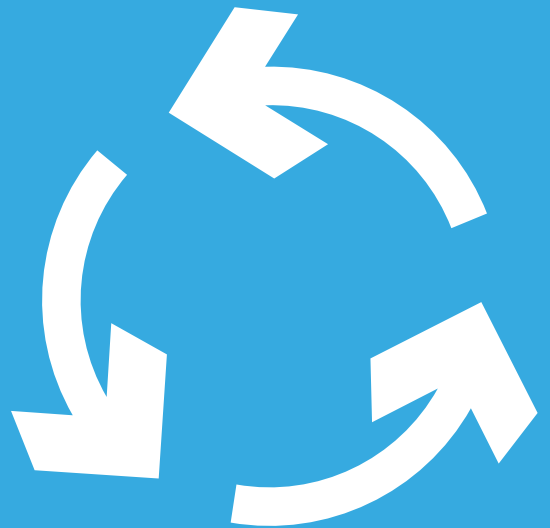
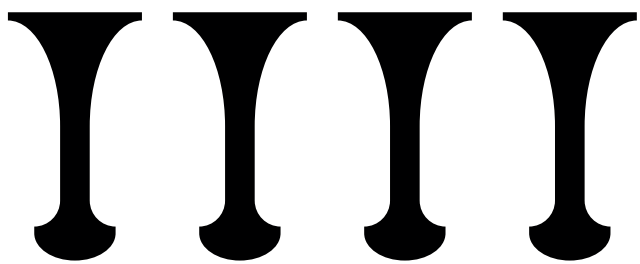


# KLAXON 7



**EIFAS**

# KLAXON 7

## Between Care and Terror

(when art lives in town)

URBAN EXPRESSWAY

## Between Care and Terror

Antoine Pickels & Benoit Vreux

MAIN STREET

## Caring and Terrorism The Living Arts in the City

Joan Tronto

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Ophélie Naessens

NEIGHBOURHOOD

## Encounters, or Other Things in their Place In Budapest, PLACCC Reinvents the Csepel Factories

Andrea Rádai

URBAN EXPRESSWAY

## Between Care and Terror

### Antoine Pickels and Benoit Vreux

On 22 March 2016, two explosions killed thirty-five and injured three hundred and forty people at the Brussels-National airport and at the Maelbeek metro station. Within hours, the Islamic State of Iraq and the Levant (ISIL) claimed responsibility for these attacks. Such traumatic attacks, and their frequent, even regular recurrence, around the globe, have profoundly transformed our experience and perception of city life. These sinister developments could not but lead us to question our artistic practices in urban space.

*Klaxon's* seventh issue is thus a direct reverberation of the Brussels festival SIGNAL which, in the autumn of 2016, sought to come to grips with how such extreme violence is inimical to our relationship to art, to public space, as well as to each other. How resilient are we in regaining our footing with the collective imagination, and recreating social ties by overcoming fear? Confronted with terror, what can art do?

Upon considering how to respond to the prevailing terrorist climate, “Care” was one of the options explored during SIGNAL. This poly-semantic term unites the over-lapping practices of *caring* for others; *concern* for others and recognizing the need for *support*, as well as in a more general sense the ethos of *solicitude* stemming from such practices. The American political scientist Joan Tronto, who for years has been examining how these concepts facilitate rebuilding the political sphere, offers us a highly forward-looking and engaging perspective on the matter. In the text derived from her public speech<sup>01</sup>, she examines how the care ethos could furnish a more adequate response to terrorism than security-oriented rationale – insofar as we do not fall into the trap of protective care, but rather implement a democratic form of care. Tronto's reflections then leads us to question our artistic practices in public space, where possibilities for transforming society through art do exist, but yet where paternalism and parochialism are to be shunned.

01. Also available in its entirety as an audio version.

Other articles in this issue echo artistic approaches that focus on interactive forms in society in the interest of the other, integrating the notion of care – without yielding to sentimentality in any form. While several contributors forthrightly address the question of terrorism, each contribution focuses on an aspect of our vulnerability – it is hardly a coincidence that all these cases involve women. They also avoid, by dint of various strategies, the pitfalls evoked by Tronto.

As its sphere of influence for social and physical action, the Zina Association in Amsterdam focuses on inter-culturality. One of its co-participants, Myriam Sahraoui, explains Zina's working methods, and particularly how it plays out on the ground in the Sloterveer neighbourhood in Amsterdam, where the association is based. Through sharing stories and places, through symbolic adoption or testing of conflicts in the public area, as well as its obstinate and patient work, the never-dominating, never-condescending character of Zina's actions is what renders their interventions so powerful. Urban performances by the Mexican artist Elvira Santamaría Torres reveal a similar concern for horizontal relationships, in particular in her three-hour work she created for Brussels in the autumn of 2016: a *striving for peace*, at once courageous and vulnerable, in which the artist's message-body moving through the city opened up a space for an intensely political and unsettling dialogue and questioning. The work of Anna Rispoli, an Italian artist based in Brussels, herein concisely analysed by her intellectual accomplice, the curator Martina Angelotti, equally opens up a political space, but one mainly activated by the participants' bodies, to whom Rispoli offers space/s for action, thoroughly thought through and subtly devised. *Le Moindre Geste* by Tunisian choreographers Selma and Sofiane Ouissi – which

was captured in its preparatory phase in Lorraine by French art historian Ophélie Naessens — is also a participatory piece, and likewise framed by a refined device. It employs physical mimicry and dissociation between gesture and speech, in a process that enables the expression of rarely authorized narratives, and the awareness of our fundamental empathy, once it passes through our bodies. Hungarian theatre critic Andrea Rádai depicts a similar sense of generosity running through projects pioneered by PLACCC in Budapest, in a hostile political context. Nowadays, focussed on the site of the former Csepel industrial complex, on the outskirts of Budapest, these events are increasingly abandoning the register of “spectacle” in order to offer the public a relationship where the inherent hierarchical positioning between the spectator/performer blurs, in favour of an egalitarian exchange that enables attention to be paid to the other, and where this attention constitutes the main driving force behind the works.

In opting for care, art acts as a form of sensitization, as a form of (re) awakening of sensibility and awareness. We ourselves have to tackle the ultimate question: how can we invent new forms of artistic practices that take into account our shared vulnerabilities, our need for mutual help, our common humanity? Coming up with a viable answer to this question will depend on our ability to participate in mutual care, and to forsake those fearful spaces, which terrorists and the patriarchal State alike are striving to impose on us.

[Cifas.be/en](https://cifas.be/en)

MAIN STREET

## Caring and Terrorism

The Living Arts in the City

Joan Tronto

Listen to Joan Tronto's intervention [bit.ly/2sFFHf6](https://bit.ly/2sFFHf6)

Terrorism succeeds when it makes people afraid. I sympathize with the people of Brussels, who were fearful as the events unfolded on 22 March 2016. Yet on that same violent day, people went to the Place de Bourse to recall the dead, took out their chalk, and memorialised their hopes for peace. At moments of great disruption, sometimes people come together to express, not only their private fears, but their public hopes.

My goal in this essay is to speak about care, and to show how this essential human practice can help us to cope with terrorism. At first glance, this must seem quite strange, since our first associations of care are with the intimate *souci* and *soin*<sup>02</sup> that go on in the household. What happens in such private settings surely cannot have anything to do with internationally motivated violence and disorder, can it?

**02.** In French, "care" is difficult to translate by just one word, so *souci* and *soin* would be used... or the English word would be preferred when addressing "politics of care".

In fact, as scholars (led first by feminist scholars but joined by other thinkers as well) have insisted in the last generation, "care" is a central part of all human societies and all human activities. We have mostly ignored it in Western thought because, following Aristotle, we have tried to contain "care" in the private household.<sup>03</sup> But it has been with us, and must be with us, since humans have needs that they and others must meet. In 1990, my colleague Berenice Fisher and I devised this definition of care:

**03.** Judith Stiehm, "Our Aristotelian Hangover." *In Discovering Reality*, edited by M. Hintikka and S. Harding. Amsterdam, Elsevier, 1984.

"On the most general level, we suggest that caring be viewed as a *species activity that includes everything that we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible*. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web."<sup>04</sup>

**04.** Berenice, Fisher and Joan C. Tronto, "Toward a Feminist Theory of Caring" in *Circles of Care*, edited by Emily K. Abel and Margaret Nelson, Albany, SUNY Press, 1990, p. 40, and Joan C. Tronto, *Moral Boundaries: A Political Argument for an Ethic of Care*. New York, Routledge, 1993, p. 103.

This definition is quite broad, and there are innumerable forms of care, some good, some bad. Many discourses and forms of care can be justified; what we need to think about, as scholars, citizens, artists, is what particular kinds of care we are endorsing. Uma Narayan raised this point when she observed that *colonialism* was sold to the British public, especially to upper middle class British women, who saw themselves as engaged in profoundly important Christian missionary work, as a form of care.<sup>05</sup> As she noted, we have to look beyond the daily activities of care to the question: how do these people intend to "live in the world as well as possible?" How can we use foster good, and not bad, care?

**05.** Uma Narayan, "Colonialism and Its Others: Considerations on Rights and Care Discourses." *Hypatia* 10, no. 2 (Spring 1995), p. 133-40.

What we need to think about, as scholars, citizens, artists, is what particular kinds of care we are endorsing.

In this essay I want to distinguish between two discourses, or logics, of care that can operate as two ways to understand a caring response to terrorism, and then to think about art from this perspective. I am moved to elaborate these two modes by thinking about this sentence in the work of Sara Ruddick, author of *Maternal Thinking*:

“Children are vulnerable creatures and as such elicit either aggression or care. Recalcitrance and anger tend to provoke aggression...”<sup>06</sup>

06. Sara Ruddick, *Maternal Thinking: Toward a Politics of Peace*. Boston, Beacon, 1995, p. 166.

Either aggression or care are human responses to vulnerability. As much as we might like to imagine ourselves as caring people, it is not surprising to recognize that aggressive responses to vulnerability pervade human life. On the most local level of care in the household, aggression in intimate settings is a worldwide phenomenon. Domestic violence is widespread in both high and low income countries across the globe, as many studies have shown; about one in four women in Europe will experience domestic violence.<sup>07</sup> We can, perhaps, even imagine why this occurs. “Recalcitrance,” to use Ruddick’s term, is the response of care receivers who are not compliant with the care they are receiving. We can, upon our own reflection, imagine many reasons why care receivers would be recalcitrant (the care is not good, the care is inadequate to address all of the care receiver’s needs, the care receiver doesn’t want to be cared for right now or in this way, etc.) and in the face of such recalcitrance, caregivers may become, again Ruddick’s term, angry. No one wants their care to be unappreciated.

