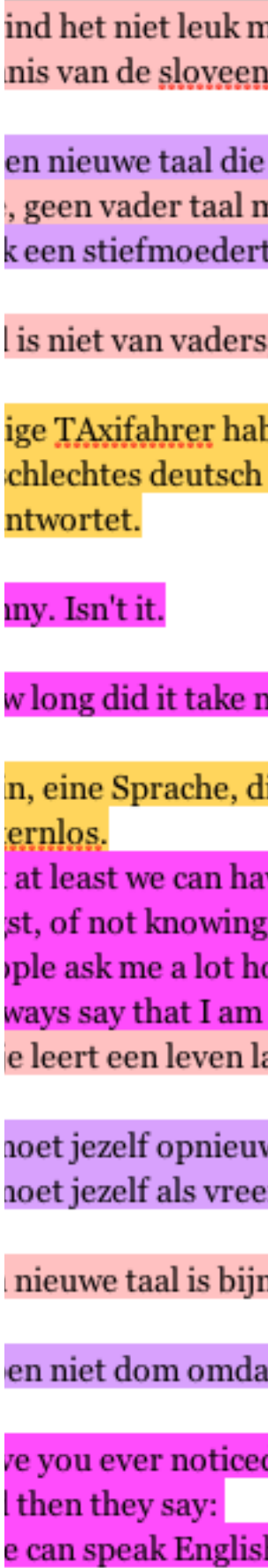
Annie Abrahams

from estranger to e-stranger

LIVING IN BETWEEN LANGUAGES



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CONA

Annie Abrahams.
From estranger to e-stranger
Editions +++plus+++
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CONA

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PastMono, research, collage, bricolage, assemblage.

Since April 2014 I posted 77 times on my (e)stranger website (http://e-stranger.tumblr.com). Some of these posts are personal, others go back to literature, art works or are more theoretical. The research was started during a residency in Ljubljana for which CONA - Instistute for Contemporary Arts Processing, invited me. It won't stop after the publication of this book, so please, don't hesitate to point me to other sources that might help me to further my quest.

An estranger is invisible, exotic, unidentifiable, rude, hybrid, blurry, deformed, subversive, incomprehensible, complex, pliable, lonely, abject, harder and more fragile at the same time ... estrangers are more resilient, more inventive, they are good observers, they look around, see and ask questions about things that seem to be selfevident ...

- hommes traduits - the silent period - minor literature - bastard language - postmonolingual - mother and father tongues - een vreemde in eigen land - Elternloos / Stiefmoedertaal - all nomads, being a stranger is the status quo - the broken one - talking code? - buitenstaanders - twisted tongues -

Fassbinder, Louis Wolfson, Deleuze and Guattari, Igor Stromajer, Kafka, Hương Ngô, Hannah Arendt, Antye Greie, Talan Memmott, Katarina Zdjelar, Gijsbert Wouter Wahl, Zhuangzi, BridA, Mojca Krisch, Hito Steyerl, Peppa Pig, Noa language school, Martine Neddam, Yasemin Yildiz, Mounira al Solh, Adorno, Friedrich Kittler, Gertrud Stein, Mladen Stilinovic, Joseph Beuys, Tarkovsky, Julia Kristeva, Guillaume Apollinaire, Jan Brokken, Mel Blochner, Mez Breeze, Nick Monfort, Jacques Derrida, Boris Groys, Miltos Manetas, Jill Magid, Frédéric Madre, James Joyce, Emine Sevgi Özdamar, Yoko Tawada, Rein Taaramäe ...

Annie Abrahams September 2014

This book will be presented in the exhibition *Mie Lahkoo Pomagate? (Can you help me?)* in Aksioma, Institute for Contemporary Art in Ljubljana on the 21st of October 2014.

01/04 - 27/04 2014 - Four weeks residency with CONA in Ljubljana.

When 12 years old, I went to high school for the first time, I noticed I didn't speak the same way as the other pupils. I went mute for three days before trying to communicate again. In 1986 I moved from the Netherlands to France and once again I was a 'stranger'. I was the one who had to learn a new language, who had an accent, who was difficult to understand, the one the others had difficulties paying attention to because she spoke slowly and had bad grammar. I was the 'broken' one. But I also was the outsider, the one with distance, the one who didn't know the rules, and so wasn't obliged to follow them, the one who could also be free. I decided to go back once more to the position of being a stranger, of creatively playing with this place, of researching its possibilities beyond it's handicapping proprieties and make work about this when I was invited by Cona to come to Slovenia.

production CONA
partners for the residency JSKD, French Institute Ljubljana

#residency #estranger #broken one #outsider

March 29th, 2014 6:08pm

the outsider, the one with distance, the one who didn't know the rules and so wasn't obliged to follow them, the one who could also be free

#I like America and America likes Me #Joseph Beuys

I do speak English et français en nederlands und Deutsch, ne pa slovenski.

#mladen stilinovic

March 30th, 2014 5:40pm

http://katarinazdjelar.net/

Katarina is Serbian and living in the Netherlands

#katarina zdjelar

Jon Moscow «*the Wolfson Syndrome*» 2011
www.modernlanguageexperiment.org/The-Wolfson-Syndrome.html

#louis wolfson

March 31st, 2014 5:51pm

"Louis Wolfson (né en 1931 à New York1) est un auteur américain, écrivant en français. Traité depuis son enfance pour schizophrénie, il ne supporte plus d'entendre ou de lire sa langue maternelle l'anglais. Il invente un procédé qui consiste à traduire immédiatement toute phrase anglaise en une phrase étrangère de mots ayant le même son et le même sens. Il a habité à New York, puis à Montréal, après la mort de sa mère. Cependant, depuis novembre 1994 il habite Porto Rico où il est devenu millionnaire le 9 avril 2003 après avoir gagné le gros lot à une loterie électronique." http://fr.wikipedia.org/wiki/Louis_Wolfson

#louis wolfson

March 31st, 2014 5:52pm

Difficult to find the English wikipedia equivalent Non- existing?

It feels as if I have to reinvent myself - het voelt alsof ik mezelf opnieuw uit moet vinden - c'est

go,
go [ ];

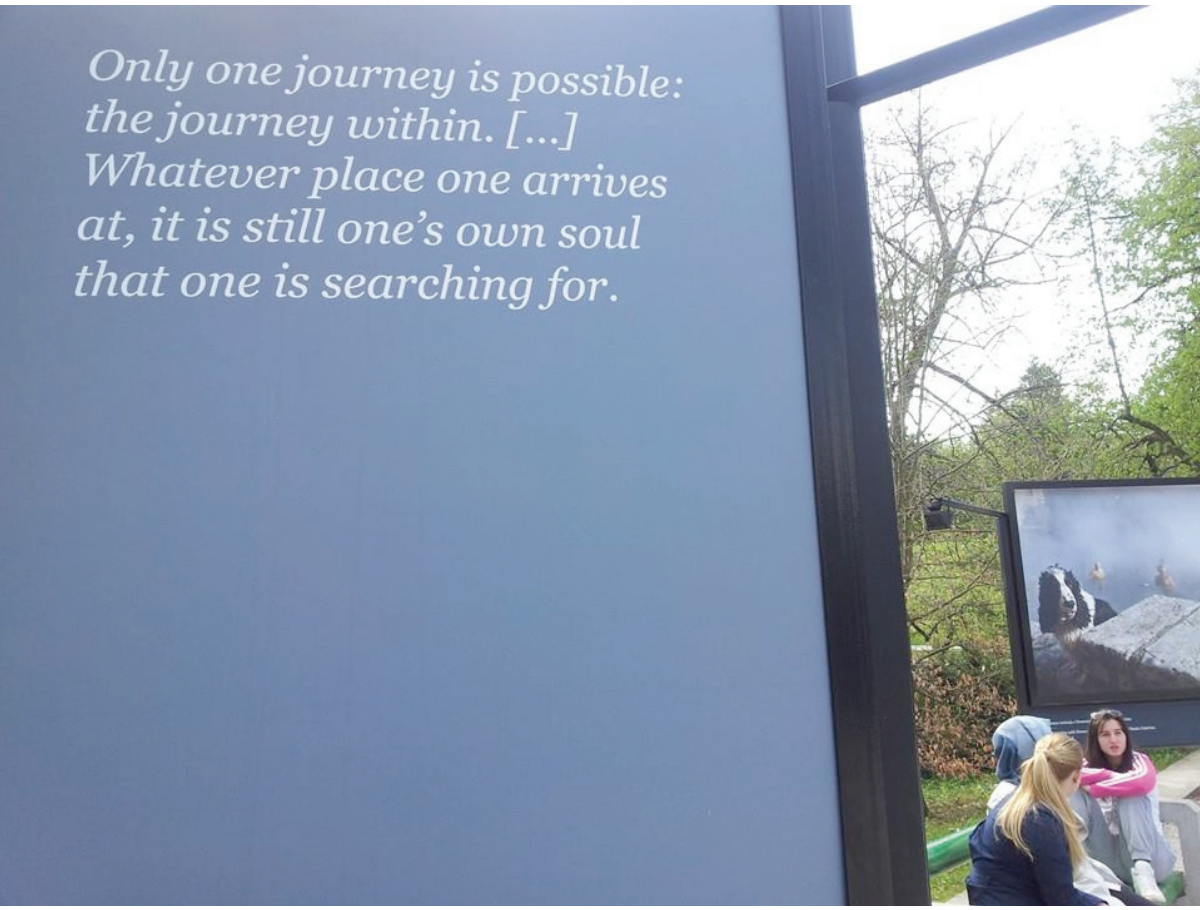
#thank you

comme si je dois me reinventer - Zdi se mi, kot da se moram znova.

#what do you mean? #Broken One

It feels as if I have to reinvent myself - het voelt alsof ik mezelf opnieuw uit moet vinden - c'est comme si je dois me reinventer - Zdi se mi, kot da se moram znova

#brain #reinvent #myself



First day in Lubljana: **confused,** my brain doesn't understand what part to use. Torn between the emotions of the Dutch part, the daily live and work habits of the French part, the English global lingua franca's part and the strange sounds of a new Slovenian territory….
So why wouldn't I meet Tarkovsky in a park, nothing more natural here …

#brain #andrei tarkovsky

April 2nd, 2014 10:26pm

Because she couldn't pronounce my name easily, Naomi, Irena's and Brane's daughter called me E-Anna. To be called like that is a surprising consequence of the title of my residency (E) stranger, which I pronounce as Eestranger or E-stranger. **Electronic, Electric, Eclectic** ?

Estranger is old French (Languedocien) for étranger (stranger) and I remember having read the word in a book (*Étrangers à nous-mêmes*) by Julia Kristeva where she among a lot of other things discussed exclusion and inclusion. I read the book in a period (it must have been somewhere in 1996 - I was already in France for more than 10 years), when I started surfing on the Internet - not too much, because I had to use the telephone to connect. At the time, I was very happy to be able to go to a place where all were nomads, where being a stranger to the other was the status quo.

a place where all were nomads, where being a stranger to the other was the status quo

En Dwaa …. Stierij, Peth …

#counting #julia kristeva #E-Anna #E-stranger

The first two days I woke up with a Dutch brain (cloudy and stiff I would say, full of melancholia) which I switched quite quickly into the English one in order to be active and lighthearted. I also noticed that I come back to French in front of my computer, even when writing English.

#brain

April 4th, 2014 2:46pm

Nich, ena, dwaa, tree, shtieri, peht, shest, sehdem, oc……. Oprostee.

My brain lobes turn inside out, are wrangled when I try to pronounce this. I know that all new information admitted by the brain changes it's complete equilibrium. When opening my mouth I literally feel resistance.

