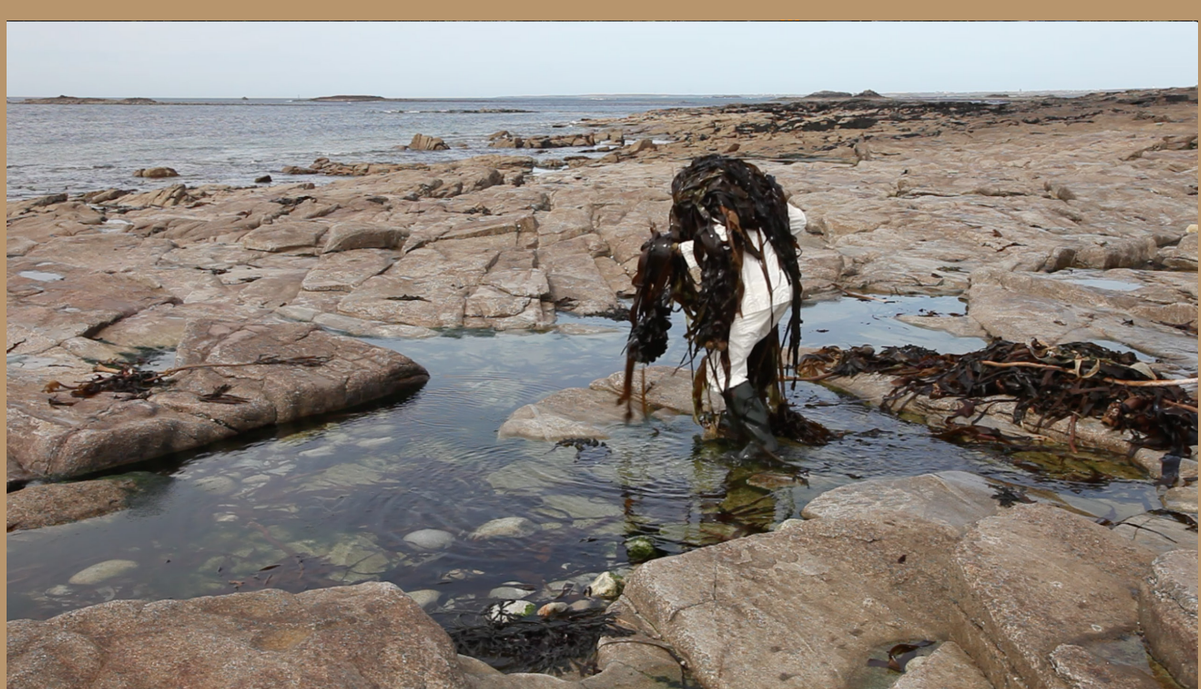
Filip Van Dingenen

PROTOCOLS & DIPLOMACY

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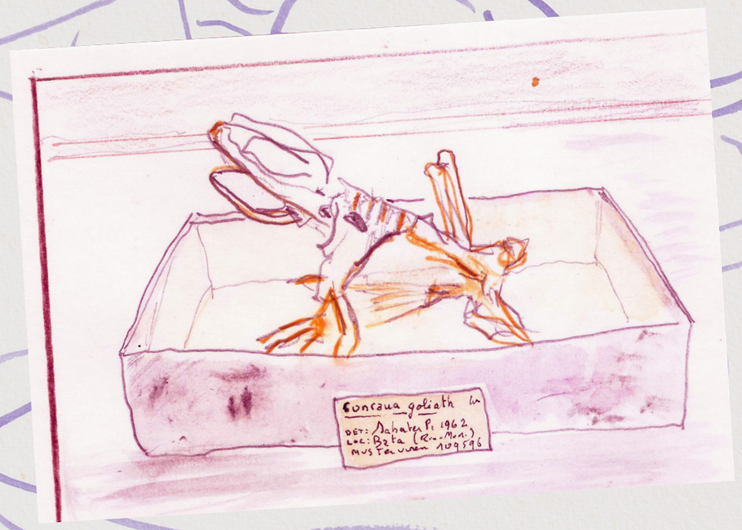
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Filip Van Dingenen

PROTOCOLS & DIPLOMACY

for undisciplined practitioners

HOPPER &FUCHS

protocol

DEFINITION:

Protocol is a system of rules about the correct way to act in formal situations. A protocol is a written record of a treaty or agreement that has been made by two or more countries. A protocol is a plan for a course of medical treatment, or a plan for a scientific experiment.

— in the sense of code of behaviour
— the rules of behaviour for formal occasions

SYNONYMS:

Code of behaviour, manners, conventions, formalities, good form, etiquette, rules of conduct, politesse

diplomacy

DEFINITION:

Diplomacy is the activity or profession of managing relations between the governments of different countries. Diplomacy is the skill of being careful to say or do things which will not offend people. Tact or skill in dealing with people.

SYNONYMS:

Statesmanship, foreign affairs, international relations, statecraft, tact, skill, sensitivity, craft

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Brief: aan Filip Van Dingenen

Filip Van Dingenen is een alchemist. Een alchemist is een persoon die een stof verandert tot een andere, en die speculatief onderzoekend aan de slag gaat. De alchemisten uit het verleden probeerden metalen in goud te veranderen, en om ziektes te genezen. De alchemist probeerde met andere woorden verbindingen te maken gericht op wat als kennis en waarheid kan worden omschreven. De grondstoffen van Filip Van Dingenen zijn andere soorten extracties, opgestapelde extracties die zich clusteren in over de tijd uitgevoerde projecten zoals 'Nfumu-Ngui', 'Ecole Mondiale', 'Algae Diplomacy', 'Suskewiet Visions'. Zoals in dit boek te ervaren valt, is elk project een genereus conglomeraat van gebeurtenissen waar de kunstenaar de notie van samenwerking en co-creatie voorop zet, maar waar Filip Van Dingenen het ceremonieel van de uitwisseling en interactie orkestreert. De kunstenaar zijn aandacht ligt in het aan elkaar knopen van kleine en grote geschiedenissen, antropologie en pedagogie, discours en intuïtie, lokaliteit en globaliteit. Filip Van Dingenen probeert een uitweg te zoeken door co-existerend te denken en te handelen. Vanuit de kunst probeert hij voorstellen van vragen en mogelijke antwoorden te bedenken. Of zoals Timothy Morton het ergens in zijn boek 'Duistere Ecologie' formuleert: 'Als we denken willen dat afwijkt van het huidige, dan moet het denken zich wenden tot de kunst.' Ik zal het niet snel vergeten toen Filip Van Dingenen me uitnodigde om in Gent op de Tondeliersite samen de Zweedse animatiefilm 'Dunderklumpen!' (1974) van Per Åhlin te bekijken. Het was 21 juni en samen zaten we aan een tafel in een braakliggend stuk Gent. Als ik nu terugdenk aan die film, dan is de alchemie van Filip Van Dingenen misschien in die film terug te vinden, die hij als kind tot op vandaag jaarlijks bekijkt. Het hoofdpersonage Dunderklumpen nodigt de andere personages uit de film mee het bos in om los te komen van onze materiële obsessies. Filip Van Dingenen laat het denken en de kunst graag kronkelen tot projecten die meer dan een tentoonstelling alleen, een levenshouding uitademen, een houding die net als in de film het onbekende in het bekende zoekt.

Philippe Van Cauteren, Gent, 5 september 2025

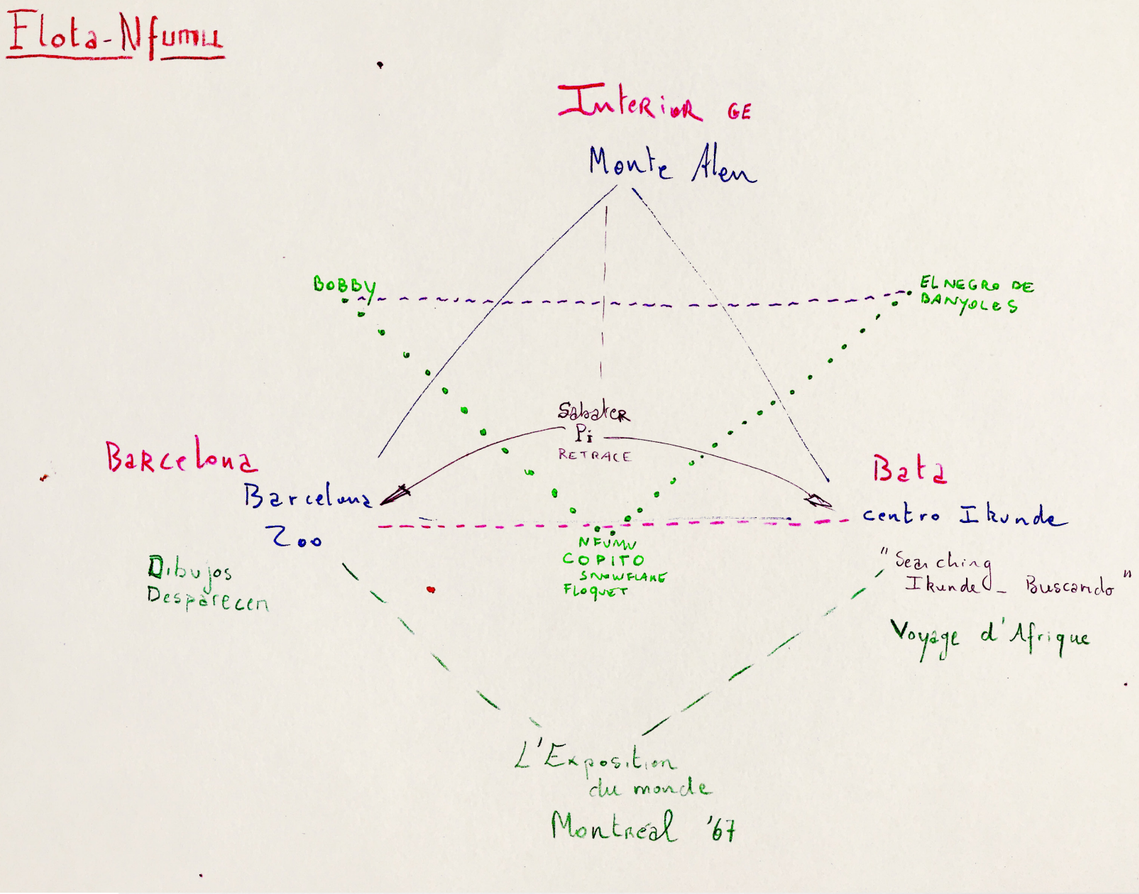
Letter: to Filip Van Dingenen

Filip Van Dingenen is an alchemist. An alchemist is someone who transforms one substance into another and who engages in speculative research. Alchemists in the past tried to turn metals into gold and cure diseases. In other words, alchemists tried to make connections aimed at what can be described as knowledge and truth. Filip Van Dingenen's raw materials are other types of extractions, accumulated extractions that cluster together in projects carried out over time, such as 'Nfumu-Ngui', 'Ecole Mondiale', 'Algae Diplomacy', 'Suskewiet Visions'. As can be experienced in this book, each project is a generous conglomeration of events in which the artist prioritises the notion of collaboration and co-creation, but in which Filip Van Dingenen orchestrates the ceremony of exchange and interaction. The artist's focus lies in knotting together small and large histories, anthropology and pedagogy, discourse and intuition, locality and globality. Filip Van Dingenen tries to find a way out by thinking and acting in a co-existent way. Through art, he tries to come up with questions and possible answers. Or, as Timothy Morton puts it somewhere in his book 'Dark Ecology': 'If we want thinking that deviates from the current, then thinking must turn to art'. I won't easily forget when Filip Van Dingenen invited me to watch the Swedish animated film 'Dunderklumpen!' (1974) by Per Åhlin. It was June 21, and we sat together at a table in a vacant lot in Ghent. When I think back on that film now, I realise that Filip Van Dingenen's alchemy can perhaps be found in that film, which he has watched every year since he was a child. The main character, Dunderklumpen, invites the other characters in the film to join him in the forest to break free from our material obsessions. Filip Van Dingenen likes to twist thinking and art into projects that are more than just an exhibition, that convey a way of life, an attitude that, just like in the film, seeks the unknown in the known.

Philippe Van Cauteren, Ghent, September 5, 2025

I.

NFUMU-NGUI



Flota Nfumu:
Rethinking Art, Archives and Pedagogy
in the Case of Copito de Nieve
by FVD

In memory of Dr. Jordi Sabater Pi

In the year 2006, I began an artistic project—*Flota Nfumu*—addressing questions of cultural memory, and more specifically the history and myth of the albino gorilla from Equatorial Guinea that had come to be christened as 'Snowflake': *Copito de Nieve* in castellano, *Floquet de Neu* in Catalan, and *Nfumu* in Fang. I had two starting points for my investigation: the Barcelona Zoo, where Snowflake had been held captive for over forty years, and the Sabater Pi Collection, housed in the Barcelona Science Park. Snowflake was brought to the Barcelona Zoo in 1966, which remained his habitat until his death in 2003. I was interested in memories, souvenirs, anecdotes, drawings, photographs, and other visual records of his life. The Education Department and the Research Unit from the Barcelona Zoo explained to me that the *Copito file* had not yet been archived and was therefore not accessible. The only information they could provide when I first arrived was a commercial DVD on Snowflake's life, and the DVD entitled, in Catalan, *Els nens dibuixen en Floquet* [Children's drawings of Snowflake]. Additional information could be found at the Gorilla Space, a visitor interpretation center open to the public. The permanent exhibition at the Gorilla Space was built and inaugurated in 2003, and explained Snowflake's history as well as the life, natural habitats, and behavioral patterns of lowland gorillas. It was an attractive, well-documented multi-media center aiming "to inform the visitors about the world of

gorillas, a species that shares around 98% of its DNA with humans, and which is in imminent danger of disappearing."[1]

In the last months of Snowflake's life, the Barcelona Zoo orchestrated a publicity campaign and homage to its most famous resident. As part of this homage, children were entitled to a free entrance ticket to the zoo in exchange for a drawing dedicated to the albino gorilla. The zoo did not keep the original drawings; both the physical collection per se and traces of identity of the child artists were lost and erased from the archives. However, in a small but significant 'media' shift, digital versions were archived in the form of the DVD, *Els nens dibuixen en Floquet*, which contains a rather repetitive slideshow of the drawings, accompanied by the sound of African percussion. As a visual artist, I was curious to consider what new perspectives this collection of children's drawings might provide on several issues: the relation between Barcelona and the albino gorilla, the human-animal relations in a Western setting, and the perceptions of zoological institutes in the twenty-first century, in sum, questions of nature and conservation. It was important for me, too, to rethink the significance of the choice of a digital (rather than a material) archive by the zoo.

The Sabater Pi Collection, housed at the University of Barcelona, includes among its holdings a very large collection of books, journals, drawings and watercolors of fauna and flora, with some particularly valuable and exclusive material relating to primates and — above all — extensive research relating to Snowflake.[2] Born in Barcelona, Jordi Sabater Pi (1922–2009) had worked in Equatorial Guinea from 1940 until 1969, and from 1959 onwards led the Centro Ikunde in Bata, an adaptation and acclimatization station for animals and plants being sent to the botanical garden and to the zoo in Barcelona. Jordi Sabater Pi purchased the baby gorilla in 1966 from the farmer Benito Manié, who had called the gorilla *Nfumu*, which means 'White' in Esangui Fang. This name was still being used when the gorilla arrived in the Barcelona Zoo, although — despite Sabater Pi's letters of protestation — it was soon replaced by 'Copito de Nieve.' Ever since his installation in the Barcelona Zoo, Snowflake became one of the most photographed animals in the world: the *National Geographic* ran a story in March 1967 with the headline "Snowflake,

the Animal Kingdom's Newest Celebrity," and the photographic mania soon swept up *Life*, *Paris Match*, *The New York Times*, *Der Spiegel*, and other periodicals. Having purchased the albino gorilla for 11,500 pesetas, Sabater Pi received, within months, a telegram from the organizers of the 1967 Expo in Montreal offering the figure of one million dollars.

In the Sabater Pi Collection, I was particularly interested in the drawings made in the research area of Equatorial Guinea; then-emeritus professor Sabater Pi and I shared reflections on the concepts of drawing, observation, perception, projection and imagination. I simultaneously worked on the other contemporary form of archivization: I started to capture the images from the DVD *Els nens dibuixen en Floquet*, reprinting the collection and re-documenting the information, in search of a more appropriate form for cultural memory. In this search, I started with several reflections: How might it be possible to reconsider the pattern of 'consumption' in the Barcelona Zoo, and contemporary practices of digital archiving as forms of cultural remembrance? How might the fragile ecosystems of Equatorial Guinea, explored in the zoo's Gorilla Space, be experienced by local communities living in the region? And finally, what, in the end, was the most appropriate response to Snowflake's death? Public debate focused on the rather sterile questions of whether the albino gorilla should be stuffed into the Museum of Natural History, in Barcelona, and displayed for future generations, and whether the city should organize a funeral procession for an honorary citizen, or arrange for repatriation to the country of origin, as Frank Westerman proposes in his book *El Negro en Ik* [The Negro and Me], comparing the widely-debated case of El Negro de Banyoles with that of Snowflake. In the end, some genetic materials from hair and bone samples were donated for scientific purposes — another prominent form of archiving today. Also, microscopic samples of the tyrosinase gene were carefully transferred to the GENBANK, to be ready for an eventual cloning of the albino gorilla.[3]

I had little interest in the monuments, public sculptures, and street names dedicated to an animal whose myth had been created in Europe, and matters of bioethics were not my area of expertise. Instead, my approach was shaped by my interest in pedagogical efforts being made in relation to

conservation, heritage, patrimony sites, and my experience working in community arts projects in public spaces. I began to question how to rethink memory through — and from — Snowflake's country of origin. It was in this spirit that I conceived the *Flota Nfumu* project: a project that would involve drawing, but this time with children from Equatorial Guinea itself. In contrast with the collection of drawings of Snowflake by Spanish children attending the Barcelona Zoo, I wanted to generate a project that would investigate the perception and artistic projection of children in Bata (from which region Nfumu originally came), as well as their own relation towards environment and habitat. Retracing the steps of Jordi Sabater Pi, the project would have its main focus on drawing. But more than creating artistic residues, the strength of this *in situ* intervention would derive from experiences and shared social interactions during the workshops, juxtaposing my contemporary art practice with a larger pedagogical project.

In June 2008, the drawing project *El bosque y la imaginación* was set up in Bata.[4] It was undertaken in collaboration with the performance artist and choreographer Barbara Pereyra, experienced in the field of dance, theatre, contemporary movements and community arts in Europe and Latin America. The two of us worked jointly in the Escuela Nana Mangue and in the rural school Nco Antoma — both located in Bata — with a total of 275 local students involved, of ages ranging between 5 and 14 years old. The students were encouraged to make drawings of fauna and flora in their surroundings. They could draw different plants, trees, birds, insects, flowers, animals, clouds and other natural phenomena of their pleasing. We assured them that this was not a test, so that the exercise would generate the most genuine and spontaneous forms of expression. The drawings were then temporally exhibited at the Centro Cultural Español in Bata, and afterwards returned to the students who authored them, but also high-resolution scans of each child's drawing in Bata were made, in order to create a second digital archive.

The *Flota Nfumu* project is concerned, on one level, with reinterpreting the content, form, and meaning of an archive. The two digital collections — *El bosque y la imaginación*, from Bata, and *Els nens dibuixen en Floquet*, from Barcelona — have been reprinted with inkjet (*giclée*)

technology on an acid free, archival paper: a total of 4,583 drawings, each a high-quality fine art reproduction, they are exhibited in archival boxes where visitors can easily flip through the drawings.[5] The two cabinets (as archival systems) are displayed side by side, next to each other, and the collection is accompanied with a proportional maquette designed to question the form and the scale of what an archive can be, or how an archive can be approached from different perspectives, levels, and situations. However, the archive created through our interventions in Bata, in contrast with the archive created by the Barcelona Zoo, has not been conceived as the terminal point of the project. *Flota Nfumu* aims, rather, to generate new opportunities and possibilities for combining artistic approaches and playful educational formats within a pedagogical frame and — not least — to make information accessible to new generations in Bata and Equatorial Guinea.

This pedagogical approach of the drawing class was similar to others I had earlier adopted with youngsters in Brussels, Berlin or Novosibirsk. Working personally with the children in their classroom, and in small groups, gave us the opportunity to interact intensively with the students, encouraging them to unleash their artistic creativity while explaining the project. We displayed to the children in Bata some botanical drawings from the Sabater Pi Collection, and some drawings made by a group of botanists and artists in the Monte Alén National Park.[6] We displayed samples of different drawing techniques executed with different media. We then retold the story of *Nfumu-Ngui* [White Gorilla], too remote in time to be remembered by these children. A number of origami paper boats depicting the Spanish children's drawings of Snowflake (which I had previously photographed by the beach in Barcelona in order to publicize the project) were used as a starting point in Bata, a tangible means of visualization in retelling the story of Nfumu-Ngui. The paper boats were given to the students. Along with images of the children's drawings in Spain, we also displayed pictures of the gorillas and the facilities they inhabited in the Barcelona Zoo. But most thought provoking where the discussions we had on the European concept of zoological gardens and zoos.[7] The concept per se is not self-evident in the context of the contemporary urban situation in Bata. The zoo being an essentially nineteenth-century Western configuration, 'the first uniformed institution in a globalized world,' as Van Reybrouck

puts it, there is neither a zoo in Bata nor any visitor interpretation center about its own fragile and simultaneously rich and diverse environment. European zoos on the other hand provide plentiful information about the fragile endangered environments of species in Africa and elsewhere, but local communities, nearly living in and around these environments have radically different conceptions, uses, and interpretations for them.

At the end of the drawing project the teachers continued to address the differences between zoos and the natural environment of animals. A brief introduction about the *Flota Nfumu* project and a pedagogical file — including books with drawings, photographs and catalogues — had been provided to all children and teachers. It is my believe that developing ongoing artistic/creative projects in the school curriculum can play a very important role in the introduction of new themes and catalyzing learning processes. The enthusiastic reception of the workshops, on the part of teachers and students, is a promising sign for the future development of artistic interventions in classrooms concerning environmental issues. In the context of Equatorial Guinea, one concrete future objective of such interventions will be to organize periodic school trips to the National Park of Monte Alén, and to give children the opportunity to develop alternative understandings of matters of diversity, the environment, and the endless possibilities for archiving.

1 Information about the center is available at the official Barcelona Zoo's website: ☞ http://www.floquetdeneu.es

2 Further details of the Sabater Pi Collection can be found at the official website: ☞ https://crai.ub.edu/recursos-d-informacio/patrimoni-bibliografic/fons-arxiu/j-sabater-pi

3 Martínez-Arias, Rosa et al. 'The Tyrosinase Gene in Gorillas and the Albinism of *Snowflake*'. Pigment Cell Research. 13. 2000, pp.467–470.

4 I would like to acknowledge here the local logistical support provided to this project by the Centro Cultural Español de Bata.

5 Solo exhibition Flota Nfumu. Netwerk Centre for Contemporary Art, Aalst, Belgium, 2009.

6 For a sample of this work on the National Park see some of the compilations by Manuel Merino in Monte Alén. Equatorial Guinea, 2002.

7 For a politico-ideological interpretation of the zoo from an archival theoretical angle, see Benita Sampedro Vizcaya's article entitled 'Rethinking the Archive and the Colonial Library: Equatorial Guinea.'

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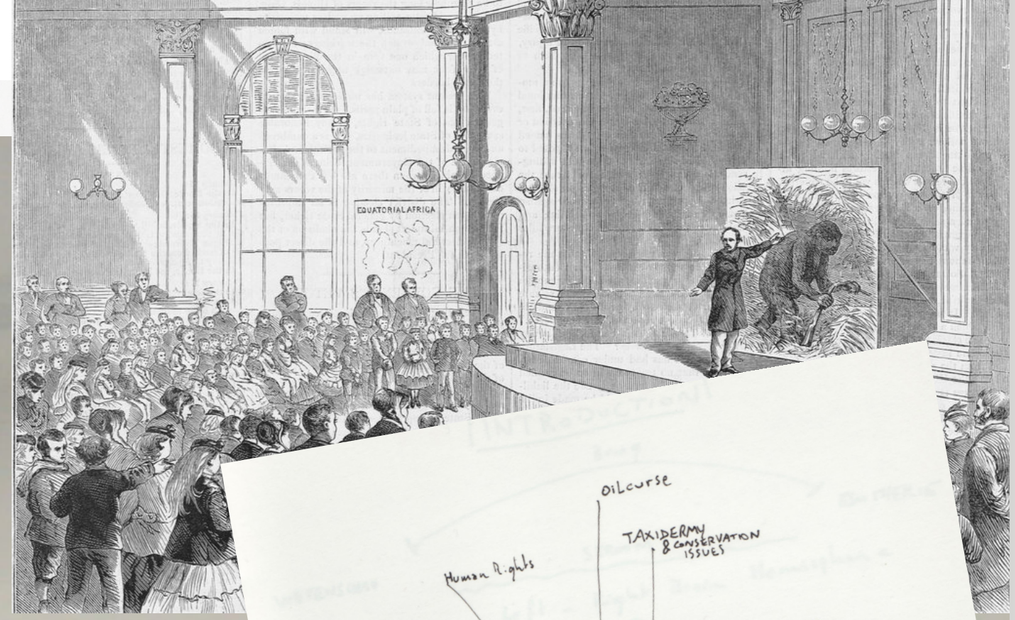
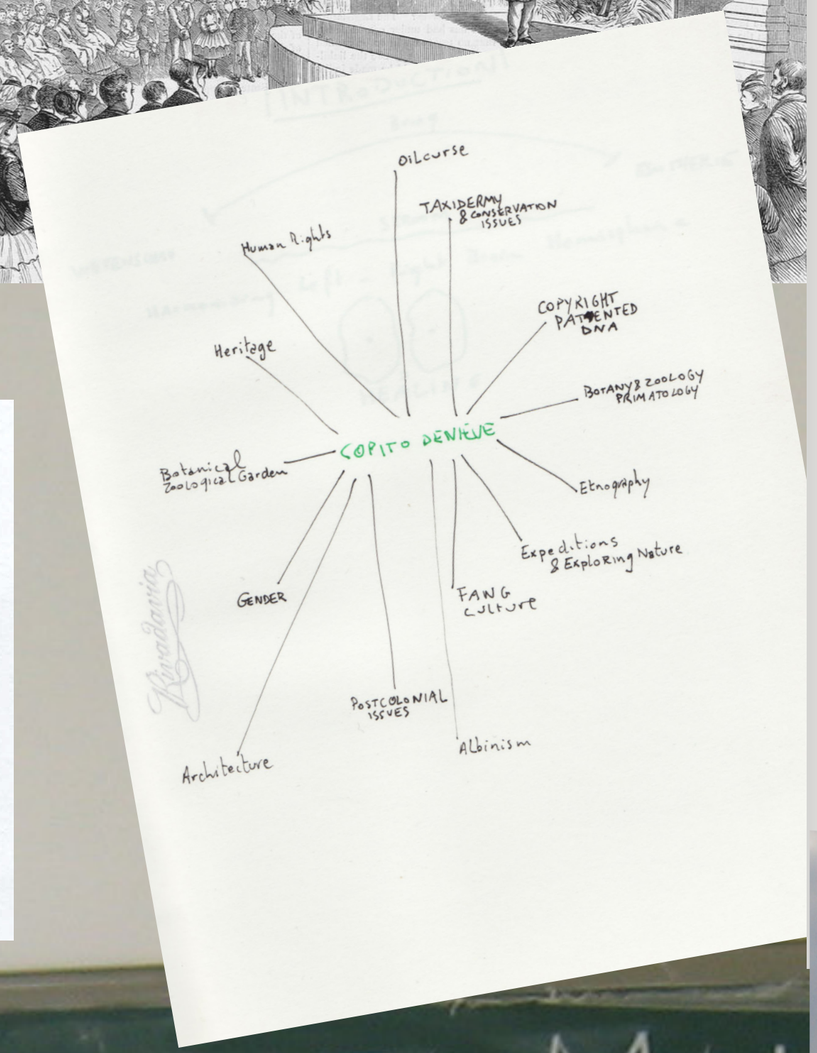




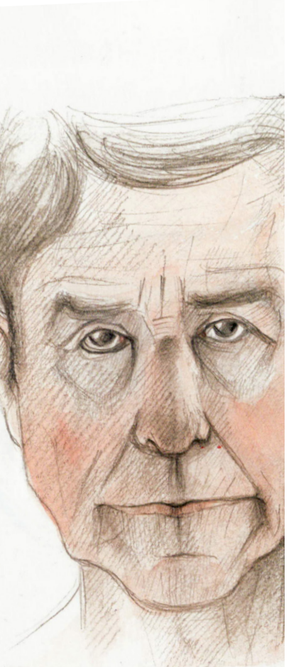




Flota Nfumu 2006—2019
Nfumu-Ngui

1. NFUMU-NGUI
TOTEM IN THE ANTHROPOCENE

The project Flota Nfumu (White Fleet) observes the cultural remembrance, the history and myth of the albino gorilla whose popular name was Snowflake, but also known in Spanish as Copito de Nieve, in Catalan as Floquet de Neu and in Fang (his African origin) as Nfumu. After his arrival at the Barcelona Zoo, where he was an absolute crowd pleaser and where he lived from 1966 until his death in 2003, Nfumu was renamed as Snowflake. In the last months of Snowflakes' life, the Barcelona Zoo announced a campaign/homage that was presented through all types of media across Spain and a part of this homage was that children could get a free entrance ticket to the Barcelona Zoo in exchange for a drawing dedicated to the albino gorilla Snowflake. These original 4358 children's drawings now only survive in archive through a DVD called "Els nens dibuixen en Floquet" (children's drawings of Snowflake) made by the Barcelona Zoo. Van Dingenen's maquette is a re-documented and reprinted collection of these children's drawings that represent the mass homage to the cult of this famous albino lowland gorilla.



Jordi Sabater Pi (autorretra

During the summer of 2008 Filip Van Dingenen set up a drawing project with children in Bata, Equatorial Guinea whilst retracing Jordi Sabater Pi's research area. Emeritus born Professor Jordi Sabater Pi (1922–2009) worked as ethologist and anthropologist in Equatorial Guinea from 1940 until 1969, besides his diverse range of research and many achievements, he is also known as the man who brought Snowflake to the Barcelona Zoo. The Sabater Pi Collection, at the Barcelona University houses books, journals, drawings and watercolors from fauna and flora—especially some exclusive material of primates and above all extensive research of Snowflake. On a larger scale, Van Dingenen's project handles about nature conservation, human animal relations and animal stardom, generated through media and tourism over the last 40 years from Spain, and as a consequence, Snowflake's place of origin Equatorial Guinea. The artist zooms in on the cult to the albino gorilla whose mimicry is so human-like it gets disturbing. On the basis of the archive of children's drawings, the artist retraces Copito de Nieves' remarkable biography. His extremely rare genetic particularities generated an auction of scientific, economic, colonial and exotic complaints: a miserable tangle that seems completely embedded in the false reality of a zoo.





Elota Nfumu 2006–2



In 2006 I met on a morning with Jordi Sabater Pi. I lived in Gracia, Barcelona and went to Parque Cientifica at Barcelona University. There was the documentation center Jordi Sabater Pi located. The meeting was arranged by Celia Gonzales, the curator from the documentation center. 'Vous êtes tard' was the first sentence the older man opened our conversation. I explained him, I came to see the drawings he made from the albino gorilla, and he made some remarks on the anatomy of the beast in the drawing. I showed some drawings, digital copies from children drawings made in the Barcelona Zoo when *Copito de Nieve* was dying of a cancer. Jordi Sabater was impressed by the drawings and the imagination illustrated in some of them.

One displayed *Copito* in love, another, *Copito* eating a banana in the traffic jam or another the white ape watching his fans in the Barcelona Zoo. And so on.

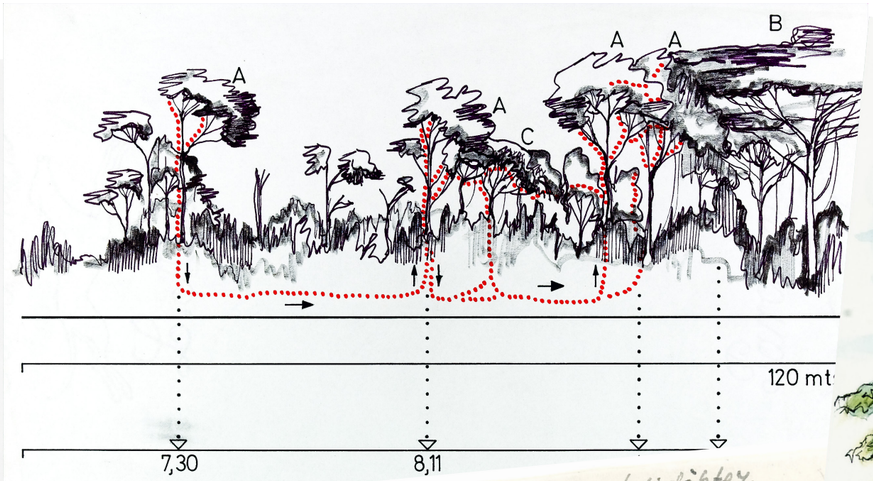
He asked me a copy of the digital file with all the children drawings. He also asked me if I made some drawings. He didn't know of the existence of the dvd '*Els nens dibuixen en Floquet*' which means '*Children drawings of Snowflake*'. In 2003 the Barcelona Zoo orchestrated an incentive and asked children to make a drawing of *Copito de Nieve*. In exchange the children could go for a visit, a kind of last greeting, dedicated to the old albino gorilla who was soon going to die. In 2006 when I visited the '*Copito Archive*' the staff of the Barcelona Zoo told me they didn't preserve the drawings and the only trace left of some 4,500 children drawings was the dvd '*Els nens dibuixen en Floquet*', a slide show displaying all the drawings accompanied by a monotonous African drum/soundtrack. The dvd was made by an audiovisual production studio, they scanned all the drawings cropped them to the same size and author, background and context of the drawing was erased and reduced to '*Els nens dibuixen en Floquet*'.