07. Rachel Pain, “Everyday Terrorism: Connecting Domestic Violence and Global Terrorism.” *Progress in Human Geography* 38, no. 4 (2014), p. 531-50.

On the international level, the idea that vulnerability might elicit aggression actually underpins much of the dealings of nations with one another. In military and most international relations studies, vulnerable nations elicit the aggression of “bad actors,” thus, nations must always be prepared to protect themselves. Such a logic justifies the immense security state. To be vulnerable, to need care, provokes not always care but aggression.

If either aggression or care are likely responses to vulnerability, terrorism might provoke either or both of these reactions.

Aggressive responses are likely to provoke still more aggressive responses, perpetuating a vicious circle of violence. But how can we come to imagine care as an appropriate response to terrorism? To answer this question, let me explore two different logics of care and see how they might invite our different responses. Let us call these two different logics those of protective care and caring democracy.

## Protective care

Protective care grows out of what Iris Marion Young called the “logic of masculinist protection.” Young explains how good men assume a role, perhaps we should even call it a *caring role*, of protector. While we are often familiar with the man who wishes to dominate women, the protecting “real man” is different:

“[R]eal men are neither selfish nor do they seek to enslave or overpower others for the sake of enhancing themselves. Instead, the gallantly masculine man is loving and self-sacrificing, especially in relation to women. He faces the world’s difficulties and dangers in order to shield women from harm and allow them to pursue elevating and decorative arts. The role of this courageous, responsible, and virtuous man is that of a protector.

The 'good' man is one who keeps vigilant watch over the safety of his family and readily risks himself in the face of threats from the outside in order to protect the subordinate members of his household."<sup>08</sup>

**08.** Iris Marion Young, "The Logic of Masculinist Protection: Reflections on the Current Security State." *Signs: Journal of Women in Culture & Society* 29, no. 1 (Autumn 2003), p. 4.

This kind of aggressiveness towards "bad guys" can thus be framed as a kind of *caring* response if we have framed the world as one in which there are such good and bad guys. From the logic of masculinist protection, aggression is the appropriate caring response to protect the vulnerable. This is the logic of protective care.

Protective care fits with a world-view that divides people into "good" and "bad" guys and, equally important, into those who need protecting and those who do the protecting. It is by its nature (as Judith Hicks Stiehm observed)<sup>09</sup> *hierarchical*. It attributes to the "people" a status of timidity, fearfulness, and vulnerability.

**09.** Judith Hicks Stiehm, "The Protected, the Protector, the Defender." *Women Studies International Forum* 5, no. 3-4 (1982), p. 367-76.

Politically, such a "security state" has anti-democratic consequences; as Young writes, "Through the logic of protection the state demotes members of a democracy to dependants". She continued:

"When leaders promulgate fear and promise to keep us safe, they conjure up childish fantasies and desires. We are vulnerable beings, and we want very much to be made safe by a being superior in power to all that might threaten us... Democratic citizenship [...] means ultimately rejecting the hierarchy of protector and protected."

Protective care, ironically, depends upon the existence of that which terrorists hope to create

Protective care, ironically, depends upon the existence of that which terrorists hope to create, a frightened people who expect war. No less an authority on the naturalness of war in human society than Thomas Hobbes will assist us here:

"For 'war' consisteth not in battle only or the act of fighting, but in a tract of time wherein the will to contend by battle is sufficiently known, and therefore the notion of 'time' is to be considered in the nature of war, as it is in the nature of weather. For as the nature of foul weather lieth not in a shower or two of rain but in an inclination thereto of many days together, so the nature of war consisteth not in actual fighting but in the known disposition thereto during all the time there is no assurance to the contrary. All other time is 'peace.'"<sup>10</sup>

**10.** Thomas Hobbes, *Leviathan*, Ed. Edwin Curley, Indianapolis, Hackett, 1994; I.13.8.

Usually this passage is read to mean that the state of nature is a state of war. And surely this is what Hobbes meant. But a closer reading reveals something else: Hobbes actually says war consists "in the *known disposition thereto during all the time there is no assurance to the contrary.*" The difference between war and peace, then, consists in whether we believe we have an assurance against it. Such times of peace, in other words, come when we can assure ourselves that we are in a time of peace. What a non-aggressive, non-protective care approach requires us to do then, is to find some way to assure ourselves that we are in a state of peace.

If one expects future attacks, then one is in a state of war.

There is one more lesson that we can learn from a close reading of this passage from Hobbes. A state of war exists, says Hobbes, when there is a "known disposition" to it.



Ironically, what the aggressive saber-rattling declarations of a “war on terrorism” do is to convince terrorists that their terrorist acts have succeeded, since they have, then, achieved exactly the creation of such a fearful disposition. If one expects future attacks, then one is in a state of war. This decision about our “known disposition” is thus an extremely fateful one. Note: I am not saying that people can wish terrorism away. But there might be other ways to cope with the threat that do not require the surrender to a security state committed to protective care.

## Democratic care

Fortunately, another model of care is possible, one that takes as its starting point not the continuation of hierarchies of control and protective care, but one that starts from the democratic actions of citizens acting together. This is democratic care. Democratic care is distinguished by its purpose: to advance democratic equality and freedom for all by rethinking the very nature of democracy. In this account, “democratic politics should centre upon assigning responsibilities for care, and for ensuring that democratic citizens are as capable as possible of participating in this assignment of responsibilities.”<sup>11</sup> What caring democracy equalizes, then, are not acts of care-giving, but responsibilities for care – and as a prerequisite, the discussions about how those responsibilities are being allocated. Hence, *Democracy is the allocation of caring responsibilities and assuring that everyone can participate in those allocations of care as completely as possible.*

<sup>11</sup>. Joan C. Tronto, *Caring Democracy: Markets, Equality and Justice*. New York, NYU Press, 2013, p. 30.

Does this account of democratic life, requiring people to participate in the allocation of caring responsibilities, change the way to think about terrorism? It implies that, rather than leave “terror” to the state experts, it should be a part of the responsibilities of democratic citizens. Virginia Held observed, “As war and other violence kills children, mutilates young bodies, and causes terror, horror, and extraordinary pain, *any morally responsible person should aim to understand how best to reduce it in morally acceptable ways.*”<sup>12</sup> In the broad framing of democratic citizenship described here, thinking about and allocating responsibilities for protection is clearly a task for citizens.

<sup>12</sup>. Virginia Held, *How Terrorism Is Wrong: Morality and Political Violence*, New York, Oxford University Press, 2008, p. 164. Italics added.

How best to cope with violence from the standpoint of caring democracy? A starting point is probably to return to the insights of Young and Stiehm that the central problem of protective care is that it posits a hierarchy between protector and protected. Stiehm suggests that instead we all think of ourselves as “defenders.” It raises an interesting question: how would we act differently if each of us were responsible for preventing the violence around us?

Some more non-hierarchical approaches to resolving violence can work.

Some more non-hierarchical approaches to resolving violence can work. Violence appears at different rates among different communities in the world; it is therefore the case that violence must be learned behaviour. In recent years, scholars in the USA, a place where there are very high levels of violence – gun violence, domestic violence, etc. – have discovered that treating violence as if it were a public health issue, as a kind of epidemic, lowers incidents of violence and death rates.<sup>13</sup>

<sup>13</sup>. Kings Against Violence Initiative. “Trying a Preventive Approach to Quell the Violence of the Streets.” *New York Times*, November 2, 2015.

[bit.ly/2s4cl1E](https://bit.ly/2s4cl1E)

Similarly, police can give up policing practices that extol violence and alienate citizens. In a newer approach called “guardian policing,” cities such as Los Angeles have been able to reduce conflict between citizens and police and to cut down on gang violence:

“Call it guardian policing, trust policing, problem-solving policing, relationship-based policing, community policing or partnership policing. The many names share one vision: humane, compassionate, culturally fluent cops who have a mind-set of respect, do not fear black men, and serve long enough to know residents’ names, speak their languages and help improve the neighbourhood.”<sup>14</sup>

14. Charlie Beck and Connie Rice, “Community Policing Can Work”, *New York Times*, August 12, 2016.

Terrorism is an especially difficult form of violence to stop; those who enlist terrorists often train them to become inured to the violence that they inflict as they commit themselves to a higher cause. Virginia Held’s advice here might be helpful:

“It is indeed the case that violence leads to more violence. Rather than trying to ‘wipe out once and for all the enemies that threaten us,’ which is impossible, the more successful, as well as more justifiable, approach to violence is to lessen its appeal. [...] The objective of the strong should be to oppose violence in ways such that sympathy for those using violence will decrease rather than grow. One might think this would be obvious, but to the macho, the martinet, and the fake tough guys of families and governments, it often is not.”<sup>15</sup>

15. Virginia Held, *How Terrorism Is Wrong: Morality and Political Violence*. New York, Oxford University Press, 2008, p. 164.

Finally we have to admit that there will always be risks of violence among humans; at the least, because we remain vulnerable, as Ruddick noted, and sometimes the response to vulnerability is violence. Nevertheless, if we as democratic citizens are able to make the caring practices by which we deal with violence less hierarchical, if we are able to make more caring and just the institutions that prevent some people from harming others, then we are well on our way to restoring trust in such solidarity, and on the way to caring with others in a trusting and solidaristic way.

I have argued, though, the democratic caring offers a different starting point to the problem of violence than does the more usual view of protective caring. It would take a lot of work and many ongoing conversations about caring relationships to come up with a society’s workable form of democratic caring protection, but such an approach is surely possible. Above all, as the police in Los Angeles realized, it requires that agencies and actors be inclusive.

## Living art and caring democratically

So, finally we come to the question: can living art help to create a caring democracy, and can such help lead to a decline in violence? The answer I want to give is: yes and no.

Some living art projects already aim at caring and at involving citizens in a caring way. For example, writing about “wounded cities,” Karen Till discussed how a “place-based ethics of care” permitted citizens of “wounded cities,” (that is, cities that had lost whole neighbourhoods to “urban renewal”) were able to heal a bit when provided with a public remembering of the loss.<sup>16</sup> In Bratislava, Matej Blazek and his collaborators produced a video in which children spoke about their needs frankly. Working from the relationships they established with children who cared for others, the researchers were surprised to discover what the real needs of the children were, e.g., a playground, and how they were able to meet these needs.<sup>17</sup>

16. Karen E. Till, “Wounded Cities: Memory-Work and a Place-Based Ethics of Care.” *Political Geography* 31, no. 1, 2012, p. 3-14.

