

P E N D U L U M
Portfolio **APASS**

January 2019 - April 2019
- second block -

Diego Echegoyen

Settlement

curated by Vladimir Miller - January 2019/April 2019

Bring the outside inside

Can be this inside a public space?

Giving volume to the map till the maquette becomes role-play

All the roads leads to Molenbeek (Performativ2019)

References

Dedicated mentors: Philipp Gehmacher, Alex Arteaga, Peggy Pierrot.



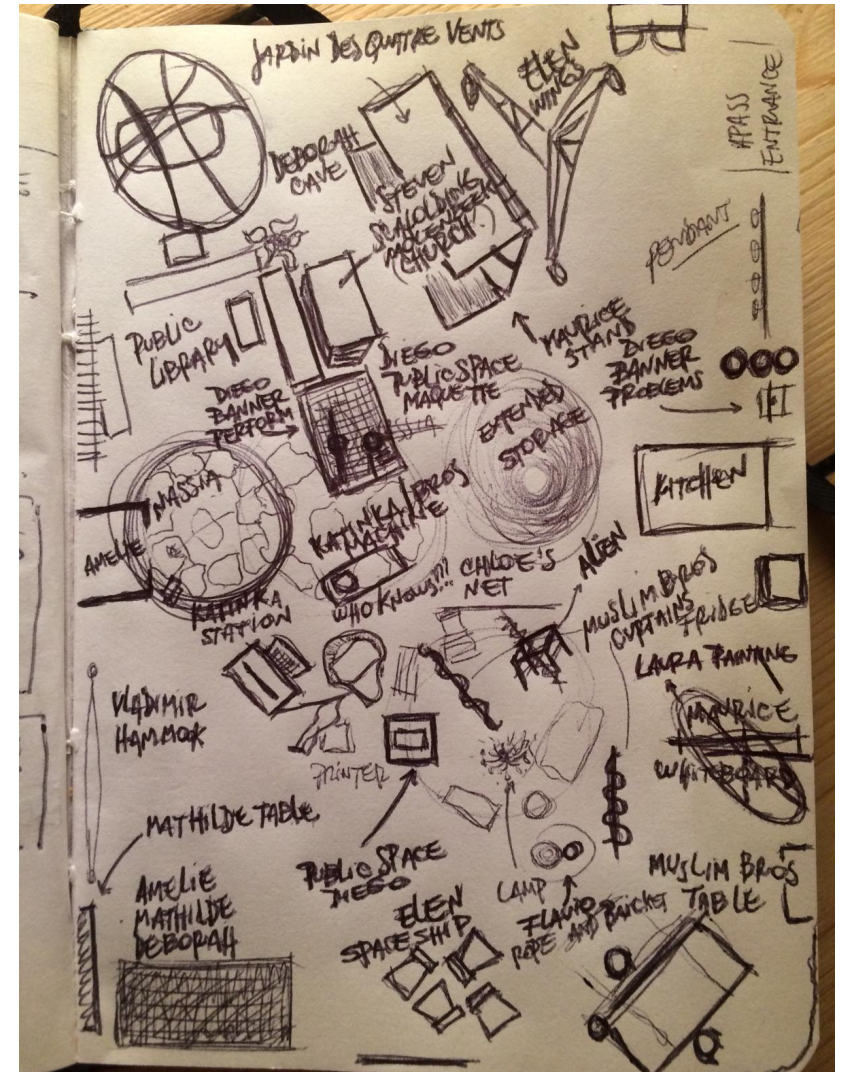
Settlement, curated by Vladimir Miller

If my first block initial attempt was to 'go out', to take the research from the desk and put it on the street, during this (un)Settlement block I worked in the opposite direction. I tried to bring the outside inside. I started swinging in this directionality (INSIDE/OUTSIDE - OUTSIDE/INSIDE) and through this swinging the image of *the pendulum* began to change its meaning and length.

A fundamental part of the block's proposal was to build up the space entering together in an unavoidable chain of spoken & unspoken negotiations, agreements & disagreements. This was a way to create different modes of engagement, cohabitation and relational dynamics between participants, between each others research and the uses of space itself which oscillates between common, semi-public and private.

How to bring in the outside? How to bring the public space inside the building, inside the block, inside the a.pass program, inside the Institution, inside Flemish administration, inside National administration, inside European administration? Inside, inside, inside...

How to articulate /organize / administrate that public space that I'm bringing in or creating/imposing ad hoc?

