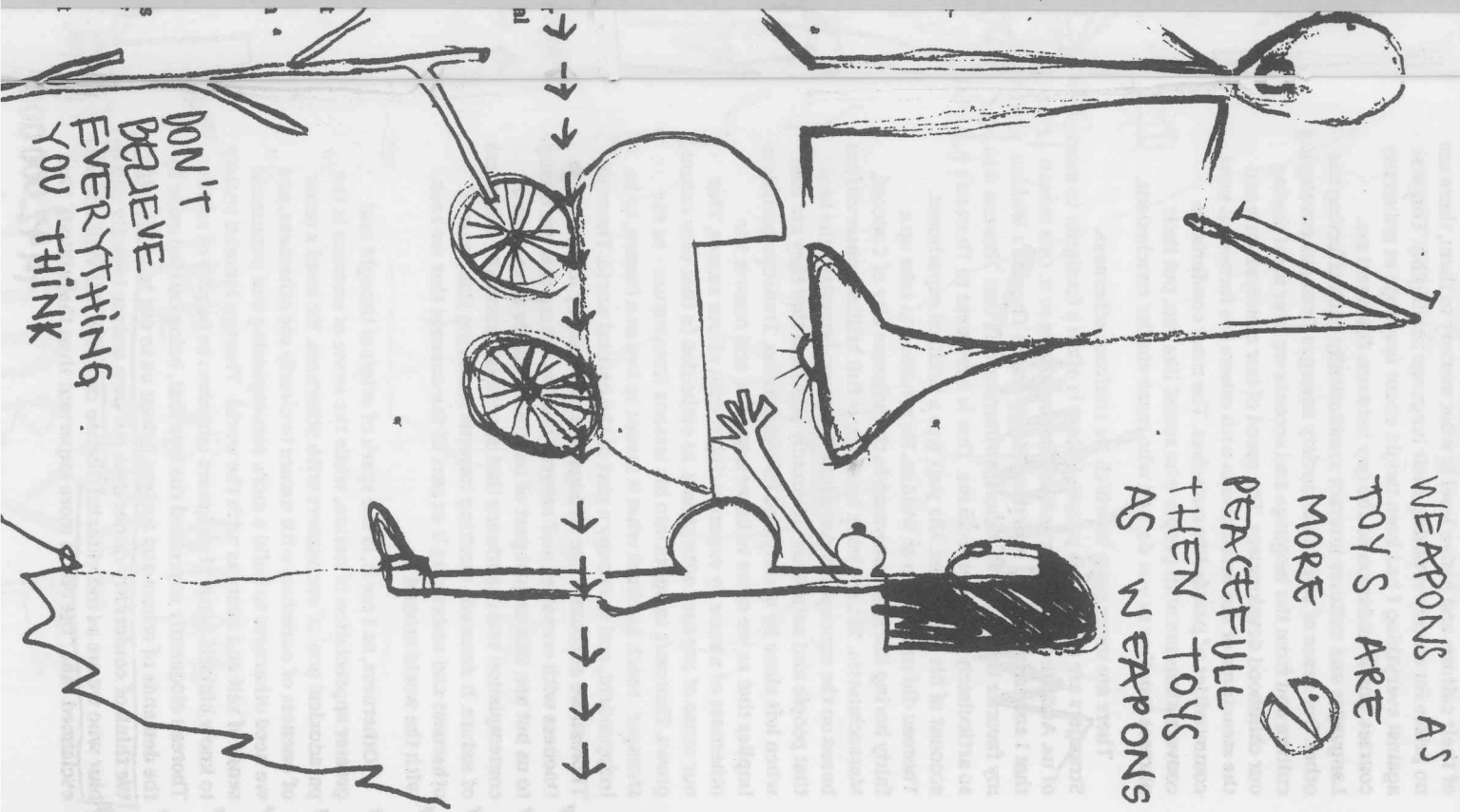
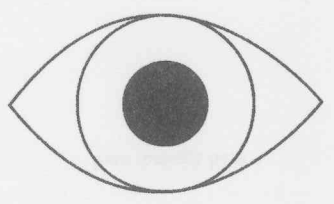


OF FEARNESS



WEAPONS AS
TOYS ARE
MORE
PERCEPTIVE
THEN TOYS
AS WEAPONS

DON'T
BELIEVE
EVERYTHING
YOU THINK



ON THE

WORDS FOR THE FUTURE

A multivoiced publication series of 10 word-issues

LIQUID

Rachel Armstrong - *experimental architect, synthetic biologist*

Andrea Božić & Julia Wilms | TILT - *artists, choreography + visual arts*

For Rachel Armstrong liquid is not a mere adjective or state of something, but a way of living. In order to get beyond the body and mind dualism that we have based our way of thinking upon, she proposes a liquid being and the need for a living architecture - think about houses with metabolisms, - as infrastructures that enable life.