I gave Jordi Sabater Pi a copy of the digital file as I had made a complete digital file of the dvd by capturing all the drawings, one by one. A reversed process of the making of the dvd, classified in maps by the format of portrait or landscape.

I told Jordi Sabater Pi I wanted to go to the research area he had worked and lived in Bata—Equatorial Guinea till 1968. He never went back since the country's independence from Spain. April May June, he recommended me as the ideal months to go, later the rain season will start. I brought with me a small book called '*Copito para siempre*', Jordi Sabater signed it and made a drawing of a gorilla head in it. An image probably burnt on his retina.

In 2009 I received a memorial card from Barcelona. Jordi Sabater Pi died, maybe the drawing in my book was one of the last gorilla drawings he had made. The memorial card had a drawing of *Copito de Nieve*, a well known drawing once made by Jordi Sabater Pi.

A strong image as the name of Sabater Pi was identified with the image of the gorilla. Was this the last wish of the Catalan primatologist or from the albino gorilla?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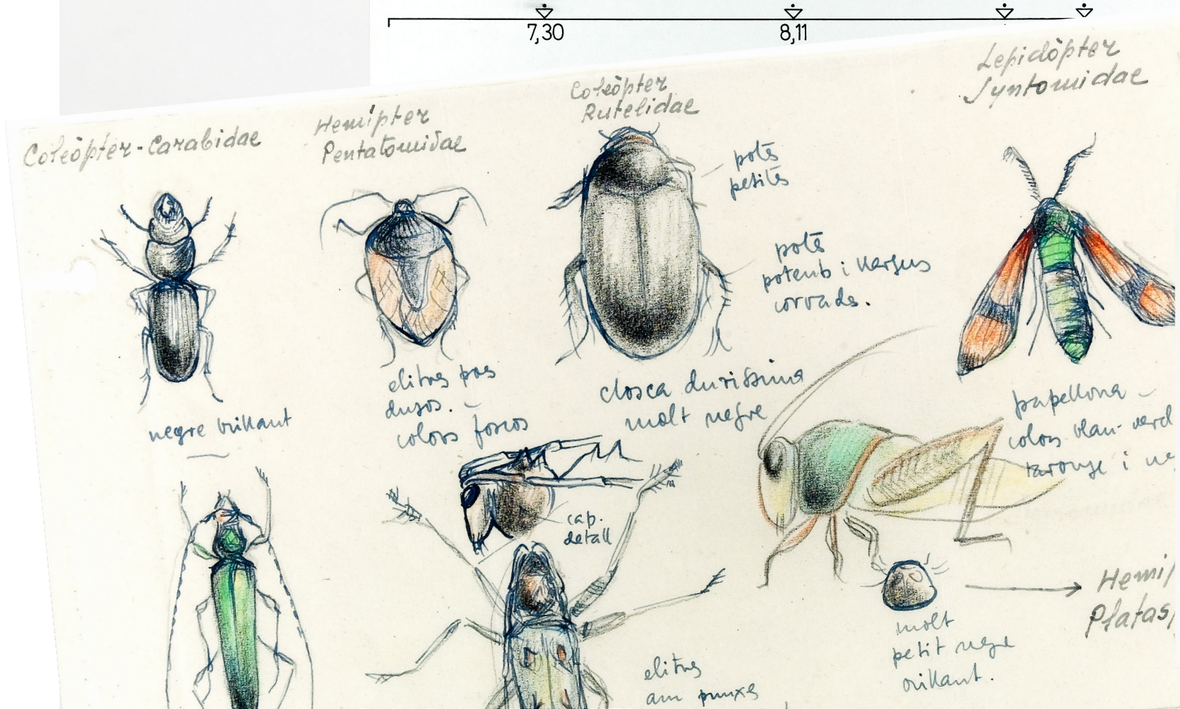
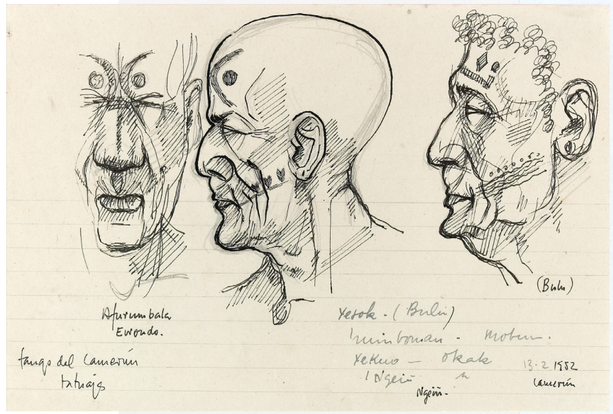
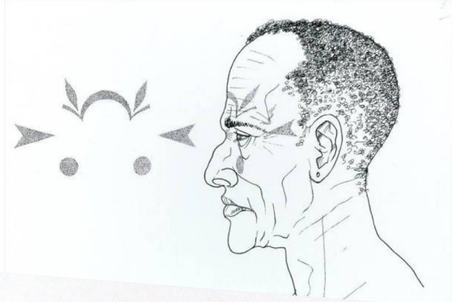
Col·lecció Sabater Pi


Coleòpter - Carabidae
negre brillant
Hemíptera Pentatomidae
élitres pas dusos. — colors forts
Coleòpter Rutelidae
potes petites
potes potents i urpes corvades.
closca dura i brillo molt negre
cap. detall
élitres amb punxes
Lepidòpter Syntomidae
papallona — colors blau-verd
molt petit negre brillant.
Hemí
platas


50 mts
Bosque denso primario.
Bosque secundario.
Bosque heliófilo.
Formación de Aframomum.
H.
Fincas indígenas.
Formación higrofílica. (agua dulce)
Manglar. (agua salobre)


Afurumbala
Evangelio.
(Bubi)
Xetok - (Bubi)
Mantomam - Motum.
Ketkio - Okak
Ndjein
Ngüin.
13-2-1982
Camerún
Tango del Camerún
tatuajes

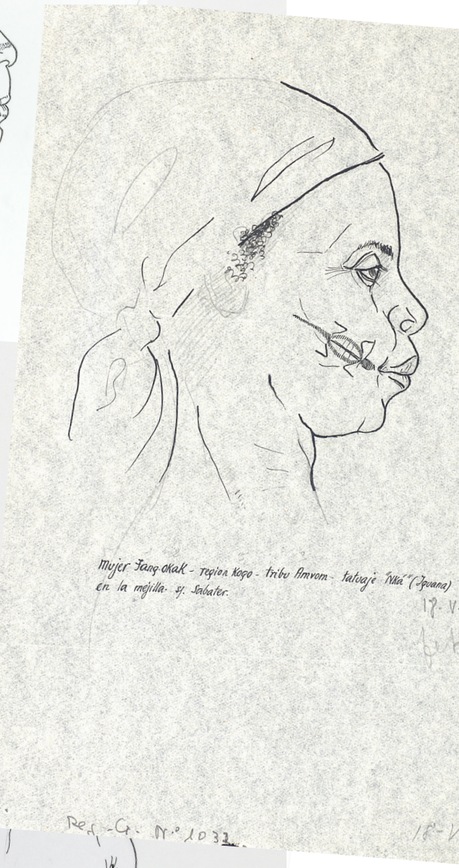


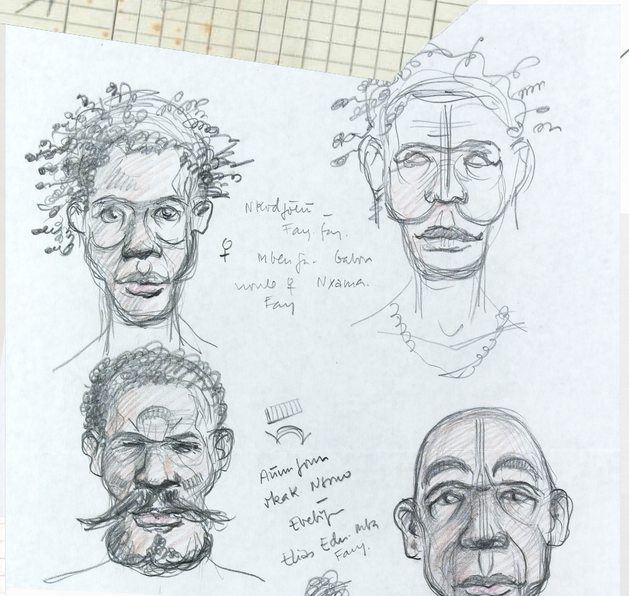

Kuinzoke
1949. (1949)
Río Muni

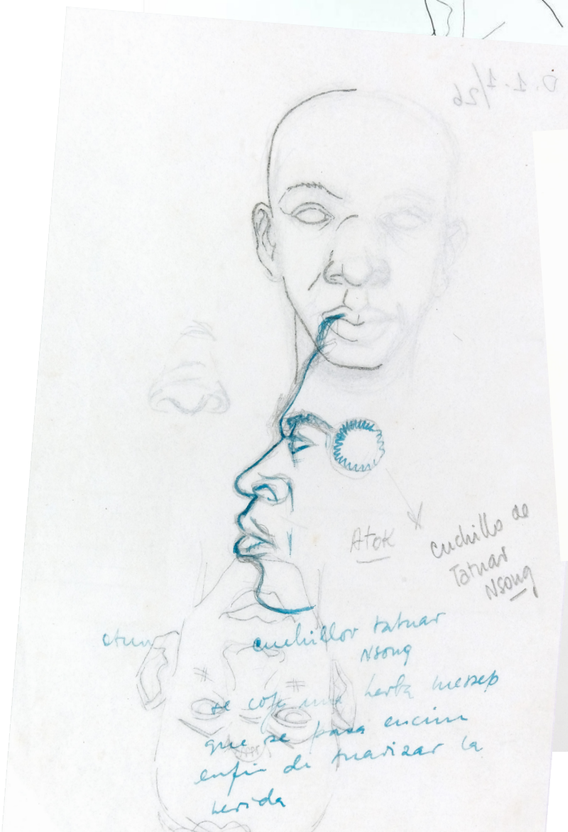
Tango Ntomi. Tatuajes en la frente (Mbam Ngüin) en la mejilla (mebú). tribu Eveng - pobladó Mvelé. Elobeyen
s/ Sabater


NOTA DE VENTA
GÉNEROS
NÚMERO DE PIEZAS VENDIDAS
FACTORÍA DE
TOTAL PIEZAS
PRECIO VENTA
VALOR TOTAL
PESETAS

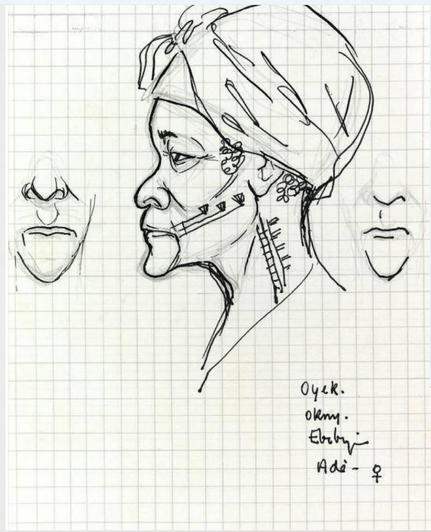



Mujer Fang-Okak - región Kogo - tribu Mvrom - salvaje Fiel (Zpuana)
en la mejilla - s/ Sabater.
Ref.-G. Nº 1033

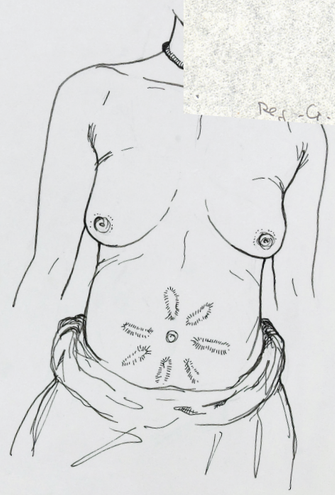

Fang.
Abum fam
Okak Nkwo
Ebeluy
Elobo Edu-Awa
Fang.
Bel-
Buela.
Fang.
Bata.
1963.


Atok
cuchillo de
Tatuar
Nsong
cuchillos tatuar
Nsong
herba mezcla




Oyck.
Okuy.
Ebeluy
Adé - ♀


Fang.
1954







SPANISH: COPITO DE NIEVE

CATALAN: FLOQUET DE NEU

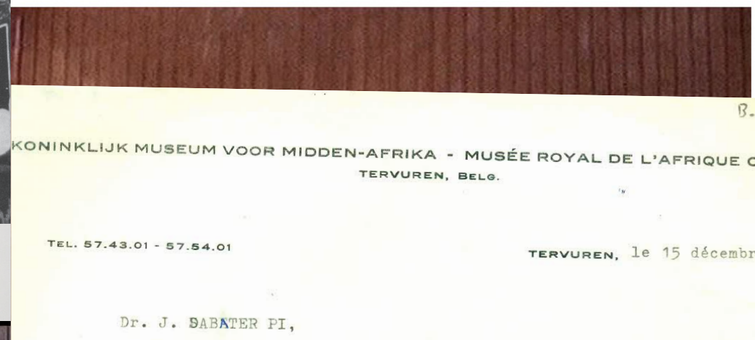
FANG: NFUMU NGI

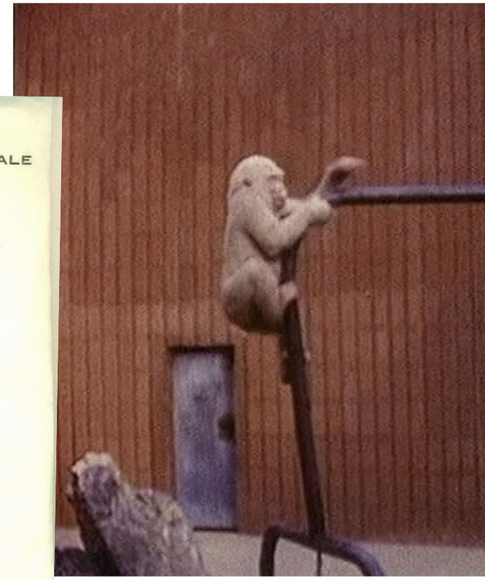
ENGLISH: SNOWFLAKE

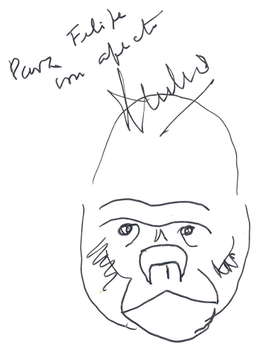












B.1/522

KONINKLIJK MUSEUM VOOR MIDDEN-AFRIKA - MUSÉE ROYAL DE L'AFRIQUE CENTRALE
TERVUREN, BELG.

TEL. 57.43.01 - 57.54.01

TERVUREN, le 15 décembre 1967

Dr. J. SABATER PI,

Conservateur,
Centro de Ikunde,
Apartado 255
BATA
Rio Muni (West Africa)

Cher Collègue,

Je vous remercie pour vos articles sur les singes de Rio Muni qui m'ont beaucoup intéressés notamment celui qui concerne le Gorille Albinos, extraordinaire curiosité.

Concernant votre question sur les Termites il serait peut-être possible de déterminer ces termites si vous ne m'envoyez des exemplaires mais il faudrait trouver des individus ailés , des ouvriers, des soldats et si possible mâles et femelles.

Je connais en effet plusieurs personnes notamment à l'Université de Bruxelles, deux élèves gradués qui étudient les Termites et je leur demanderai de s'en occuper. Il faudrait nous décrire le nid d'une manière détaillée si possible en faisant un dessin montrant la disposition des loges et des galeries.

Si vous voyez le moyen d'envoyer des exemplaires vivants dans un réservoir métallique avec une provision de bois. Je crois que les personnes en question seraient particulièrement enchantés de les recevoir car il font des élevages eux-mêmes.

~~Vous~~ Voyez ce que vous pouvez faire.

Je vous remercie beaucoup pour vos aimables souhaits de Noël et de bonne année 1968 que je vous réciproque de tout cœur.

Recevez, je vous prie, mon cher Collègue, mes salutations très cordialement dévouées.

Dr. M. POLL.



Readings & Listenings

Video & Sound Lectures
-
Put (Ground Floor)

ONGOING



Mariano Ekomo Emaga
translation and reading in
Fang Mr Palomar – the albino
gorilla, Italo Calvino.
Bata, Equatorial Guinea, 2017
3'19"

Recognition of the forest
and observation of the
traditional relations
between man and the forest.
Monte Alén, Equatorial
Guinea, 2017
4'36"

Trailer: A Conversation
with Koko the Gorilla.
PBS Nature 1999
4'41"

Félipe Osa;
brujeria y voces mágicas.
Bidyabiyab, Equatorial
Guinea, 2017
9'10"

Life on Earth: A Natural
History, Episode 6:
"Invasion of the Land".
David Attenborough,
BBC, UK, 1979
1'54"

Donna Haraway Reads The
National Geographic
on Primates.
New York, 1987
6'50"

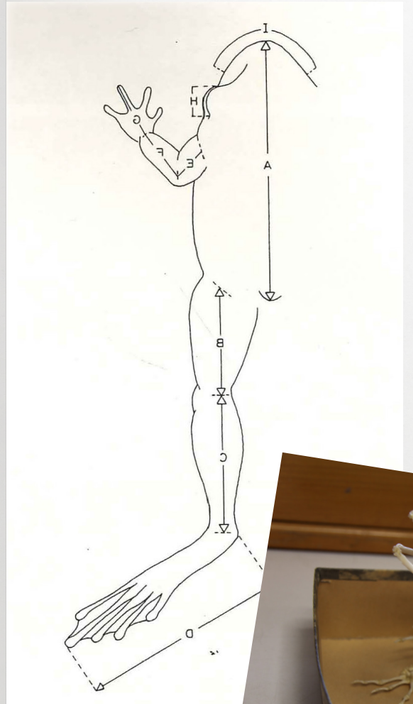
Conservadora del Parque
Nacional de Monte Alén,
Liscinia Bindang Ondo
reads Jordi Sabater Pi,
Copito para siempre.
Monte Alén, Equatorial
Guinea, 2017
0'38"

Félipe Osa; Ngui y
el hombre Fang
Bidyabiyab, Equatorial
Guinea, 2017
4'06"

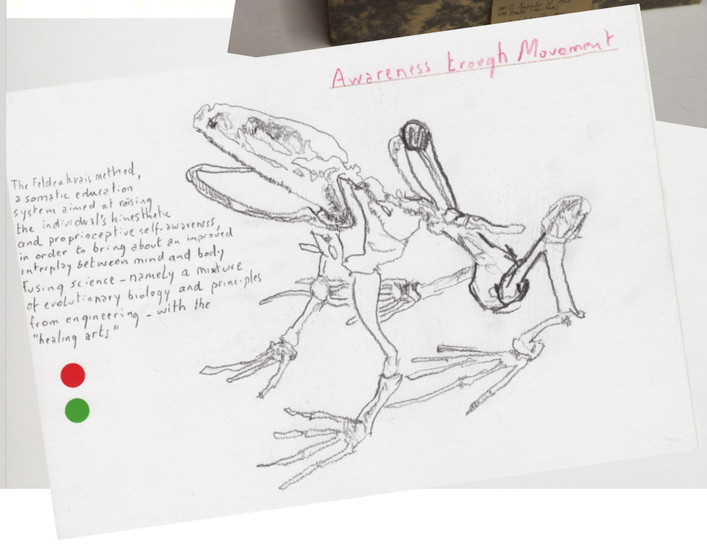
Yanka reads Jordi Sabater Pi,
Copito para siempre.
Brussels, 2016
5'43"

Tools for learning interspecies communication
beyond human language

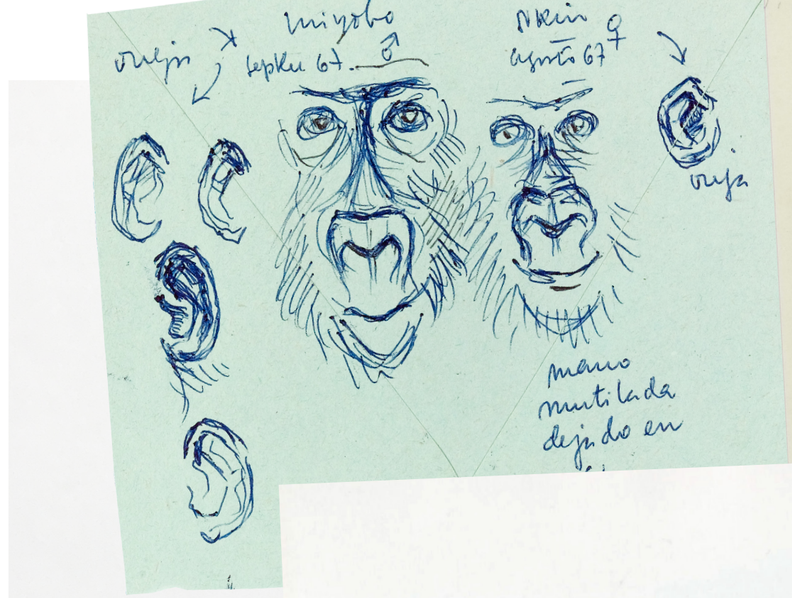
in search to find an attunement or resonance
in relationship with Nfumu-Ngui (white gorilla)
—Making Kin





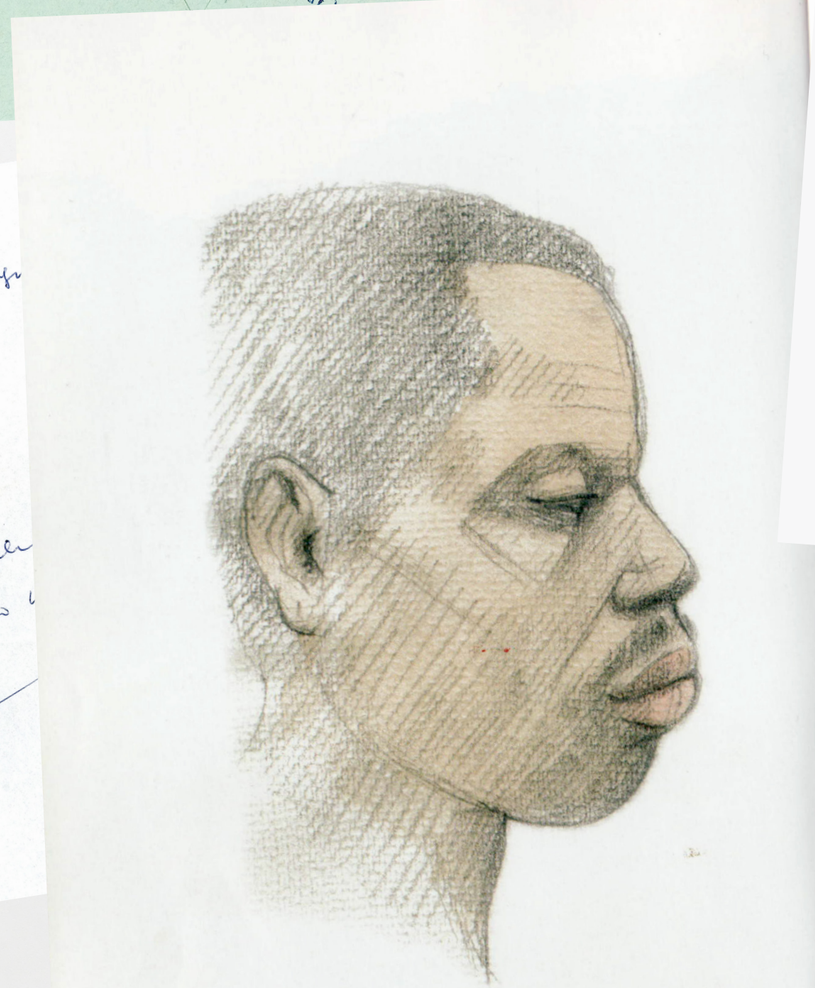


Specimen 109596 Conraua goliath
and 109597 Conraua goliath,
Herpetology,
Department of African Biology,
Royal Museum for Central Africa,
Tervuren, Belgium









Benito Manié, el indígena fang que encontró a Copito.

I had a dream I met you, Benito Manié at the beach on a night.

I was sleeping on the beach in La Barceloneta in Barcelona on a late summer night. It was maybe already early fall as I can't exactly remember it now. Laying with my head into the sand it was quite misty in my head, like when you're on a jet lag, drunk or feel the pressure of elevation in the mountains.

All of a sudden Benito Manié was standing next to me. His silhouette against the dark night highlighted by the moon and in the background the Maffre towers. [Maffre Towers as a double erected phallus ruling the City of Barcelona].

Benito was a farmer, a local Fang who has lived in the region of Bata–Rio Muni in Equatorial Guinea. He lived there with his family and survived in history.

That night at the beach he told me why:

On a day in 1967 he arrived at the adaptation Centro Ikunde and showed up with a baby young gorilla. Benito had killed the gorilla mother in his plantage who was eating banana's and Afromum, better know as Guinean peppers or grains of paradise. The gorilla was eating at the plantage while the baby hang on her chest. As usually Benito killed the gorilla but found after the infant, captured him and locked him up into a small cage.

As it was a strange and extremely white species, Benito went to the oldest tribe member in the region who had never seen something like this before and he couldn't remember this was ever seen by one of his ancestors before. Benito went with his cage towards Centro Ikunde. Ikunde was out of the city of Bata where Jordi Sabater Pi had an adaptation center. The center was preparing captured animals for a long journey towards their new homes, towards their new lives in the botanical gardens in Barcelona Spain.

Jordi Sabater Pi was triggered by the uniqueness of Benito's catch. Benito wanted to sell his gorilla to the white men [Jordi Sabater Pi working in the colonial administrative capital].

But the white men negotiated. He had doubts on the quality of Benito's prey and the survival of an animal who was for 2 days traveling in a small cage full of piss and excreta, exhausted and starved. The animal was closer to death than alive.

Jordi Sabater Pi made the deal and convinced the farmer to leave the animal in the adaptation center for 2 days. If, after 2 days the animal survived, Benito could get 12,500 Spanish pesetas.

Two days later Benito received his money.

I'm still wondering what Benito did with his money. 12,500 pesetas was a lot of money. What was the economic situation of the indigenous people in the colonial era? How much costed a boat ticket to Barcelona in 1967? What could Benito do really with 12,500 pesetas? And what he did with it?

Could he buy a boat ticket to Barcelona? Could he bring his whole family with him? Did he wanted to bring himself and his family to Europe—Catalunia—La Barceloneta? (anno 2014 the value of his 12,500 pesetas is around 50 euro).

They never offered him to be the life long keeper of the white infant gorilla, or did they?

I wanted to ask him al these questions but Benito disappeared. What left was the morning sun, the sound of the sea and a pointing finger of the monumental statue of Christopher Columbus at the end of the Ramblas.

una escopeta en las manos, [illegible]
mente la llegada de los animales.

Benito Manié y otros indígenas habían organizado una batida. Estaban dispuestos a acabar de una vez por todas con aquellos gorilas. Los animales no tardaron mucho en hacer acto de presencia. Estaban hambrientos y allí la comida era fácil de conseguir: mandioca, bananas, cacahuetes… Al aparecer, los indígenas no se lo pensaron dos veces y abrieron fuego a discreción. Todo fue muy rápido.

Los gorilas fueron abatidos; Manié estaba satisfecho. Pero todavía le esperaba una sorpresa. Después del estrépito producido por las escopetas, el silencio era total. Delante de los indígenas, los cadáveres de los primates desperdigados





El pequeño gorila blanco dibujado por Jordi Sabater Pi en Ikunde.



B.2/283

Bata 9/9/1962

Dr. M. Poll
Conservateur
Musée Royal de l'Afrique Centrale
TERVUREN - Belgique

Cher Dr Poll:

Je suis trés surpris de n'avoir pas de vos nouvelles. Je vous remercie de vos envois concernant des publications au sujet de la grenouille poilue "Trichobatrachus robustus".

Je me ferais un plaisir de vous envoyer une serie de larves, formolisées, de tetards de "Rana goliath", et aussi un squelette de cette grenouille gigante, je vous envoye aussi des publications concernant "Rana goliath".

L'un des buts de notre Centre est l'étude et acclimatation des anthropoides, nous avons une certaine experience au sujet des gorilles mais je serais fortement interessé à me mettre en rapport avec vos zoologues connaisseurs des problemes des gorilles, speciallement du probleme de son parasitisme (oesophagostomum)...? Il me serait possible me mettre en rapport avec le Dr U. Rahm qui travaillait a l'IRSAC ...? ou avec des autres specialistes de votre Museum ...? Je vous prie de nous aider et je vous remercie d'avance.

Nous savons que votre Museum a une grande experience sur la fauna africaine et sur les gorilles speciallement.

A l'attente de votre prochaine réponse et avec mes meilleures salutations, je vous salue trés cordialement.

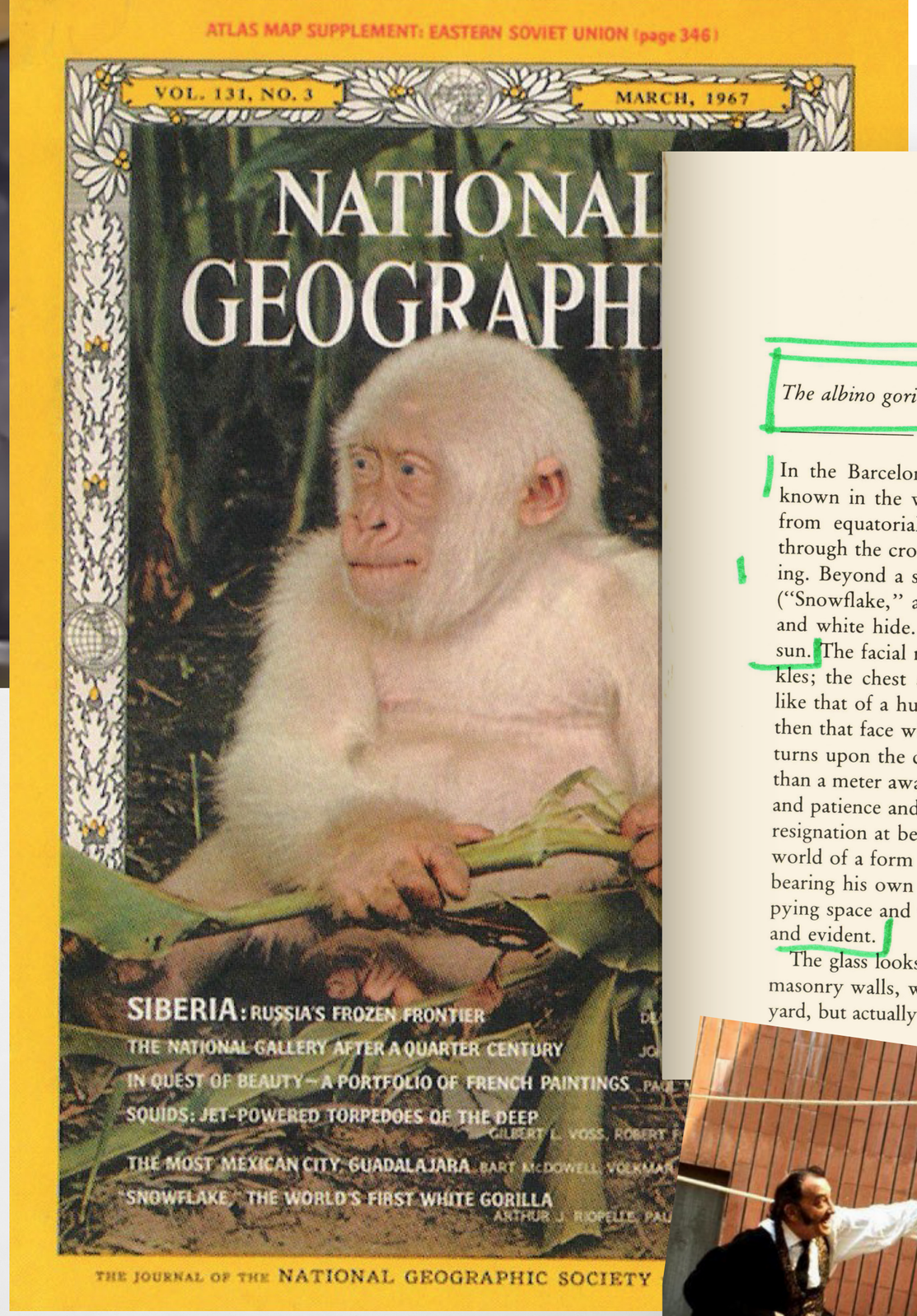
Mr. Georges Sabater Pí
Conservateur
Jardin Aclimatación de Bindung
Apartado 255
BATA - Guinea Española (Rio Mun

West-Africa





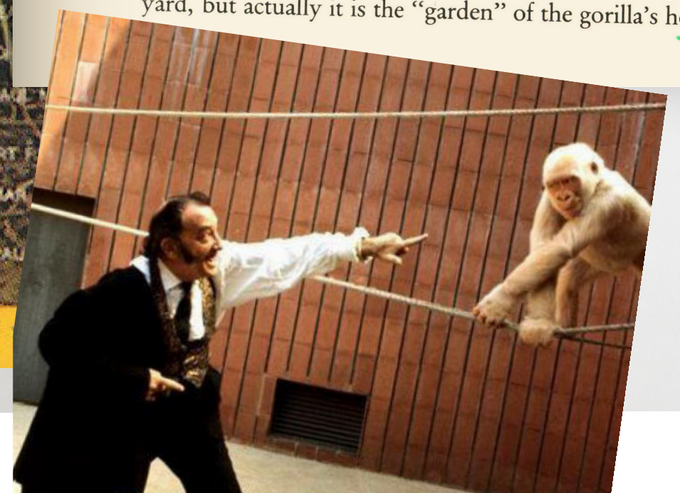


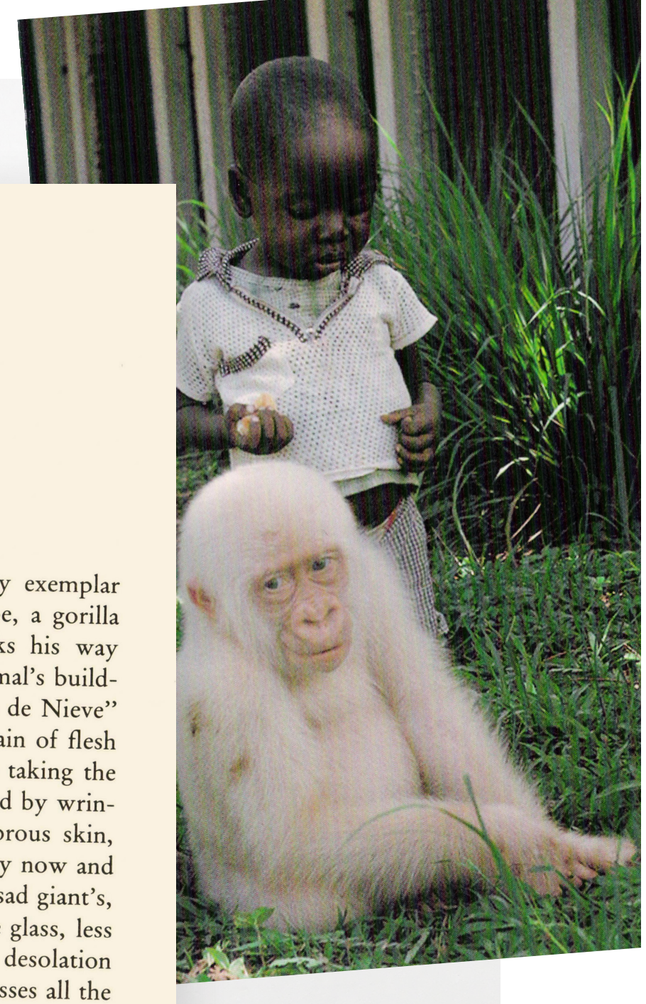


The albino gorilla

In the Barcelona zoo there exists the only exemplar known in the world of the great albino ape, a gorilla from equatorial Africa. Mr. Palomar picks his way through the crowd that presses into the animal's building. Beyond a sheet of plate glass, "Copito de Nieve" ("Snowflake," as they call him) is a mountain of flesh and white hide. Seated against a wall, he is taking the sun. The facial mask is a human pink, carved by wrinkles; the chest also reveals a pink and glabrous skin, like that of a human of the white race. Every now and then that face with its enormous features, a sad giant's, turns upon the crowd of visitors beyond the glass, less than a meter away, a slow gaze charged with desolation and patience and boredom, a gaze that expresses all the resignation at being the way he is, sole exemplar in the world of a form not chosen, not loved, all the effort of bearing his own singularity, and the suffering at occupying space and time with his presence so cumbersome and evident.

