



**Humanities
Arts &
Society**



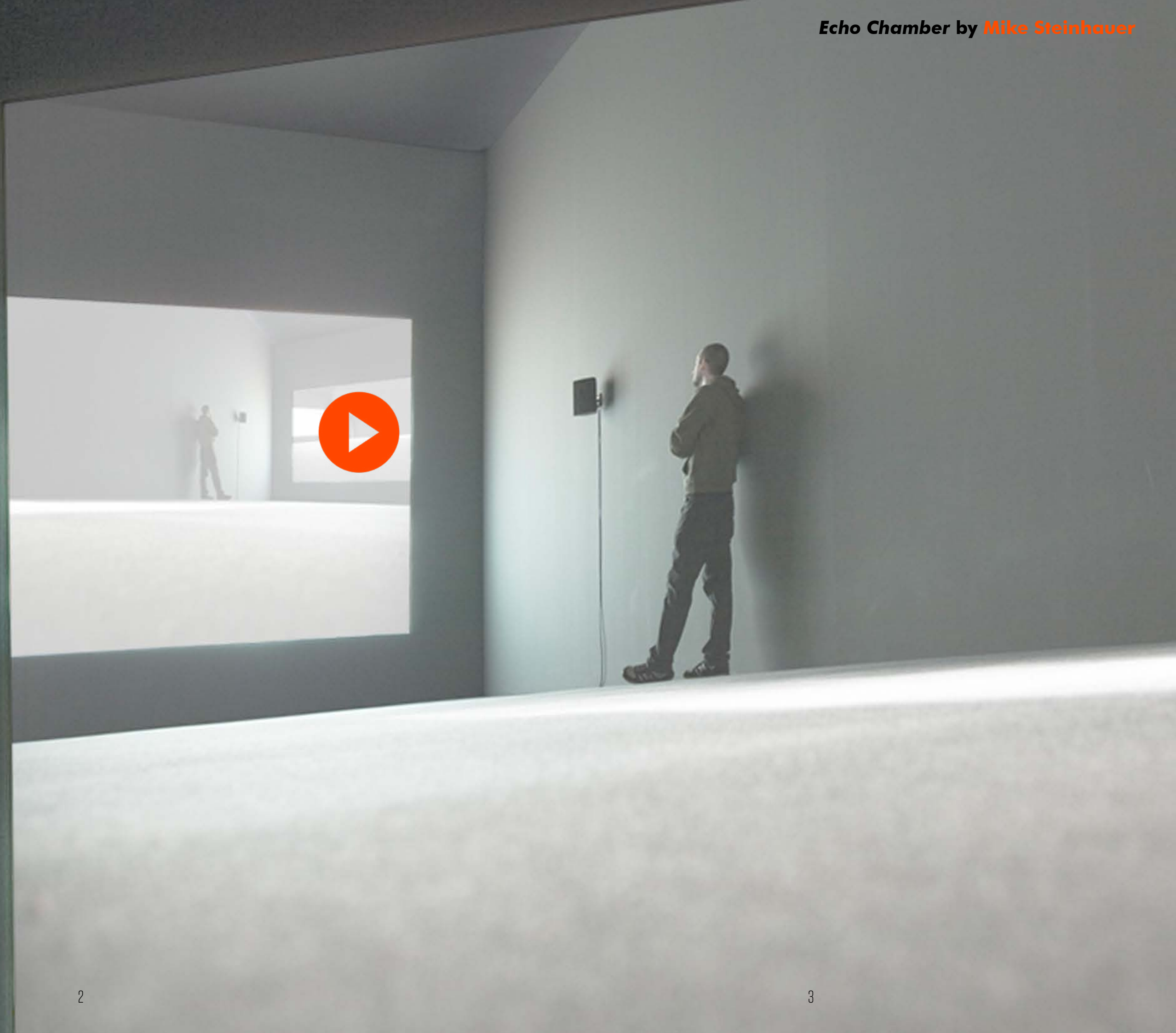
Between Anxiety and Hope

*Two Fundamental Aspects of
the Human Condition*

**JANUARY
2021**

**In dialogue with the
audiovisual and musical
work *Vocem Mittere* by
Daniel Cabanzo**

Vocem Mittere is an audiovisual work in multiple parts by Daniel Cabanzo. This work mixes two contexts — on the one hand, the visual aspect of spherical forms in constant movement, distorted or broken, and electronic music, on the other hand. These two universes interact and nourish each other. The music changes the spheres and the images give space to the music by developping themselves rhythmically. The work is an analogy of the relations between living beings and questions the mechanization of our emotions due to our highly technological era, sometimes violent and in constant mutation.



EDITORIAL

Anxiety and hope are part of the human condition. It is just as unlikely that an individual has never experienced either of the two as it is difficult to imagine someone constantly feeling only one. It is exactly their duality that accompanies us—sometimes one of the pair prevails while the other draws back, while at other times the second of the pair overwhelms us.

Although they are always part of our existence, it is easy to think that in recent times we not only are experiencing them a great deal more than usual—fortunately, not only anxiety but hope, too—but that the very investigation of them is brought to the forefront.

In other words, not only are we thrown back and forth between these opposing feelings, oscillating between them, but we have an increased interest in understanding their impact on our everyday lives. Their duality, and the examination of their duality, is constantly being brought up, both in professional discourse and in regular talk, as well as in news and social media.

We are excited to publish the second issue of HAS Magazine because, through this publication, we can on the one hand contribute to the polyvalent analyses of the two concepts, and on the other hand we can open further perspectives of the investigation by exposing theories, aspects, viewpoints, and artistic contributions that—through the cross-disciplinary nature of HAS Magazine—might otherwise not reach a wider audience.

This thematic variety, we hope our readers agree, is among the most exciting features of the magazine—as well as our selections of theme—but the latter may require some further clarification. When we started to plan the present issue, and decided that the duality of anxiety and hope should be the topic of investigation, we did not imagine that, only a few weeks later, what elemental and crucial experiences anxiety and hope would be for all of us, on a global level, and that they would still continue, months later. Many people have found themselves in unusual and difficult situations, some falling into anxiety, others grasping at any signs of hope and all the possible attitudes and approaches that lie between the two, including increased creative activity, introspection, re-thinking previous hierarchies or values, escaping into novel experiences and lifestyles, and so on.

Nevertheless, even if the challenging times of the pandemic have affected practically all of humanity, we did not want to make this a COVID issue. Rather, keeping the editorial principles manifested in our first issue, we wanted to maintain the wider investigation of the dual concepts we chose as our theme. This explains why the reader can again find a broad variety of discussed themes, scrutinized ideas, and artistic practices presented in the following



Photo: Margalit Berriet

pages. Some examine the recent months' happenings in detail, some reflect only briefly on certain aspects, while others investigate the topic from a much broader perspective.

We hope that the readers will enjoy being informed about the latest research, discovering novel aspects of questions they have already been thinking of, learning more about artists they were already aware of, or encountering other creators for the first time. We truly believe in the multidisciplinary nature of HAS Magazine. Instead of continuing the division between the numerous branches of the arts, humanities, and sciences, we believe that their parallel investigation can be extremely beneficial for both research and practice in general, and for the highlighting of this research and its social benefits in particular. In today's world, where the importance of the arts, the usefulness of the humanities, and the credibility of the sciences are constantly questioned, even discredited,

these dangerous tendencies create anxiety for great numbers of people working in these fields. Our aim for this publication is to contribute to an increase in hope in these essential areas of human culture.

Zoltán Somhegyi
Editor-in-Chief

Art historian with a PhD in aesthetics, Zoltán Somhegyi is Associate Professor of art history at the Károli Gáspár University of the Reformed Church in Hungary.

CONTEXT

HAS Magazine has been established as part of the *Humanities, Arts and Society* project, an international movement of artists, researches and creative projects demonstrating the impact of the arts and humanities in society.

HAS Magazine is the next step in this project and the continuing partnership between UNESCO-Most¹, the International Council for Philosophy and Human Sciences (CIPSH)², *Mémoire de l'Avenir*³, and the Global Chinese Arts & Culture Society (GCACS)⁴. Together with an international team of highly dedicated professionals of the humanities, culture and the arts accompanied by an Advisory Panel of eminent scholars and thinkers from the sciences and the cultural sector.

1. With Dr. John Crowley, Chief of section

2. With Professor Luiz Oosterbeek, President

3. With Margalit Berriet, President and founder

4. With Professor Xiang Xiong Lin, President and founder

*A concept that explores openness to the Other, the only possible way out for a disenchanted world.

Founded as *Arts and Society* in 2016, the *Humanities, Arts and Society* project was developed within the preparatory endeavour of the first World Humanities Conference in Liege in 2017, organized by UNESCO-Most and CIPSH, following the concept *Humanitude** by Adama Samassékou, President of the African Academy of Languages, former President of CIPSH and Minister of Education in Mali.

HAS Magazine is created upon an original proposition of Prof. Xiang Xiong Lin, President and founder of the GCACS, conceived and developed by *Mémoire de l'Avenir*, UNESCO-Most and CIPSH within the *Humanities Arts and Society* Project.



CRE- DITS

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GATE- GORIES

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CONNECTING

Encompasses disciplines, initiatives, expressions and topics from related fields

T

TRANSFORMING

Ongoing projects, action research, field activities

a

ANTICIPATING

Imagining, proposing, critical examination of future solutions

P

PERFORMING

Acting, executing, proposing; multidisciplinary and cross-disciplinary creative practices

T

THINKING

Research, concept analysis and theoretical study

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HAS 03

Call for contributions: Truth and Belief

Nadou Fred, *C'est pour mieux le manger*



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JOSÉ CASTILLO

José Castillo was born in 1955 and passed away in 2018. Originally from the Dominican Republic, he developed a body of work based on research into the origins and multicultural roots of his country. Castillo proposes a reinterpretation of this cultural richness and collective imagination. He was a graduate of the Beaux-Arts de Paris and the School of Fine Arts of Santo Domingo.

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U

CONNECTING

UTOPIA AND DYSTOPIA AS CRITICAL REPRESENTATIONS OF REALITY

Patrice Mugnier

*Frankenstein, 1931,
directed by James Whale,
graphic interpretation
of the original image by
Patrice Mugnier*

THINKING

Research on the nature of Utopia and Dystopia has long since served as a form of critical reflection on contemporary society. Patric Mugnier investigates these philosophical perspectives through a broad range of examples from literature, art, and cinema.

In this article I will address the issues of anxiety and hope through the lens of a major artistic, literary, and philosophical genre—utopia. I will discuss how utopia and its counterpart, dystopia, have become essential tools for the critical analysis of an era by calling into question the aspirations of that era, as well as its more alarming aspects. Literature, cinema, and architecture have all called upon the utopia/dystopia tandem in order to arrive at a constructive examination of our society. I will also demonstrate how the rise of digital technology, through the production of simulation, has become significant in further developing this critical reflection.

CHRONOLOGY OF AN ANTAGONISTIC COUPLE

Utopia was originally a literary form. The term was coined in 1516 by Thomas More in his novel *Utopia*, which describes an ideal form of society "which is nowhere to be found" (utopia, a Greek word, translates as "no place"). Inspired by Plato's *Republic*, the book is above all a humanist critique, an outline of the injustices that plagued 16th century European societies, England in particular. In the second edition, More added the English homonym *Eutopia* into the title, thus stressing the idea of a "place of good." This double meaning reveals the very nature of utopia—a device pertaining more to literature than to politics, it is an imaginary creation, an ideal which cannot be established within human society. Paradoxically, because utopia claims to respond to the entirety of human aspirations and contradictions through a

single, univocal form of societal organization, it carries within it the seeds of ideological thought.

The notion of dystopia—a "negative place" in etymological terms—appeared in the 19th century, also in England. Dystopia is the realization of utopia within a society, which rapidly turns into a chance to witness the malfunctions of said utopia when put to the test of reality, exposing its shortcomings and its social and political risks. In literature, dystopia adopts the individual's point of view, exposing the absurd treatment he/she is subjected to by a utopia that has evolved from a philosophical idea into an implemented, dominant system. Literary examples of dystopias abound, and some of them constitute major works that have become iconic representations of their times—*A Brave New World* (Aldous Huxley, 1932), *1984* (Georges Orwell, 1948), *Planet Of The Apes* (Pierre Boulle, 1963), *The Handmaid's Tale* (Margaret Atwood, 1985), *Submission* (Michel Houellebecq, 2015), among others. In the end, this derivative literary form has proven more prolific and productive than its initial source, utopia.

In the 1960s, youth and intellectual circles were driven by such a thirst for revolution and idealism that any form of constructive criticism was immediately dismissed as reactionary. Certain intellectuals, however, including Guy Debord in France and Pierre Paolo Pasolini in Italy, were clearly aware that this new revolution, even if it aligned with legitimate and progressive struggles, also had to do with the emer-

gence of a bourgeois society structured by market consumption, coupled with the new form of the society of the spectacle. Does absolute, dazzling freedom prosaically lead to addictive consumption, the triumph of international brands, and the ephemeral glories of social networks? Does utopia tragically bear its own dystopia?

The idea here is not to question freedom in itself, which is an essential and universal human achievement, but on the contrary to try to identify the ways in which ideology can supersede an ideal, and single out the indicators that mark the shift from a legitimate utopia to its disembodied realization. The question is rather complex, because the essence of ideology is to be diffuse in the minds that share belief in it—it is an invisible way of interpreting the world. It is therefore imperative that we build tools that can make it visible, forcing it to reveal its most hidden consequences. Often accused of reactionism, dystopia nevertheless remains a relevant tool for dissecting the deep meaning of an ideology. It questions the future and exposes more than it promotes, allowing the enlightened individual to freely make their own choices and determine their own ideals.

CINEMA AS DYSTOPIA'S MEDIUM OF CHOICE

The 20th century saw dystopia become a source of inspiration for the arts. Film thus succeeds the 19th century novel as the ultimate form of story-telling and becomes the primary witness of its time. Initially based on adaptations of literary works, the medium quickly and increasingly began to develop productions, based on original screenplays, which questioned societal matters directly: class society in *Metropolis* (Fritz Lang, 1927), the iterative loop of time and the eternal return in *La Jetée* (Chris Marker, 1962), the dehumanization of society at the hands of a super-computer in *Alphaville* (Jean-Luc Godard, 1965), the society of the Eternal Immortals versus the Brutes in *Zardoz* (John Boorman,

1974), the tentacular and dysfunctional administration in *Brazil* (Terry Gilliam, 1985), or the collective dependence on an addictive and organic kind of virtuality in *Existenz* (David Cronenberg, 1999).

Beyond the political, philosophical, and humanistic narrative, these works examine the importance of the physical places that act as settings for dystopias. How can we give shape to the setting of a dysfunctional utopia? Should it take place in a purely fictional space, or, on the contrary, would it better demonstrate its immediacy to insert it within fragments of our present environment? Some directors choose to favour the studio set and special effects—the evocative vertical city in Fritz Lang's *Metropolis* still astonishes viewers today. Other directors attempted to twist reality, creating a utopia by distorting elements of contemporary architecture, thus extracting their futuristic potential. Examples include *La Jetée*, *Alphaville*, Stanley Kubrick's provocative *A Clockwork Orange*, and Terry Gilliam's baroque *Brazil*. This use of reality serves a more direct critique of modernity, its dehumanized spaces, and its ways of living by creating anticipatory fables that speak clearly to our present.

CRITICAL TOOLS FOR THINKING URBANISM

The fields of architecture and urban planning have long been closely linked to the notions of utopia and dystopia. During the Renaissance, parallel to the universalist and humanist ideals of a better world, the concept emerges of an Ideal City capable of embodying it. The Ideal City aims to physically install utopia within a determined spatial and social organization, and follows from the dominant model in Italy at the time—the city-state. Over the course of the following centuries, and depending upon the popular aspirations of the time, the theme will have many variations, from the *Familistère* (family lodging) designed by Jean-Baptiste André Godin to the pre-revolutionary architecture



of Etienne-Louis Boullet and Claude Nicolas Ledoux.

In the 19th century, the garden city model introduced a hygienist utopia in relation to the place of production—the factory—in order to extract workers from the miasmas that diminished their productivity and hindered capitalism's proper development. This ideology of imposed happiness for all will culminate at the beginning of the 20th century with Le Corbusier's *Ville Idéale*, as demonstrated by the proposal brought forth by the seminal *Plan Voisin*, where both urban planning and happiness were authoritarian, imposed upon the individual, idealized as the athletic modern man. It is worth noting that this plan barely predates the expansion of fascism throughout Europe, and the ideological ties between the two are ambiguous to say the least.

Architectural utopia remained very much alive in the years following the Second World War. In the 1960s, the pop and avant-garde projects of the English group Archigram and the megastructure movement formed a kind of spectacular swan song, as the very existence of an ideal model faced growing scepticism. Can democratic society, born out of complex historical and social processes that reflect humanity's diverse nature, be held to a unique, utopian, urban planning principle, however brilliant and beautiful it may be? Even if architects, overly confident in the social power of their constructions, have come to serve an ideology of habitat through their production of images, there are groups among them developing a more critical approach to the relevance of "modernity at all costs." In this respect, the birth of Radical Architecture, which favours dystopia over utopia in order to explore aesthetic and social issues in relation to housing, marks a turning point in urban thinking.

A forerunner in this matter was the "No-Stop City" project (Archizoom Associati, 1969), a dystopia conceived by architect and designer Andrea Branzi. This endless

city implements "the idea of the disappearance of architecture within the metropolis." In practical terms, the city, transformed into infinite territory, is organized in the same manner as a parking lot or a supermarket. Underground architecture, limited to a simple grid, offers featureless, climate-controlled spaces isolated from the outside, in which individuals create their own habitat, like nomads wandering amidst a consumerist society. Branzi asserts the provocative and critical dimension of his dystopia, "To qualitative utopias, we respond with the only possible utopia: that of Quantity." In an era in which discourses on the benefits of consumption are developing, Branzi forces us to distance ourselves through critical thinking, by presenting appealing rhetoric while at the same time displaying its obvious negative consequences.

Further developing this critical dimension, the "Exodus" project (Rem Koolhaas, Marion Elia, and Zoé Zenghelis, 1972) presents itself as a fiction, a kind of fable made up of images and texts. In the heart of London, a monumental urban strip is home to refugees who are completely subject to the reign of oppressive architecture. Inspired by the situation in 1970s Berlin and its wall, it describes a world divided in two, in which people from the wrong side desperately attempt to reach the right side. If they succeed, they then engage in a series of experiments within extreme architectural sequences. As with Andrea Branzi, the project is tainted with an unusual sarcastic tone, uncommon for designers who are accustomed to valuing the inherent benefits and qualities of their urban proposals.

Through its evocative power, radical architecture currently stands as a reference whose intellectual influence goes beyond the framework of urban planning. It represents a profound global reflection on the kind of society we want to implement. The frontrunners of this movement have since taken diverging paths. Some Italians, shaped by the weight of history, have

brought their work back to inspirations of the classical city. The Dutchman Rem Koolhaas, on the contrary, has developed architecture embedded within the chaotic urban fabric of the great megalopolises.

VIRTUAL SIMULATION—A MEANS FOR EXPLORING POSSIBILITIES

The field of digital contemporary creation is undoubtedly the most likely to further the dialogue between utopia and dystopia. Through digital technology and programming, we have shifted away from traditional representation, whether pictorial or photographic, into a form of real-time representation—simulation. What the image loses in terms of truth, it gains in interactivity. It abandons the representation of reality in order to embrace a kind of playful, scientific exploration of the virtual model.

Utopia has nourished the field of gaming since its creation. Published in 1981 by Mattel, *Utopia* constitutes the ancestor of all the simulation games that followed. Two competing players must each develop their own island, increasing its population and developing its urbanism. Although the game's graphics remained quite simplified, *Utopia* was one of the first to integrate early forms of artificial intelligence. Many games will later draw their inspiration from this concept, building on storylines which implement a set of variables and mathematical functions to define what an ideal society would look like. One example is *Civilization* (1991), whose timeline spans from the Stone Age to the conquest of space. Pertaining to the specific sub-genre of the "god game," Peter Molyneux's *Black And White* (2001) gives the player the chance to transform into an omnipotent god, capable of offering happiness and prosperity to his subjects or, on the contrary, of arbitrarily destroying their achievements. Within this genre, the dystopian form too often focuses on exclusively first-person action. As an apocalyptic framework for individual missions based on violence, its philosophical or human-

istic scope is limited. Creations such as *Half-Life 2* (2004) enable the player to eliminate a large number of enemies by evolving through different levels, with the societal scope reduced to a decorative backdrop. If the player is subjected to political or social oppression, it only serves as an excuse to exalt their own individualism, and to justify their right to eliminate and destroy that which stands in the way of a Manichean notion of good.

In spite of video games' limitations in terms of expressing dystopia, the evocative power and the endless possibilities offered by the medium remain evident. So how can a scripted digital simulation become the framework for a relevant and thorough reflection on our societal ideals and their consequences? If we broaden our scope to include other fields, it appears clear that simulation has become a precious tool for scientific research. The creation of digital models is allowing us to shift the field of experimentation from physical experiments to virtual simulations. Thanks to the use of big data, we have been able to bring meteorology, nuclear reactions, aerodynamic design, financial viability tests, and the structural resistance of engineering structures into the field of simulation. Today, quantum computing can even simulate the behaviour of elementary particles in chemical reactions, creating bridges between scientific disciplines that once had their own distinct theories of the behaviour of matter.

However, we cannot reasonably assemble all the parameters characterizing dystopia as adjustable variables in a simulation. The fields involved in the matter are far too vast for such a project to be realistic—economics, architecture, urban planning, ecology, sociology, technology. The possibilities for each of these fields are far too immense for current computer simulations which, on the contrary, focus on solving specific problems through precise and copious calculation. What is, on the other hand, available to us is the possibility of making the public interact with



A Clockwork Orange, 1971, directed by Stanley Kubrick, graphic interpretation of the original image by Patrice Mugnier

pre-selected structuring data, of establishing a narrative scenario and allowing users to push it to its maximum expression, so as to reveal that which remains purely theoretical and has not yet materialized as a tangible reality. It is a matter of offering not only perceptual, but also reflective experiences.

THEMES FOR CONTEMPORARY DYSTOPIA

I propose to elaborate a social and environmental simulation, implementing the structural points of emerging ideologies. The first step is to identify these ideologies. Although our era seems particularly inclined to cover up the tragic dimensions of existence, it is home to multiple catastrophes—global warming and its environmental consequences, the resulting human migrations, and the rise of populism are all disasters that inhibit the ability to project oneself into the future, and seem to indicate imminent civilizational rupture. But the human spirit needs hope, and no society can be built without values and ideals. Today, ecology, organic farming, bio-inspiration, sustainable development, degrowth, and local purchasing are all issues which crystallize these ideals.

However, a dystopia must go beyond simply stating the obvious if it is to maintain its critical scope. Its nature is purely prescient—it aims neither to trouble nor to reassure. To conclude, let us examine a few contemporary social indicators that relate to dystopian fiction.

Scientific Cosmogony

Whereas religion is characterized by a dogmatic attitude with no allowance for the dogma's evolution, science proceeds by establishing theories that can be overturned by other more relevant theories at any time, the only judge being repeated and peer-reviewed experimentation. Since the beginning of the 20th century and the advent of the theory of relativity, science has reached a metaphysical level which has opened up the examination of the

universe. By extracting us from a godless, purely deterministic Newtonian world, quantum physics unwittingly brought up a set of questions regarding the very nature of reality. Many elements seem to converge toward the appearance of a new cosmogony, based upon scientific hypotheses and stemming from our new knowledge of the laws of the universe—forms of time and space, the nature of the Big Bang, the existence of parallel universes on a macroscopic scale, neuron structures proving the brain to be the most complex structure in the known universe, analyzing genomes on the microscopic scale, or even the theory of evolution. Can such a spiritual quest, being inherently mutative, escape the sectarian temptation of pseudoscience that brought about a quantum mysticism based upon speculative and erroneous interpretations of scientific theory?

Transhumanism

The ability to control births, a practice descending from eugenics, and the desire to modify the living have been addressed in many dystopian fictions. Through transhumanism, our era has introduced further confusion in defining the nature of life. The idea of a "singularity," a point in time at which artificial intelligence will supersede human capacities—which is believed to be very close—and the aspiration to completely transfer a human mind into the global computer network in order to make him or her eternal and omniscient constitute two watersheds, though we have yet to determine whether they are real possibilities or simply the result of an unbalanced and deranged ideology. Although the possibility of augmented man is becoming increasingly palpable with each step in scientific progress, the very nature of our consciousness cannot be reduced to a data-processing machine, for it remains inextricably bound to the nerve endings of our body. Does transhumanism's yearning for eternal life not remind us of one of our most ancient myths—Icarus, who by refusing the transitory nature of human life, announces his inevitable demise?

Animalism

Derived from ontology, animalism goes beyond humanism by extending its moral scope to the entire animal kingdom. One of its most recent developments, anti-speciesism, rejects the categorization of animal species by arbitrary criteria established according to the interests of the human race—an attitude that, according to anti-speciesists, is part of the anthropocentrism responsible for the destruction of all living things. The rapid and unprecedented disappearance of the majority of known species, induced by human activity, has given much credit to this philosophy, which, through radical activism, has challenged many traditional aspects of our society—food, farming, agriculture, our relationship with nature, urban development, and more. Is it possible for our species to profoundly redefine itself, going beyond the ecological urgency of ending industrial farming? Is it possible to engage in otherness with animal forms of consciousness that are different from ours? Will this utopia, a rediscovered Garden of Eden of sorts, drive Adam and Eve out of paradise once again?

Bio-inspiration

Human genius arose out of careful observation of the world, be it nature or the physical laws underlying its existence. In spite of this, technological progress, based upon an abstract application of sciences such as physics, thermodynamics, and chemistry, has turned a blind eye to the notions of ecosystem and interdependence, exploiting resources as if they were unlimited. The beginning of the 21st century marks a brutal wake-up call in which human beings have finally begun to understand the complexity and fragility of the planet they inhabit. The evolution of plant and animal species and the solutions they have deployed to adapt to their environment demonstrates the kind of harmonious development that has already begun influencing architecture, design, and agriculture. Although bio-inspiration may appear as the antidote to the model of all-mighty modernity, it can also turn

into a shallow display safeguarding the endurance of destructive industrial growth. Will bio-inspiration be capable of effecting profound change in the way we produce and consume, or is it just our latest attempt at covering up our addiction to unconscionable consumption?



HESITATION BETWEEN ANXIETY AND HOPE IN SCHIZOPHRENIA

In dialogue with the
series *Poetics of Skin*
by Rosalyn Driscoll

2

THE PARADIGM OF WOOLFIAN FICTION AND
MODERNISM IN A SELECTION OF WORKS

Solenne Lestienne



TRANSFORMING



THINKING

Solenne Lestienne examines the ambiguity of anxiety and hope with regard to the work and influence of Virginia Woolf.

The purpose of this short essay is to illustrate the persistent oscillation between pangs of anguish and access to hope, not only in Virginia Woolf's fiction but also in schizophrenia. I will attempt to exemplify how anxiety or anguish—which I put on an equal footing—may be connected with both a lack of personal links and a sentiment of absurdity, which both hinders coherence and is hindered by it.

In order to maintain meaning, and thus hope, 20th century literature resorted to new bearings, both formal and thematic. The reflexivity brought about by meta-textuality allowed writers to question language and to consider their own art; transparency keeps away denial and encourages analysis when anguish bursts out. Thus, Elpis (hope), which remained in Pandora's box after the evil spirits had been released, is made possible by the cathartic nature of art, and acts as a reprieve when pain tears the ego asunder.

Because creation and psychosis have been associated for centuries, I venture that art is an open window for psychotics in the same way as it was a support for Virginia Woolf. As James Joyce said, "No pen, no ink, no table, no room, no time, no quiet, no inclination."

Anxiety is specifically a human feeling—contrary to fear, which is also part of the animal realm. In the human psyche, undefined fear may emerge, giving birth to the sudden consciousness that the fundamental questions burning inside a human being are betrayed by the glaring absence of responses to them.¹ Anxiety has not only been dealt with by philosophers like Heidegger and Kierkegaard, but also by many an artist. When Sartre considers the human being as "an individual devoid of a mes-

sage,"² the question of the loss of meaning is raised, and may account for the painful relation of the individual to what Heidegger called *Dasein*.³ Humans effectively experience nothingness as a corollary of being on Earth and not as an antagonist. Thus, the "uncanny," the feeling that we are not at home in our own home, causes anxiety.

The invasion of anguish—I use it as a synonym—may be episodic, erratic, or structural, as in psychosis. It constitutes a well-known symptom in schizophrenia. A chaotic and warped perception of reality is often related to this sensation, the name of which is derived from Latin, signifying "oppression, suffocation." Long-term and chronic in most cases, schizophrenia frequently engenders massive assaults of anguish. Drug-taking, which includes cigarette smoking, overeating (or the reverse), lack of physical exercise, scarification, inertia, and the hearing of voices, are all obvious symptoms of pathological uneasiness, and are behaviours that can lead to death thoughts.

I would suggest that Virginia Woolf's works, which are at the crossroad between schizophrenic pain and attempts of redemption, render the mechanisms of anxiety. Woolf's fiction is peculiarly emblematic of the schizophrenic mind, which oscillates between pangs of anxiety and moments of grace, found mostly through creation. Elpis, left behind in Pandora's box, is a potential way out, at least temporarily.

ISOLATION AND ABSURDITY

Before any other consideration, I shall fathom the logic of anxiety. Seemingly, two notions are involved—that of isolation and that of absurdity. On the one hand,

1. Jean Brun, "L'angoisse," *Encyclopédie Universalis*, Paris, Corpus 2, p. 150.

2. See Heidegger's *Dasein*, Martin Heidegger, *Être et Temps*, Gallimard, (1927), 1986.

3. *Ibid.*, p. 151.





anguish is provoked by unachieved communication, in conversation or in psychic functioning. On the other hand, it emanates from a sense of absurdity which endangers wholeness. Two aspects are to be emphasized. First, absurdity questions the justification of the existing self and insinuates the illegitimacy of occupying one's place in a world, devoid of any unifying thread. Second, anxiety includes a feeling of danger for psychotics, who feel profoundly menaced by dislocation, namely by a partial image of themselves and by an erroneous view of their body—called "dysmorphophobia" in medical terms when the ill-being is extreme. For instance, in *The Waves*, it is "perpetual warfare"⁴ since the mirror "shows... heads only; it cuts off... heads" (TW, 29). The vision is a reminder of Lacan's description of the mirror stage in schizophrenia. The specular image the mirror gives is distorted; the perception of the ego is deformed as well, thus plaguing the positive evolution of the psyche. Anxiety is a signal of an intrinsic pitfall in structural identity. Lacan says:

*L'assomption jubilatoire de son image spéculaire par l'être encore plongé dans l'impuissance motrice et la dépendance du nourrissage qu'est le petit homme à ce stade infans, nous paraîtra dès lors manifester en une situation exemplaire la matrice symbolique où le je se précipite en une forme primordiale, avant qu'il ne s'objective dans la dialectique de l'identification à l'autre et que le langage ne lui restitue dans l'universel sa fonction de sujet.*⁵

Anxiety takes on different shapes in Woolf's fiction—it even gets inserted into the personalities of characters such as Septimus or Rhoda. In *Mrs. Dalloway*, the shell-shocked Septimus is confronted with sharp solitude. There is a sense of helplessness coming out of his distress. He undergoes "thunder-claps of fear"⁶ which are imputed to the absence of a continuum—to a form of interruption—so that he feels "that eternal suffering, that eternal loneliness"

(MD, 27). Two juxtaposed phrases, separated by caesura as in poetry, "There was his hand; there the dead" (MD, 27) is even more significant as it is enriched with a metonymy; the "hand" stands for the whole corpse, which accentuates the scattering of the utterly dismantled body. Conspicuous division is reinforced by the fact that, as Septimus declares, "the world itself is without meaning" (MD, 97). In the novel, psychically exhausted, Septimus eventually commits suicide (MD, 165). Somewhat differently, in *The Waves*, Rhoda is unable to cross a puddle—she is "outside the loop" (TW, 15) and "without anchorage" (TW, 91).

Consequently, absurdity precipitates the abandonment of the basic justification of being, normally guaranteed by global oneness. I would suggest that fractioning and the meaninglessness attached to it ground anxiety. One may draw the comparison with an absent conductor who could not connect all of the musicians with one another, leaving each of them to play on their own and resulting in disorder and dissonance. Phrases about dispersion and tumult are abound in *Between The Acts*: "quivering cacophony" (BA, 124), "words became inaudible" (BA, 84). If "solitude [comes] again" (BA, 121), then "death, death, death" (BA, 107) appears. The etymological sense of "schizophrenia" resides in the "splitting up of the mind."⁷ In this way, the popping up of fragments is noticeable, occasioning sombre thoughts and mirroring "separatism" (Bart is "a separatist," BA, 72). Logically, the more reality is perceived as parcelled, the sorer it is. In *The Waves*, if the "six-sided flower; made of six lives" (TW, 175) believes in Bernard as a federating storymaker, it also finally fails to assemble all the protagonists altogether. Mimetically, Woolf, like her persona, endeavours to expand her power as a novelist to remedy "scraps and fragments" (BA, 26).

4. Virginia Woolf, *The Waves*, London, Penguin Books, (1931), 1992, p. 205.

5. Jacques Lacan, "Le Stade du miroir comme formateur de la fonction du Je," in *Écrits*, Seuil, (1949), 1966, p. 94.

6. Virginia Woolf, *Mrs. Dalloway*, London, Penguin Books, p. 95.

7. Solenne Lestienne, "La Schizophrénie, Vecteur d'exclusion, idéalement intégrée," Paris: *Revue française de psychiatrie*, 2013, p. 63 (my translation).

REALITY AND SUFFERING

An important topic in 20th century literature, communication is examined into every corner. In a reflexive manner, literary works formulate metatextual questions about language and about the writing process. In "Modern Fiction," Woolf advocates that literature be updated. She opposes "materialists"⁸ and insists on the urgency of rendering "the fragment before us,"⁹ facing naked truth. Essentially, communication with the outward world is presented as dodgy, sometimes aborted, and at the least problematic, as in Beckett's plays—*Waiting For Godot* defines deep solitude, in Kafka's—Gregor in *The Metamorphosis* is relinquished in his room, and in Ionesco's work, whose plays are composed of fake dialogues. Rather importantly, if absurdity contaminates understanding between individuals, and the other way round, then the lack of interrelation is crucial, leaving anguish unhealed. Typically, the functioning of the brain is made possible thanks to interactions between neurons. As a counterpoint, in the incipit of *The Waves*, dialogue is disjunctive and isolated pieces pervade it. The whirled-asunder brain is totally discomposed. Here, strikingly, the principle of schizophrenia is reproduced. The disease determines a cognitive default which shakes up junctions, preventing the shaping of a whole and bringing about anxious detachment.

"I see a ring," said Bernard, "hanging above me. It quivers and hangs in a loop of light." "I see a slab of pale yellow," said Susan, "spreading away until it meets a purple stripe." "I hear a sound," said Rhoda, "cheep, chirp; cheep, chirp; going up and down." (*The Waves*, p. 5)

CREATION AND HOPE

Reality hurts. Pain is misunderstood. Anguish is gaping. Thus, evoking *The Waves*, Warner forcefully points out the "contradictory and destructive coherence"¹⁰ which invades the playpoem. Sallie Sears stresses relevant characteristics about *Between*

The Acts: "Interrupted speech... quotations, abortive communication, fragments of sentences, truisms, homespun verse."¹¹ Cutting off dialogues and truncating sentences, staging structurally divided characters such as Rhoda in *The Waves*, erasing formal and thematic threads, Woolf describes a tormented, psychotic psyche. Importantly enough, psychoses are concerned "with a caesura with the external world."¹² The ego, having been ill-constructed since the mirror stage, presents a cluster of symptoms inferring constant deficiency in the thought process. The "stream of consciousness" defined by the modernists imitates the voice that makes commentaries in the psychotic mind in a hallucinatory mode. The "mental instability"¹³ from which Woolf suffered, and the art she produced, reminds one of Aristotle's *Problem XXX*, which establishes a close relation between psychic troubles and the creative spirit. In order to vanquish anxiety, devices such as humour and irony may bring hope and the intention to get out of the inward voyage made of turmoil and affliction. Creation and hope are closely interlaced in psychoses. Both represent a solution and an opening. In Woolf's fiction, distance and off-beat humour substantiate the search for alleviation of the burden.

If *Orlando* is an overtly playful comedy, *Between The Acts* is noticeably governed by irony and derision. The novel retraces English history sarcastically. Tools are used to evoke and even trespass dismemberment, specifically rhythm and symbolism. The gramophone with its "chuff, chuff, chuff" (BA, 90) and its "cut cut cut" (BA, 23) is a recurrent element in the work. The aim seems to consist in avoiding abruptness through reiterations and literary choices. The emphasis is not on the representational, but on poetic, highly creative "non-events."¹⁴ Once again, Woolf's experimentation is well-inscribed in modernism, and in the will to bridge shattered pieces. Attempts are made and new ideas flourish to depict the miscellaneous assaults occurring in the mind. Woolf

8. Virginia Woolf, "Modern Fiction," in *The Common Reader*, Harvest book, (1925), 1984, p. 147.

9. Ibid., p. 151.

10. Eric Warner, *The Waves*, Cambridge, Cambridge University Press, 1987, p. 58.

11. Sallie Sears, "Theater of war in *Between the Acts*," in Jane Marcus (ed), *Virginia Woolf, a Feminist Slant*, Nebraska, University of Nebraska, 1983, p. 212.

12. Solenne Lestienne, « La Schizophrénie », p. 63.

13. Georges Spater and Ian Parsons, *A Marriage of True Minds, An Intimate Portrait of Leonard and Virginia Woolf*, New York, London, Harcourt Brace Jovanovich, 1977, p. 58.

14. Michael Hollington, "Svevo, Joyce and Modernist Time," in *Modernism: a Guide to European Literature, 1890-1930*, Malcolm Bradbury and James Macfarlane Editions, London, Penguin, 1976, p. 430.





convokes hope when, as in *Between The Acts*, she endeavours to make communication happen, as does her double, Miss La Trobe, who, beyond doubt, makes an effort to create.

Woolf was not the only experimental writer of her time. Her creative intentions are shared, implying the expression of anxiety and the need to tell. James Joyce had contradictions. Swapping his religious faith for a passionate faith in art, he offers luxuriant writing, conceiving his heroes as his doubles and blurring conventional frontiers. He resorts to creation as a way out: "Reproduction is the beginning of death," says one of his characters.¹⁵ Modernism shook up consensual and acknowledged views of art. Along with psychoanalysis, it enabled a new dimension to emerge; the actual concern was to inspect the multiplicity of the psyche and its intricate passages. In the 20th century, the realism of the mind, away from social issues, is at stake.

Mrs. Dalloway opens in medias res on the single day of the narrative. From beginning to end, the reader hears characters thinking aloud, and is plunged into a mind whose occurrences are utterly intimate. Everything which "scores upon consciousness" ("Modern Fiction," 154) "the proper stuff of fiction" (ibid). Poetry turns out to be a means of redeeming the internal vortex. Ranging from details of imaginary life, as in "The Mark On The Wall," to the treatment of war and patriarchy, Woolf's fiction covers all fields. Sometimes, creation cannot wait—if pain is persistent, artistic invention is a compulsory crutch. Considering that "fragment" is derived from the Latin word "frangere," meaning "to break," Woolf's work is indeed permeated with breakages. Yet in her fiction, discontinuities are always made up for by the "ring" (TW, 5), by the "circle" (BA, 40), and by "bubbles" (TW, 197), which constitute symbols of smoothness despite all the "cracks in the structure" (TW, 86). Hesitations between anxiety, the tearing out of pain, and experiences of salvation

are palpable. When I look into the epilogue of *Between The Acts*, hope comes out of shared words between Isa and Giles. Redemption is at hand, making sense out of dissolution thanks to the abolition of division. The ending in *Between The Acts*—Isa and Giles talk again—will not prevent Woolf from drowning herself the same year her novel was released. That is why one conceives the passage from anxiety to hope as a constant hesitation and, at times, a failure.

BETWEEN THE REAL AND THE ABSTRACT

Woolf's literary work contains structural fissures. The impression that a fight is artistically engaged cannot escape her readers. Still, as creation induces transcendence, and as it trespasses the prosaic aspects of reality, they are inclined to get out of their possibly enclosed world to accede to the visibility of the inward realm. The hovering between the real and the abstract, or between the solid and the shifting, redefines the notions of identity and of continuity, which recalls Derrida's terminology of *différance*:

[...] la *différance* est la *différence* qui ruine le culte de l'identité [...]; elle signifie qu'il n'y a pas d'origine (unité originnaire). *Différer*, c'est ne pas être identique.¹⁶

Creation is perhaps a way to fill in the gaps in identity through the elevation of the author's voice, making things "visible," as Paul Klee states.¹⁷

WOOLF AND CHAOS

Modernist works, Woolf's in particular, experiment with rendering the plurality of the human mind and its pangs of anxiety. Woolf's mind was diseased and, obviously, she used literature to live with her symptoms. Being psychotic, she was torn by inward tensions. In such a context, creation imposed itself as a meaningful device to cohere, to stand up, to contain, to heal. In *Between The Acts*, there is a

15. James Joyce, *A Portrait of the Artist as a Young Man*, Dover Thrift Editions, (1916), 1994

16. Lucie Guillemette and Josiane Cossette, "[Déconstruction et Différance](#)."

17. Klee quoted in San G. Di Lazzaro, *Klee*, Paris, éditions: Fernand Hazan, 1957, p. 105.

dismembered dimension; even the gramophone or the reflections in the looking-glass participate in gloomy atmosphere and in overall disarray. Since anxiety pierces the "halo," the "thin envelope of life" ("Modern Fiction," 150), storytelling is needed to see "the flower and tree entire" (BA, 10), to keep in motion, to "circle together" (BA, 40). Hopefully, literature leaves traces which make sense. At the juncture between art and confessions, between literary experimentation and therapeutic work, Woolf's fiction is emblematic of the passage between volatile thought to tangible work of art and between the noble intention of being an insightful writer and the practical necessity to calm down. Lacan's definition of "full speech" is totally adapted to her creative action. Each sentence is thought over and loaded with accurate observation and psychic deciphering. Eventually, the act of writing becomes an act of survival. "By addressing an Other, who in turn translates the enigmatic experience of suffering, the subject creates a link for transference."¹⁸ The chance to be read proceeds from the will to justify the pain by the foregrounding of hope and of a reprieve.