#counting #resistance

April 4th, 2014 4:33pm

*"***Étranger** : *rage étranglée au fond de ma gorge, ange noir troublant la transparence, trace opaque, insondable. Figure de la haine et de l'autre, l'étranger n'est ni la victime romantique de notre paresse familiale, ni l'intrus responsable de tous les maux de la cité. Ni la révélation en marche, ni l'adversaire immédiat à éliminer pour pacifier le groupe. Étrangement, l'étranger nous habite : il est la face cachée de notre identité, l'espace qui ruine notre demeure, le temps où s'abîment l'entente et la sympathie. De le reconnaître en nous, nous nous épargnons de le détester en lui-même. Symptôme qui rend précisément le « nous » problématique, peut-être impossible, l'étranger commence lorsque surgit la conscience de ma différence et s'achève lorsque nous nous reconnaissons tous étrangers, rebelles aux liens et aux communautés.*

L'animosité suscitée par l'étranger, ou du moins l'agacement (« Que faites-vous ici, mon vieux, vous n'êtes pas à votre place! »), le surprennent à peine. Il éprouve volontiers une certaine admiration pour ceux qui l'ont accueilli, car il les estime le plus souvent supérieurs à lui-même, que ce soit matériellement, politiquement ou socialement. En même temps, il n'est pas sans les juger quelque peu bornés, aveugles. Car ses hôtes dédaigneux n'ont pas la distance qu'il possède, lui, pour se voir et les voir. L'étranger se fortifie de cet intervalle qui le décolle des autres comme de lui-même et lui donne le sentiment hautain non pas d'être dans la vérité, mais de relativiser et de se relativiser là où les autres sont en proie aux ornières de la monovalence. Car eux ont peut-être des choses, mais l'étranger a tendance à estimer qu'il est le seul à avoir une biographie, c'est-à-dire une vie faite d'épreuves - ni catastrophes ni aventures (quoiqu'elles puissent arriver les unes autant que les autres), mais simplement une vie où les actes sont des événements, parce qu'ils impliquent choix, surprises, ruptures, adaptations ou ruses, mais ni routine ni repos. Aux yeux de l'étranger, ceux qui ne le sont pas n'ont aucune vie : à peine existent-ils, superbes ou médiocres, mais hors de la course et donc presque déjà cadavérisés."
Julia Kristeva http://www.kristeva.fr/etrangere-au-semblant.html

#julia kristeva #l'estranger

Dober dan,
I should learn to say Oprosteete
(not oprestee)

#counting

Today Jurij told me that the Japanese boyfriend of his sister speaks a Slovenian dialect and no Slovenian. Irena told me not to say Dvaa for “two” but dvee and then Sendi corrected me 10 minutes later by telling me to say dvaa, because dvee was local…. mala, lena, prima, tree dvaadesthedimage

#dvaa #dvee #dialect

https://vimeo.com/19089488

I almost forgot Igor Stromajer already learned me some Slovenian words in 2011 **Ochsjala, pocek** ... during a performance called *2-3-1 Assimil* at the Stuttgarter Filmwinter Festival.

"A common language should be developed but in the course of the performance hardly a word in dialogue is spoken, indeed a not speaking to each other is predominant which reduces the participants presence to their faces. Languages are presented here as incompatible codes and the failure of the common understanding is painfully exposed as the fiction of an universal network system. Looking to our daily computer practice, we discover in our browser history the issues of our obsessions – most in our native language. Our Facebook friends form a closed circle that excludes all others. Communication fails in Huis Clos / No Exit – On Translation and so refers to a more honest metaphor for the Internet. 'The Hell, is other people' says it in Jean-Paul Sartre's Huis Clos. Annie Abrahams upgraded this to 'The Hell of the Internet is Babylon, the Hell of the Internet is Facebook'."
Johannes Auer, Hanna Hasslathi and Marc Lee : Jury New Media ON/OFFLINE, 24 Stuttgarter Filmwinter 2011

#Igor Stromajer #nicolas frespech #Stuttgart filmwinter # *2-3-1* assimil

April 7th, 2014 6:26pm

A tourist is a tourist is a tourist is not always just a tourist

Did Gertrud Stein know French when, 29 years old, she came to Paris for the first time? I don't think so.

"**German and English were spoken at their home**".

http://en.wikipedia.org/wiki/Gertrude_Stein

#gertrude stein

April 8th, 2014 10:00am

#sick

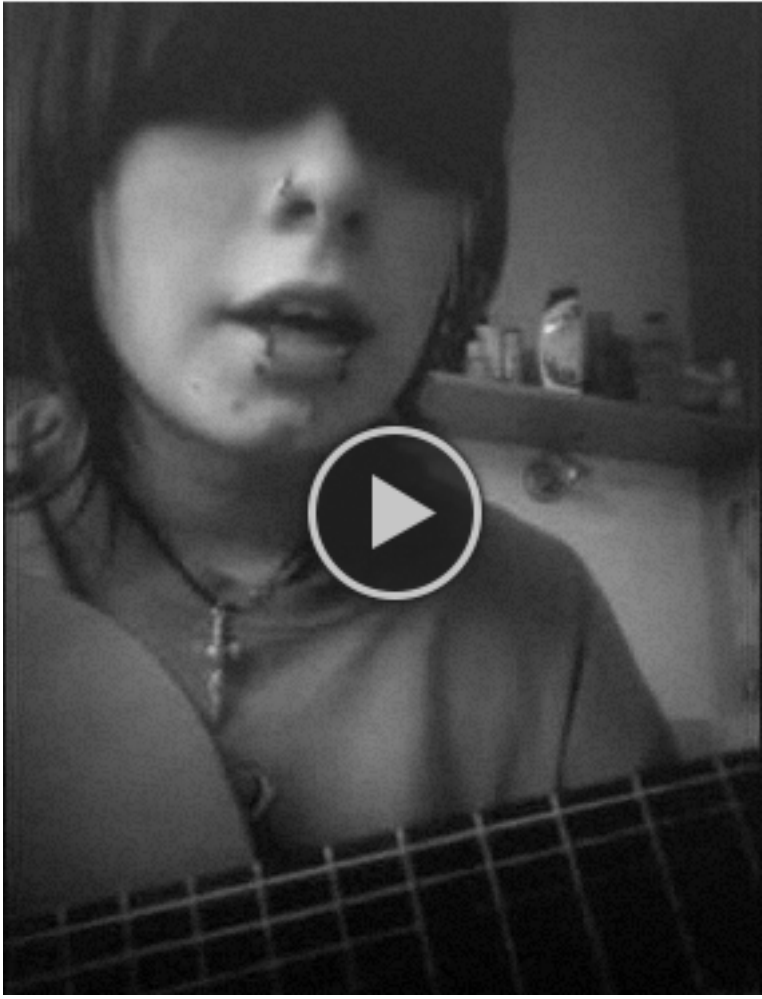
April 9th, 2014 8:25pm

Table 1: Migration changes, Slovenia[1)]

	1995	2000	2005	2010	2011	2012
Immigrants from abroad	5,879	6,185	15,041	15,416	14,083	**15,022**
citizens of the RS	2,191	935	1,747	2,711	3,318	**2,741**
foreigners	3,688	5,250	13,294	12,705	10,765	**12,281**
Emigrants to abroad	3,372	3,570	8,605	15,937	12,024	**14,378**
citizens of the RS	776	1,559	2,077	3,905	4,679	**8,191**
foreigners	2,596	2,011	6,528	12,032	7,345	**6,187**
Net migration	2,507	2,615	6,436	-521	2,059	**644**
citizens of the RS	1,415	-624	-330	-1,194	-1,361	**-5,450**
foreigners	1,092	3,239	6,766	673	3,420	**6,094**
Per 1,000 population						
immigrants	3.0	3.1	7.5	7.5	6.9	**7.3**
emigrants	1.7	1.8	4.3	7.8	5.9	**7.0**
net migration	1.3	1.3	3.2	-0.3	1.0	**0.3**
total increase	1.3	1.1	2.9	1.6	2.6	**1.6**
Internal migration[2)]	25,736	29,781	32,204	106,551	107,988	**112,668**

https://www.stat.si/eng/novica_prikazi.aspx?id=5635

#statistics #emigrants #immigrants



http://youtu.be/Hpx0-TDox_Q

Children's songs carry a lot of sentiments that you can never really share. Although I can sing this one too : Vader Jacob, vader Jacob, slaapt gij nog? Slaapt gij nog? Alle klokken luiden, alle klokken luiden. Bim bam bom, bim bam bom.

Mojster Jaka, mojster Jaka,
al' že spiš, al' že spiš?
Al' ne slišiš zvona?
Al' ne slišiš zvona?
Bim, bam, bom. Bim, bam, bom.

#children #vader jacob

April 10th, 2014 3:13pm

We always use our mothertongue, we won't say a word, we won't interact outside of this strange communication protocol. We won't be able to do a regular discussion, we know it and we shouldn't try to do that, let's think of it more as a quartet with 4 voices - male voices, how strange that will be :)

Is the foreign voice a male voice? A fathertongue?

http://aabrahams.wordpress.com/2014/04/13/kaj/

Kaj misliš s tem? / What do you mean?
Public preparation no.1 for an exhibition (Aksioma Oct. 2014)
Thursday, April 17th, 7.30pm,
Kult3000, Metelkova, Ljubljana

A performance and discussion with people who all had to learn a new language because they went living in a country whose language they didn't speak.

Performance initiator and preparation : Annie Abrahams. Invited participants : Martina Rusham (dancer and author, Austrian), Jana Wilcoxen (translator, project development, American), Chantal van Mourik (communicator, coordinator, Dutch). Discussion afterwards.

The performance (facilitated by CONA) will last 30 min.
We will not speak directly to one-another, we will type on a computer in our mother-tongue, use google to translate our text in Slovenian and then use text to speech software – TTS named Proteus by Alpineon – to be heard by all in Slovenian.

in the frame of (E)stranger : a 4 weeks residency invited by CONA
partners JSKD, French Institute Ljubljana, Alpineon d.o.o.

What do you mean? Next Thursday's event at Kult3000 7.30 pm, where I hope to trigger an exchange on *being the broken one, the one who has to learn a new language* after the performance.
http://aabrahams.wordpress.com/2014/04/13/kaj/

#what do you mean? #Broken One #performance

April 12th, 2014 3:15pm

you can not learn a foreign language
if nobody wants to listen to you

try,

try,
try,

try()

A few month's ago I adviced a young American artist
who came to live in Paris, to always start all profesionnal
conversations in English.
Your French needs to be really good otherwise it will be
assumed you are stupid.
It took me about ten years to get over that stage, and still
then some people said I was *"sauvage"*.

#sauvage #stupid

April 13th, 2014 1:41pm

Being a stranger in Slovenia is not at all the same as being one in France. Here, in Slovenia, almost everyone speaks understandable English, while in France most people don't. So the incentive to learn French (the obligation I should say) is much more present than the one to learn Slovenian.
Martina told me it might be because the films on television are not dubbed that the Slovenians are so comfortable with English. In the Netherlands it's the same with the same result, so this makes sense.
Why Martina, don't you watch more television?

#television #dubbing

April 14th, 2014 8:04pm

https://www.youtube.com/watch?v=vXBevEBrxA0
vlakec = train, krulijo = curl?, tsou tsju tsju = sound of train ?

#peppa pig

April 21st, 2014 4:39pm

‘{«read»all»++void=_;redo}’
return Start(0);

print
void again

Tonight I will have to eat pickled turnip with my potatoes.
I love Sauerkraut / zuurkool and it is healthy, so I bought 500 grams of something that looked like it and was called kisla repa. I hope I will like that too.
Zuurkool = kislo zelje.
And sadni preliv is fruit dressing not jam. (but I can put it on my bread too)

#food #daily problems

Preparations for Kaj Mislis s tem?

Hi Chantal, Jana and Martina,

Two days to go … It was very nice and interesting to have a preparation talk with all three of you individually, thanks a lot for that.

If possible it would be good if you can be at Kult3000, Metelkova 2/b at 18h30, so we would have one hour to calibrate the TTS, to get used to the interfaces, to the space and to each other. (if you can come a bit earlier that would be better)

During the performance we will need to have three interfaces open:
- a collective writing pad in a browser window - we will use a special interface with passwords, I will send you your codes tomorrow in a separate mail.
- another browser window with Google translation open - I noticed the Dutch - Slovenian is worse than the English - Slovenian
- the Proteus Text to Speech TTS interface

We will write on the pad in our mother tongue (one sentence at a time) - we copy that sentence to Google translate, we will copy the translatedsentence in the TTS.

We will all start with a variation on something like :
I am Annie Abrahams, my mother tongue is Dutch.
I live in France and learned French.
I felt confortable speaking French after 12 years …

We will have each prepared a few sentences (minimum of three) that we can use. We can react to what we see or hear what the others write, we can confirm, repeat, deny, change the subject.
We always use our mother tongue, we won't say a word, we won't interact outside of this strange communication protocol. We won't be able to have a regular discussion, we know it and we shouldn't try to have one, let's think of it more as a quartet with 4 voices (male voices, how strange that will be :) is the foreign voice a male voice? a father tongue?)

It will last 30 minutes (let's ask Brane to cut the sounds/deconnect the speakers as a stop sign)
email Annie Abrahams 15 04 2014

#preparation #what do you mean? #kult3000 #Kaj misliš s tem?

action
ga
doe
aarzel niet
function
understood
non
boucle
ach so

Mother Tongue: **The Postmonolingual Condition**

I need to read this book *Beyond the Mother Tongue: The Postmonolingual Condition* by Yasemin Yildiz.
Found it when searching for Friedrich Kittler and mother tongue.

http://books.google.si/books?id=RPx5XSWVXTIC&pg=PA218&lpg=PA218&dq=Kittler+mother+tongue&source=bl&ots=rpq9gRYDen&sig=ePQ-vWC-Zly9Xhz18STRFWqfqeQ&hl=fr&sa=X&ei=831OU__PLYXGPNWWgMgK&ved=0CCgQ6AEwAA#v=onepage&q=Kittler%20mother%20tongue&f=false

Monolingualism - the idea that having just one language is the norm is only a recent invention, dating to late-eighteenth-century Europe. Yet it has become a dominant, if overlooked, structuring principle of modernity. According to this monolingual paradigm, individuals are imagined to be able to think and feel properly only in one language, while multiple languages are seen as a threat to the cohesion of individuals and communities, institutions and disciplines. As a result of this view, writing in anything but one's "mother tongue" has come to be seen as an aberration.

