. L'œuvre d'art est l'idée, dit Sol le Witt, et Lucy Lippard parle même d'une « dématérialisation de l'art ». Cependant, je dirais que ces théories sont diamétralement opposées aux idées égalitaires dont on a discuté ci-dessus. Au lieu du principe d'égalité ou de démocratisation, une hiérarchie s'installe dans ces idées dominantes de l'art conceptuel. D'abord entre l'artiste et la matière : l'apparence matérielle de l'œuvre est considérée par ces théories comme de la matière muette et n'est utilisée que comme véhicule pour transmettre l'idée. Cela prive également le spectateur de son rôle actif. Le spectateur est censé être récepteur passif de l'idée de l'artiste. [...] Comment vous rapportez-vous à cette problématique? Diriez-vous qu'une œuvre d'art doit nécessairement être matérielle pour échapper à l'élitisme, et pour pouvoir être émancipatrice, c'est-à-dire fondée sur un principe d'égalité?

Dries Josten:

[...]

(W)e can state that ‘art’ plays a prominent role in the constitution of both political and ecological relations. The relations are constituted following a logic of identification, which in its turn needs the perception of a common propriety as well as a common enemy. The

common propriety between nature and humans is self-development. This notion is central to Kant's conception of life in the Third Critique. In further developing the political relevance you remain in the *Kritik der Urteilskraft* and refer to the disruption inherent in the Sublime. A spectacle that pulls the subject out of its habitual order. Yet, it pulls us out, and lifts us up, through the consideration of our rational capacities. These are, according to Kant, superior to the chaos of the sublime, which threatens to vanish all thinking. Even more so, it is without purposefulness. In other words, the sublime in a judgment of the sublime, is not nature, but our rational capacities. However, on the pure judgment of taste, the beautiful, i.e., the other aesthetic judgment, Kant says: (1) that it is rich in its consequences [richer than the sublime]; (2) that it is a lawfulness without laws; (3) that the genius, who produces beauty, and his (beautiful) work establishes new laws. Then, would you not agree that the emancipatory potential does not reside in the sublime, but in the beautiful? For the pure judgment of taste, i.e., the beautiful, brings with it new laws, a new purposiveness [the beautiful], instead of contemplating our moral disposition which makes us forget all everyday concerns.

Pedro Taam:

Il existe un certain processus, lié à la sortie de la condition humaine d'un lieu d'impuissance construite, où ses forces vitales sont maquereautés au service de la manutention d'une certaine configuration qui se prétend nécessaire et inéchappable – vérité ou universel, loi humaine ou divine –, vers la prise en ses propres mains de cette fragile puissance. Ce processus, toujours réversible et jamais définitivement achevé, touche toutes les sphères de la vie – de la sexualité à l'économie, de l'art à la cuisine –, et se propage sur l'écologie d'activités donc les contours, ou plutôt le choc entre contours toujours ambigus, délimitent ce que chacun appelle, selon ses préférences, "individus", "sujets", "personnes" etc. Les conditions d'exécution de ce processus n'en sont pas extérieures – le cadre dans lequel tout se passe est celui de ce qui sous-tend toutes les forces en jeu. Puisque, en ce qui concerne chacun impliqué en ce processus, les conditions de déploiement des forces sont toujours les mêmes, même si les limites n'en sont jamais – comme si les lois du mouvement étaient toujours les mêmes, soit pour l'étoile de l'Opéra ou pour l'étoile astronomique –, on les pourrait dire impersonnelles ou pré-personnelles, dans le sens que ce sont des multiples rencontres entre ces forces que tout ce qui est (et tous ceux qui sont), est (sont) et vient (viennent) à être. Le dit processus, alors, se joue doublement dans la connaissance expérimentale et tentative de ce réseau et de l'expérience de présence là dedans. En tant que chose provisoire et partielle, cette connaissance ne peut jamais être dite individuellement totale ou universel, elle ne le devient que collectivement ou en relation.

Ce scénario que je viens de dessiner me semble s'appliquer, à la fois et différemment, à trois penseurs: vous, Suely Rolnik et Baruch de Spinoza.

Même si je sens une forte proximité à Spinoza – et aussi à Suely Rolnik – dans votre œuvre, pas seulement dans l'idée d'émancipation en tant que processus actif et graduel, toujours réversible et jamais garanti, et aussi du partage du sensible en tant qu'unité entre reconfiguration des corps sensibles et la naissance de nouvelles dispositions mentales ou

spirituelles, la dimension exacte de son sillage chez vous reste mystérieuse pour moi. Antérieur à la révolution esthétique, Spinoza n'est pas souvent associé à l'art et à l'esthétique. Chez vous, au contraire, la reconfiguration du sensible en tant que dispositif émancipateur met l'art en premier plan, le plan du partage sensoriel et sensible au sein d'une communauté des gens affectés par quelque chose, des gens qui vivent dans l'ordre partagé de ces affections, d'où le rôle privilégié de l'art – y compris un concept très élargi de l'art – en tant que chef d'orchestre temporaire de ce communauté. Mais le dire en ces termes, c'est aussi revenir à l'affection et à l'affect en tant que ce qui définit et délimite une communauté quelconque, c'est-à-dire, c'est peut-être fantasmer Spinoza chez Rancière, voire improprement. Est-ce que vous pourriez nous préciser un peu quel rôle exactement joue la philosophie de Spinoza dans votre pensée, surtout sa conception de l'unité corps-esprit présent à l'affect?

Mansur Teifuri:

1. Le « sujet politique » à partir des années 70 remonte sur la scène théorique, remplaçant le concept du « prolétaire » que vous en faites dans « la nuit des prolétaires » une magnifique reconnaissance. A l'ancien concept se remplacent les dénominations comme « sujet » contre « Animal humain » (Alain Badiou) ou « multitude » (Negri) ou de plus « singularité quelconque » (G. Agamben) etc. – enfin, un consensus sur le concept du « peuple » comme ce que doit gagner à tout prix sa forme. Ma question concerne ce remplacement et je voudrais demander comment ce remplacement se formule dans votre philosophie ? « N'importe qui » se présente dans votre définition de la démocratie, la Zad, les Gilets Jaunes se présentent aussi dans vos réflexions récemment. Quels éléments les rendent-ils autant intéressants pour votre pensée ?

2. Le héros de « Dialectique de la Raison », Ulysse, une fois arrivé près de l'île des sirènes qui séduisent les marins avec leur chant, demande qu'on l'attache au pilier de son navire et de boucher les oreilles de ses marins. Près de l'île, en écoutant le chant, il met la main sur son cœur et demande du courage. Pour cette didactique, il s'agit d'une double répression de la nature, dans les deux sens : intérieure et extérieure. De cette dialectique vient la civilisation qui fait de la société la double nature et se forme comme une « domination » de la nature. La nature dominée, « formée » et « taillée » apparaît dans votre œuvre avec l'image du jardin. Or ma question pourrait être ainsi formulée : est-il possible d'imaginer un rapport en dehors de la « domination » de la nature via l'art, y compris une sorte de jardinage où les objets aussi touchent les sujets. Quelle est la place de cette scène dans votre philosophie ?

Du phalanstère au circulaire

La Gastrosophie, c'est un concept créé par le philosophe français Charles Fourier, porteur de l'idée du 'socialisme utopique' et créateur du Phalanstère.

En pratique, *les Gastrosophes* récupèrent les invendus bios et locaux de professionnels du secteur: maraîchers, épiceries bio, boulangeries, restaurants... et les mijotent en menus de qualité, créatifs, beaux et bons! Démarré en 2016 avec une dizaine personnes, le projet compte actuellement quelques salariés et plus de 40 bénévoles.

Esthétique solidaire

La prestation de traiteur des gastrosophes aux ASBL et entreprises est tarifée comme celle de tout autre traiteur. Mais l'idée, c'est de repartager les privilèges, par des prestations gratuites aux associations luttant contre la précarité et l'exclusion sociale. Le service est le même quoi qu'il arrive, payant ou pas, chacun recevra la même qualité de prestation, car "chacun doit accéder à ses droits et manger bien et de qualité".