Woolf searched for threads to unite both her work and her mind. At times, moments of hope were possible although "moments of being" were often too harsh to experience. The couple of stones that she put in the pocket of her coat and which took her deep down in the river are symbolic of Woolf's unspeakable pain to live life as it was despite words, despite audacity, despite genius.

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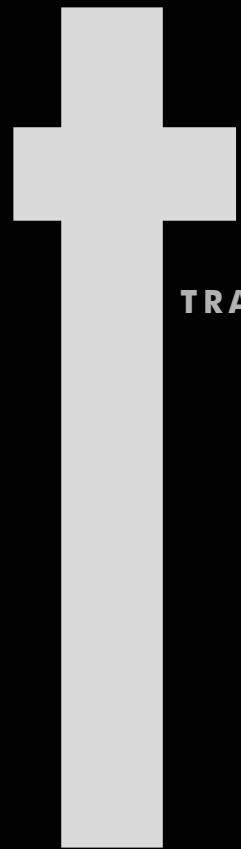
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TRANSFORMING

IN ISOLA- TION WITH JONAS MEKAS - A DANGEROUS ROOMMATE DAY #12

3

Smaragda Nitsopoulou



THINKING

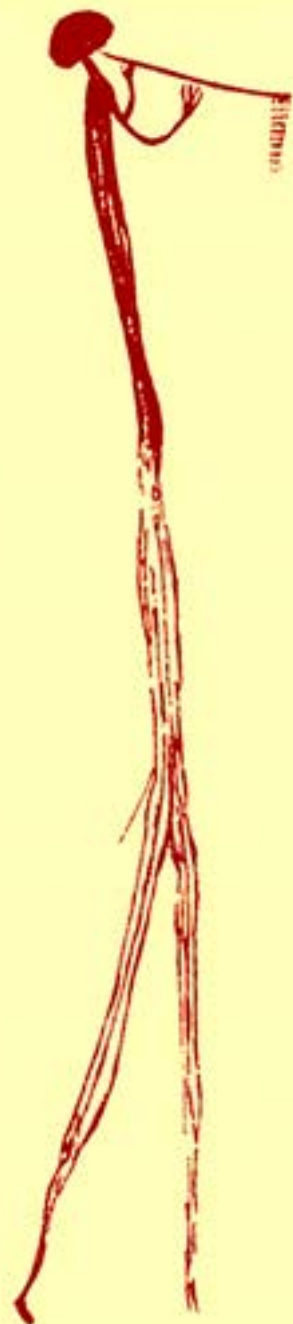
Everyday videos—familiar and even banal images—lose their benign character and, through quick montage and exploratory juxtaposition, become the visual building materials for Smaragda Nitsopoulou's diaristic attempt to grasp the ambiguities of isolation and loneliness.

As the entire world was getting locked in, the only images of the outer world were those flooding the internet. Family moments, strangers letting strangers into their homes. A sort of unintentional global home movie was being created before our eyes. Suddenly, Jonas Mekas' family portraits and stories gained a very different meaning. The loneliness and exclusion of immigrants, the mundane everyday moments, everything looked quite similar to the seclusion the world was forced into during the pandemic. This video diary, part of a series, mirrors the concept of internal/external isolation and the tackling of loneliness and fear of the future, and death.



PERFORMING

P



MUSIC AND EMANCIPATION

Lamozé (Julien Chirol)

4

CONNECTING

C

Pipe-player at Pahi, Kondo Region, Tanzania, traced by Mary Leakey, 1950s.
Copyright Leakey Family.

Lamozé's project combines several millennia-old instruments and the up-to-date technoloy of AI to obtain the synthetic sounds of non-human performers. The classical form of the requiem is revisited, and elaborated, to describe the frightening open-endedness of our future.

Living at the beginning of the 21st century can create the oppressive sensation of being subjected to a flow of alarming information and extreme events that are constantly shaking us. The coronavirus pandemic, religious fanaticism, the collapse of biodiversity, and global warming—to name but a few—are fueling a widespread feeling of uncertainty, and provoking our individual and collective existential anxieties in unprecedented ways. Nevertheless, are we really confronted with an objectively new phenomenon?

Our present navel-gazing can easily make us forget that our ancestors also had to go through terrible ordeals, starting with the most distant—prehistoric man—who was prey to many terrible dangers. To deal with tragic situations, and to curb insidious fears with inhibiting and potentially harmful powers of survival, Homo sapiens has devised many different responses. Nowadays, psychologists group them under the generic term "coping strategies." With a view to identifying the motivations preceding the birth of music, we shall evoke those that integrate not only the creation of modalities of symbolic and artistic expression, but also the deployment of social rituals. The rhombuses, whistles, and flutes found during multiple archaeological excavations are the first evidence of the existence of sound and musical production, dating back to the Palaeolithic era.

In some societies, those who handle musical instruments occupy a marginal position, and are known as shamans. An

intermediary between humans and the spirits of nature, the shaman, or shaman-ka, is responsible for cultural and spiritual transmission, the practice of magical rituals, the healing of the sick, and sometimes even the leadership of the tribe. These peoples accorded music a preponderant role that contrasts radically with the one it plays in contemporary Western societies—an object of everyday consumption, most often intended to distract or manipulate. It sets the pace of our wanderings in large commercial districts, distracts our attention from the disturbing machinery and noises of lifts, and incites us to vote for one candidate rather than another, among other examples from an almost infinite list.

In the relatively recent past, music has proven the extent to which it can influence major social issues. Jazz, in particular, was one of the spearheads used by the descendants of black American slaves to achieve their emancipation. The freedom regained thanks to the abolition of slavery in 1865 was not enough—equality remained to be conquered. That is why, in the 20th century, the emergence and worldwide success of jazz was attributable to generations of black musicians for whom the command of this artistic practice was tantamount to establishing their identity, their excellence, even their superiority. The dazzling progression of virtuosic performers, from ragtime to swing to bebop to free jazz, resulted from—among other things—the desire of black musicians to keep at a distance their white counterparts

who, since the 1930s, had been appropriating the jazz codes. A tactic of soft power before its time, jazz is an artistic illustration of the principles of non-violence laid down by Dr. Martin Luther King.

Ironically, recent advances in neuroscience regarding Alzheimer's disease remind us of what we otherwise might forget, namely that music has extraordinary healing powers. It is not uncommon to find that at an advanced stage of the disease, music remains accessible for certain subjects while language activities fade away. In addition to restoring the desire to communicate, a song, oh so beloved, has the capacity to "awaken the memory and the events associated with it" as Emmanuel Bigand, professor of cognitive psychology at the University of Bourgogne, puts it.

Thanks to music—and, more generally, to the arts and language—Man has risen to the role of Creator. The expression of his potential has engendered a thousand-and-one wonders, but also destruction on such a scale that today, some feel, the prognosis of our species is critical. With this in mind, Pierre-Éric Sutter and I have chosen to compose a musical work that addresses a theme that has almost become taboo in current society—death. Although we constantly hear about the number of losses attributed to terrorism, disease, or tobacco, death paradoxically remains a foreign land, as if we were not directly concerned. In 1975, this distinctly Western singularity was described as a "denial of death" by Louis-Vincent Thomas.

The goal of our project was to embark our listeners upon a philosophical and dreamlike journey in which they would have to transcend their deepest anxieties, among which the implacable certainty of their own finiteness was the master. In order to access the sources of these primitive fears, we first unearthed some thousand-year-old musical instruments such as flutes made of bone and horn, as well as percussion instruments made of animal skins. Then we summoned the ancestral musical

traditions of India, Africa, Tibet, and Europe. Finally, we opted for a very ancient musical form whose origin would date back to the 7th century—the requiem. In Latin, *requies* means rest or appeasement. For us, it is not the repose of the deceased that is at issue, but that of the survivors, those who accompany their loved one to his or her final resting place—that is to say, us. This loved one who is disappearing right before our eyes, as Stanley Kubrick put it, could well be our living world.

This is precisely where the problem lies. Usually, the mourning process begins once death is pronounced. As long as a tiny breath of life persists, we cling to it stubbornly. From then on, does our incorrigible faith in the power of the living prevent us from becoming aware of the ineffable peril that threatens us? In order to react here and now, firmly convinced that afterwards it will be too late, we must succeed in reversing the mechanism of mourning by acknowledging our demise before its time. This alone is not reason enough to pull off the trick. It is necessary to drill deep within ourselves, involve our emotional intelligence, slow down the mentalization process in order to feel and vibrate better, to achieve the rhythm of a calm, restful, and constructive oscillation. In the end, it is a matter of facing the grim reaper and accepting without reserve our own limits, in order to better apprehend those of our planet.

What about the *Requiem Pour Les Temps Futurs* (*Requiem for Future Times*)? This composition aims to clear our eyes by agreeing to recall the subject of our own extinction and, more generally, that of our social model. In this way, it will be possible to reconnect with other philosophies, current or past, sometimes at the antipodes of the values of our current society, but which could well inspire a necessary renewal. Refusing to adopt a backward-looking stance, we have incorporated non-human performers in our composition, in the form of artificial intelligences with lyrical, synthetic voices. Admittedly, the



Margalit Berriet, Cora Instrument, Casamance, 2013

injection of these avant-garde technologies generates new anxieties. Will we one day be supplanted by machines capable of producing artistic works?

In order to bring about this radical change, we need to experience metanoia, to alter the way we look at the world and at ourselves. Resistance to this is formidable—defying the considerable inertia of well-established norms in the hope of freeing oneself from them requires power and determination. Drawing inspiration from our own traditions to reinvent ourselves is an approach that is both unconventional and invigorating. Whether others like it or not, relying on new technologies carefully selected for their ethical and sustainable qualities does not ipso facto endorse the headlong rush that has brought us to the edge of the precipice.

Our requiem features human and non-human artists striving toward the same goal—overcoming the torments of existence and finding a comforting balance in a world that is wavering dramatically. Even if our technologies have largely contributed to the advent of the Anthropocene, the will to dismiss technical progress for this reason alone would be sterile obscurantism. Undeniably, the middle way—the way most tortuous and difficult to tread—remains the one that will lead to a more enlightened future.

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REQUIEM
POUR
LES TEMPS
FUTURS

SUTTER & CHIROL

**A dialogue between
humans and artificial
intelligence**

ACTION POTENTIAL

THE
BIG DEAL:
BRAVE.
INTELLIGENT.
GOOD.

Isis Valliergues Barnum

5

C

CONNECTING

PERFORMING

P



In dialogue with
the works of
José Castillo

José Castillo, *Untitled*,
engraving

In a rapidly-flowing set of associative thoughts, Isis Valliergues Barnum tackles the pressing issues leading to the diverse forms of anxiety in the contemporary world, illustrating their extreme complexity through the swift rhythms of the text itself.

"Life is a collective Triumph
Create a crown of spiky pines
To defend your spirit
From the destroyers of objective clarity."
Alejandro Jodorowsky¹

Call into existence our defense mechanisms by naming them in a bridge between the big subjects brought forth by HAS—where Big Data is vision, aggregate singular creativity is our hope. Out of sight, out of mind—no more. Time.

CELLULAR HUMANITY

Digitally meshed humanity becomes a cellular humanity, fulfilling the ultimate step-change revolution of cellular phones. A state-change for a gender fluid species population from the conqueror, masculine principle to a matricial feminine state, requiring the adoption of cooperative over competitive principles, and enabling co-ordinated action in time and space in order to face present challenges and optimize chances. Of survival.

A non-fiction:

United Nations NY, 23.09.19. Greta Thunberg²—great thunder strikes the edifice:
"People are suffering. People are dying. Entire ecosystems are collapsing. We are in the beginning of a mass extinction, and all you can talk about is money and fairy tales of eternal economic growth."

The ticking time bomb.
The proof is in.
A fundamental, mathematical fallacy against Reality.
A wrong turn.

"You say you hear us and that you understand the urgency. But no matter how sad and angry I am, I do not want to believe that. Because if you really understood the situation and still kept on failing to act, then you would be evil. And that I refuse to believe."

A misunderstanding then.
Paralyzing dread, clouded action –
"Human, all too human."³
A starting point for processing through understanding.

"With today's emissions levels, that remaining CO2 budget will be entirely gone within less than eight and a half years.
"Because these numbers are too uncomfortable. And you are still not mature enough to tell it like it is."

A countdown.
Rogue leadership untethered from and unbothered with natural law, overstretching credence for advantage gains with time-wasting, distracting debates over perceptual Reality.
Functional, relevant Reality is crystal clear.
A thought on relevance from physicist David Bohm, considered a "spiritual son" by Albert Einstein:
"In Through the Looking Glass, there is a conversation between the Mad Hatter and the March Hare, containing the sentence:

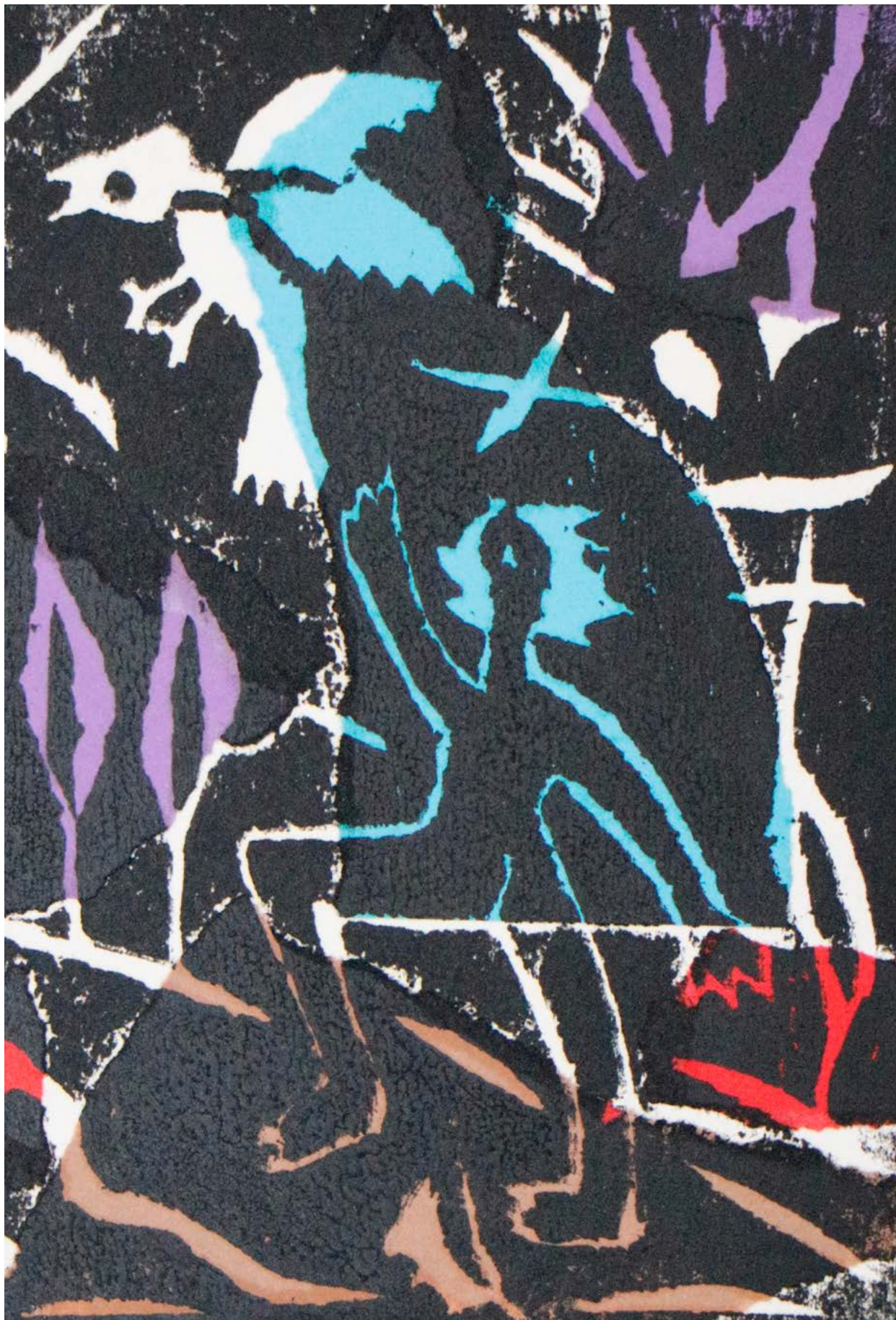
1. Alejandro Jodorowsky, *À l'ombre du Yi Jing (Le Relié*, 2014), p. 88. Translated from French "La vie est un triomphe collectif Crée-toi une couronne d'épines pour défendre ton esprit des destructeurs de la lucidité objective."

2. Greta Thunberg, speech, U.N. Climate Action Summit, 23 September, 2019.

3. Friedrich Nietzsche, *Human, All too Human: A Book for Free Spirits* (Chicago: Charles H. Kerr & Company, 1908), Title. Accessed 21 January, 2020.

José Castillo, *Untitled*, engraving





4. David Bohm, *Wholeness and the Implicate Order* (London; Boston: Routledge & Kegan Paul, 1980), p. 42.

5. Will Steffen, Johan Rockström, Katherine Richardson, Timothy M. Lenton, Carl Folke, Diana Liverman, Colin P. Summerhayes, et al., *"Trajectories of the Earth System in the Anthropocene"*, PNAS Direct Submission, 6 August, 2018. *Proceedings of the National Academy of Sciences*.

6. Jeffrey D. Schall, "Decision making", *Current Biology* 15 (2005); R9.

7. Jeffrey D. Schall, *"Accumulators, Neurons, and Response Time"*, *Trends in Neuroscience* 42, no. 12 (December 2019), p. 852.

8. Alan Watts, *The Book* (USA: Pantheon Books, 1966), p. 26.

José Castillo, *Untitled*, engraving

'This watch doesn't run, even though I used the best butter.' Such a sentence lists into attention the irrelevant notion that the grade of butter has bearing on the running of watches—a notion that evidently does not fit the context of the actual structure of watches."⁴

Madness.

Butter is to money what the stopped watch is to the Carbon Countdown.

"Like it is":

Outlined in "Trajectories Of The Earth System In The Anthropocene," a 2018 study by the National Academy Of Science, USA:

"The Anthropocene is a proposed new geological epoch (1) based on the observation that human impacts on essential planetary process have become so profound (2) that they have driven the Earth out of the Holocene epoch in which agriculture, sedentary communities, and eventually, socially and technologically complex human societies developed. [...] Knowledge that human activity now rivals geological forces in influencing the trajectory of the Earth System has important implications for both Earth System science and societal decision-making."

Searingly echoed by artist Lynette Wallworth in her Davos Crystal Award acceptance speech in January 2020: "Those who led us here aligned themselves with corporations over community, with privilege and power over shared humanity, and with ledgers over values. There is an extinction going on: it is the death of a worn-out way that no longer serves. As powerful as their last rampant thrashing will appear, the dinosaur industries will die – they are dying now."

While the race to stabilize earth gains in salience, the race to understand the brain yields synchronous lessons—the brain functions on Action Potential; upon reaching thresholds, related pathways will strengthen or weaken depending upon feedback in reward matching.

An insight from Neuroscience: "[A] goal is to articulate the key concepts of choosing, deciding, intending and acting. Dwelling on terminology may seem an unnecessary tangent, but science travels on its vocabulary—inconsistent and vague terms can only yield confusion. This is all the more important when the object of this scientific investigation is nothing less than human agency."⁶

ART, Activation Response Time: A new measure in neuroscience in 2019—lighting the way: "The value of ART is in physiological units such as spikes per seconds."⁷ Activation Response Time thresholds may inspire humanitarian coordination to counter challenges in the same way that societal organization gains from mirroring brain function, as seen by the momentum behind neural networks.

An aptly-stated perspective by renowned academic Alan Watts: "To the central brain the individual neuron signals either yes or no—that's all. But, as we know from computers, which employ binary arithmetic in which the only figures are 0 and 1, these simple elements can be formed into the most complex and marvelous patterns. In this respect our nervous system and 0/1 computers are much like everything else, for the physical world is basically vibration."⁸

And a hint to glean from Bob Dylan in the *Desire* album's song "Isis":
I broke into the tomb, but the casket was empty,
There was no jewels, no nothin', I felt I'd been had,
When I saw that my partner was just being friendly,
When I took up his offer I must-a been mad.

I.O.I.O. – THIS BRAVE WORLD WILL BE COOPERATIVE OR NAUGHT

Life is phenomenally astonishing. Our individual perceptions of Reality vary widely. The Planet is reeling onto a Hot-house Earth trajectory. Somewhere along the road of destiny, between wondering what we're doing here and doing it anyway in myriad ways, humanity has collectively reached and broken through the imaginary and comfortable-looking glass between choice, action, and effect. Contemporary human existence is living in a present borrowed against a possibly void and cancelled future, with an 8-year countdown to the end of our collective carbon "credit" before affecting inconceivably hostile conditions for our species and all others here on vulnerable System Earth.

This is not news, which are ringing in the new decade to acute biblical flavour—seven continents under siege by locusts, plague, fires, floods, and a struggling cooling system sending winds swirling. Cascading worldwide epic events are completing a loop of karma unfolding rapidly here and now; natural law is serving a collective awakening. Louis XVII died in prison at age 10 during *La Terreur*, paying for the 66 French kings before him. Pause. Breathe. Focus. Resilience.

The Truth, and Reality, are much more interesting than lies and fear. The latter restrict creativity and optimism in cognitive straightjackets. Dinosaur industries and systems are being naturally selected out of humanity's emerging and imminent Reality Of Nature/Nature Of Reality paradigm.

Culturally, our power multiplies exponentially when we come to care for ourselves and our home in universal ways. Connectivity is catalyzing our creative relevance. The interdisciplinary fields of the humanities, benefiting from the sweetheart advantage of trust, borne out of what we universally understand—emotions and experience, and their transmission in countless formats, will timelessly be more

agile than red tape and transistors. You may call it the Speed Of Light.

Understanding these relationships anchors us into our role as stewards, with the individual revealed, the collective reinforced, and our collective action potential optimally triggered into those actions required by today's Climate Challenge—stabilizing our Earth System.

Activating the incredible and reliable wisdom of crowds requires a set of strict, mathematically healthy conditions. Cascade effects skew the results terribly—the 2008 economic bust attests to the misaligned intentions and results of ego against truth. The environmental equivalent also operates on the Earth Stage as violently colliding feedback loops and ricochets.

We've drilled from the Earth's core her very singular alchemical past—oil, fossil fuels. Ages counted in planetary, universal Time ungraved. We've effectively excavated Mother Earth's memory as tectonic shifts released into the atmosphere, rightfully shaking us to our core.

THE ELECTRIC KOOL-AID ASSET TEST

Clarity and visibility afford the perceiver the elements to apply his creativity in projecting, organizing, and building plans relative to goals and intentions. Hope in this context is akin to rational and relevant trust that goals can be met. Obscuration and deceit rob perceivers of sure footing and confidence, foster confusion, and invite uncertainty—a space easily filled by our imagination with anxiety and fear as we scramble for security.

Observation, objectivity, and method have built humanity's progress and heritage through the ages. This equilibrium system-state of societal organization has today passed the tipping point, as connectivity and the climate crisis culminate in a clash of ultimate stakes and unravel into conflicts between the pressures of sustaining life on earth considering

José Castillo, *Untitled*, engraving





9. S. Vosoughi, D. Roy, S. Aral, "The spread of true and false news online," *Science*, 9 March, 2018. 1146-1151. Doi 10.1126/science.aap9559.

10. Emily Anthes, "What happens to a lonely ant? Marching one by one" *The New Yorker Magazine*, 3 March 2015.

José Castillo, *Untitled*, engraving

humanity's population and the planet's finite resources, revealing in plain sight the conflicts of irrational and outdated interests. Confusion robs individuals of their agency—this frontline engenders the war on truth.

Where knowledge is power, online access to information could provide open-source hope. In practice, mazes manipulate the truth and maintain states of anxiety for control of action against our own best interest and natural, rational agency. One study found that "falsehood diffused significantly farther, faster, deeper, and more broadly than the truth in all categories of information. The top 1% of false news cascades diffused to between 1,000 and 100,000 people, whereas the truth rarely diffused to more than 1,000 people."⁹

It could be that fear has a higher transmissive success than trust because we've come to experience it as a false proxy for competitive success within a biased frame that values money more than life. What started as a token of trust is proving to be dangerously limited, arbitrary, and vulnerable in that role, borne out of the impossible shape-shifting, fundamental, and fatal fallacy that Money doesn't grow on trees. Trees are Life are Value—a friendly reminder, and another hotspot for conflict as power deviance drives massive deforestation, ecosystem devastation, and large-scale alienation of humans from nature.

Unsustainable and gamed growth practices then break into an economic and housing crisis, resulting in increased job competition and bottlenecking broken human spirits into outsourcing their self-worth to negative returns.

The benefits of self-awareness are currently withheld from our present narrative, with few semantic, linguistic options to describe current events other than in terms normally reserved for dystopian fiction and mysticism on one hand, and technical words made to feel dulling by science

hostiles on the other. Humanity as a whole understandably has difficulty fathoming the state of the present, and our singular roles within it. Robbing individuals of a meaningful role through repetitive distress creates further cognitive disparity. The control and nature of knowledge are the grail bastions to command for institutional, mean deviation.

In its many mesmerizing and powerful applications, the human mind has the capacity and necessity to functionally reconcile arrays of diverging and converging concepts at any given moment (t). Suspension of disbelief to enjoy a fiction, for example, is a proactive, voluntary, Yang application. A corresponding Yin is found where confusion and doubt create suspended mental voids such as cognitive dissonance that we seek to fill and resolve. Exploitative structures create false, ultimately distressing logic proxies that we precipitously adopt, feeling eased, comforted, almost thankful and proud, and right back on productive track. Lonesome worker ants exhibit ceaseless locomotion on their first day of isolation, walk twice as far as those living in groups, and die in six days instead of 66¹⁰—an order of magnitude. This slow simmer of societal anxiety increases both productivity and consumption of health solutions as overworked humans seek to regain their well-being within a gamed system.

Humans are completely vulnerable to this. Its cure is knowledge. Its normal, healthy state is Agency.

Opportunistic interference and fear-fueled, unnatural, and unsustainable power deviance skew reward cycles into vicious ones. While our ego takes a hit from witnessing its fundamental vulnerability to basic circumstantial manipulation, our higher selves are invited to confidently take the driver's seat.

THE POWER OF PLACEBO

Within the vast expanse of existence, who am I, and why am I here, essentially lead to what does Me do Now? Does it even count? Belief and confidence step in—if I believe that what I do matters, then I choose responsibly and fortify my identity. If the causal relationship is perceptively vague, then I vaguely choose. Either way, feedback will inform learning, honing the process as it repeats.

Well, the results are in—Big Data and the Climate Crisis have concurrently arrived to certify that everything we do matters. Case closed.

Instincts, intuition, emotions, education, environment, perception, knowledge, understanding, reward cycles, intention, results, resolve, circumstance, disposition, individuation, society. Resilience.

I could be anything. I think. I hope. I know. Be all you can be.

Through Time, aggregate choices compose a physical, psychical, environmental, and now digital me.

Home to this mind full of wonder, we step into the biological brain.

The neurophysiological approach to the big causal questions employs many measures and methods to determine reasonable, functional limits between biology, decision-making, choice and agency—zones to explore for greater clarity on the other ultimate event horizon—where my free will and consciousness emerge.

*Aye, there's the rub.*¹¹ Associative and dissociative mechanical observations can't quite capture the flames that in fact drive this human shell—awareness, passion, imagination, belief, and the creativity to enable and act out meaning and purpose.

Further out, aggregate activity is the reliable mechanism that our brain has evolved for self-regulation: Neurons are triggered to transform their Action Potential into

activity once a threshold is reached by the collective action of related individual neurons.

Aggregate human activity in equilibrium conditions is consistently proven to exhibit identical collective intelligence properties, at scale. Modern-thought legend Stewart Brand, author of *The Whole Earth Catalog*, finds that "aggregate success rate is astonishing."¹² He also notably contributed planetary awareness to mankind by campaigning for NASA to release the first-ever image of the whole earth, and publishing it with the catalogue.

There is profuse proof of this wisdom of crowds¹³—for now, let's consider the following convenience:

- "With most things, the average is mediocrity. With decision-making, it's often excellence. You could say it's as if we've been programmed to be collectively smart."
- "Over [the] ten experiments, the group's performance will almost certainly be the best possible."
- "The simplest way to get reliably good answers is just to ask the group each time."

And the best part, for confidence:

- "Paradoxically, the best way for a group to be smart is for each person in it to think and act as independently as possible." Read: Each person is best equipped to choose for themselves (under healthy conditions)—it's in our nature.

Our individual brains and collective behaviour naturally exhibit sensible mathematical unison and reasonable, excellent accuracy.

One of our greatest concerns regarding AI is that it will create renegade rifts between what we want and believe to be logical and useful, and what a pure and dense mathematical stew can yield, ultimately

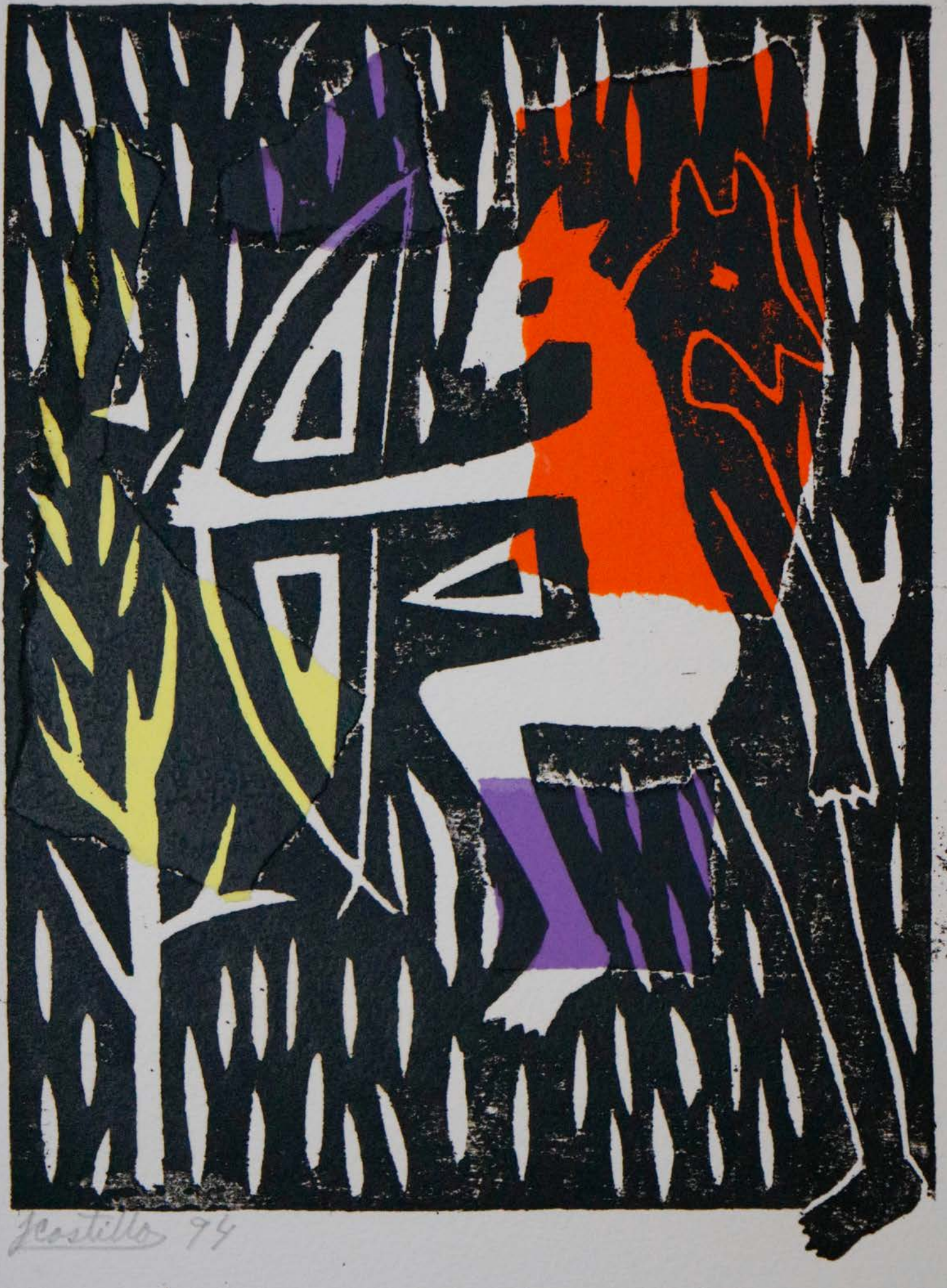
11. William Shakespeare, *Hamlet*. E-book, 127.

12. Anna Weiner, "The complicated legacy of Stewart Brand's 'Whole Earth Catalog'" *New Yorker Magazine*, 16 November 2018.

13. James Surowiecki, *The Wisdom Of Crowds*, Anchor: 2004, Kindle edition.

José Castillo, *Untitled*, 2001, engraving





14. "Intelligence," Merriam-Webster.com Dictionary, Merriam-Webster, accessed 20 September 2020.

José Castillo, *Untitled*, 1994, engraving

fearing artificial emergence, agency, and abuse. At present, we are visibly inoculated to the term Intelligence itself, constantly seeing it attached to Artificial like a Chihuahua. Intelligence treats of consciousness, awareness, adaptation, efficiency, success—"the skilled use of reason."¹⁴ A meeting of head and heart for better common sense.

Hyperconnectivity meshes with mathematical dynamics to reveal the power of 1. Singularity is the single most important key towards truth and efficiency: Each individual count contributes to collective accuracy and success.

Measured individual screens that we depend upon to experience life is a boon for the power deviant. Thankfully, at global scale, mathematical, bio-logical justice sides with users, provided we choose once and for all to side with each other.

I imagine that the Universal gaze is equally astonished at us.

Heaven, Hell, and Paradise are actually features of Life On Earth At Present. Going further, humanity is on track to realize the conquest of Mars from the comfort of our living rooms—the refusal to respect universal truths in favour of nourishing short-sighted greed, has set our trajectory towards a burned, barren, and potential Hothouse Earth, Grey Planet scenario. Conveniently, the truth is not optional and does not require opting in. The more we participate, the more virtuous it becomes. GDPR requirements should seek to do more than protect individuals—it should include planetary protection parameters that passively aggregate positive action as we surf.

Energy is not New Age Speak, it's the fundamental law that sensibly links us to our physical world—Relativity, $E=mc^2$ —is the tangible gift that mathematics gives us to technically Relate. Let the nature of Nature be the proof of concept.

Real Life > Fiction. Science > Fiction.
Truth wins.

ACROSS THE MIRROR

Luiz Oosterbeek

9

TRANSFORMING

THINKING

W"Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to."

"I don't much care where –"

"Then it doesn't matter which way you go."

"...So long as I get somewhere."

"Oh, you're sure to do that, if only you walk long enough."

**Lewis Carroll,
The Adventures of Alice in Wonderland**

Like most major literary creations, *Alice In Wonderland* offers as many readings as there are readers. When I first went through it as an adolescent, I was struck by the surreal narrative, of course, but also by the sharp contrast between hasty, agenda-driven characters (certainly the White Rabbit, but in fact most of those who live in Wonderland) and Alice, determined by doubt. That was my reading, in any case. While the book calls for an endless opening of different futures through human agency, it is largely guided by a balanced combination of the anxiety of those who aim at something and the hope that drives them. The scale of time is, at all moments, crucial—from the pointless running of the always-late White Rabbit to the wise arguing of the Cheshire Cat, dilemmas are to be overcome "if only you walk long enough."

Certainly, Alice experiences the anxiety of an unknown and uncertain world with surprising and unimaginable rules, but this world became a wonderland instead of a nightmare because her anxiety is tempered by hope and structured through mid- and long-term reasoning. In face of the loss of space references (when everything changes), choosing despite dilemmas requires displacing oneself in the scale of

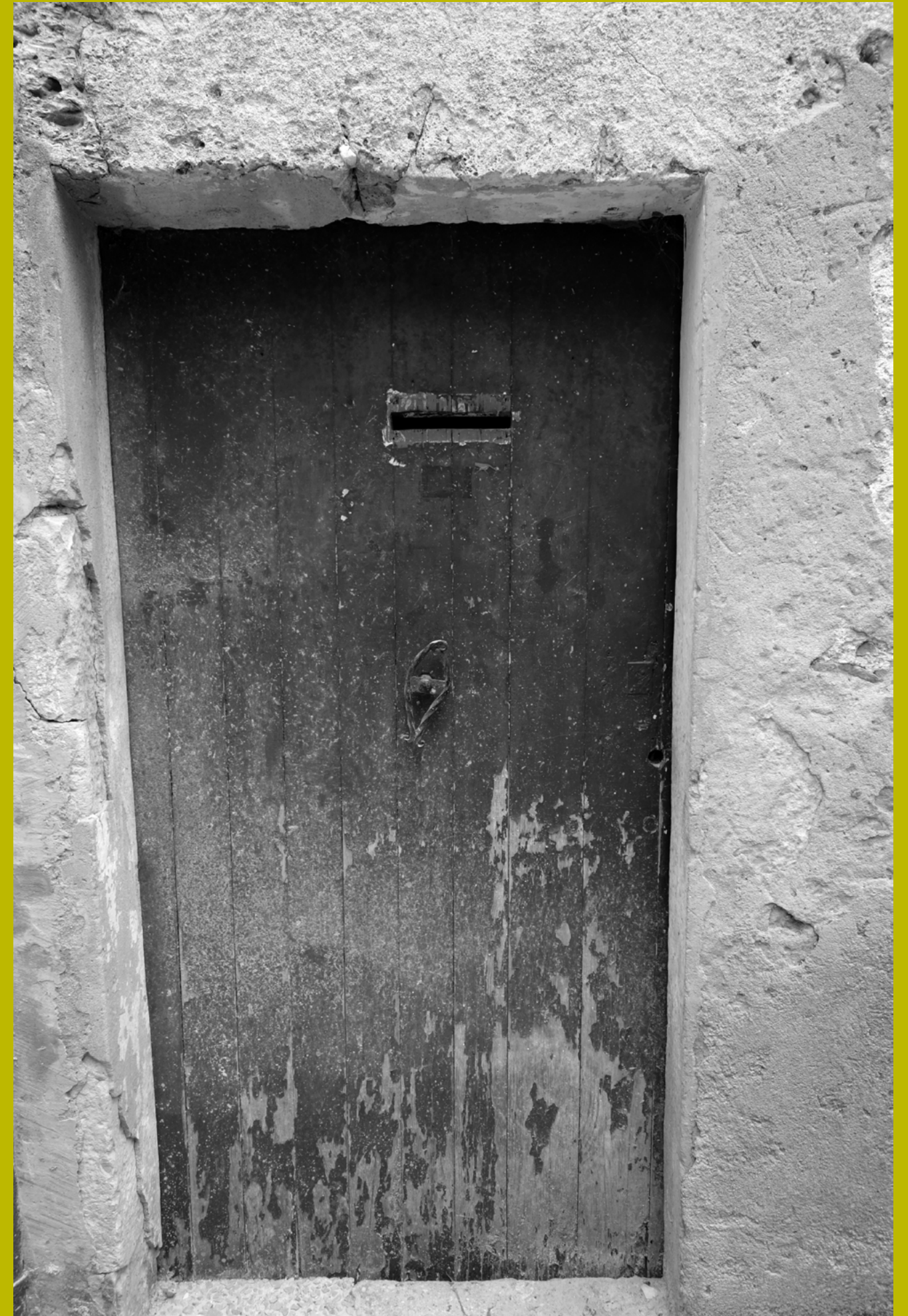
time, identifying one's remote roots through history and heritage, and designing a longer-term agenda through the convergence of apparent contradictions.

Sharp oppositions leading to conflict may, on occasion, be the result of a short-term approach to them. There is a contradiction between sleeping and eating, but only in space, since both become not only possible but complementary to each other in time. Framing the anxiety of the moment within a wider perspective is therefore fundamental, not only to understand that these types of contradictions between different needs are false appearances, but also because the hope of meeting any need cannot be served through anxiety alone. This is why the unleashed anxiety to eat leads to fat, while the anxiety to sleep leads to insomnia.

However, not recognizing the contradictions between needs—i.e., to compress contradictory hopes into the present—dissolves anxiety but brings sickness, and eventually death. Contradictions do exist, and to deprive hope from understanding, the thin and occasionally painful path to it (*anxia*, Lat.) often leads to despair.