#yasemin yildiz #mother tongue #monolingualism

Is the foreign voice a **male** voice? A **father** tongue?

Before I left to Slovenia I was reading Friedrich Kittler's *Discourse Networks 1800/1900*. Kittler relates the mediality to the materiality of a medium and for him (especially around 1800) the material of a mother tongue is a mothers mouth.

Bullshit I thought, just the mouth is enough, can be any mouth.
Now noticing the Slovenian Text to Speech sofware for the *Kaj misliš s tem? / What do you mean?* performance of tomorrow only has male voices I think of it again and ask myself Is the foreign voice a male voice? a father tongue? No, of course not, but it is definitely **more a machine-mediated one than a fleshy one**.

#F. Kittler #father tongue

April 16th, 2014 3:57pm

Is the internet my mother of tongues?

a place where we all are nomads, where being a stranger to the other is the status quo.

Speaking a language badly is hard;
listening to it is harder even.

Martine Neddam is a French artist who went living in Holland a long time ago. She noticed how hard it is to make Dutch people talk Dutch with her. Here is the description of the project *Broken Dutch* - yes, I borrowed the term from her - she carried out for Noa language school in 2013.

"Dutch people are always ready to speak a foreign language with foreigners, but they often avoid speaking Dutch with them. What if they were to keep speaking their own language and learn to listen and exchange with 'Broken Dutch' speakers? Listening and understanding are specific language abilities but they are rarely trained and exercised as such. The purpose of this workshop is to encourage Dutch natives and train them to understand and tolerate broken Dutch."

noa language school is an art project initiated by artist Mounira Al Solh and curator Angela Serino. noa is attempting to create a different approach to language education, starting from the experience of **living (in)between two or more languages**.
http://www.noalanguageschool.org/

#Broken One #martine neddam #noa #listening

All Mother Tongues Are Difficult Solo show from **Mounira al Solh** in Beirut - j'aurais bien aimé y aller …
http://mouniraalsolh.nuncium.com/all-mother-tongues-are-difficult

#mounira al solh #mother tongue #exhibition

April 17th, 2014 12:45pm

http://mouniraalsolh.nuncium.com/vrijouiligers
30' video, 2012-2014

"«Vrijouiligers» is a deliberate misspelling of the word «vrijwilligers» which means in Dutch or in Flemish volunteers. Replacing the «wi» in the middle of the word by «oui» evokes the phantom of the french language in this word that originally comes from french «volontair» or from latin «voluntarius». To volonteer is to do something by will, the «oui» in the word stresses that out ironically as well."

July 31th, 2014

(in)between

Living (in)between two or more languages used by noa language school http://www.noalanguageschool.org/ , the art project initiated by artist Mounira Al Solh and curator Angela Serino, isn't something I recognise. I live either in one, or in the other and again in another, but never in between. In between is a void, the silence, the blank. In between is **when and where I can't speak at all**.

#in between #void #blank #silence

April 17th, 2014 4:25pm

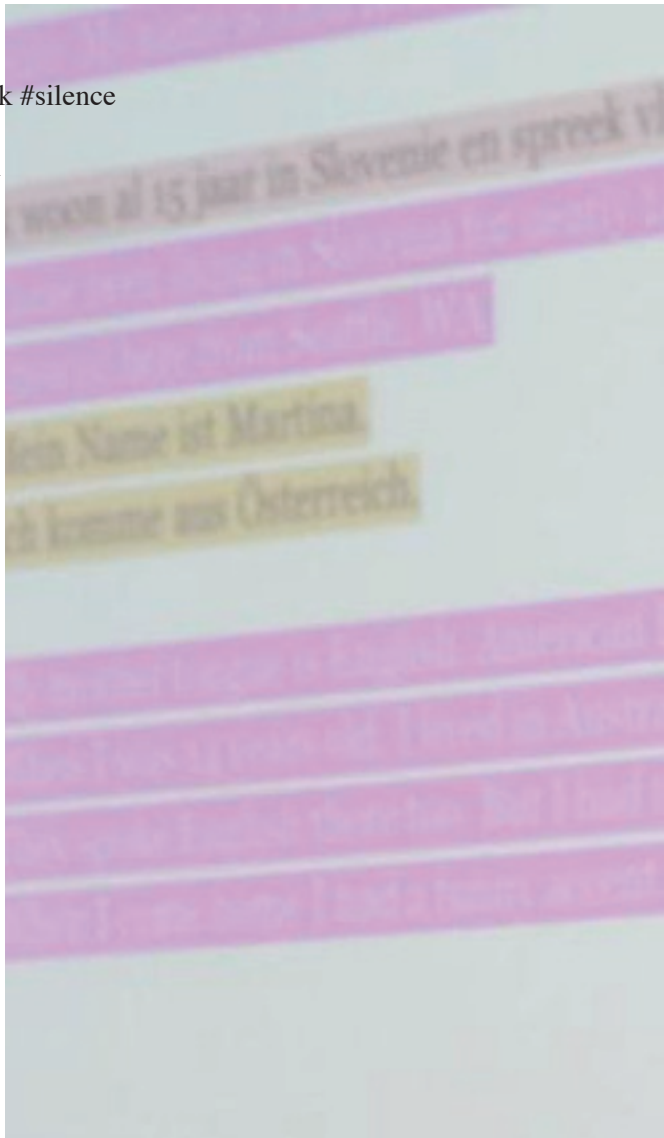


photo Sunčan Stone

Yesterday at Kult3000, Ljubljana
Kaj misliš s tem? / What do you mean?
Public preparation no.1 for an exhibition

30 min of **improprovoc** (nomination by Vlado Repnik)
+ 60 min of discussion
= a performance of 90 min.
It might have been too perfect (Vlado Repnik again).
Thanks to all.

You can find the text written by Martina, Jana, Chantal and me here : http://readingclub.fr/pad/534e4b31b0906911560005fa?timeline=1 (push the arrow top right in the middle and be patient)
Moedertaal - Vadertaal - Elternloos - Stiefmoedertaal

More photos : https://www.flickr.com/photos/bramorg/sets/72157644034224787/

#kult3000 #improprovoc #what do you mean? #Kaj misliš s tem?

a (wo)man who has forgotten words so I can talk with **herhim**

"The fish trap exists because of the fish. Once you've got the fish you can forget the trap. The rabbit snare exists because of the rabbit. Once you've got the rabbit, you can forget the snare. Words exist because of meaning. Once you've got the meaning, you can forget the words. Where can I find a man who has forgotten words so I can talk with him?"
Zhuangzi, send to me by Ienke Kastelein.

#zhuangzi #words

April 19th, 2014 5:47pm

Centre for Slovene - Courses of Slovene
http://www.centerslo.net/l1.asp?L1_ID=1&LANG=eng#Overview

Center za slovenščino kot drugi/tuji jezik širi vedenje o slovenskem jeziku, literaturi in kulturi v mednarodnem okviru, spodbuja mednarodno slovenistično raziskovanje, organizira strokovna in znanstvena srečanja ter razvija celotno infrastrukturo za doseganje, preverjanje in potrjevanje znanja slovenščine kot drugega/tujega jezika.

Prices from 195 euro (20h) to 1320 euro (220 h) - free of charge
courses for third country nationals (the initial integration of immigrants programme) should again be available from September 2014.

#courses in slovene

 April 21st, 2014 4:27pm

CONA Zone

Yesterday Irena Pivka from CONA, who invited me here to Ljubljana, has send me links to two of their projects:
http://www.cona.si/conaturizem2eng.htm and http://www.cona.si/diaspora

CONA means zone in English.
"Zones are undefined, controversial areas within bigger, seemingly, legally regulated environments; «the zones» are foreigners, illegal inhabitants of a settled space, defined by state borders.": Cona in SLOVENIA, A TRANSIT COUNTRY, Zone TOURISM, 2005.

The world is full of people living in diaspora (in dispersion, away from their homeland).

Only recently I started to think about what it is to live as "a stranger". It is a condition I share with a lot of immigrants and refugees. Why so late?

Why was it so difficult to attack this issue? I think, it was because I was to busy living the situation itself, to busy finding ways to exist in the new tongue. I didn't have enough distance and to be honest, life was gentle enough not to force it on me.

This lack of distance might be the reason we had difficulties, during last Thursday's performance after-talk, to touch upon how the fact that you don't speak a language but live inside it, does affect you way of being, your inner structure. How it makes you harder and more fragile at the same time.

Could the improprovoc of last Thursday also work to get refugees talking?

#improprovoc #cona #diaspora

April 19th, 2014 6:24pm

Rada imam Slovenijo.
Slovenija me ljubi.

Encounter performance Wednesday, April 23 from 5 pm till 10 pm
MSUM, Metelkova, 1000 Ljubljana.
http://aabrahams.wordpress.com/2014/04/20/annie-abrahams-maja-delak-irena-pivka-encounter/

#encounter #i love america and america loves me #msum

April 21st, 2014 7:40pm

In Re Production of Tangible Things
http://inreproductionoftangiblethings.tumblr.com/about

"To change an archive into a possible vision, is to change a language defined by grammar and a dictionary into a medium in which you can change your mind. You must disregard how the content has originally been tagged and shelved.
Here, the archive has been pictured as a language that is not defined but spoken. Speaking without any idea of definition, is like **speaking in tongues.***"*
By Gijsbert Wouter Wahl for Archive.org.
http://gijswahl.com/

Spelen, spelen, spelen, vertrouwen op zingeving beyond words.

#archive.org

April 22nd, 2014 10:50am

Annie Abrahams, Maja Delak, Irena Pivka ENCOUNTER

Wednesday, April 23 from 5 pm till 10 pm
MSUM, Metelkova, 1000 Ljubljana
An intimate performance for a limited number of observers.*
(public preparation no.2 for an exhibition)

photo Irena Pivka

It is not about the project, nor the performance, but about the relation. Aesthetics of Attention and Trust in practice.

Annie (Dutch artist and biologist living in France) and Maja (Slovenian dancer and choreographer), who only saw one another twice and only shortly, will meet and engage in a 5 hour long performance, where **they can't use English to communicate**. Irena (artist, architect and scenographer) will be present and record the encounter by any means she thinks appropriate. All three will produce the material for a collective art piece to be shown in Aksioma in October.

What happens when two people with a desire to meet have the chance (and the obligation) to stay together for 5 hours? How will they manage the shared responsibility for a performance? How will they circumvent the fact they can't speak English to communicate? What will be the influence of the obligation to produce material for a future exhibition piece? Will their different professional backgrounds bring forward a special aesthetic?

production: CONA, cona.si
partners: MG+MSUM, JSKD, French Institute Ljubljana

#msum #maja delak #Irena Pivka #aesthetics of attention and trust #encounter

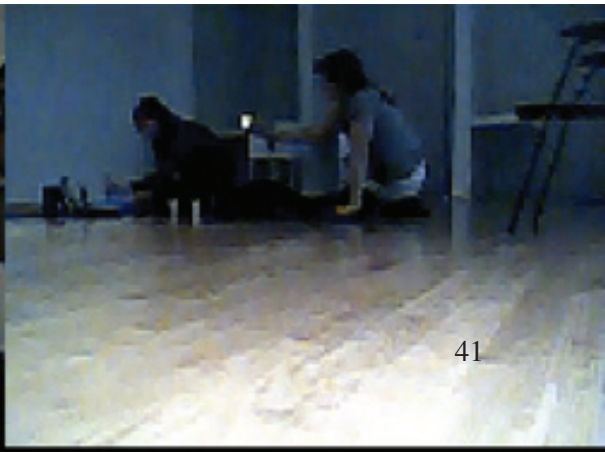
Dva krat dva je štiri + - medvedi

Streaming by 2 webcams (http://www.mosaika.tv) used as surveillance device.
More photos www.flickr.com/photos/bramorg/sets/72157644046529347/

#encounter #maja delak #Irena Pivka #msum

April 24th, 2014 10:58pm

photo Sunčan Stone



Kereta Api

Domani kereta api per Firenza ? I asked in an Italian train station. No answer. I tried to pronounce it better. Still nothing. It should be good I had just spend at least 5 minutes looking it up and rehearsing.

Somehow in my brain my very rudimentary (in fact unexisting) Italian had mixed with my also very rudimentary Indonesian. The comon divider was the energy and concentration I needed to try. Da domani un treno per Firenze?

#memory

April 22nd, 2014 3:26pm

International Disco Latin | e-flux
http://www.e-flux.com/journal/international-disco-latin/

"And as Ana Teixeira Pinto has said: nothing truly important can be said without wreaking havoc on the rules of grammar.

So we—the anonymous crowd of people (which includes myself) sustaining and actually living this language—might want to alienate that language even further, make it more foreign, and decisively cut its ties to any imaginary original.

