



MORE THAN THIS / Shared Residency #1

organised by L'OFFICINA

curated by Elena Biserna, Daniel Blanga Gubbay, Francesca Corona

coordinated by Elena Biserna

December 12-14, 2018

Friche la Belle de Mai

41 rue Jobin, 13003 Marseille

PROGRAMME

DECEMBER 12

12.00 am > 2.00 pm: welcome and lunch

2.00 pm: Francesca Corona, Elena Biserna, *Introduction*

On Hospitality

2.15 pm: Reading session, *Of Hospitality. Anne Dufourmantelle Invites Jacques Derrida to Respond* (Stanford: Stanford University Press, 2000).

3.00 pm: Break

3.10 pm: Talk, Simone Frangi, Katia Schneller, *Pratiques d'Hospitalité*

Pratiques d'Hospitalité is a heterolingual platform devoted to critical research and political imagination, initiated and coordinated by Simone Frangi and Katia Schneller at l'École Supérieure d'Art et Design • Grenoble • Valence. Based on the interpolation of artistic, curatorial and theoretical practices, this platform employs the notion of hospitality as a critical tool for questioning, from a post-national and non-eurocentric perspective, subjectivation processes linked to territorialities and from there to rethink the role of sexuality, gender, ethnicity and class in global phenomena of power and inequality. Through the production of artistic and curatorial projects, it asserts the need of formulating a post-capitalist ethics as its epistemic horizon and attempts to produce a theoretical and political discourse suitable to the complexity of contemporary geopolitical modes of existence and of the historical conditions of the emergence of social subjectivities. In the morphology of this project, hospitality is approached as a temporary and mobile trope or as a discursive figure which helps to reformulate the notions of territoriality and locality in the age of nomadism, global circulation, flux economy, radical creolization and diasporic phenomena. The aim of the program is to differently evaluate the fiction of institutionalised borders in favour of an idea of flexible citizenship. *Pratiques d'hospitalité* is grounded on the analysis of the concrete and polysemic structure of hospitality dynamics, on both micropolitical and macropolitical levels. It aims to question, in a theoretical approach that associates transnationality and intersectionality, the complexification of the sense and desire of belonging to a specific territory in the age of the post-humanist crisis of the rhetoric of fixed roots and indigenous ancestry. Revisiting some pivotal questions aligned with the sexualized body, ethnicity and class in their direct relationship with the question of territorial inscription, this program puts to the test the auto-fiction of Europe as a space of cultural homogeneity. The notion

of hospitality shows in fact that a strictly topological and static definition of the subject is impossible and that every locality renders itself in non-linear and interbred forms.

5.00 pm: Break

5.15 pm: Listening session, Lawrence Abu Hamdan, *The Freedom of Speech Itself* (2012), audio documentary, 30 mins.

The Freedom of Speech Itself is a 30 minute audio documentary/composition which looks at the history and contemporary application of forensic speech analysis and voice-prints, focusing on the UK's controversial use of voice analysis to determine the origins and authenticity of asylum seekers' accents. Here, testimonies from lawyers, phonetic experts, asylum seekers and Home Office officials reveal the geo-politics of accents and the practice of listening that led to shocking stories of wrongful deportations. When combined with the experimental audio composition and appropriated radiophonic techniques, these interviews are designed to question the fundamental ways in which we speak and listen.

6.00 pm > 7.00 pm: Open studio / closing of the residency of Mohamed Lamqayssi within the frame of Residence Méditerranée organised by La Friche La Belle de Mai in collaboration with Institut français du Maroc and L'Officina/DANSEM

7.00 pm > 8.30 pm: accommodation check in

8.30 pm: dinner at LATCHO TAPAS, 1 rue Bernex 13001 Marseille

DECEMBER 13

10.00 am > 11.00 am: final discussion and signature of the Cooperation agreement (partners only)

11.00 am > 1.00 pm: working group on 2019 calendar and focus on Artistic Residencies

1.00 pm > 2.00 pm: lunch

Mediterranean Crossings

2.00 pm: Reading session, Sandro Mezzadra, Brett Neilson, *Border as Method, or the multiplication of labor* (Durham & London, Duke University Press, 2013).

2.45 pm: Talk, Simone Bertuzzi/Invernemuto, *Black Med*

Black Med is a platform initiated by Invernemuto for *Manifesta 12: The Planetary Garden*.