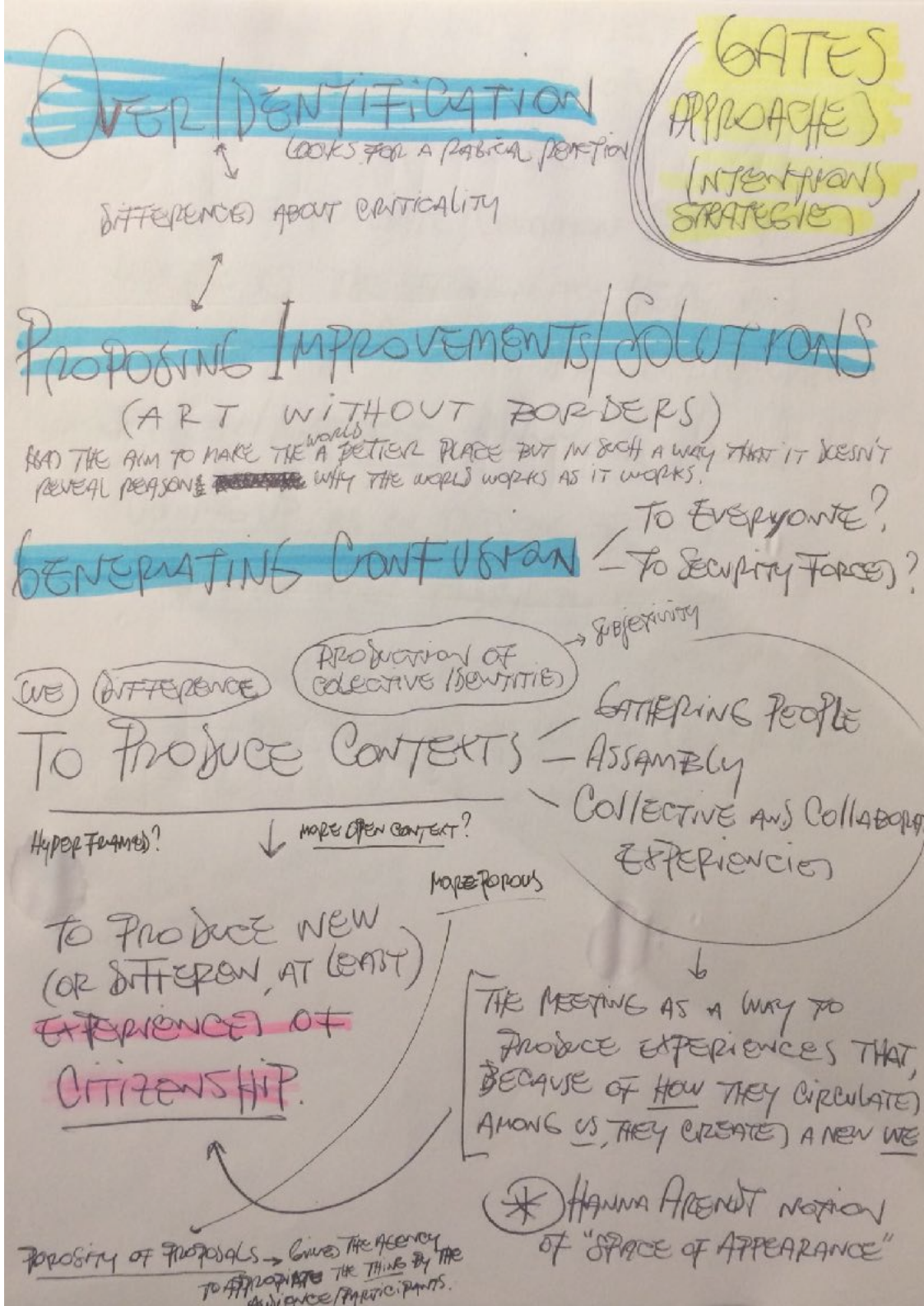


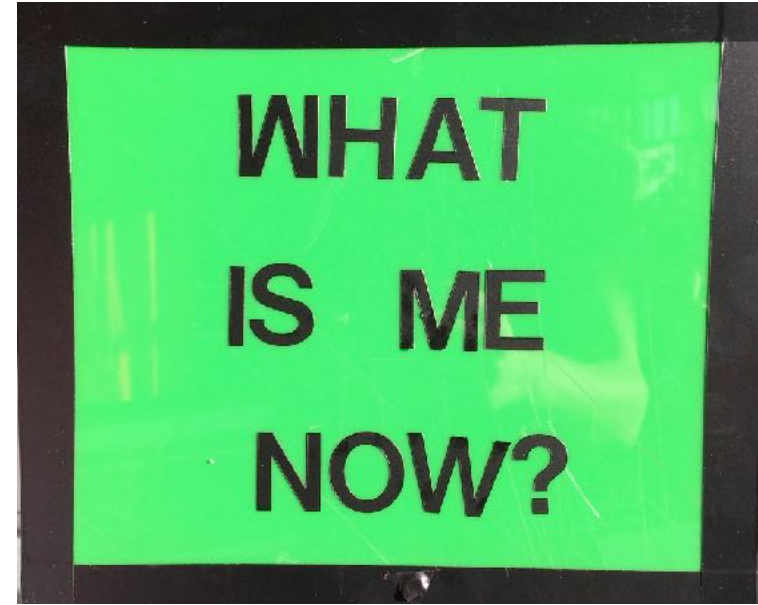
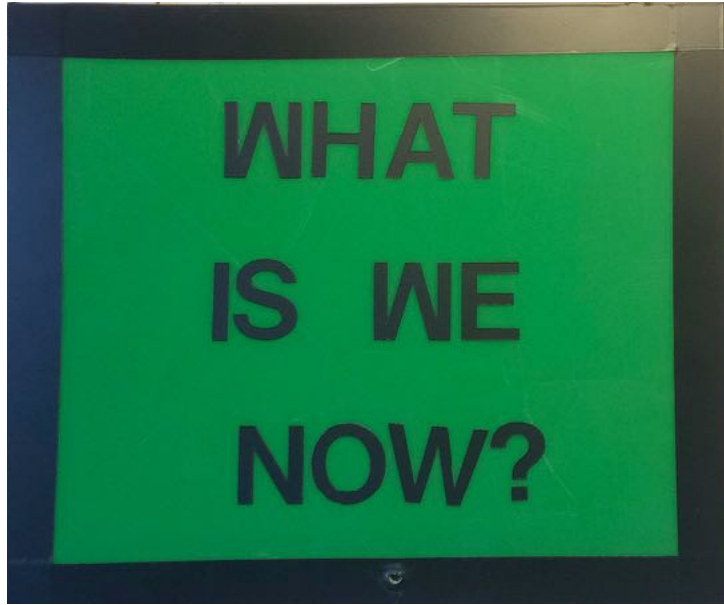
The block proposal had a 'democratic' approach which worked in a particular synchronicity with the appearance of what I saw as an accurate piece of the Brussels' public space regulation. This particular law (from which I heard only by conversations) said that 'la Place Communal de Molenbeek' was meant to be an open space to the citizens negotiation. This meant that after its renovation in 2014 it was not supposed to be used as a parking lot anymore but as a space for citizens to decide what they wanted to have or do there.

I started working on it *taking it as a fact*, triggered and provoked by a paradoxical thought.