This is the template for the language I would like to communicate in, a language that is not policed by formerly imperial, newly global corporations, nor by national statistics—a language that takes on and confronts issues of circulation, labor, and privilege (or at least manages to say something at all), a language that is not a luxury commodity nor a national birthright, but a gift, a theft, an excess or waste, made between Skopje and Saigon by interns and non-resident aliens on Emoji keyboards. To opt for International Disco Latin also means committing to a different form of learning, since disco also means "I learn," "I learn to know," "I become acquainted with"—preferably with music that includes heaps of accents. And for free. And in this language, I will always prefer anus over bonus, oral over moral, Satin over Latin, shag over shack. You're welcome to call this pornographic, discographic, alienating, or simply weird and foreign. But I suggest: Let's take a very fucking English lesson!"
Hito Steyerl in International Disco Latin

#hito steyerl #International Disco Latin

In between
is the void,
the silence,
the blank.

In between
is when
and where
I can't
speak at
all.

https://www.youtube.com/watch?v=khAvKhLruDE

Vorige week donderdag heb ik Mojca Krisch van de Sloveense HardRockPunkgroep Tožibabe ontmoet tijdens de koningsreceptie van de Nederlandse ambassade in Ljubljana.
Muziek is universeel en soms ben je een vreemde in je eigen land.

"my head is spinning when I look at all this people that are mean laughing to me
these are no people
these are puppets
when there's need to eat – they eat
when there's need to speak – they speak
when there's need to laugh – they laugh
why they are so flawless
these are no people
these are puppets."
Novi Rock '86.

v glavi se mi vrti ko gledam vse te ljudi ki se mi zlobno rezijo to niso ljudje to so lutke ko je treba jesti - jejo ko je treba govoriti - govorijo ko se je treba smejati - se smejejo zakaj so tako brezhibni to niso ljudje to so lutke.

#Tožibabe #lutke

April 29th, 2014 5:34p

meaning here is less a matter of understanding than of processing and assimilation

"The speaking of a language is marked by socio cultural qualities and constraints. It has gender and class aspects, which determine social performance. By learning a language you also become part of an ideological apparatus."

Cited from a review of **Katarina Zdjelar**'s solo exhibition *Towards a Further Word* in Springerin 2 2014, by Katrin Mundt - http://katarinazdjelar.net/wp-content/uploads/1404_Springerin_Zdjelar.pdf (Deutsch)

Here is a description of Zdjelar's video work *"»Shoum«* as I found it on her website. *»Shoum« starts with a blank, we see no image, but hear the sound of the 1984 Tears for Fears mega hit 'Shout'. Then we see an iPod, a sheet of paper and the hands of two men from Belgrade, holding pens. Over the course of the next seven minutes we see how the two attempt to decipher the lyrics of 'Shout' as though they contained a coded message. This is in fact the case, considering that these men speak no English. Thus they phonetically transcribe what they hear, based on their own vocabulary and capacity to vocally interpret the unfamiliar. 'Shoum Shoum Lajdi o Lau', they write and sing, in a strange invented language somewhere between phonetic transcription, Serbian, and English, as 'Tears for Fears' sing 'Shout, shout, let it all out'. We witness how through errors and deformations an entirely 'new language' is being created, which intriguingly relates to the original in a shifted way, namely acoustically. As quickly becomes clear, meaning here is less a matter of understanding than of processing and assimilation. Cut off from the lingua franca of a globalized world, with perseverance these two men create something of their own that lies between the foreign and the familiar."*
http://katarinazdjelar.net/shoum

#Katarina Zdjelar #ideological apparatus #shoum

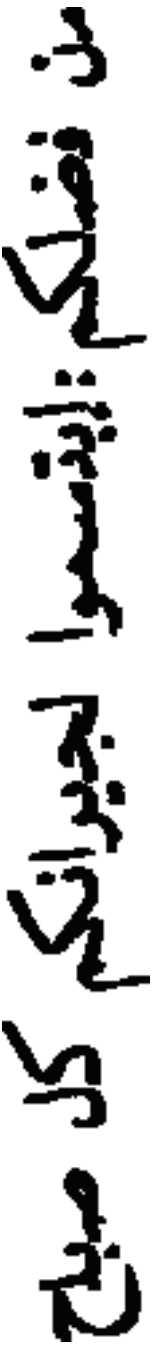
be quiet

don't speak

whisper
sttttt

don't listen
to me

don't



#please smile on your neighbour in the morning

May 3rd, 2014 3:45pm

Lahko pomagate ?

I made a 13 min. compilation of the sound of the improprovoc for *Kaj misliš s tem? / What do you mean?*

Now I need someone to transcribe this sound for me.
Please contact me if you would like to do that for me.

Annie, Jana, Chantal and Martina wrote text on a shared textpad in their mothertongues, then they translated this text via google to Slovenian text, which was fed to Alpineon's TTS software Proteus.

Thursday, April 17th, 7.30pm, Kult3000, Metelkova, Ljubljana

#Kaj misliš s tem? #kult3000 #What do you mean? #improprovoc #help needed

May 3rd, 2014 6:09pm

WE ARE ALL ESTRANGERS ON THE INTERNET
E-STRANGERS

A short part of the text written by Martina, Jana, Chantal and Annie during *Kaj misliš s tem? / What do you mean?*. We used the interface of the readingclub.fr.

#Kaj misliš s tem? #kult3000 #improprovoc #What do you mean? #ReadingClub interface

May 7th, 2014 2:09pm

ik vind het niet leuk meer als mensen me complimenten maken om mijn kennis van de sloveense taal. wil graag dat het nu ergens anders over gaat

Is een nieuwe taal die je leert op latere leeftijd een vader taal
nee, geen vader taal maar stiefmoeder taal
leuk een stiefmoedertaal .... maar waarom geen vadertaal?

taal is niet van vaders, taal is vrouwelijk

Einige TAxifahrer haben versucht, deutsch mit mir zu sprechen. Dann hat er schlechtes deutsch gesprochen und ich habe in schlechtem Slowenisch geantwortet.

Funny. Isn't it.

How long did it take me to learn Slovenian?

Nein, eine Sprache, die du später lernst, ist keine Vatersprache! Sie ist erlternlos.
But at least we can have a bit of fun, finally, after all these years ... of angst, of not knowing this language. uf.
People ask me a lot how long it took me to learn Slovenian language.
I always say that I am still learning it.
ja, je leert een leven lang

je moet jezelf opnieuw uitvinden als je een nieuwe taal leert
je moet jezelf als vreemde kunnen aanvaarden om het te kunnen

een nieuwe taal is bijna als een nieuwe persoonlijkheid

ik ben niet dom omdat ik niet goed Sloveens spreek!!!!!

Have you ever noticed, that you want to speak Slovenian with Slovenes and then they say:
"We can speak English ... it's okay."

chaque parole m'éloigne de toi

every word you speak estranges us more

Tissues from all over the world. I don't know exactly how, but they are related to my project and I want them in my show *Mie Lahko Pomagate? Can you help me?*

PostMono, research, collage, bricolage, assemblage as method for understanding and surviving in a schizophrenic society.
(20-06 2014 morning)

But why tissues? My mother always wanted me to be a dressmaker.
(20-06 2014 afternoon)
Affirmation of mixed roots and folklore (23-07 2014)

#assemblage #collage #bricolage

May 8th, 2014 5:28p

I am not a storry-teller ()

Why don’t we all learn esperanto at school ?

Bienvenue ! Bonvenon al la
Multlingva Informcentro pri Esperanto

Centre d’information multilingue sur
l’espéranto

Vous avez accès à des informations sur
l’espéranto en 65 langues.
http://www.esperanto.net/

af: Afrikaans ar: □□□□□□□ be:
Беларуская bg: Български bn: Bengali
br: Brezhoneg bs: Bosanski ca: Català
cs: Česky cv: Чăваш cy: Cymraeg
da: Dansk de: Deutsch el: Ελληνικά
en: English es: Español et: Eesti eu:
Euskara fa: □□□□□ fi: Suomi fr:
Français fy: Frysk ga: Gaeilge gl:
Galego he: □□□□□ hi: □□□□□□
hr: Hrvatska hu: Magyar id: Indonesia
is: Íslenska it: Italiano ja: □□□ ko:
□□ lb: Lëtzebuergësch lt: Lietuviškai
lv: Latviešu mg: Malagasy mk:
Македонски mt: Malti nl: Nederlands
no: Norsk oc: Occitan os: Ирон pl:
Polski pt: Português rm: Rumantsch
rn: Kirundi ro: Română ru: Русский
sb: Serbski sk: Slovenčina sl:
Slovenščina sq: Gjuha shqipe sr: Srpski
sv: Svenska sw: Kiswahili te: Telugu
tg: тоҷикӣ th: □□□ tl: Tagalog tr:
Türkçe uk: Українська vi: Tiếng Việt
wa: Walon zh: □□ eo: via lingvo?

#esperanto

"When you don't speak a language you can put your own words on the scenes you observe around you - you can and have to invent stories to make sense of the world around you."
http://youtu.be/2eUBJe1fpYU

INGENSTANS 2011, Talan Memmott, a 20 min long film about the experience of living between cultures - nowhere, everywhere ?

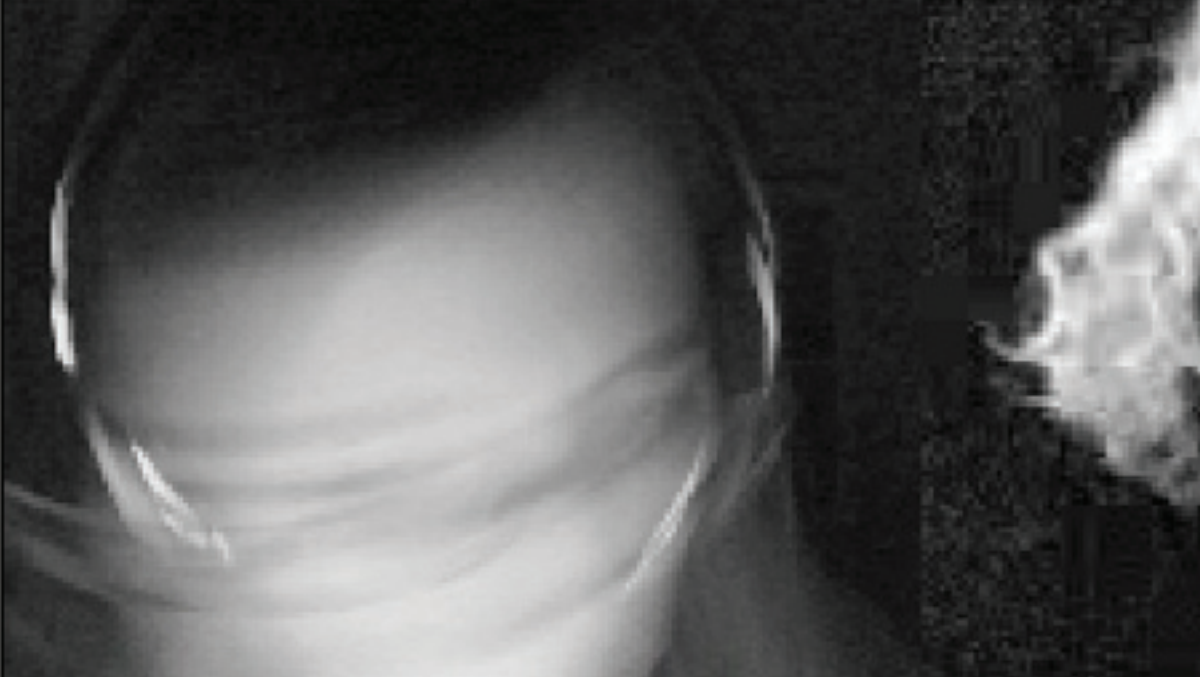
ça prends du temps d'aller nulle part

Talan, did you learn Swedish?
No, Talan didn't.

In the post-performance discussion of the Misliss performance, someone told he had to pretend not to know English, nor German in order to get Slovenian people to speak Slovenian with him. People visiting the Netherlands complain about the same behaviour of Dutch people.

you can not learn a foreign language if nobody wants to listen to you

#talan memmott #ingenstans

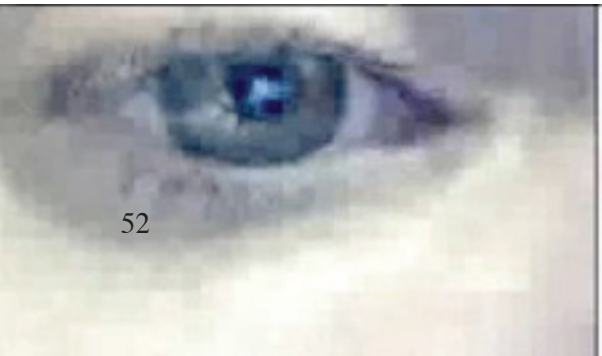


Since 2010 I did 13 Domestic Streaming Performances called *Conversations between Antye Greie (aka AGF) et Annie Abrahams*.
http://bram.org/meeting/AGF/
Antye is born in Germany, speaks German. he also knows Russian and English and now lives in Finland and learns Finnish. I was born in the Netherlands, so I speak Dutch. I learned English, French and a bit of German. All these languages are used in our performance series.

In the video https://vimeo.com/14145 we are reading together a text called *Collaboration*. The original text is split in two tongues. Only someone who knows both French and English can understand it.
I secretly enjoy to make **bastard language** pieces. To make people search the content, to layer a piece and to work with the disruptive force of language in and of collaboration.