Les Gastrosophes alimentent aussi toutes sortes de manifestations socio-culturelles, festivals de théâtre, soirées débat, actes militants, et offrent aussi leurs prestations en entreprises et chez les particuliers.

Projections

PhD In One Night (and Nina de Vroome)

Rancière's Dance of Hands (dance of equality), video with audio, length: 2'45", 2014

Part of the film "Poems From Which We Learned" -fragments on self-learning about sensible and politics, by People Coming From NowHere, Nina de Vroome and Ivana Momčilović in the frame of PhD In One Night research. Camera and editing by Nina de Vroome, choreography by Liza Penkova.

Sergio Andrés Castrillón Arcila (with The Rainforest Soundscape Ensemble)

KILLING THE BEAT II, video with audio, length: 6'59", 2017-

The main aim is to explore the concept of Multi-sonic performance/installation. This piece uses two amplified cellos, a turner table and pre-recorded-performed soundscapes captured in different rainforests from South America.

The electronic part of this piece is composed while the cello part is fully improvised and it proposes to fill the space in order to "Kill the beat" generated by the vinyl and the soundscapes. However, silence is also explored within the cello parts to sometimes remind that the improvised/randomised beat is still there. This performance is part of a series of artistic research projects funded by KONE Foundation and produced by Kulttuuriyhdistämö Interkult (Kassandra ry). This event is done in collaboration with Pro Lapinlahti Mielenterveysseura ry and Lapinlahde Lähde.

Petra Belc

Plants & Objects, video with audio and voice-over, length: 8'44", 2020

Seven plants with a story, 11 plants that pass through the frame, and several parts of the world from which they arrived in Zagreb. Produced by Kinoklub Zagreb.

Champ d'Écoute

Axel Pleeck

"En 2013, alors que l'écoute de la musique est de plus en plus individuelle (MP3, dancefloors), Axel Pleeck /RED/Laboratoire Pédagogique propose une écoute collective et argumentée de playlists thématiques. La 80ème chambre d'écoute arrive, les réactions sont toujours aussi favorables : certains découvrent de nouveaux univers musicaux et sonores, d'autres acceptent d'écouter des musiques hors de leurs territoires habituels en se laissant absorber par le contexte. En lien avec un événement, la chambre d'écoute permet une résonance particulière. Elle permet aussi parfois de solliciter un sens souvent laissé pour compte : l'ouïe.

RED/Laboratoire pédagogique est un collectif d'enseignants-chercheurs qui tente, par la création de dispositifs originaux, d'articuler l'art, la recherche et la pédagogie.

***Fragments of Champ d'écoute* "Behind a tree"**

Sibelius *Granen Op. 75-5* (Sony Classics, 2017) Interprété au piano par Leif Ove Andsnes, il s'agit d'une proposition d'une proche d'Ivana et elle me semble parfaite pour entamer ce moment d'écoute. À la base, j'ai reçu un simple lien vers YouTube mais, comme ces moments d'écoute reposent aussi sur les supports physiques de diffusion de la musique, je me suis mis en chasse pour trouver des enregistrements de cette suite intitulée *The Trees Op. 75*. Partout on trouve les symphonies du grand compositeur Finlandais. Pour les courtes pièces, c'est une autre affaire! Je ne suis pas un connaisseur de Sibelius et de musique classique mais à la Boîte à Musique (disquaire bien connu des mélomanes), on m'a assuré que les interprétations de Leif étaient magistrales.

Ce matin, il est tôt et les oiseaux chantent dans notre jardin et sur les corniches de nos fenêtres. De mon bureau, je vois nos arbres : nous avons l'extrême chance d'avoir deux grands sapins dans le fond de notre jardin. Quand on connaît le rôle des arbres dans notre écosystème, je pense que le mot "chance" n'est pas exagéré. Nous rentrons de Finlande, nous avons visité le Sibelius Monumentti à Helsinki et nous avons passé de nombreux jours entourés de pins, épicéas et autres feuillus majestueux (ou pas). Donc nous écoutons cette courte pièce intitulée *Granen* (Sapins en français). Personnellement, ce lundi, une écoute aura suffi pour me relier directement à l'hommage musical de Sibelius. Moment de grâce que j'entrevois sublimé par le cadre enchanteur des Orangeries.

Stand High Patrol *The Big Tree* (DubOdub/Musicast, 2012)

29 euros. C'est le prix à payer parfois pour mettre la main sur le support physique d'une œuvre. Un album est une œuvre en soi. Un morceau de musique est bien souvent un extrait de l'œuvre en question. Après ces détails, passons au morceau en question. Si avec Nick Drake, nous parlions de la temporalité des arbres, avec Stand High Patrol, nous parlons de sa grandeur. Stand High Patrol Est-ce qu'on appelle un Sound System : dans le monde coloré du reggae et du dub, le Sound System est un groupe qui passe de la musique dans les rues. Le groupe joue des disques et n'hésite pas à rajouter des voix, des sons qui ne sont pas sur le support original. Et parfois, comme ici, les français passent à l'acte et proposent des musiques originales. La voix et les textes sont de Pupajim : elle décline les immenses avantages et apports d'un grand arbre.

Un grand arbre a une valeur qui ne peut jamais se limiter à son bois (qu'on destine à la vente). Les arbres proposent d'autres choses visibles et invisibles. Le livre d'Ernst Zürcher se nomme d'ailleurs *Les Arbres/Entre visible et invisible*. Ombre, fruits, bois, production d'air et d'eau, source d'inspiration : voici une liste incomplète de ce que nous apporte l'arbre. Dans le livre *L'Arbre-Monde* de Richard Powers (un de nos deux romans fétiches du weekend), il s'agit de la course effrénée pour sauver un arbre. Autour de ce projet, le destin de 9 protagonistes va se nouer. Un chef d'œuvre qu'il me plaît de nommer en regard de ce morceau.

Lief klein kind**Helena Cazaerck**

Ik weet wat het beste is
 Zegt de vader tegen zijn kind
 Geen cultuur zonder slavernij
 Alleen de heerser wint

I know what's best
 Tells the father to his child
 No culture without slavery
 The weak will be beguiled

Nu moet je kiezen
 Wil je kruipen of wil je staan
 Wantrouw al wat vreemd is
 En laat je nooit verslaan

Now you must choose
 Will you be crawling or will you stand
 Distrust all what's different
 And make sure you never bend

En zo wordt de oude wonde gezalfd door een
 gebod
 Vermomd als wijsheid ram ik het in je stro

And so the old wound is anointed by a
 command
 Disguised as wisdom I'll make you eat out of
 my hand

REF
 Oh lief klein kind
 Het is de tijd die mij verblindt
 Van alles wat zich niet langer in mijn illusie
 bevindt
 Oh lief klein kind

REF
 Oh sweet little child
 It is time that makes me blind
 From what addicted my mind
 Oh sweet little child

Ik weet wat het beste is
 Zegt het kind tegen zijn zoon
 De koning is onthoofd
 Maar hij zit nog op zijn troon

I know what's best
 Tells the child to his son
 The king has been beheaded
 But he still sits on his throne

Ik geloof in morgen
 Maar ik blijf er liever vandaan
 De wijzer staat gericht
 Op het verleden in mijn bestaan

I believe in tomorrow
 But I'd rather stay away
 The gauge is set
 To the past in display

En zo wordt de oude wonde gezalfd door een
 gebod
 Vermomd als wijsheid ram ik het in je strot
 Ik meen geen kwaad
 Ik weet alleen niet meer waarom
 Ik ben vergeten dat het ook anders kon

And so the old wound is anointed by a
 command
 Disguised as wisdom I'll make you eat out of
 my hand / I mean no harm
 I only don't remember why
 I forgot there's other ways of getting by

Suggesting a reflection to Jacques Rancière from Elisabetta Cuccaro's proposal for Les Orangeries de Bierbais. Question by Ivana Momčilović

Elisabetta Cuccaro is an experimenter who came from Milano to a small village near Vienna In 2021, not knowing exactly what to expect from our Guerilla University course and why exactly she crosses 1122 kilometers by train, but she came. [...]