The Mediterranean Sea, once understood as a fluid entity aiding the formation of networks and exchange, is now the scenario of a humanitarian crisis and heated geopolitical dispute. This ever-problematising milieu is the battlefield for increasingly complex identities; the sonic trails emerging from the Mediterranean, as scholar Iain Chambers puts it, thus 'resist representation and propose an affective economy [...] that is intrinsically diasporic'. Following Alessandra Di Maio's adaptation of the Black Atlantic theory to the Mediterranean, Black Med aims to intercept the trajectories that sounds trace passing through this protean area, with a series of live acts and listening sessions. In the occasion of *More Than This* Shared Residency, Simone Bertuzzi (Invernomuto) will browse through a selection of musical instances that constituted the research around the Black Mediterranean so far. Starting from the genesis of the project in Palermo, the talk will also present various visual references to focus on representation and self-representation in the cities of Naples, Paris and Marseille.

3.30 pm: Listening session, Anna Raimondo, *Derrière la mer* (2018), audio documentary, 15 mins.

After having met people from different cultural and geographic horizons, Raimondo has composed a lyric opera based on excerpts of these interviews in dialogue with Koranic and Biblical passages related to the sea. This score is in three parts: the first part, *Toward the sea*, is the sensual relation with this element; the second, *Crossing the sea*, evokes the dangers that it represents; the third, *Beyond the sea*, proposes a vision and a reflection on the symbolic end of the sea. This work is a vocal journey between cultures, languages and multiple visions about the sea, imagined as an element which is impossible to break and not intended to separate. Performed by Edyta Jerzab and Jérôme Porsperger.

3.50 pm Break

The Complexity of Marseille and the Urgency of Displacement and Hospitality Now

4.00 pm: Elena Biserna, *Marseille as a Site of Struggle. An Insider's Account*

A personal, partial and situated account on gentrification processes, the housing crisis and the struggles for the right to the city and to housing that have been taking place in Marseille city centre since the last months.

4.15 pm: Walk, Nicolas Memain, *Bus 49 and 2 Hours Wandering in Noailles and La Plaine at Down*

7.30 pm: Dinner at CASA CONSOLAT, 1 rue Consolat 13001 Marseille

DECEMBER 14

More Than This: Fiction as a Political Tool

10.00 am: Daniel Blanga Gubbay, *Introduction*

Started as an article commissioned by Mada (Cairo), this introduction has the format of an expanded-lecture, which merges theory and Youtube video-clips to disclose the use of fiction as a political tool. Exploring the heritage of the xenofeminist research of Laboria Cuboniks, this session discloses the use of fiction in contemporary political and artistic practices as a tool fighting simplification and the projection of assigned identities in colonial landscapes, and a gesture reclaiming a complexity beyond the understanding of the other. Referencing the work of Lawrence Abu Hamdan (*The Freedom of Speech*) of the previous day, this introduction explores the strategies of hyper-camouflage to open a reflection on fiction and revolt, and its use in recent works of Arab and Afro-futurism: no longer a revolt inside the margins of fiction, but fiction as a form of revolt.

11.30 am: Break

11.45 am: Presentation of the practices and discussion about the artistic projects / 1. A time of discussion about the research, open questions, practices and project of the artists presented in the network.

1.00 pm > 2.00 pm: Lunch

2.00 pm: Presentation of the practices and discussion about the artistic projects / 2. A time of discussion about the research, open questions, practices and project of the artists presented in the network.

3.30 pm: Break

4.00 pm: Reading session, Edouard Glissant, *For Opacity*.

Theorized by the Martinican philosopher and poet Édouard Glissant, opacity can be understood as an incalculable alterity that is at once the relational ontology of the world, an ethical demand, a form of political legitimation, and a poetics. This final reading session goes through the passages of Glissant, and his presences in some sequences of the film *One World in Relation* from Malian film-writer Manthia Diawara.

5.00 pm : End of meeting

6.30 pm > 01 am: DANSEM#21 at Montévidéo Centre d'Art
3 impasse Montévidéo, 13006 Marseille

with : Anne-Lise Le Gac, Tropicantesimo, Malak Helmy, Tropicold, Bassam Abou Diab and Jacopo Jenna.