#collaboration #antye greie #webcamperformance #bastard language

June 18th, 2014 1:54pm



AN ESTRANGER I

MORE I

Anti-Racisme Demonstratie Museumplein Amsterdam 11/4 2014.
Photo Maarten Brante.

#racism #borders #estranger

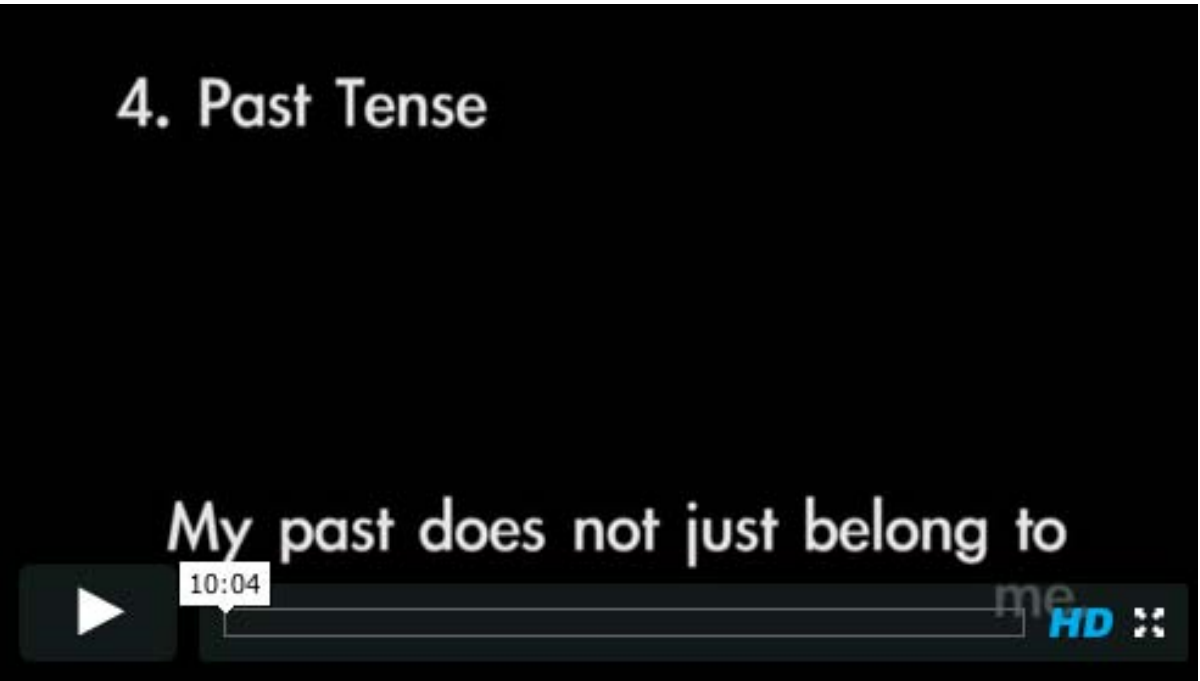
June 18th, 2014 4:15pm

You have to accept (a FEW times). New language.

Hương Ngô is an artist and educator, born in Hong Kong, of Vietnamese and Chinese origin, raised in North Carolina, and based in Paris and New York. http://www.huongngo.com/?q=info

I met her once in New York when I was giving a presentation at the New Museum for Rhizome. I saw her again about one year ago, when she came living in Paris, at an opening of an exhibition. Lately we exchanged emails on this project and it was she who pointed me to Hito Steyerl's text in e-flux I mentioned before. Only yesterday I discovered, that last year, she did some very nice and interesting pieces on language.

https://vimeo.com/90556153



The video is from *To Learn a Language*, a performance with a cassette tape record er, where she creates a language learning tape in real time.
http://www.huongngo.com/?q=language
Beginning with a seemingly innocuous series of questions, her responses on the second round of recording reveal hidden narratives of gendered power inequalities and geopolitical struggles.

Sound in this piece is as subtile as in another of her pieces: *The Silent Period**, done with Or Zubalsky.
http://www.huongngo.com/?q=silent
Both need time, but when you take that time, you are granted with a very layered impression of how complex living with (or in between) different languages can be.

On Huong's website both pieces figure in a chapter called *Towards a Minor Literature* which is probably refering to Deleuze and Guattari's book *Kafka. Pour une littérature mineure.* In this book Deleuze and Guattari free their subject from his (mis)intrepreters. In contrast to traditional readings that see in Kafka's work a case of Oedipalized neurosis or a flight into transcendence, guilt, and subjectivity, Deleuze and Guattari make a case for Kafka as a man of joy, a promoter of radical politics who resisted at every turn submission to frozen hierarchies. One more book to read.

In the video of *AND, AND, AND — stammering*, made with Hong-An Truong in 2010 I saw again an interesting and delicate interweaving of the personal and the political in a performance that staged an interrogation of citizenship applicants as a tutorial.
http://www.huongngo.com/?q=and

"I sometimes think of language as these shapes that come out of our mouths and how sometimes i just don't want to form the right shape, or i just let myself (when i'm feeling generous with myself) form them very slowly, as slowly as I need to.", Huong wrote me once in an email.

I wish I had found a way to include a more elaborate exchange with her in this project. Thanks Huong for your inspirational work.

* *The silent period, or preproduction, is a stage in second language acquisition where learners do not attempt to speak*. http://en.wikipedia.org/wiki/Silent_period

#hương ngô #to learn a language #regret #silent period

harder and more fragile at the same time

"The word 'translation' comes, etymologically, from the Latin for 'bearing across'. Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained." Salman Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*.

«Translated men» «hommes traduits» «vertaalde mensen» «Übersetzte Menschen»

PostMono, collage, bricolage, assemblage. We are not schizophrenic.

#salman rushdie #translated men

June 20th, 2014 2:09pm

https://www.youtube.com/watch?v=Qn3deYMRllk#t=495
Hannah Arendt, Legendäres Gespräch mit Günter Gaus (28.10.1964)

I don't agree, I don't agree. *Wenn man abgeschnitten ist von seinen Muttersprache, wen man die vergessen hat, dann bekommt man eine neue Sprache wo ein cliché das andere jagt.* I don't agree, **Nein nein nein**.

Im Hinterhirn. Im Hinterkopf. Was habe ich in meinen Hinterkopf. Ich glaube die ist endlich leer. (Die Streit war schwer) At the back of my mind there is nothing.

#hannah arendt #hinterkopf #muttersprache #Hinterhirn

You have to accept (a FEW times). New language.

On April 17th a performance *Kaj misliš s tem? / What do you mean?* at Kult3000, Metelkova, Ljubljana, with Annie Abrahams, Martina Rusham, Jana Wilcoxen and Chantal van Mourik.
Jana, Chantal, Annie and Martina wrote text, using only their mother tongue, about their experience of living in a country where they couldn't speak their monther tongue and had to learn a new language. They used a shared textpad. They translated their text sentence by sentence via Google in Slovenian.
The Slovenian text was fed to Alpineon's TTS software Proteus and diffused live to the performance public.
Brane Zorman recorded the sound.
Afterwards, Milena Gros, who didn't assist in the performance, transcribed the sound (or at least that what she could understand from it) back to Slovenian text.
And finally, Igor Stromajer translated this transcription in English.

Here is the resulting poem :
You have to accept (a FEW times). New language.

Hello, my name is Gratant. I come from the Netherlands.
Hello, my name is Jan Marry Foksa.
I am Marie Agadags.
I belong …
I was born … in Slovenia for almost 14 years and the current Slovenian.
I was born in the Netherlands.
I moved … Washington.
My … language is English, American English.
This is also my mother tongue. This is also my mother tongue, but Slovenian is now closer.
Sat between my head.
OK Martina, I come from Austria.
When I was fourteen years old, I could … I spoke English every year, but I had to re-learn
my? model of language.
I live in France and learned French.
When I was fourteen years old.
Most speak English and German.
Most of the dolls speak English and German, so it is easier to make … you understand in foreign.
When I was home, I had a strange accent …
I do not speak Slovenian very well.
The first Slovenian I was related to this refuses to talk
I do not speak Slovenian very well.
He American mother …… blind … … Croatians.

Only after twelve years I feel? mario Croats.
Unfortunately, this is true for Slovenia.
Here people speak often do not know that in a foreign language.
When we moved to Ljubljana, I found that people already had it for some time
… … I'm talking with an American accent.
… my place and … emotions.
My mother tongue is German … I speak English …
… who do not speak the language.
English gives … e-mail … English gives … e-mail …
I noticed … if you happen to hear some American women, when I was somewhere, where I'm supposed to speak English.
… I try to talk to taxi drivers and wait how long it takes him to hear that I'm from Slovenia.
If … a few short adventures Slovenian ? reads, I am from Slovenia …
For me the Slovenian language action and emotion …
French, ?nding …
Jan and how they relate to what we …
Taxi drivers are interesting to talk.
… a lot of questions and figure out pretty quickly that I'm not Slovenian, but still compliment my ability to speak.
Is … the language … in the life of the father the language.
Funny or …
To like it when people .. my knowledge of the Slovenian language.
I want that somewhere … approximately.
… The taxi drivers were trying to speak German known
… German … in Slovenian. …
How … to learn Slovenian?
… Language.
Language is not the fathers, the language is serious. … Is at risk
I'm here. I want to correct that … Google translate.
Google translate is terrible.
But at least on the … finally after all these years.
Out of fear that didn't know about this language …
Not the language that you will learn later and the father the language …
… You have learned a new language …
New language is the basis of almost all …
You have to accept yourself (a few times). New language.
How long … to learn the Slovenian language?
I know in my head that I'm still learning.
Yes, you'll learn to the whole life.
Have you … noticed that you want to talk Slovenian with the Slovenes and then say: We can not speak English. It's okay.
No, they say that the machine is never with me.… doesn't speak Slovenian well.

No, I have not experienced it. 3X
I said: They say. I said: They say. Your people speak English with you.
And they killed me (a few times).
…. Now I understand, this one is not the same.
Avast. Virus database has been updated. And they killed me.
Well. I have all the time in conversation with a child in Slovenian.
This is very foreign …
When the Dutch with their children and friends children … that have me …
I feel like an idiot.
… that I wilI … something very different.
In particular, I feel like an idiot when I'm joking and no one understands me in the language.
Culture … Jan, kids … when I speak Slovenian with them as if they were from another planet.
I also feel like an idiot. When I'm mad at someone, especially someone I not do know very well, who must express his discontent in the Slovenian language.
It's hard to follow this conversation … I'm confused. Children …
Sometimes I am confused between the two … languages .. brain I became happy unless I do not believe except quietly.
Sometimes I am confused between two foreign languages … brain I became words, except I do not believe, except quiet.
I will … end with a pretty pathetic.
… strong position I was trying to assert my power in the situation and because the believing well enough that … quite strong.
I'm sorry, that for some things are so bizarre set to anything but …
I do not know what to say.
A friend asked me to friend in a coffee shop, what do you … what he was thinking … he repeated the question … can … be described. Who said, until I finally realized that to apply for my profession.
In which language do you think?
But … your brain is short-circuited when the ethical …
… The Netherlands. For my work in English, everything else is Slovenia.
It's hard for someone … when the grammatical structures of language.
I always think that you try to … speak Dutch. Malt.
No, you can not learn a new language, if I'm listening to you?
On the other hand … they say in the Slovenian language.
I learned a lot that it is like this.
Many Slovenians like to think that the Slovenian language is hard, but it's just a puzzle … of in the right pieces at the tight place.
In which language do you …?

#Kaj misliš s tem? #What do you mean? #poem

Moedertong en Vaderland.

I left both. Mijn moedertong bestaat niet meer, die is verdwenen toen ik 12 jaar oud voor het eerst in de stad naar school moest. Die werd toen besmet, besmettelijk. Vanaf die tijd bestond er geen veilige haven meer. Ik leerde beschaafd Nederlands, Algemeen Beschaafd Nederlands, ABN, ik paste me aan, ik werd algemeen. Ik volgde de regels en aangezien mijn vader een strenge man was werd de moedertong een veeleisende koude vadertong. Mijn vader was niet koud.
Het Nederlands is niet mijn taal.
We kregen ook les in Frans, Duits en Engels, via regeltjes en opsommingen. Ik hield niet van taal.
Tot ik naar het buitenland verhuisde.

"Wenn man eine neue Sprachmutter hat, kann man eine zweite Kindheit erleben."

"In der Muttersprache sind die Worte den Menschen angeheftet, so dass man selten spielerische Freude an der Sprache empfinden kann. Dort klammern sich die Gedanken so fest an die Worte, dass weder die ersteren noch die letzteren frei fliegen können. In einer Fremdsprache hat man aber so etwas wie einen Heftklammerentferner: Er entfernt alles, was sich aneinanderheftet und sich festklammert."

Citaten uit *Von der Muttersprache zur Sprachmutter. Eine Begegnung mit dem Deutschen* van Yoko Tawada via *Beyond the Mother Tongue* van Yasemin Yildiz.