The challenging times of the past two decades have precipitated contemporary societies into a new cycle of uncertainty, in which the dominant character on stage is the White Rabbit and its famous quote, "Oh dear! Oh dear! I shall be too late!" (now mostly in its post-modern version: "Emergency!"). When we follow the discourse of debates, characters do recall Wonderland and its compression of time—always late, with growing tensions, often depressed.

However, if perceived through the lens of material action and not rhetoric, the reaction to the pandemic reveals a remarkable,





adaptive transformation of human societies across the globe. Against an adaptive, traditional response to epidemics, which has always consisted in isolating the infected, leaving them to survive or die and keeping economics running as usual, the attitude of the majority of people in the world has been to defend the lives of all, rejecting the isolationist approach. This is what characterized the reaction to the first wave of the pandemic, when governments imposed confinement after most people were already implementing it. In fact, most protective measures—to avoid large groups, to use masks, to clean hands—were enacted by most countries even before they were recommended by the World Health Organization. So far, no "isles of infected" have been created, and attempts to do so have been heavily criticized and rejected. Many societies have refused to accept the false dilemma between economics and health—they understand that both are needed, but an expansion of time is the strategy to follow.

It is clear that a large and growing minority is getting more anxious and losing hope under the pressure of uncertainty and fear, also under the impact of public discourse that keeps opposing health to economics (as it does between environment and economics or society). It is also clear that institutions resist this integrative approach because their function is to preserve or to return to the past, even when paving the road to a different future becomes a need. While the dilemma is between two economic structures—one decaying and the other uncertain, undefined—institutions establish a false dichotomy between economy (wrongly perceived as only one possibility—the past—recycled as "decarbonized economy") and survival (for which the alternative is death).

By establishing the dilemma between a cultural feature that can be transformed (economy) and a natural feature that cannot (life), any room for the first opens space for death in the second. As a consequence, instead of anxiety with hope,

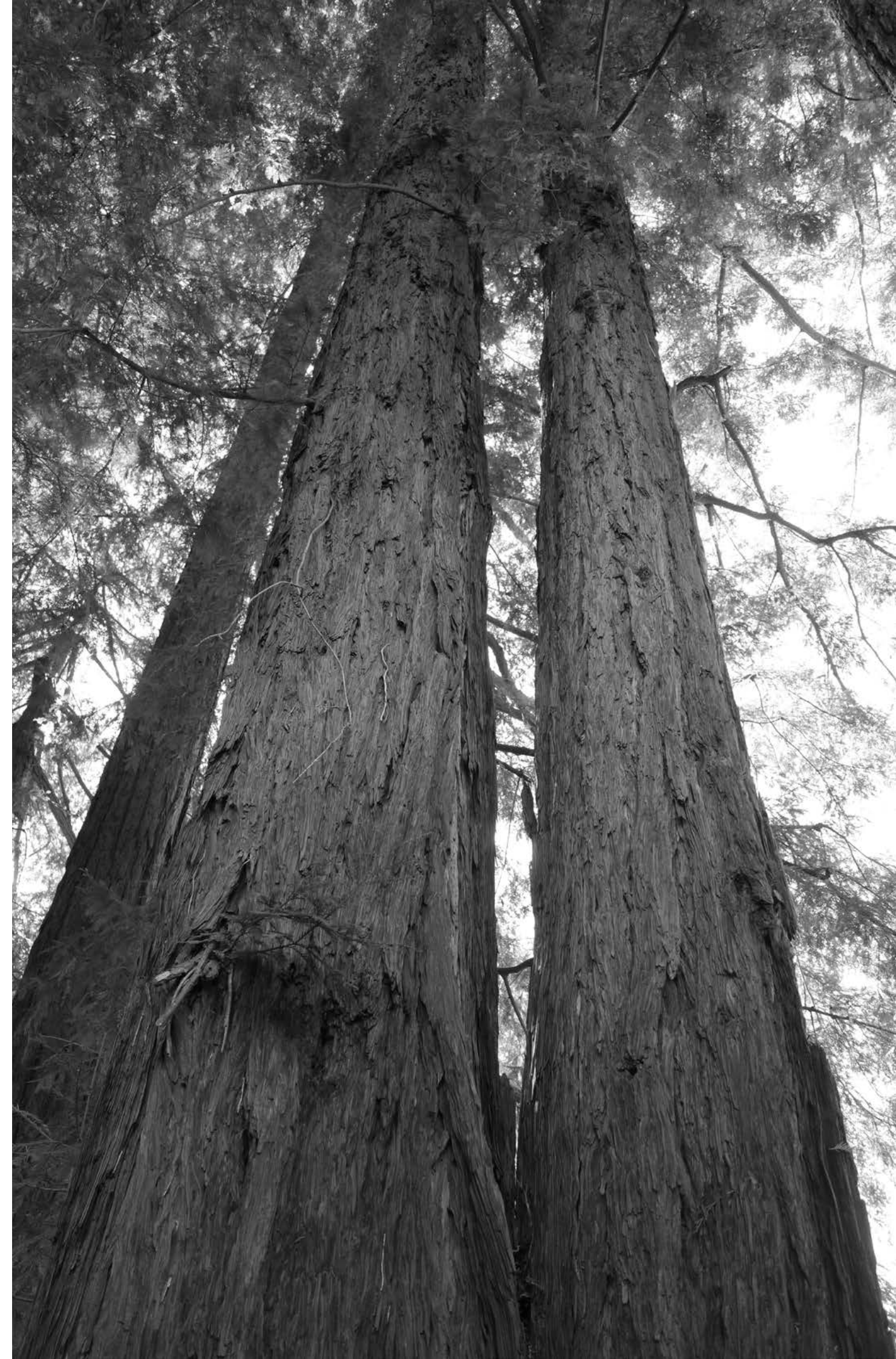
there is anxiety with moral depression or hope focused upon short-term deliveries that will ultimately lead to greater depression, revolt, and disruption. The fear of institutions is refraining from the necessity to further discuss the needs of people, and also of institutions, to transform patterns of behaviour. This is much more than the green agenda (in fact, the agenda of the institutions seems to be the green, circular economy, etc.). It is about cultural diversity.

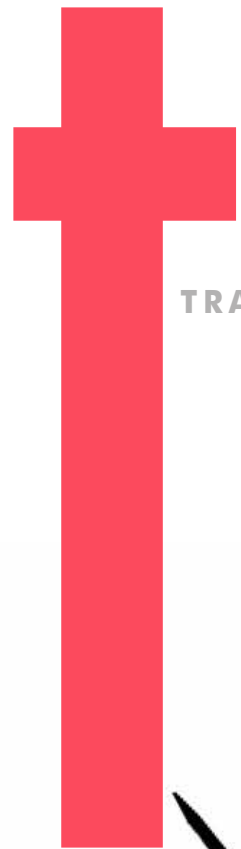
What is the root of this tension between peoples' responses and their institutions? It is interesting to observe such a massive convergence of transformative societal responses across so many different regions and cultures, and it is to a certain extent surprising that the attitude of protecting "all peoples' lives" emerges after a long cycle of growing individualism and nihilism. Maybe the root for this comes from the combination of a perception that individual lives are better preserved if all lives are with global information and the awareness of the need to "change one's way of life." Could individualism and globalization produce a stronger practice of solidarity and diversity? In a sense, this is what art does—to express, and often anticipate, through the unique genius of some individuals, the collective understandings of Humanity.

Possibly, like Edvard Munch did over a hundred years ago, we should focus less on the anguish of institutions and hear the scream of nature, through the agency of people's behaviour.

Further reading:

VAA (2020). ["Cultura dei Territori al tempo del Coronavirus."](#)
[Territori della Cultura, 40.](#)





TRANSFORMING

ARIADNA

Antoni Hidalgo

7



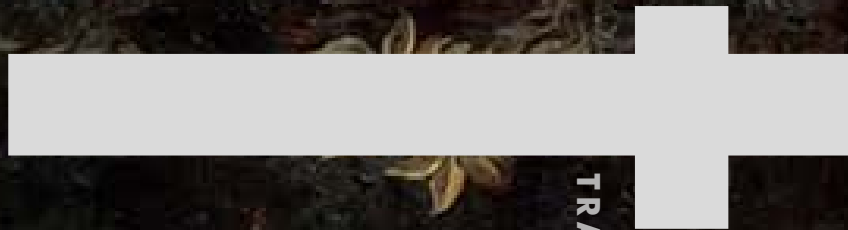
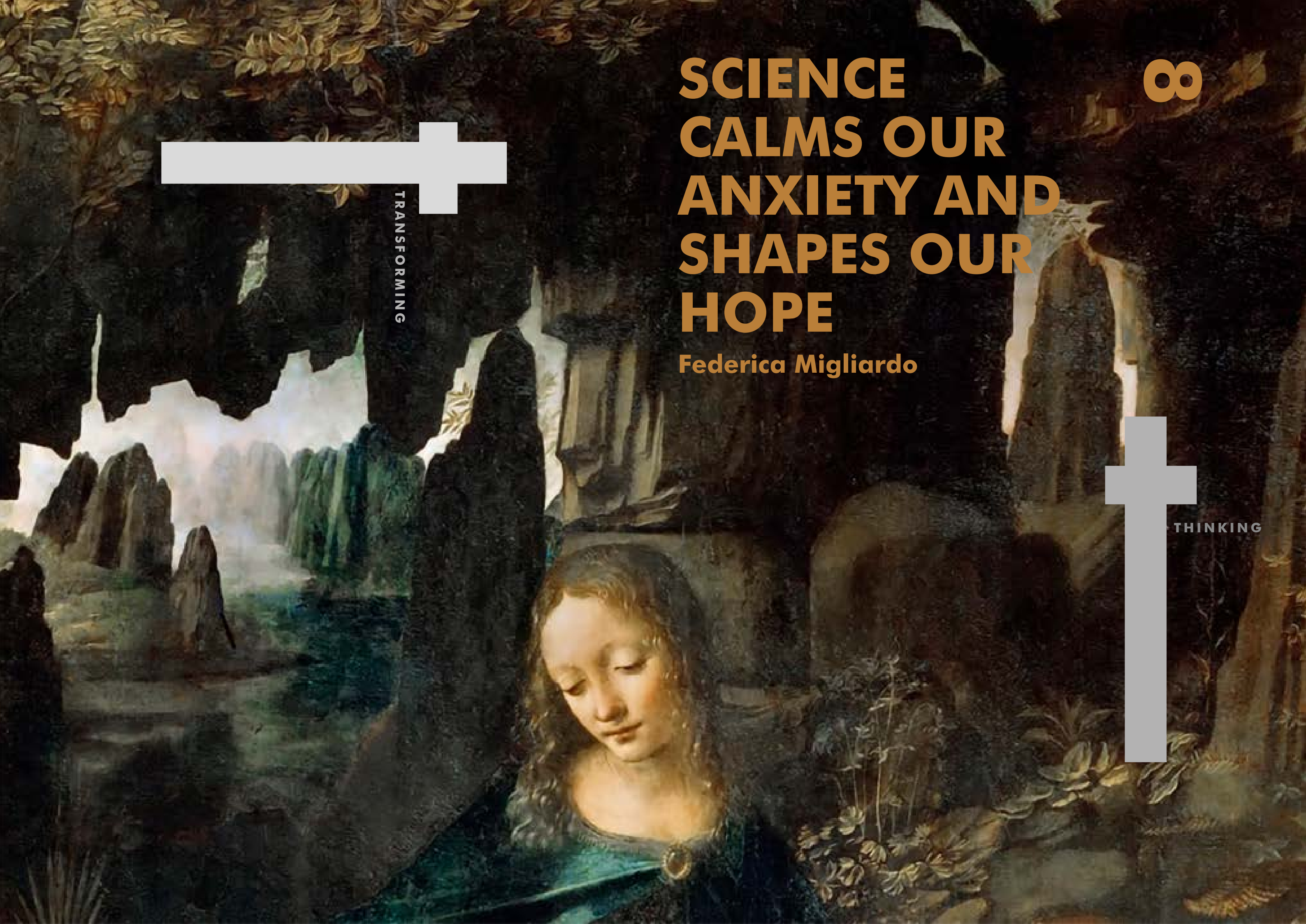
PERFORMING

P

Ties and bonds, divisions and connections, roots and displacement are intertwined in the fictitious world that follows a little girl's voyage in Antoni Hidalgo's animation.

Ariadna is a fiction: the story of a journey. A little girl traveling without baggage across borders, meeting very strange people and overcoming difficulties. However, *Ariadna* also is a dream: the eradication of inequalities and discrimination between individuals and peoples.

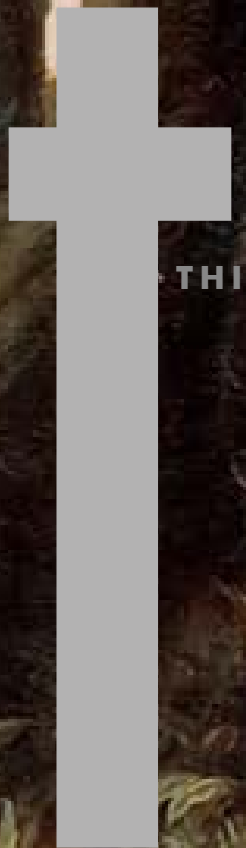




TRANSFORMING

SCIENCE CALMS OUR ANXIETY AND SHAPES OUR HOPE

Federica Migliardo



THINKING

Federica Migliardo discusses the lessons and consequences of the role and function of science in society.

The lives of each and every one of us is defined by the anxiety/hope tandem. In the words of La Rochefoucauld, "Hope and fear are inseparable, there is no fear without hope, nor hope without fear." (Ripert, 2002). We are all, as Leonardo da Vinci described, standing before a dark cave, our hearts torn between the fear of potential threats lurking in the dark (as seen in the detail of *Saint Jerome in the Wilderness*) and the desire to know whether there may in fact be something "miraculous" to be found (as seen in the detail of the *Virgin of the Rocks*) (E-Leo):

E tirato dalla mia bramosa voglia, vago di vedere la gran copia delle varie e strane forme fatte dalla artificiosa natura, ragi-ratomi alquanto infra gli onbrosi scogli, pervenni all'entrata d'una gran caverna, dinanzi alla quale restato alquanto stupe-fatto, e igniorante di tal cosa, piegato le mie reni in arco, e ferma la stanca mano sopra il ginocchio, e colla destra mi feci tenebre alle abbassate e chiuse ciglia, e spesso piegandomi in qua e in là per vedere se dentro vi disciernessi alcuna cosa, e questo vietatomi per la grande oscurità che là entro era. È stato alquan-to, subito salse in me due cose: paura e desiderio, paura per la minacciante e scura spilonca, desiderio per vedere se là entro fusse alcuna miracolosa cosa. (Codex Arundel 155r)

PANDEMIC AND CLIMATE CRISIS

Our present historical period is defined by the fact that the anxiety/hope tandem is present in the lives of the collective group. Regardless of where we live, we all simultaneously share the same anxiety and the same hope.

The pandemic has managed to achieve what the climate crisis seems to have failed

to bring about, mainly because of a lack of awareness regarding the true extent of the climate crisis. It is worth noting that the health crisis and the climate crisis share many similarities:

- Both represent challenges on a global scale.
- Both are amplifying devices for poverty, social exclusion, and inequality.
- Both require the guidance of science. On this matter, the health crisis has given us a lesson in terms of the appropriate method to adopt, which is granting attention and credit to scientific data and advice.
- Both require a long-term response on every level.

What differentiates the two crises for the time being is the violence with which the pandemic has altered our lives in comparison to the climate crisis, which is in fact the reason why the response to the latter has been so much weaker and slower. It goes without saying that the climate crisis cannot be solved within the same time frame that is being projected for overcoming the pandemic, but current events have shown that widespread change is possible provided the risk is properly understood on a global scale.

Knowing that we share these two states of mind—anxiety and hope—helps soothe the sense of loneliness that usually goes with the individual experience of this duality. We should not be surprised to discover that we share common symptoms of anxiety and fear concerning the virus and its consequences. Hope, on the other hand, takes on different shapes depending upon each person's specific situation, even if we do all wish for the same thing—a future in which we can clearly see our place and role in the world.

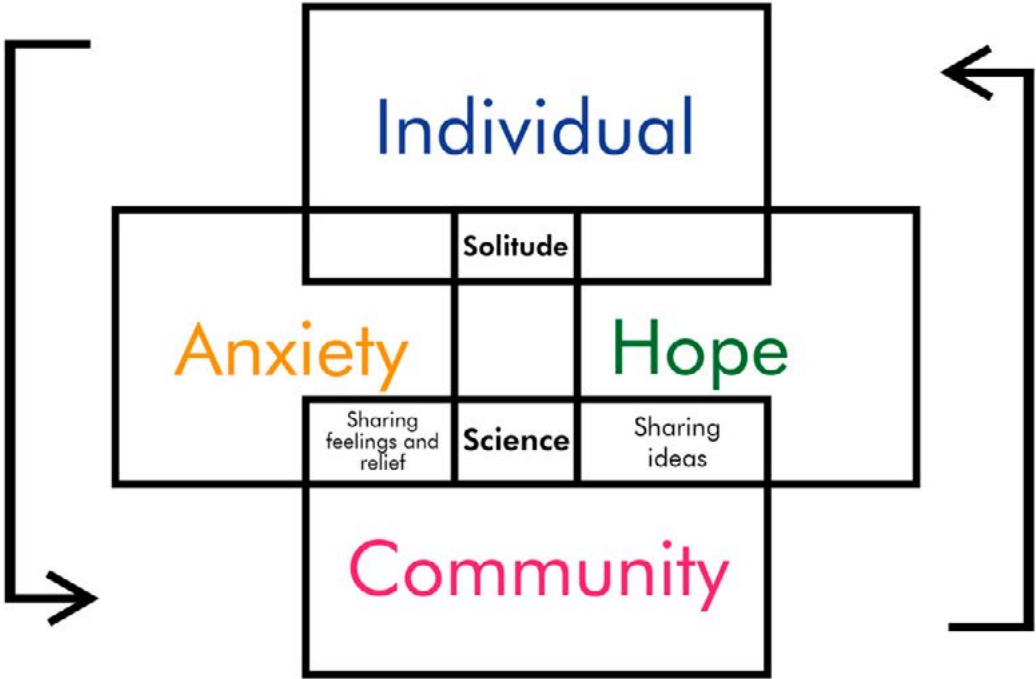


Fig. 1 Conceptual map of the anxiety-hope dualism.

RENAISSANCE

Each and every one of us hopes for "renaissance." Our desire for it, or to again quote Leonardo, our "fear of emptiness"—"*Il voto nasce quando la speranza more*" (MsH 48v, E-Leo) ("Emptiness arises where hope perishes")—comes with a concern for the future which, although natural and even positive under normal life circumstances—"Paura ovvero timore è prolungamento di vita" (MsH 32r, E-Leo) ("Fear is necessary to push us to live, to 'prolong our life'.")—is currently at risk of bringing us to a dead end, crippling our sense of initiative.

In order to avoid this risk, and instead to set out with new ambition and a fresh mindset, we must show great resilience, and share our individual thoughts with the aim of transforming them into collective action. Delacroix said, "Hardship restores to men the virtues taken from them by good fortune" (Ripert, 2002). Since the pandemic, we are all more creative, committed to finding innovative

solutions on an individual basis, all the while reflecting on a group, regional, and global scale. Creativity and science go naturally hand in hand, together combining rigorous methods and innovative approaches (Figure 1).

The current health crisis has sent out a clear signal: the world needs science. It has even become evident to those who once only credited science for its technological applications. As a result, it is no longer just scientists but everyone who demands research to be funded, doctors to be protected, and young scientists to be recruited. What selfishness this pandemic has revealed! This newfound "awareness" now stands where there was once the indifference that scientists have been a witness to at every cut to funding, and every outcry condemning the precarious working conditions of our researchers, all the while knowing that for many, either sick or related to the sick, life is a constant state of emergency, a constant worry about an all-too-near death, a painful wait for

Previous page: detail of the *Virgin of the Rocks* by Leonardo da Vinci, 1483-1486.

Next page: detail of *Saint Jerome in the Wilderness* by Leonardo da Vinci, c. 1483.



a drug still under trial due to a lack of research funds, a heart-wrenching desire for normality that is never satisfied.

The current pandemic has taught us valuable lessons about the relationship between science and society. Given their ethical, moral, and social implications, they should both become integral components of modern-day general education—not just scientific education.

LESSONS ON SCIENCE FOR SOCIETY

Science As A Beacon For All

Our history will be divided into before and after coronavirus, but science is and will always be about culture and progress, and today it offers us a life lesson; in these times filled with uncertainty and doubt, science has guided us by providing fact-based information. Let us summon, to this effect, Leonardo's beautiful definition of science:

E veramente accade che sempre dove manca la ragione suppliscono le grida, la qual cosa non accade nelle cose certe. Per questo diremo che dove si grida non è vera scienza, perché la verità ha un sol termine, il quale essendo pubblicato, il litigio resta in eterno distrutto, e s'esso litigio resurge, ella è bugiarda e confusa scienza, e non certezza rinata. Ma le vere scienze son quelle che la speranza ha fatto penetrare per i sensi, e posto silenzio alla lingua de' litiganti, e che non pasce di sogni i suoi investigatori, ma sempre sopra i primi veri e noti principi procede successivamente e con vere sequenze insino al fine, come si dinota nelle prime matematiche, cioè numero e misura, dette aritmetica e geometria, che trattano con somma verità della quantità discontinua e continua. (Libro di pittura 19r-19v, E-Leo)

According to Leonardo, "where reason is not, its place is taken by clamour," and "where there are quarrels, there true science is not." True science is that which hope has passed through the senses, which does not feed illusions to its students, and which

moves forward according to principles, in a sequential manner, until it reaches its goal. He gives the example of arithmetic and geometry, which "truthfully" study continuous and discontinuous quantities. Leonardo thus proves himself a true "modern scientist," given that today the awareness is that scientific disputes are resolved by allowing unfettered competition among different explanatory models, which are then compared on the basis of observation, experimentation, and calculation, following a criterion of coherence between the models and reality.

A great lesson that science gives us in this complex and complicated situation is the role that each of us must play. Science now teaches us, more efficiently than ever, that it is not a matter of choice, that the correct phrase is "each of us must do their part," if not through knowledge and skill, then at the very least through a sense of civic responsibility that makes us see ourselves as being part of a community—in our case, the world—whose proper functioning, balance, and well-being depend upon the level of our commitment and our involvement in becoming ambassadors for the values of science. In this way, science develops our sense of individual, collective, and shared responsibility.

Science also guides us by teaching us teamwork based on dialogue and humility. In the world of science, the golden rule is that strength is measured by talent and skill. Here, humility is not a sign of weakness but a sign of strength. In these trying times, everyone remains humble in front of experts, recognizing the value of their expertise.

The Fundamental Role of Expertise and Skill

Today, everyone humbly acknowledges the value of scientific expertise. Scientists are acknowledged because each of us, throughout the world—decision makers included—needs to feel reassured and supported, and in good hands. And the good hands are those of scientists working

Where reason is not, its place is taken by clamour, and where there are quarrels, there true science is not.

Leonardo da Vinci

day and night in order to save lives and find urgent solutions to the multiple and serious consequences of the current pandemic.

The need for excellence in science is no longer just a slogan. It is also the best response to fake news. Everyone can now understand the frustration scientists experience in fighting against the dangerous information that claims to be scientific fact despite the absence of the scientific community's validation. We must however admit that scientists are not yet sufficiently committed, as the committees for ethics and integrity in research recommend, to the one hand correcting the scientific content that is fraudulently published, and on the other hand intervening, on social networks or other popular media, to bring the debate back to a level of objectivity and transparency and to restore the credibility of science.

Success of the Interdisciplinary Approach

Due to the need to encompass a wide range of fields during the current sanitary crisis, successfully-activated international interdisciplinary scientific collaborations have underlined the ability of science to overcome geographic and disciplinary borders—and often barriers.

In these difficult times, everyone is witnessing the success of the interdisciplinary approach that has proven crucial in addressing global challenges like the health and climate crises. Despite official statements, the interdisciplinary approach has yet to be properly valued and acknowledged. A desirable outcome for this late-blooming awareness could be that the interdisciplinary approach finally finds its rightful place through a thorough evaluation of interdisciplinary scientists and research.

LESSONS ON SOCIETY FOR SCIENCE

Success Of The Transdisciplinary Approach

The scientific community is increasingly aware of the need to expand its efforts to

improve the communication of scientific knowledge, and thus contribute to shaping critical thought. Scientists have been recognized for their expertise, and as such have a moral duty to effectively interact with society in an effort which is not only interdisciplinary but transdisciplinary, meaning that it involves society.

The only way to bridge the wide gap that still exists between science and society is to promote and intensify dialogue and interaction. The urgent and crucial awareness of scientists must be accompanied by a concrete commitment on the part of private and public institutions to funding for training scientists in science communication, and by a structured commitment on behalf of scientists to add to their many tasks a constant interaction with society in order to popularize research results and to promote and defend the values and ethical principles of science.

Relations with Decision Makers

Scientists have been recognized worldwide for their expertise, but in order to establish this recognition permanently, it is necessary that their interactions with decision makers be built on solid foundations and based on trust. Scientists, having received the much-coveted attention of decision makers in times of crisis, face the complicated task of improving this complex relationship, in which both parties play a fundamental role—with, on one hand, decision makers consistently requesting help and advice, and on the other, scientists providing a steady flow of appropriate information.

In this context, training scientists in communication is crucial, and must include moral and social aspects in order to transmit the values of science, which are also the values of democracy and co-existence.

Contrary to the climate crisis, for which scientists have long been calling for a change of rhythm and paradigm to little avail, the pandemic has taught decision makers to listen to scientists and make—

or at least try to make—decisions based on science. To achieve a sustainable future, and to keep the work of scientists from being dismissed by indifference—or worse, by private interests—while the change of rhythm has been violently imposed by pandemic, it is up to policy makers to lead the way toward a decisive paradigm change based upon the new social consciousness and upon the laws of scale that science has brought forth—i.e., the protection, care, respect, and solidarity which operate within our families must be implemented on a global scale.

A LESSON ON WOMEN SCIENTISTS FOR SCIENCE AND SOCIETY

Sadly, we seem to have missed yet another chance to give a voice to female scientists. While women have undeniably played a key role in the most violent phase of the pandemic, they have been almost completely ignored in the current reconstruction phase, and have yet to be given the space to contribute in this global challenge that requires everyone's help.

In Italy, a group of women issued a letter to the Prime Minister demanding that he appoint a larger number of women to the scientific and technical committee aiding the government, the "Task force per la ricostruzione" ("Reconstruction task force"), in which women are still the minority.

What is even sadder is that domestic work, drastically heightened by the pandemic, is still almost exclusively attributed to women, making their condition incompatible with a professional career—in the field of science or any other. But as the UNESCO-L'Oréal International Programme For Women in Science has long stated, "The world needs science and science needs women." So, if science is indeed a beacon of light, it is crucial that women scientists be given the chance to share with men the role of lighthouse keepers.

We must keep this in mind when considering the education of our children. We

must convey the message that the fight against gender-based discrimination is part of the larger fight for human rights, and is essential in helping to strengthen the position of women as driving forces of change, as outlined in the 2030 Programme of the United Nations. Teaching the practice of respect is an essential part of the urgently-needed mentality shift whose distinctive feature must be interdisciplinarity. It is vital that we adopt a holistic approach, based on equal rights, social justice, respect for cultural diversity, international solidarity, and shared responsibility.

The great merit of the pandemic in relation to science, and above all to the science/society relationship, is that it has highlighted the extraordinary power of science in effectively changing mentalities. In the words of Niels Bohr, "Each great challenge carries within it its own solution. It forces us to alter our way of thinking in order to find it" (Ripert, 2002). The pandemic has demonstrated what scientists have long known, that it is possible to have a scientific approach to life without being a scientist, and that in this way, life actually becomes much easier.

The most noble example of science's ability to facilitate and improve our lives is best illustrated by modern science's contribution to the shaping of the democratic ideal (College de France, 2014 and Corbellini, 2011), according to which decisions are made based upon information acquired through extensive analysis of facts. By encouraging people to think for themselves, to accept the existence of different points of view, and to evaluate different opinions using plausible and—as far as possible—objective criteria, scientific education has contributed and continues to contribute to the spread of the spirit of democracy.

Each great
challenge carries
within it its own
solution. It forces
us to alter our way
of thinking in
order to find it.

Niels Bohr

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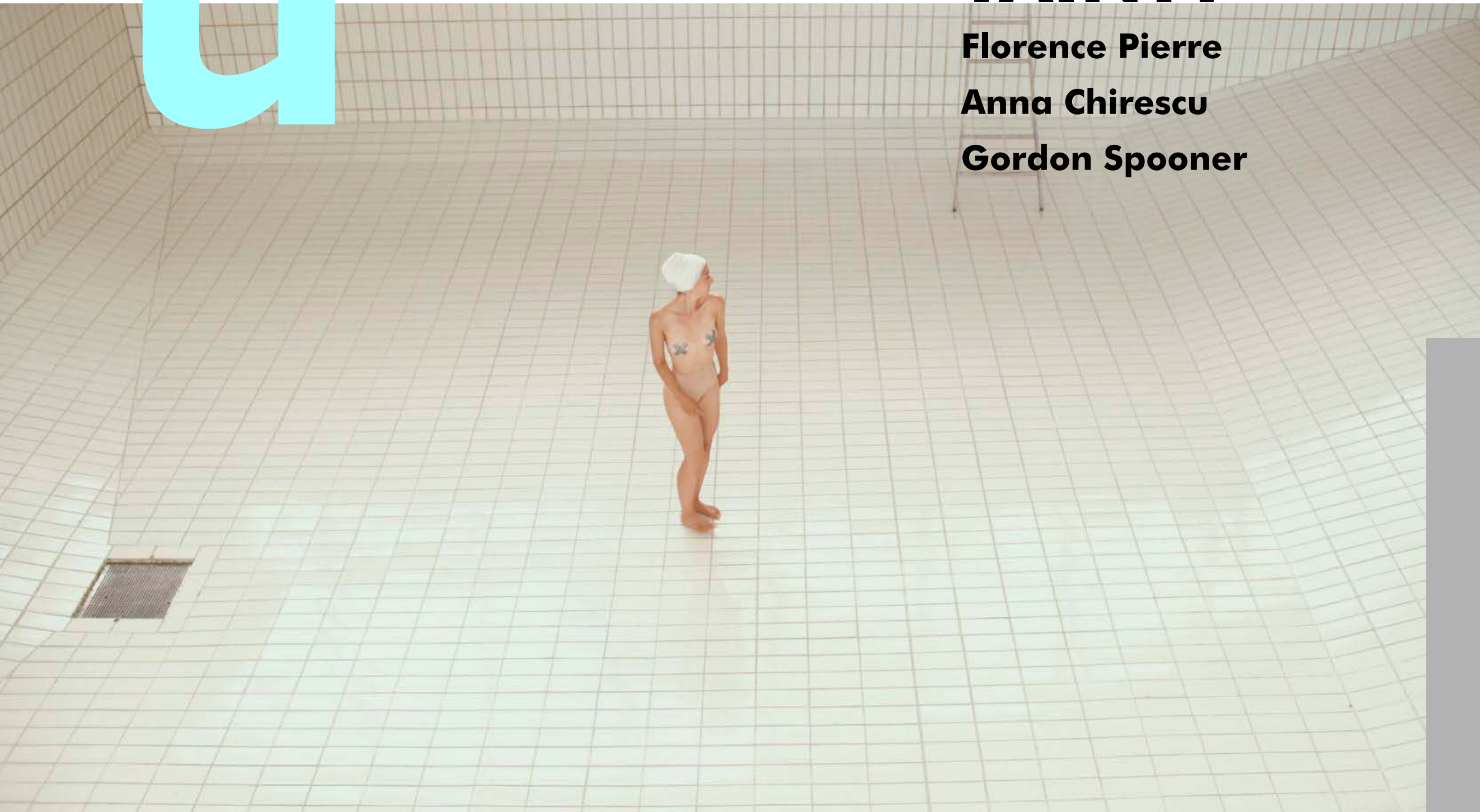
ANTICIPATING

a

/ENTRE/: THE PER- FORMANCE OF UNCER- TAINTY

6

**Florence Pierre
Anna Chirescu
Gordon Spooner**



PERFORMING

p

Dance and video art complement and mutually reinforce each other in this work, which manifests strength in a struggle that is pursued despite seemingly obvious burdens, getting its power precisely by questioning their force.

It's the meeting between a dancer/choreographer and two image creators.

It's the meeting in a stranger playground.

It's the meeting of a free, organic body and matter. A woman who constructs and deconstructs herself in relation to a slick and cliched image of femininity.

The story of */entre/* has been conceived with the vocabulary of Anna, written by her on the lines of the frame or in the margins. The camera was one of the characters.

/entre/ evokes two mental states, A and H, or the imbalance that leads to freedom.

Fear paralyzes, hope creates movement. In this video, we give form to this gap and give it meaning—continue to dream to live, to create the invisible.

Living, imagining, creating, surprising in order to demolish the systems that paralyze.

Giving freedom to the imagination to forget the instability that everyone experiences and is subject to. In the meantime, between oneself, between steps, one questions oneself, one moves forward with what one controls and what one does not control. Letting go. To continue, in spite of everything.



OFFSETTING PREDICTIONS AND SUM- MONING THE UNEXPECTED

Adeline Voisin

CONNECTING

10

THINKING



Margalit Berriet, 2007, Gay Pride New York

The experience of somatic education—the conscious examination of body perception and reaction—can lead to an awareness of our perspectives, and help to develop ways to deal with extreme situations and states of mind, as scrutinized in Adeline Voisin's essay and poem.

Anxiety and hope are both nourished by imagination. They are the result of our history as much as our environment, which—through repetitive external stimulation, information, and prophecies—can sometimes induce a lack of security that shakes the very foundation of our being, and at other times can bring joy, enthusiasm, and comfort. Anxiety is all around—it whispers in our ear and narrows the space within and around us. It lays its vast veil of confusion over our blinded gaze, an object-gaze of anticipation in which the subject becomes the object of its own projections, the shadows gain a body, and the body turns to shadow.

Hope opens up all that is possible. We project ourselves into paths, accomplishments, and solutions that broaden our horizons, widen our gaze, and restore movement and multiplicity to the future as well as to our thoughts. It implies trust in that which emerges, changes, or is maintained. It counteracts the anguish of loss and death.

HOPE AND THE PRESENT

Anxiety manifests itself in the way we use objects—digital objects, physical activities, cultural objects, work, nature, health. When these objects are limited to affording a release of tension, they act as outlets, leaving little room for any alternative or longing. The object is consumed, the subject is consumed. In terms of our interpersonal relationships, this release can

manifest itself as overly seductive behaviour, but as soon as it fades, it gives way to more creative ways of interacting, to a reciprocity that transcends the encounter and gives hope.

The primacy of visual imagery in so-called modern societies carries with it certain ideals that bind the individual to a game of incessant and anxious catch-up with themselves. The ideal is not intended to be achieved, but if it is too far removed from reality, it generates—on both the individual and collective scale—a feeling of powerlessness, discouragement, exhaustion, even despair.

And yet, hope is only here. Here. In the present, in the space of the here and now. It is now: I am writing. It is later: You are reading. It is at all times and never more. What relates the present to hope?

The present is the possession of our readily-available psychological, sensory, and motor capacities—now, in the present time we inhabit. This possession is, however, always relative. It can be encouraged by favourable contexts, and it can be optimized if we manage to create the internal conditions needed to use them, provided we are not hindered by our health (let us note that in the case of disability, the presence of the other plays a major role). Our nervous system connects us to our perceptions and to our sense of feeling, within our own context and in the precise

moment we are living. Our body is here—it informs us of what we feel.

If hope lies within this psycho-sensory present, then the methods and actions that bring an individual closer to themselves, and therefore to self-awareness in the present, must contribute to hope.

The development of somatic techniques illustrates this well—the Feldenkrais Method, Body-Mind Centering, Eutony, Holistic Gymnastics, the practices of Ehrenfried and Bartenieff, to name a few. Having appeared in Europe and North America between the 19th and 20th centuries, these techniques consist in using movement and internal physical perception to develop awareness of one's being and the way in which one interacts with one's environment.¹

CREATION AS AN EMERGENCE IN THE MOMENT

Let us consider Indian meditation techniques before the emergence of Buddhism in that country,² as well as neuroscience in the West. The practising of concentration and awareness enables a proximity to sensory perception, emotional phenomena, thought processes, and the subject's resonance in the moment. The relaxation methods developed in the 20th century in Europe and the United States, based on yoga or hypnosis, are part of this approach—such as Autogenic Training and Progressive Relaxation.³ We can also mention Sophrology's multifaceted approach.⁴ Each of these practices offers the chance to reconnect with our bodily experience through deep muscular relaxation, generating mental rest that can at times even include an existential dimension.

Finally, the creative act also plays a part. Whatever the artistic field in which it expresses itself, particularly when it exists for itself regardless of any exterior expectations, the act of creation is an emergence in the moment. Perceptive and sensory acuity, the expressive movement, reveal the uniqueness of the creative subject within the time

frame of their experience of being, which, in the here and now, is always new.

If we refer to Edmund Husserl's phenomenological approach,⁵ which evokes a body made of flesh and experience, we sharpen our self-awareness in the present through our sensory perception. By calling upon the bodily experience and the mobilization of our attention toward it, we gain access to the vast field of multiple and subtle sensations we can respond to in order to sustain, modulate, or change a given situation. Retaining such power over ourselves, we are also capable of using it on our environment. We are constantly sculpting our clay through a dialogue between the self and the world.

These experiences also imprint images within us—impressions which can revive a memory from our past and even mingle with current perceptions through an overlapping, or even confusion, of time. These reminiscences, both authentic and legitimate in their emerging psychosomatic reality, involve a movement of return—a return of the past, of similarity and, it would seem, even a return of sameness. And yet, much like the present moment, the experience of the body—the thinking, feeling, moulded-by-history body—is always new.

The uniqueness of every moment suggests that plasticity is plausible and that renewal is always possible. In order to access this novelty, we need to identify the sensory quality and the very nature of our feelings. The psyche does not respond to fixed, linear logic, nor is it hermetically closed off from new information, provided it be in sufficient contrast to be perceived. The task at hand is to choose non-routine methods of differentiation, mediation, and guidance in order to tap into the acuity which is already present in our nervous system. This sometimes includes the presence of the other as a witness of a shared present. In the case of the creative act, the artwork itself plays the role of the "other," reflecting back to the creator the original tones of his expressive gesture.

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2. Eric Rommeluère, *S'asseoir tout simplement. L'art de la méditation zen*, Paris: Seuil, "Sagesse," 2015, 160 p.
3. Dominique Servant, "La relaxation : nouvelles approches, nouvelles pratiques," Issy-Les-Moulineaux, Masson, *Pratiques en psychothérapie*, 2009, p. 175.
4. [Académie internationale de Sophrologie Caycédiennne](#)
5. Edmund Husserl, *Les méditations cartésiennes. Introduction à la phénoménologie*, Paris: J. Vrin, 1966, p. 136.

The bedrock
invites us into the
bath of Artemis:
the lady of wild
beasts will dance
here tonight to the
sound of the drum.

Adeline Voisin, *Vertigo*



Adeline Voisin, *Silex*, acrylic
paint and ink, A6 format

Far from sterile repetition, we are here dealing with consecutive novelties. Accepting the singularity enclosed within them creates hope.

BETWEEN HOPE AND ANXIETY

As individuals, we each have a unique history made up of a series of events which have shaped us through their impact on our emotions, and through the symbolic interpretations—or lack thereof—that we assign to each experience. This shaping of the self is influenced by the environmental conditions in which we have evolved. Regardless of our individual will, the mechanisms and contents of our thoughts, emotional processes, and actions testify to the activity of our unconscious mind and its influence. The body carries the mark of this in its posture, habits, and functioning.

In order to be able to hope, it is necessary to re-establish the notion of choice, which is only possible through first perceiving the field of possibilities. We can attempt to extract ourselves from predictions, and from our tendency to stage reality through the projection and rumination that are specific to anxiety, by reducing the excessive psychosomatic stimulations which saturate the functioning of our nervous system. This cognitive commotion and sensory cacophony can also be brought on by our environment, which conveys a lack of security that can be conducive to the most potent forms of anxiety (collapse, annihilation, death) and push us to withdraw from the world. Taking action over anxiety's somatic manifestations allows us to experience a tangible space of action that is within our reach.

There are several psychotherapeutic approaches that aim to outsmart the unconscious mind's tricks and anxiety's patterns. Beyond the therapeutic approach, let us now consider sensoriality and sensorimotricity as possible pathways between anxiety and hope. Somatics, meditation, and creative work, whether practised in

the fields of healthcare or in everyday life, create hope, not because they are close to a socio-cultural ideal of how human beings should be in the face of political and economic violence—extreme self-control, composure, forceful yet calm at all costs—and not because they echo the stereotypical idea of bliss based upon a vague interpretation of oriental wisdom by an often misguided and exoticism-seeking West, which moreover has now turned it into a commodity.

These practices generate hope because the individual, by being able to pay attention to themselves, by listening to what they feel, and by observing themselves, train themselves to exist within a present without the need for imitation. Gaining clarity, the subjects become capable of seeing beyond their habitual ways of perceiving and feeling. By learning to lower their muscular tone and their nervous excitability, the subjects offer themselves the possibility for more diverse and less impulse-driven action and thought. They develop an alert awareness and, being less impressionable, are able to make enlightened choices. They allow the unprecedented to arise within themselves and open up horizons in places they once felt trapped.

The creative act also carries within it certain psycho-sensory elements that sharpen the perception of the creative subject in the moment. In their quest, the subjects face a series of trials which, beyond their apparent repetition, whether they serve a conscious or unconscious purpose, lead them to find something within themselves.