17. Matej Blazek, Fiona M. Smith, Miroslava Lemešová and Petra Hricová. “Ethics of Care across Professional and Everyday Positionalities: The (Un)Expected Impacts of Participatory Video with Young Female Carers in Slovakia.” *Geoforum* 61, no. 0 (5// 2015), p. 45-55.

Public art can only support democratic caring if it takes as its goal democracy.

What both of these examples showed is that the research aimed at discovering some ethical point uncovered forms of public artistic expression in which true needs were aired. Nevertheless, it is also possible to imagine public art aligned with the “protective care” model of defending people. So as with all other institutions, public art can only support democratic caring if it takes as its goal democracy, and as its process an attentiveness to caring needs and practices, and to the dangers of paternalism and parochialism.

I want to emphasize this last point about parochialism, about speaking to and with one’s own community, and ignoring the needs, aesthetic values, and location, of other artistic communities. While it is the case that we cannot go beyond our own limits as artists, scholars, speakers of one language rather than another, etc., it is also important for us to remember that these limits restrict us, and probably in ways that we cannot always perceive.

Here, for example, is a comment about the arts by the great American soprano, Jessye Norman:

“Art brings us together as a family because it is an individual expression of universal human experience. It comes from that part of us that is without fear, prejudice, malice, or any of the other things that we create in order to separate ourselves one from the other. Art makes each of us whole by insisting that we use all of our senses – our heads and our hearts.”<sup>18</sup>

18. Jessye Norman, Oberlin, *Oberlin magazine*, 2016.

This is a beautiful statement about the value of art. And yet. In some religions, the representation of the human figure is seen as artistically beautiful, and in others, it is seen as blasphemous. In order to be truly inclusive, we have to start from Norman’s place “without fear, prejudice, malice, or any of the other things that we create in order to separate ourselves one from the other,” not only in the arts, but in thinking about the audience for arts, and in trying to be attentive to that which is both universal and particular in our own account of “art.”

How does one create public art that spans across Islamic and contemporary western artistic traditions?

Given the stakes of trying to transcend fear, prejudice, malice, and other forms of separating ourselves, perhaps public artists thus bear a special responsibility for trying to escape from those divisive quarters. Over thirty years ago, the artist Terry Wolverton wrote about the attempts of feminist artists to do “outreach” to women artist of colour, only to realize the privileged position that the very term “outreach” contains within its logic.<sup>19</sup> “Reaching out” means that one is already at the centre, that one has something valuable for those others, but not, necessarily, that they have something of value for the generous, outreaching artist. Although artists may have a special burden here, they also have a difficult role: what it means to be a creative, talented person is to have a unique perspective, an important point to make. How can one both express the self *and* be sensitive to the conditions and needs of others? In Belgium, where around 650,000 Muslims live, how does one create public art that spans across Islamic and contemporary western artistic traditions?

19. Wolverton, Terry. “Unlearning Complicity, Remembering Resistance: White Women’s Anti-Racism Education.” In *Learning Our Ways: Essays in Feminist Education*, edited by Charlotte Bunch and Sandra Pollack, 187-99. Trumansburg, The Crossing Press, 1983.

Democratic caring stresses relationships rather than preoccupations with the self, so this also points to a way to think perhaps differently about artistic work. As long as one

remains committed to democratic caring, keeping hierarchical, paternalistic, and parochial practices and thoughts under close scrutiny from many perspectives, then public art can contribute to this process of advancing the cause of democratic caring.

And from such a perspective, the destructive force of violence more generally and terrorism more specifically encounters its greatest challenge: new forms of practice that recognize our common vulnerability, humanity, needs for care, and abilities to contribute to the care of ourselves, others, and our world. Caring is not without its profound difficulties and challenges, but it offers us a chance to make living well together a greater likelihood for all of us.

BIOGRAPHY  
Joan Tronto



Joan Tronto is professor of political science at the University of Minnesota, where she has taught since 2009, and emerita professor of the City University of New York. A graduate of Oberlin College, she received her PhD from Princeton University. She is the author of *Moral Boundaries: A Political Argument for an Ethic of Care* (1993) and *Caring Democracy: Markets, Equality and Justice* (2013) and nearly fifty articles about care ethics. In 2015, she was awarded an honorary doctorate by the University for Humanistic Studies in the Netherlands. She has served as a Fulbright Fellow in Bologna, Italy.

Photo: © RR.

REMARKABLE EVENT

**Zina**  
From the Individual to the Universal  
Myriam Sahraoui

About fifteen years ago, together with the other co-founders of Zina, we found ourselves in *de Balie*, a theatre and centre for culture, politics, and media in Amsterdam. Elly Ludenhoff, a theatre producer at *de Balie*, Nazmiye Oral, author and actress, Adelheid Roosen, a theatre professional, and myself, at the time creating programs and a researcher for documentary production, were present.

It was a period of turmoil; film-director Theo van Gogh had just been brutally murdered on the street in broad daylight. Community tensions were increasingly palpable in Amsterdam, and we decided that the time had come.

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A subdued confrontation with everyday life, at times cruel, but always beautiful.

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We had to establish Zina, a platform for creators from diverse artistic backgrounds and disciplines, who wanted to tell new life-stories, both urgent and interesting, about our changing society. Stories from the margins of our society. Hidden stories, which are not heard, but need to be told. Stories born of projects embodying the spirit Zina, whose goal is a subdued confrontation with everyday life, at times cruel, but always beautiful.



*Beauty Verhalen Salon (Beauty and Stories Salon)*  
Zina

Boulevard Anspach, in front of "La Bourse" (former Stock Exchange)

SIGNAL, Brussels, 2016

© Marie-Françoise Plissart



*Beauty Verhalen Salon (Beauty and Stories Salon)*  
Zina

Place communale (main square) of Molenbeek

SIGNAL, Brussels, 2016

© Zina





*Beauty Verhalen Salon (Beauty and Stories Salon)*  
Zina

Place communale (main square) of Molenbeek

SIGNAL, Brussels, 2016

© Zina

## Zina's repertoire consists of real life stories

One of Zina's early projects that enabled us to put our philosophy into practice was *Beauty and Stories Salon* (*Beauty Verhalen Salon*), an audio installation and artistic performance. Initially, neighbourhood residents tell us their life-stories. Then, these conversations give rise to narratives and monologues which residents themselves record in a studio. As the installation moves location, the neighbourhood residents accompany us, for they have received training in hand massage and how to welcome. We then warmly welcome the audience. In the *Beauty and Stories Salon*, we can all listen to the intimate life-story of a local resident, of whom we know nothing.

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These true life-stories bring listeners closer to the individual, which newspaper headlines tend to obscure.

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We gave this artistic performance in a broad variety of locations: a theatre, a neighbourhood house, and a shopping centre. New stories from various cities and regions of the world routinely enrich the repertoire. The most recent was in Brussels, following the terrorist attacks in Zaventem and Maelbeek. In collaboration with Brussels' Kaaitheter, *Beauty and Stories Salon* was performed in the city's canal district, as well as in Molenbeek. At this event, the starting point was eight life-stories, four each from Brussels and Amsterdam. These true life-stories bring listeners closer to the individual, which newspaper headlines tend to obscure. They furnish a personal perspective on issues such as the influx of refugees, migration, poverty, integration, and terrorism.

Thus, Zoubida, mother of a deceased jihadist, observes: "Underneath his bed, I found an old t-shirt. It wasn't washed and it still bore the scent of my boy. I keep it in a plastic bag. To keep its smell. I've put my nose so often into this t-shirt that I no longer dare do it, lest it lose its smell."

Different locations have hosted the installation: theatres, neighbourhood houses, and socio-cultural homes. The project reached its climax when it was installed in Molenbeek's main square, whereby residents of this anguished district were able to listen to sensitive and local stories while receiving gentle hand massages.



*Wijksafari (Urban Safari)*  
Zina

© Zina

## For Zina, the street functions as a stage

At Zina, our mission is to fulfil a specific need in our society: the need for listening ears, for eyes that see the other, for discussions highlighting an individual's strengths, and not their weaknesses. We are convinced that each and every one of us yearns to belong to a community, a group, in order to feel safe in a culture that corresponds with our true nature, affording us an identity, and enabling us to refine it. Through art and culture, we create theatrical conditions conducive to friendly (renewed) encounters, which allow us to truly share moments together.

The starting point for *Urban Safari (WijkSafari)* is an encounter's potential. It takes us to our neighbours – literally. We visit Ismael, Aisha, Kimberly, Simon, and Mulan in their own surroundings. We sit down around their kitchen table, breathe in the smells of their shop and accompany them to the mosque. We ride through their neighbourhood as pillion passengers on scooters of local youths who drop us off at a family home so that we can enjoy the host's culinary skills. The public visits a neighbourhood as a tourist. Over an entire afternoon, it moves about in small groups with strangers, past houses, streets, squares, and a newly built church. It criss-crosses the district, taking in a school, a dilapidated garage to then marvel at local shops. Staged shows present the public with the residents' tales, their past, their present, their heartbreaks, their dreams, and their matchless vitality.

*Urban Safari's* artistry resides in the method used: adoption.

*Urban Safari's* artistry resides in the method used: adoption. The principle is invariably the same: city residents adopt eight actors. Each adoptee enjoys a strong relationship with their hosts and lives for a fortnight in their adopted home. The adoptive parents are not randomly selected; we search them out beforehand and we implement a selection process. The partnerships created must have a certain capacity for theatrical expression as well the ability to tell their stories. Together, the adoptive parents and their guests tell the story of their encounter. This show is performed on a stage forming part of a theatrical procession, lasting four hours and crossing a city district.

Seven urban safaris have already taken place: four in separate districts of Amsterdam; one in Utrecht; one in Mexico City and another in Juárez, Mexico. Projects are in preparation in Rotterdam, London, Brussels, Marseille, Istanbul, and yet again in Utrecht.

Each of us wears a distinct mask yet we still can recognize each other in our inner workings.