TILT collaborations with dreams, with the weather and planets, their overall idea of space as an organism, seems 'liquid'. They call it porosity. We discussed the difference. Material and energy. Different states of density. How an architectural and an organic space meet and become a third space? A porous space. A liquid space, maybe...

OTHERNESS

Daniel L. Everett - *linguist*

Sarah Moeremans - *theatre maker*

Linguist Dan Everett describes his experience as a young man spending a long time living with the native people of the amazon jungle; the Pirahãs. It gave him the believe that we need a 'sense of oneness of ourselves with nature to clearly see otherness, and need otherness to build a more encompassing sense of oneness with the world.'

Sarah Moeremans annotated his text with drawings and captions. Threatening it as 'an other', that she responds to and goes in dialogue with, and doing so she 'contaminates' it; changes its meaning. "Language falls short by definition", she said about Otherness, "You can only catch up with that by alienating it from itself."

Colophon

Contributors Rachel Armstrong, Silvia Bottiroli, Natalia Chaves López, Gurur Ertem, Daniel L. Everett, Jalada | Moses Kilolo, Ashish Kothari, Ola Maciejewska, Sarah Moeremans, The NarrativeCollective | Hilda Moucharrafiéh, Ogutu Muraya, Nina Power, Rodrigo Sobarzo, Simone van Saarloos, Isabelle Stengers, TILT | Andrea Božić & Julia Willms, (To) Come and See team | Simone Truong, Eilit Marom, Anna Massoni, Elpida Orfanidou & Adina Secretan, Michiel Vandavelde, and Jozef Wouters.

Curator / Editor Nienke Scholts **Publisher / Designer** The Future **Advisor** Anne Breure **Copy editor** Noah Voelker

Rosie Heinrich is a visual artist. She works with audio material from recorded conversations as a medium to construct narrative works that consider the constitution of our personal and collective realities, through the act of (self-)storytelling. She just finished an extensive project about the imagination-crisis in iceland with a beautiful publication *We Always Need Heroes*. Rosie is a colleague of Nienke in the research-group THIRD!

Aymeric Mansoux is an artist, media researcher and he is leading the master Experimental Publishing (XPUB) at the Piet Zwart Institute in Rotterdam. Aymeric is interested in e.g., how artistic research is not only made public as a clean end product, but in all its incompleteness and complexity. Mansoux questions how research can be relevant for other people's practices and which choices we consequently make with regard to the copyright and shareability of knowledge.



“ Veem ”
“ House ”
“ for ”
“ Performance ”



AE amsterdams
fonds voor de
kunst

HOPE

Gurur Ertem - *cultural sociologist*

Ogutu Muraya - *storyteller, theatre maker*

Gurur Ertem writes how in the midst of the disruptive political events in Turkey in 2016, it appeared: Hope. Are there any reasons to be hopeful despite the evidence? What are new ways of seeing in the dark? In Hope, she explores some first responses to these questions through a strong political and poetic perspective and writing.

"Hope, I wish there was more of it, but reality is an obstruction" [He laughs] "No, I take that back." Ogutu Muraya responds with his poem Zero that he performed as part of his piece *Fractured Memories*. In this strong text he celebrates zero as a space that contains *every* thing and at the same time as an empty space from which anything can spring.

UNDECIDABILITY

Silvia Bottioli - *performing arts curator, researcher*

Jozef Wouters - *artist, scenographer*

Silvia proposes Undecidability (taken from Italo Calvino) as a strategy that is capable of producing *different conditions of visibility*. A quality specific to artworks within which different real and imagined worlds meet but remain intact. Spectators gazes are composed into a multiplicity of horizons; a radical collectivity based on conflicting positions.

In the responds we see a 'doubting' chair, a story in images and text fragments from a project by scenographer Jozef Wouters. Wouters: "(...) if you say the word Undecidability I see someone who is standing still. Someone standing next to something in doubt. It seems to be a choice. An ability; an ability to linger, to remain undecidable."