The glass looks onto an enclosure surrounded by high masonry walls, which give it the appearance of a prison yard, but actually it is the "garden" of the gorilla's house-





Mr. Palomar,
Italo Calvino,
1983

cage; from its soil rises a squat leafless tree and an iron ladder like those in a gymnasium. Farther back in the yard there is the female, a great black gorilla carrying a baby in her arms: the whiteness of the coat cannot be inherited, Copito de Nieve remains the only albino of all gorillas.

White and motionless, the great ape suggests to Mr. Palomar's mind an immemorial antiquity, like mountains or like the pyramids. In reality the animal is still young, and only the contrast between the pink face and the short snowy coat that frames it and, especially, the wrinkles all around the eyes give him the look of an old man. For the rest, the appearance of Copito de Nieve shows fewer resemblances to humans than that of other primates: in place of a nose, the nostrils dig a double chasm; the hands, hairy and—it would seem—not very highly articulated, at the end of the very long and stiff arms, are actually still paws, and the gorilla uses them as such when he walks, pressing them to the ground like a quadruped.

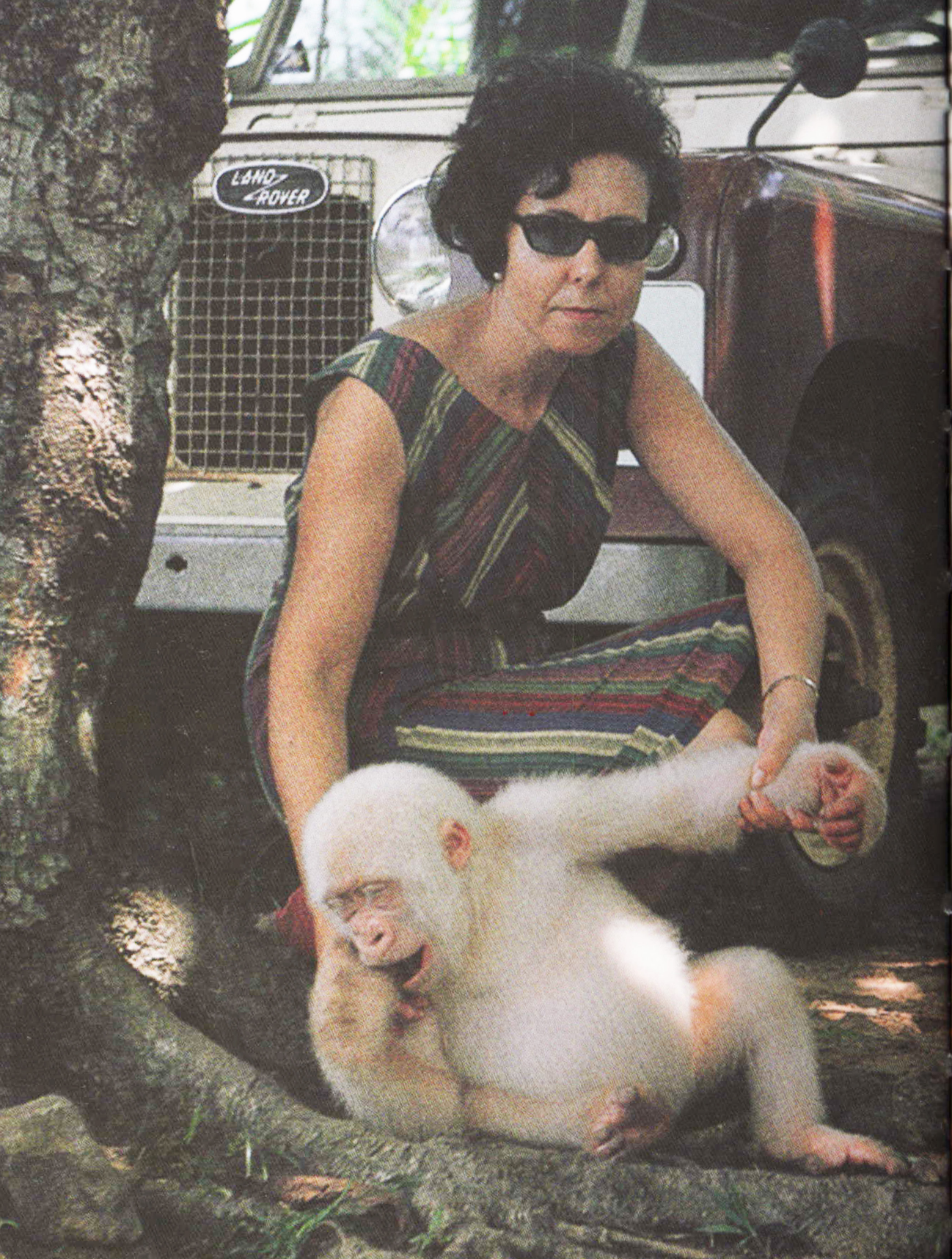
Now these arm-paws are pressing a rubber tire against his chest. In the enormous void of his hours, Copito de Nieve never abandons the tire. What can this object be for him? A toy? A fetish? A talisman? Mr. Palomar feels he understands the gorilla perfectly, his need for something to hold tight while everything eludes him, a thing with which to allay the anguish of isolation, of difference, of the sentence to being always considered a living phenomenon, not only by the visitors to the zoo but also by his own females and his children.

The female has an old tire, too, but for her it is an object of normal use, with which she has a practical

relationship, without problems: she sits in it as if it were an easy chair, sunbathing and delousing her infant. For Copito de Nieve, on the contrary, the contact with the tire seems to be something affective, possessive, and somehow symbolic. From it he can have a glimpse of what for man is the search for an escape from the dismay of living—investing oneself in things, recognizing oneself in signs, transforming the world into a collection of symbols—a first daybreak of culture in the long biological night. To do all this the gorilla has only an old tire, an artifact of human production, alien to him, lacking any symbolic potentiality, naked of meanings, abstract. Looking at it, you would not say that much could be derived from it. And yet what, more than an empty circle, can contain all the symbols you might want to attribute to it? Perhaps identifying himself with it, the gorilla is about to reach, in the depths of silence, the springs from which language burst forth, to establish a flow of relationships between his thoughts and the unyielding, deaf evidence of the facts that determine his life. . . .

Leaving the zoo, Mr. Palomar cannot dispel the image of the albino gorilla from his mind. He tries to talk about him with people he meets, but he cannot make anyone listen. At night, both during the hours of insomnia and during his brief dreams, the great ape continues to appear to him. "Just as the gorilla has his tire, which serves as tangible support for a raving, wordless speech," he thinks, "so I have this image of a great white ape. We all turn in our hands an old, empty tire through which we try to reach some final meaning, which words cannot achieve."




LAND ROVER


Ayuntamiento de Barcelona

ebang – afilador
mbolo – hola
oneya – como estas
yâ – que tal
nsín – colores
elé – árbol
afan – bosque
nfum – blanco
mendjaha – verde
ndog – marrón
mang – mar
osuiñ – río
bea – cayuco
ngui – gorila
Essangui – hijos del padre gorila
essep-oyón – estación lluviosa cálida
afan – selva
na evongo – árbol muy respetado





Taller
de dibujo:

"El Bosque y
La Imaginacion"

Escuela Nana Mangue

Escuela Nco Antoma - Bata

Centro Cultural Español en Bata

13-21 junio 2008





— left page
Els nens dibuixen en Floquet [children's drawings of Snowflake], screenshots, Commercial DVD, Ajuntament de Barcelona, 2006

— left page
Educational panels: 'El bosque y la imaginación — vocabulary', pencil drawings, Collection Flemish Community, 2009

Drawing project El bosque y la imaginación, Nana Mangue and Nco Antoma rural schools, Centro Cultural Español en Bata, Equatorial Guinea, 2008





1 El gorila albino 1/

En el zoo de Barcelona existe el único ejemplar conocido de mono albino, un gorila del Africa ecuatorial. El señor Palo mar se abre paso entre la multitud que se apiña delante del pa bellón. Al otro lado de una vidriera, «Copito de Nieve» (así lo llaman) es una montaña de carne y pelo blanco. Sentado contra una pared toma el sol. La máscara facial es de un rosado humano, cincelada de arrugas; también el pecho muestra una piel lampiña y rosada, como la de los hombres de raza blanca. El rostro de facciones enormes, de gigante triste, cada tanto se vuelve hacia la multitud de visitantes que están del otro lado del vidrio, a menos de un metro de distancia; una lenta mirada cargada de desolación y paciencia y tedio, una mirada que expresa toda la resignación de ser como se es, único ejemplar en el mundo de una forma no elegida, no amada, toda la fatiga de cargar con la propia singularidad, toda la pena de ocupar el espacio y el tiempo con la propia presencia tan voluminosa y llamativa.

La vidriera permite ver un recinto rodeado de altas paredes de mampostería que le dan un aspecto de patio de cárcel pero que es en realidad el «jardín» de la casa-jaula de los gorilas, de cuyo suelo se levantan un árbol bajo sin hojas y una escala de hierro de gimnasio. Más allá en el patiecillo está la hembra, una gran gorila negra con un cachorro también negro en los brazos; la blancura del pelaje no se hereda; «Copito de Nieve» sigue siendo entre todos los gorilas el único albino. 2

Canoso e inmóvil, el mono evoca en la mente del señor Palomar una antigüedad inmemorial, como las montañas o las pirámides. En realidad es un animal todavía joven y sólo el contraste entre la cara rosada y el corto pelo cándido que la enmarca, y sobre todo las arrugas alrededor de los ojos, le dan la apariencia de un anciano venerable. Por lo demás, el aspecto de «Copito de Nieve» presenta menos semejanzas con el hombre que el de los otros primates: en el lugar de la nariz, las nari-nas excavan un doble abismo; las manos, peludas y –se diría– poco articuladas, en el extremo de brazos muy largos y rígidos,

se le escapa, una cosa con que aplacar la

dad, de la condena a ser considerado siempre un fenómeno viviente,

tanto por sus hembras y sus hijos como por los visitantes del zoo.

También la hembra tiene una cubierta de coche, pero es para ella un objeto de uso con el que tiene una relación práctica y sin problemas: en ella se sienta como en una butaca a tomar el sol mientras espulga a su hijito.

Para «Copito de Nieve» en cambio el contacto con el neumático parece ser algo afecti vo, algo posesivo y en cierto modo simbólico. Desde allí se le

desnudo de signi

mucho. Y sin embargo, ¿qué mejor que un círculo vacío para

significados que se le quieran atribuir? Tal vez ensimismándose en él el gorila está a punto de alcanzar en el fondo del silencio las fuentes de las que brota el lenguaje, de establecer un flujo de relaciones entre sus pensamientos y la irreductible, sorda evi-dencia de los hechos que





EPÍLOGO
Adiós, Nfumu-Ngui

Recuerdo con nostalgia aquella mañana del 5 de octubre de 1966, en Guinea Ecuatorial. Era un día nublado, una jornada típica del *essep-oyón*, la estación lluviosa cálida. Yo estaba en casa. En la calle el griterío era impresionante. Todo el mundo gritaba: «¡Akié! ¡Akié! ¡Nfumu-Ngui!» («¡Caramba! ¡Caramba! ¡Un gorila blanco!»)… Salí de casa y un indígena se me acercó. «Soy Benito Manié, del poblado de Nko… Mire el animal que le traigo», me dijo nervioso.

Aquel indígena tenía, dentro de un gran cesto de *melongo* —una especie de liana—, un pequeño gorila blanco. El animal, muy sucio y asustado, llevaba atado un palo en la boca para que no mordiera… Yo no me lo acababa de creer. Un gorila totalmente blanco. Aquello era una cosa excepcional.

«Es un gorila singular —me comentó Benito Manié—. Nuestros abuelos hablaban de un Nfumu-Ngui, un animal mágico. Pero nadie lo había visto nunca. Los brujos eran los únicos que podían escuchar su voz. Aquí tiene uno: 20.000 pesetas y es suyo». Una vez sobrepuesto de la sor-

" It's a singular gorilla, said Benito Manié. Our grandfathers were talking about a Nfumu-Ngui, a magic animal. But nobody has never seen it. The witches were the only ones able to listen to his voice. Here it is: 20,000 pesetas and it's yours."

— right page
Els nens dibuixen en Floquet [children's drawings of Snowflake], screenshots, Commercial DVD, Ajuntament de Barcelona, 2006

Drawing project and workshop El bosque y la magia, Bata, Equatorial Guinea, 2017


Floquet de Neu
FLOQUET DE NEU
"FLOQUET"
VICTOR
VICTOR

— until p.53

Drawing project
El bosque y la imaginación,
Nana Mangue and Nco Antoma
rural schools,
Centro Cultural Español en Bata,
Equatorial Guinea, 2008





BIENVENIDOS.BIBLIOTECA.ECO MUSEO











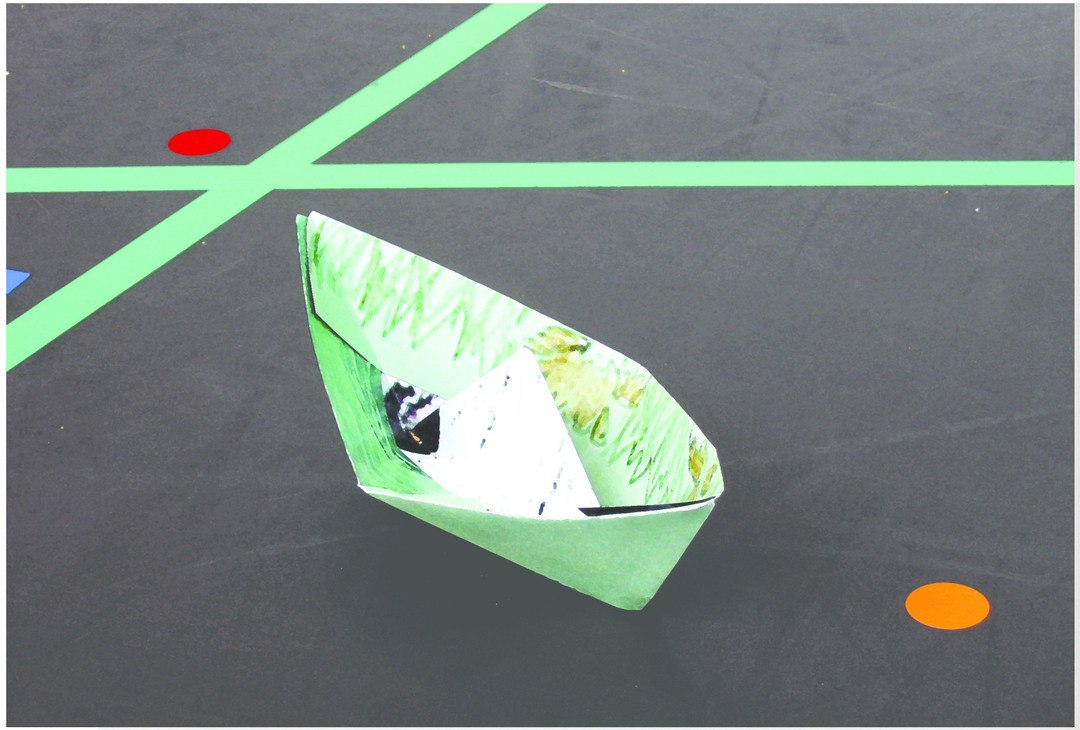




Temporary intervention
Flota Nfumu,
Playa Bogatell,
Barcelona, 2006

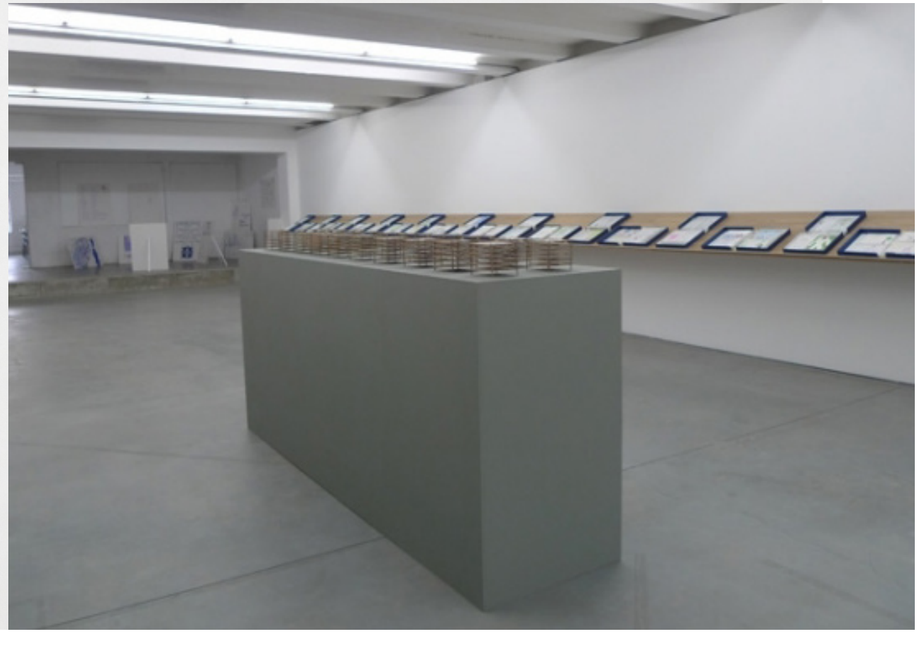






FLOTA NFUMU
—Movements for Bata,
silkscreen print,
Edition of 28,
2008





— right
Solo exhibition Flota Nfumu,
Netwerk Centre for Contemporary Art,
Aalst, Collection Flemish Community, 2009



Exhibition view:
Flota Nfumu,
2009


NFUMU NGUI
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COPITO DE NIEVE
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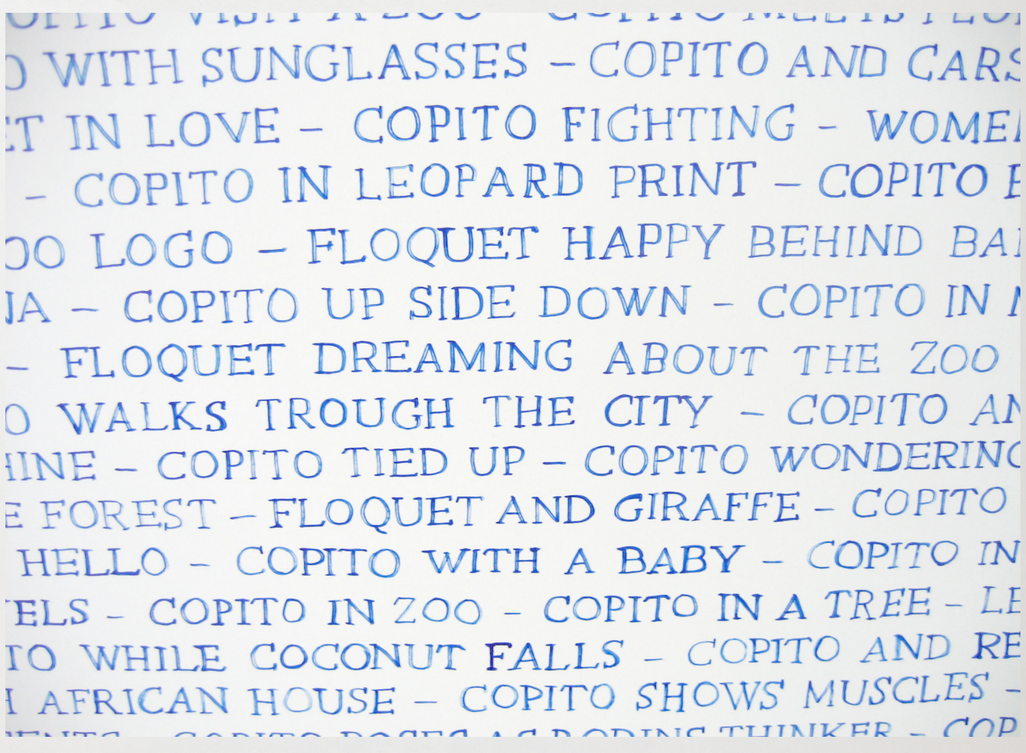
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– FLOQUET DREAMING ABOUT THE ZOO
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INE – COPITO TIED UP – COPITO WONDERIN
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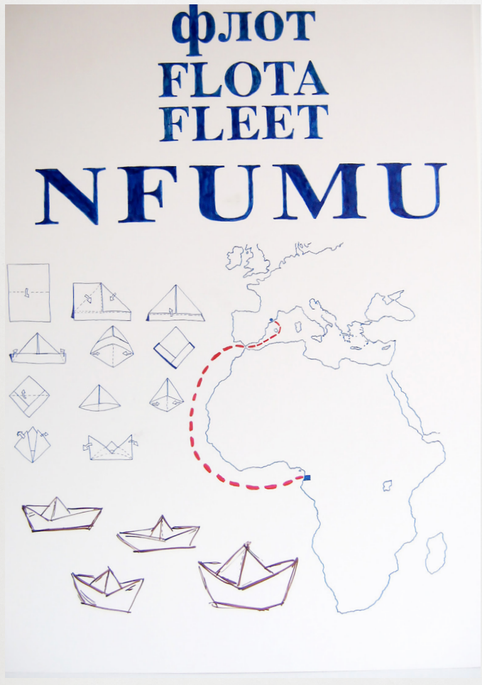
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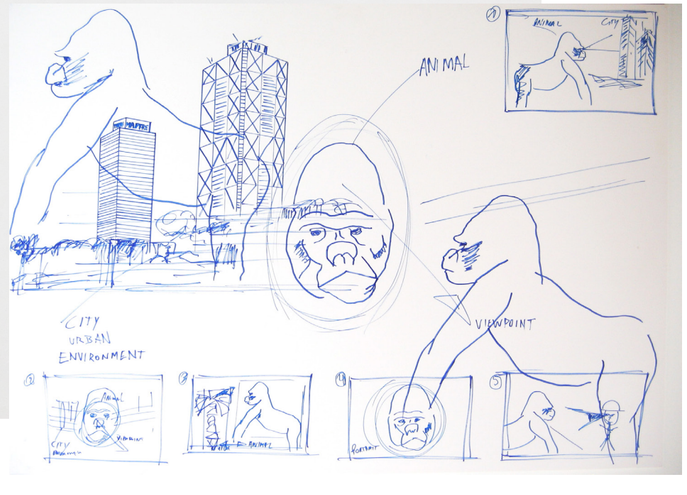
ANIMAL
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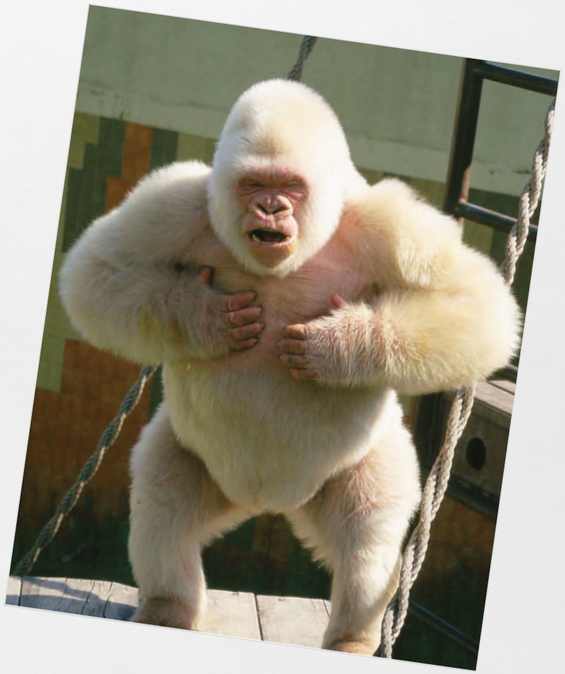
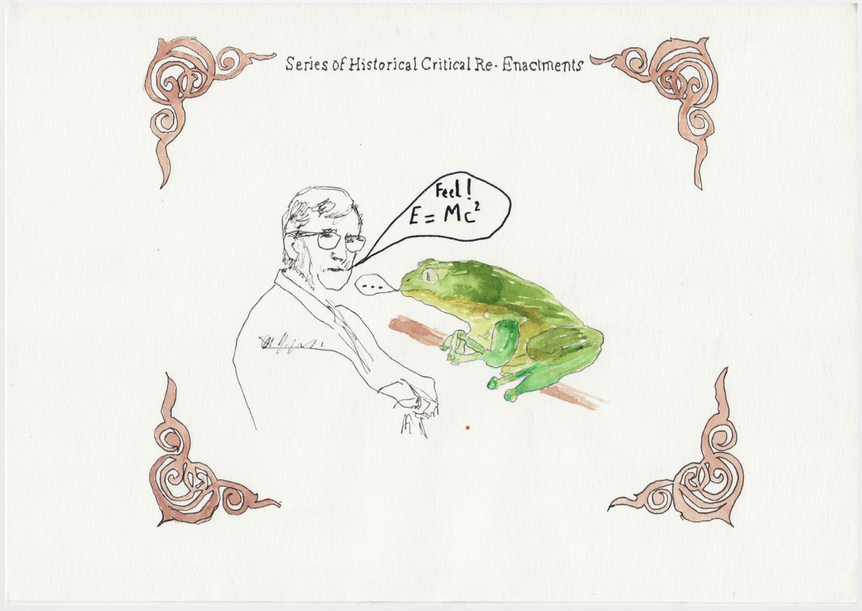


Selection of exhibitions, presentations, workshops, residencies.

- Exhibition Zoology, Zebrastraat, Ghent, 2021.
  (curator Benedict Vandaele)
- Guest speaker at Revisitando las descolonizaciones africanas:
  50 años de la independencia de Guinea Ecuatorial.
  V.˚ Seminario Internacional del Centro de Estudios Afro-Hispánicos,
  UNED Madrid, 2018.
- Blog: Eerste comic van Equatoriaal Guinea, een nachtmerrie
  voor President Obiang.
  ☞ https://www.mo.be/blog/de-eerste-comic-van-equatoriaal-guinea
  -een-nachtmerrie-voor-president-obiang
- Workshop El Bosque y la Magia, Centro Cultural Malabo
  & Centro Cultural Bata, Equatorial Guinea, 2017.
- Workshop/Lecture/Performance, Museo Etnográfico
  'Juan B. Ambrosetti', Buenos Aires, 2016.
- Workshop in exhibition Apeculture, Haus der Kulturen der Welt,
  Berlin, 2015.
  (curator Anselm Franke)
- Guest speaker at SYNAPSE 15 curators' workshop.
  Haus der Kulturen der Welt, Berlin, 2015.
- Contribution Snowflake–Flota Nfumu. In Journal: Tierstudien
  ZOO, ed. by Jessica Ullrich, Neofelis Verlag, Berlin, 2015.
- BCC/Galerie Waldburger, Cologne, 2014.
- Conference Between three continents: rethinking
  Equatorial Guinea on the 40th anniversary of its independence
  from Spain at Hofstra University, New York, 2009.
- Exhibition Process Room, Irish Museum of Modern Art,
  Dublin, 2009.
- Solo exhibition Flota Nfumu, Netwerk Centre for Contemporary
  Art, Aalst, Belgium, 2009.
  (curator Paul Lagring)
- Workshop and Exhibition, Centro Cultural Español, Bata,
  Equatorial Guinea, 2008.
- Residency, Atlantic Center for the Arts, Florida, 2008.
- Exhibition, Hedah, Maastricht, 2007.
- Residency, Hangar, Barcelona, 2006.

II. ECOLE MONDIALE



Introduction film EM, film still, 2016

Ecole Mondiale's Well-being Program: Inquisitivity, Striving and Thriving, 2013–2021

by Sue Spaid

Today, we no longer have to explore the world, but to learn how to care for our existing world.

—Ecole Mondiale, 2014

An Origin Story. In 1902, King Leopold II launched Ecole Mondiale as a postgraduate school to prepare young men for careers in the vast array of colonialist enterprises taking hold across Africa, Asia, and South America, but especially in the Congo Free State, where the king had taken private control of a vast territory, roughly one-third the size of the continental United States. In 1905, the king placed a cornerstone in the town of Tervuren to mark his plan to build Ecole Mondiale, where international students would train in the fields of agronomy, ethnography, history, languages, law, mathematics, medicine and natural history. Although the Belgian state took control of the Congo Free State in 1908, the school itself was never built.

More than a century later, while working as a researcher at the Jan van Eyck Academie (2013–2014), Filip Van Dingenen organized an outing for fellow Van Eyck residents plus former VUB classmate Ive Van Bostraeten to visit the Royal Museum for Central Africa on the eve of its closing for a five-year renovation. Billed as 'The Last Expedition, Proposition for Sonorous Spheres of the Fetal Ear' (2013) they stumbled across this 1905 cornerstone, inspiring them to envision a contemporary Ecole Mondiale (EM) focused on 'care for our existing world', rather than exploration. In what follows, I use EM to distinguish the contemporary school from the original one.

Still feeling the pinch of the financial crisis some five years earlier, artists were launching 'self-organized' educational programs, thus giving rise to the 'pedalogical turn' in art (Thorne 2017). The Field (2014–2025) started up in London and The Cheapest University (2015–2021) opened in Paris. Berlin hosted both Salon für Ästhetische Experimente (2015–2024) and Public School, which likely found inspiration in The Mountain School of Arts (2005–present), which originally took place in

Los Angeles' Mountain Bar. In Brussels, Last Wednesday Critics (2014–2015)[1], a monthly discussion group organized around presenters, sprung up at Monk Bar, while Charlotte Van Buylaere and I initiated Permanent Questions (2015–2017) to interrogate topics such as 'Freedom' at These Things Take Time in Ghent or 'Prejudice' at the Beursschouwburg[2] in Brussels. Such was the inquisitive environment in which EM sprang to life.

Meanwhile, Filip and Ive, who began devising EM's curriculum in 2013 unveiled it during the 2014 Open Studios at the Jan van Eyck Academie. Roel Arkesteijn introduced me to Filip during the open studios. He thought my background might be of use to Filip's new endeavor. At van Eyck, they led their first 'Shaman Walk' with artists in residence and visitors walking in a line, everyone following Ive's moves, a bit like a conga line, but with very serious demeanors. You wouldn't be wrong to ask: 'What's the purpose of that?' 'Why did they call this a shaman walk?' 'Is this something shamans actually do?' 'If so, why should we?' The only viable reply is 'Only by experiencing it for yourself can you discover whether it's a fruitful activity.' One thing's for sure, the Shaman Walk, however mysterious, impractical or silly it may seem, set the tone for many of the activities EM would organize and repeat for years to come. In fact, these things take time! Only in hindsight do we know whether EM's actions were meaningful, memorable or relevant.