THE UNEXPECTED

The habitual aspect involved in our gestural behaviour, meant to make the execution of our daily tasks easier, comes at a cost, and can easily turn into automatism. The illusion of sameness lulls us into an impression of repetition which can shape us, paralyze us, and sometimes even numb us, cutting us off from our sensations. Does

the passing of water, running endlessly over the rock, dig a single furrow, forever dictating the path for future water? The furrow makes a trace. It acts as a guide, it invites, but despite its influence, it does not claim a monopoly. It humbly bears witness—its presence is reassuring, inviting, cradling.

In his teachings, Moshe Feldenkrais insists that the accomplishment of any desired action, including the ability to change one's way of doing things, depends upon one's awareness of one's own action.⁶ Consciousness of action cannot forego subjectivity. Subjectivity exists through it and can be interpreted, understood, known. Feldenkrais proposes experimenting with new, unusual bodily postures in order to undo the numbing effects of routine and familiarity.

When we speak of the present, we are therefore speaking of consciousness. From the latin *cum* and *scientia*, it is the knowledge of what is relative to oneself, and in our case, to the sentient self. By knowing where we stand, and by drawing on what we feel, we can shape and hone the use of our selves, thus acting as true authors of our actions and deepest intentions. From there, we can lessen and even suppress the actions we carry out against ourselves, often feeling regret, as if victimized by them. We can open other avenues.

In the extreme case of psychic fractures, such as traumas which can powerfully freeze feelings in time, a therapeutic approach is necessary, particularly with regard to so-called "unassigned experiences." However, the search for self-awareness in the moment remains valid in that it offers a way out of the fixation of time so as to access "the after," meaning "the present," or in the case of ongoing traumatic experiences, to access that which bears vitality in moments which bear death.

Finally, let us consider the hope lodged in the unexpected—the well-known seren-

dipity of the seeker who examines the "here" only to find the unexpected has emerged elsewhere. Relaxation and channelling thought through acute sensory and perceptual feeling creates availability. Far from a magical phenomenon, it is an aperture toward that which may arise, and a willingness to welcome it. Let us consider the works of the Surrealists, which give rise to spontaneous, thought-less creative action, and from which arise novelty, wonder, the unexpected and... laughter, which is so closely related to hope.

That which occurs within the intimate space that is the body has repercussions in the social body. The former is our tool to thwart the consequences of the unthought known.

Hope is rooted in our sense of being. If we fear death, then we must nurture that which sustains life. Trials and experiences of the self are a pathway to hope and to refusing fatality—"sense, feel, act."⁷

These creative approaches aim to overcome the injunction of being by welcoming that which arises in the present, as a witness and a creative subject. They respect our tendency to choose reassurance when faced with anxiety, without drawing any conclusions, allowing us to go beyond the initial quest for relief and security.

Tranquilly, regaining power over oneself through introspection, knowledge, and re-connection, is the opposite of violence—etymologically translated as the extreme force exerted upon something or someone. Discovering one's potential for action with regard to oneself and one's environment is to calm anxiety—which is self-ignorance in disguise—and regain not only hope, but also faith in one's existence and that of the world.

6. Moshe Feldenkrais, *La puissance du moi*, Paris: Editions Marabout, "Psychologie," 2010, p. 303.

7. Bonnie Bainbridge-Cohen, *Sentir, ressentir et agir*, Brussels: Contredanse, "Revue Nouvelles de Danse," 2002, p. 367.

Vertigo

No clashes on the brim or the gap. The body of the world unfolds here.

It all starts with the eye. Next comes the mouth, the hand, the ear, the skin, then the entire cellular orchestra. From fragment to whole, the shift is subtle.

Step by step, we make our way through the maze, pulling up the veil, exposing the face. A smooth and head-on walk.

Scarcely have we crossed the threshold, a whirlwind of contradiction snatches us away from reason. Sideways, up-side-down and across, beyond the reflection, from the horizon line up-turned, from the opposite side of the face, downside-up of the duality, before what mirror, through what prism and whom to believe? Oranges are bananas, green is blue, empty is full. Breezes or gusts of absurdity carry with them the alien melody that comes looking for us. No need to struggle. It's a game, we play. Let's stay in the eye of the storm and unclip the phalanxes. Letting go. It's so dark around here. To seek the calibre too much, one becomes blind to it.

Help me float away, take me into the delight of mistakes, the mirth of trickery, the cunning of bewitchment! Fool the eye, fool death in this infinite dream defying the theorems. I take a smoke bath at the risk of drowning. Ghosts, snake charmers, pay attention to us, because in our deliberate vulnerability, we bet everything. Who will believe that we saw glory here on stage singing her spectre? Drunk on directions, deformed with contortions, clouded by thoughts, letting go again. It does not take much: an orb movement, a slight rotation of the globe, not even a twitch or a flicker, rather the drift of an eye.

We drift to reach the mirage. We drift to reach the miracle. You drift to emerge beyond reason, to tear your back, freezing, from the wall, because from the unfathomable darkness is born the deadly vertigo. It aims at us, yes, it aims at me, at you and implores you to give meaning and depth. From this shade devoid of any reflection, this dreadful abyss, this extreme chasm clothed in velvet, at last you are born, a clay statue. Artwork made of argil.

At the risk of rain.

The Night Before the Forests,¹ we walk across the land of cistus, without punctuation. Cistus grows with rage and zeal on the burnt land. Always a foreigner, he is crying out. He magnifies desire. In the face to face, one on one, his cry strips modesty bare, tears off its clothes and throws up fear. The violence of the call screams love. Unknown in the mouth. A flood of saliva keeps the alien at bay. This taste, hinted at in the corner of the lips, already slips away, question mark on the tongue, quickly, to absorb the juice, to relish the vanishing elixir, to spit out the meat.

Still we walk.

In the garrigue, creatures made of flesh and emotion become heady with scents until unearthly hours. Along mystical and secret paths, the myrtle adorned with a silk haik makes his entrance. He embalms, permeates, raptures. Impressionist landscape of sapphire and opal, surreal feeling of celebration. A festival of roots; pistils and stamens in a tango, calyxes dancing round, a farandole of grapes, corollas blooming: we are here in the land of Cockaigne. The mischievous thyme is exhaling. Concealed, he is picked up by the handful. Untamed rosemary openly



1. Bernard-Marie Koltès, *La nuit juste avant les forêts*, Paris: Editions de Minuit, "Romans," 1988, p. 64.

Adeline Voisin, acrylic paint, extract from A4 format



Ether Mer Duo, A. Voisin & I. Grunther
Photo by Pierre Fernoux

blossoms; how tall and exuberant we feel next to the kermes oak, bush of everlasting childhood. The wild madder exalts her red; the lustful honeysuckle embraces the hummingbird moth. A frenzy of leaves and thorns swarming around carves deeply into the flesh, cutting through any fabric that is now spun, caught, or holed. Around us, the rock is breathing. We can hear her.

She tells fossilized stories here and there, crazy tales of sea spirits still babbling in the cavities at nightfall. A limestone book, big as the universe, opens before us. A manuscript with a chiselled binding, mucilage as its embroidered linen and sediment words upon which the algae, swirls of jade, morph into eagles or dogs. At the edge of the cliff, a cave. The bedrock invites us into the bath of Artemis: the lady of wild beasts will dance here tonight to the sound of the drum. On its white-hot skin, the presence will resonate, in refracted waves, in persistent echoes.

Dangling beauty.
In the land of cistus, we shall gaze.

ANTICIPATING

a

HOPE AND ANXIETY IN THE WORK OF JOSÉ SARAMAGO

Bina Nir

11

THINKING

In dialogue with
the series *Vision
of the Invisible*
by Giovanna
Magri

Periods of profound crisis incentivize an interest in apocalyptic speculation. Focusing on two novels by José Saramago, Bina Nir examines references to anxiety and hope in literature.

Impending apocalypse is a cultural, personal, and collective narrative that often surfaces in times of crisis. Facing an unknown future brings uncertainty and feelings of anxiety. As a result of the ongoing COVID-19 pandemic, the times we are living through are often described as apocalyptic. The struggle of humanity against both the coronavirus and the approaching climate crisis is an attempt to prevent the possibility of a catastrophic future.¹ No wonder, then, that this is a time of hopelessness, uncertainty, and anxiety.

Paul Tillich proposes a distinction between three anxieties that arise from the very fact of being human, and the pandemic has confronted us with all three—the anxiety of fate and death, the anxiety of emptiness and meaninglessness, and the anxiety of conscience and guilt.² According to Tillich, the anxiety of fate and death overshadows all other anxieties, and is characterized by a sense of arbitrariness, horror of the unexpected, and the inability to find meaning and logic in the world.

Extreme situations also trigger the anxiety of emptiness and meaninglessness. In our daily lives, we do not often find ourselves stopping to ask the big questions about the meaning of existence. Typically, our routines are characterized by the mechanical actions of life, as described by Albert Camus in his book *The Myth Of Sisyphus*, in the midst of which, "one day the 'why' arises and everything begins in that weariness tinged with amazement."³ In extreme situations, we are given the opportunity to deal with questions about the meaning of our private and collective lives. These questions, which have us tossing between

anxiety and hope, are described by Camus as our way of dealing with existential absurdity.⁴ For him, the sense of the absurd grows out of man's relationship with the world, with man's demand for rationality butting up against the world's lack thereof.

We experience the feeling of impending apocalypse mainly in times of crisis, but at its core, the end-of-time narrative is deeply rooted in Judeo-Christian culture. In this article, we will look at the apocalyptic narrative and its cultural roots while examining the culturally-codified emotions that accompany the narrative, such as anxiety and uncertainty. We will also look for the hope embedded in this narrative by analyzing two texts from the apocalyptic literary genre, the novels *Blindness* and *Death With Interruptions* by the Portuguese author José Saramago. By delving into the idea of the end of time through imaginary crises, the apocalyptic literary genre invites us to critically observe our lives through a range of political, cultural, and social lenses. As in all great literature, amidst the sense of anxiety and dread, the reader is also invited to look for hope between the lines.

THE ORIGINS OF THE APOCALYPTIC NARRATIVE

In Western, Judeo-Christian thought, time has a beginning: "In the beginning God created the heaven and the earth," (Genesis 1:1) and an end: "And it shall come to pass in the last days" (Isaiah 2:2). Linear biblical time is irreversible, and continues inexorably toward the final event, the establishment of the Kingdom of Heaven.⁵ The prophets promise us that we have a deciding influence on this end:

"For if ye thoroughly amend your ways and your doings... Then will I cause you to dwell in this place, in the land that I gave to your fathers, for ever and ever" (Jeremiah 7:5-7). Man, in the Bible, finds himself within the stream of time, at any moment of which he may be subjected to the test of whether or not he succeeds in living up to God's will.⁶

The "last days" spoken of by the prophet Isaiah mark the end of time. The first verse of Genesis lays the foundation for that end—if there is a genesis, there must be an apocalypse. The Bible's linear perception of time leads from the creation to the end of days, and it is along this timeline that history runs its course.⁷ Time continues, generation after generation, event after event, until the present moment, from which there stretches a direct, continuous line toward the end point—the last days, the Apocalypse.⁸ The prophets of Israel had much to say about the end of days, and about its dependence upon the conduct of the community and the nation: "This is what the Lord says: Restrain your voice from weeping and your eyes from tears, for your work will be rewarded, declares the Lord. They will return from the land of the enemy" (Jeremiah 31:16).

This belief in the end of days penetrated Christianity mainly through the Book of Revelations, the Apocalypse of John, which, heavily influenced by the apocalyptic revelations of Daniel, became a kind of model for all of the visionary revelations that came after it: "And he said, Behold, I will make thee know what shall be in the last end of the indignation: for at the time appointed the end shall be" (Daniel 8:19). The things described in Daniel's revelation became cornerstones of historical perception in Western culture. *The Book of Daniel* was written soon after the destruction of the Second Temple,⁹ and some believe that it reflects a despair and a loss of faith in daily religious observance regarding the redemption of the individual and the world.¹⁰

Saint Augustine was the one to adjust the Judaic model of history and time to fit Christianity.¹¹ He defined internal, experiential time and identified the past with historic memory, while identifying the future with expectation. According to Augustine, human civilization is consistently advancing and developing.¹² After all, the Christian view of humankind sees its beginning in the fall, its original sin in the Garden of Eden, and its end in the final salvation.

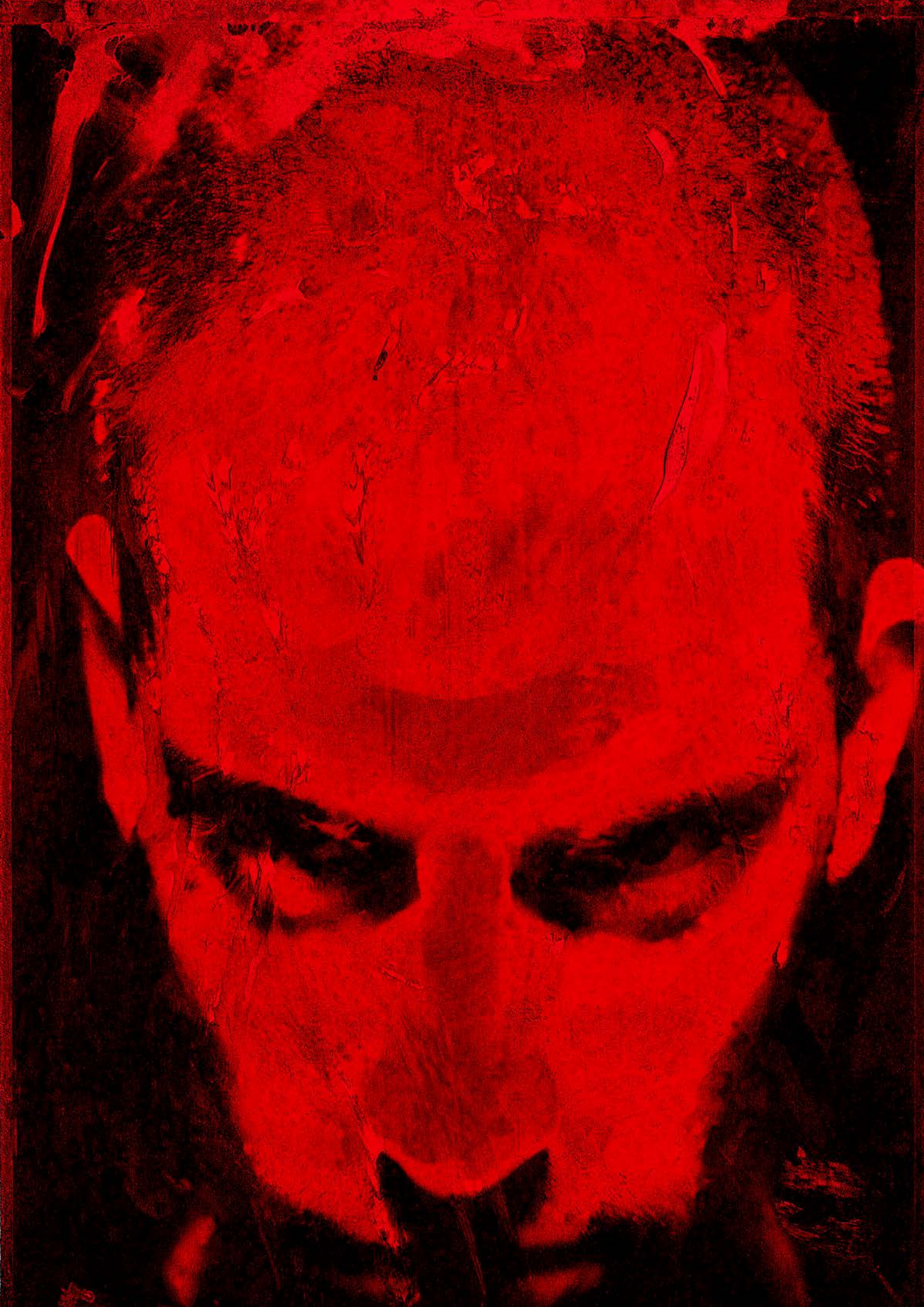
Western history, too—at least in Western liturgical writings—has a beginning and an end.¹³ The story of humanity's origins, as it is told in the West, assumes the existence of progress and development—in other words, an upwards trajectory, as expressed by the arrow of Biblical time.¹⁴ This linear conception of history and its division into segments, which follow one another as they get closer and closer to the end, has become dominant in all of the cultural domains that rely on the Bible as the cornerstone of their world view.¹⁵ Although human existence is in fact an encounter with time, and with human actions within time, Western civilization, unlike other cultures, has high expectations of its time.¹⁶

APOCALYPSE NOW IN THE WORK OF JOSÉ SARAMAGO

Many literary works of the apocalyptic genre allow our imaginations to picture human life in the extreme conditions of either impending or unfolding catastrophe. The reading experience brings us into states of anxiety that lead us to explore profound questions about our fragile existence. Alongside the anxiety, however, many such works also contain a measure of hope. Literature, claims Michael Keren, is not beholden to objectivity or to presenting us with a thorough and accurate image of reality, but invites us to engage in a fruitful dialogue between itself and scholarly thought.¹⁷ The two novels by Saramago that we will examine posit different apocalyptic situations caused by

1. Lebovic, "Biopolitical Times: The Plague and the Plea."
2. Tillich, *The Courage To Be*, p. 35-38.
3. Camus, *The Myth of Sisyphus*.
4. Ibid.
5. Leibowitz, *Faith, History And Values*.

6. Rauch, *Faith And Revolution: The Philosophy Of History*, p. 10-11.
7. Dan, *The Apocalypse Then And Now*, p. 19.
8. Zeligman, *Studies In Biblical Literature*, p. 102-103.
9. Flusser, *Jesus*, p. 131-132.
10. Dan, *The Apocalypse*, p. 38.
11. Augustin, *Les Confessions de Saint Augustin*.
12. Russell, "St. Augustine's Philosophy And Theology," p. 353-354.
13. Bloch, *The Historian's Craft*, p. 5-6.
14. Carr, *What Is History?*, p.109-113.
15. Dan, *The Apocalypse*, p. 265-308.
16. Bloch, *The Historian's Craft*, p. 5-6.
17. Keren, *Political Literature In The Twentieth Century*, p.12-13.



and reflecting human anxiety, while also examining the hope they contain.

Blindness

Jose Saramago's novel *Blindness* effectively ushers the reader into an end-of-days atmosphere.¹⁸ As, one by one, people in the novel go blind, we get the sense that humanity is being punished. And yet no external force is responsible for this punishment—unlike the Biblical story of the flood, for example: "The Lord saw how great the wickedness of the human race had become on the earth... So the Lord said, "I will wipe from the face of the earth the human race I have created" (Genesis 6:5-8). In Saramago's novel, the disease is internal and contagious, the product of systemic failure.

Saramago follows the disintegration of civilization toward a "natural state,"¹⁹ in which people lose their humanity.²⁰ The reason for the rapidly spreading blindness is not clear, yet it is difficult not to attribute it to humanity's degraded moral state. The doctor's wife, the novel's protagonist, chooses to pretend to be blind and follows her husband into a quarantine installation. There, she becomes the leader of a group of blind people, because she feels "the responsibility of having my eyesight when others have lost theirs" (252). Through the metaphor of sight, Saramago calls upon us to look at things honestly and critically, even when we feel like the doctor's wife: "If only you could see what I am obliged to see, you would want to be blind" (133). Those who "see" the state of humanity may suffer, but it is their moral duty to put their sight to use in the service of others. As Camus proclaims in his speech about the responsibility of the writer, "the writer's role is not free from difficult duties... he will accept to the limit of his abilities the two tasks that constitute the greatness of his craft: the service of truth and the service of liberty."²¹ Chomsky too sees critical insight as the moral duty of the writer: "The responsibility of the writer as a moral agent is to try to bring the truth about matters of

human significance to an audience that can do something about them."²²

The characters in *Blindness* can no longer trust the information they receive; however, quarantine seems to be the only way of stopping the disease from spreading. The blind are held in an old mental asylum, which makes us think of Foucault's argument that the purpose of imprisonment is to remove scandal from public view in order to maintain the social order.²³ Similar claims can be found in the analysis Giorgio Agamben has written on the subject of the COVID-19 pandemic.²⁴ He uses biopolitical theory to describe the mandates for social distancing, data collection technology, and lockdowns as means of breaching the body's autonomy, our private spaces, and the basic principles of democratic civil society.

In *Blindness*, Saramago issues a scathing criticism of the political, religious, and media establishments. The representatives of these institutions do nothing but talk, without actually taking action to save humanity. As one character puts it, it is "a government of the blind trying to rule the blind, that is to say, nothingness trying to organize nothingness" (225). On the other hand, even though she is powerless to change the circumstances, the doctor's wife takes responsibility within the limited arena in which she is able to act. She manages to maintain her moral integrity throughout the book—not unlike the doctor in Camus' *The Plague*²⁵—out of a deep humanism that urges her to uphold her morality even in a world of wild absurdity. It is a morality motivated by an instinctual drive, a fundamental moral decree that we must uphold even when we cannot hope to effectively change the world.²⁶

It is possible to say that the doctor's wife retains her sight because she is not paralyzed by anxiety. Anxiety and fear are one of the causes of blindness, and Saramago paints them as the root causes of humanity's great mistakes. It is fear, for example,

18. Saramago, *Blindness*.

19. Keren, *Politics And Literature*, p. 29–32.

20. Keren, *Reality And Fiction At The Turn Of The Millennium*, p. 80–81.

21. Camus, *Nobel Lectures, Literature 1901-1967*.

22. Chomsky, *Power And Prospects: Reflections On Nature And The Social Order*, p. 72.

23. Foucault, *Madness And Civilization: A History Of Insanity In The Age Of Reason*, p. 115-116.

24. Agamben, "L'invenzione di un'epidemia" in *Quodlibet*, 26 February 2020.

25. Camus, *The Plague*.

26. Ohana, *A Humanist In The Sun: Camus' Mediterranean Inspiration*, p. 22–53.



that causes an army soldier to open fire on a blind internee: "Fear made the soldier's blood freeze, and fear drove him to aim his weapon and release a blast of gunfire at close range" (75). The doctor's wife does not go blind because she is not afraid. She kills the rapist who terrorizes the women in the ward, not because it is easy but because "someone had to do it, and there was no one else" (193). Anxiety is blinding, whereas the courage to face the situation and take action is the source of hope. Otherwise, "we are blind, blind but seeing, blind people who can see, but do not see" (326). Only when the group organizes as a community based upon mutual trust and cooperation does vision return.

Death With Interruptions

It is the first of January and throughout the small country in which *Death With Interruptions* takes place, no one has died—not from disease, not from accident, not even from old age. There are wounded of course—sick people, people in comas—but they remain alive, hanging on even if only by a thread. Days go by and people still refuse to die, as if "parca's creaking scissors," which snip the thread of life, have given up their daily task.²⁷ Fear of death is considered humanity's greatest anxiety and cause of suffering,²⁸ and so, at the beginning of the novel, when it seems that humanity has finally achieved its greatest desire—to overcome the arbitrary tyranny of death—and immortality is available equally to all, a great gift seems to have been bestowed on mankind. Of course, the elation does not last long. The death crisis—i.e., the end of the freedom to die—turns out to be an even worse form of tyranny.

Death With Interruptions is a vehicle for Saramago to criticize and ridicule societal institutions. He criticizes the church for fearing the new situation because "without death there is no resurrection, and without resurrection there is no church" (11). He criticizes the press for issuing sensational headlines—"some dramatic, some lyrical

and others almost philosophical or mystical"—about the "New Life" (14). Modern nationalism is likewise ridiculed and caricatured—overcome by patriotic fervour, the masses rush to hang up the national flag from their windows because their country is the first to have defeated death (25). Relatives who try to help their loved ones pass away are forced to smuggle them across the border to die a natural death, which immediately raises a moral question as to whether this is a natural phenomenon or murder (41–42). As always, there are those who profit from the situation. In this case it is the mafia (32), and the government cooperates with the mob because they have no choice but to find someone to do the dirty work for them (56).

In this work, Saramago presents existential absurdity in all its glory—people fear death as the obstacle to happiness, but happiness, as it turns out, is conditioned upon the fact that each and every one of us is certain to die. When the equilibrium is disturbed, happiness dissipates and we are left with the insight that death is a natural and normal part of human existence (86).

Death itself appears in the form of a woman, who informs the CEO of the national television network that she has stopped killing in order to give the people who despise her a small demonstration of what will happen if they live forever. Nevertheless, Death admits that she had been going about her job rather crudely, without giving early notice to the dying and without allowing people to prepare for their departure. Although in many cases disease was sent to pave the way, Death argues that disease never manages to extinguish hope. As much pain and anxiety as it may cause, human beings always hope to survive. To eliminate any further misunderstanding, Death decides to start sending out handwritten notifications of death via the postal service (65–66).

27. Saramago, *Death With Interruptions*.

28. Tillich, *The Courage To Be*.

Despite her promises, Death fails to deliver a letter announcing the impending demise of a cellist. To amend the situation, she asks her scythe to replace her for a week and sets off on vacation in the form of a beautiful woman, "transformed into the species of which she is the enemy" (121). As things unfold, Death falls in love with the cellist. Hope is to be found in love, which transcends time and space: "If I have the gift of prophecy and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but do not have love, I am nothing. [...] Love is patient, love is kind. [...] It always protects, always trusts, always hopes, always perseveres. Love never fails" (1 Corinthians 13:2–8).

SARAMAGO, CAMUS AND THE COSMIC ABSURD

Anxiety and hope are intertwined in Saramago's two apocalyptic works, *Blindness* and *Death With Interruptions*. This is the existentialist motif through which Saramago depicts human existence within society. Humanity, argues Albert Camus, is steeped in both anxiety and hope, because the value to which man aspires is constantly in danger.²⁹

The awakenings that take place in Saramago's works occur as a result of great catastrophes, of life on the brink of the Apocalypse. A blindness epidemic paradoxically leads the heroes of the novel *Blindness* to true vision. A group of blind people embarks upon a journey of contemplation toward a natural, moral, and authentic place where great hope for true social change can be born. This enables them to create a new social covenant under the guidance of compassionate and empathetic female leadership. In *Death With Interruptions*, the Apocalypse seems at first to be salvation. Humanity experiences a sort of resurrection of the dead, the establishment of a heaven on earth, eternal life. However, the disruption of the natural order turns out to be disastrous, and the population yearns to go back to

the mortality they so desperately hoped to escape. "I come at last to death and to the attitude we have toward it.... The horror comes in reality from the mathematical aspect of the event. If time frightens us, this is because it works out the problem and the solution comes afterward," states Camus in *The Myth of Sisyphus*.³⁰ Nevertheless, it is a human being's prerogative to determine their place in relation to time: "He belongs to time, and by the horror that seizes him, he recognizes his worst enemy."³¹

Standing before the world, man seeks to understand it and is seized with anxiety at the absurdity of existence: "That nostalgia for unity, that appetite for the absolute illustrates the essential impulse of the human drama."³² Saramago uses blindness as a doomed attempt to eliminate anxiety, just as he does with the conceit of eternal life. But it is clear from these two works, as it stems from Camus' understanding of the existential absurd, that the elimination of anxiety is also the elimination of hope. Anxiety and hope are twins in the same way as Nietzsche describes happiness and suffering.³³ They appear together, and both are byproducts of the affirmation of life and its activity.³⁴

Human thought follows cultural patterns that we have assimilated, and of which we are often unaware. These patterns include the fear of death, the fear of disease, and our "blindness" to the many means of control by which we are subjugated. Only a deep understanding that goes beyond culturally-conditioned patterns "makes of fate a human matter, which must be settled among men."³⁵ That is to say, human existence is not a static condition. Man is pure activity, an indefinite event in time.³⁶

29. Kovacs, *The Search For Meaning In Albert Camus*, p. 121-122.

30. Camus, *The Myth of Sisyphus*.

31. *Ibid.*, p. 13-14.

32. *Ibid.*, p. 17.

33. Nietzsche, *The Gay Science*.

34. Eylon, *Self-Creation: Life, Man And Art According To Nietzsche*, p. 170.

35. Camus, *The Myth of Sisyphus*.

36. Golomb, *Introduction To Existentialist Philosophy*, p. 46.





Vision de l'Invisible by Giovanna Magri is influenced by Dante Alighieri's Divine Comedy: "RED" (Hell), "NO COLOUR" (Purgatory), "BRIGHT AND SPIRITUAL" (Heaven).

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TRANSFORMING

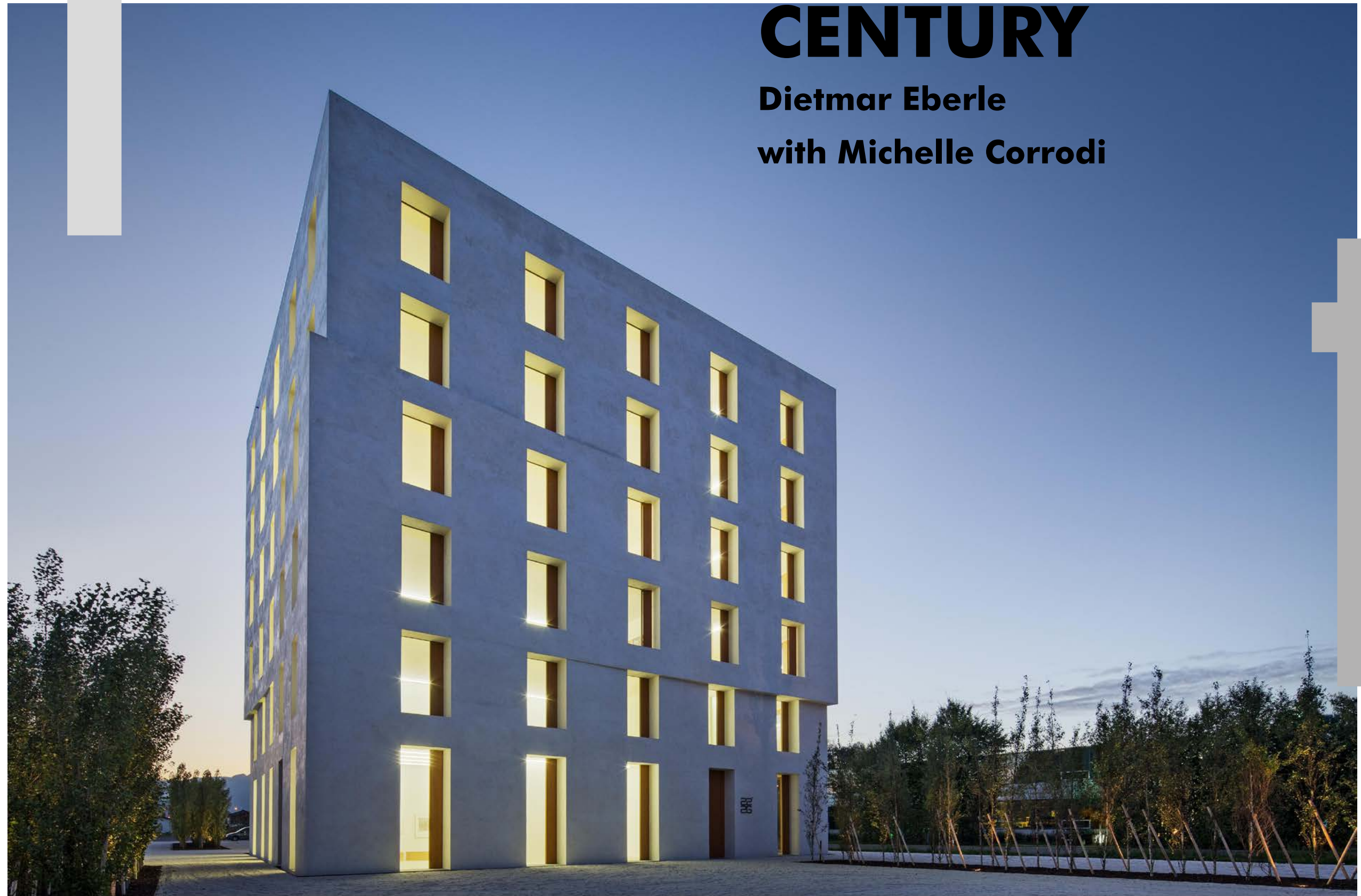
THE BAUHAUS, OR THE ROAD TO THE 21ST CENTURY

Dietmar Eberle
with Michelle Corrodi

1
2



THINKING



*Building 2226, Lustenau,
Austria, by Baumschlager
Eberle Architekten. Image:
Eduard Hueber, archphoto
© Baumschlager Eberle
Architekten*

A proper investigation of the original context of the Bauhaus helps us understand not only this significant movement, but also the applicability of its principles in our world today, and its influence on the duties of architects and designers, writes Dietmar Eberle.

Similar to the situation at the outset of the 20th century, we are again living in a period of profound change, in which uncertainty is a sign of the times.

It was the Bauhaus that achieved a conceptual synthesis of the cultural impulses and influences of the early 20th century. In our current conception of architecture, the Bauhaus was the most significant school, the one that transformed and developed the ideas of Modernism in the German-speaking countries. As a consequence, it is fitting to raise the question of the current applicability of these ideas, and to consider if—and to what extent—the approaches developed at that time have proven apt to this day, and whether we can still benefit from them. However, a well-founded evaluation of these achievements is conditional on not simply accepting the Bauhaus as an isolated, or even as a formal and aesthetic phenomenon, but on situating it in its social context. Ignorance of that context, and of issues such as the industrialization and social emancipation so crucial to the period, would cause a failure to understand the Bauhaus.

I do not consider it useful to investigate the positions of the individual Bauhaus directors in great detail—they all embraced the concept of functionalism. I consider it far more important to clearly identify the principal belief of the period, the belief in modern life. The Bauhaus became a global cultural phenomenon because it brought into focus ideas that had only been discussed as utopian in other contexts,

and applied them in practice. With regard to my own thoughts on the Bauhaus, I feel compelled to mention that their reception must necessarily be based on contemporary views and interpretations. In the following, I will briefly illuminate the situation in the 1920s and then address specific issues raised during that period. I hope to identify strategies that the Bauhaus pursued with respect to these issues, and to reflect on them against the backdrop of my own work in building design. Finally, I will venture to provide a personal evaluation of the significance of the Bauhaus in view of our present situation.

The experience of war and revolution, the shift in power to the benefit of the Social Democrats, but also the great progress in production achieved by a new organization of labour, marked the social and intellectual climate of the Weimar Republic. After political collapse, there was an overwhelming spirit of new beginnings, and with it came hope for radical change. Subsequently, the workers' movement, in the process of emancipation, banked on rationalization in order to improve living conditions for the masses, making an essential contribution to the rise of the division of labour and a more objective industrial culture. The political situation, the claims to equality voiced by the new class of workers, and revolutionized manufacturing methods, also logically determined the orientation of the Bauhaus. The young school, which drew a considerable share of its energies from its affinity to the communist movement, investigated two crucial issues of its time: how can the quantitative needs of society be addressed, and to what extent can the existing conflict between art and technology be overcome?

Building 2226, Lustenau, Austria, by Baumschlager Eberle Architekten. Image: Eduard Hueber, archphoto © Baumschlager Eberle Architekten



ARCHITECTURE AS A SOCIETAL MANDATE

Regarding the first issue, hopes were high that industrial production would provide the solution to all quantitative problems in society. These hopes were based on the conviction that the mass production of cheap commodities would make it possible to raise the living standards of the vast majority of the population. In addition, efforts were aimed at linking the imperative of rational design and construction with the social utopia of a society of equal individuals. The investigation of social duties and means of subsistence, as well as the liberation of architecture from its academic environment, became major themes in architecture. A new conception emerged—a conception that addressed everyday life and the phenomena of the times instead of traditions or continuity. The expectation was not to meet artistic standards, but to address actual societal needs, and equal needs were to be satisfied with equal answers. In this respect, the users became the central point of interest, and this, with Modernism, was when they were first taken seriously as those making use of a building.¹

Even if the idea of a societal obligation revolutionized architectural design, we should not fail to realize that at the time, those affected by planning were not directly involved in it in any way. They were merely taken into account as a universal category within a universal concept of society. Classical Modernism was prescriptive throughout—life was expected to be subordinate to architecture. My approach to design, in contrast, is based on dialogue. I seek to ensure that the concerns of all those involved are voiced, and that problems are discussed in depth. I concur with the tenets of Modernism in that I consider architecture to be anchored in everyday life, and that, in my opinion, it should complement life in the most encompassing way.

I do not consider architecture to be an individual form of expression, but a social

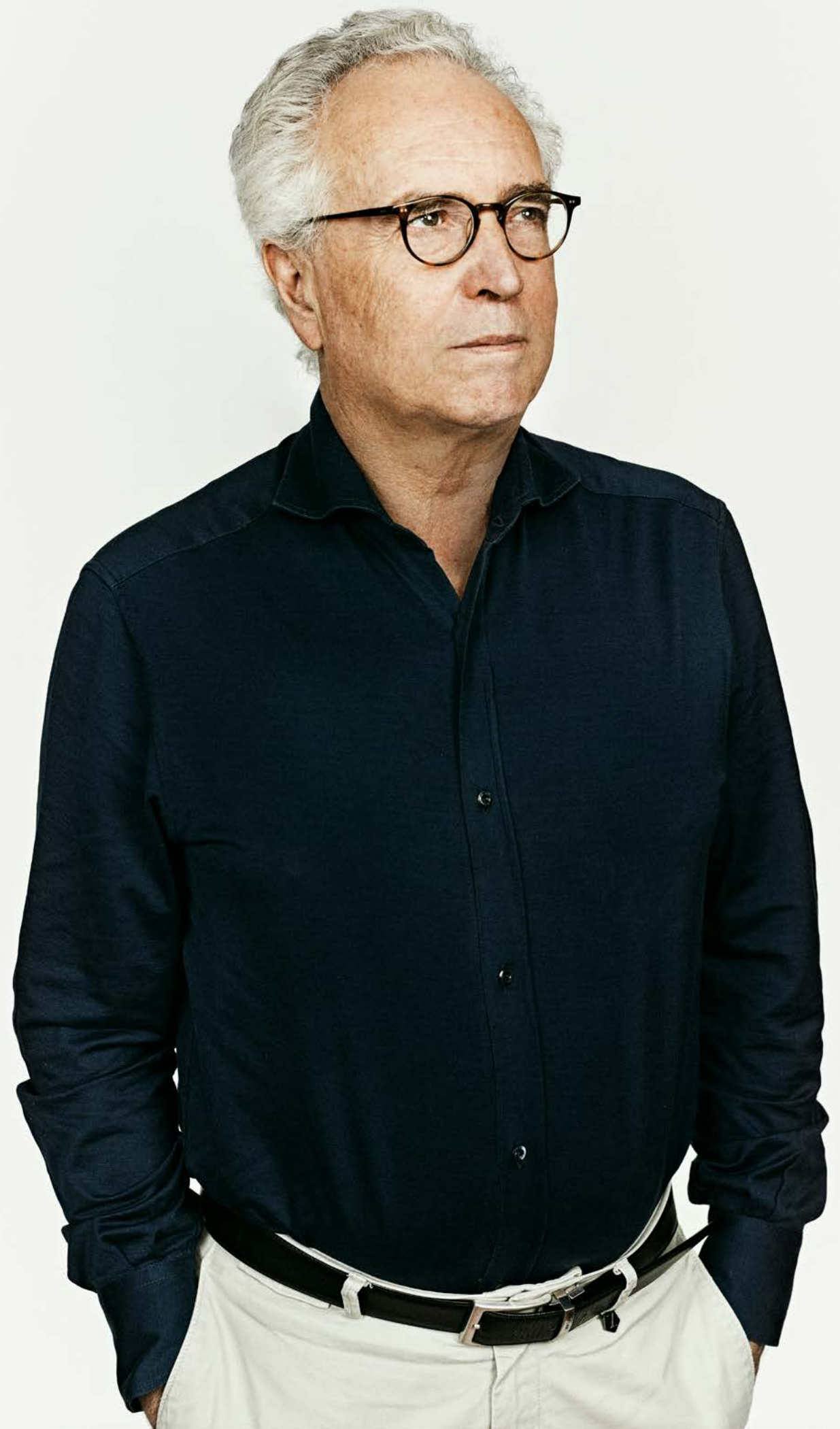
event that leaves its mark on the public sphere. I view architecture as a collective effort, or as a service—personal creativity does not absolve architects of their responsibility to society. A design has to meet certain basic conditions and, not least, has to do with budgets and timelines. However, it is the stated conviction of our office that the qualities of architecture should be made accessible to the experience and understanding of the average consumer. The experience of Modernism demonstrates that excessive abstraction in design has a disconcerting effect on non-architects. In terms of societal requirements, then, we have experienced an essential shift. Despite its affinity to classical Modernism, contemporary architecture tries to avoid being charged with political and social content. As a sort of "super-form," it instead seeks to adjust to changing user requirements as flexibly as possible.² This is an important aspect that I will address again later.

DESIGN AS A FORM OF ORGANIZATION

The second issue, overcoming the dichotomy between art and technology, was also situated in the context of industrial production. However, it targeted the design process. From the early 1920s on, the Bauhaus engaged in a direct exploration of technology. The aim of artistic effort was concrete, impartial exploration of the "subject matter." There was the notion of a sort of "industrial reason" that could be applied to any design task, no matter whether it concerned a household appliance or a residential building. The idea behind this was to establish architecture as a scientific discipline in which form would not emerge from individual interpretation, but "objectively" result from the specifications of precisely calculable conditions. "Design is organization" was the adage of the period. To that end, the analysis of material circumstances was an essential instrument for arriving at the "right" solution. At the same time, the concept of "utility" took center stage—the

1. Nikolaus Kuhnert, Philipp Oswalt, "Die Sinnlichkeit des Gebrauchs: Im Gespräch mit Michael Müller", in *Arch+*, nos. 100, 101, October 1989, pp. 94-99; p. 94.