BIOGRAPHIES

Lawrence Abu Hamdan is an artist and audio investigator. Abu Hamdan's interest with sound and its intersection with politics originate from his background as a touring musician and facilitator of DIY music. The artists audio investigations has been used as evidence at the UK Asylum and Immigration Tribunal and as advocacy for organisations such as Amnesty International and Defence for Children International. The artist's forensic audio investigations are conducted as part of his research for Forensic Architecture at Goldsmiths College London where he received his PhD in 2017. Abu Hamdan is the author of the artist book *[inaudible] : A politics of listening in 4 acts*. He was the recipient of the 2018 Abraaj group art prize; his film *Rubber Coated Steel* 2016 won the Tiger short film award at the Rotterdam International Film festival 2017 and his exhibition *Earshot* at Portikus Frankfurt (2016) won him the 2016 Nam June Paik Award for new media. Abu Hamdan was 2017-18 guest of the DAAD Künstler Program in Berlin and the 2015-17 fellow at the Vera List Centre for Art and Politics at the New School in New York. His solo exhibitions include Hammer Museum L.A (2018), Portikus Frankfurt (2016), Kunsthalle St Gallen (2015), Beirut in Cairo (2013), The Showroom, London (2012), Casco, Utrecht (2012). His works are part of collections at MoMA, Guggenheim, Van AbbeMuseum, Centre Pompidou and Tate Modern.
<http://lawrenceabuhamdan.com>

Elena Biserna is a researcher and occasional curator based in Marseille. Her interests are focused on listening and on contextual, time-based art practices in relationship with urban dynamics, socio-cultural processes and the everyday sphere. She has taught at the Aix-Marseille University, at ESAAix-École Supérieure d'Art d'Aix-en-Provence and at the Academy of fine art of Bologna. She gave talks at different institutions such as, recently, MAR-Museo d'Arte della città di Ravenna; CND-Centre national de la danse, Paris; INHA-Institute d'histoire de l'art, Paris; University of Lisbon; De Montfort University, Leicester; Gaîté Lyrique, Palais de Tokyo, EHESS, Université Paris 8, Paris. Her articles and interviews have appeared in several international publications (Les Presses du Réel, Mimesis, Le Mot et le Reste, Errant Bodies, Amsterdam University Press, etc.) and she co-edits the column *wi watt'heure* of the review *Revue & Corrigée*. As a curator, she worked with several organizations such as Locus Sonus (Aix-en-Provence), Sant'Andrea degli Amplificatori (Bologna), Cona Zavod (Ljubljana), Xing (Bologna), Saout Radio, Sound Threshold (London).

Daniel Blanga Gubbay is a Brussels-based curator and researcher. From a Lebanese-Syrian family, he grew up in Italy, where he got a PhD in Cultural Studies in Palermo. In 2014 he initiated Aleppo, a Brussels-based curatorial platform for public programmes in performance and discursive practices, and worked since then as co-curator for LiveWorks (Centrale Fies). Among the curated programs: *Can Nature Protest?* (Manifesta, Palermo, 2018); *Black Market* (Brussels 2016); *The School of Exceptions* (Santarcangelo 2016). Since 2015 he has been head of the Department of Arts and Choreography (ISAC) at the Académie Royale des Beaux Arts, in Brussels, and lectures regularly abroad. Among some recent presentations *Dance Under Cover of a Fictional Rhythm* (2018, Sharjah, UAE); *The Movement as Living Non-Body* (2018, Movement Research, NY); *Knowing the Unknown* (2017, Museum of Impossible Forms, Helsinki); *The Möbius Strip, On Fictional Institutions*, (2017, Buda, Kortrijk); and *Prophecies Without Content* (American University of Beirut). He worked as dramaturg and programmer for the Kunstenfestivaldesarts, where he was appointed at the direction in September 2018 together with Dries Douibi and Sophie Alexandre.

Simone Frangi . Researcher, writer and curator, he holds a french-italian PhD in Aesthetics and Theory of Art. From 2013 to 2017 he has been artistic director of Viafarini – Non profit Organization for Contemporary Artistic Research (Milan, IT) and he now works independently for different institutions, projects and networks. Together with Daniel Blanga Gubbay (Co-director of Kunstenfestivaldesarts, Bruxelles) and Barbara Boninsegna (Artistic Director of Centrale Fies, Trento) he co-directs *Live Works – Performance Act Award* . He is co-founder and co-director of *A Natural Oasis?* Transnational Research Programme organized by Little Constellation - Network of Contemporary Art focused on Geo-cultural Micro-areas and Small States of Europe for BJCEM. He's Lecturer on Theory of Contemporary Art at Fine Arts and Design Academy in Grenoble (FR) - where he founded with Katia Schneller the workshop and residency based research program *Pratiques d'Hospitalité*. He also lectures on Theory and Methodology of Art Writing and Critique at Brera Academy of Fine Arts in Milan, where he created a permanent research seminar on Italian visual studies and politics. In 2015, he was one of the five curators of the 10th edition of Furla Prize for Contemporary Art and in 2016 one of the ten curator of Quadriennale of Rome. In 2018 he has been be guest curator at Museion (Bozen) where he presented the program *Somatechnics - Transparent travelers and Obscure nobodies* featuring films, installations and performances by Renate Lorenz and Pauline Boudry, Sophie Utikal, Ursula Mayer, Patrizio Di Massimo, Adelita Husni-Bey, Danilo Correale, Mercedes Azpilicueta, Marissa Lôbo, Muna Mussie, Jota Mombaça and Michelle Mattiuzzi. In 2020, he will be one of the curator of *MEDITERRANEA 19*, the new edition of Biennale de la Jeune Création d'Europe et de la Méditerranée.