A regulation encouraging the population to gather, to discuss and to make agreements (or to sustain their disagreements) and to negotiate is a regulation that works as a citizenship factory. If during last years public spaces were getting privatized around the world by its administration policies, why do the Molenbeek population not use this regulation to their benefit?

This paradox was strong enough for me to make a new 'reduction' from Molenbeek to this specific spot.





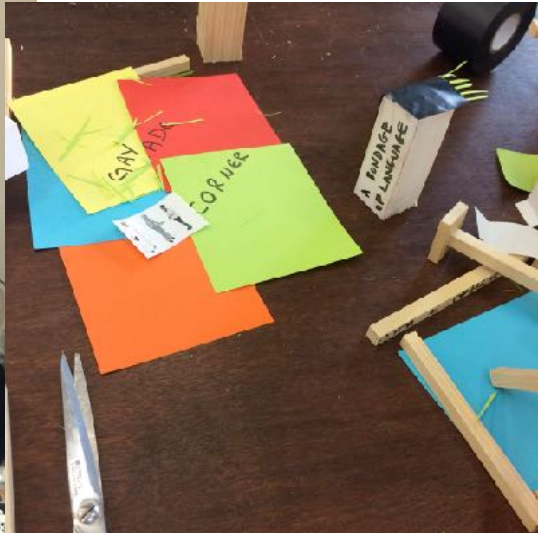
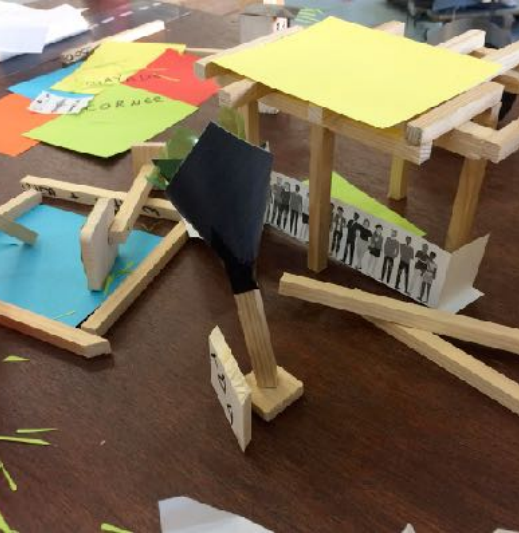
Looking for modes of translation of my first block experiences into this new dialogue established with the *Settlement*, I used the subjective cartographies I made after the *nightwalks* to make an 'non-scale' model. All **a.pass** space became an area of Molenbeek and my workstation became *la Place Communal*.