2. Werner Sewing: "Die reflexive Moderne – eine Besinnung auf die erste Moderne? (Teil 2)", in *Deutsche Bauzeitung*, 12/2003, pp. 28-29; p. 28.



criterion of proportionality determined the search for the most effective means to be used in order to carry out a given task with the least possible expense and effort.

Contemporary architectural design relies on the sort of conceptual strategies introduced by Classical Modernism.³ The rational organization of the design process amounts to a methodical discipline that architects impose upon themselves in order to get creativity under control. Nevertheless, it is my conviction that architecture should be counted among the arts and not the sciences, due to the process of creating architecture and the way architects work. Consequently, there can be no objectivity, either, as architecture is imagined and made by people. As architects, principals, and regulators, they and their subjective perceptions determine the architectural process. Yet while art claims for itself the position of a counter-world, it is an essential task of architecture to create usable worlds. For that reason, the question of utility has always played a crucial role in my work.

Contrary to Modernism, however, the question is no longer how an economically minimized area can be used as efficiently as possible, but instead how buildings can be optimized in order to allow for diverse uses. Architecture, as the art of construction, also implies transcending utility in the cultural realm. Above and beyond the very practical requirements of a building, it unfolds a space for a cultural positioning of architecture and an individual vision. The art of construction implies striving for the state-of-the-art of your time and being, fully aware of long-lasting continuity. For that reason, the task today is to do away with the anachronistic dogmas of Modernism—architecture is always a part of history, and reflects an intellectual model embodied in architectural form.

SUSTAINABILITY OF KNOWLEDGE?

In my reflections on the Bauhaus, I have arrived at the conclusion that it is probably its visible aspects that least determine its significance. After all, superficial and unconsidered reception in the post-war period has landed us with massive deficits in quality that we are struggling with today. Instead, its achievement was the fact that the Bauhaus was capable of supplying solutions to the quantitative problems of its time, and thus made an essential contribution to the emergence of a highly developed society in the 20th century. We should not forget that concepts such as mass production, standardization, and standards, as unpopular as they are today, meant great social progress at the time, and were essential to improving living conditions. Success is also based on mass application. However, looking to the future, the issues that Western societies must address today are no longer the same as those of times of growth. While the influence of avant-garde architecture coincided with conditions of scarcity in society, we now face the challenge of reacting quickly and flexibly to changing demands. Today, "function" is the most short-lived characteristic of a building, and as a consequence, there is no point in considering it the basis of design. In this respect—as we are now dealing with questions of quality and maintaining existing comfort—Bauhaus concepts provide only inadequate points of interest.

One answer to the question of the contemporary applicability of the Bauhaus can be found at another level entirely: in my opinion, the pioneering effect of the Bauhaus was the radicalism it exhibited in eliminating the distinctions between individual disciplines. The methodology of integrating diverse knowledge (whether from technology, science, or art) and the resulting definition of a general strategy cannot be praised loudly enough. Given the growth of knowledge in all fields and the continually increasing division of labour, the method that will allow us to make further strides will not be specialization,

but generalization as practised by the Bauhaus.⁴

In the architectural profession, a profound process of change must take place. As designers of the built environment, architects will increasingly be involved in the overarching issues of the preservation of resources and, with growing urgency, be called upon to think globally, in terms of urbanism and landscapes, but also in economic, political, and cultural terms. Education is key in this respect—teaching trans-disciplinary skills and the appropriate tools to grasp these issues in all their complexity.

3. Bruno Reichlin, "Den Entwurfsprozess steuern – eine fixe Idee der Moderne?", in *Daidalos*, 71/1999, p. 6-21, here p. 6-9.

4. Due to specialization and division of labour, knowledge of a product or a service as common property emigrates from everyday knowledge.

CONNECTING

TRANSFORMING



NAVIGATING ANXIETY AND HOPE IN THE USE OF PUBLIC SPACE

OBSERVATIONS FROM THE PANDEMIC TRANSITION PROCESS IN UTRECHT AND PARIS

Stephanie Geertman & Monique Gross

In reflections by Monique Gross and Stephanie Geertman, everyday experience—and experience of the everyday—during the pandemic is examined, along with their potential long-term effects on urbanism and city life.

Many cities are suddenly large artists' studios—pilot programs, cross-pollinations of neighbourhood associations (a creator of associations!)— and mobility networks to regions beyond the city, bringing people together around a common goal. All of it is sanctioned, broadly tolerated, even mandated by urban authorities in the name of health and well-being.¹



To prevent citizens from sitting too close together in parks, the city of Utrecht introduced painted circles, and people started sitting in them.

But consciousness about engagement and investment in improving citizens' quality of life in cities is not new. Previously, however, citizen engagement occurred slowly, at the sometimes-plodding pace of large administrations. Isolated initiatives punctuated an urban chronology as democratic moments, experienced by a happy few, to acknowledge an issue instigated by one

1. "A healthy city is one that is continually creating and improving those physical and social environments and expanding those community resources which enable people to mutually support each other in performing all the functions of life and developing to their maximum potential," *Health Promotion Glossary*, 1998.

of many grassroots associations—a designated day in which a freeway is closed and taken over by pedestrians, a section of a street cordoned off for a Sunday event, a scheduled bike rally along an urban boulevard. Although these kinds of grassroots initiatives enhance the affected citizens' quality of life in many ways (e.g. improved social cohesion within a neighbourhood, more access to outdoor and green spaces), they often disappear from public view before they can get enough attention to become embraced by the larger public.

In recent years, citizen participation in city-making has been high on the agenda of urban experts and authorities. The idea is to enable individuals to increase control over how their immediate environments are shaped, to give them input into the design, implementation, and control of the process. Within the idea of "participation projects," citizens and organizations are empowered to realize a city-making process that is democratically run. However, citizen voices in these participation projects often become part of a lengthy discussion by urban authorities. Citizen involvement potentially influences policies and the functioning of bureaucratic institutions, and—due to the many parties involved in the complex logistics of urban development departments—the process is often very slow. Furthermore, the idea of full citizen control is rarely realized. Often, citizen participation remains limited to consultation by a few already-active residents rather than a citywide citizen empowerment regarding how their city is used and shaped.

In 2020, this changed. This year, cities were locked down, empty of activity, blank. When, some months later, citizens began to venture out, they could see their cities from a shifted perspective, and started to use public spaces differently. While access to indoor spaces was restricted, citizens flocked en masse to outdoor public spaces.



A Parisian café uses a street pole, which normally prevents cars from parking on the sidewalk, as an impromptu plateau for customers to place their drinks and stand around because of social distancing restrictions.

This led to a scarcity of public space, putting pressures on the use and appropriation of that space. It also led to a different use of public space. Indoor activities were moved outdoors, and due to space limitations, outdoor space was instantly given multiple functions. This immediately led to a search for more creative ways of using that space. At the same time that citizens started to use public spaces differently, authorities accelerated changes in policies to enable different uses of public spaces.

Invitations to be at ease in public space, to share space, and to appropriate space, used to be the domain of tactical urbanism. Tactical uses of public space by engaged citizens—uses that can change with time—bring life to a city by people using space for intense social interactions. Although urban authorities recognize the benefits of tactical uses of space by citizens, it can often create headaches for them, as these uses cannot be predicted and are hard to monitor and control. Furthermore, citizens' initiatives for public spaces usu-

ally explore their use-value more so than economic profitability. However, thanks to the chaotic conditions of the pandemic, the urgency of the public use of outdoor spaces, as well as the involvement of citizens in measures taken to fight the pandemic, allowed urban authorities to consider that citizen proposals might be beneficial, not only in the name of health and well-being but also as a means to ensure citizen support in the transition toward new uses of outdoor urban space. The pandemic has expanded the duration of otherwise occasional/ephemeral events, allowing the public a fuller experience of the effects of the creative solutions allowed by urban authorities. Initiatives that urban authorities had been working at pushing through have been put in place, usually temporarily but sometimes permanently, due to their positive reception. The arts and humanities come in here, in the form of increased temporary uses of certain spaces, more plural uses of space,² and uses of space that change over the course of a day. At the same time that citizens come out into the streets and engage in creative use of outdoor space, authorities have been making more room for shared space.³ Instead of the more traditional proscriptions on the use of space, authorities largely started to nudge citizens into certain behaviours, reconsidering former uses,⁴ and more creative use of formal urban infrastructure.



A parquet floor and plant boxes are temporarily installed over parking spaces for use by a Paris restaurant.

- 2. Gregory Scruggs, "How Much Space Does a City Need?" *Next City*, 7 January 2015.
- 3. Sarah Wray, "Bogota expands bike lanes to curb coronavirus spread," *Smart Cities World*, 18 March 2020.
- 4. Daniel Boffey, "Utrecht restores historic canal made into motorway in the 1970s," *Guardian*, 14 September 2020. See also Paul Lecroart interview, *Grand Paris Développement*, 12 December 2019.

The pandemic has fed into the intensification of the use of public space, which has created more liveliness in the urban streets. This is witnessed in more people-led creative use and solutions to enable new and multi-uses of public space. By itself this is a hopeful development as it increases active participation of how space is used potentially increasing people's sense of belonging to these places. However, along with new, non-monetized creative uses of streets and sidewalks, open space is also appropriated by businesses such as bars, restaurants, and grocery shops. During the pandemic, these informal uses have been tolerated for their perceived benefits to the health of urban citizens. Some streets have been transformed into "streateries" (outdoor dining spaces)⁵ in which the priority for the entire street is given to people, temporarily banning cars. This is potentially hopeful for cities as it reduces noise and air pollution from cars

and increases spaces for mingling, meeting others, and expands space for walking and cycling. At the same time, there is anxiety that these temporary situations would become normalized. The transformation of urban spaces previously used for sitting, playing, or walking could become commercialized for large parts of the day. A direct hopeful result of the changes currently taking place is that cities are experiencing more local engagement. As citizens reduce travel movements and work largely from home, they are more connected to their local environments as they spend more time there. Increased interaction between neighbours leads to more communication, generating empathy for the Other and greater social cohesion.⁶ The potential danger here is that if people become too engaged in their local environments (community, region, country), they could become disconnected to



Utrecht demarcated "official" benches in the inner city to prevent people from sitting there, yet people started using them as bicycle racks. This was necessitated by the increase in bicycle use, and because adequate sidewalk space needed to be secured, bikes can no longer be parked on sidewalks.

whom: is space allocated fairly among all citizens? The new uses of urban space since the pandemic is, in general, hopeful. The pandemic has necessitated consideration by authorities, and by citizens, to approach alternative solutions in both the short and the long term. We witness more urban citizens adopting non-polluting modes of mobility, such as walking and cycling, and observe urban authorities fast-track policies that provide more space for alternative modes of mobility to provide more space for other modes of mobility that do not entitle one mode over the other. In the process of navigating these transitions, our primary hope is that the right balance will be sought by both governments and people in the sharing of the spaces we inhabit.



The municipality of Utrecht set up these blocks so pedestrians would use them as a "roundabout," yet people also use them as benches.

5. "How cities are using streateries to help restaurants recover," Bloomberg Cities, Medium, 28 May 2020; Derek Robertson, "How cities are prioritizing people over parking," Guardian, 12 October 2020.

6. Stephanie Geertman, "Adaptive Resilient Urbanism Through Crisis Management—Vietnam," Living in Cities, 11 July 2020, quote from Jane Jacobs, The Death and Life of Great American Cities, 1961.

7. Enrique Peñalosa, Mayor of Bogotá, stated: "An advanced city is not one where even the poor use cars, but rather one where even the rich use public transport." In "Why buses represent democracy in action," TED, September 2013.

8. Nathalie Mueller et al, "Changing the urban design of cities for health: The superblock model," Environment International, Vol. 134, January 2020.

9. Paul Lecoart, "Rethinking post-carbon cities, from expressways to boulevards," L'Institut Paris Region, 4 November 2015.

10. "Gilets Jaunes et crise de la mobilité: a quoi le Vrai et le Grand Debats ont-ils abouti?" Forum Vies Mobiles, 1 July 2020.

environments further away, leading to increased anxiety regarding the Other/the unknown. Balancing the near with the far remains crucially important.

The shift in focus to space previously used for mobility touches upon a very sensitive issue for many people—the right to car ownership and space in which to drive. Although most car owners might welcome a healthier urban environment, there is a deep anxiety among automobilists about losing their perceived freedom of movement,⁷ as they—representing 20% of the population—previously had access to 70% of the urban space.⁸ Despite a growing body of data attesting to the fact that automobile-centric cities negatively impact the environment,⁹ and due to inadequate access to mobility services,¹⁰ it is conceivable that feelings of entitlement to space are at the heart of individual automobile owners' resistance to multimodal alternatives.

The increased intensification of uses of open public spaces in cities raises questions about how urban space is used and by



A previously empty square in front of a Parisian covered market. The neighbouring cafés take advantage of the mandated closure to set up seating for customers.



Vélopolitain, a network of bike lanes that guides people to and from outlying regions and across the city of Paris.

In Utrecht, some streets are converted into streets for cyclists, cars are guests (indicated by pavements transitioned from grey into red) and, compelled by user needs during the pandemic, the city converted parking lots for cars into parking lots for bicycles.



DOWN

TURNEED UPSIDE

THE WORLD

C

CONNECTING



DIARY FROM QUARANTINE

Una Laurencic

— March 18, Belgrade

The world
turned
up-side

down.

PERFORMING

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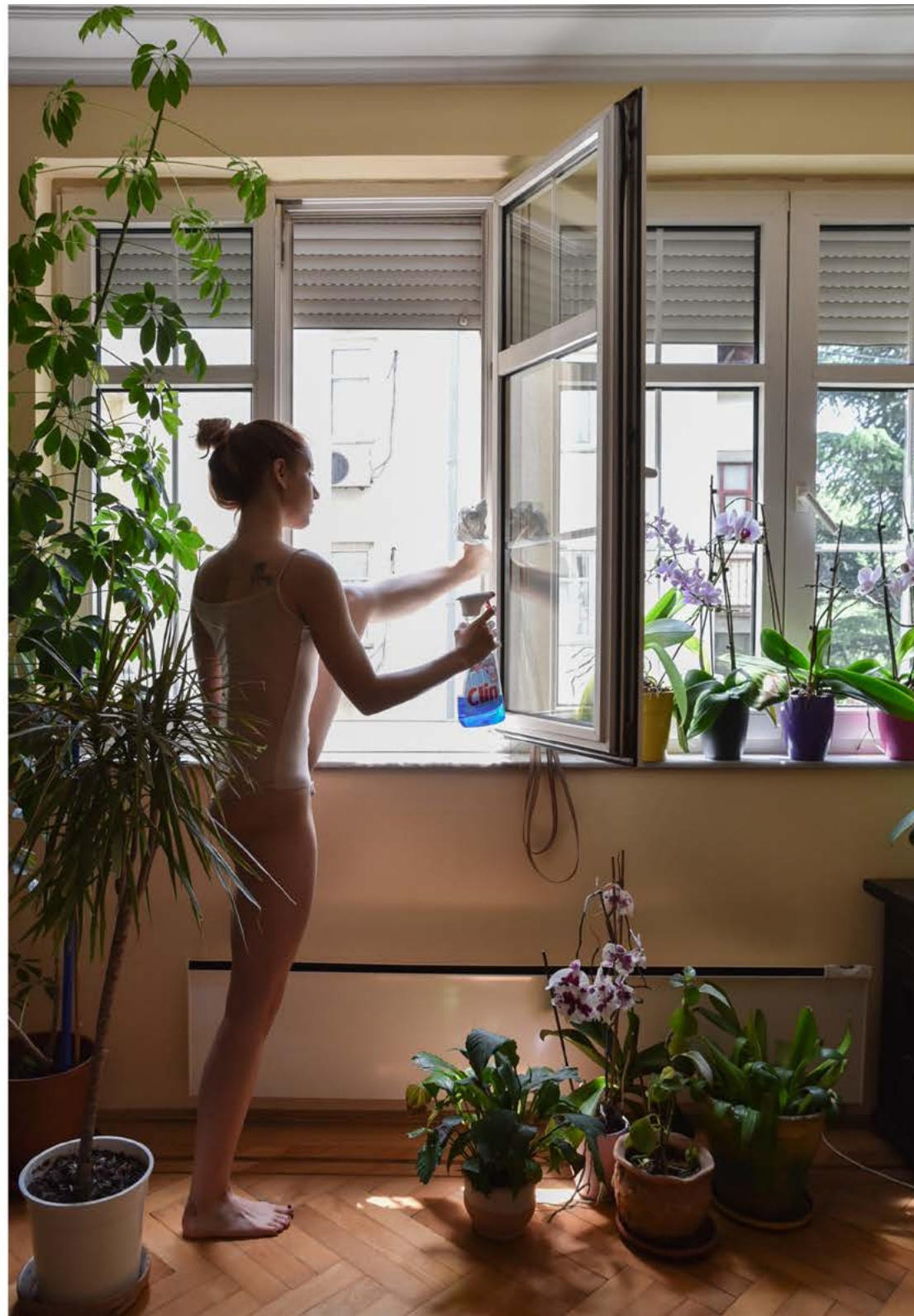
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Una Laurencic's visual diary, composed of satirical and self-ironic photographs staged during the lockdown, proposes alternative forms of passing time in challenging days.

— March 20, Belgrade

We cleaned the house
for five days;
in case we have
unannounced guests
—while we are
all in quarantine

#fun



Diary From Quarantine is a series inspired by spending time at home during course of the COVID-19 pandemic. Staying at home brought questions, creative challenges, even self-doubt, overthinking, fear, and readjusting. Determined to make the best of the situation, I focused on making a new series of self-portraits. Combining my two passions—yoga and photography—I wanted to present what was I doing at home to keep my sanity. Showing common actions in a witty way, I try to connect with the viewer through humour. We can all relate to the tough time that the coronavirus has brought us, but this series shows that it is not necessary to look at it from a negative perspective.



— April 6, Belgrade

I even miss
the rain

— April 11, Belgrade

I asked dad to
do something
together, he laughed
and said:
'sure, wanna go
fishing?

Apparently it
was a joke.



— April 19, Belgrade

My phone
fell into the
toilet, I guess
I'll be in
REAL
isolation
now





— April 25, Belgrade

Neighbours
are funnier
than the TV,

sometimes

— May 3, Belgrade

nurture your
inner child,
they say





— May 14, Belgrade

My conclusion
is that
the hardest fight
is the one
against
yourself



THINKING

ANXIETY AND HOPE ACCORDING TO LU XUN AND SØREN KIER- KEGAARD

Harold Sjørksen

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CONNECTING

In dialogue with
the works of
Nadou Fredj

Nadou Fredj, *Débris*, installation, 2019

In a prolific discussion imagined by Harold Sjørnsen, the thinking of Søren Kierkegaard and Lu Xun not only offers insights on anxiety and hope, but also on the never-fading relevance of philosophical thought.

To an unprecedented degree, our age is beset by crises, provoking widespread anxiety about what the future will bring. Does the wisdom of the ages offer a basis for hope? Can philosophy, literature, or the past travails of humanity provide guidance for us today? Let us gather together in a spirit of optimism and reflect upon our situation.

Dinner parties are complex events. Kant, in his *Anthropology From A Pragmatic Point Of View*, suggests that they provide an ideal venue for the exchange of philosophical views, and are productive of practical solutions, as long as dogmatism is not permitted and, when serious conflicts of opinion occur, that passions not be allowed to run too hot. The environment should be one of conviviality, where reason and mutual respect prevail. When we think of famous dinner parties (at least imaginary ones), we might remember the gathering of eminent women from world history dreamt by Judy Chicago. This dream suggests how the world might have been with different leadership. Are dreams alternate recollections? Do they make us happy or lead us toward understanding the future? Does rational and reflective deliberation, or the wishful reconstructing of history as found in celebratory dinner parties, satisfy our creaturely needs, help us know the good life, or foster hope?

The 21st century is an age of anxiety. Two writers—one Danish, the other Chinese—from other ages of anxiety, though in most respects extraordinarily different, offer perspectives on the human condition which might sound a note of salutary resonance.

What might we learn from a discussion with Søren Kierkegaard and Lu Xun?

Imagine a dinner party with the following guests: Constantin Constantius, Frater Taciturnitus, Ah Q, and a Madman. Each guest uses a pseudonym, not only (perhaps not even primarily) because they anticipate acrimonious conflict—although, contrary to Kant's prediction, there surely will be conflict—but because they lack the authority to speak on their own behalf, and can only play the roles designated for them.

Let us meet the guests. They are the playthings of two masterminds whose authority is clandestine—the authors behind the imposters seated at the table. Two guests are beholden to Søren Kierkegaard and two are bound to Lu Xun, whose name masks another as well. Despite coming from rather different milieus, the guests share several characteristics which might in our time be called personality disorders, or perhaps the consequence of inadequate socialization. They are all social misfits. It is doubtful that they would see it that way, of course—for them, society and its members stand in need of correction. Their alienation, if we insist upon calling it that, is the basis for their held beliefs.

These misfits share other traits as well. They are all beset with anxiety, and they all grasp for a slim reed of hope. In a sense, their hope grows out of their anxiety, and that is the dinner party's topic for discussion. But let us introduce the guests: Constantin Constantius is the author of a book called *Repetition, A Venture in*

Dinner parties provide an ideal venue for the exchange of philosophical views, and are productive of practical solutions

According to Kant in *Anthropology From A Pragmatic Point Of View*

Experimental Psychology, in which he ostensibly seeks to advise a "young man" about his indecisiveness regarding marriage and his decision to break off an engagement. Kierkegaard had something to say about proposals of marriage and the breaking of engagements, but before exploring the theme of repetition, we need to introduce our other guests. Frater Taciturnitus, or the "Silent Brother," is the author of, among other publications, *The Activity Of A Traveling Esthetician and How He Still Happened To Pay For The Dinner*. Despite his reticence to speak, his perspective will be important as he represents life in pursuit of beauty and pleasure. The Madman—it is how he refers to himself, not a pejorative designation by Lu Xun—is filled with fear. He sees cannibalism everywhere, and is afraid of being eaten. This is perhaps not the group Kant would have invited, but it is well suited for our topic.

But how can a self-help psychologist, a taciturn monk, a man of unclear origins, and a paranoid diarist contribute to our finding a path from anxiety to hope? Kierkegaard proposes the action of repetition.

The simple idea of repetition is that an act is performed two or more times in a conscious effort to duplicate the original performance, and if possible to improve upon it. It might be an action in the future to recreate the past—back to the future, as it were. However, Kierkegaard's idea of repetition, as advanced by Constantius, is less straightforward, and represents an approach to what he understood to be an ethical failing in his own life. The scenario developed in *Repetition* in many ways resembles Kierkegaard's own broken relationship with Regina Olsen. But where does the idea of repetition come in? Constantius offers the following:

[...] repetition is a crucial expression for what "recollection" was to the Greeks. Just as they taught that all knowing is a recollecting, modern philosophy will teach that

all life is a repetition.... Repetition and recollection are the same movement, except in opposite directions, for what is recollected has been, is repeated backward, whereas genuine repetition is recollected forward. Repetition, therefore, if it is possible, makes a person happy, whereas recollection makes him un-happy—assuming, of course, that he gives himself time to live and does not promptly at birth find an excuse to sneak out of life again, for example, that he has forgotten something. ("Repetition," *Essential Kierkegaard*, p. 102-103.)

However we interpret these words, they seem to suggest that, rather than pondering eternal truth, anamnesis is replaced by a forward-looking taking back of one's life. The ethical life is this kind of call to action, not contemplative dithering. Of course, Constantin is being somewhat ironic in seeing this as an embrace of eternal truth.

We find a similar critique of recollection in Lu Xun. In his *Call To Arms*, he declares:

When I was young I too had many dreams. Most of them I later forgot, but I see in this nothing to regret. For although recalling the past may bring happiness, it at times cannot but bring loneliness, and what is the point of clinging in spirit to lonely bygone days? However, my trouble is that I cannot forget them completely, and these stories stem from those things I have been unable to forget. ("Preface," *Call To Arms*, p. 3.)

Both Kierkegaard and Lu Xun see their ages as ones that manifest a crisis of consciousness. For Kierkegaard, it is a profound crisis of religious faith, prompted by official and social pressures and mediated through the Danish State Church. In Lu Xun's case, the transition from Qing imperial China to the newly-declared, unstable Republic raised questions of identity, loyalty, and even aesthetic preference. In the last category, issues of outward appearance were indicators of



Nadou Fredj, *C'est pour mieux te manger*, installation, 2019



Nadou Fredj, *C'est pour mieux te manger*, installation, 2019

loyalty, authority, and the basis for speaking. The crisis may first have become evident to Lu Xun during what is now referred to as the magic lantern incident:

In January of 1906 in the northeastern Japanese city of Sendai, Lu Xu claimed to have experienced a life-changing epiphany that led him to abandon his medical studies and "devote himself to the creation of a literature that would minister to the ailing Chinese psyche." The now famous "magic lantern (slide) incident" allegedly took place at the end of Lu Xun's bacteriology class at the Sendai Medical School. The lesson had ended early and the instructor used the slide projector to show various images to students from the recently concluded Russo-Japanese War (1904-05). Lu Xun later recounted that the Japanese medical students were roused into a patriotic frenzy by scenes of the war, culminating in reverberating chants of "ban-zai!" One scene showed a Chinese prisoner about to be executed in Manchuria by a Japanese soldier and the caption described this man as a Russian spy. Lu Xun reported that rather than the sight of a fellow Chinese facing death, it was the expression on the faces of the Chinese bystanders that troubled him deeply. Although they appeared to be physically sound, he felt that spiritually they were close to death. (The Asia-Pacific Journal—Japan Focus, Volume 5, Issue 2, Article ID 2344, Feb 2, 2007.)

Lu Xun's motivation to become a writer was to be able to minister to the ailing Chinese soul. For this he develops a new genre of fiction, actually a new form of communication. Kierkegaard likewise presented his concerns via an elaborate set of literary tropes destined to draw the reader into a web of relationships, forcing the reader, in the process of determining who is speaking and what is being said, to take a stand and thereby discover one's inward beliefs and commitments. Neither writer tells the reader what to think, but tries to provoke the reader to think.

Neither Kierkegaard nor Lu Xun used literary creations to disguise their identity. Both were prominent in the public space and both, through polemic, irony, and satire, constructed an authorship (to use Kierkegaard's term) to attack and encourage change in the prevailing social values. In neither case were their literary marionettes independent of their master's strong authorial intent, but rather presented aspects of their master's point of view as an author (again using Kierkegaard's phrase). Both, in quasi-Socratic fashion, interrogate the public, pressing for decisiveness without disclosing—at least not directly or objectively—the purported truth of the matter. Kierkegaard, through one of his pseudonyms (Johannes Climacus), declares an absolute incommensurability between inwardness and outwardness and then, in the face of doubt and the absurd, avers that subjectivity is truth (*Concluding Unscientific Postscript To Philosophical Fragments*). Do Lu Xun's characters, in the face of the doubts and absurdities evident in the China of their day, proclaim the same?

Lu Xun's *True Story Of Ah Q*, written in December 1921 and recognized as an outstanding example of the new modern literature provoked by the May 4th movement, was first published in serial form in a weekly literary magazine. The narrator opens the story by discussing the difficulties of writing an historically accurate and sociologically correct account of the main character, Ah Q, whose very name was in dispute. Many readers took the story as a thinly-veiled report on an actual contemporary individual.

A few years later a debate developed among Chinese intellectuals, in which the story's exemplification of Marxist principles, or Lu Xun's fidelity to them, was questioned, as well as the story's relevance for the times. At that point the Communist cause was not going well, and many pro-Communist intellectuals were in the throes of ideological and personal crises. The realistic language and social criticism deployed by Lu Xun led to a debate over whether

the central character in the story might be a representative of pre-revolutionary China rather than a contemporary person. (See: Gloria Davies, "The Problematic Modernity Of Ah Q," *Chinese Literature: Essays, Articles, Reviews*, Dec., 1991, Vol. 13, pp. 57-76). The question of greatest concern was whether the story helped the path to revolution, and to the redemption of Chinese society from its insidious past. The questions of subjectivity and the inward consciousness of the individual were not part of the debate, but for Lu Xun, I think the two levels of redemption were deeply connected. Indeed, to question the specific historicity of the story may miss its main point.

In the introduction to *The True Story Of Ah Q*, the narrator reflects on the issues of writing a biography. The question of truth—specifically, how an author could know the truth of another—is put forth as a formidable problem:

For several years now I have been meaning to write the true story of Ah Q. But while wanting to write I was in some trepidation too, which goes to show that I am not one of those who achieve glory by writing; for an immortal pen has always been required to record the deeds of an immortal man, the man becoming known to posterity through the writing and the writing known to posterity through the man—until finally it is not clear who is making whom known. But in the end, as though possessed by some fiend, I always come back to the idea of writing the story of Ah Q. (The True Story of Ah Q. Chapter 1, Introduction)

The narrator then cites the Confucian dictum regarding the rectification of names, to the effect that if you have a name wrong, everything falls into a state of disorder. This leads directly to the problem of authorship. According to the Confucian principle, if a name is correct—say that of a father—the correct role and authority of the person is properly indicated. If you do not know someone's name, how

can you know the authority by which they speak?

This question is confounding, as the narrator of *The True Story Of Ah Q* makes clear. To tell someone's true story presupposes knowing their name. The narrator tries to sort this out by imagining what sort of biography could or should be written to keep the story of an individual alive, and to what purpose? Only to keep alive a memory or to offer an edifying example? Both Kierkegaard and Lu seem to favour some version of the latter, Kierkegaard calling for a corrective and Lu Xun wanting to heal the Chinese soul. Not having the correct name questions both the status of the character and the authority of the narrator.

Both Kierkegaard and Lu Xun want to evoke the awakened consciousness that accompanies moral rectitude and psychological happiness, yet neither writer possessed a calm and optimistic outlook regarding their own well-being. In *Repetition*, his psychological experiment, Kierkegaard's pseudonymous author Constantin Constantius advises a (nameless) young man whose melancholic state resembles that of the puppet master. But the advice is neither straightforward nor likely to be effective. Howard Hong, Kierkegaard's editor and translator, summarizes the situation in this way:

Repetition is a small work, but in it repetition is defined and illustrated in numerous ways. For the author it means the recurrence of an experience. For the Young Man it means the recovery of his split self after the experienced breach caused by the ethical dilemma of his breaking an engagement. They both fail and become parodies of repetition. Constantin despairs of esthetic repetition because of the accidental, contingent aspects of life, and ends in a life of monotonous routine. The Young Man, despairing of personal repetition because of guilt, obtains esthetic repetition through the accidental intervention of his former fiancée's marriage and is transport-

*ed into the poet's world of imagination. Constantin Constantius also points to an-other conception of repetition: "If he had had a deeper religious background, he would not have become a poet." Vigilius Haufniensis, author of The Concept of Anxiety, picks out from Repetition three lines that are left undeveloped in the earlier work: "Recollection is the ethnical (ethnische) view of life, repetition the modern; repetition is the interest (Interesse) of metaphysics and also the interest upon which metaphysics comes to grief; repetition is the watchword (Løsnet) in every ethical view; repetition is conditio sine qua non for every issue of dogmatics"—and adds: "eternity is the true repetition"; "repetition begins in faith." ("Repetition," *The Essential Kierkegaard*, p. 102).*

Let us focus first on aesthetic repetition as, for the Young Man, this seems to assuage his feelings of guilt and at the same time transport him into the world of poetic imagination. How does aesthetic repetition figure in *The True Story Of Ah Q*? Ah Q is a victim of recollection. He struggles to recall the right way to be, but as a poor and uneducated peasant, he cannot remember anything that could establish him as a member of the privileged class. He tries to use his inability to remember—that is, his ability to forget—to benefit himself. His displacement from society is in part due to his self-deception, which is in turn due to his faulty or false efforts to remember. Ah Q deludes himself about himself.

Both the Young Man and Kierkegaard himself broke off an engagement to marry out of consideration for their own character transposed into an alleged consideration for the other. Kierkegaard asserted that his melancholy would be a burden too great for Regina to bear. Their engagement was preceded by intense romantic love, creating a prospect for happiness. But as soon as they were engaged, Kierkegaard regretted it and broke off the engagement, creating the ethical dilemma. The circumstances in the case of Ah Q are quite different. Romantic love

played no part, but Ah Q's crude overture to the maidservant to "Sleep with me!" was an unreflective response to the curse, "May you die childless," that he received from a nun in the Tutelary God's Temple. The overture reflected neither honest self-understanding nor any thought for the well-being of the maidservant. It was a thoughtless and unreflective attempt to attain gratification and social standing. In this way, Lu Xun is critical of the underdeveloped consciousness of his fellow Chinese.

The controversy over Lu Xun's attitude toward the revolution, and Marxist and Communist principles in general, is beyond the scope of this discussion, except for one aspect—his use of satire, which became a key issue in the reception of his literary works. Lu Xun, like Kierkegaard, was a public figure, and acrimonious debates and accounts of his activities sometimes appeared in the press. In the bourgeois Denmark of Kierkegaard's time, his attitudes were occasionally seen as scandalous. Like Lu Xun, Kierkegaard is revered today—he is mentioned alongside Hans Christian Anderson, Carl Nielsen, and Niels Bohr—but during his lifetime he was criticized and even ridiculed. A satirical weekly newspaper, *The Corsair*, published nasty caricatures of him and mocked his writing and pseudonymous disguises. Kierkegaard sometimes attacked other writers, including his contemporary, Hans Christian Andersen, whose early novels Kierkegaard eviscerated in his 1838 publication, *From The Papers Of One Still Living*.

In Lu Xun's case, the official Chinese position has mostly been to glorify his status. In his eulogy, Mao said:

On the cultural front, he was the bravest and most correct, the firmest, the most loyal, and the most ardent national hero, a hero without parallel in our history. ("On New Democracy," in Selected Works Of Mao Zedong, Vol. II, p. 372.)



But about his literary style, Mao expressed certain reservations. In the Yanan Forum on Literature and Art, referring specifically to Lu Xun, Mao said:

We are not opposed to satire in general... what we must abolish is the abuse of satire. ("Yanan Forum on Literature and Art," in *Selected Works Of Mao Zedong*, Vol. III, p. 92.)

When part of indirect communication, satire and the other forms of the comic, humour and irony, shift responsibility from the author. Although Mao no doubt criticized at least some of Lu Xun's satiric characterizations, it was possible, given the shift implicated by the indirect method, to see the spirit of revolution maintained in the works.

The use of experimental literary values and styles, the predilection to indirect communication, and the use of humour, irony, and satire are seen in the writing of both Lu Xun and Kierkegaard. Influenced by the May 4th movement, Lu Xun had a strong interest in and appreciation for modern Western literature, and it is reflected in his style. He was also familiar with the works of Kierkegaard. While not embracing Western metaphysics or religious doctrines, his writing exhibits an interpretation of the human condition that is neither derivative of the predominant Chinese traditions nor strictly adherent to Marxist or Communist ideology. Despite their misguided outlooks, his characters, Ah Q and the Madman, are portrayed as individuals whose existential anxiety puts them in company with Kierkegaard's individuals.

The anxiety portrayed by Lu Xun at first seems to be quite different from that diagnosed by Kierkegaard. Kierkegaard's treatise on anxiety, *The Concept Of Anxiety* and subtitled *A Simple Psychological Orienting Deliberation On The Dogmatic Issue Of Hereditary Sin*, addresses a problem within Christian theology that is not an issue for Lu Xun. Still, the book

makes statements about the psychology of anxiety that reflect Lu Xun's outlook:

Innocence is ignorance. In innocence, man is not qualified as spirit but is psychically qualified in immediate unity with his natural condition.... In this state there is peace and repose, but there is simultaneously something else that is not contention and strife, for there is indeed nothing against which to strive. What, then, is it? Nothing. But what effect does nothing have? It begets anxiety. This is the profound secret of innocence, that it is at the same time anxiety. Dreamily the spirit projects its own actuality, but this actuality is nothing, and innocence always sees this nothing outside itself. Anxiety is a qualification of the dreaming spirit. ("The Concept Of Anxiety," in *The Essential Kierkegaard*, p. 139.)

There is an important difference between the actual circumstances that threaten our material lives—which must be acknowledged and resisted—and psychological anxiety. Anxiety, Kierkegaard says, is something different—it is awareness of the absence of being, that is, of nothing. Anxiety is fear of nothingness. In this state, one does not act. Thus, the apprehension Lu Xun had about the Chinese non-reaction to the execution of their countrymen, in contrast to the spirited response of the Japanese, was his recognition of this dreaming, escapist spirit. The response of Lu Xun would be *The Call To Arms*.

A lesser-known work of Kierkegaard, published under his own name (his work as an author having been completed) is *Two Ages—The Age Of Revolution And The Present Age: A Literary Review*. Ostensibly a review of Thomasine Gyllembourg-Ehrens-värd's *Two Ages*, considered to be the first modern Danish novel of significance, Kierkegaard compares his society with that in an age of revolution. An age of revolution, he says, is "essentially passionate; therefore it has not nullified the principle of contradiction and can become either good or evil, and whichever way is chosen, the impetus of passion is such that the

trace of an action marking its progress or its taking a wrong direction must be perceptible. It is obliged to make a decision, but this again is the saving factor, for decision is the little magic word that existence respects." ("Two Ages," in *The Essential Kierkegaard*, p. 265.)

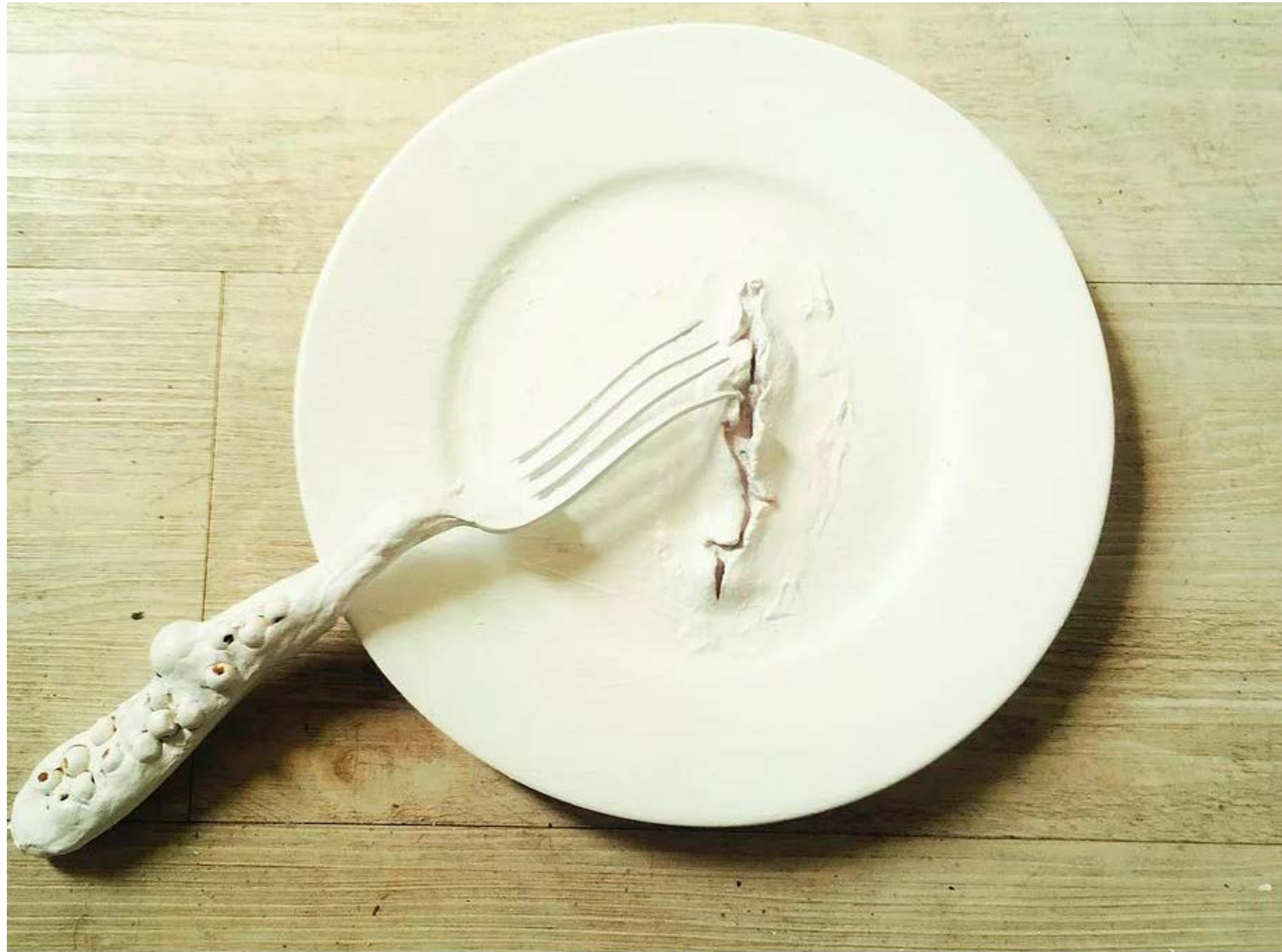
This is not far from Lu Xun's notion of revolution. The point that Kierkegaard emphasizes, that an age of revolution demands decisiveness, explains the criticism of Ah Q. But does revolution answer to anxiety, or is the answer to our anxiety a call to arms? Or perhaps, is our age not one characterized primarily by anxiety, our collective consciousness that of a dispirited psychology in the face of nothingness?