According to *Urban Safari* director Adelheid Roosen: "Adoption in such circumstances, an encounter of such intensity, might well be highly confrontational. At times one is taken aback by one's own prejudices, opinions, feelings, and memories. In my view, life is one long, continual discussion with oneself. One learns to better understand one's own modes of reflection by confronting the other. 'Listen, your life is diametrically the opposite of mine. Tell me about it...' I can recognize myself in everyone. Each of us wears a distinct mask, the wrapping differs, yet we still can recognize each other in our inner workings. The mechanism is the same for everyone."



*Wijksafari (Urban Safari)*  
Zina

Poster of the *Wijksafari (Urban Safari)* of Bijlmer (outskirts of Amsterdam)  
Adelheid, theatre maker, director and co-founder of Zina, and Sherry, adoptive family.

© Zina



*Wijksafari (Urban Safari)*  
Zina

Sophia, adoptive family, and Wassim, actor.

© Zina



*Wijksafari (Urban Safari)*  
Zina

Myriam, co-founder of Zina and project manager, and Malika, adoptive family and Zina collaborator.

© Zina

## Encounter and confrontation to smash taboos

Zina invariably places encounter with the other at the heart of its work. We try to tackle our society's taboos through creativity and beauty. The object of the exercise is to conduct a discussion on sources of tensions between individuals.

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Choosing public space as a site in which to present one's life-experience is not negligible.

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As part of *Never Again Without You* [*Niet Meer Zonder Jou*], Nazmiye Oral, co-founder of Zina and actress, used the encounter with her mother to create a tender but violent confrontation. In order to tell her personal story in *Never Again Without You*, Oral chose to adopt a particular perspective: the need to preserve her family ties. Choosing public space as a site in which to present one's life-experience is not negligible. In doing so, she seeks to extend the scope of her performance, to go beyond the impact it might have had in a more intimate setting. She wants her life story to be understood by others and to have it serve as an impulse to break the silence.

For years, Oral's kept turning her parent's phrase over and over in her head. "Unless you do what we want, your father and I have decided to commit suicide." Her parents, who wanted to give her away in marriage, plagued her with this warning when she was eighteen years old. She felt these menacing words like a slap. She was confronted with a dilemma: to follow her own path and be deprived of her parents' love and her place in her community, or, to lead an unworthy existence and renounce her ambitions, her values, and her growth as a person. This type of family dilemma is by no mean an isolated case. Thus, in speaking in public of such an incident, Oral had the opportunity, and the duty, to draw inspiration from stories of other people's lives and their search for affection. Moreover, this project had to assume the form of a dialogue that shows that even if people disagree there can be love. Because one can long for autonomy and to make one's own choices in life, while wanting to belong to a "culture of ours." To be different, yet *Never Again Without You*.

The play was performed in our neighbourhood workshop in Sloterveer, in Amsterdam. It was subsequently presented in socio-cultural centres and neighbourhood houses in six large cities. In the autumn, spectators were able to see it in theatres in the Netherlands. In November 2017, the focus will be on New York. Zina's official photographer Cigdem Yüksel will cross the Atlantic to launch a photo exhibition. She succeeded in creating images of this superb moment of rapprochement between generations, this reconciliation between individual family members, riven due to the otherness of their perceptions of life. Yüksel, who trained with Zina, now travels the world over as a photographer, employing Zina's *modus operandi* a starting point.





*Niet meer zonder jou (Never Again Without You)*  
Zina

Nazmiye and her mother Havva are starting a verbal confrontation in the public space.

© Zina

## Anchoring in the neighbourhood

Since our inception, we have been organizing public workshops and a drawing room for residents of Amsterdam's Nieuw-West neighbourhood. Every Tuesday morning, we organize a "coffee morning" for women, in which we create a safe environment where they are able to focus on the "twofold" culture surrounding them, and can thus relax physically and mentally. We do, however, also encourage these women to venture out of their comfort zone. Thanks to screening documentaries, the participation of external speakers and theatre pieces we take them to see, they do not sidestep difficult conversations.

Finding people willing to share their life-stories is truly a challenging task, particularly when those participating have to perform across several weeks. It is necessary to make headway in the district, to knock on doors and to build relationships. Even after the project, contact remains. Residents of neighbourhoods involved in Urban Safaris have participated in other projects. We also trained some participants to be hostesses / hosts in our installation. We are manual workers – literally. This type of contact is the natural consequence of our work.

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*A relentless struggle for a world in which mankind enjoys a second chance in life.*

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We are persuaded that even the most personal life-stories are universal and that they can touch anyone. Zina furnishes the framework and takes one into the world of art, a world through which people go beyond their limits. By simply encouraging people to develop their talents and participate in projects, we want to create a resilient and dynamic society. It is a relentless struggle for a world in which mankind enjoys a second chance in life.

Translated from Dutch by Kieran Robin, from French by John Barrett.

[bit.ly/2rknJ0m](https://bit.ly/2rknJ0m)

BIOGRAPHY  
Myriam Sahraoui



Daughter of a Moroccan father and a Dutch mother, Myriam Sahraoui was born and raised in Morocco. She has always stood at the crossroads of two worlds, and combining them has always been an important thread running through her life; it is by turns the source and inspiration for all her work. After reading European Studies at Amsterdam University, Myriam worked at the European commission in Brussels and for Dutch public broadcaster NOS. While working as a television documentary researcher she discovered the power of the narrative and the authentic encounter. One of the four founders of Zina, alongside Elly Ludenhoff, Nazmiye Oral and Adelheid Roosen, she is a director, actor and researcher, and also runs Zina's studio in Slotermeer, Amsterdam, where activities are developed for the local community.

Photo: © Zina

STROLL

## Striving for Peace

Elvira Santamaría Torres

On receiving the invitation to participate in SIGNAL, [bit.ly/2sw4Cop](https://bit.ly/2sw4Cop) the urban interventions event, whose theme for 2016, Art Facing Terror, referred directly to the terrorist attacks in Brussels in March 2016, I immediately asked myself: what do most of us know about this? What do I know? What can I say about these attacks, and to whom? For days, I sought to inform myself and to learn of the opinion of specialists, only to ultimately realize that being informed is not to know, let alone understand.

I have thus far come to understand just one thing: the violent death of so many people is undoubtedly the most dramatic sign of dehumanization, underscoring the tragic limits of politics and the triumph of the abuse of power by those holding it. Paradoxically, however, I believe that a return to the political sphere is the only path toward peace; otherwise violence will continue to proliferate, while dehumanization and despair prevail. By politics, I mean the determination to open ourselves up to dialogue, to open up spaces for such a dialogue and meeting others, especially as the circles of power' economic interests and State policies shift away from social engagement.

The sense of frustration many of us may have felt in trying to fathom and seek a solution, finding ourselves overwhelmed by emotions that we are used to keeping in check, and which often abandon us to an inevitability tainted by ideology, made me return to my initial empathy.

Faced with such so many woeful examples of violence, my answer both as an artist, and from a distinctly personal perspective, was to take to the streets, to go into public spaces in any city or village in order to meet face to face my fellow workers, those who will create with me, those who, in facing this task, will first question themselves. I also took to the streets in the hope of bringing about what I call public "mini-agoras" with at least two people, or private ones—in the intimate space of everyone's conscience. Above all, beginning with a positive step, I personally sought to precipitate a reality in action.

Hence, I proposed to carry out an "itinerary" through the streets of some of Brussels' central districts, to encounter those that under the broad-sweeping category of *people, citizens, passers-by*, will re-appropriate their singularity by confronting themselves with this action, and the unconventional behaviour resulting from this same action.

I set out for the Bourse (the former stock exchange), the starting point for my journey, with a white flag that I made myself. From there I headed toward Molenbeek, passing by "Petit Château", where some Syrian refugee families are accommodated in Brussels, and later through the Molenbeek district. And I returned to my starting point, taking almost an identical route.

I thus passed through the most emotive sites in the Belgian capital's recent history, branding the rallying-call *Striving for Peace*, which, since the terrorist attacks of 22 March of the same year, has come to assume a specific, prickly, and symbolic echo in the city, especially in Molenbeek, from where some of the terrorists involved in the Paris attacks the previous year originated.

This rallying-call, written in four languages, focused on the cultural and national diversity that has been subjected to tension in Belgium. Of the four languages, Arabic, with its enigmatic calligraphy, was the most eye-catching. In Arabic, the word for strive is *yihada*, a key-term and word for an extremist faction of Islam, which advocates warlike jihadism. This oft-repeated term in the ideological context of the *supposed conflict between Western*

*civilization and Muslim religious fundamentalism*, has become synonymous with a threatening state of otherness for the *civilized world*. Unquestionably, the fruit of prejudice and ideological propaganda, in the first place, its bellicose content is projected onto each and every Muslim, who then becomes a latent danger. And yet, should there be, in fact, an ideological conflict, reality is neither as Manichean nor as mundane as commonly depicted. Yet, it is precisely in this terrain, under this mantle of ideological reality, that the artist is used to working: to partially de-construct the prevailing narrative, while reinventing and regenerating the essential fabric of human relations.

Translated from Castilian by Yves Cantraine, from French by John Barrett.

[bit.ly/2sDiEE5](https://bit.ly/2sDiEE5)

*Striving for Peace*  
Elvira Santamaría

SIGNAL, Brussels, 2016  
Image: Samuel Volson

© Cifas



Watch the video on: [bit.ly/2s4YCSb](https://bit.ly/2s4YCSb)



*Striving for Peace*  
Elvira Santamaría

In front of "La Bourse"

SIGNAL, Brussels, 2016

© Béatrice Didier



*Striving for Peace*  
Elvira Santamaría

In a Brussels Street

SIGNAL, Brussels, 2016

© Béatrice Didier





*Striving for Peace*  
Elvira Santamaría

In a Molenbeek Street

SIGNAL, Brussels, 2016

© Marie-Françoise Plissart



*Striving for Peace*  
Elvira Santamaría

Encounter in a Brussels Street

SIGNAL, Brussels, 2016

© Béatrice Didier



*Striving for Peace*  
Elvira Santamaría

Encounter in a Brussels Street

SIGNAL, Brussels, 2016

© Béatrice Didier



*Striving for Peace*  
Elvira Santamaría

At the "Petit Château" (centre for asylum seekers)

SIGNAL, Brussels, 2016

© Béatrice Didier



*Striving for Peace*  
Elvira Santamaría

In a Molenbeek Street

SIGNAL, Brussels, 2016

© Marie-Françoise Plissart



*Striving for Peace*  
Elvira Santamaría

In a Molenbeek Street

SIGNAL, Brussels, 2016

© Marie-Françoise Plissart



*Striving for Peace*  
Elvira Santamaría

In a Molenbeek Street

SIGNAL, Brussels, 2016

© Marie-Françoise Plissart

BIOGRAPHY  
Elvira Santamaría Torres



Elvira Santamaría Torres was born in 1967 in Mexico City. She studied art in Mexico City in the former “Esmeralda”, and in the School of Art and Design of the University of Ulster in Belfast. Since 1993, Elvira Santamaría has shown her artwork in festivals, art centres, galleries, museums, theatres and public spaces in Mexico, Europe, North America, Latin America and Asia. Santamaría has been a member of Black Market International performance art group since 2000. She has organized and curated various performance art events. Since 2010 she has been a committee member of “Bbeyond”, in Northern Ireland. Her artwork has been published in books, catalogues, magazines and on the Internet, including *Inter. Art Actuel*, Le Lieu, Québec, 2011; *Efímera*, Accion!MAD, Madrid, 2011; *Art & Agenda. Political Art and Activism*, Gestalten, Berlin, 2012; *Double Exposures*, Live Art Development Agency and Intellect Books, London, 2014; *Performance: Un Arte del Yo. Autobiografía, cuerpo e identidad*, Siglo Veintiuno, Mexico, 2015, and *Arte-acción y performance en los muchos Méxicos*, Secretaría de Cultura/INBA/Citru/University of San Francisco/La Jaula Abierta, Mexico, 2016 (both books by Jozefina Alcazar).