Once the model was in the space the surface on top of which it was located became problematic within the group dynamic. They kept using the model as a table, as a desk. Questions of engagement, respect, private space, administration and privatization of the collective (public) space, ownership and authorship emerged. Thus, I considered 'my' workstation as a 'public space'.



I took the *administrative role* of this 'public space' asking people to fill in forms with personal data, times and modes of use of it. This procedure evolved towards different elements in the dialogue between administrations and citizens as forms, surveys or street signs.





What constitutes us as a “we”? What kind of “we” are we here and now inside this building, inside this institution, inside this educational system, inside Flemish administration, inside National administration, inside European administration? Where am I within this “we”? What is “we”/“me” now? Which is the place I occupy?

For *HWD's* presentation I set up a scaled public space inside **a.pass**. Within the frame of the research I choose some elements from the public space to activate different questions that were present in my work.

I used the concept of **citizenship** as a general term that could be filled in by a meaning produced by the experience of the *parkour* through the 'non-scale' public space model, the altered-approach on the street signs and the game to '*perform your own public space*' where participants were invited to decide what to do/have in *la Place Communal de Molenbeek* observing the collective processes of decision making.

This strategy was rooted also in the question about what kind of **"we"** is constituted by artistic-performative, urbanistic, architectural and collective experiences whether in public space, inside the institution, inside the building?

After creating certain scales for *HWD's* presentation, the model fell into a role-play form as a way to give *performativity* to the project. This way what wasn't happening in reality could find a place to be within the *role-play*.

This way, the performativity of my work activates in the audience/participants a different way to perform the citizenship.

The object (which was the model) became a performative support for the *role-play*, making visible its agency to produce an open context for audience/participants to perform a different experience of citizenship.

What came after, for the *End week's* presentation, was to participate in *Performatik2019* at *Kanal Pompidou*. **A.pass** researchers made a collective open-studio under the name of *Unsettled study* where I presented my role-play "*All roads lead to Molenbeek*".



PUBLIC SPACE

"All Roads lead to Molenbeek" is an installation comprised of two interlocking parts. A promenade along the exhibition space is made by tiny roads and green banners giving orders, sharing questions and concerns. The promenade ends (or begins) on a non-scale model of la Place Communal de Molenbeek. This model is a game board where visitors are invited to play and negotiate public space together with the artist.

The game will repeat itself with different participants throughout the evening, influencing the dispositive of the subsequent one and creating an alternate history of public engagement with this particular square.

As an ad hoc group of stakeholders we will explore the differences between making agreements within the game and making them in the public realm.



What arises is the question about how can art actually modify reality.

For four (4) active participants and a small audience.

Duration: 45 min (three times a day)*

"All roads lead to Molenbeek" had the intention to produce different discussions, agreements and disagreements about how to *perform* as an assembly.

As an attempt of *democratic pre-enactment* this *role-play* activated the encounter among social actors that were not getting together in everyday life with the aim to activate a *different experience of citizenship* through the processes of collective decision-making.

