

AKADEMIA: PERFORMING LIFE

6 SEMAINE WEEK NEDĚLЯ



La création est par définition autogestionnelle qu'elle soit celle d'un artisan, d'un artiste, même amateur, d'un peintre du dimanche ou d'un bricoleur. On peut même constater que la monotonie du travail en usine suscite le désir d'une autre activité libre, tant est profond en l'homme le besoin d'autogestion. Davantage même, on va le voir, ce besoin intervient encore, d'une façon invisible, lorsque les transformations technologiques de l'outil semblent en avoir expulsé toute possibilité d'autonomie.

Yvon Bourdet



On ne peut labourer le bord du champ parce que l'attelage ou, maintenant le tracteur, arrive à la limite du champ (une clôture : haie, barrière, murette, talus ou simplement, le terrain du voisin) avant la charrue, il reste donc une bordure non labourée de plusieurs mètres de large : la *talvera*.

De ce fait, il est facile de comprendre les sens dérivés : la *talvera* est aussi un « chemin de terre » le long d'un champ ou un terrain en friche. À noter aussi le verbe *talverar* : travailler les bords d'un champ. Louis Alibert indique une étymologie gauloise (sans doute, vaut-il mieux dire « celtique ») : *talo* qui signifiait « front » (et *derechef*, incite à la pensée³ !). Il n'est donc pas vrai que la *talvera* ne peut pas être labourée, mais il reste qu'elle doit être travaillée autrement⁴.

L'expérience de la *talvera*, montre que l'espace existentiel, dans lequel les hommes vivent et travaillent, n'est ni homogène, ni isotrope, ni illimité [...]. L'expérience de la *talvera* prouve que loin de posséder un privilège, le centre ne peut être cultivé que par la médiation de la *talvera* qui permet l'aller et le retour. Si on voulait éviter ce recours à l'espace libre de la marge, il faudrait délimiter des champs circulaires et suivre, avec la charrue, des cercles de plus en plus courts, jusqu'à ce que reste au centre, un espace inculte, peu à peu vidé de terre, un trou qui aurait encore l'avantage de témoigner de cette nécessaire hétérogénéité structurale de l'espace (dans la mesure où on y vit, où on le travaille), de cette obligation pour la marge ou, pour le centre d'échapper au sort commun⁵.

3. Y. Bourdet, *L'Espace de l'autogestion*, Paris, Éditions Galilée, 1978, p. 28-29.

4. *Ibid.*, p. 34.

5. *Ibid.*, p. 36.

Monte Verità: «The place where our minds can reach up to the heavens...»

In the nineteenth century and at the beginning of the twentieth, the Ticino, republic and canton since 1803, became a gateway to the south and favourite destination of a group of unconventional loners who found in the region, with its southern atmosphere, fertile ground in which to sow the seeds of the utopia they were unable to cultivate in the north. The Ticino came to represent the antithesis of the urbanised, industrialized north, a sanctuary for all kinds if idealist. From 1900 onwards Mount Monescia above Ascona became a pole of attraction for those seeking an “alternative” life. These reformers who sought a third way between the capitalist and communist blocks, eventually found a home in the region of the north Italian lakes.

The founders came from all directions : Henry Oedenkoven from Antwerp, the pianist Ida Hofmann from Montenegro, the artist Gusto and the ex-officer Karl Gräser from Transylvania. United by a common ideal they settled on the “Mount of Truth” as they renamed Monte Monescia.

Draped in loose flowing garments and with long hair they worked in the gardens and fields, built spartan timber cabins and found relaxation in dancing and naked bathing, exposing their bodies to light, air, sun and water. Their diet excluded all animal foods and was based entirely on plants, vegetables and fruit. They worshipped nature, preaching its purity and interpreting it symbolically as the ultimate work of art: “Parsifal’s meadow”, “The rock of Valkyrie” and the “Harrassprung” were symbolic names which with time were adopted even by the local population of Ascona who had initially regarded the community with suspicion.

Their social organisation based on the co-operative system and through which they strove to achieve the emancipation of women, self-criticism, new ways of cultivating mind and spirit and the unity of body and soul , can at the best be described as a Christian-communist community. The intensity of the single ideals fused in this community was such that word of it soon spread across the whole of Europe and overseas, whilst gradually over the years the community itself became a sanatorium frequented by theosophists, reformers, anarchists, communists, socialdemocrats, psycho-analysts, followed by literary personalities, writers, poets, artists and finally emigrants of both world wars: Raphael Friedeberg, Prince Peter Kropotkin, Erich Mühsam who declared Ascona “the Republic of the Homeless”, Otto Gross who planned a “School for the lib-eration of humanity” [...] and many others.

After the departure of the founder for Brazil in 1920 there followed a brief bohemian period at the Monte Verità which lasted until the complex was purchased as a residence by the Baron von der Heydt [...]. The bohemian life continued in the village and in the Locarnese valleys from then on.

The Mount, now used as a Hotel and park, still maintains its almost magic power of attraction. Along with the proven magnetic anomalies of geological formations underlying Ascona, it is as if the mount preserves, hidden away out of sight, the sum of all the successful and unsuccessful attempts to breach the gap between the “I” and “we”, and the striving towards an ideal creative society, thus making the Monte Verità a special scenic and climatic micro-paradise.

Harald Szeemann , April 1985



un colon naturiste, l'adoration au soleil

20 Minutes poem by Nestor Perlongher 1981, socio-logist, anthropologist, poet
Written on a bus for exile between Buenos Aires and Rio de Janeiro
Describing scenes of living bodies in which he sees corpses

« there are no corpses » : the bodies were made disappear

Dictatorship

Neo baroque literary poetry mixed with the muddy and dirtiness of the river between Argentina and Uruguay > Neobarroso Rioplatense

Non clean Baroque type of poetry

Using nasty words

Excess of language

Died from Aids in 1982

Leader of homosexual movement in Brazil

Political dissident in Argentina during the Peronist time

Irreverent and brave

Subversive person even in the political party

Inappropriate type of academic

> exercices of translating him into English and dirty French

Rythme, musicality, the voice

Experimental ways of research

Recherche située, embodied

Amateur

«dishonest» researcher



Aia Bertrand > questionner plus la figure du couple, aucun artiste n'est un monde en soit, chaque oeuvre est en quelque sorte une collaboration avec son environnement
artistic figures who did not properly enter history despite of their artistic production
Aia Bertrand n'avait pas de production artistique
Managerial role shared by many women in art history
Missing from the Wikipedia page about Raymond Duncan

Lea Lublin as a « woman artist », why does she need to be qualified as a woman
Cf expo à la Monnaie de Paris : how can artists exist without these categories
Question de la réception vs situatedness

Position des femmes dans les archives d'Akademia
Ce sont toujours les femmes qui font le tissage