[bit.ly/2sDiEE5](https://bit.ly/2sDiEE5)

[bit.ly/2s54FWU](https://bit.ly/2s54FWU)

[bit.ly/2ruWpR7](https://bit.ly/2ruWpR7)

Photo: © Brian Patterson



## ITINERARY

**Anna Rispoli**  
Giving Voice to Public Space

Martina Angelotti

While it is true that the potential of public space is premised on the duality of places / people, it is equally true that artistic practices underlying this potential are also nourished from either aspect, with a mission of responsibility that is not always easy transfer.

The work of Anna Rispoli, an Italian-born artist, who has adopted Belgium as her home for the last decade, is the result of efforts to contemplate the limits and possibilities of an artistic attitude to measure the social and political complexity in which she lives. By dint of performances and participatory practices, her research ventures into that intersect marking the boundary between public and private, constantly reconsidering the principles of democracy, whether in crisis or still to come.

## Generating new paths

Rispoli has “occupied” this space since those years in which anti-globalization protests consumed Italy; it was not by chance in a city such as Bologna where Italy’s autonomism movement’s cultural baggage was operative since the 1970s: the post-workerists paved way for those active since the 1990s, marked by large-scale occupations of disused spaces and self-management of university classrooms, which soon became representative elements of Bologna’s genius loci. In Rispoli’s work, this occupying of public space now means to reflect on the need to redesign the terms defining it, in order to embark upon a path that usually eludes these same limits, to generate new ones from which to start over again. She appropriates more emotional than physical space, through practice, engagement, and visual power, redeeming it from alien(ation) to return space to the city as a source of common good. The artist’s recent performance in Abu Dhabi, *Five Attempts to Speak to an Alien*,<sup>20</sup> for which Rispoli curated the dramaturgy, is shifting in this direction. Here, we have a city in which democracy has never existed, and where the “crisis” of modernity was directly by-passed by more futuristic post-modernism. A city projecting itself onto the spectacular surfaces of hotels, onto car windows, as well as onto the waters of the Persian Gulf, a city which does not preserve anything apparently real.

**20.** *Five Attempts to Speak with an Alien*, Abu Dhabi 2016, participatory performance that involved plunging the facades of skyscrapers on the Corniche in Abu Dhabi into darkness. Commissioned by the Festival Durub Al Tawaya IV, curated by Tarek Abou El Fetouh.

To return space to the city as a source of common good.

Here, public space and the architecture it comprises play a vital role in the principle of alienation. *Five Attempts to Speak to an Alien* involves a boat ride across the city’s waterfront that leads the public to take part in five collective exercises to reconnect: re-learn

to see, to listen, or also to be silent in front of Abu Dhabi's waterfront demonstrative architecture. Unquestionably, an architecture of human origin and yet whose sex appeal is more alien than earthly – which the performance plunges into the darkness of a black out. Ultimately, to suggest that Abu Dhabi, this city which hastily builds beyond the seashore, also belongs to us, and not to corporations, not to economic and governmental forces, and not just to Sheikhs and Americans.

With a small time capsule microphone, which the public could use to record their individual voices, sprung the opportunity to re-record a Voyager Golden Record, other than the one launched into space in 1977. A disc that would finally include sounds of distress, of suffering, of rejection, of realities that had been deliberately concealed from these unknown extra-terrestrials, in the saccharine version the United States sent into orbit so that other inhabitants of space would receive a harmonious and peaceful image of planet Earth. As though humankind were merely all about "good vibes" and immune from hatred and adversity.



*Five Attempts to Speak to an Alien*  
Anna Rispoli

View from the boat.

Durub Al Tawaya, Abu Dhabi, 2016

© Anna Rispoli



*Five Attempts to Speak to an Alien*  
Anna Rispoli

Preparation of a fishers boat before the performance. During the performance one of these boats appeared and the fishermen started a gestual conversation with the audience.

Durub Al Tawaya, Abu Dhabi, 2016

© Anna Rispoli



*Les Marches de la Bourse*  
Anna Rispoli

View of the former Stock Exchange before the performance.

KunstenFestivaldesArts, Brussels, 2015

© Anna Rispoli



*Les Marches de la Bourse*  
Anna Rispoli

KunstenFestivaldesArts, Brussels, 2015

© DR

## Representation of unease

As science fiction teaches us, imagining the future is not an antidote to time, but rather a powerful tool to speak of unease. When the representation of unease becomes real, we are undoubtedly talking about *Les Marches de la Bourse*<sup>21</sup>, a performance made in 2015, in which the performative tension created by artistic gestures became a powerful vehicle. The new urban plan sanctioned by the city of Brussels in 2015 envisaged various actions aimed at enhancing the city's touristic aspects, and yet also prohibited public demonstrations – an ingrained tradition in the city – on the steps leading up to the Bourse, the city's former Stock Exchange in the city centre. This performance, in protest against this controversial measure, consisted in reconstructing the history of twenty-five episodes of protest that took place between 1963 and 2015, on those very steps of the Bourse, with the participation of erstwhile protesters, re-summoned to those same steps to give birth to a re-enactment: those who had demonstrated against the closure of coal-mines, against nuclear power, against the third term of the President of Burundi Pierre Nkurunziza, in solidarity with refugees, and so on.

21. *Les Marches de la Bourse*, Brussels 2015, commissioned as part of Kunstenfestivaldesarts

Different voices and different times, superimposed and clustered under the original banners to bring the erstwhile causes into the present, but with a different purpose: to save the Bourse from being transformed into a tourist site, to campaign to retain it as a place for protest, as a physiological and necessary manifestation of city life, and of its residents. The spectacular display of "resistant" practices and know-how becomes a new form of anarchist curatorship, sharply contrasting with the rationale of profit and social normalization. It is though we ask ourselves: what are we forgetting of importance? How do we influence the future by choosing what not to forget? Is it possible, let's say, not to neglect conflict as a practice necessary in building social justice? In *Les Marches de la Bourse*, everyone gambled on being part of a synthesis between art and activism that did not guarantee an identity or the sense of belonging to something recognizable. Poised between spectacle and authentic demonstration, this action advanced an alternative hypothesis to political agonism (as used by philosopher Chantal Mouffe). A demonstration is not something occupying public space, but rather something that generates public space through its very heterogeneity.

How do we influence the future by choosing what not to forget?

In this respect, a further step is achieved with the research for *Your Words in my Mouth*,<sup>22</sup> in which seven different people were invited to compare their own intimate experiences and their mutually antagonistic bio-political beliefs. A physiotherapist, who assists seriously disabled people to make love; a far-right German militant advocating an anti-Islam stance, a Syrian Muslim; a Protestant pastor; a sex club manager; a "resistant to love," and an ex-kibbutzim poly-amorist found themselves around a table to discuss how personal attitudes to ethics, morals, religion, and sexual practices ought to at least influence the political sphere. Ultimately, they speak of love, but of a form of love transcending a couple's romantic experience to become an ethical and political force.

22. Or *Tes mots dans ma bouche*, Hanover, Nyon, and Brussels 2017, jointly created with Lotte Lindner and Till Steinbrenner, transcript of a conversation between seven people who didn't know each other, subsequently offered to seven spectators for a collective restitution.

In a European context in which coexistence is increasingly questioned and the crisis of democracy is becoming a systematic factor, how can we make divergences of opinions, values, programs, and needs coexist?

The audience was invited to confront the seven protagonists, who albeit physically absent, were present thanks to a transcript made available for collective reading, which faithfully reproduced their utterances. The divergence between our thinking and that of those to whom we lend our voices is at times flagrant and generates the need to speak frankly about these issues at the close of the experience.

When an artistic experience metabolises into a real life context, ideally the work provokes reactions that happen “off-stage” and with extra-spectacular timing. Living conditions change after having partaken of an ephemeral utopia; we come to realize certain needs only after living through a state beyond our daily experience.

With *I really would like to come back home*,<sup>23</sup> with residents of the building of the Foyer bruxellois Brigittines-Visitandines, in the Marolles<sup>24</sup> district, Rispoli conceived a very simple and straightforward form of ephemeral utopia: the windows of a residential tower were transformed into a luminous keyboard “played” by residents, who for several minutes switched on and off lights in rooms facing the exterior, thus transforming their living space into a source of an alphabetical code communicating with the street, with the public and the surrounding city of Brussels. A non-specific community was involved in a self-reflective path, for which, the home lighting concert became the climax. The audience then played a central role, acting as a mirror for participating residents. The regard of others helps us to see things that we usually cannot focus on, allowing us to embark on a more conscious transformative path.

**23.** *Vorrei tanto tornare a casa (e che questo volesse anche dire tornare dove sei tu) [I really would like to come back home (and this could mean to come back where you are)]* 2009-2016, Brussels, Riga, Gwangju, and Paris.