It seems undeniable that we are living in an age of anxiety, of dispiritedness manifest as a growing sense of hopelessness. Many perceive our hopelessness as the absence of decisiveness regarding global phenomena that ultimately threaten our very survival. Whether it is COVID-19, global warming, the prospect of a society in which robots replace all forms of human labour, or the growing nationalist isolationism setting people against people, one asks: what would it mean to be decisive, and how would it be possible? The feeling of helplessness in the face of such potential calamities first leads to anxiousness, then possibly to feelings of depression, and eventually to the sort of dream state in which the self disengages from itself.

What sort of personality can face such hopelessness? The guests invited to Kant's dinner party certainly were not beset by this. Would the guests at our imagined dinner party, the pseudonymous speakers sent by Lu Xun and Kierkegaard, do any better? Kierkegaard ultimately subordinates all worldly concerns to the redemption promised by religious salvation. His trenchant analysis of the human spirit does not overcome the problems of material decline. The sickness unto death, the despair over our own mortality, stems from the inability to die, which is caused by a misrelation

of the self to itself in terms of the divine promise. The inward mis-relationships in Lu Xun's characters, on the other hand, have removed them from the world, and it is only in the world where redemption can be sought.

Despite a similar diagnosis, the path to hope seen by these two authors goes toward different destinations. What they have in common is the need for decisive commitment, even in the face of the absurd.



Nadou Fredj, *Wound plate*, 2019



ASPIRE TO PROCREATE

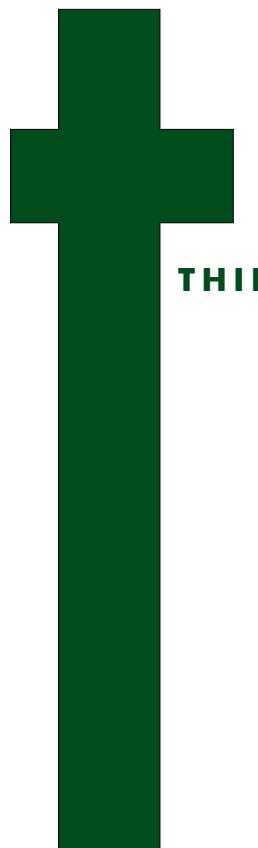
MEDICINE, ETHICS AND ARTISTIC
REPRESENTATION IN LATE
IMPERIAL CHINA

Hsiung Ping-chen



CONNECTING

16



THINKING

*Zhou Chen, Leisurely
Watching the Children Collect
Willow Flowers, Ming Dynasty*

The theme of this issue—anxiety and hope—is not new. Elements of it can be traced to historical eras, as Hsiung Ping-chen shows in surveying traditional Chinese medicine, ethics, and visual representation related to procreation.

China is not the only society interested in procreation, but due to its long-entrenched practice of ancestor worship, it is obsessed with domestic reproduction. In this essay, I will discuss the medical knowledge that facilitates this tradition, the Confucian ethics that underwrite it, and the artistic works that represented this everyday concern during the late Imperial period (12–18th centuries), which represent a case par excellence for the hopes that ordinary people have and the anxieties such wishes may create in pursuing their uncertain fulfilment.

REPRODUCTIVE MEDICINE

Traditional Chinese pediatrics (*youke*), gynecology (*fuke*) and, later, male medicine (*nanke*) all aimed at successful reproduction and the raising of children. Published research discusses the first two in detail,¹ so I will focus on the third concern, which has hardly been studied.

Compared to Europe, where pediatrics emerged in the early modern era, traditional Chinese pediatrics had surfaced by the 12th century, in the Southern Song Dynasty, with identifiable physicians, texts, and clinical records, under the strong influence of society's need for breeding and bio-physical upbringing. From early in the latter half of the first millennium of the Sui-Tang era, chapters on newborn care appeared in medical texts. By the time of Qian Yi's career as the founding father of Chinese pediatrics, medical discourses, pharmaceutical prescriptions, and clinical case records make it evident that Chinese pediatrics operated in an

increasingly mature form.² There is little question that Confucian beliefs in ancestor worship and family ethics formed the social soil that nurtured this specialist knowledge, and that continued to support its growth.

Traditional Chinese gynecology and obstetrics reveal a similar intellectual and professional development. Scholars in the history of women's medicine³ and anthropology⁴ have published extensively on the ways in which gynecological concerns worked toward the enhancement of women's health, with successful reproduction in mind. Traditionally, domestic space had been designed to nurture genealogical activities and to extend genealogy, socially and bio-physically. Ritual arrangements had been made to create socio-cultural surrogates, including social mothering (*cimu*), adoption within the clan (*guoji*), and ancestry sharing (*jiantiao*), to carry on the flickering of the ancestral fire (*xianghuo*). Also, polygamous marriage had ostensibly been adopted, under the need for the generating of male offspring.

In terms of medical knowledge and skills in its service, the appearance of male medicine (*nanke*) texts represented an outstanding development. Although male medicine emerged later than medicine for women and children, medical texts and practitioners devoted to helping men enhance their chances for bio-physical reproduction deserve special attention.

Based upon the core texts of male medicine available until now, the period when *nanke* appears to have flourished as a



1. Hsiung, *A Tender Voyage*; Furth, *A Flourishing Yin*.

2. Hsiung, *A Tender Voyage*.

3. Furth, *A Flourishing Yin*.

4. Bray, *Technology, Gender And History In Imperial China*.

Children at play, Yuan Dynasty



5. De Bary, *Neo-Confucian Orthodoxy And The Learning Of The Mind-And-Heart*.

Wood block, Qing Dynasty

clinical practice was the middle of the 16th century through the end of the 17th. Accumulated medical understanding and skill had met the increasing demand from landed gentry/scholar families in China's lower Yangtze valley region to bring forth a specific medical subspecialty. It should also be mentioned that the development of commercial print culture during this same period, and in the same region, helped to produce the cultural products needed for the circulation of this specialized knowledge, also leaving behind a paper trail showing the vitality of the social forces at work at the time.

Content analysis of these seven core texts reveals two types of authorship. The first are those produced by medical doctors or scholars with medical backgrounds. *Important Principles For The Increase Of Offspring* by Wan Quan (1499-1582) and *Proposals For Successful Breeding* by Zhang Jiebin (1563-1642), belong to this category. Then there are texts like *Genuine Insights Praying For The Birthing of Offsprings* by the popular writer Yuan Huang (1533-1606), which appeared as a successful adaptation of current specialist knowledge in reproductive medicine in order to meet consumers' needs on the subject. In the midst of a surge in the reading public's appetite for such literature, a lively commercial print culture put together cultural products that borrowed celebrity names, and any combination of random notes from practising physicians, mixed by editorial hands in the repackaging of quasi-specialist information. The famed text *Medicine For Men* by Fu Qingzu (1606-1680) is a clear example. Largely, however, booklets by middle-ranking medical authors, bringing forth mundane advice, seems to have carried the day. *Correct Medical Treatise On Planting The Seeds From The Miao Yi Studio* by Yue Fujia, in two volumes that appeared in the market in 1636, or Yu Qiao's *Important Words For Increasing The Offspring* are good examples.

The most significant conclusion after investigating the content of this wave of popular advice, is that the burden of the duty of procreation was finally and squarely laid on the shoulders, the bodies, and the souls of men. As the potential father-to-be, it was his responsibility to prepare for hopeful breeding. These preparations included religious, ethical, and philosophical self-cultivation, and physical bathing and self-cleansing, days, months, and years before pharmaceutical prescriptions and physical maneuvering could be called upon to facilitate procreation. The pressure was on the man, no longer his female partner.

THE ETHICAL PRICE OF PROCREATION

Nothing revealed the need to procreate more succinctly than to see male medicine, its authors, practitioners, and customers—all men from later imperial China—willingly assign the duty of procreation to the body of the male protagonist. In Confucian ethics as well as everyday existence, this was a huge concession in gender relations and an enormous price to pay in personal life management.

In the intellectual and social history that lead to this cultural self-fashioning, we see a male-centered, carnal-pleasure-seeking trend from medieval China yielding to the Daoist re-emphasis on self-preservation and longevity (*shesheng*) after the Sui-Tang era. This prepared the stage for the valuing of bio-physical procreation and socio-cultural reproduction in the second millennium of the Chinese Empire after the Song Dynasty (960-1279). The value of a man in the lifestream of his clan now rested in his position as an adult son, and married husband, in need of an heir.

Song-Ming Neo-Confucian ethics saw the philosophical truth in the realms of bio-physical and socio-cultural reproduction all rolled into one.⁵ An enchantment with the element of emotion in societal interplay since the mid-Ming dynasty provided the

later imperial era with a more conducive environment for gender-balanced positioning, opening to reciprocal social exchanges and sexual conduct. Scholarly work on companionate marriages among the educated elites in Jiangnan (lower Yangtze valley) during the 16th to 18th centuries attests to a social air friendlier and more constructive to negotiable woman/man relations.⁶ Male partners and husbands cultivating the right conditions, waiting in chamber activities, watchful for the gentle moment for his female partners "to come" became less unthinkable by the 16th century.

Still, to add for oneself the main duties in bio-physical reproduction is not a light task, in that it sharpens the focus of collective hope, and the commensurate anxiety therein, to carry on the family line. It was a bigger burden, comparatively speaking, because the goal was not to simply produce any child, even any boy. The agreed-upon aim was for a good man to produce a boy that will have a long life, and will also turn out to be an intelligent degree holder and filial offspring, all depending upon the ethical and religious body that generated the moment of procreation.

Such moments would begin long before, with the lifelong pursuit of self-cultivation and personal virtue, which then led to physical washing and rites of purification. These pursuits also included pre-coital rituals of purposeful separation, the selection of the right days and moments for sexual intercourse, and post-coital watchfulness and medicinal nurturing to enhance the chances of successful breeding.⁷ If all this appears curiously "modern" for the gender-balanced obligations put on men, historians can see that some of these socio-cultural elements have remained in the subterranean Chinese social soil, to resurface during the tumultuous sexual revolution that was part and parcel of the country's transformation in the complicated modern era, making it all the way,

some would argue, to post-modernity in gender, sexuality, and reproductive culture.

THE EMBELLISHMENT OF THE ARTS

Art in late imperial China was the vehicle for the expression of collective and individual wishes for successful breeding, while medicine took up the duty of providing technical know-how and Neo-Confucian philosophy advised the virtue of practice, during the same period. At the level of art history, the depiction of children at play (*yingxi tu*) during the Song Dynasty can hardly be over-emphasized, especially posed against Philip Aries' overstatement that the notion of childhood is a modern invention.⁸

Representations of children at play, at their cultural peak during the Southern Song Dynasty, would depict a girl and a boy playing outdoors during the four seasons of spring, summer, fall, and winter. Although complete sets of all four no longer exist, surviving originals of one or two are still available for viewing, mostly at the National Palace Museum in Taipei. These artistic creations were produced by specialists who did nothing but the paintings of children, from generation to generation. Su Hanchen and his son were the best known of these specialist painters in the school of "fine details" (*gongbi*). From the fact that such large-sized, high-quality pieces on frail paper have survived nearly a thousand years, it is evident that these are artistic testimonies to the forces that wished and prayed for the happy noises of girls and boys in play.

Considered side by side with the social forces eager to enhance the possibility of birthing, together with the Neo-Confucian teachings emphasizing one's inescapable duty to pass on the cultural heritage through the family line, it is not difficult to imagine what motivated these artists. Witnessing depictions of girls and boys at play, everyone in the audience would have understood that this signalled happy results—children had not only had been fortunately conceived



6. Ko, *Teachers Of The Inner Chamber* ; Mann, *Precious Records*.

7. Hsiung, *A Tender Voyage*.

8. Aries, *Centuries Of Childhood*.

Su Hanchen, *Children at play*, Qing Dynasty



Spring time by the River,
Qing Dynasty

and happily survived birthing, but their new lives had passed through all of the challenges of nursing, teething, and so on, and can now be seen playing with their mates in the family yard, plump, healthy, and in good cheer, surrounded by pets, toys, fruits, and flowers, free of care and oblivious to worldly worries, far from any ailments and plagues not actually far from them at this time.

At the high tide of this cultural pursuit, paintings in related genres such as knick-knack peddlers (*huolang tu*) or "tilling and weaving" (*gengzhi*) from the Song through the Ming Dynasties show a superbly expert eye for the affairs of infants and children. Depictions of playful children can be seen in other art forms as well, such as wood and bamboo carvings, porcelains, and miniature sculptures. From the Ming Dynasty on, this artistic genre lost its great zest; the few representations that kept the name of the genre no longer exhibited at the same level of artistic charm. By the Qing period, the expression of related interests could be found in the profiling of young lives and youthful activities in festivities (e.g., *suizhao huanqing*) or holiday fairs (*taiping chunshi*), in wood carvings like *Teaching The Children* (*jiaozhi jiaonu tu*) and in popular New Year prints (*nianhua*). Pro-natal forces carried on.

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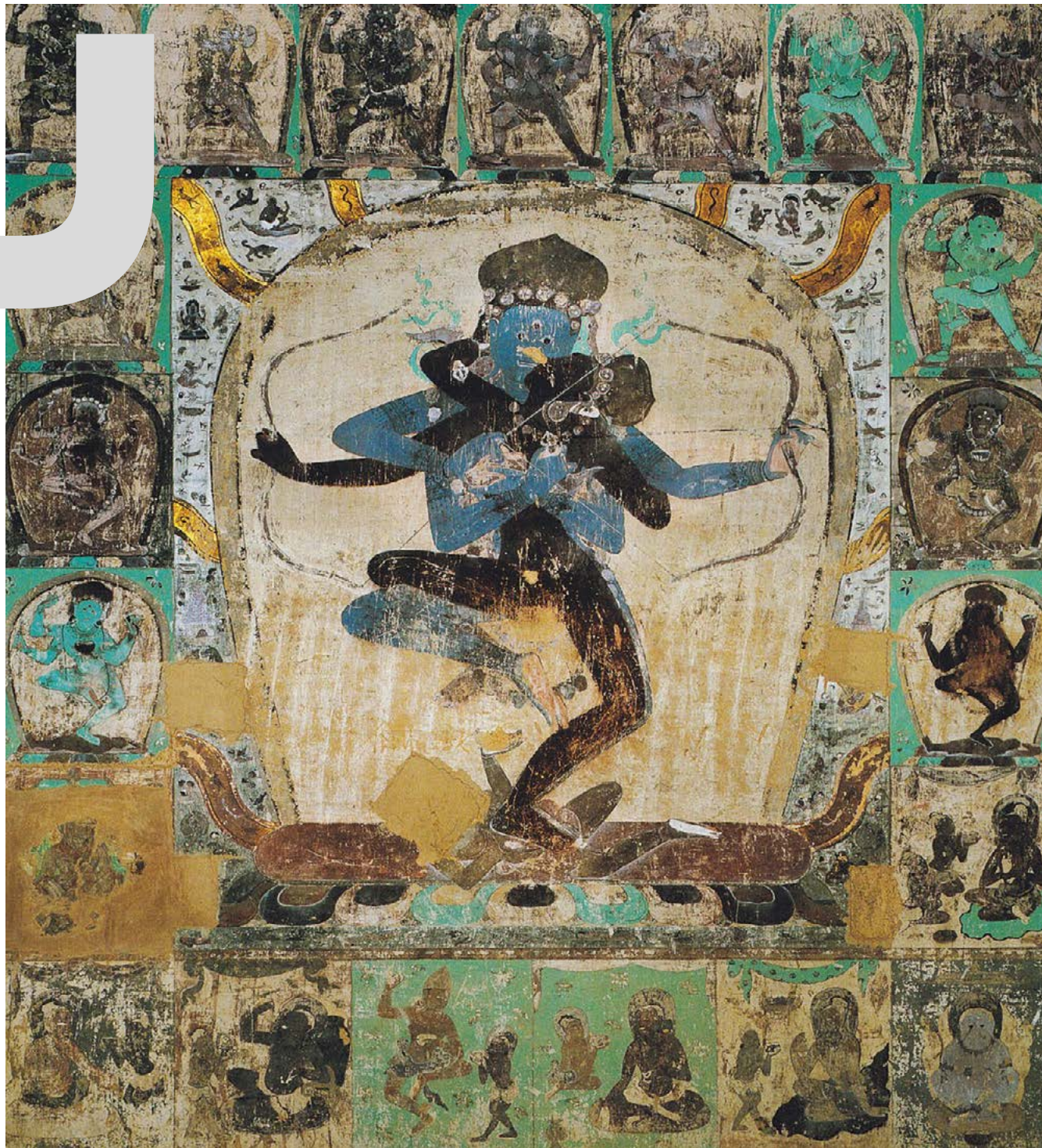


Peddler on the street, Song Dynasty



Qing Dynasty

CONNECTING



USING TECHNOLOGY AND CULTURE TO CREATE NEW HOPE IN AN ERA OF ANXIETY

Edward Cheng

Dunhuang, Yuan Dynasty

17

ANTICIPATING

2

Technology can offer relief and provide hope in eras of crisis and anxiety.
Edward Cheng, Vice President of Tencent, offers examples of how initiatives from the digital world can help in challenging times.

We are currently facing unprecedented global crises, including the COVID-19 pandemic and violent conflicts around the world. Empty streets, closed museums and cinemas, and other imagery previously seen only in science fiction movies, have become part of our collective memory. Social distancing is cutting off physical connections between people. At the peak of the pandemic, as many as 1.5 billion schoolchildren around the world were unable to attend classes. Psychologists are warning that COVID-inflicted mental anguish may turn out to be more difficult to combat than the virus itself.

While physical connections in the off-line world are being broken, virtual ones in the online world are established every day. The world is increasingly digitalized. On-line entertainment, remote working, remote learning and telehealth, and many other things are bringing profound changes to our ways of living. In the face of anxiety and uncertainty, culture, enabled and empowered by technology, may be the best antidote. Video clips of famous musicians voluntarily performing for netizens worldwide, alongside ones of ordinary people in isolation at home, leaning out of their windows or standing on balconies to sing and play music, have travelled all over the world via the Internet, touching souls and offering comfort and inspiration. These episodes offer encouragement, and confidence that the convergence of technology and culture can bring new hope to humanity in this anxious era.

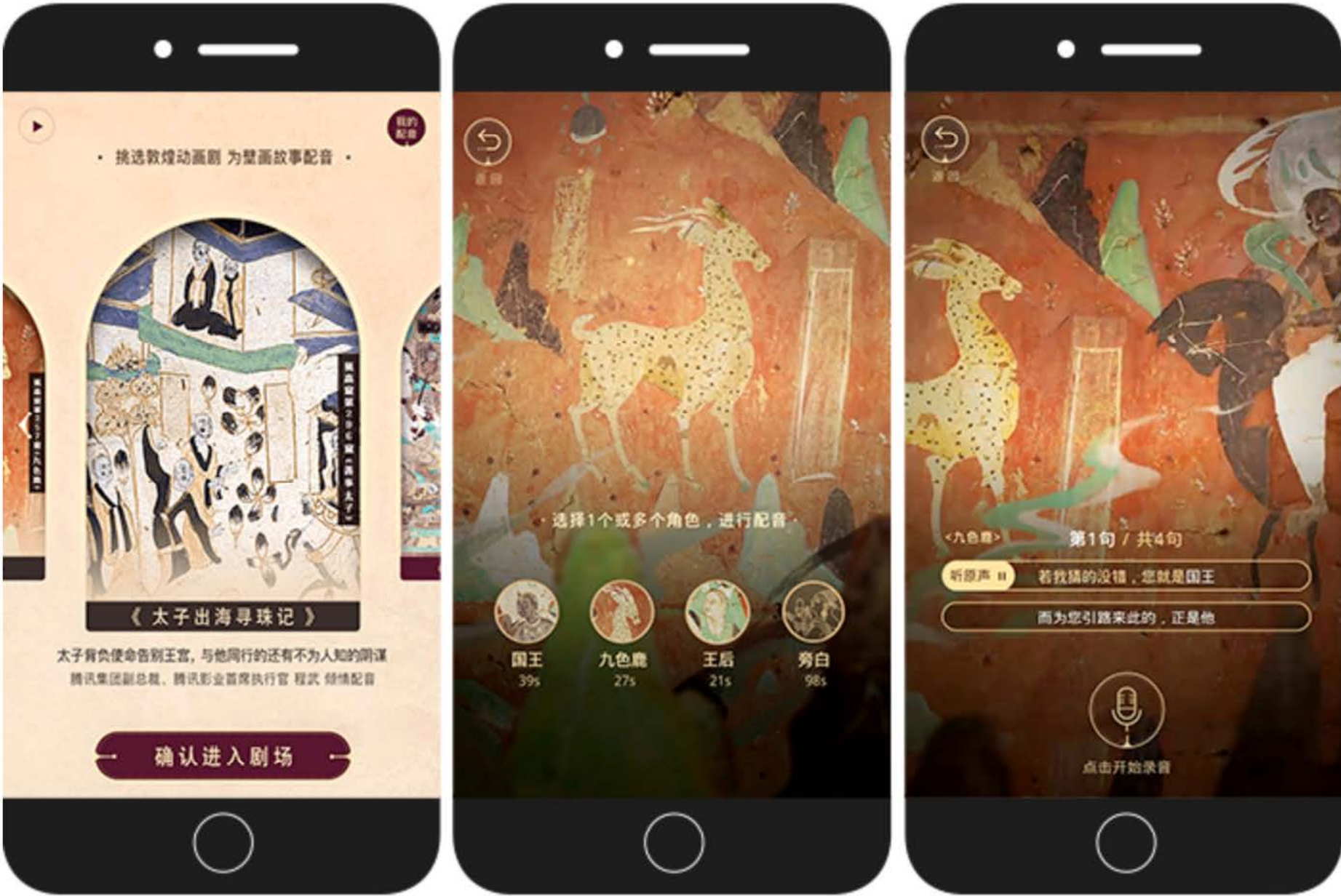
As Vice President of Tencent, I would like to share some stories about Tencent's

Neo-Culture Creativity Initiative as cases in point.

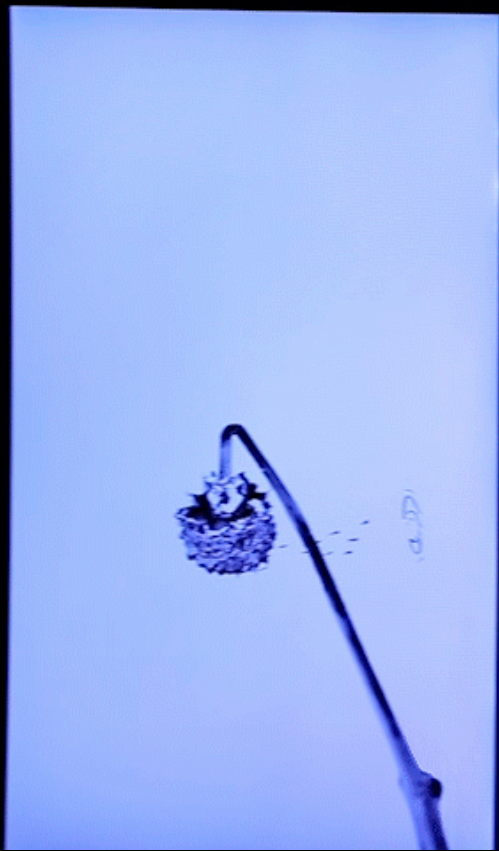
Located in the Northwest of China, Dunhuang was a remote but essential stop along the ancient Silk Road, and is world-renowned for its grottoes and murals. During the COVID-19 pandemic, Tencent and Dunhuang Academy China launched a Mini Program called *The Mogao Caves Cloud Museum*. Via WeChat and QQ, social media apps with more than 1.2 billion and 647 million active daily users respectively, *The Mogao Caves Cloud Museum* offers people the chance to experience the charm of this historical town without leaving their homes.

The Mogao Caves Cloud Museum is more than a digital museum. It attempts to integrate Dunhuang into people's daily lives via an electronic calendar, which sends a digitized mural and its associated Buddhist fable to users every day. *Dunhuang Animation*, a function of the *Museum*, with characters from images found in the Dunhuang grottoes, allows users to choose their favourite stories and characters, do voiceovers—by themselves or in collaboration with family members and friends—and to record and share their creative experiences on social media. I played a "storyteller" role in one episode, and told a fable about good and evil. The moral of the story is that one should be kind and be receptive to good advice.

Social media has helped introduce *The Mogao Caves Cloud Museum* to significant numbers of people. So far, it has gathered more than 21 million visits. The artisans



The Mogao Caves Cloud Museum, Tencent



Exhibition *Art and Technology*, November 2020,
Tencent head quarters, Beijing

who created Dunhuang's exquisite murals thousands of years ago could never have imagined that their work would one day be presented to the world in this way.

Social media is a hybrid form unprecedented in human history. It is both a tool for interpersonal communication and a platform for mass communication—one which, at the same time, reinforces their combination. It has made it possible, among other things, for traditional culture to reach an ever-broader audience. Through the power of technology, traditional culture can exert its astonishing influence, and conversely, with the help of traditional aesthetics, the contemporary spirit can find new interpretations.

During the pandemic, Tencent brought online a hit TV drama series *Joy of Life* (*Qing Yu Nian*), which entertained many Chinese families when people were forced to stay at home and received a viewership of over 16 billion. Set in ancient China, the plot follows Fan Xian, an ordinary teenager living with his grandmother in a small coastal town. Driven by a desire to find out what had happened to his parents, he leaves for the capital city, where he makes a life for himself. What is even more remarkable is that, although he has suffered the hardships of the world, he has always maintained his original intention of justice and goodness. When *Joy Of Life* was adapted from the Internet novel to the screen, the series effectively introduced the story to a much broader audience, and attracted people who may not have read the book or the serialization online.

More importantly, the transformation from Internet novel to video has enriched and diversified the work. For Chinese people, this archaic novel, written in a light style, embodies a cultural ethos that had long been respected and pursued in Chinese culture. The idealistic spirit, as embodied by Fan, is neither obsequious nor supercilious. It is a spirit that has been admired by Chinese intellectuals throughout the centuries that is well represented in *Joy of*

Life and that continues to resonate with young people today. This example shows that beloved classic stories and legends can reach new audiences when adapted and presented through new media, continually creating a new experience that resonates with timeless values.

Video games have become one of the most popular media forms among young Chinese. China's gaming industry has undergone rapid development in the past ten years, growing from 100 million gamers to more than 600 million. Games as a means of social connection and cultural consumption have migrated from the margin to the center of our cultural life. As the world's largest gaming company, Tencent's ambition is to ensure that games bring positive influences to people's lives. I'd like to share one example.

In July 2020, Tencent's blockbuster game *Honor Of Kings* released its latest version, "San Fen Zhi Di", based on stories from the Three Kingdoms period of ancient China, from 220 to 280 AD. The stories and historical characters of the three kingdoms—Wei, Shu, and Wu—are popular in China and throughout East Asia. They were adapted to written form by Luo Guanzhong about 600 years ago in *Romance Of The Three Kingdoms*, one of the most acclaimed classics in the Chinese literary world.

With help from an expert group invited by the development team, "San Fen Zhi Di" attempts another way to present this story. The group members incorporated elements of the political system of the Three Kingdoms period, as well as people's livelihoods, geographical features, urban planning, humanities, aesthetics, and many other aspects of the time to ensure that every detail in the game was accurate.

Among this group of experts was Ge Jianxiong, a historian and senior professor of liberal arts at Fudan University in Shanghai. "Games shall remain true to historical values, but not confined to historical facts,"

he said. Ge believes that the game must first be engaging and entertaining. Regarding the game's relationship with history and culture, he believes that historical stories and characters should allow for moderate fictionalization, and games should leverage the power of technology to create virtual scenes and stories that do not exist in reality in order to engage and inspire. The interpretation of history in "San Fen Zhi Di" have been especially appreciated by players. Once again, traditional culture has won a massive following among young people through the modern medium of gaming.

How can we better understand young people? How can we bring them closer to traditional culture? These questions have been raised and discussed in depth in recent years—an indication that inter-generational cultural differences have become one of China's most critical challenges. A rapid transformational upheaval has been occurring in Chinese society. People born in the 1970s and 1980s grew up in a world with limited access to television, but their children were born in the era of the Internet.

The American anthropologist Margaret Mead once proposed the concept of Post-Figurative Culture. She argued that with rapid developments in communication, transportation, and technology, the flow of knowledge has broken free of the limits of time and space. Older generations need to learn from younger generations in order to build a viable future. This is an essential aspect of the Internet era, a challenge as well an opportunity.

Under the strategy of Tencent's Neo-Culture Creativity initiative, there have been many similar examples, proving that great cultural stories transcend the boundaries of time, age, and place. Traditional culture can even become "cool" among the young. The key lies in learning how to use technology in innovative ways so that technology and culture enrich and empower each other.

As described by the 2019 *Digital Culture Industry Trends Report*, published by Tencent and several Chinese research institutions, China's digital cultural industry has been flourishing in recent years. Digitization has become a powerful driving force for economic and social development; the digital cultural industry is an essential part of the digital economy, and plays an increasingly important role in driving its growth.

Historically, technology and culture have never been on opposing sides. Only culture can give new meaning to science and technology, motivating creativity and transmission. Only a combination of technology and culture can lead to a harmonious world that respects human dignity.

The world may now be experiencing the biggest challenge of this century. Pandemics and wars always create new beginnings for humanity. It is impossible to go back to the previous state, but that does not mean retreat is necessary. As T. S. Eliot once said, "The hope of perpetuating the culture of any country lies in communication with others." Culture is bound to progress with the help of science and technology, collapsing time and physical space, creating new hope for humankind, and guiding the world toward a better future.

The hope of
perpetuating the
culture of any
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communication
with others.

T. S. Eliot

THE MASKED WORLD

Hélène Guétary

18

Although we have gotten accustomed to what masks hide from us, Hélène Guétary shows, through her creative project, how our expressions and gestures can be reinvented, loaded with references to our environment.



Between anxiety and hope, I came out of the first Paris lockdown on May 11, 2020 to rejoin the outside world, rediscovering the familiar streets and places outside my home that had been deserted for eight weeks.

Probably like most of the humans on our planet returning to their usual environment, I felt unsettled by the new vision of the masked men, women and kids, the latex gloves, let alone the much-needed plexiglas partitions to protect us from each other in taxis, stores, and public places.

I realized that we had stepped into a world in which all of us will be masked from now on, while we wait for an outcome that no one can yet fathom.

Between anxiety and hope, we had entered an uncertain new realm where we cannot see our fellows' smiles, where we cannot freely touch, hug, or caress anybody anymore. Spontaneity can only express itself through our eyes and our voices, and they are not enough to express what our full face would say.

Human distancing has come on top of social distancing. Along with this sad assessment, we also have to face the widespread disarray, the confusion of the media, the impermanence of Truth, the creepy feeling that information is as masked as we are.

Fear and uncertainty are our new companions, and we are losing our minds.

Between anxiety and hope, to gather up my vitality and spirits, I took refuge in the world of my images. It felt like an urgency to exorcize the vision of invisible mouths, covered skins, concealed chins, sheltered bodies.

I couldn't avoid our new reality, so I had to transgress it. Instead of getting lost in it, I decided to make sense out of it by reclaiming the other primordial functions of the mask—to reveal, to hide, to transform, or to question. The power to ritualize, to call protective spirits. The capacity to spread joy, to accompany our dances, our veneration, and our hopes.

I set off to explore another Masked World, to celebrate the masks that have been accompanying us since the dawn of time. I let myself be guided by images and symbols that roamed around in my brain, probably dropped off in there by some benevolent ancestors. I suddenly imagined putting on the antlers of a deer as a reminder to our destiny that we will soon reconquer our bodies and spirits. I covered my face with black paint to symbolically mourn the loss of our freedoms. I coated myself with flowers to enjoin Spring to come back to planet Earth. I painted my face in many colours to celebrate all the colours of human skin, the colours of human emotions. I fought against pollution by wearing a mask of smoke, I put on one made of flames to ward off the fires of the world. I borrowed the colour of the Caribbean ocean to capture its energy in my net, and I gathered my favourite feathers to look like a hybrid bird...

Day after day, as in a rite of passage, I let my inspiration dictate my next images, I embraced my anxiety to transform it into hope.

In this way, I hope to transmit it to the beholder.

Welcome to my Masked World. *Bienvenue dans mon Monde Masqué.*

Hélène Guétary, *Hand Made Mask For A Blue Day*, 2020





Hélène Guétary, *Smoke Mask*, 2020



Hélène Guétary, *Fire Birthday Mask*, 2020

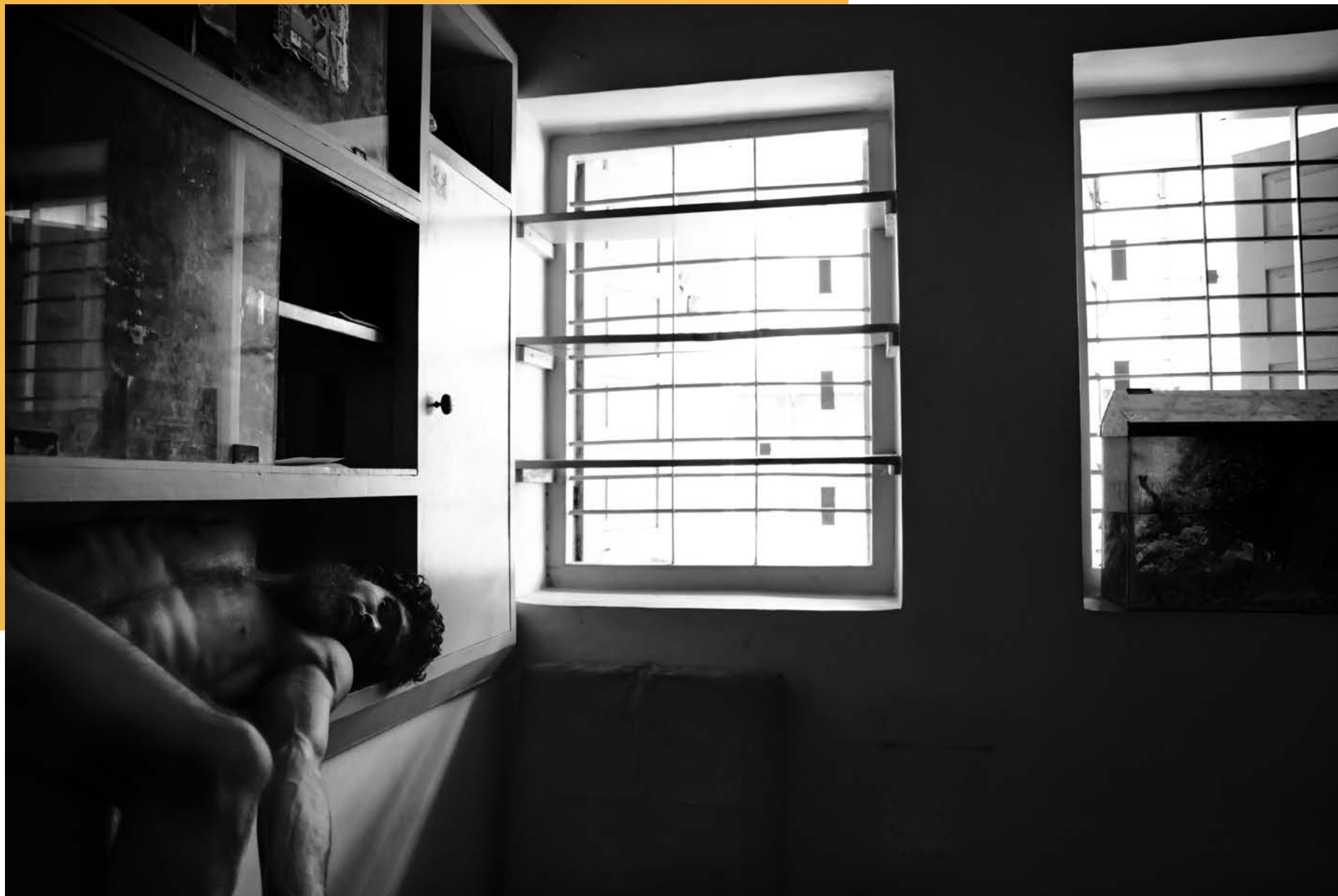


Hélène Guétary, *Fisherman's Mask*, 2020

THE UTILITY OF HOPE AND ANXIETY

Farhan Lakhany

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In dialogue
with the series
*Mind and Body
in Captivity*
by Rahul Rishi
More

The duality of anxiety and hope are examined in their psychological context by Farhan Lakhany, who shows their functioning and proposes ways of handling their management on both individual and societal levels.

Hope and anxiety are expressions of one of the most human traits that we possess—the ability to anticipate—which is in turn built upon the ability to simulate the future. This ability is not unique to humans, but the degree of sophistication in its deployment is. We do not find in any other species a willingness to engage in a real estate investment that is dependent upon a complex array of social ties, familial commitments, and personal sacrifice so that they might live out their best Scrooge McDuck impersonation fifteen years down the line.

In order to understand the logic and utility of hope and anxiety, the first thing to note is that both are anticipatory in nature—they orient the agent toward possible future states of being. Anxious, the agent anticipates some negative future state, in effect saying, "Batten down the hatches, there is a high likelihood that the future will not be pleasant." There is a use for this state—anticipation has the upside of not leaving the agent unaware of some unpleasant trial and, as such, allows the individual to engage in specific actions to mitigate it. Of course, I am not saying that anxiety is consciously presented so clearly. As a rather anxious person myself, I can attest that at least half the battle is in understanding my anxiety. The ability to understand our anxious states can be honed with time and effort, and developing it is one the many benefits of psychotherapy.¹

Hope, too, is anticipatory. It orients the individual toward possible future states of being but, unlike anxiety, anticipates a

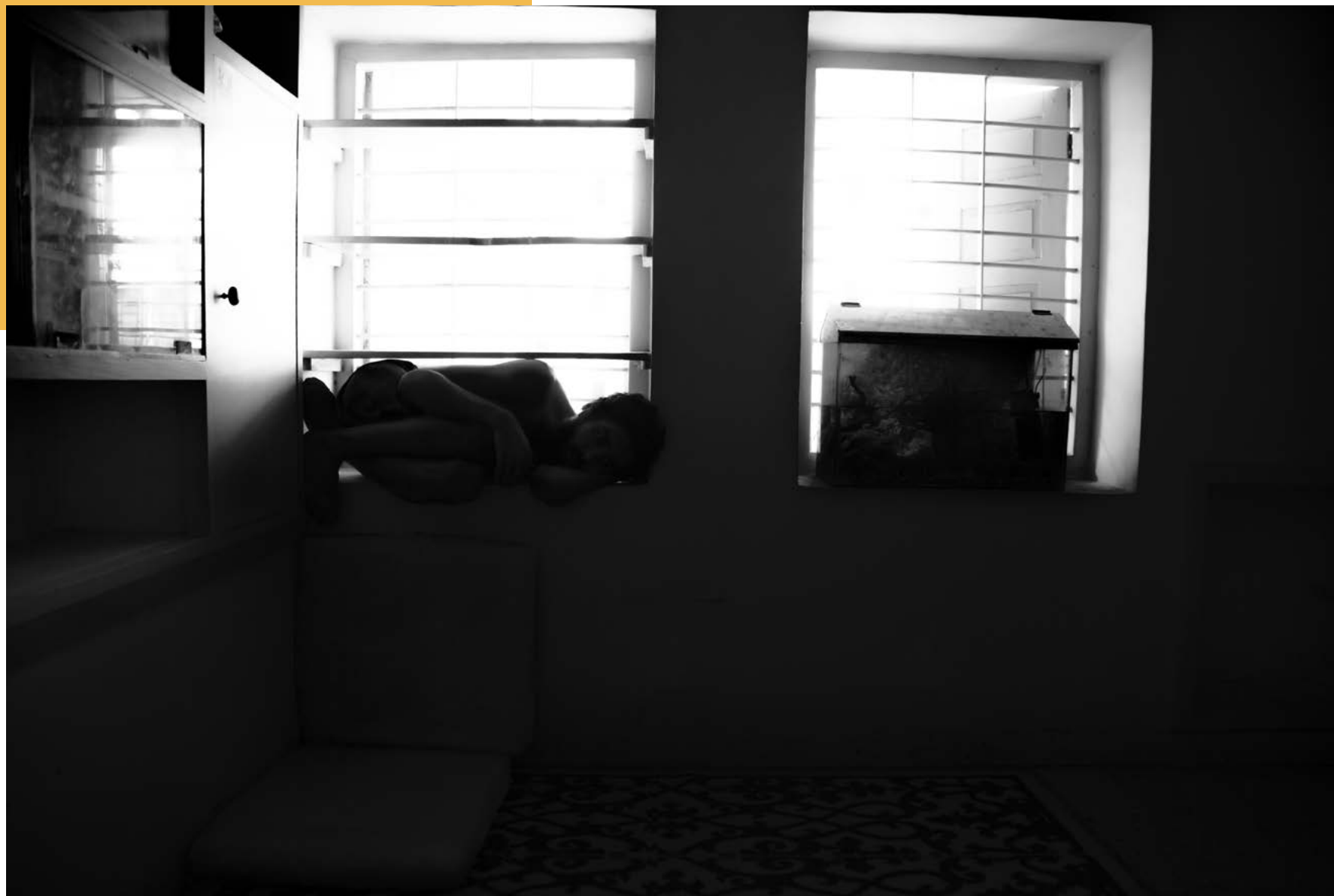
positive state. In effect, it says, "No need to mobilize the troops—the future state of this being should be exactly (or near enough) to what is desired; there is a high likelihood that things will turn out well." There is also a use for this state—it provides forward momentum for the agent to use in the achievement of goals that might otherwise seem out of reach, and it creates an energetic focus that can be immensely beneficial for the agent's optimal functioning.