Research as Art. In 2013, Filip became a doctoral candidate in art at Luca School of Arts Ghent/Brussels, a program managed by KU Leuven. Although he had applied with 'Flota Nfumu', his albino gorilla project, he was clearly shifting gears, so he had to apply for external funding to fund EM programs. As luck would have it, EM was awarded a €50,000 OPaK grant from KUL in 2015. Meanwhile, he used the group show 'Colours of the Labyrinth' at Waldburger Wouters (formerly Waldburger Galerie and currently Wouters Galerie) in Brussels to launch EM's curriculum, which consisted of nine different Fieldstations (much like the original Ecole Mondiale's nine departments). By assigning each Fieldstation specific guiding lights (EM alumni), this burgeoning school gained a foothold in the real world. EM's Fieldstations (and related alumni) are: ***Fieldstation I: INTRODUCTION–HEALING DEPT–RECRUITMENT*** (James Lee Byars and Pythagoras of Samos), ***Fieldstation II: SACRED GEOMETRY*** (Hildegard von Bingen and Fibonacci), ***Fieldstation III: TERRA (Gaiagraphy)*** (Nicolaus Copernicus, Viktor Schauberger and Vladimir Ivanovich Vernadsky), ***Fieldstation IV: ENERGY–FREQUENCY–DIMENSIONS*** (Gabrielle Émilie Le

1 Last Wednesday Critics included Matthieu Hendrickx, Felix Kindermann, Elsa Levy and Sue Spaid.

2 ☞ https://beursschouwburg.be/en/events/o-solitude/permanent-questions-presents-a-public-discussion-concerning-prejudice/ ▸ Accessed 8 June 2025.

Tonnelier de Breteuil, Ernst Florens Friedrich Chladni and Paul Klee), ***Fieldstation V: TIME*** (Jorge Francisco Isidoro Luis Borges and Kairos), ***Fieldstation VI: I-CARUS*** (Erasmus, Carl Gustav Jung, Hazrat Inayat Khan and Lygia Clark), ***Fieldstation VII: POLARITIES*** (Zarathustra), ***Fieldstation VIII: COSMOLOGY*** (Giovanni Pico della Mirandola and George Steiner) and ***Fieldstation IX: ALEGRIA***.

Thus far, ***Fieldstations I***, ***III***, ***V*** and ***VI*** have been developed in depth, yet each of these foster aspects of ***Fieldstations II***, ***IV***, ***VII***, ***VIII*** and ***IX***. For example, 'alegria' means 'cheerfulness or happiness', so ***Fieldstation IX: ALEGRIA*** is incessant and omnipresent. Since every Fieldstation arouses resisters and participants, transforming attendees into doubters or believers, ***Fieldstation VII: POLARITY*** abounds. As we'll see, ***Fieldstation IV: ENERGY*** is a major ingredient of Fieldstations ***I***, ***III***, ***V*** and ***VI***. ***Fieldstation V***'s locality grids convey ***Fieldstation II: SACRED GEOMETRY***. Questions like 'How did we get here?' and 'Where are we going?' vitalize ***Fieldstation VIII: COSMOLOGY***.

'Proposal for Underwater Puppetry of Alumni', drawn by Filip yet credited Ecole Mondiale, features James Lee Byars and Pythagoras of Samos, two EM alumni, poised in front of a sketch of the Royal Museum for Central Africa (RMCA) in Tervuren. Originally built to showcase King Leopold's Congo Free State during the International Exposition of 1897, this image captures the museum's mirror reflection in the pond, thus emphasizing reflection as an activity. One begins to recognize the blurring of agency, authorial intent and meaning that makes Filip's role within and without EM especially complex. Filip, the individual, who also co-founded EM, used the occasion of his participation in the group show 'Colours of the Labyrinth' to launch EM in Brussels. To the casual viewer, the large sand painting sited on the floor that features EM's nine fields of inquiry must be one of Filip's latest artworks, though in fact it is authorless, even if it was actually 99% Filip's idea and 100% his hand. He may have drawn the original design, and physically made the sand carpet, but technically, it was conceived by anonymous discussants. This is what makes collaborative artworks tricky… individuals go uncredited, no matter how large their contribution.

Moreover, the notion of 'decolonization strategies' was not yet prevalent, so visitors could not have imagined that EM was proposing a total overhaul of Europe's educational system, which meant privileging 'knowledge sharing' and 'shared knowledge' over individual scholarship, despite his being a doctoral candidate, for which individual scholarship is *sine qua non*.

Ecole Mondiale's sand carpet indicates nine ***Fieldstations*** positioned along a meandering time line that cannot be divided into discrete parts, even though time (by definition) is divisible into identical segments. Perhaps the blue line is a river, suggesting that EM travels along a path, stopping here and there to present different Fieldstations,

a feat EM accomplished en route to the 2018 Istanbul Design Biennial. Heading the timeline is a cardboard model of the original architectural rendering of the Ecole Mondiale. After the exhibition, Ecole Mondiale repackaged the sand used to make the sand carpet in sacs, which they titled 'EM Sablon à Devenir' (2014). A few months later, Ive and Filip got the idea to use the sand to make a 'Concrete Stone' (2015), a bit like the cornerstone marking the king's never built Ecole Mondiale.

The State of the Arts. Given Belgium's outsized role in Africa, most visitors to 'Colours of the Labyrinth' could have inferred colonialism's legacy as a theme. However, the plethora of calls to 'decolonize' arts education, museums, and the arts that are omnipresent today were barely a whisper in 2014. In fact, Kader Attia's influential archive 'Continuum of Repair: Jacob's Ladder' (2013/2014), which originated at Whitechapel Gallery in London to expand upon ideas introduced by his 2012 dOCUMENTA(13) installation 'The Repair from Occident to Extra-Occidental Cultures', had yet to open at BOZAR (December 2014–February 2015). Moreover, the focus of Attia's three presentations was repair, a topic central to EM from the beginning. The name given to ***Fieldstation VI: I-CARUS*** plays on the myth of Icarus and 'I care', which reflects their stated aim, quoted at this text's onset. Press material related to Attia's 'repair' exhibitions never mention colonialism, let alone decolonialism. According to Thibault Boulvain, Attia rather wondered whether the West considered 'damaged' African objects 'crude, incomplete, formless, [or] bastardized' and what drove the Western obsession with perfection that warranted repairs that effectively disguised their use as everyday objects (2014).

In 2014, the Zurich University of the Arts jointly initiated the 'Decolonising Art Education' curriculum with Uganda's Nagenda International Academy of Art & Design (NIAAD). This 'participatory action research project', which aimed to 'develop strategies to decolonise art and design curricula without compromising the job market compatibility of graduates', generated the booklet 'Decolonising Arts Education: A Research Manual'.[3]

The next year, Françoise Vergès co-founded the French association 'Decolonise the Arts' (2015–now) whose publications and exhibitions enact (and test) strategies for making art institutions more welcoming and inclusive. For her, 'decolonization is also the decolonization of mindsets'.[4] The following year, Attia co-founded ~~***La Colonie***~~ (2016–2020), which opened on the 55th anniversary of the Paris Massacre as a site

3 ☞ https://thenewschoolcollaboratory.org/wp-content/uploads/2018/07/150902_Decolonising-Art-Education-Edit-160914.pdf ▸ Accessed 3 June 2025.

4 ☞ https://www.rfi.fr/fr/emission/20180701-francoise-verges-decolonisation-decolonisation-mentalites ▸ Accessed 8 June 2025.

for 'art, critical thinking, debate, and cultural activism' (Güner 2019). In 2017, Alice Procter (aka The Exhibitionist) started giving her 'Uncomfortable Art Tours', which drew international attention to the reprehensible manner in which six London museums had acquired various objects for its collections. On the 30th anniversary of the international human rights group RCN Justice et Démocratie (1994–present), several members noted that 'decolonization is a reflection that starts first from oneself, in order to reach a collective stance that acknowledges the need to reflect on various contradictions'.[5,6] Given that EM's starting point was King Leopold II's Ecole Mondiale and its ensuing Royal Museum for Central Africa (RMCA), the desire to decolonise knowledge production grounds its various Fieldstations focused on repair, healing, energies, time and self-awareness.

Art Workers Get to Work: 9–11/4/2015. EM's big break came in 2015, when A-I-R Laboratory Centre for Contemporary Art Ujazdowski Castle (since 2003) invited EM for a three-month residency. As mentioned above, 'repair' was in the air, but it was hardly an artistic movement. EM opted to develop and implement ***Fieldstation III: TERRA (Gaiagraphy)***, whose general focus is enhancing, and thus repairing, Earth's energy. More specifically, they aimed to heal Warsaw's traumatic past. As EM put it,

> As a starting point, [we conducted] a study of the power points or strong energy fields in Warsaw, the idea of 'going into the earth', and the traumatic events of Warsovian history [whose] reminiscence we could clearly feel; made us merge several elements and symbolic aspects together.[7]

Eager to develop the ***field of gaiagraphy*** (the practice of using maps to identify site-significant geometric patterns), they met with inhabitants to identify Warsaw's power points, where energy fields are strongest. Using a method similar in effect to healing chakras, EM conceived a square '***locality grid***', whose northwest corner (Corner 1) was the well-known bronze monument of Copernicus (Copernicus is after all one of ***Fieldstation III***'s notable alumni), positioned in front of the Staszic Palace (seat of the Polish Academy of Science). They then drew two 6,371-meter-long lines at right angles extending from the back of the statue's head to form a square that stretched across the

5 ☞ https://rcn-ong.be/qui-sommes-nous/vision-mission-et-objectifs-2/ ▸ Accessed 8 June 2025.

6 Calls to 'decolonize' resemble North American calls to 'stay woke', as in 'political and social consciousness', which gained traction in the 21st century, though it's been around since the 1930s. 'Stay woke' first appeared in the lyrics of a 1938 Leadbelly song.
☞ https://scientificorigin.com/origin-of-the-word-woke ▸ Accessed 9 June 2025.

7 ☞ https://noviki.net/portfolio/neon-light-ecole-mondiale/ ▸ Accessed 5 June 2025.

Vistula River, the waterway dividing east and west Warsaw.[8] EM next performed a Munay-Ki ceremony, an ancient Peruvian healing ritual, and enhanced the crystals with a Tachyon-energy field (Ecole Mondiale 2015). According to Celia Blackwood,

> The rites of the Munay-Ki transform and upgrade your luminous energy field.
>
> They are energetic transmissions that facilitate healing the wounds of the past—your karmic & genetic inheritance. They re-form your DNA; enabling you to grow a new body—one that ages, heals, and dies differently. The Munay-Ki is your invitation to dream an entire new world into being.[9]

After charging each of 150 crystals with their intentions, EM inearthed each crystal about every 200 meters along the square's perimeter. EM later repeated this healing action in five countries (Belgium, Greece, the Netherlands, Indonesia, Haiti and Indonesia again).

Quartz, a rock made from regularly repeating SiO2 molecules, not only develops an electric current when heated, but when subjected to mechanical pressure it develops an electric charge. Metaphysically, quartz crystals form a bridge between the physical reality and the world of 'subtle energies', which are forms of energy that are not visible within the electro-magnetic spectrum. The particular energy given off by rocks (or metals) is determined by their internal crystalline structure and the atomic vibrations specific to each element. According to Marcel Vogel's research, crystals charged with intentions act as antennas of purity and light (EM 2015).

To conclude their residency, they hosted three days of workshops with local participants at a gallery located at Marszałkowska Street 9/15, a fifteen-minute walk from Ujazdowski Castle. EM's dynamic neon sculpture 'Dusza Planety' (Soul of the Planet—made in collaboration with Polish design duo NOVIKI) was installed in the window for passersby to notice as they strolled by. On Thursday evening, they presented a healing department and juice bar, offering visitors the chance to recharge themselves with crystals using Tachyon Cocoon Therapy. Friday evening, they hosted the workshop 'Sensory Emancipation Experiments', which included partner movement and breathing techniques, all with the view to prepare them to discover and envision untold possibilities, in preparation for Saturday's all-day event '***Visualising the Locality Grid 1.0: Warsaw***', which included lectures,

8 To determine the length of each side of the square EM divided the Earth's radius 6,378 kilometer by 1,000.

9 ☞ https://www.heartstonehealing.com/munay-ki.html ▸ Accessed 9 June 2025.

documentation, alumni shadow theatre and food, topped off by a musical performance by Ksawery Wojcinski and Ray Dickaty.

As luck would have it, I visited Warsaw twice in 2016 to research my 'Ecovention Europe' exhibition and returned in 2018 and 2019 to present papers at aesthetics conferences. On each return, I could feel the city becoming more and more vibrant, giving me the sense that the buried crystals, charged intentions were working their magic.

Decolonising the Art Scene: 6/2/2016. Now that EM had officially one big international project under its belt, it was time to enact ***Fieldstation I: INTRODUCTION – HEALING DEPARTMENT – RECRUITMENT*** to attract participants, publicity and partnerships for future Fieldstations.[10] Even though this day was an eight-hour event in the dead of winter, we spent what seemed like months planning it. We regularly met over lunch at either the now extinct Exki-Ravenstein, situated between BOZAR and Gare Centrale, or the cafeteria at the Bibliothèque Royale de Belgique on Mont des Arts. As Filip and Ive were parenting young children, we had to juggle schedules. After Filip secured the venue for ***Fieldstation I***, the castle in Parc Duden that is home to Narafi (Belgium's oldest film and photography school), they managed to round up students from Luca School of Arts, as well as numerous artists they both knew. Despite being a cold wintry day, Narafi's auditorium was packed with participants keen to discover EM's program.

The day was fairly structured with lectures and discussions involving everyone before lunch and multiple simultaneous workshops after lunch. The day began with an historical introduction by Maarten Couttenier, who was then working in the Department of Cultural Anthropology and History at the Royal Museum for Central Africa. Afterwards, Ive and Filip enacted an imaginary dialogue across millennia between James Lee Byars and Pythagoras. I presented 'Ameliorative Art Practices', which featured a litany of artists engaged in healing practices such as Yoko Ono, Joseph Beuys, Lygia Clark, Lee Mingwei and Marie-Ange Guilleminot. Ive next addressed the questions 'What is to be healed? What is absent?'. We then shared a vegetarian lunch, catered by Cabra & Cook (EM's official caterer for several years).

After lunch, the fun began with two hours of ongoing happenings! Jean Katambayi Mukendi led the workshop 'Refinement in the post-colonial time-window: PAS OP!' (Flemish for 'Watch Out!' and one of the first Dutch phrases learned by Congolese miners while working for Belgian colonial companies), during which no one was allowed to talk, though all were invited to contribute to the ongoing action of building an unwieldy structure out of slight materials available for the grasping.

10 ☞ https://ecole-mondiale.org/?p=100 ▸ Accessed 4 August 2025.

Meanwhile, Ive and Filip posed a 'Sensory Emancipation Experiment', while the renowned improvisational dancer Barbara Pereya led the workshop 'The movement that is the repose'. Rather than having to choose which workshop to attend, we circulated through several at will.

Two hours later, we reassembled as a group. As part of a recruitment exercise, Filip handed out paper puppets representative of EM's many alumni, which the participants selected and then enacted. He then mentioned that EM would be offering many such future actions and that people should stay apprised of our events. We ended the day with a convivial reception, as well as a mailing list of future participants keen to experience future actions. Several people experienced Tachyon Cocoon Therapy for the first time.

While 'Tachyon Cocoon Therapy' is an individualistic activity, it is also relational since it depends on the relationship between human bodies and energizing crystals surrounding bodies in repose. Just as the crystals were planted in Warsaw's soil to energize the city and heal historic trauma, crystals have the power to rejuvenate our body's energy and thus heal human beings.

From the beginning, EM was engaging participants in group activities meant to strengthen human well-being, which requires both capacities and access. I've already noted that repair was in the air. But repair entails both healing and the development of 'strengthening skills' that guide us to ward off potentially harmful events. These days, 'self-care' is more in the air than repair. In contrast to self-care, whose practices address the individual, EM's group activities boost participants' capacities by instilling core values such as trust, belonging, connection, confidence, endurance, openness and resilience (Spaid 2025).

Discovering our Shadow Selves: 20/5/2016. It is well known that Carl Jung believed that each of us has a 'shadow self' with whom we are in tension. For Jung, the shadow self 'consists of the aspects of ourselves that we suppress, whether due to societal expectations, personal shame or past experiences'.[11] How we discover our shadow self is, however, completely up for grabs. Psychoanalysts such as Beneshe Fuamba consider our 'shadow master' simply our 180° opposite (2024). If we are honest and hard-working, our shadow self is some dishonest, lazy aspect that threatens our self-image. In order for participants to get to know themselves better, EM devised ***Fieldstation VI: I-CARUS***, whose alumni are

11 ☞ https://thewellnesssociety.org/what-is-the-shadow-self/#:~:text=Psychoanalyst%20Carl%20Jung%20first%20identified%20and%20named%20this,to%20societal%20expectations%2C%20personal%20shame%2C%20or%20past%20experiences ▸ Accessed 7 June 2025.

Carl Jung, Erasmus and Lygia Clark. Only by holding up a mirror to ourselves will our oppositional shadow reveal itself.

Being ***Fieldstation VI: I-CARUS***, EM selected the Erasmus House, where Erasmus resided for five months in 1521, to host 'Shadow Book Binding'. In addition to housing masterpieces from the 15th through 17th centuries, the Erasmus House's library owns an awe-inspiring collection of thousands of Erasmus' works published between the 16th through the 21st centuries, including books whose 'heretical statements' were visibly redacted in the 16th century by Catholic priests. Although Erasmus (1466–1536) was born in Rotterdam, he spent much of his early life in the Duchy of Brabant, which then extended from 's-Hertogenbosch to Nivelles, and became part of the Habsburg Dynasty in 1477 when Mary of Burgundy married Maximilian I of Austria. In this context, I was charged to give a guided tour of the Erasmus House to ***Fieldstation VI: I-CARUS*** participants. What impressed me most was Erasmus' devotion to the reformation movement and resistance to the burgeoning Protestant movement. My research led me to realise that 'Erasmus' shadow [was] his Belgian outlook, his nonpartisanship, his diplomacy, his capacity not to take sides to avoid conflicts, but most importantly, his aversion to conflict' (Spaid 2016).

During this 10–16 hour workshop, 'Participants [bound] personal content (images, metaphors, texts, and symbols), which they either brought with them or selected during the workshop, into a small personal book that is representative of the shadow-archetype. For this reason, we [requested] that participants bring *things of value* like texts, photos, poems, reflections, newspaper items or other information that could trigger one's awareness of one's shadow.'[12] After eating a delicious lunch together, Jean-François Paquay, a bookbinder, arrived to help everyone compile their booklets, whose contents effectively reflect what touched us that day.

Specialists as Strivers Join Forces on Amorgos: 2–12/6/2016. One aspect that differentiates artist-organized workshops from professional classes is that what typically motivates artists to organize workshops is that they too are keen to learn something new. That is, rather than lead workshops, they are inquisitive strivers, keen to boost their skill sets. And in fact, if you create a workshop comprised of specialists, then each specialist feels compelled to share their expertise in exchange for learning from others. This is effectively how ***Fieldstation VI: I-CARUS***, whose participants were engaged in hybrid healing workshops, created something totally unique over eleven days. Specialists in ancient herb picking and distillation, aquatic biology of the self, Ayurvedic massage, Greek cuisine, healing the representation, hypnosis, music therapy, pastry and puppetry,

12 ☞ https://ecole-mondiale.org/?p=220 ▸ Accessed 7 June 2025.

permaculture gardening, Qi-Qong, tachyon cocoon and pain-body release, time harvesting and therapy and visual healing took turns sharing their expertise with their fellow strivers. 'On a per-class basis, such courses are typically prohibitively expensive, so the idea to select eleven healers from seven countries who take turns teaching and learning from one another transforms each attendee's contribution into a currency that prompts everyone's knowledge to expand ten-fold, boosting well-being to boot.' (Spaid 2017, 218)

Even before this Fieldstation got going, Filip had decided he would contribute Aquatic Biology of the Self (ABS), though he had yet to develop this site-specific workshop. On Amorgos, ABS was a daily ritual that took place prior to drinking one's morning coffee. After swimming the distance to the buoy and back, one grabbed a rock off the beach, which one kept on one's person all day, and then tossed it back into the ocean before going to sleep. This beach ritual later evolved into 'Throwing with Intentions', since Filip started noticing an association between rock throwing as a tool of resistance and throwing with intention to shape one's future. While in Amorgos, the group worked with a map of the island to create ***Locality Grid 1.1: Amorgos***. Having identified seven power sites, such as monasteries and water sources, they inearthed fifteen crystals at these sites situated along the thirty-three-kilometer-long island.

Envisioning the Future of Europe's Capital: 28/8/2016. Jardin Essentiel was the title of the 2016 edition of Parckdesign in Parc Duden. In addition to commissioning London-based designers The Decorators to build a pavilion that included a 'cafe, kitchen and distillation laboratory', Jardin Essentiel invited dozens of local and international artists-specialists to guide strivers through literally 88 'activities, workshops, classes, ateliers, distillations and parties' between 1 June and 11 September.[13]

In this context, EM hosted two days of drawing, one (6 August) focused on drawing plants and another (25 August) focused on drawing plants and crystals as part of ***Fieldstation III: TERRA (Gaiagraphy)***. Using ***Gaiagraphy***, EM created ***Locality Grid 1.3: Brussels***, an equilateral triangle, whose three legs are each 10.77 kilometers long, the exact distance from the Royal Observatory in Uccle to the Planetarium located on the Heysel Plateau.[14] ***Locality Grid 1.3: Brussels***' southwest corner is the spot where the Senne enters the city via underground pipes in Drogenbos. The two other power points, each a distance of 10.77 kilometers long from Drogenbos, are the swamp in Ganshoren Jette and the shopping center in Woluwe-Saint-Pierre. Six additional EM participants (Filip, Ive, Gustavo Miranda dos Santos, Gwen Berrou, Gilly Karjevski

13 ☞ https://jardinessentiel.be/ ▸ Accessed 9 June 2025.

14 ☞ https://ecole-mondiale.org/?p=244 ▸ Accessed 22 August 2025.

and Licia Soldavini) held a meditation session followed by a Munay-Ki ceremony, during which they charged 323 quartz crystals in the Senne's source with their vision for Brussels. Over the course of two weeks, they buried 323 Tachyon-charged crystals every 100 meters along each of the triangle's 10,767 meter-long legs 'in expectation of enhancing local inhabitants' well-being' (Spaid 2017, 223-224).

On 28 August, people came from all over Belgium to study the giant map of ***Locality Grid 1.3: Brussels*** displayed on the ground, experience Tachyon Cocoon Therapy, taste an elixir of Senne water and draw crystals. Several participants took turns soaking in a portable hot tub charged with an elixir brewed using water from the Senne's source. Additionally, dozens of crystals charged with the water from the Senne's source were suspended in a tray overhead, enabling the soaker to charge them further with their spectacular visions for the capital of Europe (Spaid 2017, 223). Afterward, EM participants inearthed the crystals that had been charged with their intentions in the park, thus further energizing Brussels with Tachyon-charged crystals.

Paused, yet Hard at Work: 16/11/2016. Even though the Royal Museum for Central Africa was closed for renovation, EM found a way to organize ***Fieldstation V: TIME*** in the museum's xylarium, where scientists were digitising images of wood samples, despite the museum's being closed to the public. Since a xylarium is effectively a wood library, we witnessed hundreds of book-sized wood samples, literally displayed like shelved library books, as well as wooden objects. Our primary focus there was to investigate time in terms of physical tree-rings. As this is Belgium's only xylarium, it houses samples from across the world, not just Africa.[15]

Yet Another Archive: 17/3/2017. For ***Fieldstation V: TIME***, EM organized a trip to the Mundaneum. Considered a milestone in the history of data collection and management, this precursor to the Internet was established by Paul Otlet and Henri La Fontaine in 1910 to house an archive of over twelve million index cards and documents. After a guided tour, participants dined in the café at Le Grand Hornu, a contemporary art venue twelve kilometers from Mons. There EM introduced the 'Time Tool Box', which 'revisits the historical meeting of Albert Einstein and Henri Bergson in Paris in 1922, whose opposed views on time, demonstrate an ongoing tension between scientific time and time as experience'.[16] 'The tool box's display format refers to the Japanese miniature street theatres called 'Kamishibai', which in the past were often used for image-based storytelling with an educational or moral goal. On top of the tool box stands a medium,

15 ☞ https://www.africamuseum.be/en/research/collections_libraries/biology/collections/xylarium/wood_collection ▸ Accessed 9 June 2025.

16 ☞ https://ecole-mondiale.org/?p=439 ▸ Accessed 14 June 2025.

which when it is moved, pulls out two different wires representing simultaneously the passage of time and its illusion.'[17] EM next led a session on the 'Categories of Time', before visiting the exhibition 'L'Éloge de l'Heure', an historical exhibition presenting the myriad ways time has been displayed, at the adjacent Centre d'Innovation et de Design. The one-hour train rides to and from Mons served as ideal vehicles for discussing everybody's approach to time.[18]

Back to the Future: 16/8/2017. Invited to conduct ***Fieldstation V: (Inhabiting) TIME***, participants gathered in the context of the exhibition 'A Temporary Futures Institute' at M HKA in Antwerp. Following Maya Van Leemput's guided tour of this exhibition, Filip and Ive introduced Ecole Mondiale and reenacted the debate between Bergson and Einstein. As part of 'Categories on Time', each participant tied a note with their question regarding time to a giant wooden stick that they carried with them as they experienced the exhibition, enabling them to further muse upon their question. After lunch, participants took part in a Time Therapy workshop.[19]

A Mini-Museum Survey: 3/9/2017–7/1/2018. In addition to contributing an overview of their past projects to the exhibition 'Ecovention Europe: Art to Transform Ecologies, 1957–2057' at De Nieuwe Domijnen, EM created several new works, including ***Locality Grid 1.5: Sittard*** for the Sittard-Geleen region. In collaboration with local geomancers Lidy and Jos van Wunnik and Bernardus Ruwette, EM devised the shape of the locality grid, an equilateral triangle formed by Le Jardin d'Isabelle, Kollenberg and Stadspark with a snake-like tail running along the Feldbiss Fault Line, thus integrating ***Locality Grid 1.5: Sittard*** into the region's larger geological narrative. Serpents have conveyed healing ever since the snake-coiled staff of Asclepius, the ancient Greek God of medicine. EM buried 84 quartz crystals, charged with spring water from the Geleenbeek, along the three 800-meter edges of the triangle and the eleven-kilometer tail running along the fault line to Brunssum.[20]

To open 'Ecovention Europe', EM drew crystals with the public and the geomancers. To close 'Ecovention Europe', EM organized ***Fieldstation III: TERRA (Gaiagraphy)***, a two-day event (6–7 January 2018) during which participants built a sweat lodge from scratch, led by Bernard Crijns, on the site adjacent the source of the Geleenbeek (Farm Benzenraderhof in Heerlen) and then sat inside quietly for as long as they could take the heat, followed by an outdoor pot-luck meal on a freezing January day. We then ***Walked***

17 ☞ https://ecole-mondiale.org/?p=439 ▸ Accessed 14 June 2025.
18 ☞ https://ecole-mondiale.org/?p=318 ▸ Accessed 9 June 2025.
19 ☞ https://ecole-mondiale.org/?p=324 ▸ Accessed 25 June 2025.
20 ☞ https://ecole-mondiale.org/?p=387 ▸ Accessed 9 June 2025.

the Locality Grid 1.5: Sittard to get a feel for the wild terrain flanking this tectonic fault. Participants performed 'Throwing with Intention', which found inspiration in Filip's 2016 performance Aquatic Biology of the Self, introduced during ***Fieldstation VI: I-CARUS*** in Amorgos. After taking a crystal, participants made a wish, blew on it to infuse the crystal with their intention and tossed it in various spots along the Geleenbeek.

Sister Landscapes Pop Up 12,000 KM Away: 9/2017–2/2019. Over an eighteen-month period, the geomancer Bernadus Ruwette traveled to Indonesia four times, transporting eleven crystals that EM had charged in Sittard. He created ***Locality Grid 1.7 Sittard–Java–Bali*** by inearthing them at eleven different temples and sanctuaries across Java and Bali. This action not only enriched the ceremonial aspects of ***Fieldstation III: TERRA (Gaiagraphy)***, but it engendered the crystal inearthings' greater geomantic and geological scale. It also demonstrated how nomadic approaches and collaborations could extend EM's efforts further afield.[21] [22]

Working Their Magic in Haiti: 12–15/12/2017. In response to an open call for the 4th Ghetto Biennale, whose topic was 'A Cartography of Port-au-Prince', EM proposed inearthing crystals along ***Locality Grid 1.9 Port-au-Prince***. To implement their plan, they collaborated with members of Atis Rezistans (Resistance Artists), Mabelle Williams and the late Jean-Claude Saintilus. In this context, where people, many of whom practice Vodou alongside Catholicism, really do believe in spirits, the idea of EM burying crystals was seen as potentially provoking or disturbing the sensitive spirits.

An Academic Affair @ABC: 27/1/2018. Straight off the success of the Sittard exhibition and the Ghetto Biennale, EM organized ***FIELDSTATION ABC…***, a full-day of intergenerational activities, held at Art Basics for Children (ABC), a 'dynamic research center on art, culture and education, accessible to people of all ages' in Brussels.[23] EM's stated goal for this Fieldstation was:

> [D]evelop an attentiveness by doing, thinking and feeling [during a] collective event together with children, books, collections and multiplying voices. EM asks how we can take part [in] conversations beyond nonverbal language? How [can we] include narratives together with human

21 Participating organizations included Stichting Vlinder, the Netherlands; Karaton Amarta Bumi, Java; Rumah Budaya Babaran Segaragunung, Java; Forum Studi Majapahit, Bali; Komite Budaya Nusantara, Bali and Yayasan Siwa Buturaya Caka 1247, Bali.
22 ☞ https://ecole-mondiale.org/?p=462 ▸ Accessed 14 June 2025.
23 ☞ https://www.abc-web.be/abc-huis-brussel/ ▸ Accessed 12 June 2025.

and more than human agency, and find attunement & resonances in relationships?[24]

In addition to being EM's most elaborate Fieldstation to date, involving eleven collaborators, ***FIELDSTATION ABC…*** was the artistic component of Filip's PhD. As noted above, Fieldstations prompt people to become either resisters or participants. Paradoxically, several members of his graduate committee prioritized deliberation and discussion over 'doing, thinking and feeling', effectively becoming resisters. Filip's committee, of which I was one of seven members, ended up sequestering themselves after lunch, opting to evaluate his dissertation, rather than actually engaging in activities unfolding during ***FIELDSTATION ABC…***. This, of course, left us in the dark regarding the significance and relevance of the individual sessions and whether (and how) they successfully came together to create a meaningful Fieldstation focused on nonverbal language.

The day began with Filip's introduction to the 'reference room', an archive of twenty-three relevant texts, two videos and two skeletons of Goliath frogs that he had collected and arranged for participants seeking additional background information regarding EM's œuvre and nonverbal relationships (Van Dingenen, 2018). Next up were two contemporaneous drop-in workshops: Alexander Technique in French led by Argentine native Natacha Nicora in the presence of a Goliath frog skeleton from Equatorial Guinea on loan from the Royal Museum for Central Africa (RMCA) and the co-creative workshop 'Regimes of Care', led by Filip and Ive, during which participants made projections using images of the EM Alumni. Afterwards, we ate a delicious vegetarian lunch, prepared by Joris Vermeir.

Following lunch, artist Michele Horrigan, founder and curator of Ireland's nomadic Askeaton Contemporary Arts, her artist-partner Sean Lynch and seanchaí Seanie Barron presented the performative talk 'The Roots of the Matter'. Afterwards, Aurelie Lierman presented 'Resonance of the Day', a voice workshop to prepare participants to make sounds that resonated with their feelings. Ive had planned to take the group on a 'Deep Senne Walk', heading north from ABC towards Pont Van Praet (two kilometer away), where the Senne, which has been channeled under the city since 1871, pops back into the open air. Such walks let us feel the river pulsing under our feet. While Filip was sequestered with his committee, participants gathered around to share their reflections regarding their doings, feelings and thoughts in light of the day's activities. The day closed with chanting, whose sounds reflected the group's shared reflections.

24 ☞ https://ecole-mondiale.org/?p=398 ▸ Accessed 9 June 2025.

While the adults were engaged in ***FIELDSTATION ABC…***, their children (ages 5–12) were no less occupied that Saturday. Three collaborators (Esra, Frederike and Cosima) engaged kids in two children-oriented workshops 'Dreams of Conraua Goliath' and 'Performing the Locality Grid Brussels', making ***FIELDSTATION ABC…*** the rare example of social practice that touches all ages and abilities.

Time is of the Essence: 14–18/9/2018. Invited for the 4th Istanbul Design Biennial (2018), entitled 'A School of Schools' and curated by Jan Boelen, with assistance from Nadine Botha and Vera Sachetti, EM proposed ***Fieldstation V: (Inhabiting) TIME (Along the Antioxidant Express)***, which involved producing site-specific artworks en route, 'over time'. This was EM's proposal:

> ***Fieldstation V: TIME*** is a nomadic artistic and pedagogical project entailing performances, actions, and discussions held over a five-day period in Paris, Vienna, Budapest, and Bucharest, following the route of the historic Orient Express that ran between Paris and Istanbul from 1883 to 1997. The research produced during this field trip serves the ongoing development of the 'Time Tool Box'.[25]

Not only did this allow EM to use the shipping budget for travel, but we could collaborate with inhabitants of Paris, Vienna, Budapest, Bucharest along the way, thus introducing an element of chance. In fact, we risked arriving empty-handed! EM's output was slated for 'Time School' (one of six pop-up exhibitions), curated by Ils Huygens, at Salt Galata. Along the way, we conceived of 'Sand Carpet (Along the Antioxidant Express)', a large sand painting (230x475 cm) that diagrammed our route in terms of distance, time and place;[26] 'Physsance: Entre temps et moment', a giant 'two-faced' wristwatch whose face was inspired by an algorithm provided by Jean Katambayi Mukendi, who conducted the Vienna workshop via Skype from Nairobi; the 'Time Tool Box', first introduced in Mons; a 4' video documenting EM's various activities en route and a 28-meter 'time-roll' (scroll) primarily drawn onboard the train. According to EM's website,

> In re-enacting the route of the old Orient Express, Ecole Mondiale want[ed] to revisit the train as a historic moment

25 ☞ https://ecole-mondiale.org/?p=439 ▸ Accessed 14 June 2025.