During the year that follows, in the form of a letter, she exchanged with Nina de Vroome ideas about the continuation of Armand Schulthess' work. [...] Towards the end of his life, he burned all that he seeded, and Elisabetta proposed the idea of a "Collective Garden of Knowledge", which we started in Bierbais with various interventions this summer. Elisabetta also proposed that her part in this collective garden in Bierbais will be dedicated to her, somehow dormant, art practice [...]. Her proposed art intervention included two components: self-education about plants [...] and as medium the cyanotype with which she would duplicate the existence of plants using the same art practice Anna Atkins, the first woman photographer publishing the book about botanical photograms and amateur botanist, around 1847, worked with.

Knowing your attitude towards the emancipatory position of amateurism, as “one that sidelines the authority of specialists by reexamining the way the frontiers of their domains are drawn at the points where experience and knowledge intersect”, will it be possible that you situate Elisabetta's intervention in Bierbais in reverberation of Ana Atkins work through the resonances of the “politics of the amateur”? Moreover, how could the emancipatory potential of amateurism intersect Elisabetta's ideal to renew processes of conceiving and making exhibitions as territories to reach equality between artist and curator? Also, how do you view the possible auto-authorization of all of us to believe that Anna Atkins knew about the Orangeries de Bierbais, given that it is the same question of fiction that may help us solve the enigma of the disappearance of the monumental greenhouses in Bierbais? As a field blossoming with flowers, these questions wait to be picked to the extent that they strike your imagination.

Excerpts of Elisabetta Cuccaro's Proposal

(French translation by Martin van der Belen/Ivana Momčilović)

Introduction

Inspiré par la notion de maître ignorant, le projet que j'aimerais développer pour mon séjour à Bierbais souhaite cerner la relation entre savoir et ignorance, à travers processus de reconnaissance, d'identification, de collecte des connaissances antérieures et de construction de nouvelles connaissances inspirées par la vie du jardin, notamment ses caractéristiques végétales et propriétés.

[...]

Pourtant, une série de questions persiste dans mon esprit : comment avons-nous commencé à savoir quelles plantes étaient bénéfiques, lesquelles vénéneuses ? Nos ancêtres appliquaient-ils une sorte de méthode rudimentaire méthode scientifique? Ont-ils vraiment risqué de mourir ou de tomber malade juste par curiosité ?

De telles questions, bien trop grandes et trop vastes pour recevoir une réponse, découlent également de la reconnaissance de ma propre ignorance pour tout ce qui concerne l'environnement naturel, et mon désir de trouver des moyens pour s'y connecter. En d'autres termes, se demander comment l'humanité a commencé à acquérir des connaissances sur les plantes est une façon de formuler une autre question : comment puis-je apprendre à me rapporter aux plantes, et que puis-je apprendre de cette relation ? Quel genre de sensibilité est nécessaire pour « écouter et comprendre » l'univers des plantes, quelle observation, quels sens permettent d'appréhender la sagesse des plantes ? Boîte nous essayons de trouver en nous cette capacité d'écoute et de vision ? Tout autour de nous, il y a une silencieuse sagesse, à la fois si proche et si lointaine, dans le bruissement et le chuchotement des plantes, dans la verdure des feuilles et la diversité des vies minuscules qu'un jardin chéri.

À partir de ce point de départ d'ignorance totale et d'émerveillement, je souhaite acquérir des connaissances, et surtout des moyens de construire des connaissances (apprendre à apprendre par un exercice de sens). Appréhender la vie du jardin et la connaissance secrète des plantes n'est pas seulement une question d'intérêt abstrait et intellectuel; au contraire, il est profondément enraciné dans mon propre parcours de vie.

Plan

During my stay I wish to educate my senses by learning from and of the plants in order to develop a new and multifarious knowledge of gardening and garden plants as to “mend personal fences”. This journey aims at developing a practice (habitus) of exercises of production, in order to light up and sustain creative and aesthetic thinking. The development of observational investigations will be the first objective, which will be followed and accompanied by ways of retaining such methods as well as presenting discoveries. The intentions is to work towards the creation of a site-specific herbarium, which will developed following the gradual and varied learning of plants. The herbarium will not be a result of this growing process, but it will an instrumental part for building my herbal knowledge.

A technique I wish to deploy for the herbarium is cyanotype printing, something I have never tried before but which I have always being interested in. The fascination of contact-based techniques and especially printing is a constant in my visual work, as well as the interest for natural forms. In order to study plants, cyanotypes, sketches and frottage studies will play their role.

A reference for this work comes from the seminal collection by Anna Atkins, (*Photographs of British Algae: Cyanotype Impressions, Cyanotypes of British and Foreign Flowering Plants and Ferns* (1843).



E. Cuccaro, *Trial #3 Wasteland: Achillea millefolium*, alternative photographic technique cyanotype, dated 12/09/2022, Orangeries de Bierbais

**Acts of Radical Peace: Planting the Olive Tree
(Self)learning Gardening**

Why The Green Braids? - An ecological action in the middle of the war

Gulistan Sido

The Green Braids is an ecological initiative of civil society organized as a non-profit sustainable development environmental association currently working on a project to increase green spaces by involving volunteers in the creation of plant nurseries to voluntarily produce plants and provide the needs of this project through donations and support from private companies and civil society institutions. The project started in 2020 in a plant nursery, and now, after one year, five plant nurseries are being spread across the cities and districts of Rojava and Northeastern Syria.

The project turned into a popular initiative by mobilizing society. It was given the name "The Green Braids" aimed at preparing four million seedlings of different varieties, forming the nucleus for the continuation of the project over five years or more. The pupils of the schools together with the teachers participate in the preparations of the plant nursery. The main goal of the association is to promote and develop projects that help protect the environment. The environment is at the heart of our concerns, as we are facing a real disaster in our regions caused by the specific and destructive (for the environment) policies by the Damascus regime through the investment of oil fields and the imposition of the culture of certain crops (wheat, barley, cotton) to farmers in the region as well as by neglecting the provision of green spaces. Our goal now is to raise the rate of greenery to the standard scale. Our current goal is to reach 10% of the green area.

The system of self-administration is based on three concepts: democracy, freedom, and ecology. During these years of war and the various drying policies developed, Les Tresses is a gesture of attachment to life, a logical reaction and an act of resistance. We need international support and solidarity. The Armenian youth of Tel Temir is part of the project.

SYRIE / ROJAVA – Un groupe de volontaires a lancé une campagne de plantation de 4 millions d'arbres dans la région kurde de Qamishlo pour lutter contre la désertification. ils attendent la participation d'autres pays et ONG à leur projet de reboisement baptisé « la tresse verte ». Gulistan Sido, l'une des personnes engagées dans ce projet écologique explique les détails du projet.

La tresse verte est une initiative née au Rojava, tout d'abord en réponse à une installation d'art contemporain prenant la forme d'arbres en béton à l'entrée de l'une des villes de la région, et qui a pris l'ampleur d'un projet écologique de la plantation de quatre millions d'arbres, en faveur de l'amélioration de l'air, de la terre et des écosystèmes, de la santé, face à une situation écologique de désertification et de pollution aggravée par l'assèchement des rivières et partie des stratégies de dépopulation de la région.

L'initiative s'accompagne d'une campagne de sensibilisation et d'éducation aux enjeux écologiques pour la planète et de formation agricole ainsi que d'une campagne participative ouverte à tou·te·s, organisations et individu·e·s solidaires.

Music for the Soul
excerpts from Marie Fripiat's program

Anima nostra - psaume grégorien anonyme

Anima nostra, sicut passer, erepta est de laqueo venantium: laqueus contritus est, et nos liberati sumus.

Our soul is like a sparrow that has escaped from the fowler's snare;
The snare is broken and we are free.

Notre âme, comme un moineau s'est échappée du filet du chasseur
Le filet s'est rompu, et nous voilà libres

Caritas abundat in omnia - Hildegarde V. Bingen, (1098 - 1179)

Caritas abundat in omnia, de imis excellentissima super sidera, atque amantissima in omnia, quia summo Regi osculum pacis dedit.

Love lives in everything, from the deepest depths to the highest stars, and she is the most charming of all, because she has given the highest King the kiss of peace.