**24.** Les Marolles (De Marollen) is the oldest working-class area in the centre of Brussels.





*Vorrei tanto tornare a casa...*  
2009-2016 Rémolition  
Anna Rispoli

Participation inside the Foyer bruxellois des Visitandines building, Brussels

KunstenFestivaldesArts, Brussels, 2015

© Anna Rispoli



*I really would like to come back home...*

Anna Rispoli

Opening of the Asian Arts Center, Gwangju, 2013

© DR



*I really would like to come back home...*  
Anna Rispoli

Staro Riga, 2010

© Alexis Porzakis



*Dein Wort in Meinem Mund*  
[Your Words in My Mouth]  
Lotte Lindner, Till Steinbrenner and Anna Rispoli

Theaterformen, Hanover, 2017

## Mythmaking

The act of giving voice to space belongs to those living in the space, who pass through it, who trespass it. Storytelling is an exercise that, in Donna Haraway's formulation<sup>25</sup>, suggests a way to stay inside things. Comprising people and architectures, Rispoli's performances work on a story-processing level, which, if they touch the right nerve, spread like a legend and live forever. This process of urban mythopoeia (or mythmaking) in Rispoli's work has had various outcomes.

**25.** See the documentary of Fabrizio Terranova, *Donna Haraway: Story Telling for Earthly Survival* (2016).

A building in Hanover, originally erected for Expo 2000, still stands. A silent tower that was woken up in 2015 by activating *The Invention of the Elevator*,<sup>26</sup> a guided tour inside the abandoned building, that took place over several days, always at sunset. If the norm is to consider heritage as invariably preserving traces of the past, we only occasionally think of heritage as a "future making practice", or an intimate activity of assembling past, present, and future worlds that gives concrete form not only to time itself, but also to the men and women of this time.

**26.** *The Invention of the Elevator*, Hanover 2011, jointly created with Lotte Lindner and Till Steinbrenner. An architectural performance exploring the Dutch Pavillon at Expo 2000, a key example of the techno-ecological ambition at the end of 1990s.

"Now, human puppy, you're on my shoulders. Please, take a ride. In the elevator booth, look at a figure: 2 800,000. It's the number of visitors who have come up here to enjoy a foretaste of the future."  
(cf. *The Invention of the Elevator*, Hanover, 2015).

Translated from Italian by John Barrett.



*The Invention of the Elevator*  
Lotte Lindner, Till Steinbrenner and Anna Rispoli

Theaterformen, Hanover, 2011

BIOGRAPHY  
**Martina Angelotti**



Curator and art writer, Martina Angelotti works in particular on projects and exhibitions related to the disciplines of public and participatory art, moving images and performance. She is the artistic director of Careof, a non-profit organization for contemporary art based in Milan, and the founder and curator of ON, a public art project which investigates the relationship between art and urban space through artistic interventions, performances and workshops. She is currently working on a special edition of ON in Genoa, on the connection between city, logistics and labour, through the expansion of the port and back-port. She has been curating exhibitions and film programs, and recently she co-curated the Italian version of *Grand Domestic Revolution* in collaboration with Casco (Utrecht). A lecturer of Contemporary Art at Università Cattolica, also involved in designing and holding seminars and workshops, she writes for *Domus Magazine*.

[bit.ly/2ruOOgE](https://bit.ly/2ruOOgE)

Photo: © RR

UNDER CONSTRUCTION

## La Part de L'Autre The Minor Gesture of Selma and Sofiane Ouissi

Ophélie Naessens

In the spring of 2016, the choreographers, dancers and artists Selma and Sofiane Ouissi were offered a residency at 49 Nord 6 Est (FRAC Lorraine, in Metz, France), within the framework of the European project “Manufactories of Caring Space-Time”.<sup>27</sup> They chose to meet with various communities in Metz (asylum seekers, the elderly, the hearing-impaired, students). The different stages of their project – interview, ‘atomic dance’, observation, gestural performance – unfolded as collective experimentations centred around the notion of exchange. The Ouissis’ project also fits into the larger context of participatory and relational practices based on the recurring theme of giving.<sup>28</sup> Starting with the opening question, ‘How do you achieve commonality through the everyday gesture?’, *The minor gesture* outlines an artistic process based on the complexity of the gestures of giving and receiving, of inviting and welcoming the other.<sup>29</sup>

How do you achieve commonality through the everyday gesture?

At the FRAC Lorraine, Selma and Sofiane Ouissi presented their workshop as a space designed to become a spoken stage. A space radically different but nonetheless real,<sup>30</sup> an elsewhere personified, a space for experimentation that disrupts our frame of reference. In everyday life, we are rarely invited to talk about ourselves beyond the restrictions that generally govern verbal exchanges. Moreover, old age, a handicap, a language foreign to the land in which we live are all situations likely to generate barriers in non-verbal situations. The filmed interview process put in place by Selma and Sofiane Ouissi to record the stories is first and foremost a space of freedom where the right to speak is granted to individuals whose voices are often suppressed or drowned out by the drone of media. As well, episodes of estrangements in life have sometimes stretched the narrative threads that fashion identity. Exile or exclusion has often given way to silences, and some participants have succeeded – but at what cost? – in obliterating entire chapters of their life story. And yet everybody stands before the camera with suitcases of memories, images, and shadows. The spoken stage allows each of them to regain a sense of worth by listening to their story. During the interview, fragments of their life resurface, flashing through the haze of the unspoken. The story that emerges gives substance to another narrative that could not be revealed elsewhere. The workshop becomes a space where we are free to be ourselves, outside of cultural codes, pre-established views, and societal expectations, a space to rediscover our own life story. This space of freedom can lead to a new realization of oneself arising out of the encounter with the other.

Going against the grain of everyday life, where time is of the essence, Selma and Sofiane offer the participants a time of to tell their story without the usual time constraints, to

**27.** This essay was written within the framework of meetings with Selma and Sofiane Ouissi during the early stages of *The Minor Gesture* at the FRAC Lorraine in Metz. The final version of the project was presented in the *Kunsten-Festival des Arts* in Brussels, and at the MSK in Ghent, in May and June 2017.

**28.** See Roger Sansi, *Art, Anthropology and the Gift*, London, Bloomsbury Academic, 2015.

**29.** In his well-known essay ‘The Gift,’ Marcel Mauss describes the gift as a system of complete exchange carrying the triple obligation of giving, receiving, and giving in return. See Mauss, *The Gift: The Form and Reason for Exchange in Archaic Societies*. London and New York, Routledge Classics, 2002.

**30.** In this perspective, the spoken stages set up by the artists refer to the heterotopias which Michel Foucault described as ‘real places outside all places.’ See Foucault, *Le Corps utopique. Les hétérotopies*. Paris, Nouvelles Éditions Lignes, 2009, p. 24.



take the time to listen to the stories of the other and to the inner strength which he or she possesses. During the interview, time spans anywhere from a few minutes to several hours, the artists allowing everybody the leisure of experiencing the subjective time of their narration, their own narrative temporality. The stretching of time produces a form of surrender, as the individuals step outside the role they are usually assigned, and the territory they are usually allotted. This temporal stretching also leads the participant in front of the camera to gradually occupy the spoken stage, to own it. The filmed interview allows for the emergence of words and a presence that would not occur under other circumstances, revealing stories, postures, and gestures. Immersed in a logocentric culture, we sometimes have difficulty recognizing the true value of listening, despite it being an integral part of discursive knowledge. Through their filming of the interviews, the Ouissis encourage us to listen actively to the other, which lays the foundations for a 'commonality', by bringing us self-awareness, by positioning ourselves and affirming our place in society. The undivided attention given to the other also enables an expression of thought – at a certain point – an expression that could not exist outside this space.

For the artists, reciprocation is the *sine qua non* of the project, perceived as a kind of mixture.

While the Ouissis provided the participants with a space of freedom, Abdunnasser, Nicolas, Wajdan, Yves, and their partners surrendered a part of themselves through the gift of their word – by giving, they are giving themselves, to paraphrase Marcel Mauss.<sup>31</sup> They commit to the proposal through their life experience, their words, and their representations. As Mauss pointed out, the gift is a phenomenon that entails reciprocation, and the process displayed in *The Minor Gesture* does not escape this logic in its chain of gifts/counter-gifts in the form of a contract of consecutive exchanges. For the artists, reciprocation is the *sine qua non* of the project, perceived as a kind of mixture: 'Souls are mixed with things; things with souls. Lives are mingled together, and this is how, among persons and things so intermingled, each emerges from their own sphere and mixes together. This is precisely what contract and exchange are.'<sup>32</sup> The Ouissis invite all of the participants to enter into a dialogue at the heart of which the word is understood as a gift: a gift of one's image, one's story, and one's subjectivity. Beyond the story that is recounted to the artist who becomes its guardian, the individuals facing the camera surrender an image of themselves. Their story is punctuated with gestures that accompany and deliver the word to the one who is filming, and to the one who will soon find himself or herself in front of the image. The gestural language specific to the act of telling one's story, which intermingles the presentation of the self and the exchange with the interlocutor, is both deeply rooted in a common culture and revealing of personal identity. Everybody refers to the other and adjusts while occupying the proposed stage, taking it over or carving out a bubble with invisible boundaries.

In our contemporary societies, the exchanges that elude capitalism endure, particularly in the medical and charitable fields. The current practices of giving are generally connected to an exchange of foodstuffs or objects with no guarantee of reciprocation. Since the 1990s, artists have in turn created situations based on exchange and sharing, inviting exhibition visitors to grab sweets, clothing, and other trinkets at their disposal, offering their own demonetized version of the phenomena of consumption.<sup>33</sup> By abandoning the object in favour of the conversation exchange, Selma & Sofiane Ouissi restore the actors' words and hence subjectivity at the heart of the transaction process. No longer goods to take away, touch or eat,<sup>34</sup> but a word to listen to, a body to look at. As such, the artists emphasize the personal aspect of the gift, 'because to accept something from somebody is to accept some part of his spiritual essence, of his soul.'<sup>35</sup>

31. 'By giving, one is giving oneself.' Mauss, op. cit., p. 59. The ethnologist underlines the fact that the social being is not simply a solitary spirit in a solitary body, but constitutes a collection of elements that can be physically detached from one another without jeopardizing the individual's integrity.

32. Ibid., p. 26.

33. According to the classification of 'artistic practices of gift giving' put forth by Ted Purves, these would fall under the first category of 'gift sculptures', exhibition-based situations in which elements of the artwork are given away or dispersed. See Ted Purves (ed.), *What we Want Is Free: Generosity and Exchange in Recent Art*, New York, SUNY Press, 2005. See also the exhibition *Take Me (I'm Yours)* organized by Hans-Ulrich Obrist in 1995 at the Serpentine Gallery in London, and repeated at La Monnaie de Paris in 2015.