26 Given that our route was original called the Orient Express, which smacks of what Edward Said termed Orientalism, we opted for the more playful 'Antioxidant Express', which draws attention to the original title's problematic Orientalism, yet also retitles the train route with substances associated with well-being (antioxidants).

> that promised a dream of open borders and free travel, while taking into account the strongly biased idea of 'the orient' and today's changing relations between East and West. During their trip, Ecole Mondiale developed different time-related activities. Each part of the program was site-specific and coordinated with various local communities, artists and organizations. The sand carpet (referring to Borges' 'The Book of Sand') shows a playful and ephemeral representation of Ecole Mondiale's trip.[27]

Given the question EM posed, 'How do we inhabit time?', we were especially keen to revisit the historic route of the Orient Express, which traveled from Paris to Istanbul for the first time in 1889. Initiated by the Belgian company Compagnie Internationale des Wagons-Lits (CIWL), the Orient Express was operated until 2009, when Europe's high speed rail network rendered it obsolete. Even though the Orient Express no longer exists, we easily replicated its experience with five trains. Originally proposed as a six-day trip, we condensed it to five when we couldn't find partners for a workshop in Bucharest. Since access is a crucial aspect of well-being, it's critical that EM discovered an easily replicable, low-cost alternative. Our five-day DIY trip cost 5% of what tourists taking the once-a-year Venice Simplon Orient Express pay these days.[28]

We began with a 2-hour train ride from Brussels to Paris, where we met with scientists overseeing the Atomic Clock at the Observatoire de Paris and paid a visit to ~~***La Colonie***~~ to get a sense of Attia's venture. Later that evening, we took the fifteen-hour Nightjet from Paris to Vienna, where we visited Museum Hundertwasser, witnessed his nearby apartment building, located the 1928 Haus Wittgenstein designed for his sister (now the Bulgarian Cultural Institute) and led the 'time workshop' described above. After sleeping in a fabulous hostel with a roof terrace (an upgrade due to my birthday), we took a 2.5 hour train the next morning from Vienna to Budapest, where we organized a group 'float' in the Rudas Spa, one of Budapest's oldest baths, which was built in 1571–1572 by the then governor of Buda. After a quick dinner, we literally ran to the station and managed to catch the 16.5-hour Ister Express from Budapest to Bucharest, where we collaborated with kids, drawing all night on our scroll. Luckily, Filip discovered a wormhole. Knowing that the Ister Express was likely to arrive just as the once daily Bosphor Express departed, which it did, we hired a taxi to drive us one hour south to the Ruse train stop just south of the Bulgarian border, where we met our 19-hour night train that stopped the next day 25 kilometers west of Istanbul. This left us just two days to assemble our show. All told, we traveled

27 ☞ https://ecole-mondiale.org/?p=439 ▸ Accessed 14 June 2025.

28 ☞ https://www.nytimes.com/2024/07/05/travel/budget-orient-express-train.html ▸ Accessed 15 June 2025.

2,800 kilometers from Brussels to Istanbul in 96 hours, yet our return flight took only 2.5 hours!

Are Woke and Decolonise Synonymous? 25–28/4/2019. Invited by Brussels' artist-run space Superdeals to propose a booth for the 'off fair' *Poppositions*, whose 2019 theme was 'Capital of Woke', EM rose to the occasion, merging our aspiration to decolonise knowledge with our focus on time (***Fieldstation V***) and activities related to care (***Fieldstation VI***). EM speculated that time itself is perhaps the factor that stresses people out the most. Thus, being overly focused on time, having to stick to schedules and meeting deadlines makes people less 'woke'. To both assess and remedy people's time issues, EM created a wellness boot camp, 'Get Ready to Get Woke' (aka 'Time to Wake Up'), in the context of Le Centre Tour à Plomb. To this end, EM erected a tent housing Tachyon Cocoon Therapy, presented the giant two-faced wristwatch created en route to Istanbul, displayed several 'EM Sable à devenir' (2014) sand bags, projected two Jean Katambayi Mukendi videos 'Travaille x Force x Deplacement' (2019) and 'Time' (2019) on the canvas tent, availed worksheets where people could type out their attitudes regarding time, displayed the 'Time Tool Box' inside a handmade side table[29] while Jean-François Paquay baked honey cookies, whose scent enveloped the building and drew audiences to our boot camp. Here's how EM described it at the time:

> The idea of being woke and wokeness concerns raising social awareness, taking actions in response to dominant paradigms, acknowledging one's privileges towards understanding the struggles of others, and giving space to social bodies that have been silenced, unacknowledged and underrepresented.
>
> Being woke, let alone *becoming* woke, is not an easy task, otherwise it would hardly be a topic worth exploring. In addition to empathy, 'wokeness' requires people to envision a better world, explore unfamiliar situations and recognise that people value time differently.[30]

We later heard of one participant who fell asleep while undergoing Tachyon Cocoon Therapy, but didn't awake until after the fair had closed for the day. Luckily, she wasn't totally locked in.

29 The side table was originally built by either the Polish architect Oskar Hansen or his son for their summer house (began in 1968) in Szumin, PL. This house is considered the fullest realization of the architect's OpenForm Concept. Ive and Filip rescued the side table from the trash heap assembling outside the summerhouse ahead of restoration.

30 ☞ https://ecole-mondiale.org/?p=473 ▸ Accessed 15 June 2025.

Time (and Space) Traveling: 5/2019. As luck would have it, ***Fieldstation V: (Inhabiting) TIME (Along the Antioxidant Express)***, originally presented at Salt Galata in 2018, time-traveled, popping up six months later at LUMA Arles, FR, enabling EM to present this Fieldstation to a different milieu. Just like in Istanbul, EM presented the giant two-faced wristwatch, the sand carpet tracking time vs distance, the video, the scroll and the 'Time Tool Box'. Given this particular Fieldstation's ties to French luminaries such as Kader Attia, Françoise Vergès, the scientists working at L'Observatoire de Paris and of course Henri Bergson, this was a 'homecoming' of sorts.

Sacred Geometry (Fun with a Compass): 6/2019. Expanding upon ***Locality Grid 1.7: Sittard—Java—Bali***, EM devised ***Locality Grid 2.1: Bali***, whose elaborate geometric form layers the various shapes of former locality grids (Warsaw's squaring the circle, Brussels' triangle, Sittard's second triangle with a tail) into one. While traveling in Indonesia, Ive inearthed eighteen charged crystals that had endured intense ceremonial activities during the 2019 NewEarth Festival at seventeen Bali Temples along ***Locality Grid 2.1: Bali***. This polygon, indicative of sacred geometry, not only links religious and historical sites to ***Locality Grid 1.7: Sittard—Java—Bali***, but it activates a geomantic narrative aimed at creating, feeling and exploring one's relationship with the Earth.[31]

Just in the Nick of Time: 16/1/2020 During M HKA's 2019–2020 season, curator Nick Lodgers, working in conjunction with the artist association NICC, programmed the gallery two floors above the restaurant. Anticipating Black History Month (March), EM introduced alumni Paul Panda Farnana, for whom Saint-Gilles named a place/plein in his honour. A founding member of the Union Congolaise (Brussels, 1918), which advocated for Congolese veterans of war, Farnana, an agronomist and politician, participated in the 1921 Pan-African Congress II in Brussels.[32]

Time Abruptly Stops: 15/3/2020–10/5/2020. Just in time for time to halt, a totally new version of ***Fieldstation V: (Inhabiting) TIME*** occurred in 'The Work of Time', the opening exhibition curated by Ils Huygens for the reconstructed Z33 Museum in Hasselt. EM's contribution established a temporal relationship between Hasselt and Lubumbashi.

31 Participating organizations included Stichting Vlinder, the Netherlands; Forum Studi Majapahit, Bali; Komite Budaya Nusantara, Bali; Karaton Amarta Bumi, Java; Yayasan Siwa Budha Buturaya Caka 1247, Bali; Rumah Budaya Babaran Segaragunung, Java and the NewEarth Festival 2019, Bali.

32 ☞ https://ecole-mondiale.org/?p=508 ▸ Accessed 25 June 2025.

> The installation gathers different contributors who each share a perspective on time. Photographer Alain Nsenga worked with a group of students to collect street sounds that they found most representative of their city, bringing the sounds of Lubumbashi straight into the exhibition space in Hasselt. Artist Jean Katambayi contributed an abstract drawing based on a conceptual and mathematical formula in which the artist analyzes in his own peculiar way the growing inequality of today, what he refers to as 'malaria politique'. And the last element is a loose collection of animated vignettes that explore both the different and shared ways of experiencing time in the West and in Africa, brought by Congolese thinker, stand-up artist and storyteller Pie Tshibanda.[33]

No sooner had EM completed their installation, whose center-piece was the sand carpet 'Lubumbashi Tijd/Temps d'Hasselt (Time as a Polarity Model)', accompanied by an audio piece created by Alain Nsenga and students and then the world completely shut down due to Covid-19. EM's installation featured cardboard cut-outs of each of the various attendees to the 1921 Pan-African Congress II. EM displayed the poster, 'The Colonial Matrix of Power', inspired by Walter Mignolo's essays, opposite Jean Katambayi Mukendi's colorful abstract drawing 'Plasma-Plasmodium', which hung above his formula written on the wall.[34] Time was never more on people's minds than during the pandemic. What to do with all that time? When will time end?

Fieldstation Masereel: 13–20/11/2020. Rather than leading a particular Fieldstation, EM issued an open call for eight students and art graduates 'with a specific interest in emancipation struggles, resistance and art in a non-Western context' to take up printing residencies at the Frans Masereel Center in Kasterlee.[35] According to EM, 'the aim was to organise an inclusive print project towards more diverse and expanded narratives related to the visual legacy of different movements on emancipation and resistance'.[36] Participating artists included: Hadassa Ngamba, Anne Wetsi Mpoma, Dodi Espinosa, Mia Harrison, Cédric Kouamé (African Diplomat), Mulugeta Tafesse, Astera Mortezai and Sadrie Alves. This residency was supported by NICC and Frans Masereel Centrum.

33 Ils Huygens, 'A Conversation with Ecole Mondiale: On "Inhabiting" Time', ☞ https://www.z33.be/en/2020/07/09/a-conversation-with-ecole-mondiale/ ▸ Accessed 25 June 2025.

34 ☞ https://ecole-mondiale.org/?p=524 ▸ Accessed 25 June 2025.

35 ☞ https://ecole-mondiale.org/?p=553 ▸ Accessed 25 June 2025.

36 ☞ https://ecole-mondiale.org/?p=553 ▸ Accessed 25 June 2025.

Time to Get Back Together: 20–24/4/2021. Still wearing our masks, scores of participants eager to finally leave their homes joined EM for ***Fieldstation V: TIME (Tervuren Laboratory)***. The proposed activity was described as follows:

> EM initiates the concept of time-walking in which different thematics such as decoloniality, time-awareness, bird listening, aquatic biology of the self and sensory emancipation experiments are introduced. This Fieldstation takes place in combination with other playful defocalisation techniques, the help of EM-alumni and the Tervuren park as a beautiful setting in spring.[37]

EM organized three walks over three days, whose meeting point was the fountain behind the finally reopened Royal Museum for Central Africa (RMCA). One of the walks involved walking backwards several hundred meters with our eyes closed. Although most of us had gathered in hopes of meeting up with friends we hadn't seen in a year, we rather took on physical challenges, building confidence and trust along the way. A kind of accidental justice, EM had come full circle, ending where it began.

37 ☞ https://ecole-mondiale.org/?p=566 ▸ Accessed 25 June 2025.

Philosophical Reflection: From Social Practice to Practical Artworks.

Since it's easy to lose track of all that EM accomplished during those short eight years, I've tried to be as detailed as possible. When Roel Arkesteijn 'conscripted' me in 2014 to work with Filip Van Dingenen, I must admit I wasn't totally on board with 'social practice', yet I had already curated two museum exhibitions focused on participatory art, as well as two museum exhibitions focused on practical art.[38] Up until then, I had been more or less a critic of social practice, since most seemed like busy work, especially those whose medium was discourse (social sculpture void of some resultant action). A student of Hannah Arendt, I was naturally suspicious of anything deemed 'social', which she framed as conformist, private, ruled by 'anonymous nobodies' and worst of all, worldless. As a museum director (2010–2012), I had one employee whose sole focus was public engagement, so I evidently realized that institutions need extra-exhibitional activities to recruit and retain their publics.

In retrospect, EM had a huge influence on my philosophical work. Not only did I develop the notion of ameliorative practices during these years, but I've come to realize that my philosophical focus (and EM's unmentioned purpose) is well-being. By participating in EM's quirky *group* activities that stressed care, repair, intentionality, inearthing crystals and developing new skill sets (inquisitive striving), we stumbled upon new ways to gain our balance, and thus thrive. While social art is poetic and purposeless, 'practical art' entails praxis, and thus aims to achieve something specific. With EM, what began as social practice ultimately evolved into practical art.

38 I curated 'Action Station: Exploring Open Systems' (1995) for the Santa Monica Museum of Art, Santa Monica, US and 'An Active Life' (2000), 'Ecovention: Current Art to Transform Ecologies' (2002), 'Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots' (2012) for the Contemporary Arts Center, Cincinnati, US.

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Paleis te Brussel

13 februari 2014.

Geachte Heren,

Hunne Majesteiten de Koning en de Koningin hebben mij gelast U de ontvangst te melden van uw brief van 28 januari jongstleden betreffende het pedagogisch project "Ecole Mondiale" dat door Koning Leopold II werd geïnitieerd.

De Koning en de Koningin danken U voor uw brief waarvan ze met belangstelling kennis hebben genomen.

Indien U het wenst kan U contact met mij opnemen voor een onderhoud in verband met dit project (tel. 02/551.20.20).

Met hoogachting,

Hubert ROISIN,
Adviseur bij het Huis van Zijne Majesteit de Koning.

Aan de Heer Filip VAN DINGENEN
Brusselsesteenweg 370
1190 BRUSSEL

Parc Duden. Forest-Bruxelles. - Ecole de médecine tropicale
Salle des aquariums

Le Roi posant la première pierre de l'Institut colonial mondial à Tervueren.
Le 2 juillet 1905.

COSMOLOGY

CARE

Underwater puppetry at Alumni EM -

pecari blanc

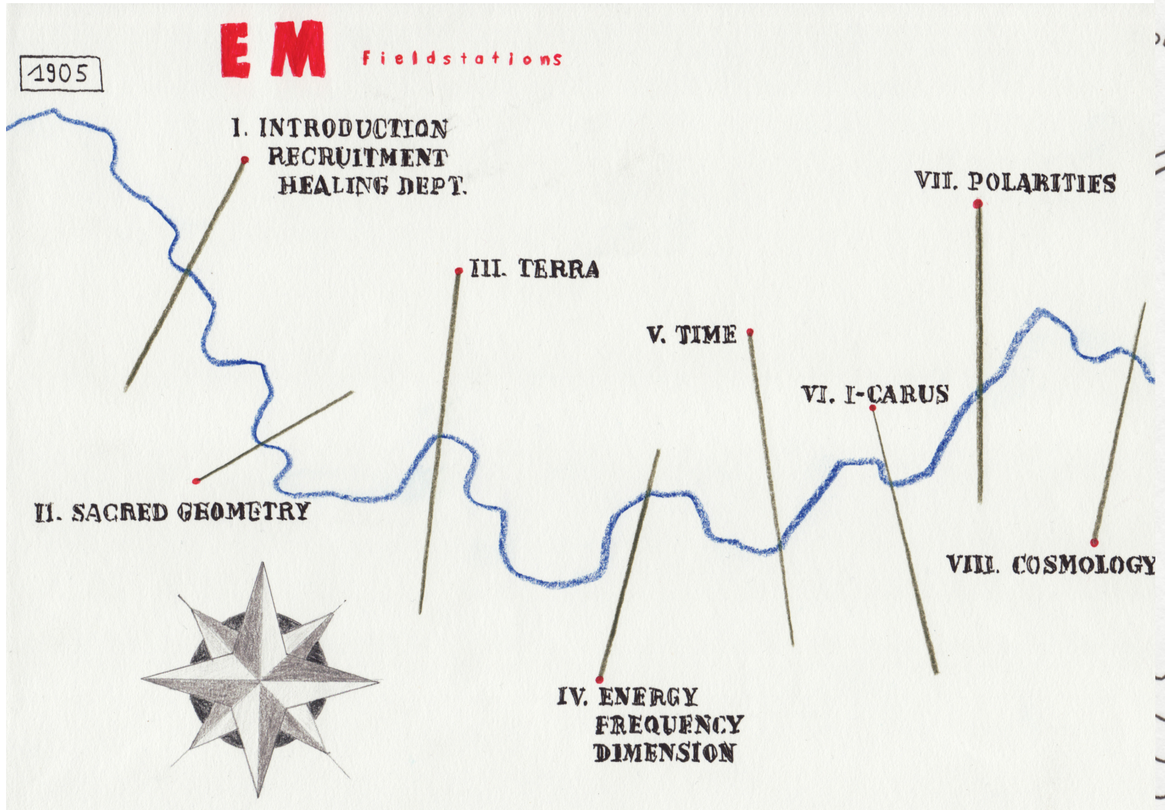
argent, bronze, email, or à la feuille, perles baroques

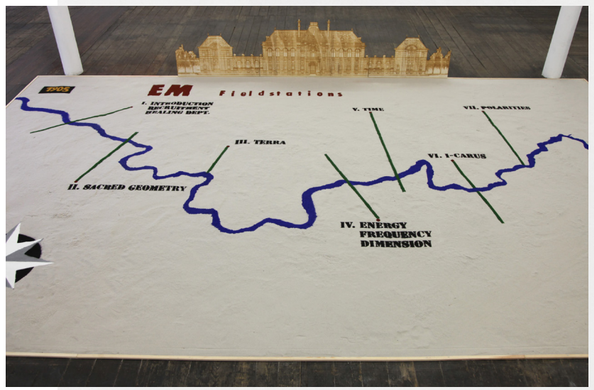
ivoire

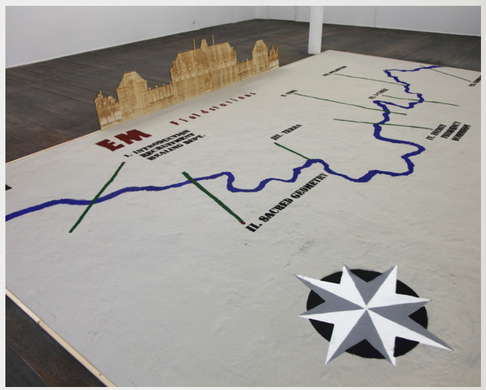
émeraudes et rubis

La première pierre à l'echelle de $\frac{1}{1}$ J.I.B.

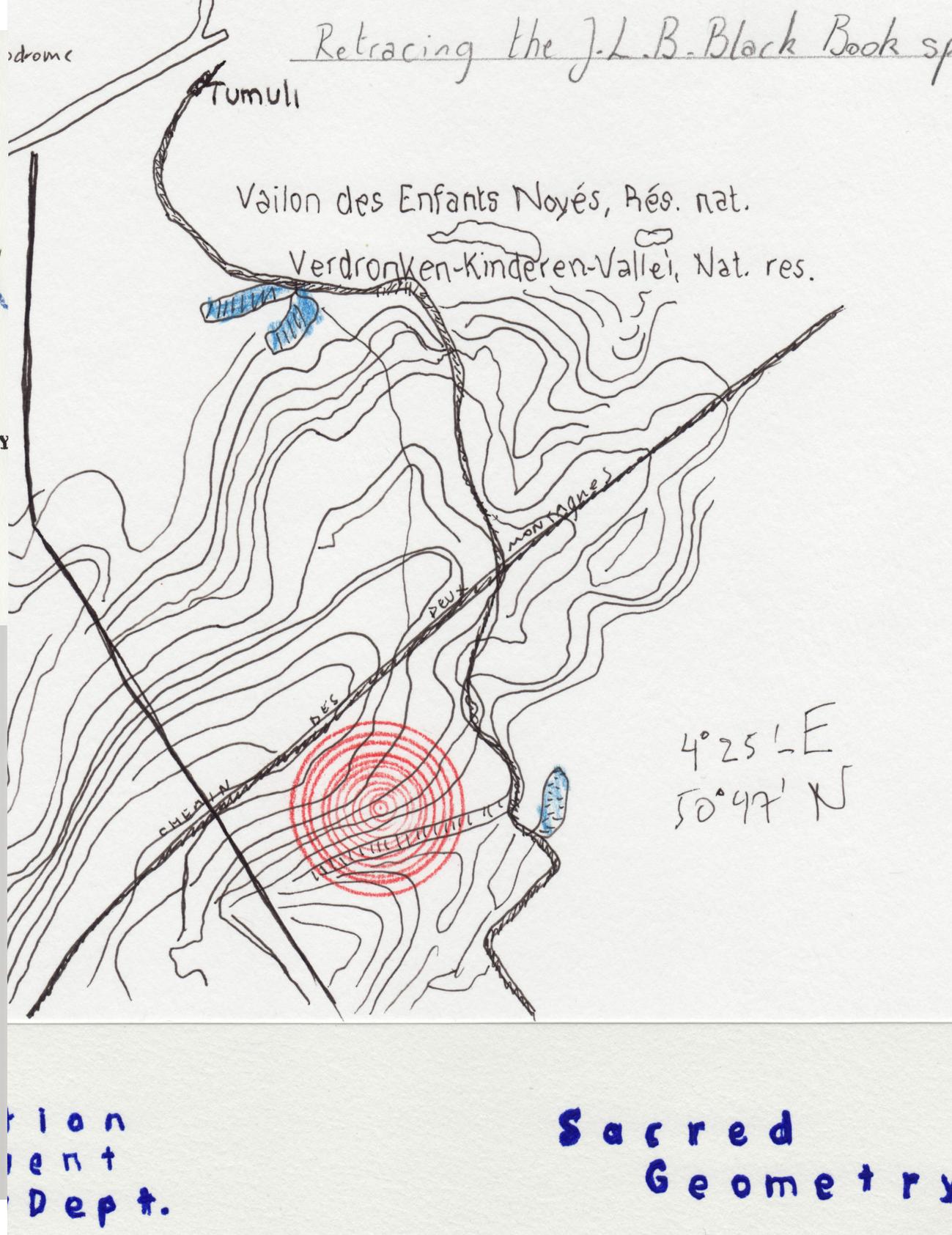
EM







EM, Model Façade 1907
—Pedagogical Map 2014,
Exhibition The Colours of the Labyrinth,
Waldburger Wouters,
Brussels, 2014





The Last Expedition,
Proposition for Sonorous Spheres of the Fetal Ear,
Royal Museum for Central Africa,
Tervuren, Belgium, 2013









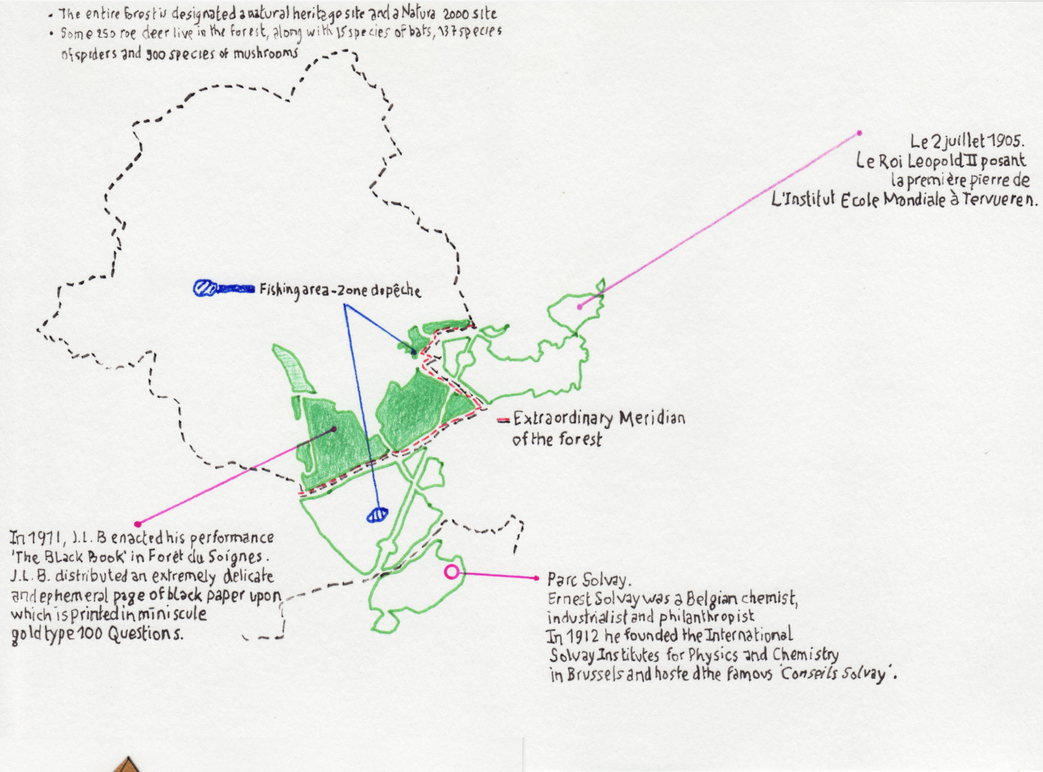


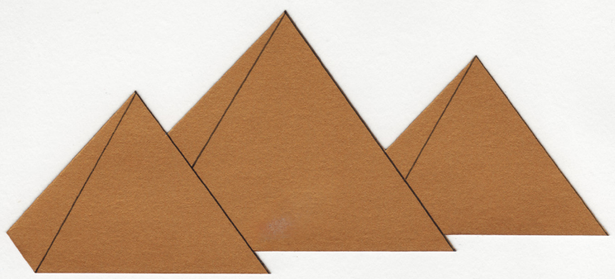

In Search Of The Most Energetic Spot Of JVE







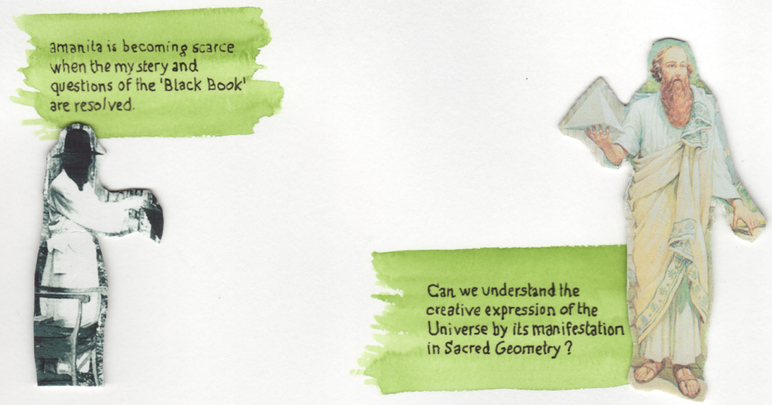




On November 28, 1969 the performance 'World Question Centre by J.L.B. was broadcast live, prime time on the Belgian television. Obsessed by the aesthetic potential of 'question' J.L.B. telephoned several of the world most renowned scientists, philosophers and artists to determine what questions they believed were of essential importance. J.L.B. is accompanied by four young women, two on each side. J.L.B. and the women are dressed in pink silk and they are sitting in the middle of a circle of participants.
J.L.B. was born in Detroit on April 10, 1932 and died on May 23, 1997 in Cairo.



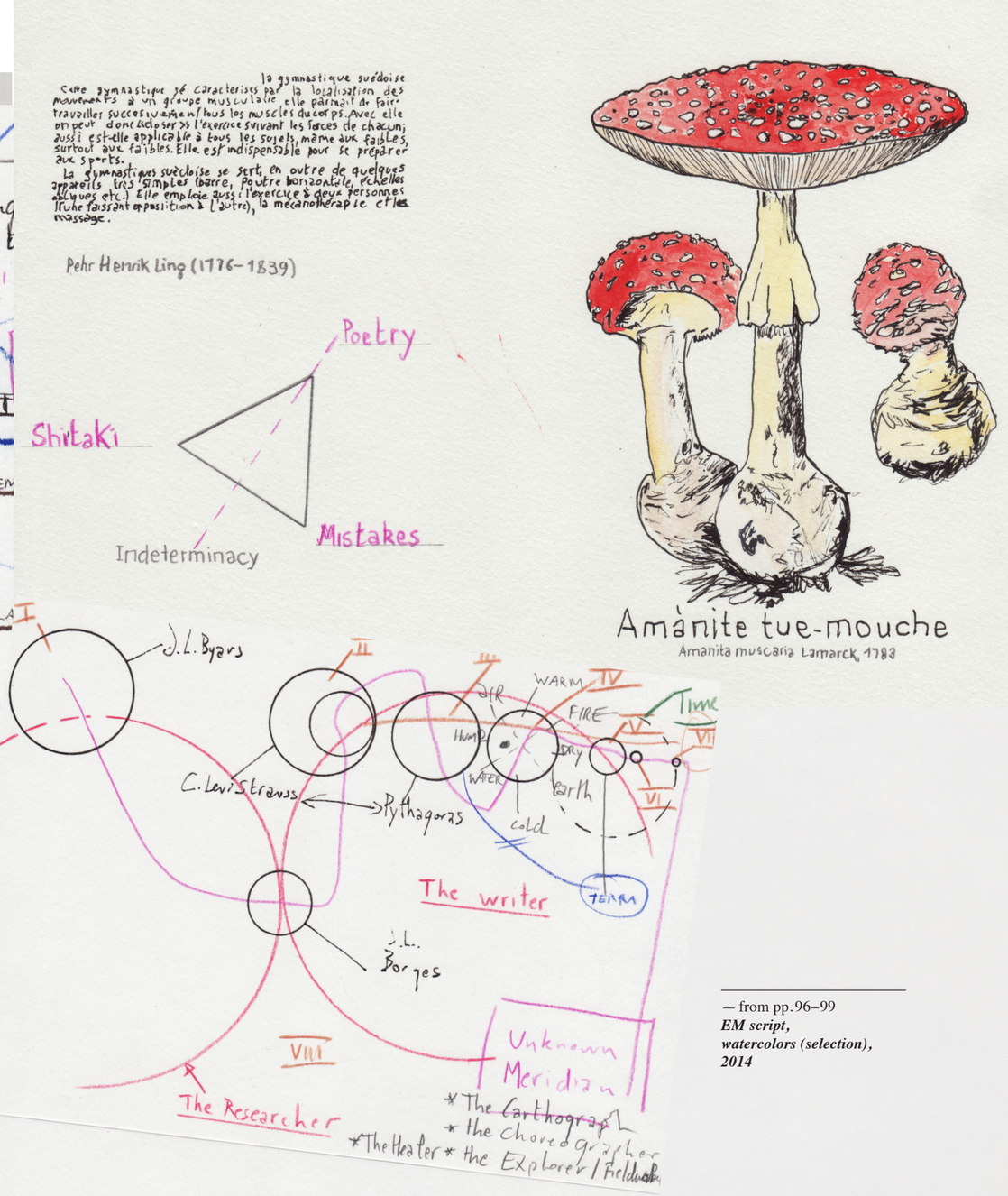
Certain tribes in Siberia trade several sheep for one Amanita muscaria and use the mushroom for orgiastic practices. The women chew the raw mushroom and the chewed pulp is mixed with blueberry juice. This is drunk by the men and is productive of hallucinations. It also changes the relation between the ego and social ideals. Thus, the urine of those who have been affected by the mushroom is in high demand and is drunk with pleasure, for it contains a sufficient amount of the drug to continue its wild effects. The Vikings who went berserk are thought to have done so by means of this same mushrooms. Nowadays we hear of biochemical experiments using Amanita muscaria or other hallucinatory mushrooms or the drugs synthesized in imitation of them – experiments in which professors, students, or criminals become temporarily schizophrenic, sometimes for the novelty of it, other times for purely scientific purposes. Just as we soon will travel to the moon and other earths, and add to our telephone conversations the practice of seeing one another while we speak, so one will do with his mind what he now does with his hair, not what it wants to do but what he wants it to do. People in the near future will not suffer from schizophrenia, they will simply be schizophrenic if and when they have the desire.