Invernomuto. Simone Bertuzzi (b. 1983) and Simone Trabucchi (b. 1982) have been collaborating as Invernomuto since 2003. Although their work focuses primarily on the moving image and sound, they also integrate sculpture, performance and publishing into their practice. Invernomuto explores what remain of subcultures by moving through different media. Observed through unashamedly affected eyes, oral cultures and minor histories are laid open, their vernacular forms

examined. Inauthentic materials play a fundamental role within this process, emphasizing the fictitious realities that inspire them. Bertuzzi and Trabucchi have developed individual lines of research into sound with the outlets Palm Wine and STILL, respectively. www.invernomuto.info

Nicolas Memain, born in 1974 in Bordeaux, likes to define himself as a “Street jockey” or a “concrete bear demonstrator”. He is member of the Cercle des Marcheurs, cartographer of the GR2013® and author of its layout and emblematic shape. He received the 2013 Award for urbanism of the Académie d’Architecture for the realisation of a metropolitan path. As a specialist in urban planning and architecture of the twentieth century, he organized many architectural walks in several municipalities of the Bouches-du-Rhone area and participated in an architectural database for heritage services. Since many years, he has been working to revisit the Bouches-du-Rhône encyclopedia. <https://www.gr2013.fr/nicolas-memain/>

Anna Raimondo completed the MA Sound Arts at the London College of Communication (UAL, London, UK) and is running a practice based PhD between Arba (Ecole des Beaux Arts) and ULB University in Brussels (BE) on urban geography and gender perspectives. She has participated in several international exhibitions including: *Seremos serias de la manera más alegre*, Centro de arte sonoro CAso (Casa del Bicentenario, Buenos Aires, AR); *New boundaries of the wellness of vaginal ecosystem*, Ex Elettrofonica Gallery (Rome, IT) and TEA museum (Santa Cruz de Tenerife, ES); The 13th Dakar Biennial (SN) in the frame of the collective show *Invisible; Pavillon de l'exile*, French Institute (St.Louis, SN); *Loading... Casa Dubai Design Week* and Mucem Cities (Brussels, BE); *Mi porti al mare?*, MAAC (Brussels, BE); *Nous serons sérieuses de la manière la plus joyeuse*, Cube-Independent Art Room (Rabat, MA); *Africa is not an island*, MACAAL's Museum (Marrakech, MA); etc. Her radiophonic works have been broadcasted internationally. She has won the Palma Ars Acustica 2016 with her radio work *Me, my English and all the languages of my life*, the price of best soundscape with *La vie en bleu* in the frame of the sound art competition PiARs and has won the prize of the city in the frame of the contemporary art prize Mediatine in 2018. She is the co-founder and curator of Saout Radio, a platform and a web-radio focused on sound and radio art from all over Maghreb, Africa and the Middle-East. <http://annaraimondo.com/portfolio/>; <http://www.saoutradio.com/en/home>.

Katia Schneller is Professor in Art History and Theory at ÉSAD • Grenoble - Valence. She holds a PhD in Art History and is associate researcher to HiCSA (Université Paris 1—Panthéon Sorbonne), EA1279 (Université Rennes 2) and CERCC (ENS de Lyon). Her curatorial and pedagogical researches question the critical potential of the notion of hospitality. She mainly develops them in the frame of the research platform *Pratiques d'hospitalité* that she has co-founded with Simone Frangi. Her historical researches focus on art and criticism in the United States between the 1960s and the 1990s and on the articulation between theory and practice in artistic education. She is the author of *Robert Morris, sur les traces de Mnémosyne* (2008) and the editor of the anthology *Clement Greenberg, Écrits choisis des années 1940. Art et culture. Essais critiques* (2017). She has

also co-edited *Au nom de l'art, enquête sur le statut ambigu des appellations artistiques de 1945 à nos jours* (2013), *Investigations, 'Writing in the Expanded Field' in the Work of Robert Morris* (2015), *Le Chercheur et ses doubles* (2016). She was one of the scholars in charge of the research program *Fabriques de l'art/fabriques de l'histoire de l'art* . She is currently working with Dean Inkster on a book that will conclude the research program *Art, théorie et pédagogie critique. Tirer un enseignement de Craig Owens*.