Through the alliance of infinite individual concentration and an extreme awareness of the other emerges a community.

34. We refer here, among others, to those iconic figures of relational aesthetics, Félix Gonzáles-Torres and Rirkrit Tiravanija. See Nicolas Bourriaud, *Esthétique relationnelle*, Dijon, Les presses du réel, 1998.

35. Mauss, op. cit, p.16.

Discourse is usually identified through the association of a language with a set of commonly shared meanings and, consequently, with a system that is hegemonic and permanent, blurring the specifics – both personal and cultural – of the speakers. The absence of sound in the filmed interviews emphasizes the subjective gestures that accompany the narrative accounts of oneself. By focusing on the ‘minor gesture’, the artists outline a theory of discourse as a process of dialogue that fully engages the body, a discursive aesthetic that is revealed through gestures and postures. These filmed interviews are screened during the public workshops. On screen, the participants follow one after another, silently recounting their personal paths, their bodies transfixed by the compelling story. Viewers are invited to act as interpreters, to become the mirror image of the narrative choreography. After a few minutes of awkward mimetism, our movements soon become an exact replica of those of the individual on screen. The bodies then recreate in unison the choreography of memory. This transition from the individual to the collective is achieved through the movement of the bodies, inviting us to yield willingly to a certain loss of oneself, which is vital to the acceptance of the other. Initially distant from the other, our perception is gradually infiltrated by his or her presence, borrowing their gestures, affected by their distress. The gestural performance implies a passage into the body of the other. Through the alliance of infinite individual concentration and an extreme awareness of the other emerges a community, like a low murmur, a wave of bodies saying ‘I’ in unison. Furthermore, having no access to the meaning of the words, we sense in each individual the contours of a poetics of displacement and loss. As this community of individuals collectively translate a story into gestures, there emerges a form of universal language and, perhaps, activism – a rising human tide composed of the sum of many ‘ones’ manifesting the other. By placing such a physical and emotional experience at the heart of the transaction process, *The Minor Gesture* invites us to welcome – to brush up against – the part of the other within us.

Text commissioned by the MSK (Museum of Fine Arts) in Ghent for the catalogue of the Exhibition “Manufactories of caring space-time”, June 2017.

[bit.ly/2sDucY6](https://bit.ly/2sDucY6)

[bit.ly/2tgU6yD](https://bit.ly/2tgU6yD)



*Le Moindre Geste*  
Selma and Sofiane Ouissi

Creation process: atomic dance

49 NORD 6 EST - Frac Lorraine, Metz, 2017

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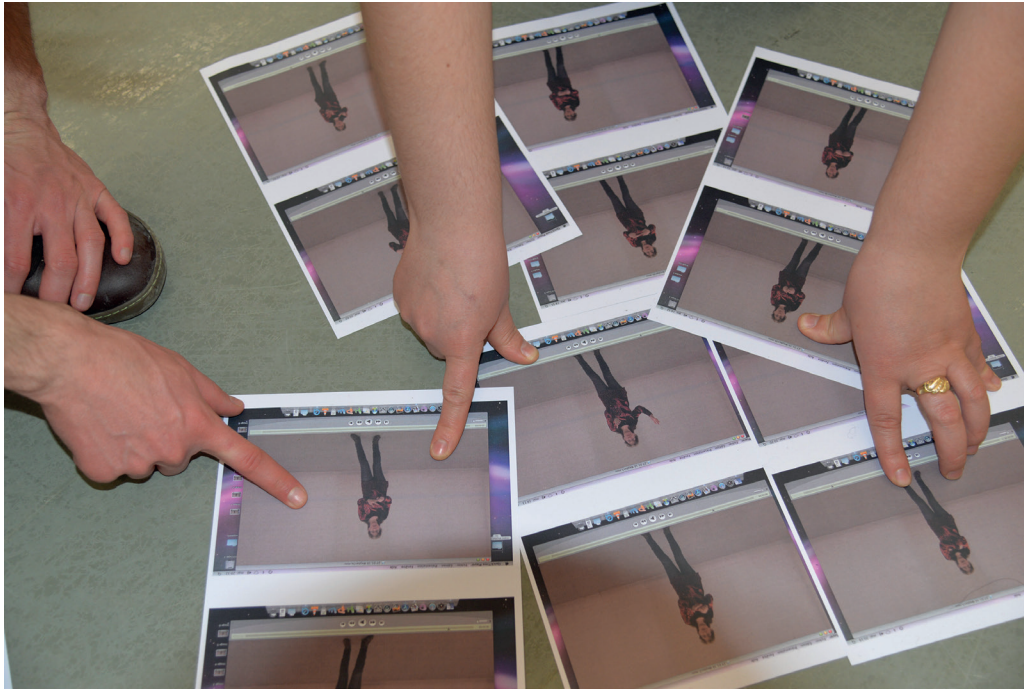


*Le Moindre Geste*  
Selma and Sofiane Ouissi

Creation process: observation of the life stories

49 NORD 6 EST - Frac Lorraine, Metz, 2017

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

Creation process: gesture extraction

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

Creation process: gesture analysis

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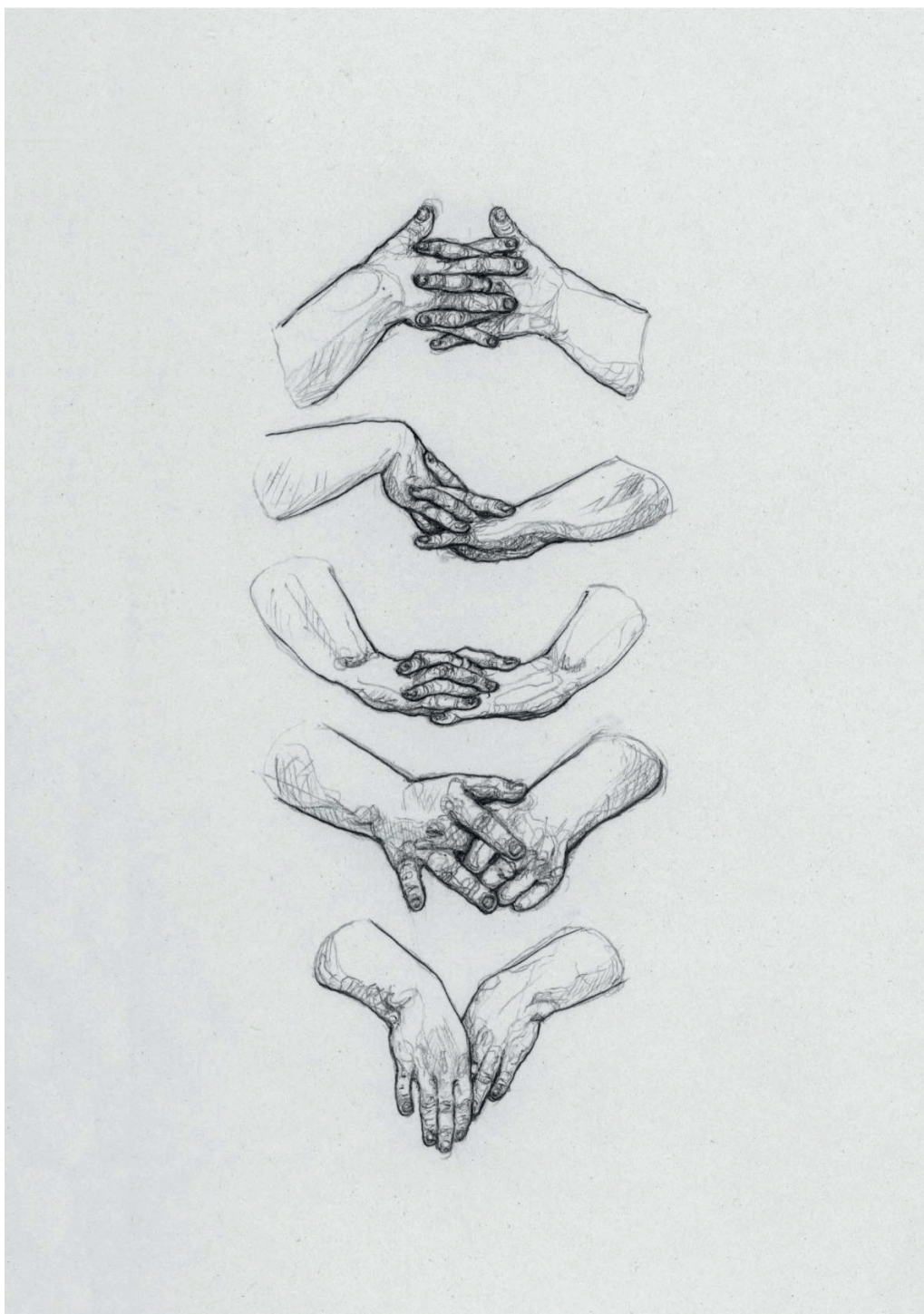


*Le Moindre Geste*  
Selma and Sofiane Ouissi

Creation process: the gesture as score

49 NORD 6 EST - Frac Lorraine, Metz, 2017

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

Drawing by Koen Cassiman produced during the creation process

MSK, Ghent, 2017

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

Drawing by Koen Cassiman produced during the creation process

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

Drawing by Koen Cassiman produced during the creation process

MSK, Ghent, 2017

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

During a performance

KunstenFestivaldesArts, Brussels, 2017

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

During a performance

KunstenFestivaldesArts, Brussels, 2017

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*Le Moindre Geste*  
Selma and Sofiane Ouissi

During a performance

KunstenFestivaldesArts, Brussels, 2017

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BIOGRAPHY  
Ophélie Naessens



Ophélie Naessens is a lecturer in visual arts at the Université de Lorraine. Her doctoral thesis received in 2013, had for title *Des Portraits des Histoires – La parole vivante dans les pratiques artistiques des années soixante-dix à nos jours* [Portraits and Histories – The live speech in artistic practises from the 1970s to our days]. Her current theoretical and artistic researches are attached to the modes of representation of a given speech through processes of enquiry, the creation of speech spaces / listening spaces, and the discursive exchange as an artistic form (“dialogical art”).

