

BRUSSELS

How to re-think the connections between performing arts, the intercultural and the social context of our cities 20 years later ?

§1. CITY OF CULTURES 1995

Kunstenfestivaldesarts

“Our theme is Brussels”

§1. CITY OF CULTURES 1995

Hong Kong – Taiwan - Beijing

§1. CITY OF CULTURES 1995

- Prep.
- L.A. Festival 1991 (Peter Sellars)
- ICA 1992-1994 (Lois Keidan – Catherine Ugwu)

- Frantz Fanon, Stuart Hall, Paul Gilroy, Homi Babha, Norman Frisch, John Malpede, Coco Fusco, Guillermo Gomez Pena, etc.

§1. CITY OF CULTURES 1995

- Prep.
- Willy Thomas & Dito Dito
- Philippe Blasband & Trans Quinquennal
- Paul Corthouts & Beursschouwburg

§1. CITY OF CULTURES 1995

- Later:
- City Activism + Intercultural Practices:
- Hotel Central
- City Mined
- BXL 2000
- Zinneke Parade

§1. CITY OF CULTURES 1995

- Later:
- City Activism + Intercultural Practices:
- Dito Dito in KVS National Theatre
- Birth of Union Suspecte
- Sociaal-artistiek (Bert Anciaux)

§2. CITY OF CULTURES 2015

- Small initiatives:
- -City Mined, Parck Farm, Josaphat Commons, I love Molenbeek, Parfumerie,
- -Mousseem, Sin Collectief, Kloppend Hert, Action Zoo Humaine,
- Disappeared: Union Suspecte...
- Change: Beurs, Halles...

§2. CITY OF CULTURES 2015

- Toc Toc Knock (Willy Thomas)
- Urbanity
- Les Muzicien(ne)s
- Bronks
- Transfo collect
- Toestand / K.A.K.

§3. HYPOTHESES ?

3.1.

Artistic internationalism still comes from abroad. We don't explore or encourage artistic internationalism and interculturalist tendencies of our cities

§3. HYPOTHESES ?

3.2.

Intercultural creation is creating a parallel world, a field of its own instead of attacking the dominant theatre and challenging its legitimacy to define the standards of the field

§3. HYPOTHESES ?

3.2.

There is not enough struggle in favour of intercultural and transversal models in the main field of the arts.

§3. HYPOTHESES ?

3.3.

***The tools to observe the dynamics in the field
are disappearing***

The main tools of tracing and measuring are pretty static and do not provoke change, they study what is already there.

§3. HYPOTHESES ?

3.3.

We might need a more adventurous experience of cartography, the way Guattari and Deleuze once defined it: ***as a creative act that involves inherent exploration and discovery (...) cartography should map out new territories rhizomatically forming machinic connections, strolling where the mood takes us, rather than relying on a fixed direction or restoring some form of central identity or norm for the arts.***

§3. HYPOTHESES ?

3.4.

community art serves at the interests of neoconservatives by filling the void of the welfare state. (...)

politicians and their mediators prefer a safer, light version of interculturality confined to the social-artistic domain rather than accepting and facilitating some subversive dynamics or strange artistic singularities of intercultural practices...



§3. HYPOTHESES ?

3.5.

- ***In contemporary Europe we feel a return to the category of the nation and to a policy of strict demarcations or of clearly defined “cultural identities” which in the era of so called globalisation does not correspond with reality.***

§3. HYPOTHESES ?

3.5.

“Post-this, post-that, but **why never post-(the) other? *In many states of Europe, heterogeneity is often enough connoted negatively.*** And indeed multiplicity is not about romantic transfiguration – it often comes along with conflict and has to be developed

§4. STATEMENTS - MEMOS

4.1.

The 1rst statement: a model introduced by Peter Sellars in City of Cultures 1995. I think we need in the long run a festival or a biennale of excellent intercultural art practises in which Brussels can recognize itself as a community of cultural differences. Le Devenir Bruxelles. Becoming Brussels.

4.1

what I'm getting at is that thing in the Christian tradition which is known as loving your enemy, which is actually understanding that you need your enemy in order to survive.”

I think we all want change in our lives, because, believe me, what's happening now is not acceptable. So it means choosing the path of most resistance. It means courting disaster, and it means willing to realize the absolute dead-end of the culture of security; security checks everywhere for everything at all times, the most important thing becomes safety, our first spending priority...

4.1

We now have a society that is set up to react massively negatively, with as many (...) weapons as you can eat. What would it take to create a set of positive actions and alternatives ? That might make a world that you would actually want your children to live in. It does mean genuinely presenting alternatives (...)