L'amour abonde en tout, des profondeurs exaltées et dépassant au-dessus de chaque étoile, et le plus aimé de tous, car au plus haut roi le baiser de la paix elle l'a donné.

Soundfeeders
Dejana Sekulić

This installation, exhibited in Bierbais, is a collection of wooden sound boxes, taking inspiration from bird and bee feeders. Each box contains a different soundscape, played through integrated simple speaker/player system. The soundscape they carry within them are a superposition of different field recordings, texts, words, and collected sound-impressions from Belgium, Kurdistan, Serbia, Mexico – some recorded in the same moment but in different places, and some recorded in the same place in different moments. Each of the "Soundfeeder" boxes contains a unique soundscape, encapsulating distant space-times through sounds.

The idea for this installation was developed during Dejana Sekulić's residency time at Bierbais, in March 2022.

Acts of Re(ne)sistance: Nature and Utopia, Nature as Ally
Ivana Momčilović

[...] Suivant la trace entamée par la voie ouverte à l'(auto) éducation pionnière dans la nature et par la nature, lancée par Lev Nikolaïevitch Tolstoï sur son domaine de Iasnaïa Poliana dans le gouvernement de Toula (Ясная Поляна, litt. "La clairière aux frênes") qui, en 1859, ouvre une école ambulante pour enfants des serfs, et y consacre le texte : "Qui apprend de qui, les enfants de serfs de nous ou nous d'eux?", l'auto apprentissage au sein des Orangeries de Bierbais ajoute une page dans ce rapport entre l'éducation/ l'émancipation, intelligence égalitaire et collective et la nature.

Tout comme l'apprentissage mutuel de Tolstoï et ces jeunes s'est fait en forêt, dans les champs, par l'observation et l'échange, par expérimentations diverses - l'auto-apprentissage et appel aux chercheurs aux l'Orangerie du Bierbais s'appuie sur l'ensemble des expériences capillaires des apprentissages alternatifs et dites utopiques en temps obscurs des oppressions et guerres: éducations au sein de la nature, alliant la nature et société dans un "sensorium commun". Cette démarche se relie aux expériences et expérimentations pédagogiques nées comme le besoin vital du réflexion à un autre type d'éducation à l'issue des guerres interminables : John Dewey (USA), Élise Freinet et Célestin Freinet (France), Ovide Decroly (Belgique), Adolphe Ferrière (Suisse), Elisabeth Rotten (Suisse), Beatrice Ensor (Grande-Bretagne), alors que certains parmi eux initient des congrès de la "Ligue internationale pour la nouvelle éducation" issue du désastre de la Première Guerre Mondiale, et d'autres participent avec des exemples d'écoles alternatives : Hermann Lietz, Paul Geheeb (Allemagne), Janusz Korczak (Pologne), etc... Parmi les nombreuses formes d'une "utopie" réalisée de l'éducation, il est possible de remarquer aussi la pratique éducative écossaise par Alexander Neill, qui a fondé le "Summerhill", l'école expérimentale près de Dresde, en 1921.

Toutes ces expériences réalisent d'une certaine façon les pistes des (science)fictions utopiques qui traitent la correction, par la fiction, du notre monde - êtres vivants et animaux y compris: des œuvres littéraires telles que - Les Oiseaux (Aristophane), Les Aventures de Télémaque (Fénelon), Utopie (Thomas More), La Cité du Soleil (Tommaso Campanella), Nouvelle vision de la société (Robert Owen), Cent ans après ou l'an 2000 (Edward Bellamy), Nouvelles de nulle part (William Morris), pour mentionner quelques exemplaires. Tous ensemble ouvrent la place pressante pour la fiction au service du notre quotidien saturé et épuisé de l'existant [...]

From Theses of Sensible Intelligence

***Selection of words for the installation by Anna Piratti / soundscape by Erwin Vann
from Theses of Sensible Intelligence***

English

Aesthetic experimentation
Indissoluble bond
Sensible experience
Sensible intelligence is awakened
Education of our senses
Inescapably connected
Doing, being, seeing, saying, and sharing
The blossoming
The sounds of moving grass
The garden as a laboratory
Emancipate ourselves from our will
The master who ceases to think
The art of gardening
A metaphor
Care, respect and protection
Instantly recognize
Remain amazed
Gardens of knowledge
Un-explanation
Observing
Free territory

Français

Expérimentation esthétique
Intelligence sensible
Lien indissoluble
Expérience sensible
Éveillée par l'observation attentive
Une intelligence propre
Relation mystique
Inéchapablement connectés
Education esthétique permanente autodidacte

21:30-21:50

The Goodbye of the Dreamers

With the participation of: la Red de Resistencia y Rebeldía Ajmaq (San Cristóbal de las Casas, Valle de Jobel, Chiapas)

On January 1, 1994, one month after Ernesto Zedillo was sworn in as President of Mexico and on the same day that the North American Free Trade Agreement (NAFTA) went into effect, thousands of indigenous landless men and women declared war on the Mexican State. From the depths of the state of Chiapas, the Zapatista Army of National Liberation (EZLN) emerged.

For 26 years, the Zapatista movement has not only survived the attacks of paramilitary groups and media strategies by PRI governments, but has also made multiple contributions to the political and social life of the country, according to political analysts and historians. One of them, possibly the most important, was the recognition by Mexicans of the racism, marginalization and abandonment of Mexico's indigenous peoples.

The other should be invention of new type of political language opening the door to the humor and poetics of plants and animals through the specific form of short stories/ fables closed to the magical realism and child narration published in form of Sub-Commandante Marcos's communiques.

Le perroquet n'a pas toujours été comme ça. On peut même dire qu'il fut un temps où il n'avait guère de couleurs. Il était tout gris et ses plumes étaient si courtes qu'il ressemblait à une poule sortant de l'eau.

The macaw didn't used to be like this. It hardly had any color at all. It was just gray. Its feathers were stunted, like a hen emerging from the water.

from *Grande Histoire des Couleurs – The Story of Colors*
Subcomandante Marcos

The actual beginnings of our expression are post Western (just as they certainly are pre-western). It is only necessary that we arm ourselves with complete self-knowledge. The whole technology (which is after all just an expression of whoever) will change to reflect the essence of a freed people. Freed of an oppressor, but also as Touré has reminded we must be “free from the oppressor’s spirit,” as well. It is this spirit as an emotional construct that can manifest as expression as art or technology or any form.

from *Technology & Ethos*
Amiri Baraka

The value of culture as an element of resistance to foreign domination lies in the fact that culture is the vigorous manifestation on the ideological or idealist plane of the physical and historical reality of the society that is dominated or to be dominated. Culture is simultaneously the fruit of a people's history and a determinant of history, by the positive or negative influence which it exerts on the revolution of relationships between man and his environment, among men or groups of men within a society, as well as among different societies.

from *History is a Weapon: National Liberation and Culture*

Amilcar Cabral

PhD In One Night For more than fifteen years, a multi-layered work has been created under the title *PhD In One Night - a research platform for aesthetic education and experimentation for all*. It is a collective of artists, thinkers, and amateurs of art from different disciplines, meeting regularly and irregularly since 2007, who have been observing the subject of education through an exchange of experiences and contributions of texts, films, interviews, performances within a variety of artistic forms. With PhD In One Night any-place and every-place becomes a space for egalitarian sharing of knowledge: "By organizing artistic gatherings that we call theater of learning, we propose a different form of the choreography of education, where we try to create a shared space-time correlated with the learning process where one can interrupt, discuss, think, reflect, and possibly re-evaluate proposed topics collectively, contributing to new forms of sharing knowledge through art concepts and creations". Its constantly changing creative and learning process is now experiencing a climax in the form of GUERRILLA UNIVERSITY.