I remember having read that the best place to hide a leaf is in a forest





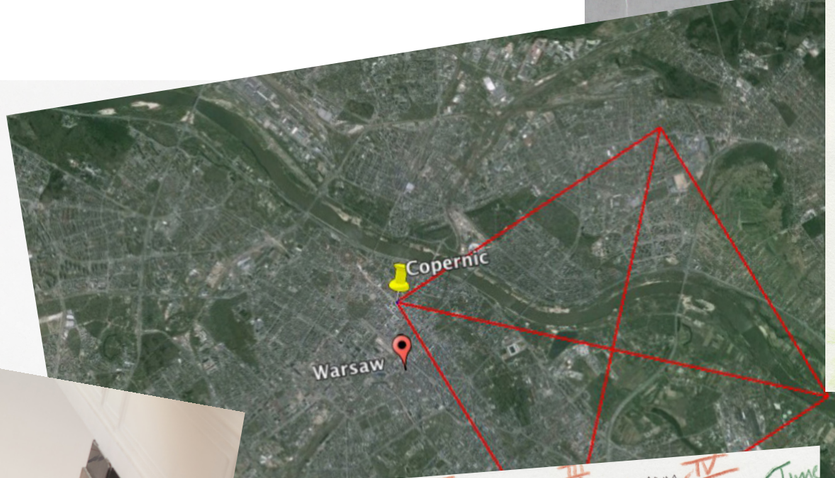
— from pp.96–99
EM script,
watercolors (selection),
2014

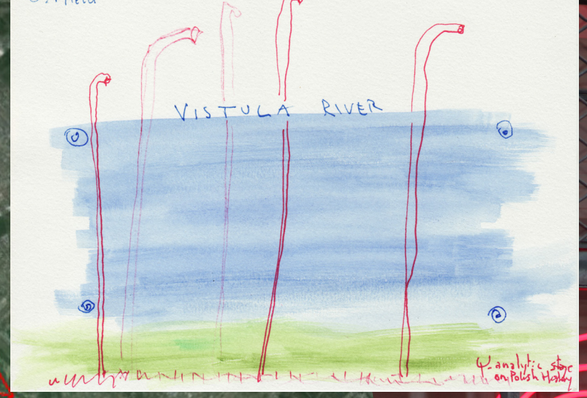




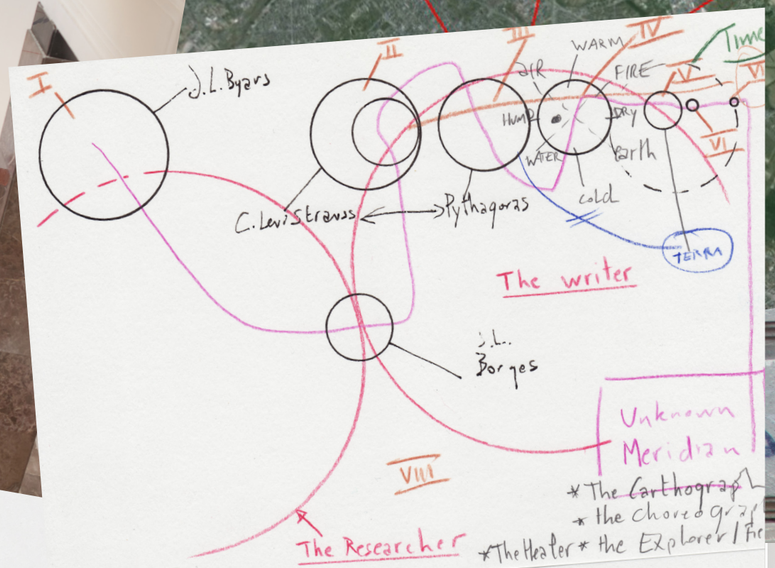
Fieldstation I: INTRODUCTION — HEALING DEPARTMENT — RECRUITMENT,
Refinement in the post-colonial time-window: Pas Op! workshop by Jean Katambayi Mukendi,
Brussels, 2016







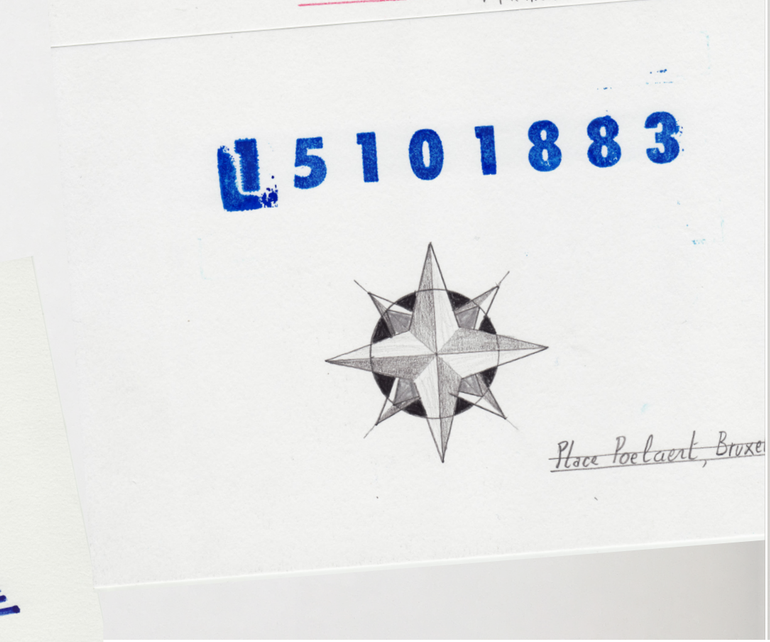




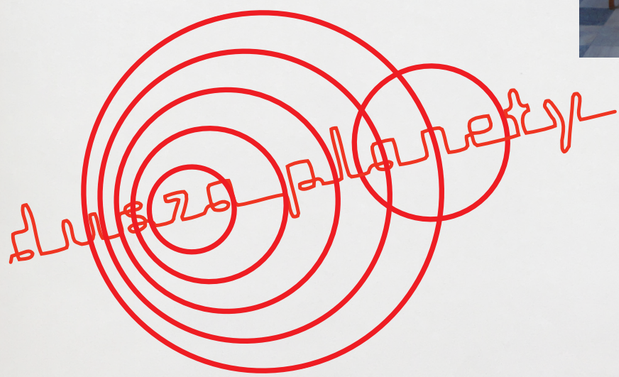












Fieldstation III: TERRA (Gaiagraphy)
A-I-R Laboratory,
Centre for Contemporary Art,
Ujazdowski Castle,
Warsaw, Poland, 2015

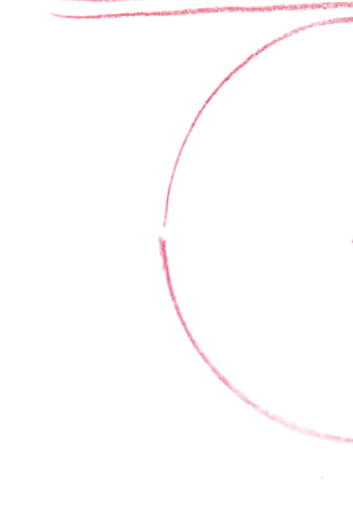
CHAPTER WARSAW

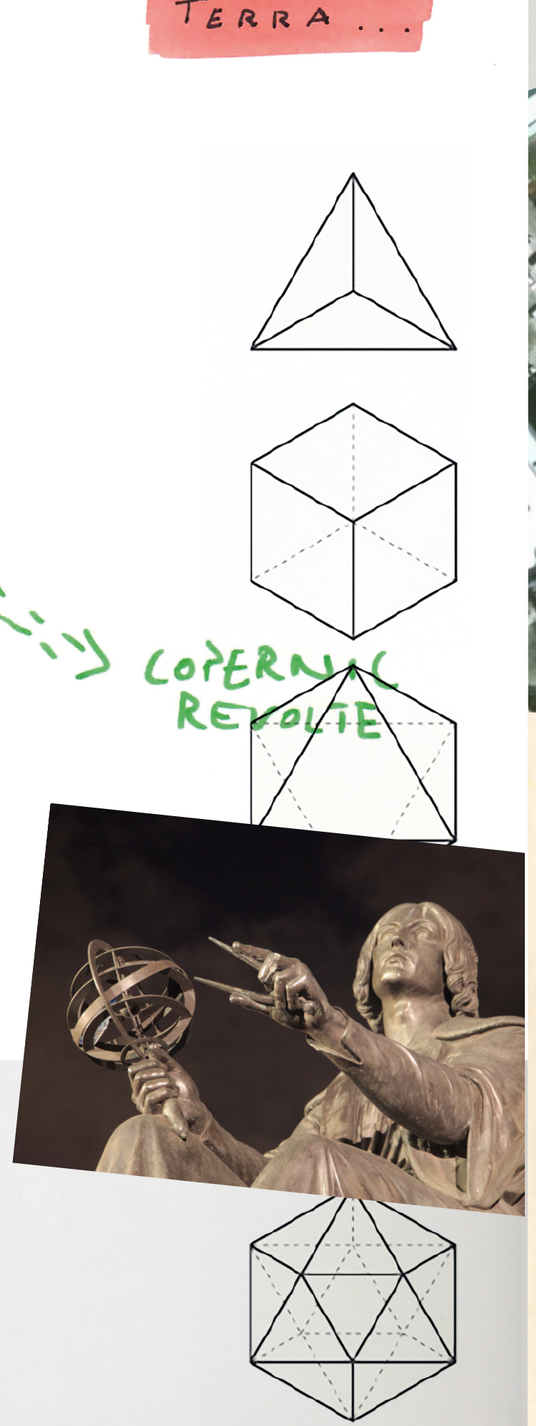
TERRA ...

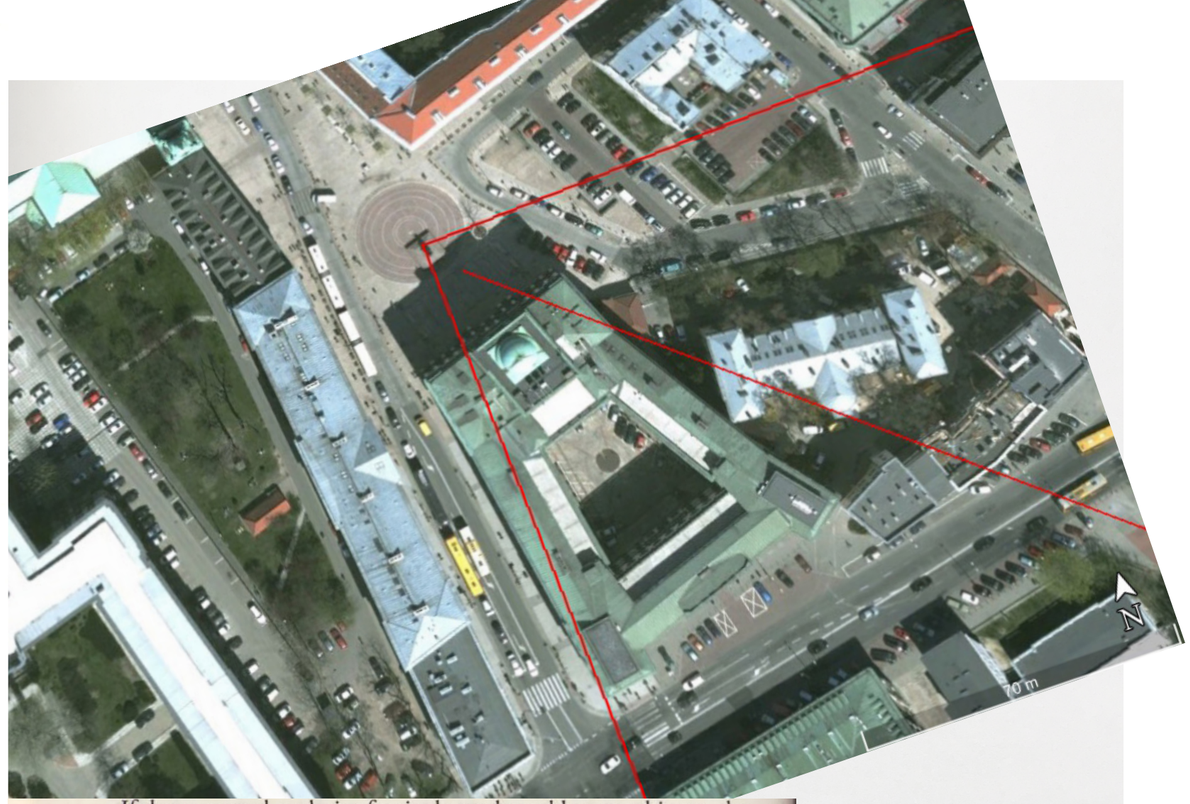
— INTO EARTH

— Turning 360°

COPERNICAN REVOLTE





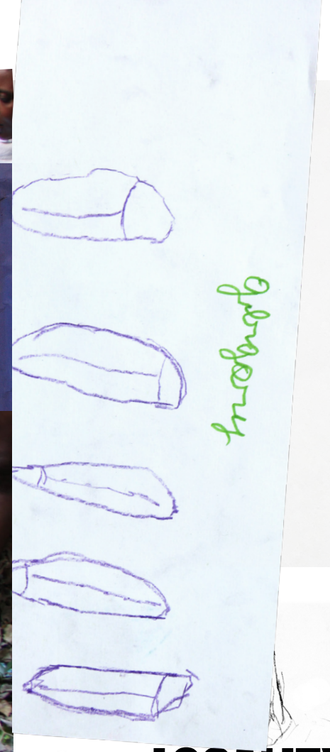


If the structural analysis of a single myth could seem arbitrary, the bulk approach felt far more convincing. Lévi-Strauss's analysis of four different versions of '*La Geste d'Asdiwal*' ('The story of Asdiwal'), published the following year, took the argument into another dimension. Looking at the variations of a Tsimshian Pacific Northwest Coast myth compiled by Franz Boas, Lévi-Strauss found that the differences were systematic, and were themselves part of a structural logic. When the myth travelled from its source into neighbouring cultures it began to degrade. But at a certain point the myth would flip over, reconfiguring itself into an inverted form. He likened the result to optical projections in a light box. As the aperture is reduced, the image begins to blur until, at a pinpoint, the image clarifies, but is upside down and back to front.[14]

In Lévi-Strauss's mind, myth was almost like a living thing or a physical process. Like a crystal, 'a myth grows spiral-wise until the intellectual impulse that produced it is exhausted', Lévi-Strauss wrote.[15] The idea that a poetic realm of jaguars and anteaters, rivers and stars dreamed up by small, low-tech indigenous groups could ape the symmetries found in natural phenomena and mathematical equations caught the imagination of a generation of scholars. This, and the avant-garde vitality of the splice technique, dazzled his contemporaries. *Tristes Tropiques* had given him a popular base outside the academy, just as the sheer originality of his ideas on myth was consolidating his position within it.

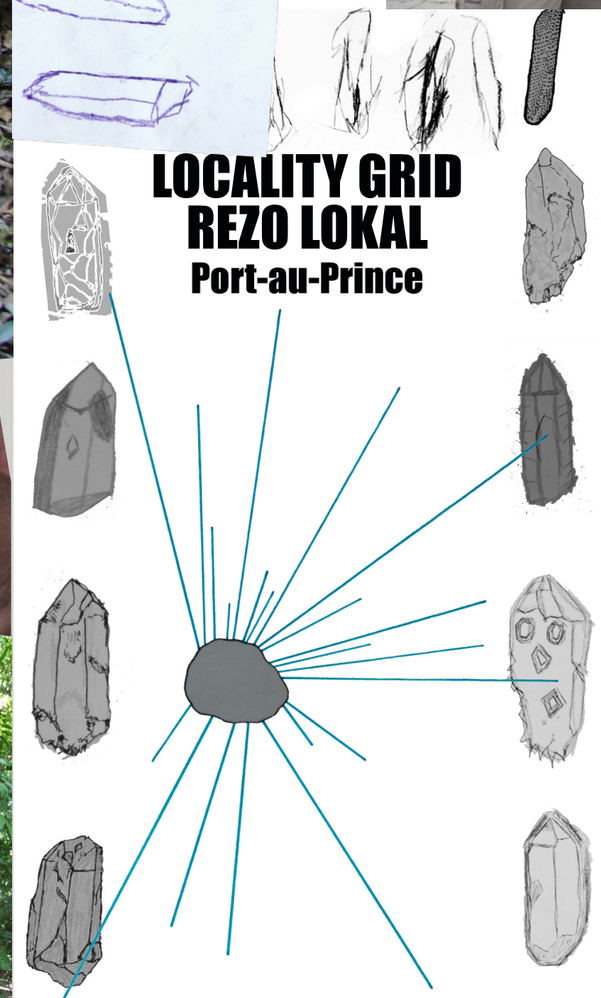
Structuralism's growing appeal was not just intellectual. Lévi-Strauss's ideas became attractive at a particular political moment, a point of weakness and uncertainty on the French Left. For many progressive

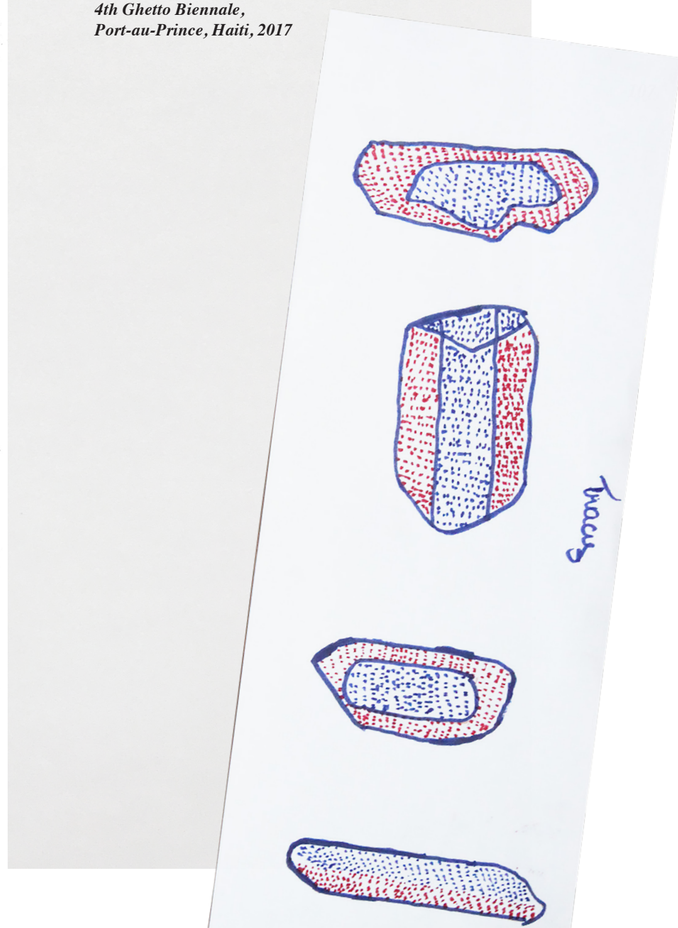








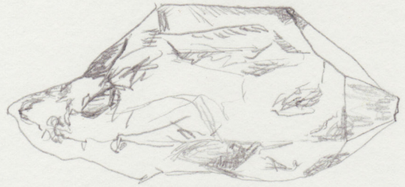




Locality Grid 1.9 Port-au-Prince,
in collaboration with Atis Rezistans,
— left to right: FVD, Jean-Claude Saintilus,
Mabelle Williams, Ive Van Bostraeten,
A Cartography of Port-au-Prince,
4th Ghetto Biennale,
Port-au-Prince, Haiti, 2017









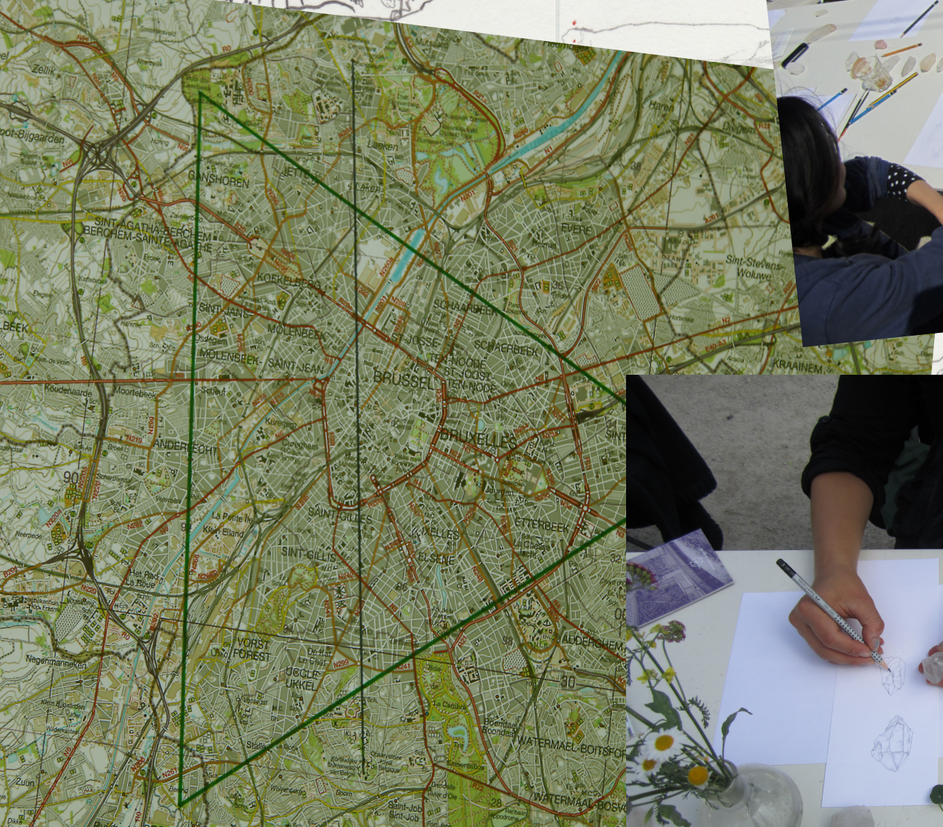












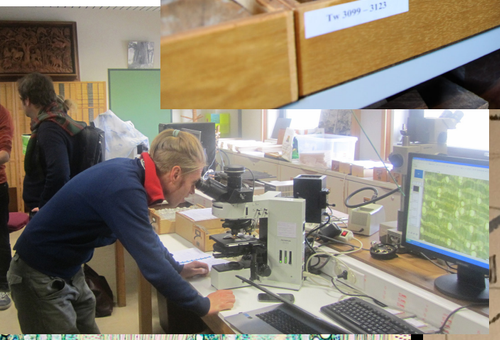


Fieldstation III: TERRA (Gaiagraphy): Locality Grid 1.3/Brussels

Fieldstation III: TERRA (Gaiagraphy):
Locality Grid 1.3/Brussels,
presentation Jardin Essentiel Parckdesign,
Brussels, 2016

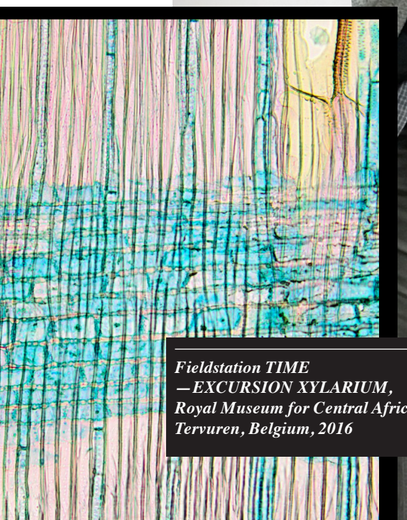










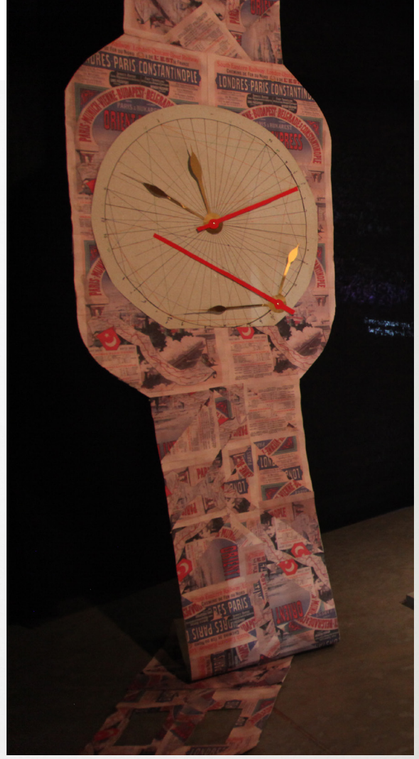


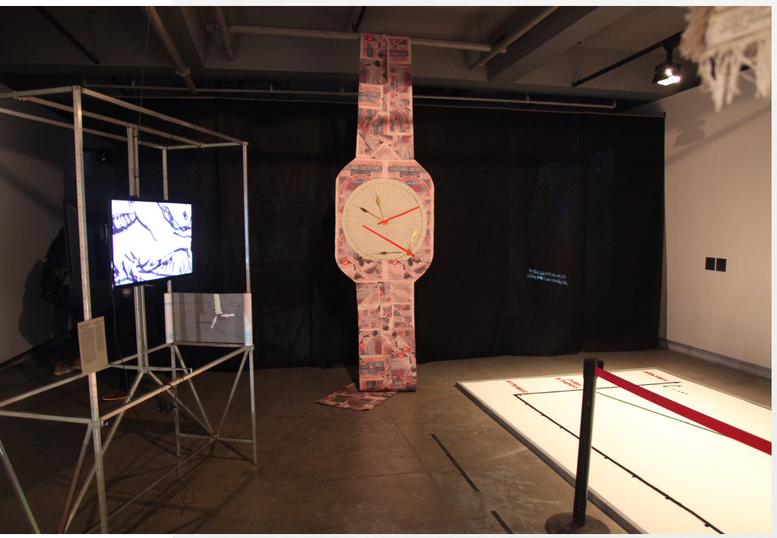
Fieldstation TIME
—EXCURSION XYLARIUM,
Royal Museum for Central Africa,
Tervuren, Belgium, 2016

Fieldstation TIME
Time Conversation: Jean Katambayi
Mukendi—Jorge Luis Borges, 2018













FIELDSTATION TIME
—Along the Antioxidant Express,
Exhibition School of Time
as part of A School of Schools,
4th Istanbul Design Biennial,
Salt Galata, 2018
and LUMA Arles, 2019



A. Date : 15 Septembre 2018
B. Titre : « PHYSSANCE ENTRE TEMPS ET MOMENT »
C. Performance de Jean Katambayi Mukendi
D. Cadre : Biennale d'Istanbul : Itinérance de l'Ecole Mondiale
E. Lieu : Vienne
F. Participants : le public
G. Temps minimum estimé : 5 heures
H. Matériels : rames papiers A4, stylo pour participants, feutres plusieurs couleurs, latte, tableau et/ou grandes feuilles A0 bristol, un cadre solide en carton pour coller l'horloge, colle pour coller l'horloge, dé, papier collant et/ou masking tape, pinceaux pour coller.

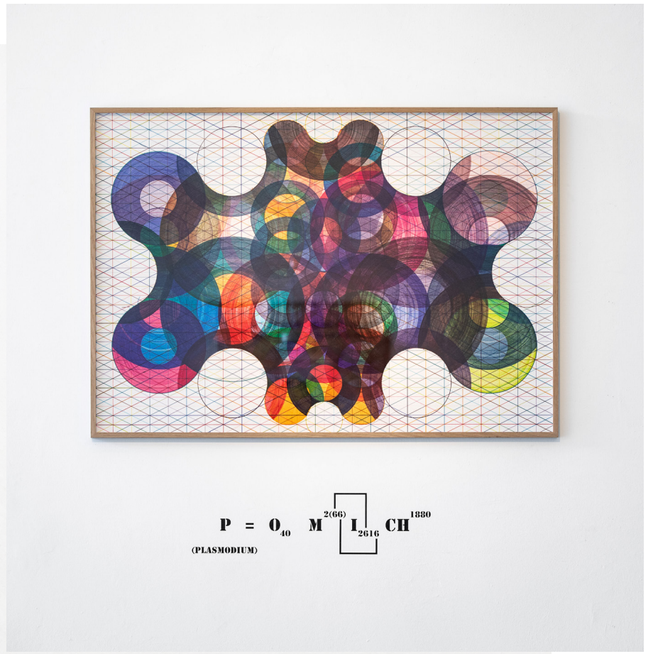
I. Étapes

1. Réaliser un triangle de combinaisons qui rappelle le triangle de Newton avec 9 chiffres, les itérations seront au nombre de 45. Chaque participant aura une feuille de calcul et un stylo. Ranger les itérations en lignes selon des circuits choisis. Le résultat est affiché devant sur un grand tableau. Le participant peut changer de feuille s'il estime sa feuille remplie ;
2. Préparer un cadre qui peut contenir un cercle de 2m de diamètre. Tracer un cercle à l'aide d'un compas empirique.
3. Trouver une méthode pour diviser la circonférence du cercle en polygone de 45 côtés.
4. Choisir la ligne des itérations qui seront appliquées dans le polygone par un dé. Le style du dé peut être pensé sur place. Ou encore comme en Démocratie ou en Dictature, le Public peut avoir une préférence pour une ligne jugée favorite.
5. Remplissage des 45 postes du Polygone par les itérations choisies.
6. Les participants qui ont quelques mises à jour sur leur téléphones pourront les lancer et noter chaque fois le couple (% et temps restant) ou encore pour les autres le couple (Mb et temps restant). Chacun peut noter sur sa feuille jusqu'à 45 fois. On complètera le résultat des mises à jour en dessous des itérations dans le polygone. Cette étape sera observée si le temps et les énergies sont encore favorables.
7. Dessin des aiguilles de l'horloge. L'orientation des aiguilles dépendra de l'observation des exercices précédents. Peut être que cette orientation demandera encore un dé (N-S-E-W). Une constellation peut décrire deux circuits du chiffre médian avant les itérations.
8. Un petit ornement de l'horloge peut aussi suivre. La Nostalgie peut conduire l'esthétique. Peut-être qu'il serait mieux que les participants dessinent sur papier les horloges de souvenir ou de devenir avant de choisir. On écrira à l'intérieur « PHYSSANCE » et sur les aiguilles ou à côté, on écrira : « E,t,e » qui traduisent un plan tridimensionnel entre l'espace, l'énergie et le temps.