Additionally, both hope and anxiety are attempts at organization. To be human is to be practically bombarded (especially in the 21st century) with a deluge of information about the intentions and desires of other agents, the ever-evolving environment one occupies, and the increasingly global and complex societal norms that play an enormous role in determining an individual's status within multiple hierarchies. To make sense of what William James once called "blooming, buzzing confusion,"² we need structures to organize the state of the environment (James, 488). The way to do this is to understand what all of the incoming information means for the future prospects of the agent. This allows that information to motivate the agent. The medium of this motivation includes specific feelings which serve to guide future behaviour and cognition. Hope and anxiety are not just organizing, but egocentrically organizing, insofar as they organize the world for the agent. This is not to say that others might not occupy my perspective, but that hope and anxiety are states that involve my relationship to some possible future state of affairs.



1. One of the hallmarks of cognitive behavioural therapy (a type of psychotherapy) is to challenge the linguistic representation of this anxious state and to dialectically resolve the unconscious beliefs underpinning the feeling (Mayo Clinic, 2019).

2. Though it should be noted that he expressed this in relation to the conscious states of children.



Bringing all of this together, we can conclude that hope and anxiety are mental states that serve a specific function insofar as they help us navigate from certain (or sets of possible) psychophysical states into other (or sets of other possible) psychophysical states via their anticipatory and egocentrically organizing natures. But there is an issue with all this—everything I have said so far paints hope and anxiety as the psychological equivalents of Santa's little helpers. But this is surely insufficient.

It may be well and good that anxious and hopeful states are supposed to work to our benefit, but the fact is that they don't. In the 21st century, and especially in the age of COVID-19, we often find ourselves steeped in anxiety with, at most, rays of hope barely breaking through a miasma of doubt. Why this occurs needs to be explained. Why is it that ostensibly helpful cognitive mechanisms have been co-opted into causing misery? Why is hope so hard to find? This topic is as worthy as any for a deep dive, and much has been written about it (see DeVane et al., 2005 for a start). Here, I am going to touch on one factor—our environment.

To understand the importance of our environment, we need to first note a certain asymmetry between hope and anxiety. Anxiety, as opposed to hope, preys on uncertain environments, and uncertainty is, in turn, often the by-product of a lack of control. Hope, on the other hand, finds its home in environments in which an individual feels confident, knows that the environment is manageable, and if it is not, the individual can make it that way through exercising control. The asymmetry becomes clear when we realize that, due to the many pressures we encounter, a feeling of lack of control is much more likely to occur than a feeling of control. This at least partly explains the prevalence of anxiety.

In our globalized world, we increasingly exist within multiple social networks, each

with unique hierarchies that require different behaviours, a deeper understanding of the dangers that threaten our survival, and a growing awareness of unequal power distributions that are highly resistant to change (in fact, seem to be getting worse). In a word, we live in a world filled with uncertainty, which acts as a hotbed for anxiety. What hope can hope have in such circumstances? And what are we to be hopeful for?

Thanks to technological innovation, the world is changing at a rapid rate, and presents challenges that we do not know how to manage. For example, how ought I to represent myself on [insert your favourite social media platform here] in order to be accepted by my peers? We find ourselves having to be available at all times to our friends on these platforms, and to represent ourselves at our absolute best. How do I communicate in the way I intend, with subtlety and nuance, via text message and email? There are many non-verbal cues that are communicated in face-to-face interactions that cannot be imparted online, where messages can easily get distorted. How do I create friendships with other individuals if they are constantly glued to their phones (Turkle, 2012)? The kinds of spontaneous interactions that lead to friendships and other relationships have seemingly evaporated. Given time, these unique challenges can likely be overcome, but the adjustment period needed to figure out how is non-existent. The rapid rate of technological innovation often does not grant this luxury and can lead to a destabilizing lack of control (Anderson & Rainie, 2019).

Recognizing this, it should not be surprising that anxiety has such a grip on so many lives—heartfelt optimism doesn't stand a chance in such environments. In fact, an argument could be made for the desirability of irrational hope. Given our circumstances, it might be best that, in order to live the lives we desire, we not acknowledge our uncertainty that we encounter. Doing so might minimize the

already small chance of hope to blossom. One might argue that what we should do is hang our rational hats at the door and act as if things are more stable than they actually are, so we can at least attempt to maximize our chances for desirable lives. The fact that our best hope might be to ignore the reality of our situations should tell us something—that our environment is in deep need of repair.

The need to reform our environment has public health dimensions. Constant feelings of anxiety have a tendency to morph into a chronic condition—generalized anxiety disorder (NHS 2018). For those that struggle with this all-too-common affliction, their lives are permanent battlegrounds, with anxiety the norm rather than the exception. Chronic anxiety is not just harmful to the sufferers' social lives and mental well-being, but to their health, and may even be damaging to their brains. The reason for this is that stress responses have specific neurochemical profiles (Sapolsky, 2018, 124-127, 143; Martin et al., 2009, 551), and these neurochemicals, while relatively benign in the short term, are toxic in the long term.

So how do we move forward? We begin by acknowledging that anxiety and a lack of hope are partly systemic issues, and that we can attempt to mitigate them by simultaneously working on multiple fronts. Individually, we need to gain an increased awareness of how anxiety functions, and what anxious states might be telling us, so that, through a better understanding, we can more successfully manage them. First, we need to encourage individuals to seek help when they need it. Individuals need to be able to recognize abnormal states of mind as abnormal and move to take action to manage them. Building on this, we need to encourage individuals to focus more on questions about how to live and what it would mean to attain a sense of well-being. We can do this by encouraging individuals to ask themselves questions that are currently considered antiquated or self-indulgent. Examples

would be: What does it mean to live a good life? What aspects of life are worth pursuing? How can we find meaning in this life?

Second, on a societal level, we need to acknowledge anxiety as a public health issue and approach it with at least the same level of tenacity that we use in addressing nutritional and dietary concerns. We can do this by eliminating the stigma of mental health counselling and making counselling accessible to everyone. We also need an increased, systemic emphasis on teaching our youth (and our adults) how to manage stress (see Cromwell, 2016 as an example of how this might work). There are techniques such as mindfulness meditation that are available to combat anxiety, and we need to assimilate them into our society in the same way we've inculcated physical exercise.

Third, we need to give people reasons to feel hopeful by providing them with opportunities and jobs that actually provide meaning. There needs to be more equitable employer/employee power distribution, so that the life of the working person is not entirely out of their control. Additionally, we need to change social power dynamics so that power is not rooted in economic success to such a great degree. A shift in values in which more respect is accorded to those who dare to step outside the norm and risk a more creative life would go a long way toward making more people feel seen.

Finally, what needs to be erased is the insidious conceptual bifurcation in which mental health and physical health are thought of as belonging to different domains. From a neuroscientific perspective, the only real difference between the two is that the techniques to fix the former are more complex and variable for a given individual than the latter. This is a problem of sophistication, not of kind (Ackerman, 1993). Anxiety is largely intertwined with our environment, and to my mind, it is only once we grapple with and fully

appreciate that fact that we can make any meaningful progress in this area.



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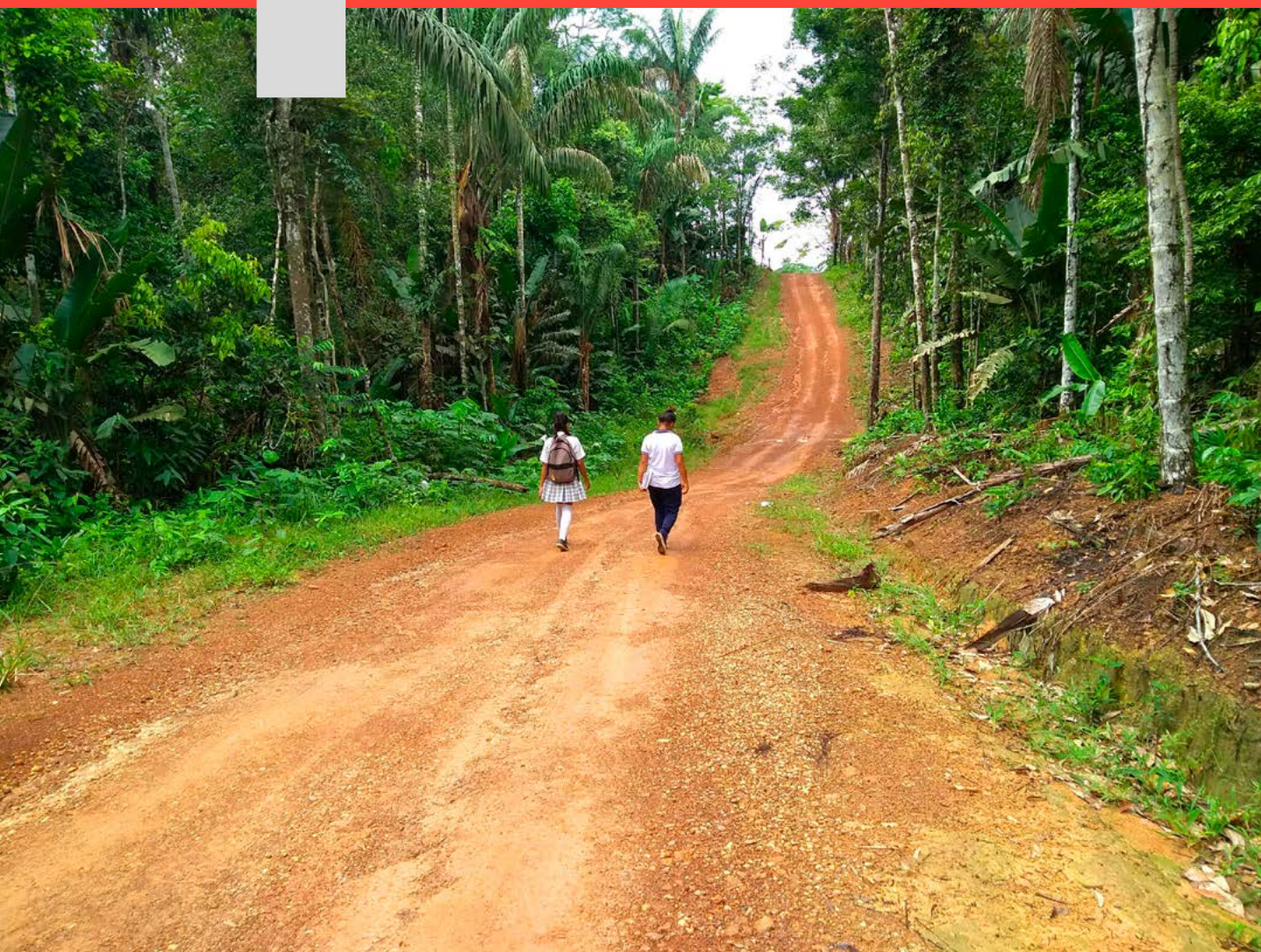
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TRANSFORMING

ANTICIPATING



THE HOPE THAT ARTISTIC AND CULTURAL EDUCATION BRINGS IN POST- CONFLICT AREAS

THE CASE OF TRAINING
AND TALENT SCHOOLS
FOR CHILDREN IN A
REINCORPORATION SPACE OF
EX-COMBATANTS OF THE FARC
GROUP

Isaac Laguna Munoz

20



CONNECTING

Isaac Laguna Munoz describes a particularly difficult task that is at the same time extremely important duty and beneficial work of utilising the strength of cultural and artistic education in the process of reconciliation in post-conflict areas in Colombia.

In this essay, I will address the issue of hope based upon the importance of artistic and cultural education for communities in post-conflict areas, using the example of the reincorporation process of a community of ex-combatants from the FARC group in Colombia. For this, the issue of the conflict and the historical violence that was ended thanks to a peace agreement around 2016—and which led to a rethinking of Colombian society—will be addressed.

Subsequently, I will address the case of a community of ex-combatants during their process of reincorporation to civil life, and how the emergence of initiatives and groups for education, culture, and sport has promoted processes of reconciliation, appropriation of territory, and social projection. Finally, I will make some conclusions about the importance of artistic and cultural training in the construction of community identity and conflict resolution.

Colombia has had a history of violence for more than fifty years. Two of the main actors in this history were guerrilla and paramilitary groups. Disputes between these groups and the Colombian army have destroyed many lives. Thousands of people have migrated from towns and rural areas to cities to protect themselves, and this has generated problems of land distribution and employability. Since the 1950s, Colombian governments have tried to solve this problem, and have made arrangements for these groups to cease

fighting and surrender their weapons. The demobilization of one of the most heavily-armed guerrilla organizations, the FARC group, began to be carried out in 2016, which has opened the path to a process of reintegration into civilian life.

This process, which has been accessible to people who demobilized after 24 January 2003, is accredited by the Office of the High Commissioner for Peace (CODA). Two of the main requirements to be included in the process is not having committed crimes against humanity, and not having violated the International Humanitarian Law. People who could participate included those who took part in the Revolutionary Armed Forces of Colombia (FARC), the National Liberation Army (ELN), the Popular Liberation Army (EPL), and the United Self-Defense Forces of Colombia (AUC).

At the end of 2016 and the beginning of 2017, 24 Transitional Normalization Zones were established in rural areas across Colombia in order to guarantee a definitive ceasefire, to stop bilateral hostility, and to start the reintegration process. With the stabilization of health, education, and production facilities by mid-2017, the Transitional Zones were transformed into Territorial Training and Reincorporation Spaces (ETCR), and they began to be administered by the National Reincorporation Agency (ARN).





In the Territorial Training and Reincorporation Spaces, activities facilitated the initial phases of adaptation of former members of the FARC-EP group into civilian life. These spaces also presented an opportunity to bring governorships and mayorships to the population that resides there. It should be noted that since the former members of the FARC-EP received accreditation, they have full citizenship and the right of free movement, and are not required to live permanently in the ETCRs.

These spaces were intended to have a duration of 24 months, which means that their transitory legal status was going to end on 15 August 2019, and could then be administered by the same community, with support and advice from governmental entities and international organizations. This does not represent the disappearance or eviction of the 24 spaces inhabited by ex-combatants and their families. These spaces continue to exist, and it is the decision of each family either to continue to participate in their activities or to emigrate to other areas of the country. However, permanence in some of these areas presents difficulties due to natural risks, a lack of access roads and public services, and other factors, all of which are continuously being resolved.

I was able to work personally with the community of ex-combatants at the ETCR Jaime Pardo Leal (JPL) in a cultural and educational management project. This allowed me to engage with the primary school staff there, as well as with several dance and sports schools. The ETCR JPL is located in the village of Colinas, in the district of El Capricho, in the municipality of San José del Guaviare, in the southeast of Colombia, just on the border of the Amazon forest. To get there from the capital, a distance of nearly 730 kilometers, takes 13-16 hours.

The role that training in culture and education plays in a post-conflict scenario must transcend the standardized profiles

of the reintegrated citizens, and instead offer the opportunity for the resurgence of community principles, giving the opportunity to think ahead from hope. Among the educational initiatives created for the benefit of the inhabitants of the Territorial Area are primary and secondary schools. The New Generation school is located on the high ground of the ETCR, and is dedicated to providing primary education to 30 children between the ages of 6 and 10. The teacher in charge is responsible for at least five levels of education, hygiene management, and the children's nutrition. The Crystal educational institution, located in the village hills, a 40-minute walk from the houses of the 15 young people who come from the ETCR, is responsible for training secondary students until the 9th grade. The institution also provides education to children from distant villages, and is therefore a boarding school. The main concerns expressed by teachers at this institution include the elevation of children and adolescents to a dignified life, respect for that dignity, and the recognition of children as social subjects.

Their work is coordinated with institutions like the Benposta charitable organization and the SENA (National Learning Service), which has made it possible to finance the micro-enterprises of young people and to provide high-quality education and training in agricultural subjects. Thanks to this, young people can get ahead by adding to the knowledge learned in school.

To support extracurricular training, the *Raíces de Mi Tierra (Roots Of My Land)* Foundation has created a dance group with about 20 young people from ETCR. The group has been able to participate in numerous dance competitions throughout Colombia, and they have received various awards. Other foundations have been providing equipment and infrastructure to promote sports such as soccer and football. This addresses issues of reconciliation and reintegration through the activity of sharing sporting events in healthy coexistence. It has also kept the young people motivated

by working several days a week and on weekends.

The community has also set out to manage its own artistic and cultural initiatives. One of them is a communications and journalism group, led by a former combatant and made up of young people from other groups. Its leader intends to focus the group's activity on environmental issues in order to promote sustainability practices within the territory. It has also managed to acquire photography and audio-visual recording equipment through various government entities, as it is committed to finding opportunities to strengthen the education of young people and the dissemination of knowledge created and recorded by themselves.

The young people themselves have expressed interest in starting their own productive ventures, for which they have begun to work with FAO staff, who carry out training and workshops on Food Sovereignty and who advise projects on the cultivation of fruit trees and cassava in the Territorial Area.

For their part, leaders of the indigenous population, also ex-FARC combatants, are very interested in the creation of a Museum Of Indigenous Memory. According to them, this will allow young people to know their history and to understand the reasons why they are in the process of reconciliation and reincorporation.

Among the external initiatives that have been recognized by the population of the Space, the International Development Design Summit (IDDS), developed in 2018, brought together people from different parts of Colombia and the world in an effort to create technologies and companies with the support of the local population and members of the IDIN (International Development Innovation Network) as a means of bringing together and reconciling communities in conflict.

In conclusion, it can be seen that the motivation to learn has been mixed with the hope of the population to seek reincorporation into civil life and reconciliation with Colombian society. The children and young people called to take part in the artistic, sports, and cultural training groups have promoted internal improvement processes because they have been able to expand their training expectations thanks to the good results they have already experienced. Their participation in these groups has also increased their sense of belonging to the territory, and has increased the knowledge of families regarding their human, political, social, and environmental rights.

It is noteworthy that the existence of instruments that ensure the participation and representation of the different voices within the ECTR has allowed the resolution of conflicts without the need to again resort to violence. This has caused the population, of their own free will, to reaffirm their intention to rejoin civil society.

Glossary

National Reincorporation Agency (ARN): This entity of the Presidency of the Republic is dedicated to encouraging people who leave illegal armed groups to become citizens with the rights and duties of all Colombians.

Reintegration: A process that seeks to develop citizen skills and competences among demobilized people. It promotes the return of the demobilized population to legality in a sustainable way. Persons in the process of reintegration receive economic support and perform social services, fundamental to generating spaces for reconciliation.

Reincorporation: A process of socio-economic stabilization of ex-combatants who surrender their weapons within the framework of the Final Agreement between the State and the Revolutionary Armed Forces of Colombia—People's Army (FARC-EP). It aims at strengthening coexistence, reconciliation, and the development of productive activity and the social fabric in the territories.

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Agency For Reinstatement And Standardization. *What Is Reintegration?*





CREATIVITY AS A KEY CONCEPT

BETWEEN ANXIETY AND HOPE

Margalit Berriet

Pauline Zenk



THINKING

Between daily realities and the instinct to survive, two states of mind now appear to dominate the spirits of people—anxiety and hope.

Creativity is a catalyst between these two mental states, inciting a vital process of constantly identifying, recognizing, realizing, thinking, and questioning while also continually leading toward solutions, projecting into the future with imagination and hope.

Creativity is part of the process of life, in which each aspect contributes to the whole. Creativity is a non-separable functioning of the brain. As the capacity to envision and invent, it is an integral part of all human activity. Art is intrinsic to life and to society. Without inventiveness, people could not move from one situation to another.

Fluxus artist Robert Filliou said, "I am not only interested in art, I am interested in society of which art is only one aspect." He then proposed that "art is a function of life plus fiction which tends towards zero. If fiction equals zero, then art and life are one and the same thing (speed of art). This element of fiction, that is to say the passage, [is] the minimum point between art and life."¹ From this we can conclude that creativity, and therefore art, are vital to life.

Hope incorporates both cognitive and non-cognitive aspects of the mind. Social psychologist Barbara Fredrickson² claims that happiness can be measured. In her research on emotions, she argues that hope invites humanity to creativity. Hope, then, is a state of mind based on an intuitive probability of endurance—a will and a desire for an optimistic future. Consequently, hope is not only an attitude but an intuitive, cognitive virtue.

Elpis (Hope) appears in ancient Greek mythology in the story of Prometheus. Prometheus stole fire from Zeus, the supreme god, which infuriated him. In turn, Zeus created a box that contained all manner of harmful spirits. Pandora opened the box, and freed all of the illnesses of mankind—greed, envy, hatred, mistrust, sorrow, anger, revenge, lust. Still inside the box, however, is the healing spirit, Hope.

Anxiety is an unpleasant state, a feeling of worry, nervousness, and unease. Although anxiety is closely related to fear, it can be distinguished from fear which is a cognitive and emotional response to a perceived threat.

Both hope and anxiety, then, are intuitive and inseparable functions of the human condition. Both look to the future, and can benefit a person in solving problems. Hope and anxiety are not only attitudes or cognitive components—they reflect and draw upon our fears and desires.

INTERNAL CHAOS

Being aware of the past, present, and future states of one's life is also being an active and conscious participant in the process of living and decision-making. Internal chaos is a form of anxiety, while hope is a place of convergence.

Vitalism considers thinking a "fold" of the world, an extension of matter, as theorized by Gilles Deleuze, which operates by affirmation and is the antithesis of dialectical thought. In this view, there is no longer any confrontation between consciousness and the world; rather, thought goes back to the "chaos of the being that generated it," as expressed by Véronique Bergen.³

1. Robert Filliou, "Une galerie dans une casquette," *Intervention* (6), p. 41–43.

2. Barbara L. Fredrickson, *Positivity: Top-Notch Research Reveals the 3-to-1 Ratio That Will Change Your Life*. New York: Crown, 2009, and Fredrickson, "Why Choose Hope?" *PsychologyToday*.

3. Quoted in Aurélien Barrau, "Philosopher, c'est résister," *La vie des idées*, 28 January, 2010.





The philosophy of Clement Rosset is one that endorses reality through joy, without hiding any aspect of it.⁴ The paradox between joy and the facts of life is that we intuitively strive to hope. The term that Friedrich Nietzsche gave to this state of mind is "tragic." While he argues that the love of life is tragic, Rosset contrasts tragedy with joyful visions. In his view, the developing of hope within a state of anxiety allows each of us to express a dream—a creative, singular reason for meta-self-enquiries of "why" and "what."

HOPE—A CATALYST OF FREEDOM

All civilizations use the arts and sciences as tools to bridge the gap between the present and the future. Humanity has created the arts, sciences, and philosophy to question fundamental notions of freedom. As Martin Luther King, Jr. said in a Washington D.C. speech in February 1968, "We must accept finite disappointment, but never lose infinite hope."⁵

Existing conceptions of anxiety tend to view it in negative terms and describe hope as naive projection, but anxiety plays an important role in the state of well-being, together with hope, as both are agents of the capacity to rationalize. Clinical psychologist David Barlow claims that humans (and animals) are stimulated to creativity by the experience of anxiety, defining it as "a forward-looking state of mind in which one is ready or willing to attempt to cope with the negative events to come."⁶

In the nineteenth and twentieth centuries, Western philosophers referred to anxiety as one of the keys to the concept of Existentialism. Søren Kierkegaard offers an analysis of anguish in relation to freedom and sin: Freedom poses questions on limits and responsibilities toward others. Sartre precisely defines "being" as "being-with-others." In a continuation of Kierkegaard (and Heidegger), he argues that anxiety appears in a man in whom existence precedes essence, i.e., who is responsible and free: "[...] it is first of all a project that

is lived subjectively, that is thrown down towards a future."⁷ This means that the responsibility of each person in a state of freedom is a source of anguish, which Kierkegaard describes as the vertigo of freedom and a refusal of responsibility for the past.

COMMITMENT AND ACTION

The realities of modern civilization are underlined by the tragic consequences of its own doing—unchecked climate change, unprecedented migration, irreversible loss of the ecosystem—while continuing to create unfair, unstable economies and political systems, bringing to the surface major social and cultural issues. As Luiz Oosterbeek put it, in 2019:

*Societies around the globe have been failing to find solutions for environmental, political, economic and social and cultural collapses, facing a let-down in all Sustainable Development models. Humanity is facing a new great anxiety on individual and collective levels, locally and globally, aside to great instability between nations, cultures and individuals.*⁸

As Emil Cioran,⁹ a Romanian philosopher inspired by Nietzsche, Arthur Schopenhauer, and Kierkegaard says, in his book *A Short History of Decomposition*, the instinct of hope is a barren state, while "reality is a creation of our excesses, our immoderation and our disruptions. A brake on our palpitations: the course of the world slows down; without our heat, space is ice. Time itself flows only because our desires give birth to this decorative universe that a little lucidity would strip away. A grain of clairvoyance reduces us to our primordial condition: nudity." By this he means:

- Nudity is the capacity to expose anxieties and to project in imagination, in creativity, and in action.
- Anxiety will stimulate creative solutions; therefore it will also generate hope.

4. Clement Rosset, *La Philosophie tragique*, Presses Universitaires de France, 1960, and *"Mort de Clément Rosset, philosophe du tragique et de la joie,"* Bibliobs, 2018.

5. *A Testament Of Hope: The Essential Writings And Speeches Of Martin Luther King, Jr.*, James Melvin Washington, ed., New York: Harper & Row, 1986.

6. David Barlow, *Anxiety And Its Disorders: The Nature And Treatment Of Anxiety And Panic*, 2nd ed., New York: Guilford Press, 2004.

7. Jean-Paul Sartre, *L'existentialisme est un humanisme*, Paris: Editions Nagel, 1954.

8. Luiz Oosterbeek, "CIPSH address to the 2019 General Conference of UNESCO."

9. Emil Cioran, *Précis de décomposition*, Tel Collection (n° 18), Gallimard, 1977 (first published in 1949).

Alexia Traoré, WISSAL, choreographic performance

WISSAL inscribes dance at the heart of a double space: a resonance of the urban landscape and an echo of the graphic layout.

Alexia Traoré questions her place of life, the 18th arrondissement of Paris as seen by the photographer Behlöl Mushtaq, in dialogue with the works of RamZ, a street artist with whom she has been collaborating for several years.

Photo: Hassène Hamaoui.

– Fear, however, may create barriers between people, ideas, cultures, and between collectives and nations.

Actions are elements of hope. Opinions and desires are ways to stimulate the mind with projections toward future events. Hopes are different from expectations, but rather reflect the will to look for possible outcomes. Doing this requires affective engagements with others as well as with events.

In his letters to Menoeceus,¹⁰ Epicurus suggests that visions are often manipulated by one's conditions, culture, and localization, and reminds us to pose questions regarding fundamental social conditions, including our individual involvement in the economy and in the protection and care of the earth and of others. Society must examine the causes of disaster and anxiety as well as simple pleasure; even friendship, like all virtues, is intrinsically linked to desire, will, and hope.

In *The Myth Of Sisyphus*, Albert Camus claims that life is fundamentally lacking in meaning, and is therefore absurd. Nevertheless, humans will forever search for meaning, like Sisyphus, the figure of Greek mythology condemned to forever repeat the same task.¹¹ Camus also sees revolting as action against disrespect of the human condition. In his famous phrase, "I revolt, therefore we exist," he called the state of anxiety, bringing about revolt, as hope, thus implying the recognition of a common human condition.

Camus poses a crucial question: Is it possible for human beings to act in an ethical manner within absurd realities? His answer is yes. Experience and awareness of the absurd encourage resourcefulness and creativity, which give birth to hope, and to setting limits to one's actions. For Camus, metaphysical rebellion is "the movement by which man protests against his condition and against the whole of creation."¹² Anxiety and historical rebellion

is, for Camus, the way to turn the abstract nature of philosophical reflection into action to change the world. Historical rebellions are the attempts of people to act within dramatic situations to create positive change.

He says: "[...] everyone tries to make his life a work of art. We want love to last and we know that it does not last. [...] we should better understand human suffering, if we knew that it was eternal. It appears that great minds are, sometimes, less horrified by suffering than by the fact that does not endure.... suffering has no more meaning than happiness."¹³

THE ARTS AS CATHARSIS¹⁴

Recently, when people were singing from their balconies, they shared common experiences, emotions, and anxieties. The initiative to confront these experiences with song is an instance of the arts creating hope. Creativity emerges from anxiety and merges with new ideas. Art plays its role:

– Albert Béguin stated, in the journal *Esprit*: "Not only do the arts enter as NOT an insignificant element in any description of societies, but they also bring to light that which cannot be grasped by any other means."

– Henry Miller said, in a 1960 interview: "What good are books if they don't bring us back to life?"

– A classic reference to hope by Alexander Pope,¹⁵ which has entered modern language, is the saying, from his *Essay On Man*: "Hope springs eternal in the human breast, Man never is, but always to be blest:"

– Emily Dickinson¹⁶ wrote: "Hope is the thing with feathers," and in her vision, hope is transformed into a willful bird that lives within the human soul.

– Chinua Achebe¹⁷ reminds us that society is fundamentally composed of a rich pluralism of identities and realities. For Achebe, hope lies in the will of people to remember their past, searching to balance their histories by retracing and "re-storying" so as to reconstruct their individual and

collective identities, in the process driving away the hidden anxieties related to the lack of understanding of those identities.

The arts raise awareness and mirror one's own experiences with others, creating a situation in which hope can be used as a creative device, a motivating force, and a key concept in most mythologies and social organizations.

I will end by quoting Greta Thunberg: "The one thing we need more than hope is action. Once we start to act, hope is everywhere, so instead of looking for hope, look for action. Then, and only then, hope will come."

10. Epicurus, *Lettre à Ménécée*, Editions Flammarion, p. 29-30.

11. "Albert Camus," *Stanford Encyclopaedia Of Philosophy*.

12. Patrick Hayden, *Camus And The Challenge Of Political Thought: Between Despair And Hope*. Palgrave Macmillan UK, p. 50-55.

13. Albert Camus, *The Rebel: An Essay on Man in Revolt*, Vintage, 1992 (first published in 1951).

14. Henri-Irene Marrou, *De la Connaissance Historique*, Paris : Le Seul, 1954, p. 273.

15. Alexander Pope, "An Essay On Man," in *Epistles To A Friend (Epistle II)*, London: J. Willford, 1773, p. 1.

16. Emily Dickinson, "'Hope' is the thing with feathers," *Poetry Foundation*.

17. Katie Bacon, "An African Voice," *The Atlantic*, August 2000.

Eric Oberdorff, *Phaéton* for the Nice Opera.



Xiang Xiong Lin
Founder of G.C.A.C.S – project partner
Humanities, Arts and Society

ART AND SOCIETY

REFLECTION



The history of art is closely linked to that of human society, and is the chronicle of the contribution of the arts to the establishment of a unified community. For the human race, artistic activity is a kind of confidant, a vector defining its *raison d'être*, its values, and its objectives.

About 2,500 years ago, two wise men, Confucius and Socrates appeared in the East and West at a very similar time period, and they both understood the power of art and the diverse consequences it can have in the society. When teaching about various branches of art and *techné*, they were not always uncritical, nevertheless they paved the way for later interpretations of art and its influence on humanity.

Art allows humanity to sublimate itself, and to provide a virtuous dimension through art education. When Man becomes impregnated with Beauty and harmoniously acquires spiritual knowledge, he builds a common space where everyone can live in peace, in an environment of social cohesion.

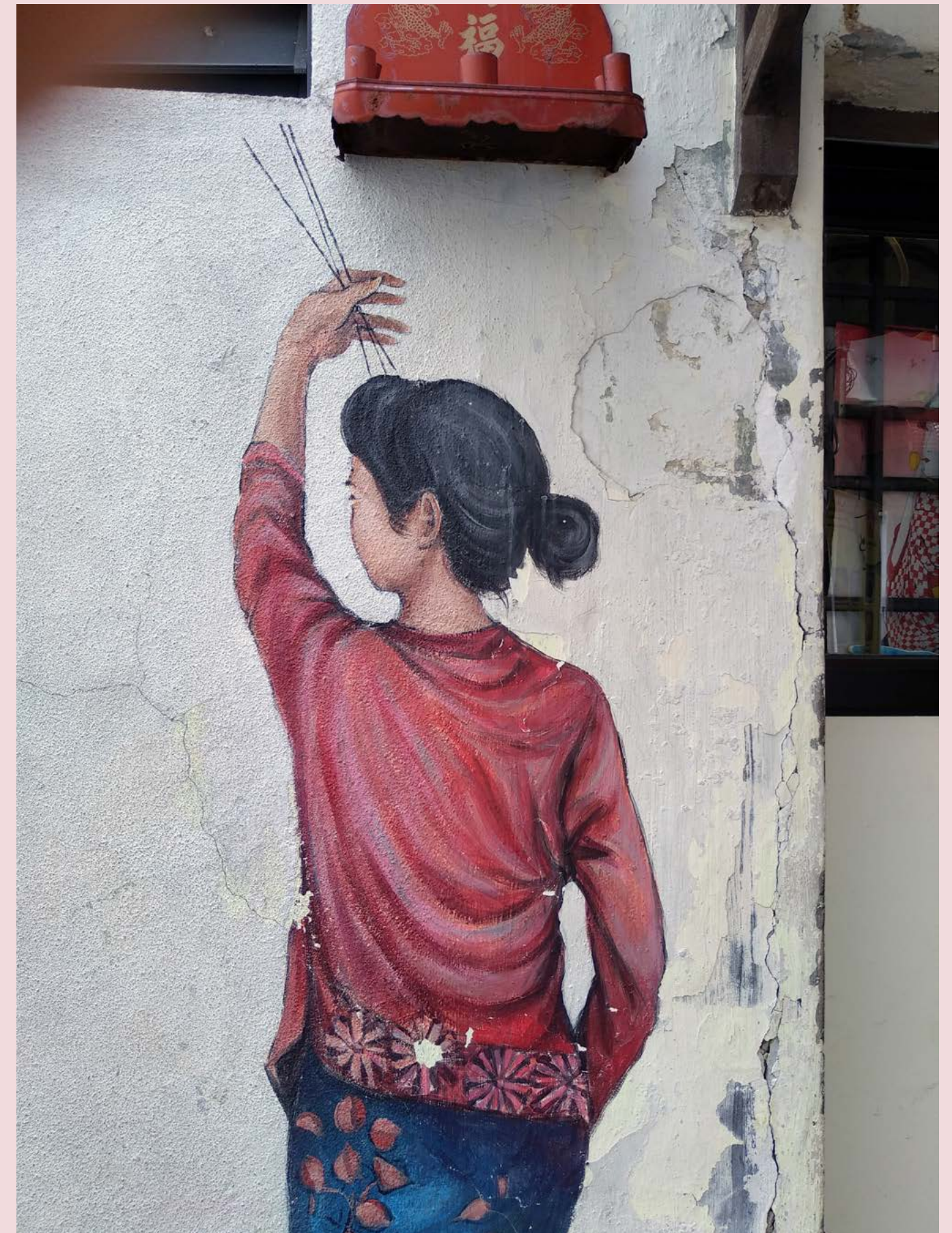
The most emblematic works of art circulate throughout society, gathering the admiring gaze of an audience which finds in them a source of spiritual pleasure, compassion, and identification through their adherence to the themes represented. This is a major role of art in relation to society. A talented artist, if he or she takes their mission seriously, focuses their interest on society and the way it is composed of multiple strata and points of view. They study and analyze these things in depth, then create their works by associating the representation of their characters with observed social phenomena while integrating their own ideas, emotions, and artistic inspirations. This is how works of art become the vectors of the painter's artistic reflection. They are in return received by an audience who, through contemplation, can access the themes developed by the artist, sharing feelings and ideas with them.

Works of art thus form a bridge between the artist (sender) and the public (receiver) on both an intellectual and spiritual level. They allow the public to better understand social reality, to grasp the essence of the ideas embodied in the images produced by the artist. This communication has a positive effect on the public, similar to that offered by moral education or the teaching of virtuous ideas. Works of art also act as historical witnesses of their time. They are indirect representations of the reality of the society in which the artists live. They offer to society a visible form that allows it to imagine the most poetic expression of the real world. Moreover, they cultivate the taste of the public by enriching its spiritual and intellectual life.

Thus, when an artistic work represents real life, it becomes the bearer of its time by emphasizing its historical, geographical, and national characteristics. Its aesthetic value determines the development of moral, instructive, and educational dimensions.

If the notion of beauty is commonly associated with works of art, it also goes hand in hand with the notion of the good and true, the latter offering society the necessary elements to build the conditions for living together in peace and harmony. Once the artist has put the finishing touches to their work, it becomes visible to all, and is then subject to contemplation and interpretation. The plural, objective meanings are revealed as the public appropriates the work through aesthetic pleasure. It is through this process of aesthetic reception that the world gradually changes, and a better society finally emerges in an invisible but sensitive way.

The effect produced by art is measured in terms of social progress and the emergence of an environment whose harmony and cohesion benefit a public that forms a taste for the beautiful, the good, and the true. This ultimately translates into a system of moral values, all the more so as the work in turn generates a public likely to



Margalit Berriet, Malaysia, 2019



understand and appreciate artistic creation. The production of an artist therefore consists not only in the subject of his or her work, but even more so in creating a new audience capable of appreciating the work. It is on this point that a dialectical link is established between the artistic creator and the public that appreciates it, although they are initially located at opposite points.

The works of art that are considered significant representations of the social reality of their time are, without exception, works that strike the public with a moral force that conveys an idea of progress, via an aesthetic power that deeply touches the human soul. This is done with the help of what is called "textual economy," by a poetic force that leads everyone who experiences it to surpass and sublimate themselves, not to mention a high mastery of artistic expressiveness via the means and techniques employed. Such works of art are given a permanent place in the sanctuary of eternal works of art, and exert on the public the influence of an inexhaustible source of education in Beauty. As Engels rightly said, "Beautiful works of art give the Man of Pleasure, courage and consolation and inspire him with a moral sense, knowledge of his own strength, rights and freedom, remind him of his love for humanity and courage." The positive effect of works of art is therefore to encourage people, through their gentle influence, to understand each other, to live together in harmony, and to act in favour of the construction of a common and universal home, animated by the spirit of freedom, equality, and solidarity.

In conclusion, art acts on the mind by circulating itself using vectors invented by human society to communicate ideas and concepts. Art thus manages to cultivate and develop in humans an aesthetic taste, allowing them to build a system of ethical and moral values.



RESEARCH/ ACTION

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Honourable Mentions Category 1: 14-17 years old

Sheep Festival

The Aşağıseyit village Sheep Water Jumping Race and Nomad Festival has been taking place annually on the last Saturday and Sunday of August for around 850 years. The race and festival portray the nomad way of life. According to tradition, the shepherd leads the sheep to the stream, which they then must cross without stopping. The aim is to guide the sheep across the river without stopping to drink the water. Once the shepherd goes into the water, the sheep follow.

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connections between
knowledge and action,
connections that are one
key to positive social
change.**



INTER- VIEW

**With Divya Dwivedi,
member of the
International Network of
Women Philosophers, by
Camille Guinet, Assistant
Project Officer, UNESCO-
MOST**

**Divya Dwivedi is Professor of
Philosophy and Literature at the
Indian Institute of Technology,
New Delhi and a member of the
International Network of Women
Philosophers. She also worked on
the fourth issue of the *International
Review of Women Philosophers*,
"Intellectuals, Philosophers, Women
in India: Endangered Species,"
edited by Barbara Cassin.**

To encourage and promote solidarity between women philosophers, in addition to bringing them recognition and visibility, UNESCO created the International Network of Women Philosophers as part of the implementation of its intersectoral strategy concerning philosophy, adopted in 2005 by the Organization's Executive Board at its 171st session.

The Network aims to: strengthen exchange and solidarity between women philosophers from different regions of the world; helping the inclusion of those who need to be supported: women philosophers, philosophy students and professors, researchers, and research teams; encourage the diffusion of the work and the dissemination of publications by women philosophers around the world; support the active and increased participation of women philosophers in various discussions, seminars, and philosophical conferences around the world; foster cooperation with other networks such as research, universities, research centers, specialized philosophical institutions, NGOs, and more.

How do women enter philosophical culture?