TENSE

Simon(e) van Saarloos - *writer, philosopher*

Eilit Marom, Anna Massoni, Elpida Orfanidou, Adina Secretan & Simone Truong - creators of *(To) Come and to See*.

Feminist philosopher and writer Simon(e) van Saarloos' word is Tense; the time between an event and the description of it. It expresses her frustration that words often 'kill' the continuity of something. She writes: "The future needs a language in which the deadening force of words - Tense - is countered with presence, continuous life.

To Come and to See performed by five woman gives this sense of continuity. Every act is *with* the flow of the performance, riding its wave rather than interrupting it. The imaginative toolbox they used as improvisation base, is translated in the map of a playground you are invited to explore: "There is no goal or climax. Everything matters. (...) It's like an endless kiss."

RESURGENCE

Isabelle Stengers - *philosopher of science*

Ola Maciejewska - *choreographer, dancer*

'If our future is in ruins, Resurgence is the possibility of cultivating and weaving again what has been lost in name of progress.' Isabelle Stengers brings forth Resurgence as an attitude to bring back, especially in science, collective processes attending to situations in their complexity instead of the eradicated 'either subjective or objective' approach.

A series of images and collages demand the observer's attention to relate references from different times and contexts, reinvented in a new environment. The situations all seem to bring the body in relation to its surrounding, typically for Ola Maciejewska's choreographies wherein - like in daily life - the body is present *with* other creatures and things.

! ?

Nina Power - *culture critic, philosopher, activist*

Michiel Vandeveldel - *choreographer, curator*

Punctuationmarks are the dynamics of written language, or even their politics as Nina Powers claims. As part of her larger research into contemporary words, symbols and images, she lets the in dominant digital-media discourses overused exclamation-mark collapse into the more needed question-mark of not knowing, ignorance and exploration.

Michiel Vandeveldel decided to leave this exclamation-mark question-mark power relation for what it is, and proposes in responds a speculation on punctuation marks. It is a series of little drawings that could articulate and disarticulate a future language in various playful ways and dynamics; offering a complete different politics of punctuation.

ATATA

Natalia Chavez Lopez - *historian, researcher*

Hilda Moucharrafiéh - *scenographic artist*

Atata: I give myself and at the same time you give yourself. A word the Colombian historian Chavez Lopez brings back to life from the death Mhuysqa language. In the light of the destructions the 'green revolution' did to farming, she brings our attention to the knowledge of the native peoples of Colombia and Mexico, in order to learn from their relation to land, water and food (corn).

Lebanese Hilda Moucharrafiéh responds through her work *The Weight of a Feather*, that takes its starting point in the ancient Egyptian story of the 'Guardian of the Scales'. A various range of guests were invited to join the research and stitch words and symbols on a table cloth in answer to her questions about the relation between systems of measurement and value making.

PRACTICAL VISION

Moses Kilolo | Jalada - *pan-African writers, translators & publishers collective*

Klara van Duijkeren & Vincent Schipper | The Future

- *designer, printer*

Jalada is a Pan-African collective of young writers, translators and publishers connected online while living in different parts of the African continent. In 2016 they started the Translation Project; translating one short story in as many indigenous African languages as possible. Moses Kilolo writes about this quest for a return of languages; 'the future is multilingual'.

The Future's vision on publishing is the safeguarding and sharing of knowledge that would otherwise get lost. And according to them the digital isn't a place where knowledge is necessarily safe. They imagine a post-internet age by 2051, presenting the loss of (digital) memory through a series of geometric shapes that only 'seem to' fit into each other..

ECO-SWARAJ

Ashish Kothari - *environmentalist*

Rodrigo Sobarzo - *performance artist*

Swaraj means both self-rule, responsibility and 'care for the other'. Kothari added *eco* to it: 'informed by nature'. He follows grass-root communities in India that are 'Eco-Swaraj' – that take the responsibility to govern their way of living with their surrounding. Ashish foresees their accumulation into what he calls 'RED'; a Radical Ecological Democracy.

Sobarzo, a gifted artist who was based in Amsterdam, sends me photos of the Andes Mountains shot with his phone through the airplane window on his way home to Chili. On Skype he gives me two words that should accompany them: Time Troubler. "We and the earth together, we share the time. By making trouble, you make it yours."