4.1

If you're an artist, your task right now, really at any time is to find a struggle and live there; and if you haven't noticed any struggles, then by all means choose another profession. Because again, we've inherited this insane yuppie idea of "life without struggle wouldn't that be nice"

4.1

It seems that somehow struggle and controversy is something to run from rather than to run towards (...) I think we all want change in our lives because, believe me, what's happening is not acceptable. So it means choosing the path of most resistance. It means actively courting disaster, or it means to realize the absolute dead-end of our culture of security: security checks everywhere for everything at all times.

4.1

I think it becomes necessary to work independently of the system, to create alternative grassroots operations that are revivifying people's capacity to shape their own lives and not wait for corporate superstructure to handle things.

4.1

- **talks and debates with our antagonistic (sub)cultures.**
- **don't run away from difference, attack, antagonism and radical otherness.**
- **meet and discuss with a community which cannot see itself as a community yet.**

4.1

a festival of differences, of artistic, cultural and social antagonisms.

leave the security system of high artistic value we built up in the past and open the system for disruption and challenge.

4.1

Let's develop a festival space which is politicizing a permanent struggle for the articulation of conflicting differences instead of offering an entertaining multicultural spectrum. Choices must become dangerous and challenging again. Therefore it should be artist-run.

§4. STATEMENTS - MEMOS

4.2.

The 2nd statement: we are awfully in need of coaching and challenging new intercultural role models. More Haiders, Gökhangs, Gorgeses, Serdis, Mesuts, Mehmetts, Beyzas, Jovials, Samiras, next to the Alains and Megs.

The ambition is 'becoming artist' and 'becoming intercultural-transversal performance' 'social integration', 'empowerment' and 'participation is a means and not the end'

4.2.

We need to invest in individual and collective potencies and agencies in the intercultural domain. Young cultural bastards have to be invited by education and performing arts to challenge the central feel good art system..

4.2.

Therefore the fields of participatory art, active participation, creation and artistic development should be closely interconnected in a transversal system where people can change positions.

4.2.

- *We can no longer use arts prominently for a better integration of outsiders in our fixed communities. We must invest in the development of strange artistic singularities whether individual or collaborative.*

4.2.

- *The category of artistic development which is now mainly defined as the artistic research of an established individual artist must be redefined, reterritorialized as artistic development of intercultural practises.*

4.2.

- *. The coaches and teachers are those who have some expertise in combining sociopolitical commitment, autodidacticism of the street and methods of artistic development because its part of their life experience .*
- (I want to make a plea for a research and experiences which bring together participative intercultural projects and artistic development. Intercultural artistic development is always a form of subjectivation and therefore a rebellion against the current artistic and political order.)

§4. STATEMENTS - MEMOS

4.3.

The 3rd statement: we need another kind of monitoring than models and formats of the administration. In order to discover and observe the subjectivations and singularities which are at stake, we need care, care-monitoring, soft cartographers...

cf. French pedagogue Fernand Deligny.

4.3.

cf. French pedagogue Fernand Deligny.

‘lignes d’erre’ , a kind of soft monitoring
– (no panopticon)

4.3.





le Saisi
le 3 Septembre 1937

4.3.



4.3.

- Cf. Guattari:
- *hard & soft lines vs. flight lines*
- *molar lines are hard, soft but rigid lines*
- *(molar lines give structure but can be restrictive, are well defined and clear cut, but encourage simple binaries and oppositions.*
- *molarity (...) homogenizes variety and flattens difference.”*

4.3.

- Cf. Guattari:
- *the molecular is a rhizome, it works by forming new connections and new centres, growing not upwards but outwards in all directions. Not reliant on a central core it spreads itself out and produces new avenues and new offshoots, “lines of flight”.*

§4. STATEMENTS - MEMOS

4.4.

The 4rth statement: intercultural community art serves the interests of neo-conservative policy in our democracies by filling the void of the disappearing welfare state

4.4.

Art, participatory works and intercultural performance “ must maintain a degree of autonomy and unreadability in order to resist co-option by the political and economic forces intent on imposing a false social consensus.” (Claire Bishop)

§4. STATEMENTS - MEMOS

4.5.

***The 5th statement: building conversation
(lotte van den berg – cf. also bleri lleshi)***

§4. STATEMENTS - MEMOS

- 1. a festival/biennale of intercultural art***
- 2. new intercultural role models***
- 3. smart cartographers***
- 4. don't fill the void of the welfare state –
autonomy & unreadability needed***
- 5. building conversation***

§ 3. statements/memos

- 5 MEMOS FOR THE NEW DECENNIUM
- Cf. CALVINO

0.3. Micropolitical Meetings ?

- The French philosopher Guattari was a very active cartographer. He was permanently looking for the production of new subjectivity and singularities. This brought him to Brazil in the 80ties where he observed “a people of mutants” He witnessed the emergency of collective agencies eager to change the institutions and connecting by meeting ...he called it a molecular revolution