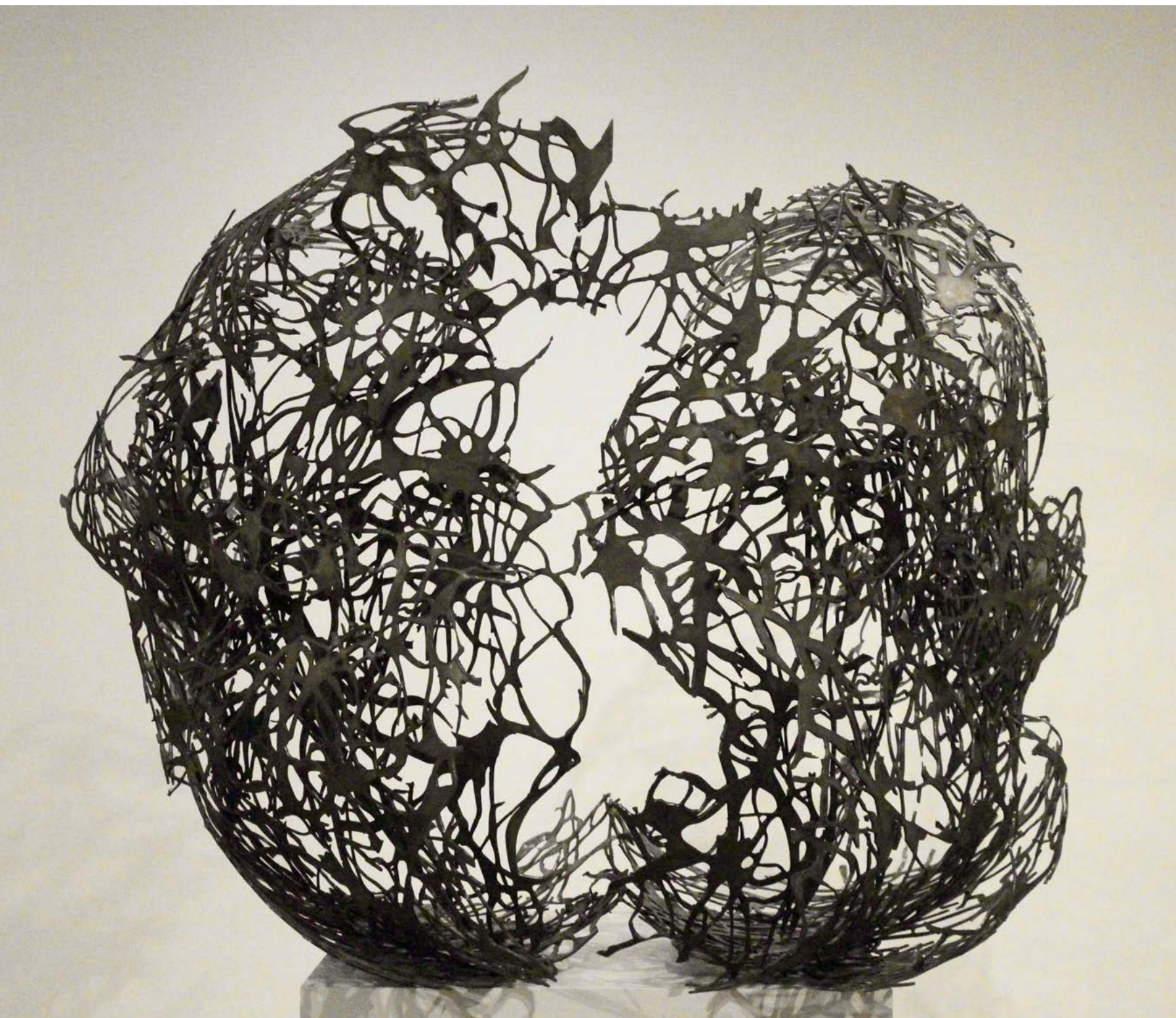
A culture is a set of regularities in which processes and practices repeat by passing through specific objects, genres of things. If we can speak of philosophy being a culture then, today, philosophical culture would be continuous with the academic culture and its co-articulations with the wider public sphere. Hence, exclusion from philosophy is continuous with exclusion from all those spheres of activity where power and control are exercised. As we know, this culture has been structured through forms of exclusion, not only of women but of men and women belonging to all those groups, everywhere, who were considered unworthy of participating in the reflections that were decisive for the course of any society.

But we also know that this has been changing for some time and more women are entering academics and the public sphere than before – although these cultural zones are not embracing people who are non-white-European and non-upper-caste at the same pace, which means that women from the groups that are racialized in these ways are excluded even more acutely. So while we have sufficiently remarked on the conditions of inclusion that would include more women in traditionally mas-

culine disciplines like philosophy and also the sciences – all-male and all-white canons and syllabi, fellowships, maternity and paternity leaves, child care, tenure, casual work – there is a new problem we are confronted with today:

The place of philosophy itself is fast becoming marginal to the most consequential discussions about the very world in which they were traditionally excluded from mattering. Today it is the global techno-corporations and financial institutions that make the most important decisions about all aspects of our lives, from the most momentous to the most quotidian. The former even lays exclusive claim to "thinking" by redefining thinking itself as computation, and by seeking aggressively to transfer this function to artificial intelligence. Therefore our urgent concern today has to be twofold. First, are women marginalized in an already marginalized discipline? Second, why there are so few women and other minorities in the fields of science and of technology? These questions co-belong in the necessary reflection on why and how philosophy is becoming a culture or a sub-culture that flourishes in the online silos but is unable to participate in the discussions about the future of the one world and its problems such as climate, economy, and migration





Adrienne Lee, *Tell me where is fancy bred, Or in the heart or in the head?* steel sculpture, 2019

which we all increasing share. Women and all excluded people must now strive to imagine a future of thinking and philosophy beyond their academies, posts and papers which are the regularities of the vanishing institution called the university.

Could you explain the importance of a women philosophers' network?

Being associated for some years with the international women philosophers' network, which is barely nascent in the sub-continent, I find it important for two reasons. It aims to rearrange the regularities of women philosophers in the academies of their respective countries which still function as male associations, if not intentionally, then at least in their ethnos of friendship, camaraderie, and mentorship. A network is needed, not to produce an alternative ethnos for women – because we all live in the same world and desire to make a difference in it; but rather to evolve those missing matrices of friendship and mentorship that will decrease the resistance of institutions to women and other excluded groups, and will increase the conductance of the creativity and the will of everyone into the new epoch of institutions that awaits us.

The other reason is that the global network of the women philosophers of all the regions aspires to cross the barriers of language, tradition, and regional regularities so that philosophers, including women philosophers can hold a world-wide deliberation on what concerns us the most today. This network is a bypass, it skips over the routes that must pass through the existing hierarchies of regions and the internal hierarchies within each region in order to eventually arrive at the table. Perhaps, for this reason, the metaphor of piercing glass ceilings is less relevant. We need to invent new models of exchange, new platforms to make our reflections matter, and above all new conversations about philosophy itself. And this network as I see and experience it is implicitly proceeding on this impulse.

What is the contribution of philosophy in responding to the pandemic?

Many disciplines have contributed to understanding the processes which led to the pandemic and the processes through which the situation and its impact on people's lives and futures are being addressed. The distinct contribution of philosophy has been in reflecting on the very concepts – crisis, health, sickness, and death – through which the pandemic is comprehended.

The power of philosophical concepts to mediate even some widespread opinions on the handling of the pandemic and the confinements can be seen in the readiness to describe it in terms of "state of exception" and "biopolitics". But the most significant contribution of philosophy at this moment has been in the readiness, on the contrary, to scrutinize all these prior concepts. For instance, when the far-right groups and populist leaders in certain countries as well as certain scholars of political philosophy, both, evince the same as analysis of confinement and vaccination as "states of exception" and authoritarianism, whereas what is becoming visible is the withdrawal of the state from health care and economic welfare, then it is time to recognize that the task of thinking is still before us, and application of previous concepts will be insufficient. Similarly, when the pandemic reveals and even elicits the cooperation among countries rather than a friend-enemy relationship, it forces us to rethink the grounding concepts of politics – community, togetherness, touch, contagion – and of the essential relation of philosophy and politics.

The received critiques of globalization as the cause of the pandemic too are insufficient because they contribute to the growing allophobia and porophobia – hatred of an other and hatred of mixing – which, as in the instance of the neglect and mistreatment of migrants and refugees, refuses to acknowledge that the world today belongs to everyone and connects everyone everywhere in reciprocal-and-un-

equal relations with each other. One could even say that the pandemic and ecological problems have sadly and belatedly contributed something to philosophy: the obligation to think the world and the demos anew, and therefore to initiate a thinking of a democracy of the world. Above all, philosophy has sought to address the very meaning of the pandemic in our times: as the philosopher Shaj Mohan put it, the question is now of the *pan* or the whole and the demos or people. It means having to think what it means to be a people without being determined in the last instance by place, language, ancestry and traditions – a people of the world that can think on behalf of everyone. Philosophy itself has right up until now been thinking about itself in terms of regions and identities such as "west", "east", and the opposition to this way of thinking has also not found another possibility than "ethnophilosophy" which partakes of the same old logic and only expands the constituencies.

What does it mean to be a woman philosopher in India?

This is a question that no male philosopher has to answer, and a woman might much prefer to not be obliged to thematize her gender when it is much more exciting to simply philosophize on whatever she is passionate about. All over the world, many wage-earning professions which were permitted only to men have opened to women very recently, and women in India experience similar difficulties. This is changing, no matter how slowly and unevenly, because gender parity is now easily acknowledged by nearly all governments and institutions as at least a goal. What concerns me much more is why it is still difficult to attain the same recognition for racialized and caste-based inequalities all over the world. These inequalities are among the most important conditions that prevent large sections of women all over the world from gaining equality of opportunity and of dignity. In India, the majority population across all religious denominations is lower caste and Dalit (oppressed),

and the women as well as men, and even the trans and queer communities, stigmatized through these social identities suffer systemic exclusion from academic, economic and media spheres.

The *ethnos* of doing philosophy that I spoke of in my answer to a previous question has always been inflected in different regions by their respective social conventions. For instance, in India, it was inflected, even determined by caste, where the circle of thinkers was constituted exclusively by Brahmin and at most extended other non-Brahmin upper castes. A renowned representation of this is *Siddhartha* by Hesse which, sadly, reflected this exclusionary *ethnos*, and ancient non-Buddhist traditions of this region were even more unapologetic in preserving the caste order through the pursuit of complex and abstract thought which was cultivate through practices that barred women, lower castes and those deemed outcaste and untouchable.

Therefore, I must insist that the primary meaning of being a philosopher in India is finding the means to displace the oppressive weight of the caste order that still arranges all social life here, and that successfully instrumentalizes all new technologies and forms of life, whether feudal, socialist or capitalist, to perpetuate its racializing and segregating logic. To do philosophy must mean to invent a new meaning of being- and living-together, inventing new freedoms, inventing new ways of relating to and as the world. This is incompatible with the caste order and its hypophysics which insists that a person's descent is value.

It is not so useful to consider what "women" contribute to philosophy, as that would imply some essence to women which always becomes a constraint on our ways of acting and thinking. Rather, perhaps what women philosophers bring, can bring, is the impulse for freedom that women often have because of their impatience with conventions, traditions, and commands. The metaphor of a midwife is quite suitable,

even Socrates who had the courage to examine the laws and the gods of the city-state was best described as a midwife – not necessarily one who can give birth, but rather one who can let the new come about.

Faye Formisano, *Vêtements Manifeste*
Photo: Margalit Berriet



SILK ROADS

The UNESCO Silk Roads Programme reinforces intercultural dialogue and mutual understanding by building links between people from different communities. Through this programme, UNESCO has not only succeeded in reviving the historical Silk Roads, but has also promoted the present-day legacy of human interactions, common values, and shared heritage. This is achieved through different Silk Roads Programme sub-initiatives such as the Online Platform, the Interactive Atlas, and the International Photo Contest.

UNESCO is pleased to announce the winners of the second edition of the International Photo Contest "Youth Eyes on the Silk Roads". Organized in the context of the UNESCO Silk Roads Programme, this annual contest offers an exciting opportunity for young people from all over the world to capture their understanding of the shared heritage of the Silk Roads through the lens of their camera. For this edition, participants were invited to "Reveal the Silk Roads" via one or more of the three following themes: gastronomy and food production, music and dance, and traditional sports and games.

Open for entries from 19 September 2019 to 31 January 2020, the contest received more than 3,500 photos from young participants from around 100 countries worldwide. An International Selection Committee composed of six renowned professionals examined the submissions.

For the first edition of the contest the themes were kept broad. This year the focus was narrower, using the themes of Gastronomy and Food Production, Music and Dance and Traditional Sports and Games to reveal the Silk Roads.

The contest is divided into two age categories: 14-17 year olds and 18-25 year olds. Three winners are selected from each of the age categories.



© John Leonardo Rosales Dimain IV (Philippines) /UNESCO
Youth Eyes on the Silk Roads

Second Position in Category 2 (18-25 years old)

The Art of Arnis

Arnis is the national sport of the Philippines. It was devised by native Filipinos who used rattans, daggers, swords and other weapons for combat and self-defence. Arnis was employed by the first Filipino hero Datu Lapu-Lapu.



© Hasan Uçar (Turkey) /UNESCO Youth Eyes on the Silk Roads

Honourable mention in Category 2 (18-25 years old)

Woman Collecting Olives

A woman collecting olives in Derik, in Mardin Province, in the South East Anatolian Region. Olive cultivation is an important source of income for the local people in Derik district and olive oil culture, which is part of the Mediterranean diet as inscribed on the list of Intangible Cultural Heritage, has an important place among Turkish people.



© Sharad Iragonda Patil (India) /UNESCO Youth Eyes on the Silk Roads

Third Position in Category 2 (18-25 years old)

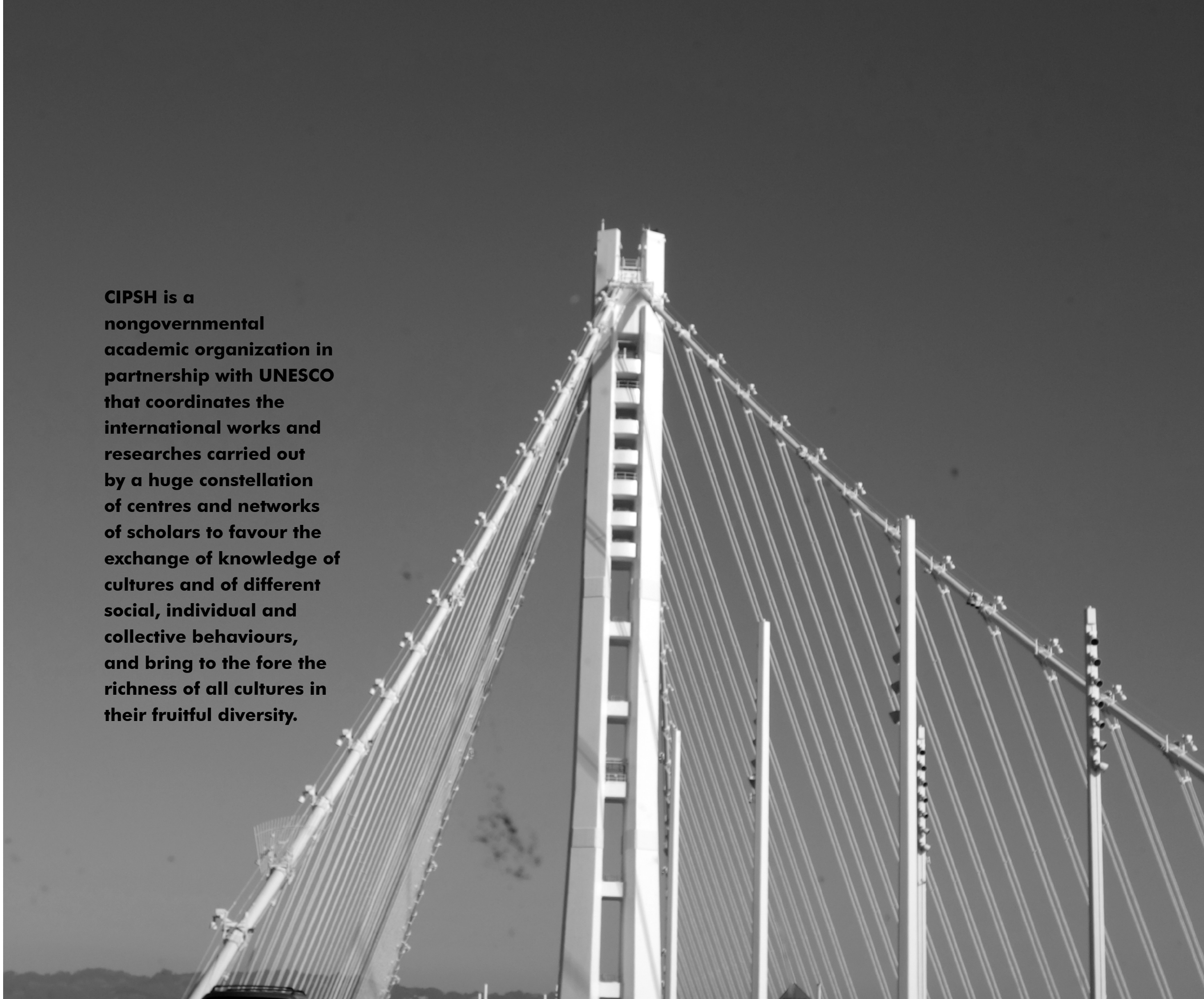
Music and Dance Provides the Freedom to Express

Wari is the most famous festival in Maharashtra, India. During this festival 500,000 to 600,000 people walk together and dance to musical instruments like the *Taal*.

CIPSH

**INTERNATIONAL COUNCIL FOR
PHILOSOPHY AND HUMAN SCIENCES**

**CIPSH is a
nongovernmental
academic organization in
partnership with UNESCO
that coordinates the
international works and
researches carried out
by a huge constellation
of centres and networks
of scholars to favour the
exchange of knowledge of
cultures and of different
social, individual and
collective behaviours,
and bring to the fore the
richness of all cultures in
their fruitful diversity.**



The International Council for Philosophy and Human Sciences was founded in 1949, under the auspices of UNESCO, to explore the uniqueness of the Humanities for understanding the great challenges of Humanity—peace, conviviality, purpose, what it means to be Human, what conditions Human agency, how to articulate cultural diversity and the unity of the species while rejecting any forms of racism, xenophobia, or other prejudice. Philosophy, History, Literature, Anthropology, Geography, and all their sub-disciplines, but also the fundamental principles of meaning and ethics in other sciences, are at the core of the work of CIPSH.

Currently involving 21 world scholarly federations, themselves engaging thousands of structures in all countries, CIPSH and its members, along with UNESCO, have been working to set agreed priorities and agendas for the new challenges ahead.

WORLD LOGIC DAY

UNESCO’s General Conference, at its 40th session, proclaimed January 14 "World Logic Day" in association with the International Council for Philosophy and Human Sciences (CIPSH), recalling that logic, as a discipline that encourages rational and critical thinking, is of paramount importance for the development of human knowledge, science, and technology. CIPSH has established a special coordination project and will foster the WLD as a major outreach moment for the Humanities in general.

Visit the World Logic Day website:
<http://wld.cipsh.international/>



© Arlette Rhusimane Bashizi (Democratic Republic of the Congo) /UNESCO Youth Eyes on the Silk Roads



EUROPEAN HUMANITIES CONFERENCE

The European Humanities Conference will take place in Lisbon from 5th to the 7th of May 2021, during the Portuguese Presidency of the Council of the European Union. Following the World Humanities Conference, the European Conference takes on the field of Humanities (including its various traditions, notably under the designations of *Humanities*, *Geisteswissenschaften* and *Sciences Humaines*) as a set of specific methodologies and perspectives. These, however, are not limited to traditional disciplinary issues and, within the conference, should focus on cross-cutting themes of society, highlighting the specific contribution of the Humanities to our world. Such contribution is made in close cooperation with researchers from other disciplines such as the natural, social, engineering, and medical sciences, to discuss educational and scientific policy as well as processes of knowledge dissemination.

The Conference is jointly organized by CIPSH, UNESCO, and the Foundation for Science and Technology (FCT), the Portuguese public agency for the support of R&D in all areas of knowledge. The general theme of the Conference is European Humanities and Beyond. Four specific issues have already been proposed: 1) *Multi-disciplinary Dynamics as Education and R&D strategies for meaningful problem solving*; 2) *Heritage, mobility and identities*; 3) *Influence and impact of the Humanities in society*; 4) *New Humanities*.

Visit the website of the European Humanities Conference: <http://www.european-humanities2021.ipt.pt/>

CHINESE AND EUROPEAN RESOURCES FOR A GLOBAL ETHIC

CIPSH has promoted the first *International Academy on Chinese cultures and Global Humanities*, which was conducted as a webinar due to the current pandemic. The webinar was organized by the Union

Académique Internationale (UAI) in collaboration with the Stockholm China Center at the Institute for Security and Development Policy (ISDP), focusing on Global Ethic, considering that it has a fundamental role to play, not only in defining basic values, but also in reaching transcultural consensus about the meaning of key notions such as "well-being" and "good governance."

The International Academy of CIPSH will pursue a programme, beginning in 2021, consisting of a series of yearly high-level intensive seminars, focusing on specific themes each year, promoting a dialogue with the academic communities in the region where they will be held, and attracting advanced students to foster future research in those domains. It will be advised by a scientific committee appointed by CIPSH. The programme, benefiting from a grant from the Chiang Ching-kuo Foundation for International Scholarly Exchange, takes place in Europe.

WORLD HUMANITIES REPORT

One of the outcomes of the 2017 World Humanities Conference, organized by CIPSH and UNESCO, was recognition of a need for deeper understanding of the humanities in all world regions. Based on this recommendation, CIPSH decided to undertake a World Humanities Report. The goal of the report will be to establish areas of value from within the humanities and to show how the humanities define areas of urgency and attention. From within this context, the report will demonstrate the effect of supporting the humanities. At the same time, the report aims to establish a deeper understanding of where and how the humanities are threatened. The Report will present its preliminary recommendations very soon, based on regional reports prepared by regional hubs (East Asia, Indian Peninsula, Africa, South America, Arab Region, Europe and North America) and a central synthesis report.

CIPSH CHAIRS

CIPSH has established a programme of academic chairs, designed to highlight and encourage existing research networks of centres of research in the humanities, to attract greater attention to the humanities worldwide and enhanced recognition of their importance in contemporary society. The aim is to endorse and publicize the establishment of academic humanities chairs of such networks, oriented toward a general theme and headed by a single chairholder, at universities or other recognized research institutions. So far, four chairs have been established, on New Humanities (University of California, Irvine), Ethnolinguistic Vitality and Diversity (University of Leiden), Global Studies (Aberta University, Portugal), and Digital Humnaities in Education (NOVA University, Portugal).

BRIDGES

Since December 2017, exploratory discussions have taken place between UNESCO, CIPSH, and various institutional and organizational partners internationally active in the sustainability domain (in particular the Humanities for the Environment Circumpolar Observatory) concerning a proposal to establish a global coalition on sustainability science. This initiative builds upon the refined sustainability science paradigm inaugurated in 2017 with the launch of [UNESCO’s Guidelines for Sustainability Science in Research and Education](#), and aims specifically to operationalize them. Starting in 2020, BRIDGES is developing an action framework by bringing together a range of partners to design and implement, in a co-owned manner, pilot territory-based projects combining different knowledge sources and traditions.

**HUMANITIES & SOCIAL SCIENCES
FOR SUSTAINABILITY**

Organized by the UNESCO Chair on Global Understanding for Sustainability, at the University of Jena, this Conference occurred on the 21st and 22nd of October, with the collaboration of CIPSH, engaging a large number of leading scholars, artists, and policy makers, building from the awareness that needed societal transformations cannot be achieved without Human and Social Sciences, and discussing how can they effectively intervene.



© Mohammed Nahid Aziz (Bangladesh) /UNESCO Youth Eyes on the Silk Roads

Mémoire de l'Avenir is a non-profit organization whose mission is to use the arts and cultural heritage as a means of improving society. Through the development of four interconnected endeavours—exhibitions, pedagogical actions, research, and Humanities Arts and Society—Mémoire de l'Avenir places creativity at the heart of its actions, tools, and methods to promote reflection and education, active and creative participation, cross-cultural and inter-disciplinary dialogue, freedom of thought, respectful interchange, and better knowledge of oneself and "others." The aim is to transmit a message of openness and acceptance of divergence, and to promote mutual understanding of cultures and of individuals.



Exhibition view, *VIRTUAL CIRCUS PEOPLE* by Faé A. Djéraba, July 2020, Mémoire de l'Avenir

Mémoire de l’Avenir, a space dedicated to contemporary art, is located in Belleville, at the heart of a multi-cultural neighbourhood in Paris. The space has been designed for meetings between artists and thinkers of different social and cultural backgrounds, as well as an audience interested in the arts and their impact on contemporary society. We offer contemporary art events in our space, as well as satellite events at other cultural institutions.

Our programme includes multidisciplinary workshops and interactive cultural activities. These activities, based upon the respectful inclusion of all cultures and identities, propose an intuitive approach to creativity. Sensibility is seen as fundamental to learning.

In our interactive cultural programme, which is designed for audiences facing constraints to cultural access, art works are used as tools and as opportunities for dialogue, debate, and the critical questioning of contemporary issues. The aim is not just to make participants autonomous in the museum space, but to bring out the knowledge and understanding of each participant. Individual perspectives are shared with the group.

EXHIBITIONS

The second part of the eight-artist exhibition *A Kind of Magic: In Search of Different Dimensions*, presented in January 2020, explored the physical and mental territories connected to the human need to understand one’s environment.

Songe, ô futur cadavre, éphémère merveille, avec quel excès je t’aimais is an exhibition by the artist duo *Liberté*. *Femmes magiques* (photographer and visual artist Riccarda Montenero and visual artist Faé A. Djéraba). The exhibition questioned our relationship to different forms of violence. Removed from the context of intimate spheres and terminologies in order to question cultural and social systems, their work interrogated cultural and social

systems and investigated the effects of violence, pain, and its catharsis.

In the exhibition *Virtual Circus People: Interconnected Histories*, Faé A. Djéraba questioned the notions of freedom and personal identity with respect to the new relationships produced by social media. Her series of nineteen Polaroids, presented in diptychs, triptychs, and polptychs, spanned our human and virtual conditions through themes such as encounter, friendship, self-image, seduction, emotion, and childhood.

The photography project *Rue de l’Espérance* by Riccarda Montenero, presented in September 2020, tackled, in a quasi-pictorial way the passions of the soul and the body, also touching upon discrimination and violence. Because the artist likes to surround herself with other artistic expressions and universes, she invited director Teresa Scotto di Vettimo for a screening of her short film *Un véritable chemin de croix*, featuring the actor Olindo Cavadini. The singer and composer Magali Nardi also presented a performance in dialogue with the themes of the exhibition.

The exhibition *Beyond the Frame: Image in Action*, organized in partnership with L’AiR Arts, presented the work of ten photographers. The works proposed narrative and experimental processes that bear witness to environmental and social transformations, as well as to contemporary struggles. They also shed light upon the links that bring people and nature closer together. A debate with the photographers and two essays by Aurore Nerrinck and Margalit Berriet on Ethics and Aesthetics were presented as part of UNESCO’s World Philosophy Day in November 2020.

In *Under Wraps*, artist Suki Valentine explored hidden personal and collective narratives, and questioned their impact upon the construction of individual and group identity. The exhibition was made up of two series of works by the artist, one



Exhibition view, *Under Wraps* by Suki Valentine, December 2020, Mémoire de l’Avenir







about the silence of history and the other about the silence of individuals or families.

OPEN WINDOWS

During the French government's lockdown to limit the spread of COVID-19 between March and May 2020, and between November 2020 and January 2021, Mémoire de l'Avenir had to close its doors to the public. In this unprecedented situation, the arts and the humanities gained a renewed importance as connectors and essential resources for the development of critical thinking, the raising of awareness, and the need to understand our world from different perspectives. As societies around the world were adapting to social distancing and lockdown measures—closing their doors,—the arts and humanities were opening new windows. Mémoire de l'Avenir launched Open Windows, which presented artworks in response to the crisis. The projects are available on the Mémoire de l'Avenir website.

RESILIART

As part of UNESCO's programme ResiliArt, Mémoire de l'Avenir, together with artists and humanities scholars, presented a debate on the fundamental importance of the roles of the artist and of creativity, and the necessity of interdisciplinary collaboration in order to better understand the challenges we face. The participants were Luiz Oosterbeek, President of CIPSH and Director of HAS Magazine, Margalit Berriet, President and founder of Mémoire de l'Avenir and Director of HAS Magazine, Marie-Cécile Berdager, exhibitions and communication manager at Mémoire de l'Avenir, with Marc-Williams Debono, neuroscientist and director of the transdisciplinary journal PLASTIR: ARTS, Alexandra Roudière, artist and researcher, and Luca Giacomoni, stage director and founder of Why—the first laboratory dedicated entirely to the art of storytelling in France—with moderator Florence Valabregue, media consultant.

EDUCATIONAL WORKSHOPS

The workshop *Imagine*, led by Myriam Tirler and Alexandra Roudière, is one of the activities planned as part of the training programme for childcare assistants. The goal is to accompany participants in the enhancement of their self-image through bodily experimentation, and to have a positive collective experience. The workshop mixes performance with photography, and proposes the creation of a triptych of images, allowing the participants to talk about their history through objects, and to question the representations of their experience. The making of amulets and lucky charms in natural materials symbolizes both the gesture of care and the benevolent approach, and indirectly questions the basics of the profession.

In the workshop *Echo In Time*, artist Alexandra Roudière chose to explore 19th century France. Through an analysis of the aesthetic upheavals of that time, the artist sought to create links to contemporary issues. The group included women who had recently moved to France, most of them from Northwest Africa and Egypt. Several of the participants are from politicized families, or have lived through the Arab Spring, and were keen to discuss politics and the public sphere and to learn French through questions that interested them. The workshop explored French counterculture, starting from the Declaration of the Rights of Man, in order to question the notion of dignity and to discuss new social utopias.

The Enchanted Book is an extracurricular workshop led by Léa Donadini and Gabrielle Birnholz for primary school students. The workshop allows them to create, individually and collectively, a book on the theme of hybridization. The children discover the multiplicity of book formats and, through this, the different ways of telling a story. The books were assembled side by side to create one large, common story that makes up an enchanted book.

The workshop *Comics in Class* was held at the jail of Villepinte with two groups. There were large disparities in French language skills; several participants were multi-lingual and others spoke a language other than French. In this context, artists Isabelle Gozard and Nicolai Pinheiro used several language exercises to encourage dialogue. During the last session, the participants began to construct a script and the first narrative sequences of their comic book.

The participants in the workshop *Rêve Végétal* made their dreams coincide with childhood memories. The exchanges brought out smells, images, and habits that were distant in time, and often linked to other countries. Led by the artist Lydia Palais, the participants created an installation with large-format canvases on which nature and its symbolism entered into engagement with the vegetation of the neighbourhood. The works were conceived and produced in direct contact with nature, and installed in the shared gardens of Archipelica.

INTERACTIVE CULTURAL MEDIATION

A visit to the exhibition *Bio-inspirée* at the Cité des Sciences et de l'Industrie explored the subject of ecological citizenship and the relationship between people and the environment, in order to better understand contemporary problems and challenges, as well as their origins. Biomimetics was also discussed, inspired by solutions already present in nature. As an interactive visit, the dialogue was rooted in the experiences, knowledge, and ideas of the young participants, in order to collectively imagine solutions for co-existence in respect of the environment.

During the visit at the *Jardin Suspendu*, a hanging garden in the 20th arrondissement of Paris, the young participants were introduced to organic gardening and permaculture. The goal of the visit was to better understand the intelligence of nature and to respect its functioning, in order to

establish a respectful and beneficial relationship for all. Permaculture is about creating an ecosystem that respects all living things, combining the well-being of human and non-human beings, the preservation of nature, and the equitable sharing of resources. This educational experience was an invitation to reconnect with nature, even within the urban setting.

The exhibition *Courant Verts* at the Espace EDF presented works by artists who explore the relationships between people and nature, and especially about the current geological age—the Anthropocene—the period during which humanity has had a dominant effect on the environment. The goal of the dialogue was to enable the creation of new narratives, in particular by taking concrete action. This is the case for Thierry Boutonnier, an artist and former agricultural worker, whom we were lucky enough to meet that day, and who invited the young visitors to collaborate in his work, *Recherche forêt*, composed of young plant shoots taken from disused urban areas and that will later be transplanted back into the urban forests of Paris. The project shows how art and artists can participate in, and accompany the important mutations of our time.

TRAINING COURSE

Mémoire de l'Avenir gives training courses based on a participative and active method, using different tools and practical exercises from which new theories emerge. These training courses are interdisciplinary, and shed a light upon themes linked to co-existence and social issues, including citizenship, difference, stereotypes and discrimination, identity and memory, and the relations between human beings and the environment.

The training course *Interculturality in Dialogue* offers a perspective on questions and practices related to artistic and cultural mediation, using artistic practice and cultural heritage as tools of perception, expression, and reflection, with an inter-



Visit to the Espace EDF Paris exhibition *Courants Verts*, Thierry Boutonnier with the participants, October 2020



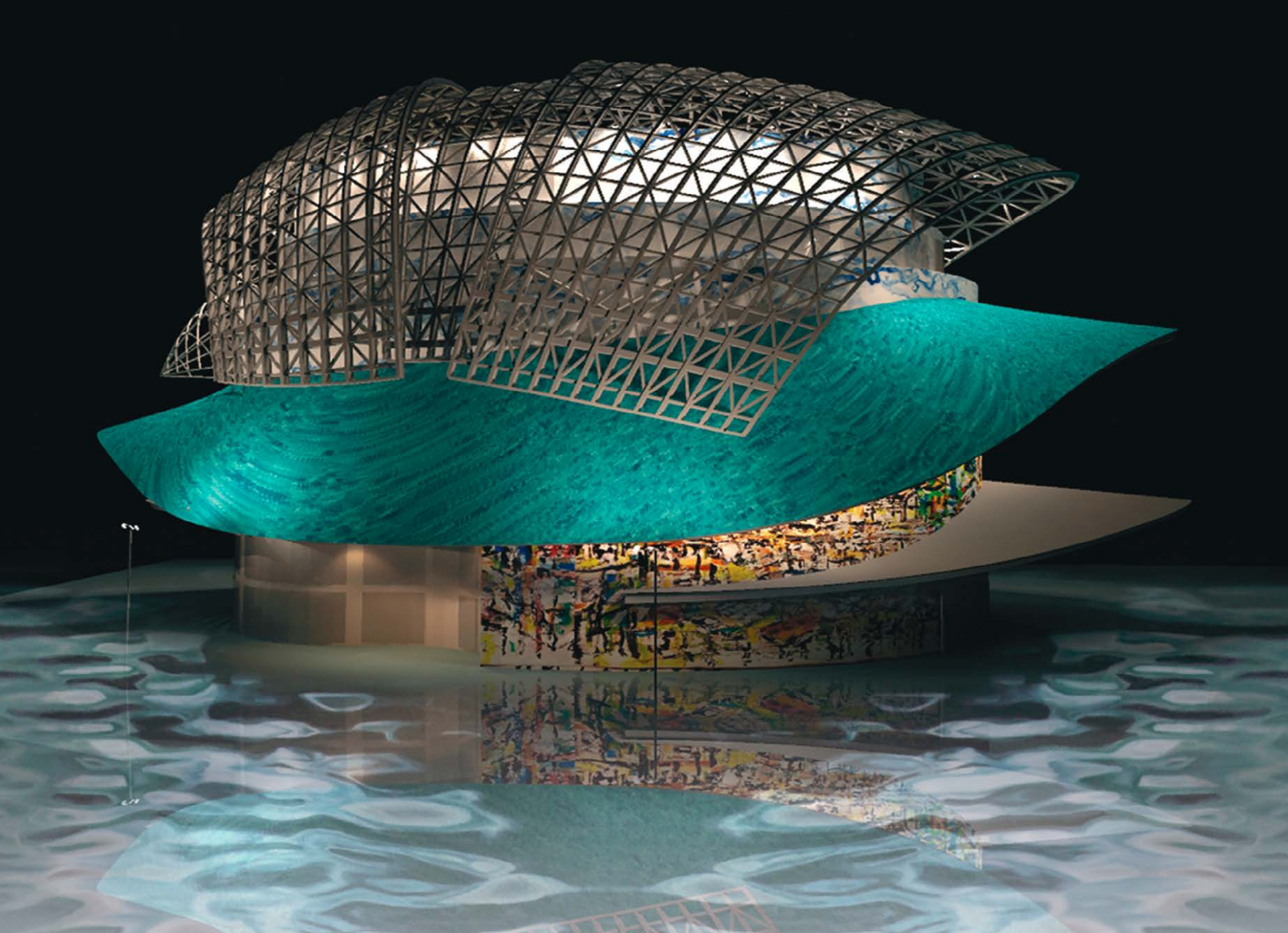
The workshop Comics in Class, held at the jail of Villepinte

disciplinary perspective that mixes ideas from art history, anthropology, and philosophy. The course deepens the notion of mediation, which allows participants to reflect on notions of relationship, meaning, relations to oneself and the Other, the individual and the collective. What makes us different? What brings us together? What do we have in common?



GCACS

The mission of the Global Chinese Arts and Culture Society is to create a cross-regional, inter-ethnic and cross-cultural platform for the exchange between Eastern and Western cultures and arts, to collide, absorb and integrate, promoting understanding and mutual trust.



The mission of the Global Chinese Arts & Culture Society and its future Lin Xiang Xiong Gallery is to build a space for culture, equality and freedom through artistic and literary dialogue.

GCACS seeks to facilitate exchange and dialogue between cultures and people, encouraging a collective reflection on the future of humanity and harmony between people.

The Lin Xiang Xiong Gallery has been created by professor Lin Xiang Xiong. Construction began on 14 December 2020.



NEXT THEME CALL FOR CONTRIBUTIONS

03 TRUTH AND BELIEF

**HAS Magazine launches
a call for contributions
for its third issue to be
published in May 2021.**

The goal of HAS Magazine is to discuss pressing topics through the analysis of a wide range of themes in the humanities, the social sciences, and the arts. Conceived as a magazine for the broadest possible range of readers, HAS offers a space for staging the most creative, enlightening, imaginative, and socially relevant interactions of the humanities and the arts.

Our aim is not simply to report on existing ideas or to reproduce art that examines issues of importance, but to contribute to the achieving of actual progress in cultural exchange and multi-disciplinary collaboration. Information, education, creativity, communication, and thought provocation will be merged, in order to provide a platform for positive change in society—local and worldwide—with the help of the humanities and the arts. We connect curious readers with enthusiastic writers and practitioners willing to work to improve upon current global challenges, through demonstrations of how the humanities and the arts can have an impact on society.

HAS Magazine is an initiative of the Humanities, Arts and Society project with UNESCO-MOST, the International Council for Philosophy and Human Sciences, Mémoire de l'Avenir and Global Chinese Arts & Culture Society.

We welcome contributions from scholars, researchers, critics, artists, and any interested parties who find the above aims important and would like to be part of the project. HAS Magazine is not an academic journal and texts should be written in a language accessible to a broad, non-expert audience. HAS is not a commercial venture and is available online for free in English, French and Chinese in order to reach the broadest possible audience. Due to the non-profit nature of the publication, contributions are on a voluntary basis.

The published contributions include essays, reviews, critiques, interviews, artistic projects, video and photo reportages, and news. The editorial committee is constituted by members of UNESCO-MOST, the International Council for Philosophy and Human Sciences and Mémoire de l'Avenir.

Politically biased or discriminatory content will not be accepted. Promotional or commercial content should be avoided.

The theme of the third issue is Truth and Belief. We aim to investigate this topic from a multi- and cross-disciplinary perspective—including but not limited to the visual and performing arts, philosophy, history, anthropology, archaeology, literature, sociology, natural science, economics, political science, and humanities scholarship.

MORE INFORMATION ABOUT THE THEME

TRUTH AND BELIEF

In the 21st century, information is produced and shared at a record pace, with unprecedented reach. Web 2.0—aka the Participative Internet—is radically transforming our ways of consuming information. This development is both positive and negative: On the one hand it allows people to organize and crowdsource ideas more efficiently, but on the other it is increasing the amount of false information being spread without fact-checking. Conflict, discrimination, ideological blindness, the denial of global warming and COVID-19, and beyond, are nurtured by dis- and misinformation that is difficult to regulate. Although fake news is not a new phenomenon, the broad information flow of today, enabled by social media, has allowed it to flourish. From these channels, a culture based on influence has emerged, in which personalities can directly communicate with followers who trust them, and affect their behaviour. As we are bombarded with information created by influencers with different interests and intentions, how do we distinguish between facts, opinions, and beliefs?

Critical thinking and understanding have become more important than ever amidst this global information flow. The role and responsibility of education—and actors such as artists, journalists, and scientists—has always been to inform and to question. Their domains—the arts, humanities, and sciences—are the principal drivers of critical thinking, social investigation, and active learning. By questioning dogmas and exploring new ways of living, they have the capacity to upend outdated paradigms and help society in its transformative endeavour. They are important in fighting denialism and confirmation bias, which favour facts that are coherent with one's already-held beliefs. These disciplines encourage inclusive understanding, which helps us see that our local actions have global impact.

In the third issue of HAS Magazine, we seek to explore the flow of information, knowledge, bias, and the notion of truth.

Investigations may cover fields and questions such as epistemology, the social construction of reality, the Information Age, influence, cognitive bias, cognitive dissonance, anti-intellectualism, scientific ignorance, and denialism.

Artistically, this may include photography, illusionary art, forgeries, fakes, art as information, and artistic investigations of objectivity/subjectivity and the nature of truth and reality.

Questions may include (but are not limited to): How can we distinguish between objective and subjective, or self-serving facts? What is the place of truth in current society? How do truth, reason, and belief relate to each other? What is the role of satire, and what is its relation to truth/falsity? What is the role of art in relation to truth, falsity, and bias? How can art and art education help develop critical thinking? What is the place of scepticism in today's society, in the positive and negative sense? What are the advantages of scepticism, and what are its limits? How can the various forms and branches of art contribute to the investigation of the above issues?

We invite researchers, creative thinkers, and practising artists to submit contributions examining any aspects of the above questions.

GENERAL REQUIREMENTS

Contributors may submit texts in English or French. The language should be accessible to a broad audience and non-experts of the subject.

Contributions can be up to 3000 words in length and include 3-8 images minimum 300 dpi

Contributions can also be presented in video (MP4) or audio formats (MP3).

Citations and references should use the Chicago-style.

Submissions accompanied by a short biography (100 words) and abstract (100 words), should be sent to magazine@humanitiesartsandsociety.org.

For questions and more information: contact@humanitiesartsandsociety.org.

The deadline for submissions is 31 January, 2021 at midnight, Central European Time.