Jean Katambayi Mukendi,
Nairobi, septembre 2018

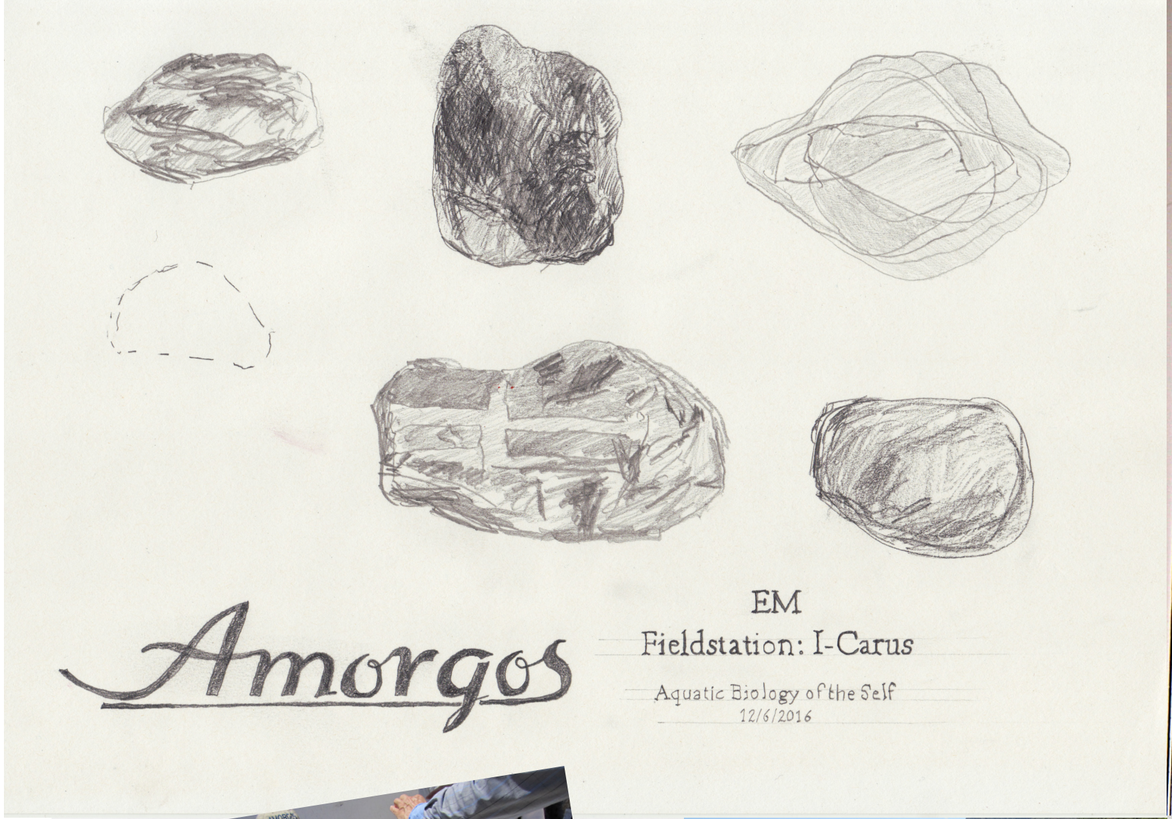


Fieldstation TIME: Re-enacting Pan African Congress,
Exhibition The Time of Work/The Work of Time,
Z33 Centre for Contemporary Art, Design & Architecture,
Hasselt, Belgium, 2020



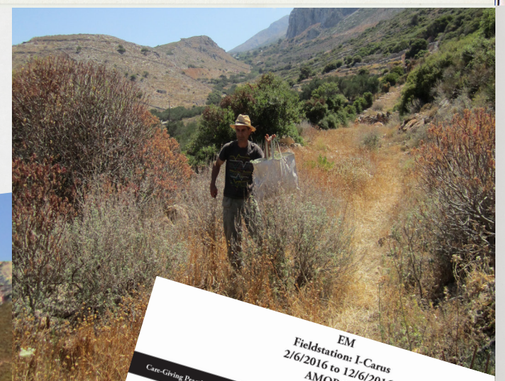




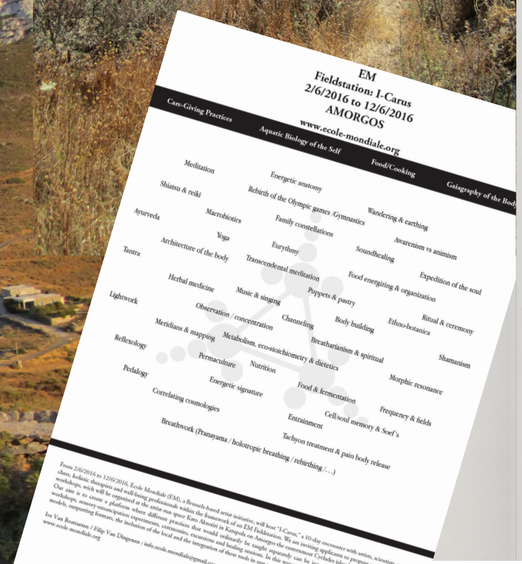

Amorgos
EM
Fieldstation: I-Carus
Aquatic Biology of the Self
12/6/2016


AMORGOS - AMOPTOZ
THOLARIA
POTAMOS
WROUTSI
KAMARI
ARKESINI
KOUFONANA
AKRO KAPSALA
GRIECHEN-LAND
EAAAS
TURKEI
TOYPKIA
TURKEY
GREECE



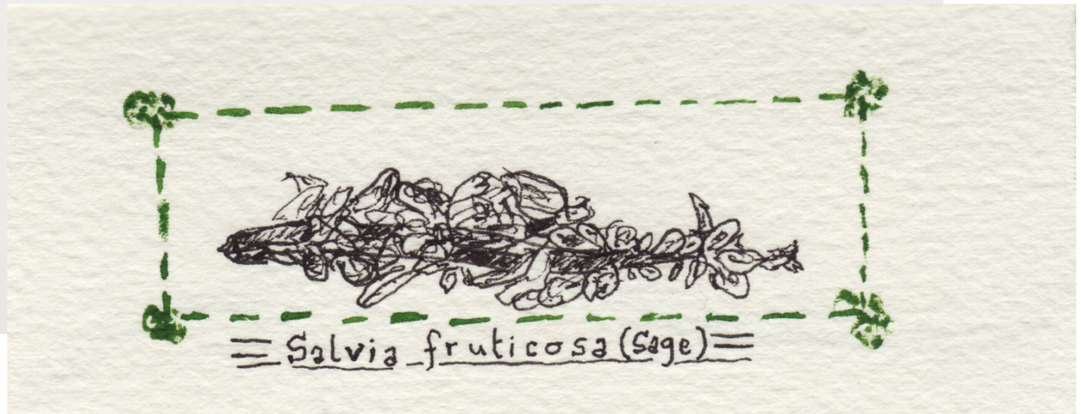





EM
Fieldstation: I-Carus
2/6/2016 to 12/6/2016
AMORGOS
www.ecole-mondiale.org
Care-Giving Practices
Aquatic Biology of the Self
Food/Cooking
Gaiagraphy of the Body
Meditation
Energetic anatomy
Shiatsu & reiki
Rebirth of the Olympic games /Gymnastics
Wandering & earthing
Ayurveda
Macrobiotics
Family constellations
Awareness vs animism
Tantra
Architecture of the body
Yoga
Eurythmy
Soundhealing
Transcendental meditation
Expedition of the soul
Herbal medicine
Food energizing & organization
Lightwork
Observation / concentration
Music & singing
Puppets & pastry
Ritual & ceremony
Merchants & mapping
Channeling
Body building
Ethno-botanics
Permaculture
Metabolism, eco-anthroposophy & dietetics
Shamanism
Reflexology
Nutrition
Breathartanism & spiritual
Morphic resonance
Pedalogy
Energetic signature
Food & fermentation
Frequency & fields
Correlating cosmologies
Entrainment
Cellword memory & Soel's
Breathwork (Pranayama / holotropic breathing / rebirthing /...)
Tachyon treatment & pain body release
From 2/6/2016 to 12/6/2016, Ecole Mondiale (EM), a Brussels-based artist initiative, will host "I-Carus," a 10-day encounter with artists, scientists, researchers, holistic therapists and small-scale food producers, under the framework of an EM Fieldstation. We are interested in applicants who propose a workshop, talk or skill to be organized for the entire group. Amorgos, the historical Greek island of Icarus.
Our challenge is to create a platform where different practices that would normally not be juxtaposed, can be suggested, developed and exchanged as models, experiments, questions, theories, experiments, and practices. The world is in crisis. Separately we can be swallowed, digested and eliminated as models empowering humans, the holobiont, the local and the interbeing and healing ourselves. In this way we can reflect upon the gathering of knowledge.
Ivo Van Kemmeren / Filip Van Dingenen / info.ecole.mondiale@gmail.com
www.ecole-mondiale.org





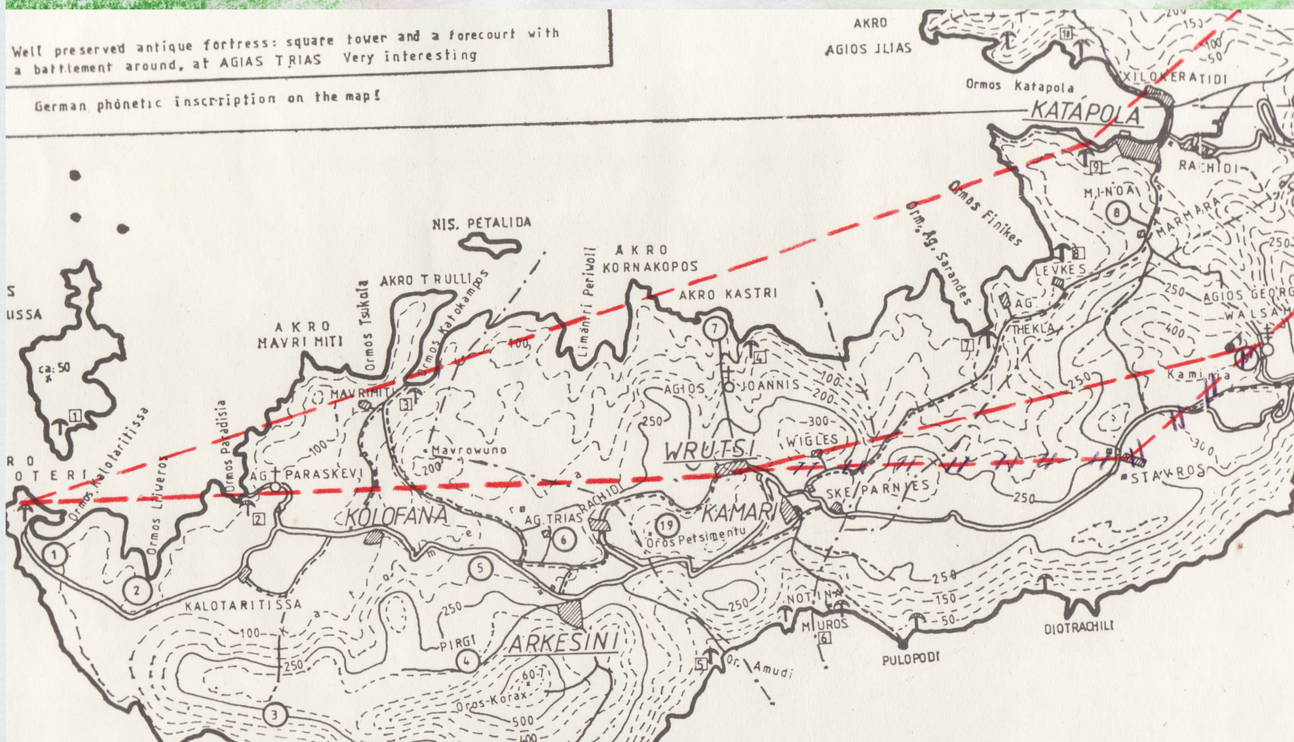

Salvia fruticosa (Sage)

AG ANIA

(5) Vrouksi

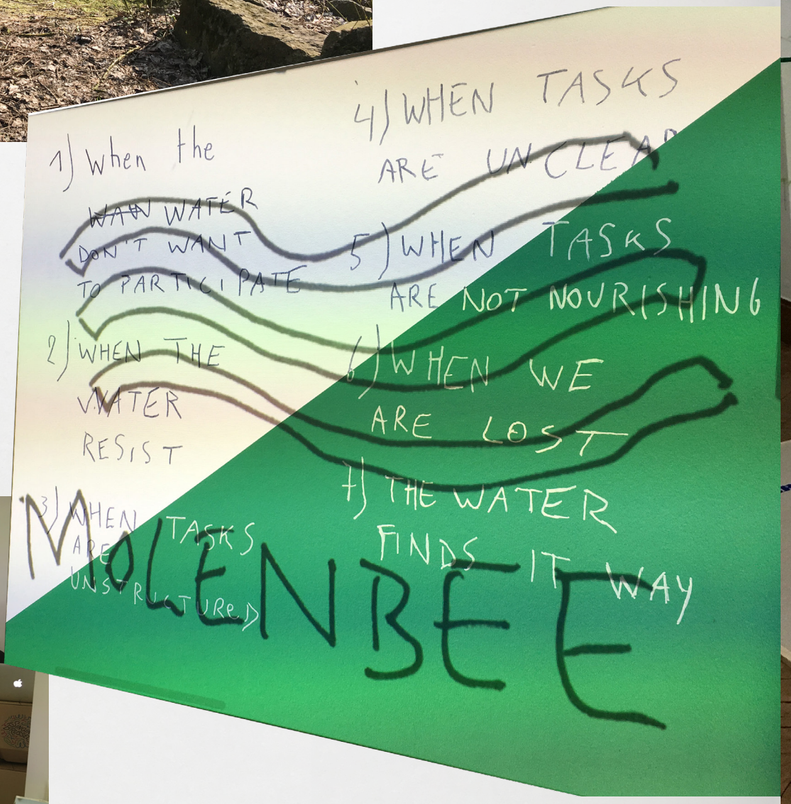
Well preserved antique fortress: square tower and a forecourt with a battlement around, at AGIAS TRIAS Very interesting

German phonetic inscription on the map!



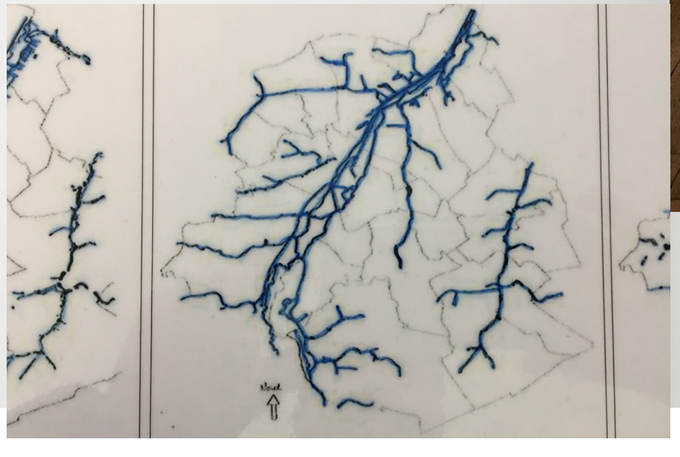


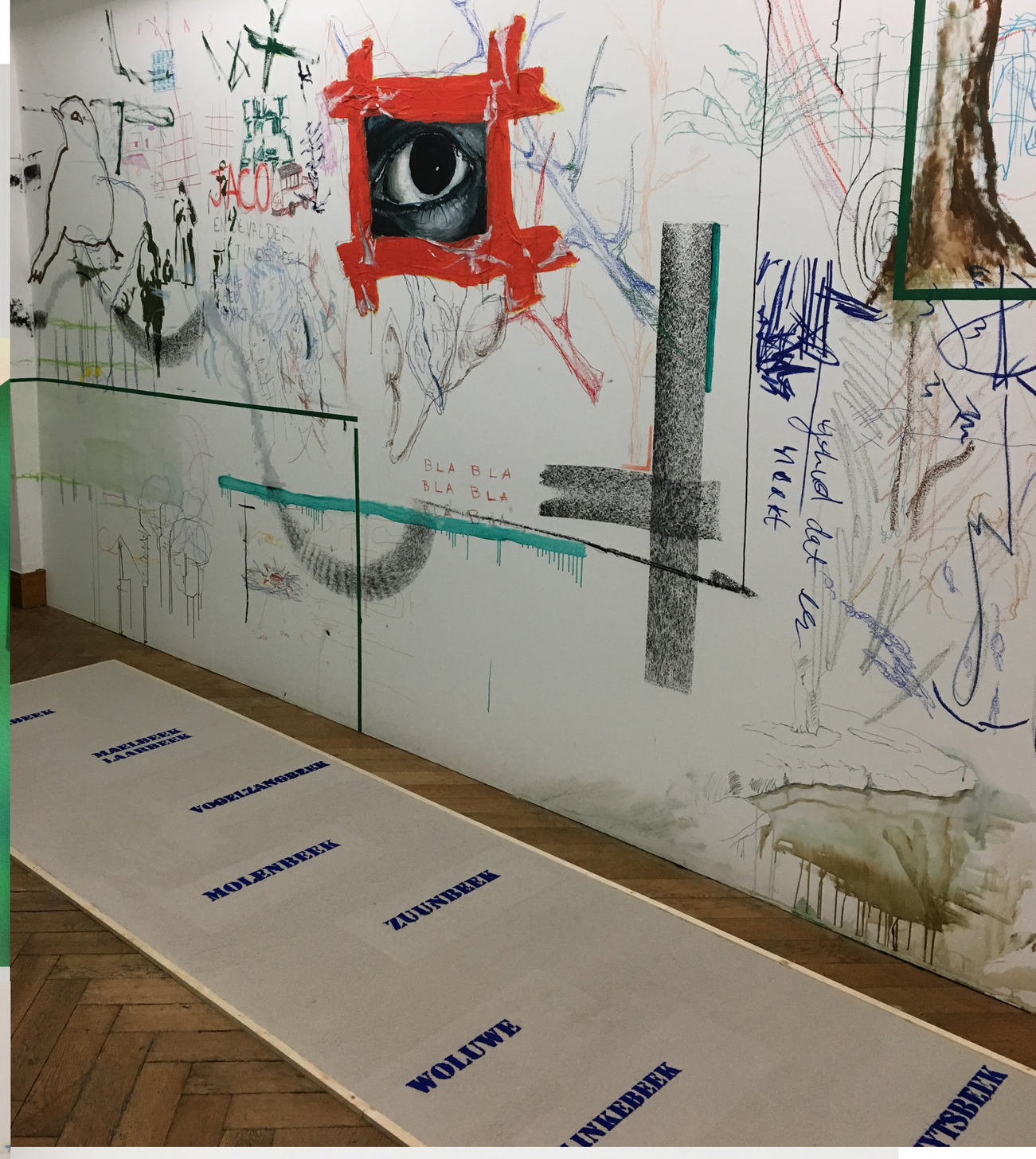
1) When the water don't want to participate
2) When the water resist(s)
3) When tasks are unstructured
4) When tasks are unclear
5) When tasks are not nourishing
6) When we are lost
7) The water finds it(s) way











Bruocsella, A RESILIENT MOVEMENT
for THE SECONDARY RIVER VALLEY
in the Brussels region,
Participative walks and exhibition with students
from Sint-Lukas Kunsthumaniora,
Next Generation, Please!, BOZAR Brussels, 2019







Exhibition Ecovention Europe:
Art to Transform Ecologies, 1957–2057,
De Nieuwe Domijnen,
Sittard, the Netherlands, 2017









Paul Panda Farnana M'Fumu (1888–1930), Fieldvisit at Nzemba, DRC, 2022

Proposal for a public work during the Master seminar Transpedagogies & Art Practices, KASK, Ghent, 2019

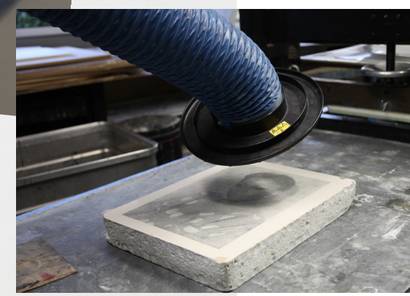
Presentation Paul Panda Farnana — EM in conversation with Black History Month Belgium Nick Lodgers, NICC/M HKA, Antwerp, 2020











Residency Towards an Inclusive Printing Practice!, Frans Masereel Centre, Kasterlee, Belgium, 2020

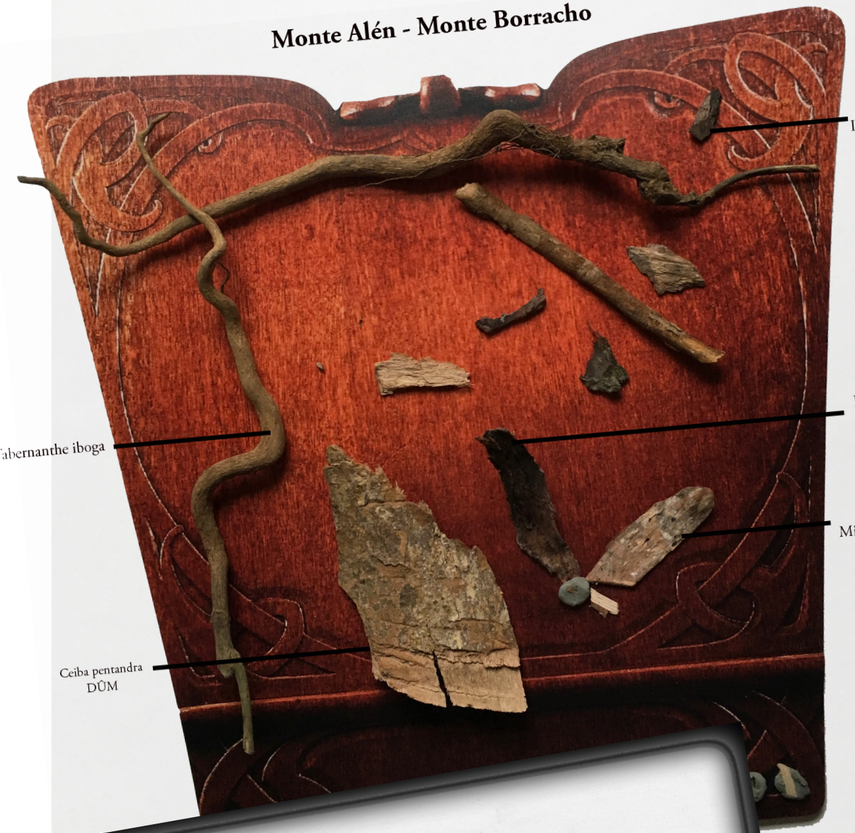






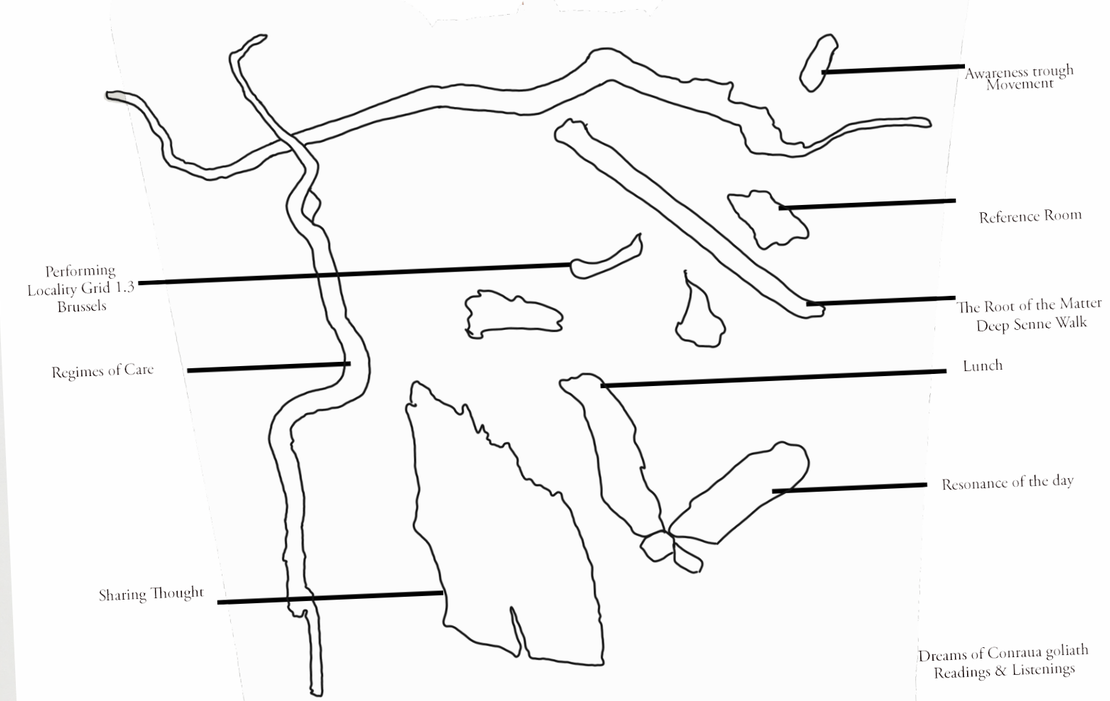
FIELDSTATION ABC... Art Basics for Children,
left *Resonance of the Day, voice workshop by Aurélie Nyirabikali Lierman,*
right *Awareness Through Movement, Feldenkrais Method by Natacha Nicora*
Brussels, 2018

Monte Alén - Monte Borracho





EM - FIELDSTATION ABC...





Regimes of Care — Shadows & Puppetry,
FVD & Ive Van Bostraeten,
Brussels, 2018



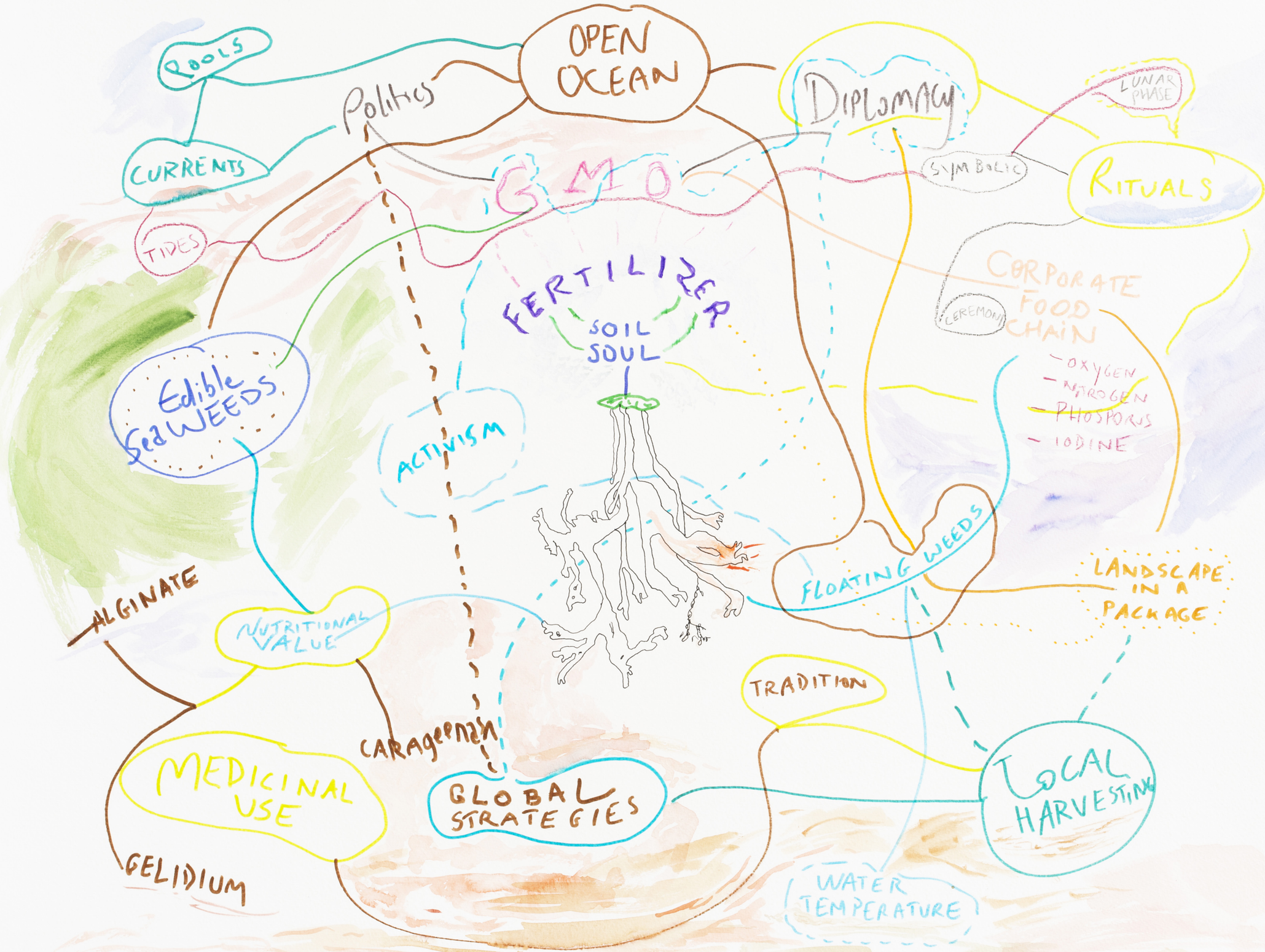
FIELDSTATION TIME:
Poppositions,
Brussels, 2019

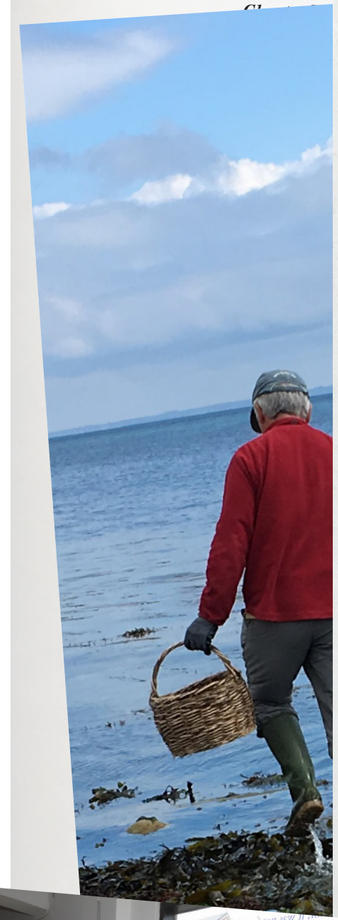
Selection of exhibitions, presentations, workshops, residencies.

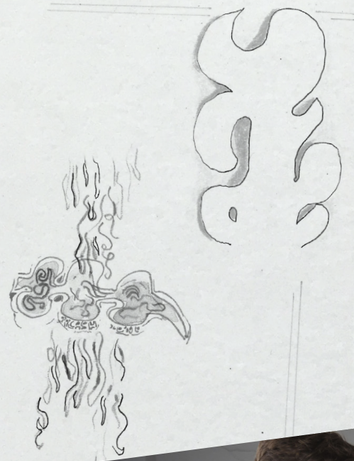
- *Exhibition The Time of Work/The Work of Time,*
  Z33 Centre for Contemporary Art, Design & Architecture,
  Hasselt, 2020.
  (curator Ils Huygens and Pieter T'Jonck)
- *Exhibition Next Generation, Please!, BOZAR, Brussels, 2019.*
- *Exhibition School of Time as part of A School of Schools,*
  LUMA Arles, 2019.
  (curator Jan Boelen)
- *Exhibition School of Time as part of A School of Schools,*
  4th Istanbul Design Biennial, Salt Galata, Istanbul, 2018.
  (curator Jan Boelen and Ils Huygens)
- *Fieldstation/Presentation, Jardin Essentiel Parckdesign,*
  Brussels, 2016.
  (curator Judith Wielander and Gilly Karjevsky)
- *Exhibition A Cartography of Port-au-Prince, 4th Ghetto Biennale,*
  Haiti, 2017.
- *Imagine Europe In Search of New Narratives, Bozar, Brussels, 2016.*
- *Residency/Fieldstation, A-I-R Laboratory Centre for Contemporary*
  Art, Ujazdowski Castle, Warsaw, 2015.
- *Fieldstation, Dudenpark, Brussels, 2016.*
- *Performance, Jan van Eyck Academie, Maastricht, 2014.*
- *Exhibition The Colours of the Labyrinth, Waldburger Wouters,*
  Brussels, 2014.
- *Event The Last Expedition, Royal Museum for Central Africa,*
  Tervuren, 2013.

III. ALGAE DIPLOMACY




POOLS
CURRENTS
TIDES
Politics
OPEN OCEAN
GMO
Diplomacy
SYMBOLIC
LUNAR PHASE
RITUALS
CORPORATE FOOD CHAIN
CEREMONY
- OXYGEN
- NITROGEN
- PHOSPORUS
- IODINE
FERTILIZER
SOIL
SOUL
ACTIVISM
Edible SeaWEEDS
ALGINATE
NUTRITIONAL VALUE
CARAGEENAN
MEDICINAL USE
GELIDIUM
GLOBAL STRATEGIES
FLOATING WEEDS
LANDSCAPE IN A PACKAGE
TRADITION
LOCAL HARVESTING
WATER TEMPERATURE





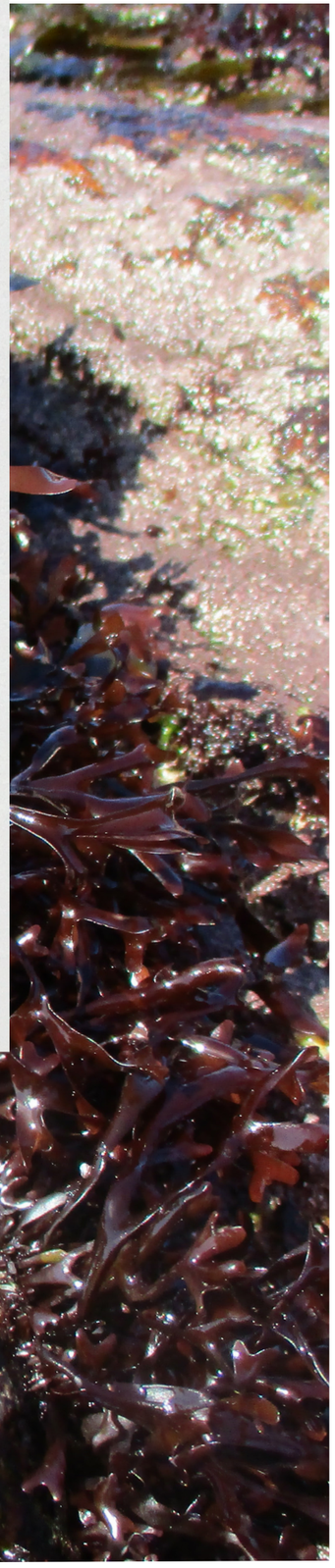




ALGAE DIPLOMACY

The Platform for Algae Diplomacy studies the rights and the spirits of seaweed and shares its enormous and often unappreciated power. In fact, microscopic algae are the source of more than half of the world's oxygen. They use photosynthesis to turn carbon dioxide into biomass and release oxygen. Algae are the fastest growing food product in the world. They also provide a basis for ecological research and are a rich source of natural bioactive compounds with antiviral, antifungal, antibacterial or antineoplastic properties. Algae offer solutions that enable us to eat differently in response to climate change. A brunch, an installation and a series of walks invite us humans to form a new alliance with these extraordinary organisms in order to challenge the alienation of contemporary life from the environmental cycle.