Guerrilla University is a collaborative, interdisciplinary artistic (as) educational intervention in the follow-up or continuation of so-called "emancipatory education" experiments of the 20th century conceiving the learning and teaching process as a *collective intelligence creation*. (e.g. Bauhaus, 1919–1933, Black Mountain College, 1933–1957, Université de Vincennes, 1968–1980). The "little thing in common" between those different experiments was that they campaigned for the democratization of education (in opposition to elitist institutionalization) while not propagating a separation between theory and practice, but on the contrary a permanent, mutually influencing process of (artistic) production, theoretical / philosophical reflection and correlation with other disciplines of knowledge - discovering the best capacities *of all*. This kind of educational practice is opposed to institutional racism, oppression and other ways of hidden dominations permanently questioning the (emancipatory) role of artistic education, art / artist ("useless knowledge") and creative intelligence potential *of anyone* in actual capitalist society. The last form of Guerrilla University is the *Laboratory for Radical Peace*.

Laboratory for Radical Peace An idea of peace as radical dissensus in the world where war and state of exception make the unspoken consensus. It is a new idea of nature as the active refuge and place of a new reconfiguration of man and the world, of creation as a place of collective thought, hosting various experiments and meetings between migrants, refugees, and sedentary people around the idea of peace. For our part, we have the image of an imperfect and unfinished garden in which nature and man can be reconciled and agree, cohabit, without the idea of human domination over nature, in a relationship of equality. We are interested in how nature can play the role of an active shelter, from which it is possible to think about peace, the world, the dominant idea of war and to propose an alternative. In this name, we have developed theses on "Sensitive Intelligence" which are the raw material of the Laboratory.

Fondation La Nacelle is a foundation active in the fields of arts and culture, information, environment and international cooperation. It aims to establish and broaden the links between creation and the issues of society and the contemporary world. La Nacelle is an invitation to think and see the world differently. By organizing exhibitions, concerts, artists' residencies or training courses around current themes such as migration, overconsumption, and climate change. La Nacelle wants to be a platform for projects that mix disciplines, decompartmentalize culture, nature and social and human development. Originally a nomadic project, since 2019 La Nacelle has found in the Orangeries the Bierbais a magical place where to settle down and develop an oasis of permaculture. Starting from the local scale, valuing the diversity of a place of resourcefulness, reflecting on its occupation and the

interactions of those who inhabit it with what surrounds it, its projects share knowledge, making people think and create meaning. La Nacelle intends to propel a socio-cultural dynamic associating ideas and innovative practices, initiating the necessary ecological transition, and participating in the vision of a world more in tune with the challenges of tomorrow.

Participants in the program:

José Alvarez Allinman is a citizen of the world, as well as a Peruvian activist from the Andes, journalist, press correspondent, radio host and producer at Radio Campus (ULB), bio-photon-graph, and bus-illness analyst. His many travels and relocations between South and North America, and many European countries taught him the wisdom of adaptability and the capacity of being in the moment while accumulating knowledge as a graphic designer, web developer, photographer, and business analyst.

Above all, he is a healer, faithful to the teaching and ancestral knowledge of the Andean cosmovision, a true "transmitter of sensitive waves" close to the philosophy of Sumac Kausay, starting from respect for mother Earth and life, the elements and elementals. Fascinated by new technologies, neurosciences, and multimedia art, he is currently active as a Zen Shiatsu practitioner and Phyton programmer as he continues to learn about life and love.

Hawzhin Baghali has a PhD in sociology from the School for Advanced Studies in the Social Sciences (EHESS) (2019), she wrote a thesis entitled "A Kurdish Salafism? Protestant Sunnism and jihadism in Iran, since 2001". In this work she studied the transformation of Kurdish Sufism towards contemporary Salafism in the socioeconomic and political context of Kurdistan, she emphasized, in particular, the different ways of producing spaces made by these two discourses. The results obtained from this study have currently oriented Baghali to focus on the relationship between authoritarian states with the appearance of contemporary Islamic fundamentalism in a rentier economic context in the Middle East, as well as the situation of the Kurds as a people without a State.

Petra Belc holds a Ph.D. in Film Studies from the University of Zagreb; her thesis explored "The Poetics of Yugoslav Experimental Cinema from the 1960s and 1970s." As an independent researcher her focus is on the field of experimental cinema with a chosen interest in the archiving and preservation of small-gauge films.

Martin van der Belen fortement mobilisé contre la guerre en ex-Yougoslavie, il a fait partie du collectif Migrative Art et a accueilli de nombreux artistes en exil dans le cadre du Festival de Louvain-la-Neuve (1993-1995), dont il a été fondateur, s'appuyant sur les différents acteurs de la ville universitaire. Il a été impliqué pendant près de 25 ans dans le monde de la coopération internationale (Amérique latine, Afrique et Proche-Orient) en considérant la dimension culturelle comme facteur indispensable à prendre en compte pour favoriser la compréhension du monde et un rétablissement d'équilibre entre le Nord et le Sud, en y mettant en valeur la capacité de résilience et la créativité de nombreuses initiatives rencontrées. L'expérience zapatiste reste déterminante sur son parcours, en tant que proposition de transformation sociale innovante, réinventant le discours et la pratique politique. Photo-reporter (AFP), puis producteur/réalisateur de films documentaires, Martin van der Belen est aujourd'hui aussi administrateur de la fondation la Nacelle, partenaire du présent projet.

Claire Bosi (1985 - Italy) is a French-Italian interdisciplinary artist based in Paris. Her research interests are in continuous evolution alternating between the theory and practical approach. Her research focuses on the geography of memory related with the present moment, the

boundaries between self and space, and the function of memory in the process of one's identity formation, the autonomy and self-responsibility of the individual within a community and the interconnection of the human being with Nature.

Her practice ranges from photography to moving images, from installation to sound and participatory - collaborative projects. Her works have been exhibited in solo and group exhibitions, including: 4th Athens Biennale AGORA (GRC), Museum of Contemporary Art - Villa Croce (IT), Bevilacqua La Masa Foundation (IT), MKM – MAGACIN & MKM 8 (SRB).

She has been selected for several exchange programs and research grants in France (University Paris 8 + Movin'Up - Italian Ministry of Culture) and USA (New York University).

Sergio Andrés Castrillón Arcila (Colombia/Finland) is a multidisciplinary sonic-based artist/researcher focused on experimentalism. Over the last years he has been working on the creation of multi-sonic performances and developing the notion of multi-process creativity, taking as bases improvisation, composition, comprovisation and soundscape. Within his last works Castrillón has been using only domestic/recycled technology as a way to foster more sustainable and ecological strategies in art and research making. He holds a PhD in Musicology from the University of Helsinki. He is currently teaching at the Global Music department at the Sibelius Academy.

Helena Cazaerck is a writer and musician. She lives in a self-sufficient hut in the woods which she built herself. She studied journalism and philosophy.

Gustavo Chataignier est enseignant-chercheur à l'Université Catholique du Maule (Talca, Chili), et docteur en philosophie à l'université Paris 8, ayant fait un stage postdoctoral à l'Université Fédérale de Rio de Janeiro (UFRJ). Sa thèse, « Temps historique et immanence », dirigée par Bensaïd et ensuite par Vermeren, a été parue chez L'Harmattan (Paris, 2012). Membre du Laboratoire des logiques contemporaines de la philosophie (Paris 8), du Centre d'études des langues et littératures anciennes et modernes (Rennes 2) et du NuFFC (Groupe de recherche sur la philosophie française contemporaine, UFRJ), il a obtenu la Chaire des Amériques en 2020, attribuée par L'Institut des Amériques, à l'université Rennes 2. Sa traduction de « Malaise dans l'esthétique » (Rancière), avec Pedro Hussak, est sous presse au Brésil. Ses intérêts principaux portent sur l'esthétique, la théorie critique, la dialectique et la philosophie française contemporaine.

Elisabetta Cuccaro (Italy, 1992) is an interdisciplinary artist, curator, and writer. She studied in Milano, Bern, and Groningen, and she is currently living and working between the Netherlands and Italy. She writes about art and its (in)disciplinary trespassings while collaborating with emergent artists. The crossing of borders and boundaries is a constant in her life. New notions and schemes are her passion, as much as whatever concerns the epistemologies of art. Her artistic work comprises visual installations and collaborative performances while developing an ongoing theoretical reflection, lately her main focus. Her last text "After-Taste of Self-Help. Towards a Possible Theory of Exhibition" researches exhibition-making as art practice. She entered into contact with PhD in One Night in October 2021, by participating in Guerrilla University Austria.