*Excerpt from *Performatik2019 booklet*

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References:

- “WE: Collectivities, Mutualities, Participations” by Irit Rogoff.
- “Inside”, lecture performance by Bruno Latour.
- “On populist reason” by Ernesto Laclau.
- “Neoliberal horizons in subjectivity” by Jorge Aleman.
- “Build a people” by Chantall Mouffe and Iñigo Errejón.
- “Hegemony and discourse” seminar by Iñigo Errejón.
- “Derive theory” by Guy Debord.
- “Designing and developing public spaces in Brussels” Benoit Moritz.
- “Cultural activism today. The art of over-identification” by BAVO.
- “Fundamental rights of the EU letter (arts. 20, 21, 34, 41, 42 and 47).
- “What is a dispositive” by Giorgio Agamben.
- “Worldwide letter for the right to the city”.
- “Games theory” by Roger Caillois.
- “Institutions of the Commons” conference by Toni Negri at Reina Sofia Museum.
- “The Yes Men” documentary by Dan Ollman, Sarah Price and Chris Smith.
- “Art without borders” (about different works of Christophe Schlingensiefel) by Tara Forrest and Anna Teresa Scheer.

How I planned to apply the references during the 2nd block

From this last lecture performance I took a procedure. I was using the labyrinth metaphor to think about the LAW but I was thinking about this LAW/LABYRINTH from the OUTSIDE, looking at it from the distance... even when the reason why I was doing so was that I was feeling myself trapped and disoriented, which means INSIDE.

So I left behind that metaphor in order to dissolve it into a different perspective more related to the idea of ACCESS, of AUTONOMY, of EMANCIPATION. All ideas also related to the aforementioned texts.

I also left behind the SET THEORY as a structure to think and OVERLAPPING and JUXTAPOSITION... but I can't promise that it won't come back.

From BAVO Collective text "Cultural activism today..." which studies different cases of Cultural activism and ARTISTIC RESISTANCE, I could see some possible GATES or STRATEGIES.

The OVER-IDENTIFICATION (term coined by Zizek) with whatever you are trying to be critical about, looking for a RADICAL REACTION from the people about the current state of things, for instance. Is aimed originally against the idealist reflex to do the right thing.

The ART WITHOUT BORDERS, which has the aim to make the world a better place but from the starting point of the acceptance that is impossible to produce a radical change. So they try to propose artistic solutions or improvements on people's life but without revealing the deep reason why that people is suffering what they are suffering.

So there is a different approach about criticality between them, that makes me think about my own position and what do I want or how do I want it.

The last strategy from that text is TO PRODUCE CONTRADICTION, trying to generate a confusion to almost everyone, exhibiting (in those cases) what right wings parties sincerely wants embodying their standing and at the same time the left wings' internal contradictions through their reactions (but this is very specific about the case they talked about).

Beyond this examples, but keeping them in mind, I came out of the Irit Rogoff text thinking in the CONTEXTS PRODUCTION. That could be Gatherings, Assembly, Collective and Collaborative experiences. But understanding that MEETING as a way to produce a different WE. At this point she is explicitly reframing Harina Arendt's notion of "SPACE OF APPEARANCE" placing it within the relation between people (confirming an audience) and an artistic object.

So, in this PRODUCTION OF CONTEXTS I have the intuition that that new WE could create a DIFFERENT EXPERIENCE OF CITIZENSHIP. So I'm taking the notion of CITIZENSHIP as a general term that I'm interested in that could be refilled by the outcomes of the work, in the best of cases.

This idea of WE also makes me think about the CURATORIAL PROPOSAL.

In some points I think I'm looking for similar effects to those described in the block description. Like a mirroring game.

That WE I want to create eventually through the street performance and this WE that we are.

What does constitute this "WE" here in adass, and what does constitute that "WE" in public space?

What kind of relation connects this Chinese boxes path of the space design of the city and this specific space design inside the building. Inside the institution, inside the block? Or more precisely, which is the connection between the different modes of being together that would come from the spatial design perspective of the curatorial proposal and new "WE" that would come from the STREET PERFORMANCE?

Because, as far as I can see, within the proposal there is some expectation of a different mode of being together as an outcome from the architectural fragility of the unsettlement (among other things, of course) that I relate to the space of appearance of that WE.

So, which are the SUBJECTS I'm interested in?

- DIFFERENT EXPERIENCE OF CITIZENSHIP and this is still related to the different STATUS OF CITIZENS.
- How subjectivity is produced? Is it possible to operate over that process? How to do it through performing arts?
- To destabilize the regular functioning of public space by introducing a disruptive object.
- The PUBLIC SPACE. To work in specific spots of Molenbeek

1 PLACE COMMUNAL DE MOLEBEEK
 2 PARVIS DE MOLEBEEK
 3 JARDIN DES QUATRE VENTS polyvalent porch
 4 FIVE SPOTS where Belgium Police made operatives after Paris attacks (possible reenactments)

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