Photo: © RR

NEIGHBOURHOOD

**Encounters, or Other Things in their Places**  
In Budapest, PLACC reinvents the Csepel Factories

Andrea Rádai

*Standing under the factory entrance's enormous shadowy arches, we are the random members of an orchestra. Beforehand, our "tourist guide," Dániel Makkai, had put a series of objects at our disposal – plastic tube, tennis ball, drum – so that we could experience the site's truly awesome acoustics.*

*Things are flowing smoothly; the group is spontaneously disciplined and ready to collaborate: according to plan, we are to alternate the role of drummer with that of spectator, our level of concentration is such that this din even generates a kind of simple rhythmic harmony: we are filling the void of another era with some-thing. I discover a new instrument as I step on a can of beer, which emits an ample and wonderful sound.*

*A flashlight's beam flickers in the distance – the factory's night watchman approaches. Apparently, he has not been forewarned. He behaves as though frozen by indecision; he cannot pigeon-hole us into any category: we are neither intruders, nor looters, nor stray animals, nor children playing in the wrong place, even though we are at play. And yet, we feel in him a sense of composure arising from the fact that he knows that he is on home ground.*

*"Who is your ... your ... your ... your backer?," he asks our guide, searching for his words at length; he obviously wants to know whose palm we greased, whose permission we received.*

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Who, here, is the trespasser? Is there a communal space?

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*Who, here, is the trespasser? Is there a communal space? Will there be an encounter? Are we getting closer, or are we moving away from each other? How can the aesthetic experience of the real be depicted or revisited?*

*There is a variety of potential encounters, and I believe that, independent of the outcome, of its success, the encounter in itself is of vital import, so that new walls no longer be erected – which would be a feat in itself. It's a crucial step to survive the existence of walls.*

**PLACCC, a Crucial Role in Public Space**

We find ourselves at a specific site, at the old Csepel factory complex, at the heart of an artistic action, within the framework of Picture Europe: *Budapest / Østfold*, with the participation of Hungarian and Norwegian artists, in April 2017. This figures among PLACCC's most significant projects to date.

PLACCC festivals are organized by the Association Artopolis, founded in 2008 by Fanni Nánay and Katalin Erdódi (Nánay remains active as director), with the aim of promoting artistic activities inspired by specific sites. At that time in Hungary, these specific venues mainly hosted theatrical events, of which there were not even many. Initially, PLACCC'S profile was more theatrical and performative. Thanks to PLACCC, many of Budapest's punters receptive to innovatory trends were for the first time able to watch site-specific theatrical performances in commercial centres, at railway stations, or even in private apartments. Participants could ride a bike, ramble through the city wearing headphones, all while following instructions; they were able to observe how the diverse realities of public space merged with performative actions. Passers-by stumbled on performances, encountered installations in Budapest's most frequented, as well as its ugliest and most popular, sites.

PLACCC has effectively been playing a pivotal role within a broader circle of intellectuals in order to initiate a process of reflection on public spaces, so that as many people as possible can discover public space/s – and its vision itself – of its self-evident and explicit nature. I recall how marked we were by feelings of vigour, of liberation, of optimism, and of being at the vanguard of these initiatives at the outset: we are in Eastern Europe, four years after Hungary's accession to the European Union.

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If we have been bringing art to the streets, then we also have to shift it away  
from privileged neighbourhoods.

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The Csepel Industrial complex thus became the routine location for festival events: located on the outskirts of Budapest, at one time the factories employed some 35,000 workers. Nothing better reveals the vacuum left by the closure of this industrial estate at Csepel in the wake of socialism's collapse than the suburban railway (HeV) linking Budapest and Csepel. In the 1980s, trains brought the masses from the city wanting to work to Csepel, whereas nowadays they transport them in the opposite direction.





*PICTURE / Budapest-Østfold*

PLACCC, Budapest, 2017

© Attila Balogh



*Bringing the Protest to Csepel*  
Naja Lee Jensen

PLACCC, Budapest, 2017

© Attila Balogh

## Csepel's Challenge

Noise and deafening music greet us at the factory entrance – this is Naja Lee Jensen's installation whose title "Bringing the Protest to Csepel" immediately reminds me of my childhood, when, in the true spirit of socialism, the Soviet national anthem and "Long live the first of May" crackled in the enormous loudspeakers. It was the occasion on which we could enter the factory without an access card; for the occasion, it was decorated with lanterns, natural flower compositions, garlands of crepe paper, so that socialism would really appear like a prosperous stronghold.

Now, it's another kind of music blaring from the loudspeakers; after a while, we clearly grasp that it's a recording made during a recent demonstration: "Orban, pack your bags!" chant the crowd. This same Orban who, more than a quarter of a century ago, was actively involved in dismantling that socialism, the one whose deceitful garlands festooned factory entrances smelling of rancid oil, and fissured walls. This very same Orban, who, today as prime minister, is carrying out anti-democratic deeds in this country, just as though he were rebuilding the socialism of yesteryear.

Created with modest means, this experience was already multi-layered, but the whole was even more strangely brought to light by the incident which led to the installation being shut-down, a mishap that I also partially witnessed. Several men with shaved heads emerged from a café, raising their voices menacingly: they seemed to disagree with the mass of demonstrators from elsewhere. Following several cautious and hesitant invitations to engage in dialogue (a section of the installation is precisely asking questions such as "What are your desires?," the text of these questions projected on the floor), the organizers switched the sound system off, they no longer wanted to assume any responsibility. Jensen calls it a day, and this fiasco, which actually isn't one, also becomes part of the installation.

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Nowadays, the erstwhile industrial complex looks like part of an abandoned city, inhabited by ghosts.

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Nowadays, the erstwhile industrial complex looks like part of an abandoned city, inhabited by ghosts, overrun by weeds and crammed with dilapidated buildings that have been deemed unsafe. Life has given rise to small islands there, for especially near the main entrance, several small and medium-sized enterprises run factories, warehouses, and not forgetting workers' hostels, supermarkets, and more than one pub. While a never-glorious past and a romantic post-industrial present perfectly lend themselves to forging an identity, they equally stand in the way. Csepel is among Budapest's largest and poorest boroughs; its residents would prefer that people didn't have that factory and the working class in mind, whenever it comes to them.

This change of perception is what HéV – a group of local associations whose name is a wordplay on the logo for commuter trains and the initials of "defence of local interests" in Hungarian – and PLACCC are jointly tackling; they joined forces several years ago in that area where the factories are located, as part of the festival, which back then was quite often launched without the active involvement of local residents. It was at this juncture that the search for international partners became paramount for PLACCC, for it currently receives no state aid from the Hungarian government. Hence, in association with residents of Csepel, it presented itself to the Tandem Europe exchange programme, which facilitates two European partner organizations to address a relevant issue in cultural life. PLACCC's partner in the United Kingdom is Creative Scene. Their joint project explores possibilities for local participation, starting from the idea that by having local residents with no artistic background participate in cultural projects – all while maintaining artistic quality in mind – local communities will feel much more involved in events, they

will have a greater sense of pride of place, and will be more determined to be involved in decision-making and processes that will impact them. Their approach is complementary: while PLACCC has ample experience in co-operating with non-local artists, Creative Scene brings a relevant set of skills in how to create a rapport with local residents.

All this was evident in the *Redrawing* programme at one of Csepel's most important meeting points, the Plaza shopping centre. Here, for example, local residents, under the guidance of local artists, projected drawings made using diverse techniques on the walls of a car park in the Plaza, with the aim of "redrawing" the neighbourhood. During the screening, Tamariska, a local folk dance group, danced, rendering these drawings even more interesting, with lights projected onto the dancers' faces, bodies, and movements. This represents yet another of PLACCC Festival's key projects during recent times.



*Purpose of Shaping*  
Jonas Bjerketvedt

PLACCC, Budapest, 2017

© Attila Balogh



*Purpose of Shaping*  
Jonas Bjerketvedt

PLACCC, Budapest, 2017

© Jaszay Tamas

*The Tamariska dancers subsequently reappear in Picture Europe with an intervention in Jonas Bjerketvedt's audio-visual installation Purpose of Shaping. In the hall of an empty and multi-storied derelict building, five screens are hung in the factory's former medical centre. Five dancers, five continuous rotating images. The rotations are at different speeds and five different sounds indicate sequences coming to end. The dancers' silhouettes are also reflected onto the cracked ceiling. Curiously, it is almost soothing to see how, in this "Tarkovskian Zone", this infinite and extended time imbues the romantic post-industrial space.*

PLACCC's two projects, the collaboration with HéV and the one with Østfolddal, intersect at the Csepel Industrial Complex as part of the *Picture Europe* programme. In line with Creative Scene's experience, Fanni Nànay also recognises that in organising cultural events, it is essential to involve local residents in participating in quality artistic events. The HéV members, who visited all the *Picture Europe* sites and in-situ installations, were greatly impressed by them. And, perhaps in the future we can take a look at Dániel Makkai's project in the other section of *Factory Playground*...

*At the factory site, there are still workers' hostels – these lie at the bottom of the Hungarian real estate ranking. Many families, with their children, live in these hostels. For them, the factory is a playground. A week before presenting Picture Europe, during the Easter holiday period, the creators of Factory Playground are taking advantage of the school break: they invent a game for young vagabonds: it involves being captured by the Spirit of the factory, a certain Manfred Weiss, who established the factory in the nineteenth century. To free themselves, the children have to show the Spirit that the factory is alive nowadays, too. We are informed of all this by a documentary, which impresses us from the beginning, both by the children's creativity and their playfulness. They clearly feel themselves lucky to live somewhere where they can play. And we adults do, as well.*

Translated from Hungarian by Andrea Bardos, from French by John Barrett.

[bit.ly/2s5zvi8](https://bit.ly/2s5zvi8)



*Factory Playground*

PLACCC, Budapest, 2017

© Attila Balogh





*Factory Playground*

PLACCC, Budapest, 2017

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*Factory Playground*

PLACCC, Budapest, 2017

© Attila Balogh

BIOGRAPHY  
Andrea Rádai



Andrea Rádai (Budapest, 1979) graduated from the Eötvös Loránd University with a degree in Hungarian, English and Netherlandic Studies. She became interested in discussing theatre watching the shows of Krétakör so she took part in the two-year course of Hajónapló, an unofficial workshop for potential theatre critics. She was a member in the board of the Hungarian Critics' Association, organizing professional events that tried to echo the reconsideration of the role of criticism. At present she is the editor for the online version of the periodical *Színház*, and translator of children's and youth books.

Photo: © RR

**Klaxon**  
**(when art lives in town)**

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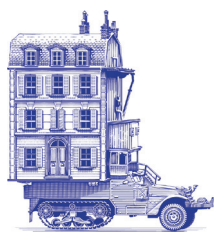
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