Anny Czupper was born in Antwerp in 1949 to parents who were survivors of the death camps. In 1967 she entered the INSAS (National Institute of Performing Arts) where she graduated in 1970 with distinction. At this time she works in different theaters in Brussels, mainly at the Brussels Curtain, with different directors. Follows a Feldenkrais training in Paris under the direction of François Combeau. She became a teacher at INSAS in vocal training. In 1999, she joins Jan Fabre's troupe Troubleyn and performs in several shows with this company, such as: "As long as the world needs a warrior

soul", "Parrots and Guinea Pigs", "I am Blood" and "L'histoire des larmes" - both performed in the Cour d'Honneur at the Avignon Festival -, "Tannhauser" at L'Opera La Monnaie, "Mount Olympus. To glorify the cult of tragedy, a 24-hour performance", and "Belgian Rules/Belgium Rules" among many others. Since 2009 she has collaborated with PhD In One Night.

Zehra Doğan (Turkey 1989) was one of the founders of JINHA, Turkey's first women's news agency that was shut down by a government decree in 2016. Zehra worked there as an editor and a reporter. She was one of the first journalists to speak to the Yazidi women liberated from ISIS slavery, which coverage earned her the Metin Göktepe Award, one of the most prestigious journalism awards in Turkey. In 2017, she was sentenced to 2 years, 9 months, and 22 days in prison for "terrorist propaganda" because of her news coverage and social media posts. Zehra is not only a journalist but also a painter. As a graduate of the arts in university, Zehra has painted impressions of the scenes and the people she witnesses during her journalistic work. While imprisoned, she won the Freethinker Prize from the Swiss Freethinker Association, her works are exhibited in many European countries, and her voice is heard all over the world.

Anders Fjeld est enseignant-chercheur à Kulturakademiet à Paris et auteur de "Jacques Rancière. Pratiquer l'égalité" (Michalon, 2018) et "Le monde selon Adam Smith. Essai sur l'imaginaire en économie" (PUF, 2022).

Marie Fripiat is a local singer and storyteller whose dream of creating heaven on Earth brought her to deeply learn the universe of plants, becoming herself a plant producer, a trainer in the use of plants and a practitioner in ecorituals. She has created *Art-Tisane*: from her garden of wild and cultivated plants on living soil, her infusions are an invitation to discover how plants accompany our body and soul through the seasons, in order to learn to listen to our own Nature. She is also coaching for the ecological transition, and works as a nature animator.

Marah Haj Hussein is a young Palestinian dancer who has been living in Belgium for several years. She completed her dance bachelor's degree at the Conservatory of Antwerp and is currently working on a Master's degree in drama at KASK-Ghent. Marah is currently dancing in the performance *Another Sacre* by Alain Platel. In her own artistic work, she is interested in languages and the meaning of the mother tongue. In 2019 she participated in the DanceWeb scholarship program at Impulstanz International Dance Festival in Vienna-Austria.

Pedro Hussak est titulaire d'une maîtrise en philosophie de l'Université fédérale de Rio de Janeiro (UFRJ) (1996), d'une maîtrise en philosophie de l'Université fédérale de Rio de Janeiro (UFRJ) (2000) et d'un doctorat en philosophie de l'Université fédérale de Rio de Janeiro (UFRJ) (2005). Il est professeur associé IV d'esthétique à l'Université rurale fédérale de Rio de Janeiro (UFRuralRJ). En 2014, il a effectué un stage postdoctoral avec une bourse CAPES à l'Université Paris 1 Panthéon-Sorbonne, où il a également été professeur invité en mars 2017. Depuis 2018, il participe au programme CAPES- COFECUB « Esthétique contemporaine : dialogue des cultures, un partenariat entre l'Universidade Federal Rural do Rio de Janeiro, l'Universidade Federal de Minas Gerais et l'Université Paris 1 Panthéon-Sorbonne dans le cadre de laquelle il a pu organiser divers événements tels que des séminaires internationaux. Il a publié de nombreux articles dans le domaine de l'esthétique.

Araba Evelyn Johnston-Arthur (USA) is a Washington and Vienna-resident activist, theorist, and cultural and community worker. She lectures in political science and world languages and cultures at

Howard University, Washington DC, and is currently working on her interdisciplinary doctoral thesis on racism and resistances in the African Diaspora in Austria. Johnston-Arthur is cofounder of PAMOJA – The Movement of the Young African Diaspora and has lectured at the Academy of Fine Arts Vienna and the University of Vienna.

Johnston-Arthur is a member of the workgroup Remembering Silences, curated by Ahmed Al-Nawas. She participates in Guerrilla University since 2020.

Kosta Jakić is a pianist and conductor. Since 2014, Kosta has been playing solo recitals throughout Europe, in Belgium, France, Germany, Serbia, and Finland. In the summer of 2017, together with Mixer House, Kosta organized a benefit recital with pianist Catho Veltjen, for the refugees in Serbia. Questioning the place of classical music in society, as well as trying to reach new audiences, has led Kosta to share a recital with Pianist Stephan Ginsburgh during the presentation of Jacques Rancière's book "Modern Times" in La Bellonne, Brussels. After spending one year in Finland, the pedagogical capital of Europe, Kosta has become increasingly interested in performance coaching – a set of topics designed for musicians to learn mental practice and goal setting, practice hygiene, and how to deal with stage fright (and much more) – and remains in close contact with Sibelius Academy Faculty members. Kosta is also a medical student, currently in bachelor 2 at the ULB.

Ljubomir Jakić had a life full of surprises and according to this interdisciplinary biography : a master's degree from the Faculty of Science and Mathematics in Belgrade - Department of Geography and Tourism. In addition, there is also a finished wood-processing plant school, post- graduate studies at Columbia University and also experience in various occupations and jobs. From the main executive coordinator of the Student Cultural Center Belgrade in 70's, an extra in the theater, a member of the national diving team of Yugoslavia, a simultaneous translator at the Journalism Institute, the United Nations School for the Education of Journalists coming from countries in the non-aligned parts of the world and countries in développement, a professor of the mother tongue at the Berlitz School etc. For 30 years, he has been the main technical coordinator of the Migrative Art Collective, the self-published Edition of Yugoslavia, the PhD In One Night platform and the Laboratory for Radical Peace.

Dries Josten is a researcher, who started his education in Cultural Anthropology, at the Free University of Amsterdam. After his dissertation in Anthropology on the patient-healer-relationship, he turned to Philosophy. He obtained his master in Philosophy with a dissertation on Kant's modes of holding-to-be-true (*fürwahrhalten*). Lately he attained a research-master with a dissertation on Kant's notion of beauty and Zizek's notion of ideology.

Léa Lansade is a dancer, dance teacher and performer. She entered the CNSMD of Paris from which she graduated in 2006. After these years rich in choreographic adventures, from repertoire to creation, she joined the *Groupe Urbain d'Intervention Dansée* of the Ballet Preljocaj, Centre Chorégraphique National d'Aix-en-Provence and continued her career as a performer with choreographer Jean-Christophe Boclé, Emilio Calcagno and the director Pierre Longuenesse. Her interests in music and theater lead her to exchange with different artists, allowing her to experiment with various forms of performance, between composition, instantaneous writing and improvisation, as well as different performance spaces. She participated in the creation of *Shangai Boléro* with Didier Théron, *Instantané Solo#2* with François Ben Aïm, and *Désenchanter – réenchanter* with Sébastien Laurent. In 2012, she created *Exploit*, by Pauline Simon - a prize-winning piece presented in September 2013. She dances *Littéral et les reprises de Chiquenaudes* and *Romance en Stuc*.

Lehna is a multi-instrumentalist, singer and polyglot, whose sung stories abolish the borders of time and space. Her compositions are marked by folk, world and jazz influences. Among other discoveries, South American folk music profoundly marks her career as a musician and infuses her compositions. Lehna lived and traveled through Chile, Canada and Romania. She is currently based in Paris. In November 2014, she formalized the birth of her project by releasing her first opus, a 7-track EP entitled "Valparaíso Bay", in tribute to the city of Valparaíso where Lehna lived in Chile. She performs regularly, in Paris and throughout France, alone or with collaborations: singer, violinist and charanguiste in the Franco-Latin group Bajo Cielo; violinist in the rock band Orval Carlos Sibelius (Born Bad records/2018) and alongside the French singer Louise Tholon in her 1st album (N'obéir qu'à la terre - self-produced/May 2019).