Ik hou van de taalmengsels die ik nu produceer. Mijn hoofd is steeds gevoeliger geworden voor andere talen, luistert beter, hoort meer. Meerdere talen in het hoofd hebben betekent niet beperkt zijn tot één taalgebied, niet ergens bijhoren, niet geclaimd kunnen worden. **Lekker peuh**.

Van Moedertaal naar Taalmoeder. **Is/was het Internet mijn Taalmoeder?**

https://vimeo.com/99251679

#yoko tawada #sprachmutter #muttersprache #ABN

June 27th, 2014 3:01pm

http://youtu.be/21y_LaUuQQs

an estranger is invisible, exotic, unidentifiable, rude, hybrid, blurry, deformed, subversive, incomprehensible, complex, pliable, lonely, abject …

http://youtu.be/l9XtSMgok6Q
Urban Video by Igor Stromajer, 2008.

#fassbinder #ali #igor stromajer #commonplaces #Angst essen Seele auf

Iloveyou.exe

```
begin 644 Happy99.exe
M35I0``(```$``\`__\``+@`````````0``:`````````````````````````
M`````````````````````$``+H0``X?M`G-(;@!3,TAD)!4:&ES(‘!R;V=R
M86T@;75S=»!B92!R=6X@=6YD97(@5VEN,S(-»B0W``````````````````````
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M```»```!`````````,`»@`````````%```$`````````@``````$```(```
M`````````````````````````````````````````````````````````````
M____]_____________O____[____]____O_____[___W___[__________/_U
M__________G___O_________]____6D523P(```#__^___^__________O____
M___[_Z_________S_D_[__UI%4D\&````___Z_Q/___]:15)/%````+RPN[K_
M_____^________O__]?____G__UI%4D\#`````W___G[N^J[[_______^_______
M_?___?___^___UI%4D\#````O___/]&6FYZ+GO___^________/___?___^W_
M_UI%4D\#````O___/]&:FYZ+GO___^_______^____?___^O__UI%4D\#`````
MO___O]&-FI.0G/___^_______^O___?___^G__UI%4D\#````O___KUI%4D_0
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M9_?__WH_BOO,/Q310&;_O?]4^D?T__]4^D?T__]4^A?\__]4?#^;5!3T`,IF
M_[W_%Y+W__]’_O___SWS_Q>4^O__?`::\’AU____=/S:(«`@
(,*ROK:SBLUT
MO/O:`»`@(,+?N:VPBMR9=+SWF=H@`)G»LL6*ZG0,=,)>_[W_=O+__
[W_#%L6
M_Y7[E?^5_Y?___\_`,I6_[W_%QKZ__^_\’O9_O__MUR*_[W_E\
WK__^5OQ=C
MIE291YJ,F51\?&G5+V]=NI^_[W_GLP_/)Y’`````#QT»G3»9O^]__P%4U6]
M#CD4.1HY(#DF.2PY,CDX.3XY1#E*.5`Y5CE<.6(Y:#EN.0```````````````
M`````````````````````````````````````````````````````````````
M`````````````````````````````````````````````````````````````
*````````````````end
```

It feels as if I have to reinvent myself

#virus #code #happy

estrangers are more resilient, more inventive, they are good observers, they look around, see and ask questions about things that seem to be selfevident …

#

Annie Abrahams
22 mai

wants to find a link between emotions and coding

J'aime · Commenter · Promouvoir · Partager

George Rodart, Ienke Kastelein, Molly Hankwitz et 20 autres personnes aiment ça.

Annie Abrahams Rob Myers can you help?
22 mai, 01:49 · J'aime · 1

Annie Abrahams Yann can you help?
22 mai, 01:53 · J'aime

Yann Le Guennec no, i can't ...emotion is yours !
22 mai, 01:55 · J'aime · 1

Yann Le Guennec maybe you should work/ask about coding and empathy ...
22 mai, 01:58 · J'aime · 1

Rob Myers Coding is a state of flow, so it's not very reflective. Bugs and their resolution involve frustration and joy, and hacks are a source of joy. I don't think there's a general mapping though.
22 mai, 04:15 · J'aime · 1

Gretta Louw I have been thinking about this too!
22 mai, 07:38 · J'aime

Igor Štromajer You see, how soon we forget things. Half of my life I worked on it. But I deleted everything, it became too serious.
22 mai, 07:54 · Modifié · J'aime

Annie Abrahams coding for me is logic and rules and puzzling. this can evoke emotions, yes, a lot, but it doesn't have contact with the chaotic sides of bodily emotions from the start
22 mai, 09:10 · J'aime · 1

Joseph Toto Emoticode
22 mai, 09:18 · J'aime · 1

Igor Štromajer Bodily? "Gefühle sind weder ein Privileg von Lebewesen, und auch nicht von der Kunst. Acuh Geschäftsleute, Supermärkte, politische Propaganda, Handies, Satellitentechnologie, internationale Konzerne, medizinische Geräte und die Börsen könnten voller Emotionen sein, und sind es wahrscheinlich sogar." (1999)
22 mai, 09:26 · J'aime · 1

Joseph Toto Annie, it si simple. Émotions stand from reptilien to limbique. Code starts into cortex. The whole bizness moves human. Human action is driven by aesthetics, aka beauty. Your answer is ART.
22 mai, 09:31 · Modifié · Je n'aime plus · 1

Suzon Fuks frustration, satisfaction, joy, anger, mmm poles...
22 mai, 09:41 · J'aime

Suzon Fuks fear, anxiety... exhilaration
22 mai, 09:42 · J'aime

Igor Štromajer The art has never been a proper response to emotions, was never a correct answer. Perhaps a question, ok. And beauty/aesthetics is not enough, we already know that. The essence of combining emotions and coding is, in my opinion, in alienation, or to be more precise, in "Verfremdungseffekt" ("distancing-effect"), as Brecht would put it. Or to be even more precise: real emotions arise when the machine writes the code by itself, and this code evokes emotions in another machine. That is, when the human factor is completely excluded from this process.
22 mai, 09:56 · J'aime

Josephine Bosma Talk to Graham Harwood YoHa
22 mai, 09:59 · Je n'aime plus · 1

Annie Abrahams maybe Josephine there is something to read first?
22 mai, 10:15 · J'aime

Josephine Bosma http://amsterdam.nettime.org/.../nettime-l.../msg00043.html

> **<nettime> software art and perl poetry: Graham Harwood and William Blake**
> amsterdam.nettime.org

22 mai, 10:24 · J'aime · Supprimer l'aperçu

Josephine Bosma In london.pl Harwood emphasizes/uses the horror and coldness mathematical languages can possess. Undoubtedly one can also use it to show love, loneliness, anger, or sadness.
22 mai, 10:26 · Modifié · J'aime

Annie Abrahams I will read, thanks, what I am interested in is not the result in the first place, but in the starting point
22 mai, 10:28 · J'aime

Annie Abrahams Can one code starting with emotions and if one does what does it end in (code poetry I guess :)) yes Joseph "art" indeed, no Igor you don't help me, you are still distinguishing them, making them into "two"
22 mai, 10:32 · J'aime

Josephine Bosma btw, links in that old text don't work anymore. You can access london.pl via http://ojs.gc.cuny.edu/index.php/VPP/article/view/1137

london.pl | Harwood | Virtual Poetry Project
ojs.gc.cuny.edu
london.pl

22 mai, 10:50 · Je n'aime plus · 1 · Supprimer l'aperçu

Josephine Bosma And if it is about starting points, I guess you have been thinking about Nancy Mauro-Flude and Mez Breeze already?
22 mai, 10:52 · J'aime · 1

Ienke Kastelein I wonder... can we compare music notation with coding? And can music notation come from emotions? Music is evoking many emotions, when it is made, when one can hear it, through sound. When I look at a music score I don't feel the emotions, but I think others who understand the language of music notation better may. However if someone is creating music from emotion I suppose it is related to the sounds that it represents. So is coding from emotions related to what the coding evokes? Is your question about intention and/or meaning?
22 mai, 10:52 · J'aime · 1

Annie Abrahams yes Thank you Josephine @ Ienke neither, I think, it's more about how to do it and if it's possible to do it
22 mai, 10:55 · J'aime

Ienke Kastelein have you ever felt the need to start coding when you felt sad, angry or happy?
22 mai, 12:19 · Je n'aime plus · 1

Igor Štromajer I know I shouldn't, but: yes, of course, always.
22 mai, 12:26 · J'aime · 1

Clément Charmet At a certain point, it's pretty much like writing...
22 mai, 12:58 · J'aime · 3

Clément Charmet It's also often an activity that empties your mind, and makes you temporarily forget your worries.
22 mai, 13:06 · Je n'aime plus · 3

Molly Hankwitz I thought this was the big idea already
22 mai, 20:02 · J'aime

Philip Pocock for humbot.org 1999 i researched emotions from various uni sources and made a map. the texts were read and marked up by 23 gender study grad students, marked for descriptors that convey emotion in the reader... folksonomy ie tagging we did earlier for the dX cybercinema and tags are expressions when they are freely and folksononically given by participants. the struggle is letting go of control and allowing code to remain open, surprising and even unintelligible.cheers
22 mai, 23:23 · J'aime

George Rodart Strange to run across this Annie, as I've been coding a lot lately. I'm not sure of the context here but I've often wondered how the thousands of hours I've spent writing code has rewired my brain. The code itself is a flow logic which in itself may, or may not, lead to an emotional success. I think that the results of coding can be emotional so where does this come from? It's in the code, even arbitrary processes have some constraints imposed. Within the code itself I create objects which do something I wanted, so while the code is logical, the reason for it may be emotional.
23 mai, 05:05 · Je n'aime plus · 1

Philip Pocock yes George, code is poetry, it's language, it's architecture, it expresses interconnections, all of which evoke emotions, esp. language.
23 mai, 05:33 · J'aime

Philip Pocock perl was perhaps a god example of 'emotive' code, i even once went to a perl poetry reading at zkm.
23 mai, 05:34 · J'aime

Nancy Mauro-Flude Google linux for theatre makers !
23 mai, 07:14 · Je n'aime plus · 1

Clément Charmet We speak of "expressiveness" for programming languages, actually : http://en.wikipedia.org/wiki/Expressive_power

Expressive power - Wikipedia, the free encyclopedia
en.wikipedia.org
In computer science, the expressive power (also called expressiveness or express... Afficher la suite

23 mai, 14:19 · Je n'aime plus · 1 · Supprimer l'aperçu

Clément Charmet Reading code, the "emotion" is probably found rather "between the lines" than in the programming itself.
For instance, you sometimes read code that is not indented as it should, or with veryyyy long lines, expressing either panic or serenity.
There are also comments (or lack of comments) that communicate "emotions".
23 mai, 14:25 · Je n'aime plus · 1

Clément Charmet Git commit messages are also very interesting regarding emotion / code :
http://www.commitlogsfromlastnight.com/
https://twitter.com/gitlost... Voir plus

Commit Logs From Last Night
www.commitlogsfromlastnight.com

23 mai, 14:30 · Je n'aime plus · 1 · Supprimer l'aperçu

Philip Pocock emotions are singular and may be projected like a gaze on any other person, painting, poem, program... just to cover the letter 'p'. as Nietzsche wrote: thoughts are the shadows of our feelings. thinking in/with code is no exemption.
23 mai, 23:23 · Modifié · Je n'aime plus · 1

Talking Code and Emotions

#code #emotions #coding #ART #language #poetry #links

In my online performance series *Huis Clos / No Exit - Beyond (spectacle)* (Edinburgh November 2012) the five participating netartists could only use their own mother tongue (Dutch, English, Italian, Slovenian, German) to challenge the others into collective action.