Ivana Momčilović is a Yugoslav dramaturg, poet and editor based in Brussels. Her work is focused on the displacement of philosophy and art in various spheres of everyday life (Cultural Committee for 13 charged workers of the steel factory Clabecq and Renault Belgium in 2000; Cultural Committee for the Movement of Undocumented Immigrants, Belgium). She works on exploring the relationship between fiction and ideology, and researches the relations between aesthetics, emancipation and education (institutional/non-institutional knowledge) and forms of collective intelligence and "amateur" position towards knowledge, redefining the concepts of: *impossible*, *non-existent*, *free temporary territory* and their application in the field of aesthetics and politics.

Initiator and active member of several collectives: Collective E-I-Migrative Art (1992, Belgium); Edicija Jugoslavija (samizdat, focused on the theory/poetics of emancipation and equality + surrealism, 2009), research/group on Interruption (as emancipatory gap) and PhD In One Night international platform of aesthetic experimentation and education *for all*.

Serge Pahaut est mythologue, anthropologue, socio-linguiste, mélomane, dédié au travail de Claude Lévi-Strauss qui a passé sa vie à ULB dans la cellule de Ilya Prigogine, prix Nobel belge de chimie et physique, et qui développa avec lui des projets divers liant l'art et science, science et la nature. En sauvant le fond incroyable des livres de son appartement qui était dédié à la décharge (faute d'autres solutions), PhD In One Night/ Laboratoire our la Paix Radicale et la Fondation La Nacelle, nous sommes devant un petit trésor qui pourra non seulement devenir le fond publique des livres rares et précieux (beaucoup de livres sur la nature et l'art) mais l'idée de présentation de certains livres rares par Serge Pahaut et imaginé. Digitalisation future de ce fond est aussi planifiée.

Anna Piratti (Italy) is a visual artist who graduated from the Academy of Fine Arts in Venice, with a degree in Painting. Her motto: "*I am convinced that Beauty boosts our immune system*" is the underlying theme of her work, which focuses on painting, digital art and urban installations. Anna held solo exhibitions in Italy, Belgium (Galerie Marie Demange, Full Circle House Brussels), and Norway (Stamsund Teaterfestival). Her installation "TOYS?" was performed in Italy (Opera Estate Festival - B motion, in collaboration with choreographer Silvia Gribaudo), and has traveled to Spain (Universitat de les illes Balears, Palma de Mallorca), and Belgium (Riches-Clares, Place de la Monnaie, Brussels). Furthermore, Anna Piratti works in arts education, designing training courses for museums (Museo Diocesano Padova), universities (IUSVE), corporate (Porsche, Chiggiato, Bata) and cultural institutions (Scuola Internazionale di Comics). In 2015, she spoke at TEDx Vicenza with "Choice As An Act Of Communication".

Axel Pleeck enseignant-chercheur, cofondateur de RED/Laboratoire Pédagogique, animateur-formateur dans le domaine des Nouvelles Pratiques Philosophiques (au sein de PhiloCité) et actuel directeur de l'Académie des arts de Molenbeek. Son parcours, entre enseignement et

recherche, est ponctué de collaborations diverses autour de la médiation culturelle. Le point de départ aura été la classe scolaire et l'enjeu était souvent d'en sortir et d'y revenir. Le partage du savoir, inspiré de la lecture du Maître Ignorant de J. Rancière, est le véritable ADN d'une série de dispositifs originaux : la chambre d'écoute, le cours modeste, le chantier. L'Académie de Molenbeek constitue son nouveau terrain d'expérimentation grâce auquel ses différentes casquettes se mélangent joyeusement.

James Pope (USA) is currently thinking about African/a futures and the forms of knowledge that will move us closer to liberation – trying to actualize a *return to the source*. More specifically, James' research/teaching maps the intellectual traditions and philosophical continuities in African/a radical thought and cultural behavior as it relates to understanding the interaction between human rights, social movements, global African/a radicalism, and critical consciousness formation. Before Winston Salem State University, James taught various courses on African and Diasporic history, culture, and politics at Georgetown, Howard, and Virginia Commonwealth Universities.

James is also author of *An Africana Reader: An Anthology of Sociopolitical Thought and Cultural Resistance*. Other work and ideas have appeared in, but not limited to, the Journal of African American Studies; ROAR Magazine; Atlanta Blackstar; The Final Call; Poverty & Race Journal. James has appeared on RT; NPR; Pacifica Radio, to name a few. He is part of Guerrilla University since 2020.

Jacques Rancière is a French philosopher, writer, and gardener - of both thoughts and vegetation. He is the author of numerous books published throughout several decades of research, like *The Nights of Labor: The Workers' Dream in Nineteenth-Century France* (1981), *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation* (1987), *The Names of History: On the Poetics of Knowledge* (1994), *The Politics of Aesthetics: The Distribution of the Sensible* (2004), *The Emancipated Spectator* (2010), *The Time of the Landscape: On the Origins of the Aesthetic Revolution* (2020) among many others. His intellectual quest is premised on and elaborates the notion of radical equality and poetics of knowledge, bringing together aesthetics, politics, and (self)education. An advocate of the "silent revolution called aesthetics" whose lifelong commitment is to practice intellectual emancipation, his contributions strive for a society of equals. One of the major and most original thinkers of our time, he taught at the University of Paris VIII (Saint-Denis) until his retirement as professor emeritus in 2000. Rancière's philosophy inspire many artists, philosophers, researchers and experimenters around the world. His thought develops around a series of key terms that either he invented or uses in a radically different manner than their common usages elsewhere such as "ignorant master", "sharing of the sensible", "equality of intelligences", "aesthetic reconfigurations", "politics of amateurs", "poetics of knowledge", "unlearning", "indisciplinarity", "aesthetic unconscious", "archi-politics", "Community of Equals", "*dissensus*", "distribution of the sensible", "art regimes".

Grégoire Rousseau est un artiste et un éducateur basé à Helsinki. Il a obtenu un diplôme d'ingénieur en électronique, une maîtrise des beaux-arts, et est actuellement en doctorat à l'université Aalto en Finlande. Son travail artistique questionne le rôle de la machine, de l'algorithme dans la société numériquement contrôlée, et la complexité des intérêts néolibéraux par rapport au savoir public, aux biens communs dans l'espace technologique. Rousseau enseigne depuis plus de dix ans en Finlande. En 2001, il a fondé le label de musique électronique Tuulanauhat ; en 2014, il a cofondé Rabrab Press. Il est l'auteur de la publication "Learning from electric energy in the arts" ; en 2020, il a lancé Station of Commons - une plateforme de pratiques numériques alternatives. Il expose régulièrement en Finlande et à l'étranger : galerie Titanik, Kunstpavillon Munich, Oksasenkatu11, Cité

internationale de Paris, Palais des Beaux-Arts de Paris, Manifesta13, Documenta 15. Il collabore depuis de nombreuses années avec la plateforme PhD In One Night.

Sardar Saadi is an awardee of the postdoctoral fellowship program of the Social Sciences and Humanities Research Council of Canada (SSHRC). He holds his postdoctoral fellowship tenure between 2020 and 2022 at the Rural Sociology Group of the Department of Social Sciences at Wageningen University. He recently graduated from his doctoral program in Sociocultural Anthropology at the University of Toronto. His PhD research examines urban dynamics of the Kurdish struggle for self-determination in Diyarbakir, Kurdistan.

Saadi's research interests include Kurdish culture and politics, self-determination, sovereignty, social justice, urban and political anthropology, and welfare politics. He has published in different journals and online publications, and he has been interviewed by Canadian, Kurdish and Persian media. Recently, Saadi has taken the position of directorship of the newly established Rojava Institute of Social Sciences at the university of Rojava. He is also the host and producer of a podcast called The Kurdish Edition.

Dejana Sekulić is a violinist, sound+silence explorer and performer, born at 43°18'58.5"N 21°54'39.5"E. She presently focuses on her research "Temporality of the Impossible", at CeReNeM and ReCePP, Huddersfield, research that explores thinking the future in the present as the past, in the contemporary violin repertoire. In February 2022 NMC/Huddersfield Contemporary Records released her solo CD bearing the same title. She actively performs as a soloist, in a violin and live electronics duo with Gilles Doneux, as the violinist of LAPS Ensemble, as well as a guest of Contemporary Insights, and is part of the art and education research collective *People Coming from NowHere*. Her other work is in the field of interactive sound installations and multimedia.

Gulistan Sido is originally from Afrin, the Kurdish Mountain region, and she was born and raised in Aleppo, where she studied literature and humanities, in the department of French language and literature. After obtaining her first degree in 2001, she specialized in literature. In 2002, she continued with a degree in French-Arabic translation. In 2013, she founded the Institute of Kurdish Literature and Language "Viyan Amara" (the first institute founded in Rojava) in Afrin, Syria, and became head of the Academic Committee of Rojava University in 2019. Since 2020 she is head of the international relations office, always at Rojava University. She is also a founding member of the ecological initiative "Green Braids".

Flavio Taam is a translator and researcher. He has a Bachelor's degree in Literature, and during his Masters he researched the relation of Proust's *À la recherche du temps perdu* and Visconti's German trilogy in the light of Gilles Deleuze's concept of learning of signs (*apprentissage des signes*). His latest published translations are Maurizio Lazzarato's *L'intolérable du présent, l'urgence de la révolution* and Kaira Kabañas' *Learning from madness*.

Pedro Taam is a pianist, translator, editor and psychoanalyst in training. He has Bachelor's degrees in both Physics and Philosophy, a Masters degree in Semiotics and currently writes his PhD in Philosophy. His Masters dissertation was about Shostakovich's Seventh Symphony taken from a micropolitical approach, articulating both musical analysis and Suely Rolnik's notion of active micropolitics. His current research revolves around the mind-body unity in Spinoza's Ethics and its relation to the hands of pianists.

Mansur Teifuri, ancien thésard de philosophie à l'université Paris 8, traducteur et écrivain, chasseur et chercheur des moments et signes de l'émancipation, soit dans les oeuvres d'art où dans un mouvement social ou politique, il aime aussi faire de l'histoire de ces signes, c'est pourquoi il enseigne de temps en temps, sans jouer au maître. Actuellement il fait partie des mondes parallèles de la lettre et de la philosophie.

Alexandra Van Laeken is 22 years old and is bursting with enthusiasm for all kinds of philosophical and artistic projects. She has two master's degrees in philosophy, a regular master's degree at the University of Ghent, and an interuniversity master specializing in philosophical research at the Universities of Brussels, Antwerp and Ghent.

She is also very active in the cultural world. She has her own theater company with which she sets up various theater projects and also organizes cultural festivals, and she has been painting, playing and writing all her life. She is fascinated by the idea of radical emancipation and how we can make room for the impossible. She seeks for the potential of emancipation in art, bringing together her two passions, philosophy and art. In her doctoral project, she investigates how there is still room for 'imminent art' (that is radically new art) in society by examining the paradoxes of the subsidy system: "With art I want to surprise, and with philosophy I want to get a grip on what it means to surprise, to find in this surprise the potential for emancipation".

Erwin Vann has been active on the international music scene since 1985 as a bandleader, composer, arranger and educator. He was awarded « Best Belgian Tenor Saxophonist of 1998" (VRT/RTBF), and received the "1995 SPES Prize" for his project "Worlds" feat. Kenny Wheeler and Norma Winstone. He composed and arranged for big band (Brussels Jazz orchestra), hiphop (Krewcial), nusoul (Moiano), pop (Lalalover), rock band and chamber orchestra (Venus), film (Katy Lena Ndiaye/Neon Rouge), TV (Cirtef/TV5) and contemporary dance (Fatou Traore, Kyung-A Ryu, David Pressault). Erwin has been a faculty member at the Royal Conservatories of Brussels and Antwerp. In 2010, he co-founded the Sampoorna Yoga Studio in Brussels, and has mostly been teaching yoga and meditation since.

Catho Veltjen is a Belgian classical pianist and educator. Since 2019, she has been working in education, researching methods for teaching music. This is how she came into contact with Finnish pedagogy where the development of new teaching techniques are central to the Sibelius Academy in Helsinki, led by Paivi Arjas. Catho plays house concerts with solo repertoire and in chamber music formations. She was also invited to solo as pianist at the "House of King Peter I" in Belgrade, a royal house now available as a high art gallery, for a benefit concert to benefit Syrian refugees. Catho began her musical education at age 9 in Beringen and later obtained both her Bachelor and Master degrees at the Royal Conservatory in Antwerp with teachers Polina Leschenko and Sergei Leschenko. She also took master classes with Alan Weiss, Eliane Rodrigues, Diana Ketler, Sergej Edelman, Levente Kende, Thorssten Johanss, among others.

Nina de Vroome (1989) is a filmmaker, teacher and author. She studied film at KASK / School of Arts Ghent and graduated with *Waves* (2013). Her further filmography includes *Een idee van de zee [A Sea Change]* (2016), *Het geluk van honden [A Dog's Luck]* (2018) and *Globes* (2021). Her films were shown at international festivals like Visions du Réel and International Film Festival Rotterdam. She is a writer and editor for *Sabzian*, a Belgian magazine on cinema. As a teacher she is involved in various educational projects. She makes collages and engages in collaborations as a sound engineer and editor.

Guerrilla University Orchestra was formed, for this special occasion, by: Kosta Jakić, Elisabetta Cuccaro, Pedro Taam, and anybody/everybody open to the dimension of sound and improvisation

Temps du Paysage/Time of the Landscape avec/with Jacques Rancière

Those who had a dream and shared it with others:

Ivana Momčilović
Martin van der Belen

Those who teamed up and made it a reality:

Elisabetta Cuccaro (communication/event planning)
Olivier Gemoets, Ljubomir Jakić (outdoor coordination and finalization)
José Alvarez Allinman, Kosta Jakić (technical management)

Contributors to the Collective Garden of Knowledge in Bierbais:

Claire Bosi, Helena Cazaerck, Dries Josten, Kosta Jakić, Catho Veltjen, Alexandra van Laeken, Rebecca van Ooteghem

Contribution to the *Theses of Sensible Intelligence*:

Leonardo Kovačević, Mansur Teifuri, Ivana Momčilović, Helena Cazaerck, Jacques Rancière, Dries Josten, Alexandra van Laeken, Pedro Taam, Elisabetta Cuccaro and all those who would join

Booklet Editor

Elisabetta Cuccaro and PhD In One Night

Layout

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Cover

Prota Škart (Dragan Protić)

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Photography

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Contributions by: all the participants in the program, as indicated in the booklet

Partnerships:

HICO, Centre d'histoire de la philosophie et de la philosophie continentale de UGent (Belgique)

Université de Gand (Belgique)

Université Catholique de Louvain (Belgique)

Université Catholique de le Maule (Chili)

Université Pontificale Catholique de São Paulo (Brésil)

Académie des Arts visuels de Molenbeek (Belgique)

HIAP – Helsinki International Artist Programme (Finlande)

Mont-St-Guibert en Transition / La Nature dans tous ses états (Belgique)

Avec le soutien du programme **Un Futur pour la Culture de la Fédération Wallonie-Bruxelles** et de
La Province du Brabant Wallon

The event has been made possible thanks to the fundamental - moral and technical - support of **Ljubomir Jakić, Jacques Mizrahi, and Olivier Gemoets**, and with help and dedicated work of **Ilyes Gemmem, Cristóbal Alvarez, Marie-Emmanuelle Vandenitte**.

Thank you warmly: Sylvie, Fatma, Jeanne-Marie, Etienne, Daniel, Laura, Sylvie, Alice, Jean, Pascale.
Lastly, a heartfelt thanks to our hosts: Marie Fripiat & Laurent Pigeolet, Jacques & Mireille, and Claire.

Special thanks to: **Jean Cedric van der Belen**