"…we developed our language — on the fly. The language of the six of us, as artists, net artists, language speaking, visual language "speaking" selves… It felt like touching upon and establishing an early grammar of this new – our – language … and improvising on it…" Ursula Endlicher

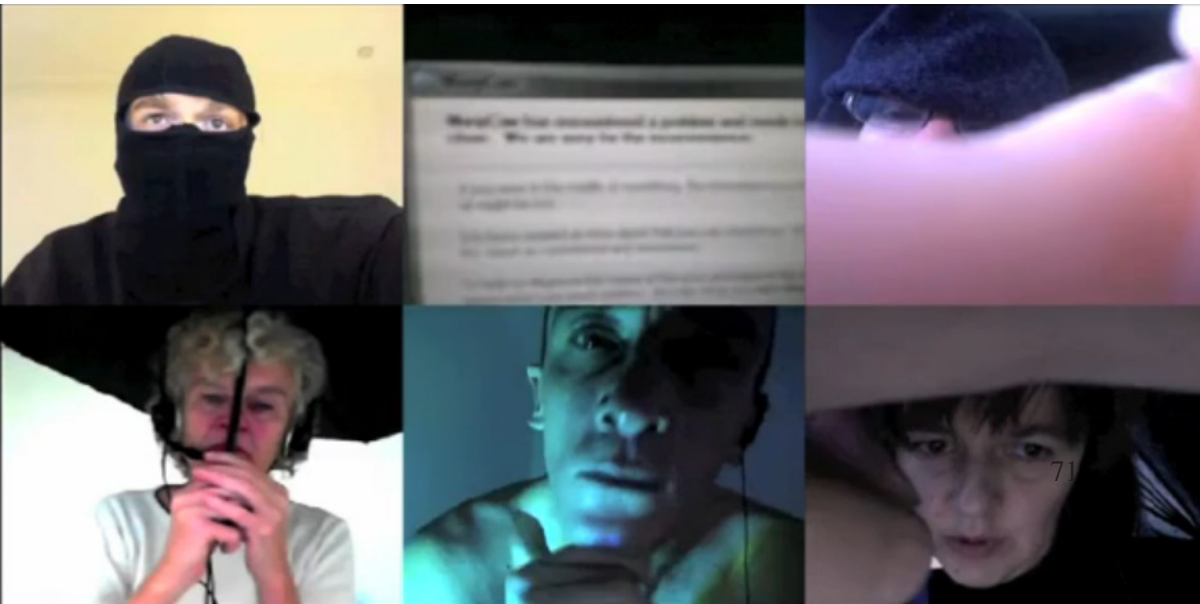
"… we were apparently stuck in front of our webcams, thinking about our condition of net artists performing a miscommunication and realising how it was actually so real..." Paolo Cirio

"… It felt like an intense vacuum. My words are understood by all but I don't understand anyone else's words. I am excluded from future conversations with the others by my own mono-cultural being and perspective. It is not the same as being deaf though, more like aphasia*. The fact that I don't understand the others' words sensitises me to the tone and timbre of their voices - taps into a more emotional part of me…"* Ruth Catlow

More information : bram.org/huisclos/beyond/

#Huis Clos / No Exit #mother tongue #online #networked performance #collaboration

July 11th, 2014 1:22pm



You will never be able to understand me /// Vous ne me comprendrez jamais (1997)
http://www.bram.org/beinghuman/underst.htm

Visual net art poetry that plays with taking words litterally. This is how and when I started liking using foreign tongues. It also made it possible to play with different viewpoints and to start **living in a world full of contradictions without suffering from it.**

"Wenn man eine neue Sprachmutter hat, kann man eine zweite Kindheit erleben. In der Kindheit nimmt man die Sprache wörtlich wahr. Dadurch gewinnt jedes Wort sein eigenes Leben, das sich von seiner Bedeutung innerhalb eines Satz es unabhängig macht." Von der Muttersprache zur Sprachmutter. Eine Begegnung mit dem Deutschen von Yoko Tawada

je me dresse - (s'habiller, to dress) - je me mets droit (AA daily life)

Plein petrol (Full speed, gaz) - Rein Taaramäe coureur cycliste estonien pendant le Tour de France 2014.

je suis dans mon petitunique - (ik ben in mijn eentje) - je suis venu tout seul (mon mari)

Was the internet my mother of tongues?

#yoko tawada #understanding #comprendre #poetry #netart

(… doesn't speak Slovenian well) => play

Zeepyzoepy

"…Fooi, fooi, chamermissies! Zeepyzoepy, larcenlads! Zijnzijn Zijnzijn! It may be, we moest ons hasten selves te declareer it, that he reglimmed?…"

A sentence with words from the Dutch language in James Joyce's *Finnegans Wake*, page 75. Finnegans Wake is an intriguing, non-linear, looping, never ending book. A beautiful exemple of something beyond monolinguism.

Zo mooi deze zin! So nice this sentence - I wonder how it would be in the Dutch translation (2002) of the book. Anyone who can help me?

There is also some Slovene. http://editura.mttlc.ro/carti/sandulescu-small-languages-fw.pdf mentions among others "bluddle, brack, dugters, burral and pozor" (I am not sure this is right / if I understood it well)

"Joyce invented a unique polyglot-language or idioglossia solely for the purpose of this work. This language is composed of composite words from some sixty to seventy world languages combined to form puns, or portmanteau words and phrases intended to convey several layers of meaning at once."
http://en.wikipedia.org/wiki/Finnegans_Wake

"… hoodendoses, reekwaterbeckers, breakmiddles, zootzaks for eatlust, including upyourhealthing rookworst and meathewersoftened forkenpootsies …"

#finnegans wake #james joyce #beyond monolinguism

July 24th, 2014 5:57pm

Credo

I believe not, no there is no omnipotent father, no son of the spirit and Mary, no I believe not, I am not waiting for the resurrection of the dead.

Latin was my first foreign language, it was there even before the ABN (official Dutch). I think I heard it for the first time when I was four years old and then every day at 8 o'clock from my sixth till my tenth year. On Sundays we sang. I still hear the songs resonating in my head. It makes me soft, it enveloped me, it made me longing for something else, something more than the factual, pragmatic language we used at home where we hardly ever spoke at all.

"Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Iesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum,et vitam venturi saeculi. Amen."

Once Latin was the language of travelers, of people of knowledge, once it was "universal".

#credo #latin #universal

Speaking badly a language is hard; listening to it is harder even.

On ne parle jamais une seule langue

"Je n'ai qu'une langue, ce n'est pas la mienne."

"On ne parle jamais qu'une seule langue.
On ne parle jamais une seule langue."

Le monolinguisme de l'autre ou la prothèse d'origine, Jacques Derrida, Editions Galilée 1996.
http://jacquesderrida.com.ar/frances/monolinguisme.pdf

Het Nederlands is niet **mijn** taal. M**ijn** taal bestaat niet meer.
My language doesn't exist anymore. The first twelve years of my life I only spoke a dialect, never something else. The last few days I tried to find examples of it. I tried to find songs, I talked to **my** sisters, they don't remember any songs. Did we never sing in this dialect? **Was it already dead when I learned it?**

https://www.youtube.com/watch?v=1mBdBE5xuS8

Dutch never was **my** language. It always was the one of the school teacher, the doctor, the priest and the people in the city where I never went. Even Latin felt closer, was more **mine**, could be easier invested with feeling.

"… certains doivent perdre leur idiome pour survivre ou pour vivre mieux…. Je ne sais pas si le salut à l'autre suppose le salut de l'idiome…"

#jacques derrida #monolinguisme #l'autre #dialect #plat proaten #driekoningen

Annie Abrahams
Hier, à 14:56 ·

what would it be to talk with images ? is the jogging an example? anyone knows a better, other? could we say that Igor Štromajer nowadays is speaking in images ?

J'aime · Commenter · Partager

Filippo Lorenzin et Simona Polvani aiment ça.

Cat Leonard Visual poetry?
Hier, à 15:08 · J'aime

Billy Rennekamp dump.fm & posthang.com
Hier, à 17:11 · Je n'aime plus · 3

Igor Štromajer This is me — Igor Štromajer — speaking: I wouldn't speak so much in images, if my English wasn't so basic and rough. Not to mention that I'd be a much better artist, if I spoke more sophisticated English.
22 h · J'aime

Daniel Rourke Dump.FM is close... I wrote about this (in words and images) : http://machinemachine.net/.../the-doctrine-of-the-similar...

The Doctrine of the Similar (GIF GIF GIF)
machinemachine.net
UPDATE: Published in issue 3.1 of Dandelion Journal, on 'Brevity'In two short essays – written in 1933 – Walter Benjamin argues that primitive language eme

19 h · Je n'aime plus · 2 · Supprimer l'aperçu

Rick Silva http://screenfull.net/

SCREENFULL SCREENFULL SCREENFULL SCREENFULL SCREENFULL SCREENFULL SCREENFULL SCREENFULL...
screenfull.net

19 h · Je n'aime plus · 3 · Supprimer l'aperçu

Philip Pocock humbot.org talked with images, unmovie did so as well w synthespians and users, as did aland via scripting and code.... every image registered is spoken with in a sense as the image exists in the body and is released by a medium such as the net, a picture.... cheers
7 h · J'aime

Annie Abrahams how is it possible I didn't think immediately of Jim Punk and Abe Linkoln (for a long time I didn't know it was a nick from Rick - btw I still don't know who is behind Jim)
4 h · J'aime · 1

Talking with Images

There was also Vignettes by Frederic Madre from 2005.
pleine-peau.com/vignettes
http://shunyahagiwara.com/files/100505/doc.pdf

I vaguely remember him arguing that the future would be made of images only …

"Dimanche 20 Janvier / 11h03 :
bonjour nous sommes le 21 janvier 2008
qu'il y ait écriture ou pas
ce sera plein
l'image est toujours là
qu'il y ait écriture ou pas
l'image est

Lundi 21 Janvier / 22h37 :
bonjour nous sommes le 20 janvier 2008
l'image est indiscutable
elle occupe tout

Mardi 22 Janvier / 13h46 :
bonjour nous sommes le 19 janvier 2008
qu'il y ait écriture ou pas, il y aura image
si il y a écriture elle sera dévorée
si il n'y a pas, elle sera dévorée
l'écran dévore
le résultat de cette dévoration ne peut être qu'image

Mercredi 23 Janvier / 17h20 :
bonjour nous sommes le 18 janvier 2008
ne peut être qu'image"
(Frédéric Madre Instants panoplie.org)

I always thought images **and too specific and too general** in their meaning. I also find them **less "tolerant"**, more imposing (there is too much information in an image) and often a bit empty. I need words to be free.

btw Does any one know **who is Jim Punk?**

#talking with images #frédéric madre #screenfull #jim punk #rik silva

Code is not a language

Or is it? Is it just a language I will never be able to speak?

Is code a language? Of course. A nonsensuous one? One can use it without understanding - copy-paste and watch it performing. Just like maths, if you know the rules, you don't have to understand it.

Once, a long time ago, I started a course to learn programming at the University of Nice. I wanted to talk machine languages. I wanted to be able to understand how my machine worked, by what parameters it went. When after half a year we had exams, and when without understanding anything I obtained a top grade, I quit, knowing this was not for me.

I am not a codemonger, but not a code-stranger either. I am an e-stranger, a curious tinkering sensual copy-paster, **I speak with my hands**.

Why do we have difficulties to open a computer and change its hard disk? 2011
Performance with Elisa Fantozzi.
https://vimeo.com/21229275

#code #code language #copy paste attitude

10 PRINT CHR$(205.5+RND(1)); : GOTO 10

I remember an interesting presentation at the ELMCIP conference in Edinburgh, 2012. Nick Montfort in PROGRAMMING FOR FUN, TOGETHER demo-d how accesible BASIC programming supports creative experimentation and exploration and can lead to interesting concrete poetry. http://elmcip.net/sites/default/files/files/attachments/criticalwriting/montfort_programming.pdf The demo that so impressed me: http://bambuser.com/v/3110251#t=4716s

"°Programming is a social as well as a cultural activity.
°Programming is a deep engagement with computation that can connect the power of the computer to creative purposes in ways that other practices cannot.
°Programming communities are related to computational platforms, longstanding art and media practices, and communities of practice beyond programming itself.
°Programming is not an activity restricted to professionals with years of training; some essentials of this activity can be undertaken (and have been undertaken) by ordinary computer users after a few hours."

The book **10 PRINT CHR$(205.5+RND(1)); : GOTO 10** written by Nick Montfort, Patsy Baudoin, John Bell, Ian Bogost, Jeremy Douglass, Mark C. Marino, Michael Mateas, Casey Reas, Mark Sample, and Noah Vawter is a gateway into a deeper understanding of how computing works in society and what the writing, reading, and execution of computer code mean. http://10print.org/

#nick monfort #code poetry #elmcip #programming #code

July 30th, 2014 10:05am

«Trigg[G]a[g] War[ning]!», she said.
«i'm shAped + [cleav]Aged_danger[m]ous[ed]», she said.
«a Fr[M]inge_on_4head isn't a Femme40s_comb-over», she said.
«don't eyec[H]and[Jobb]y me», she said.
«i'll eat what I [dis]like», she said.
«pOw[nag]er is 4 the hungry, not the Pri[ssy]vileged», she said.
«my we[add]i[ction_fi]ght is genetic», she said.
«1st! i'mma [always_&_in-all-ways] 1st», she said.
«don't [op]Press[ur(e)_neutral_views_on] me!!!!», she [B(Tell-T)attle] sCreamed.

«…i Sha(le)ll create…» [#iShell]
[…+ 4 my next trick, i sha(le)ll create a wurk designed never to be shown to anyone, anywhere, anytime. + i shall call it "_Noigel_".]

Mez Breeze
http://netwurker.livejournal.com/
"Code poetry is a type of literature that merges poetic elements with code-like structures. Code poetry—or my preferred term, Codewurk—can be angled towards the functional [like Graham Harwood's Perl Poem «Jabberwocky»] or can mimic or [dare I say] emulate programming conventions and/or traditional poetic constraints. The use of code conventions can act to open up otherwise staid aspects of poetry through a type of dimensional overlay [combining the lyrical with a formalised structure]."

All the Names of God:
perl -e '{print»a»x++$...$»x$.,$,=_;redo}'

Nick Monfort
http://nickm.com
"These programs are also written to work and to be visually pleasing on terminal windows (or terminals) of any geometry. All the Names of God should crash fairly soon after you start it, once it tries to pre-compute and store in memory all permutations of six letters."

sometimes some times repeat

#mez breeze #code poetry #nick monfort

From estranger to e-stranger

Now it's time to go and work on the book based on these 70 posts. The book that will be part of the show *Mie Lahkoo Pomagate? (Can you help me?)* at Aksioma opening on the 21st of next October.

How do I want my show to be?
Lively, not classical, disturbing, not like a show at all, an assemblage, not a 100% okay for anyone, but with an anchor for each? person visiting it …

we are all estrangers on the internet e-strangers

Boris Groys gives some handvatten (handles) in a recent article *On Art Activism* I liked very much. http://www.e-flux.com/journal/on-art-activism/

"In an art context, to aestheticize the things of the present means to discover their dysfunctional, absurd, unworkable character—everything that makes them nonusable, inefficient, obsolete. To aestheticize the present means to turn it into the dead past. In other words, artistic aestheticization is the opposite of aestheticization by means of design.

Only if we learn to aestheticize the lack of gifts as well as the presence of gifts, and thus not differentiate between victory and failure, do we escape the theoretical blockage that endangers contemporary art activism."

I will also have to relate to Miltos Manetas' ÑEWPRESSIONISM.
http://miltosmanetas.com/NEWPRESSIONISM

"We live in days of Metascreen. That's to say that screens and not computers, screens and networks, have finally become -for good or worst- a layer of nature."

And than there was this reassuring interview :
http://news.artnet.com/market/lawrence-weiner-and-jill-magid-on-self-censorship-24910
"When you start to create something, if you feel like you're trying to create something that's intelligible to other people, already you're working within a kind of self-censoring practice."

#newpressionism #boris groys #miltos manetas #jill magid #lawrence weiner

July 30th, 2014 11:29am

a tourist is not is
always a tourist
is always a tourist
not a tourist

It might have been too perfect

LANGUAGE IS NOT TRANSPARENT, 1970 Chalk on paint on wall, 72 x 48 inches. Mel Blochner
http://www.thislongcentury.com/?p=533&c=9

BLAH, BLAH, BLAH

#mel blochner #language

August 3rd, 2014 5:40pm

The inside of a computer always seemed mysterious, full of taboos, forbidden territory, a domain that did not suit me, which was not appropriate, not proper for a girl.
I opened a computer, I saw the belly, fiddled the bowles, manipulated the entrails, I touched.

A participative performance, **a ritual computerstripping** at labomedia, Orléans, November 2011.
http://aabrahams.wordpress.com/2011/11/07/effeuillages-dordinateurs

In the automatic translation “tripoterai ses entrailles” was translated in “tripoterai her womb” - so, **Is the computer the place of the contemporary mother tongue?**

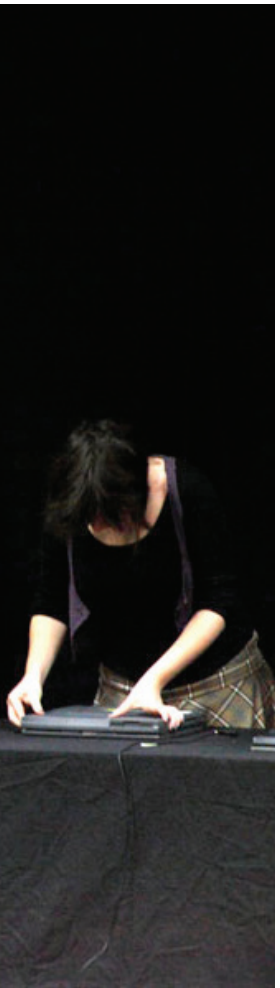
“I learned more words from a computer than from my mother”

#computerstripping #labomedia #mutant #mother tongue

August 4th, 2014 11:37am photo Pascal Rouet

Mutant :

Je, je,
je
je
moi
je, je
Ne m'écoutes pas!
Je ne suis pas ancrée dans une seule histoire.
J'ai appris plus de mots d'une machine que de ma mère,
Je,
Je, je,
Je rends effectif ce qui est fictif.
Si je dévoile, je tue le désir.
J'acte mes fantasme.
Je
Je souffre d'une déficience d'attention,
je,
Moi, je je
Comment est-ce que je peux donner des griffes au réel?
Je parle, mais la moitié du temps je ne sais même pas ce que je dis,
tenir debout est un acte déjà suffisamment fatiguant …



Quand je voyageais dans le monde sans personnes,
il n'y avait que des mots, des sons, des images…
Au début je laissais des messages dans la rue.
Regardes-moi,
Je m'adresse à vous
à vous
parce que
je m'adresse à vous
Qui êtes vous?
Je pense savoir qui vous êtes,
ce que vous désirez,
le mouvement calculé de votre œil vous trahit,
univers ordonné,
donc compréhensible.
Je ne veux pas utiliser les mots pour abîmer la perception,
la sensation,
l'expérience …
…

Annie Abrahams January 2010 La Chartreuse.
https://vimeo.com/16666157 (Subtitles in English)

I only have my name …

Guillaume Apollinaire = Guillaume Albert Vladimir Alexandre Apollinaire de Kostrowitzky = Wilhelm Albert Włodzimierz Aleksander Apolinary Kostrowicki
Mark Rothko = Marcus Rothkowitz
Romain Gary = Roman Kacew = Emile Ajar
Marc Chagall = Moïche Zakharovitch Chagalov
Kaarel Eenpalu = Karl August Einbund

I am reading *Baltische Zielen* by Jan Brokken. Een prachtig boek van ook **een estranger, een buitenstaander = someone who stands outside …**
http://www.letterenfonds.nl/en/book/772/baltic-souls

"Als domineeszoon was ik een buitenstaander in het dorp. En thuis was ik ook een buitenstaander. Ik had als enige de oorlog niet meegemaakt, had als enige niet in een kamp gezeten en had als enige de tropenzon niet voelen steken. Vaak wordt gezegd dat ik zo goed kijken en luisteren kan. Dat komt doordat ik overal en altijd een vreemde was."
http://www.janbrokken.nl/janbrokken.asp

When people change countries (or husbands) they often change or have to change names. **I only have my name**.
http://www.bram.org/ident/irc.htm

In this performance from 1999 I asked three people in an IRC chat to act as Annie Abrahams. Besides me there were three more Annies, among which the people, who were watching, had to choose the real Annie. They didn't find me out. Several weeks later, when I was reading the text from the chat, I was shocked : I was not able to recognise which one was me neither.

I always had a feeling that my identity was something floating. From biology I learned that my bodycells were renewed constantly and that my brain was rewired with every new information coming in. I changed depending on the company I was with. Nothing felt stable but my name.

Changing names nowadays is a way to escape monitoring, control.

Guy Mercier = homme moderne = Frédéric Madre
Joseph Toto = Clément Thomas = CTGR = Chester Katovic = Chester le bienheureux = Vassili Blajeni …

#Baltische Zielen #jan brokken #buitenstaander #i only have my name #performance #identity #jim punk

Ma c'ubah than

In 1519, about to set foot in Mexico, Cortés invited some natives to to join him for a conversation aboard his ship, and asked them for the name of the place he was about to pillage for its gold. One man replied, '**Ma c'ubah than**', which Cortés and his men heard as Yucatan, and named it thus on his map. Just over 450 years later, experts in Mayan dialects examined the tale and found that 'Ma c'ubah than' actually means '**I do not understand you.**'

Filippo Lorenzin pointed me to this story. He read it in *On the Map: A Mind-Expanding Exploration of the Way the World Looks* by Simon Garfield. http://www.simongarfield.com/pages/books/on_the_map.htm

#understanding #simon garfield

August 7th, 2014 9:36am

an (e)stranger must accept to be fragile but also needs to build herself a wall of protection

The translated tongue is a twisted tongue - een gedraaide tong - eine gedrehten Zunge -

Uncanny UTOPIA

I've read *Beyond the Mother Tongue: The Postmonolingual Condition* by **Yasemin Yildiz**. It was very interesting, just what I needed for this project. It made me discover Yoko Tawada, who I cited before. I also learned something about Kafka's relation to his mother tongue and Jiddish and it led me to Hannah Arendt's interview I posted earlier.

"… he (Kafka) rearticulates the mother tongue itself as inescapably uncanny (unheimlich) rather than familiar, as the paradigm would have it."

I didn't like so much the chapter on Adorno. He thinks that one only has the right not to communicate in one's native language. I don't agree with him. I do think one can express something in a foreign language beyond the immediately functional and translatable. But I liked his concept of «**language without soil**» expressing a desire to break the link between language and territory and to transcend history, as well as the one of «**Fremd wörter**» as affective paths out of the mother tongue. UTOPIA.

Emine Sevgi Özdamar, the author of *Mutterzunge*, uses literal translation from Turkish to German in order to have the familiar undergo an alienation effect. Yildiz sees this technique as a means of working through traumatic (trans)national histories.

When thinking about what being postmonolingual would mean, these words of Meliz Ergin, a Turkish scolar who also wrote on Özdamar's work stick with me: "… *Özdamar questions aggressive and insular identitarianisms that essentialize cultural difference to promote nationalist agendas; on the other hand, she cautions us against a universalizing tendency, which flattens out all claims of difference under the pretence of a free-floating hybridity. … Özdamar elaborates on the tensions that diasporic subjects embody, by representing identity as culturally hybrid and unstable, but at the same time historically located, embodied, and gendered."*
http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/seminar_a_journal_of_germanic_studies/v049/49.1.ergi-n.pdf

Would this free-floating hybridity be so bad? How to go beyond trauma? What does a claim of difference implicate? The world is so full of war already. No answers - UTOPIA again - Abandon territory alltogether?

#yasemin yildiz #postmonolingual #monolingualism #adorno #emine sevgi Özdamar #Fremdwörter #Meliz Ergin #hybridity #fragile and unstable

Let’s be fragile and unstable.

Maja Delak made 10 photos during our *Encounter* in April. She used an analog Diana+ camera. We spend 5 hours together. We were not allowed to speak English, so we had to use other ways of communicating.
In retrospect I think her photos, some of these you see here, translate the event very well.

We danced, sang, spoke French, counted in Slovenian, relaxed, watched, drank a glass of wine, ate medvedi and danced again. A few people came to assist - *it was nice to see how, when you dance, improvise with an untrained other body you can't trust on your professional language anymore* - said a visiting choreographer afterwards.

Next October I would like to make sound pieces with the visitors of *Mie Lahkoo Pomagate? (Can you help me?).*
Sing, make noises, yell, cry, hum and whisper together. Record, listen, delete or save, retry again and again.
We will only speak English during preparations and evaluations never while recording. (I am not a good singer, I am often out of tune, but I like it a lot.)

#Maja Delak #encounter #msum #performance #no english #traces #Mie Lahkoo Pomagate?

August 10th, 2014 9:36am

Printed on demand by lulu.com
www.lulu.com

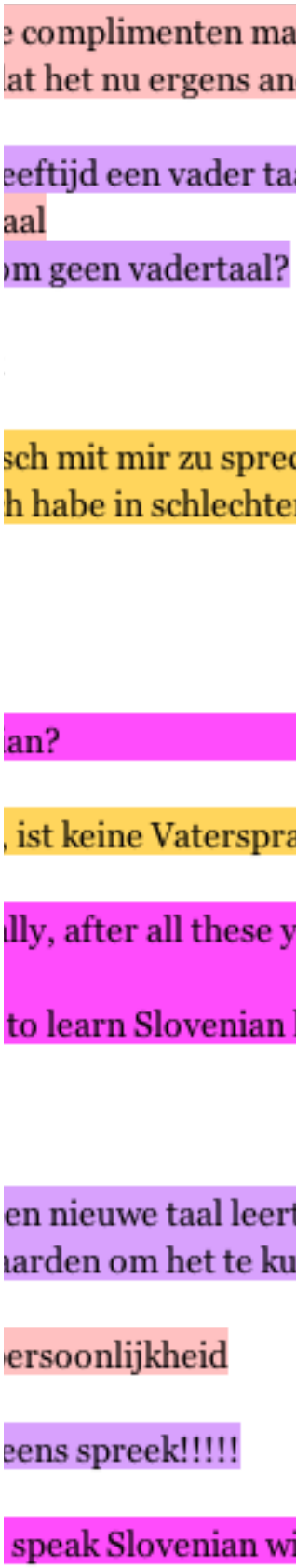
October 2014

Editions +++plus+++
www.bram.org
www.cona.si

From estranger to e-stranger

An (e)stranger is invisible, exotic, unidentifiable, rude, hybrid, blurry, deformed, subversive, incomprehensible, complex, pliable, lonely, abject, harder and more fragile at the same time ... they are more resilient, more inventive, know how to protect themselves, are good observers, look around a lot, see and ask questions about things that seem to be selfevident …

Annie Abrahams is an artist using video, performance as well as the internet. She questions the possibilities and the limits of communication in general and more specifically investigates its modes under networked conditions. Abrahams is an internationally regarded pioneer of networked performance art and has shown work extensively in France, including at the Centre Pompidou, the Jeu de Paume Paris, the CRAC LR Sète, and in many international venues as for instance the Black Mountain College Museum + Arts Center, Furtherfield gallery London and NIMk Amsterdam.

+++plus+++

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