Joanna Warsza





ALGAE SUMMIT

Entanglements & Roots in hot tub Eggwrack

√Conversations
½ Moon/Water ≈ Seaweed

Acupuncturing The Shannon Estuary

Multi-community Constellations

Littoral Reflux and Seaweed Memories

ALGAE as an ACTIVE VOICE
Collective Circle of the NOW

Wandering and de-formatting data

Don't forget
The Seabed Groove is Slow

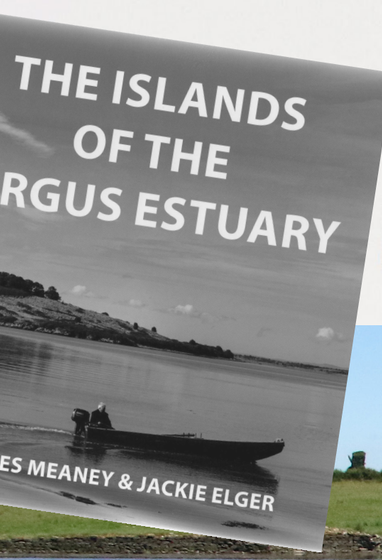
Please check daily updates @ beach, Coney Island Co Clare

Convened by Belgian artist
Filip Van Dingenen,
The Algae Summit was an
international conference taking place
in Askeaton Contemporary Arts
& Shannon River Estuary, Ireland,
2017







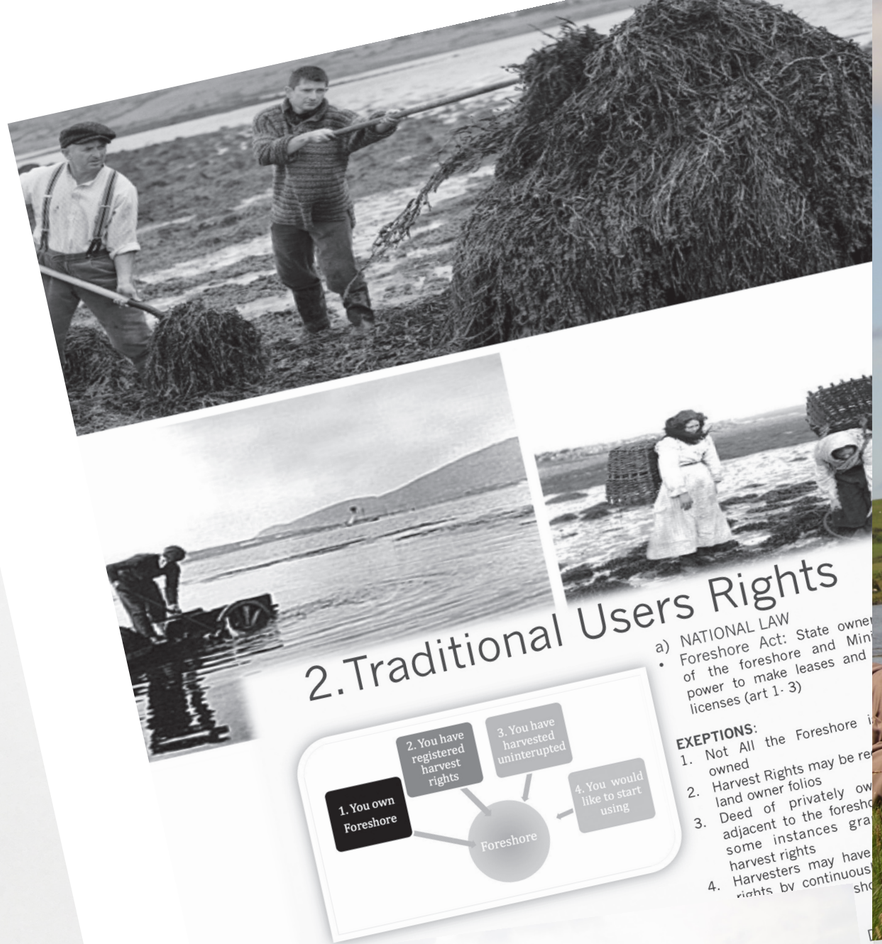










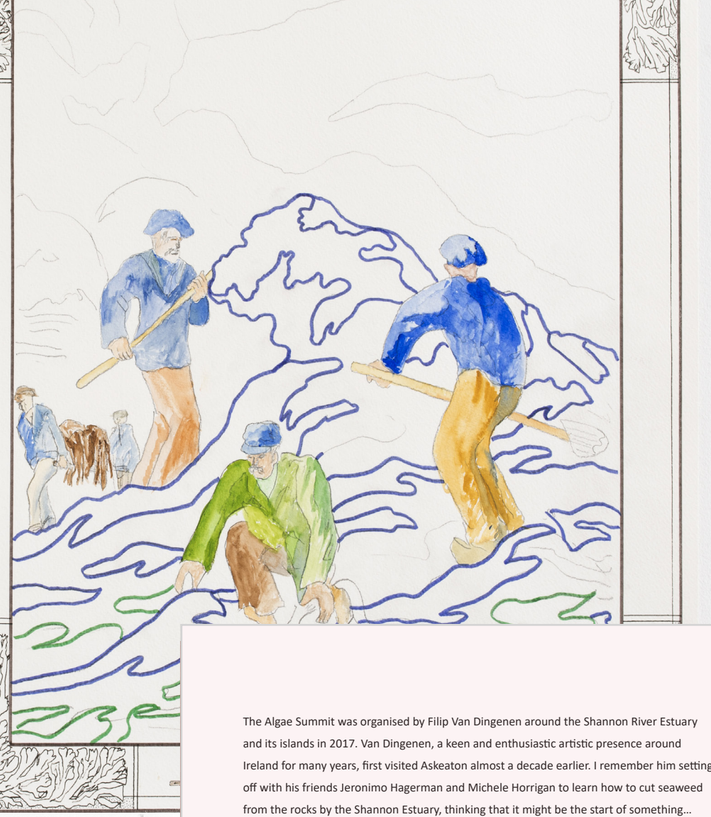






Algae Summit, Askeaton, Ireland, 2017







The Algae Summit was organised by Filip Van Dingenen around the Shannon River Estuary and its islands in 2017. Van Dingenen, a keen and enthusiastic artistic presence around Ireland for many years, first visited Askeaton almost a decade earlier. I remember him setting off with his friends Jeronimo Hagerman and Michele Horrigan to learn how to cut seaweed from the rocks by the Shannon Estuary, thinking that it might be the start of something...

Askeaton and its outlying territories was an acknowledged centre of seaweed cultivation from at least medieval times, as it was used as the primary agricultural fertiliser in the region to sustain daily nutrition and life. The islands nearby, once vibrant places, are all deserted now. People lived on them for thousands of years, harvesting seaweed, fishing and swimming, until the introduction of imported chemical fertiliser from afar in the 1950s. No-one needed seaweed any longer, and the cultural focus and life of the estuary moved inland, to the beginnings of intensive farming, further spurred on by Ireland's membership of the EEC in the 1970s and the growth of globalisation and supply chains ever since.

Over several visits by Filip, an agenda was set – to remove the divide between human and nature, and challenge the alienation of contemporary life from the now unheard environmental spirits in our midst. Looking through our files here in Askeaton, I found the invitation for those near and far to assemble:

> "I write to you in relation to a project we are actively developing with Belgian artist Filip Van Dingenen. Filip has been a regular visitor here in recent years, exploring our local environment and developing artistic research into the history, culture and spiritualism related to seaweed harvesting, a once-vibrant activity now almost forgotten here in Askeaton.
>
> Along with Filip, we plan to hold a symposium/summit this June 15 to 18 aiming to bring together seaweed experts, local knowledge and history and cultural practitioners from near and far together, all with the aim to develop new ways of thinking about the inherent possibilities that our landscape must now offer, as a non-hierarchical and un-commodified place. In Filip's words, the event will "propose a new international treaty concerned not only with seaweed rights, but with unheard environmental spirits".

Alongside contributions from the Askeaton locality including boatbuilder Cyril Ryan and harvester Liam Dundon, participants included artist and curator Paula von Seth from Stockholm, environmental activists John Bhaba Jeaic Ó Confhaola, Sinead Mercier and Séagh Mac Siúrdáin, Berlin-based Australian poet, critic and curator Rachel O'Reilly, Belgian energy therapist and artist Ive Van Bostraeten, cyanotype expert Sarah Codd and Czech artist Klara Hobza, all alongside Irish artists Domestic Godless, Adrian Duncan, Maurice Foley, Mary Conroy and Seanie Barron and seaweed food company Mungo Murphy. Adrian Duncan subsequently wrote an extensive article of what unfolded under the hot sun on Coney Island, and you can read it on the Askeaton Contemporary Arts website.

There is more work to do. The estuary continues to buckle under industrial pressure. A Liquefied Natural Gas Terminal has received planning permission – it will import fracked gas from the United States to Ireland, a place where such industry and its products have been banned up until now. The largest alumina refinery in Europe, owned by Russian oligarchs whose wealth and influence strongarms the Irish state into cowering away from economic sanctions, continues to operate here. Cargo planes fly over Van Dingenen's islands, landing at the nearby airport en route to delivering tonnes of weapons to Israel. Knowing Van Dingenen's activism and ability to build communities, another summit here is immanent.

Sean Lynch

Archaeological evidence remains of seaweed harvesting in the kelp walls that were located around Coney Island and Deer Island, these date from the eighteenth and nineteenth centuries.[10]

There is a monument on the Big Hill, the highest point of the island, erected by Sir John Fitzgerald in dedication to his son Captain John Foster Fitzgerald who died in India.





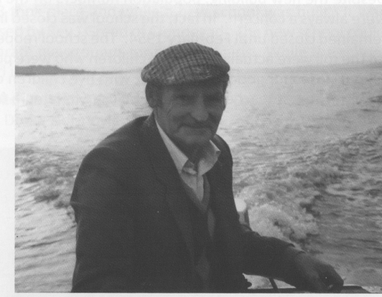
Above l-r: Anne Meaney, Breeda Patrick Ginnane, Michael & Mary
Below right: The Monument and left: The inscription is now faded from

Sacred
to the memory of a much belov
This monument was erected by
Lieutenant General Sir John Foster-Fit
Commander of the Bath
Carigoran Family in the Count
Captain John Foster Fitzgerald of
Kings Dragoons who fell mortally
a desperate charge made by that regiment on
Siagh's cavalry on 22nd November, 1848 on t
banks of the Chenab in the Punjab, East Indi
Aged 27
None who knew him need be told
a warmer heart death ne'er made cold

Occupations of Inhabitants

The main occupation was farming, the land being very fertile and the abundant seaweed used as fertiliser. In 1837, Lewis says much of the island was under tillage.[6] The island had originally been one large tract of land but it was divided
walls at the end of the
e that each family had
ood land, fields were
y regardless of location
a result, a farm could
different areas of the
had to walk distances
check on and water

ted on 'lighters', flat
with an enclosure in
nally, when being
re transported to
ht before as the
d out by four men.
en neighbours
uch an isolated
ed on the island
r) and cattle
made trips to
. Cattle, sheep,
pigs, horses and ponies were all raised. Sheep were kept in large numbers and the lambs were sold to the butcher in Kildysart.



Above: Michael Meaney, (1925 - 1995)
Below: 'Long' Tom Ginnane & Morgan McMahon (Horse Island).
Photo courtesy of Veronica Row.





pour inclure les droits des algues
ainsi que les esprits des algues.

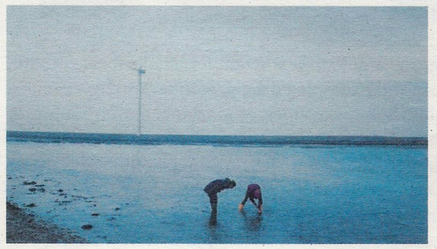












DIPLOMATIE DES ALGUES
ALGAE DIPLOMACY

Conversation entre / between
FILIP VAN DINGENEN Artiste / Artist
ELLEN SCHOENMAKERS Fondatrice / Founder, Wild Wier

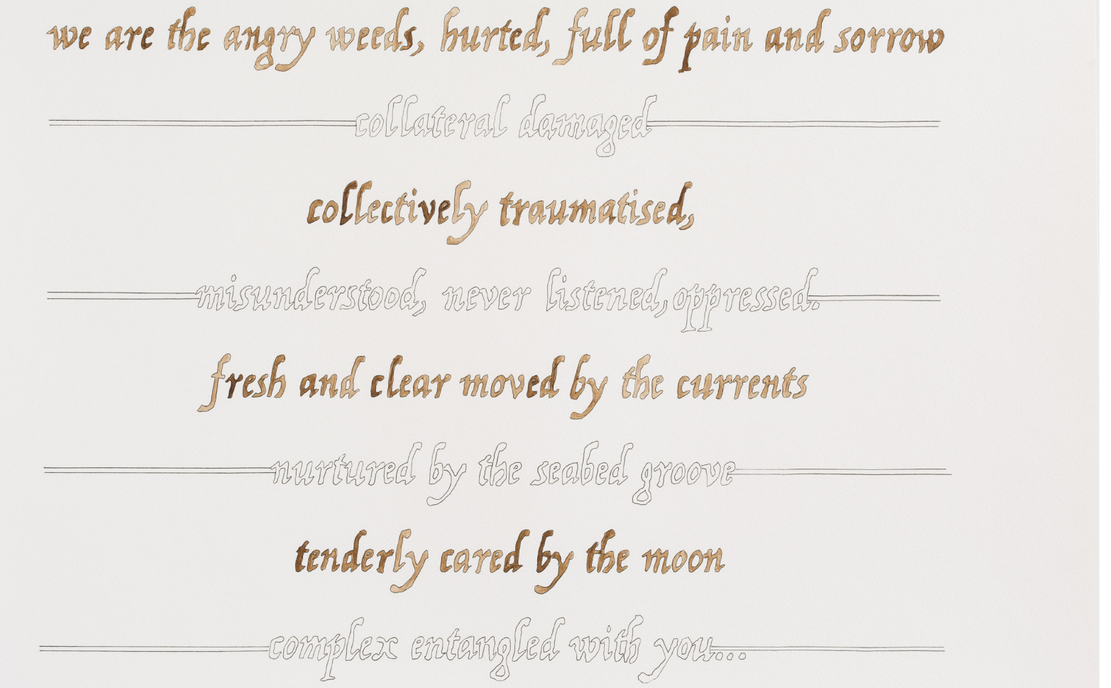
Vidéo / Video © Victor & Simon
Disponible en ligne / Replay online

Sur une plage de Zélande à l'aurore, Filip van Dingenen et Ellen Schoenmakers vont à la rencontre des algues du rivage, qui se révèlent aux humains lorsque la marée est basse. Les algues, bercées par la mer du Nord, parlent du lieu tout autant que les hommes. Il faut apprendre à les connaître et à les respecter. La rencontre ne peut s'éterniser, car déjà le soleil se lève et la marée remonte.

On a beach in Zeeland at dawn, Filip van Dingenen and Ellen Schoenmakers go to meet the shore algae, which reveal themselves to humans when the tide is low. The algae, cradled by the North Sea, speak as much about the place as the people do. You have to get to know and respect them. The encounter might not last long, because already the sun is rising and the tide is coming in.

FILIP VAN DINGENEN
« L'un de mes plus grands projets est de créer une plate-forme pour la diplomatie des algues, afin d'y inclure les droits, la voix et l'esprit des algues par le biais de nouvelles approches. J'ai longtemps travaillé dans les forêts tropicales d'Afrique centrale, dont j'ai appris à observer la magie – on les salue avant d'y entrer. Les forêts de kelp et d'algues nous invitent à repenser notre relation à l'océan. »
"One of my main projects is to create a platform for algae diplomacy, in order to consider seaweed rights, spirit, and voices from different perspectives. I led many projects in tropical forests in Central Africa, whose magic I was able to observe—people would greet the forest before entering it. Kelp and seaweed forests invite us to value our precious relationship with the ocean. "

ELLEN SCHOENMAKERS
« Nous nous sentons souvent un peu seuls dans le secteur des algues ici, parce que la plupart des acteurs locaux cherchent à faire des algues la solution miracle à tous nos problèmes. Or, si elles ont intégré les cycles économiques, elles ne sauraient avoir réponse à tout. [...] Il y a douze mille ans, nous avons commencé à cultiver la terre ; aujourd'hui, nous nous apprêtons à cultiver la mer. Est-ce un bon nouveau départ ? La question reste entière. »
"We often feel a bit lonely here, because the local players in the seaweed industry are eager to make us believe that algae can be the answer to all our problems. Although it is now part of certain economic cycles, it cannot solve everything. [...] Twelve thousand years ago, we started farming the land; now, we are going to farm the sea. Will this be a good new start? That is the question."



Algae Diplomacy — Almanac series,
Watercolor on paper,
2021

— next page
Tidal Migration Pattern of Seaweed Spirit
When Moon is Shining,
series of framed seaweed pressings,
2016–17

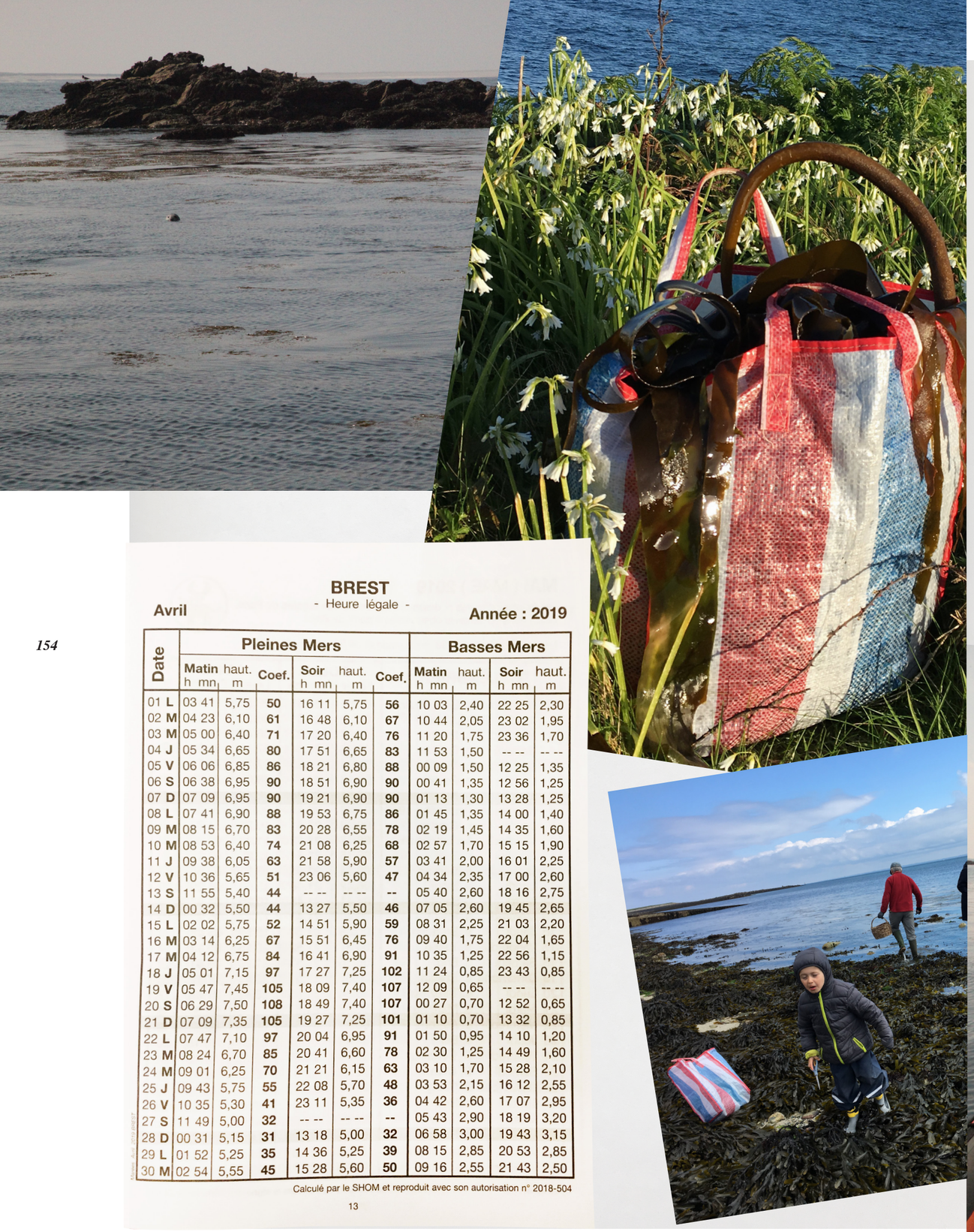
• Exhibition at Lofoten International Art Festival,
Norway, 2017
• Biennale Internationale de Casablanca,
Morroco, 2018
• Collection Belgian Embassy in Ireland,
Dublin, 2019

Filip Van Dingenen spent several years researching seaweed in Ireland. After the Irish government sold off seaweed harvesting rights to a Canadian company, the artist witnessed the commonly harvested plant transform into an international commodity. Van Dingenen's new work consists of seaweed pressings, based on a traditional Victorian preservation/art form and the artist's poetic endeavor to readdress the spirit of the sea plants. Van Dingenen encourages visitors to LIAF to make pressings semi-annually at the high tide of the moon, the period when the moon is both unusually close to the earth and in the New Moon phase. The goal is to create a new calendar, experimenting with forms of representation and narratives beyond the scientific study of seaweed. His work is framed by a desire for interspecies diplomacy and emphasizes the need for people to respect the spirit of the seaweed that is traditionally used in shamanistic healing practices. Inspired by Ursula K. Le Guin's science fiction novella, *The Word for World is Forest* (1976), the artist asks us to imagine how underwater seaweed colonies might think.

Heidi Ballet







BREST
- Heure légale -

Avril **Année : 2019**

Date	Pleines Mers						Basses Mers			
	Matin h mn	haut. m	Coef.	Soir h mn	haut. m	Coef.	Matin h mn	haut. m	Soir h mn	haut. m
01 L	03 41	5,75	50	16 11	5,75	56	10 03	2,40	22 25	2,30
02 M	04 23	6,10	61	16 48	6,10	67	10 44	2,05	23 02	1,95
03 M	05 00	6,40	71	17 20	6,40	76	11 20	1,75	23 36	1,70
04 J	05 34	6,65	80	17 51	6,65	83	11 53	1,50	-- --	-- --
05 V	06 06	6,85	86	18 21	6,80	88	00 09	1,50	12 25	1,35
06 S	06 38	6,95	90	18 51	6,90	90	00 41	1,35	12 56	1,25
07 D	07 09	6,95	90	19 21	6,90	90	01 13	1,30	13 28	1,25
08 L	07 41	6,90	88	19 53	6,75	86	01 45	1,35	14 00	1,40
09 M	08 15	6,70	83	20 28	6,55	78	02 19	1,45	14 35	1,60
10 M	08 53	6,40	74	21 08	6,25	68	02 57	1,70	15 15	1,90
11 J	09 38	6,05	63	21 58	5,90	57	03 41	2,00	16 01	2,25
12 V	10 36	5,65	51	23 06	5,60	47	04 34	2,35	17 00	2,60
13 S	11 55	5,40	44	-- --	-- --	--	05 40	2,60	18 16	2,75
14 D	00 32	5,50	44	13 27	5,50	46	07 05	2,60	19 45	2,65
15 L	02 02	5,75	52	14 51	5,90	59	08 31	2,25	21 03	2,20
16 M	03 14	6,25	67	15 51	6,45	76	09 40	1,75	22 04	1,65
17 M	04 12	6,75	84	16 41	6,90	91	10 35	1,25	22 56	1,15
18 J	05 01	7,15	97	17 27	7,25	102	11 24	0,85	23 43	0,85
19 V	05 47	7,45	105	18 09	7,40	107	12 09	0,65	-- --	-- --
20 S	06 29	7,50	108	18 49	7,40	107	00 27	0,70	12 52	0,65
21 D	07 09	7,35	105	19 27	7,25	101	01 10	0,70	13 32	0,85
22 L	07 47	7,10	97	20 04	6,95	91	01 50	0,95	14 10	1,20
23 M	08 24	6,70	85	20 41	6,60	78	02 30	1,25	14 49	1,60
24 M	09 01	6,25	70	21 21	6,15	63	03 10	1,70	15 28	2,10
25 J	09 43	5,75	55	22 08	5,70	48	03 53	2,15	16 12	2,55
26 V	10 35	5,30	41	23 11	5,35	36	04 42	2,60	17 07	2,95
27 S	11 49	5,00	32	-- --	-- --	--	05 43	2,90	18 19	3,20
28 D	00 31	5,15	31	13 18	5,00	32	06 58	3,00	19 43	3,15
29 L	01 52	5,25	35	14 36	5,25	39	08 15	2,85	20 53	2,85
30 M	02 54	5,55	45	15 28	5,60	50	09 16	2,55	21 43	2,50

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13













The Opacity of an Algae Diplomacy is PLAY,
film stills,
Île de Molène, France, 2019

Chapter III: Algae Diplomacy

pp. 154–163
Residency Territoires Extra#3, Île de Molène/
Centre d'art contemporain Passerelle
Brest, France, 2019













Algae Diplomacy
—Almanac series,
Watercolor on paper,
2021

Final Presentation
Residency, Flan Goémon
pour l'île de Molène,
2019

— top left
Workshop 'Seaweed CCCP (Cuttings, Collecting and Conservation Project)', Lofoten International Art Festival, Norway, 2017



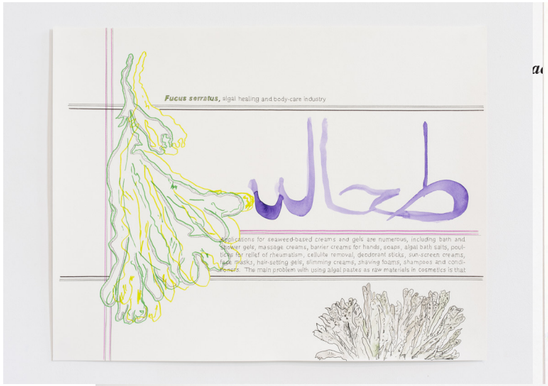


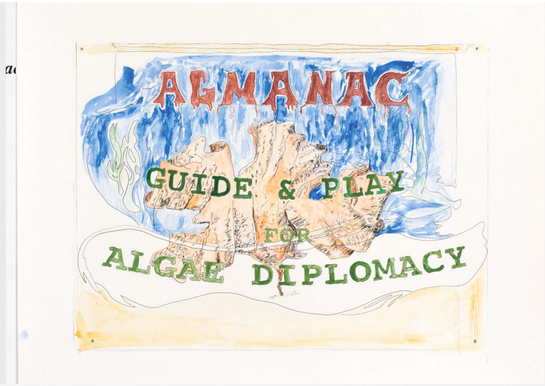


Algae Diplomacy — Seaweed Stories
+ Ceremonial Degustation
— duo work with Hélène Meyer,
Waldburger Wouters,
Brussels, 2021

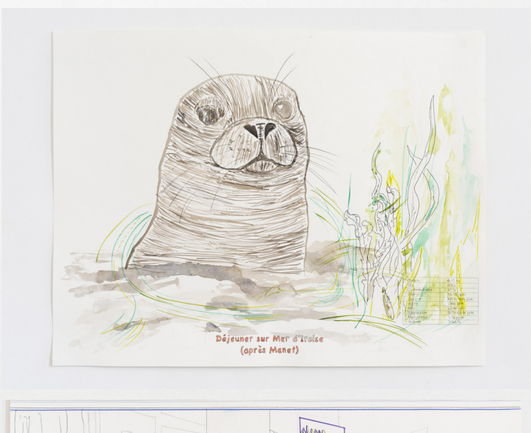










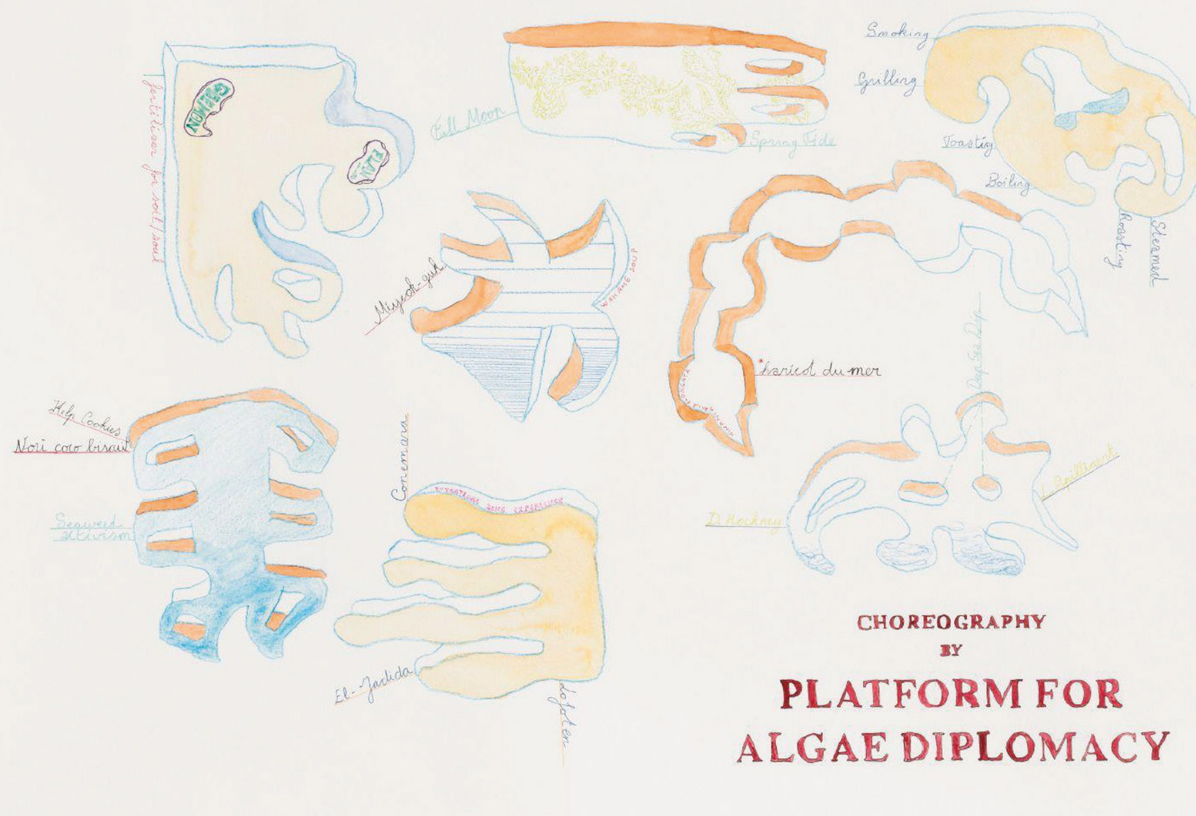








Algae Diplomacy—Almanac series
Watercolor on paper,
2021





SEE
REPRODUCTION
IN
ALGAE UNIVERSE







The Sea Spaghetti Dinner
— duo work with Hélène Meyer,
CC Strombeek, Brussels, 2022



















EN | ABALONE & MUSSEL –
The SEASPAGHETTI dinner

"North Sea, North Sea, Mer du Nord!" cries the shark. "It is an open field; the market (= coast) is open (clear)." A small shrimp swims laboriously against the current. It has fallen fatally behind. It has worked hard to keep its head above water, even within the boundaries of the new decree, and has snacked a bit on sugar kelp (= Saccharina latissima). Yet the future looks gloomy. The low tide is coming soon and only the bright moonlight can ease its pain and exhaustion. In the tidal zone, some committee members are debating, they seem indecisive. The grey swimming crab (= Liocarcinus vernalis) takes the floor and bathes lustily in a green sea lettuce smoothie with dulse garnish. The young grey seals (= les petits phoques) try to follow the confused discourse but get lost in a tangle of sea spaghetti. This delightfully ambiguous spectacle seems like a cross between a political farce and a Kafkaesque tragedy. "Il faut se baigner quand la mer remonte sur le sable chaud," (One should bathe when the sea comes in on the hot sand) concludes the Turbot. But to the grey shrimp, this old Breton truth is but a witticism. Holding the 'Manifesto for Seaweed Education' under its arm, the lobster tries to add weight to Tarbot's erudite words. (= when the wild sugar kelp is used up, the Blue Economy will find a solution!). "The solution," ponders a baby octopus in solitude from its cave as it muses on its grandfather's forgotten tales during spring tides. Speculative tales of tides and moon phases did not exist then, nor did algorithms and "symenfants". Some critters pour in eagerly to the aquatic landscape and plunge into a dip of laminaria digitata and dry mermaid noodles. A sea serpent sneaks away. The tide is turning, everything is spooned out, a diabolical prophecy and the magic of candlelight facilitates digestion...



Tidal Zone Experience — duo work with Hélène Meyer, Pilar, Brussels, 2023



WEDNESDAY, 10 MAY 2023, 13:30

Algae to ashes, ashes to glazes

TIDAL ZONE EXPERIENCES (2023)

Moment of knowledge exchange on algae glazing with The Atlas of Ovens.



THURSDAY, 27 APRIL 2023, 19:00

Learning from the Ocean as a Space

TIDAL ZONE EXPERIENCES

A conversation on territory and migration with artist Filip Van Dingenen, researcher Filip Huyghe and Joost Wouters from The Seaweed Company .



WEDNESDAY, 10 MAY 2023, 19:00

Ancestors & Cultural Heritage

TIDAL ZONE EXPERIENCES

A conversation on ceremonies and traditions with artists Yemo Park and Filip Van Dingenen and researcher Mihnea Tănăsescu.



SPRINGTIDE BRUSSELS – 19/04: 18:00
Pilar // CrossTalks Littoral Reflux
Notes and reflections for Tidal Zone Experiences

OPENING SPEECH: cancelled due to decompression failures.

The Blue Crab and Crane will perform the State of the Art:
- we are the angry weeds, hurt, full of pain and sorrow -
collaterally damaged,
collectively traumatized,
misunderstood, never listened to, oppressed,
fresh and clear, moved by the currents,
nurtured by the seabed groove,
tenderly cared by the moon,
complexly entangled with you
...

you may read some waves on the floors, throughout the exhibition
but there is no formula for an extractivist strategy
< = >

Experimental waffle maker, curious critters and extinct crustacea;
assemble on the platform to share, you will become alginate
by the Gelidium of diver's artistic practices. When the smoke
of the dried Goémon (= a sea weed in Breton) is calling us,
another course will arrive.

In case you're lost: WAIT FOR THE NEXT UPCOMING TIDE.
Depending on your constellation with the moon,
some of the intertidal pools can be profound, infinite and borderless
clustered with other entities, maybe uncomfortable contaminating
other ecosystems.





**
Playful learning from weeds and sea plants
with incubators, ovens, microscopes, and tidal zones

Che Go Eun, Pélagie Gbaguidi, Jean Katambayi Mukendi, Alain Nsenga,
Yemo Park, Clémentine Vaultier, Hélène Meyer, Filip Van Dingenen
are drifting in those pools sometimes together, and in other occasions
alone or guided by the power and knowledge of local communities
and cosmologies.

***

Entanglements & roots in hot tub Eggwrack

√Conversations
½ Moon/Water ≈ Seaweed

**
Richness of the turbulent surf with precarious carageen rocky composition
global phenomena vs local flavours

***

Setting up alliances
digesting and un-settling the existing environment

DANCE! with your beloved sea plant or algae

No chef, an open kitchen is inviting you
curated by
Hélène Meyer & Filip Van Dingenen















Tidal Zone Experience
— duo work with Hélène Meyer,
Tapestry Clémentine Vaultier,
Pilar, Brussels, 2023



Monsieur Algues,
Filip Van Dingenen
Bruxelles Septembre 2025

De tous temps les vivants ont voulu imiter, imaginer, créer, emprunter, voler ou extraire par tous les moyens leur environnement naturel pour déguiser la réalité, l'amplifier, la contrôler ou échapper à leur propre réalité.

D'autres comme Filip Van Dingenen ont eu le désir d'élargir les formes de langages hors-champ. Caresser la lune, le soleil ou la mer fait partie de sa pratique.

Son intimité avec les algues ne nous questionne-t-elle pas sur les légendes qui hantent ceux qui par nature habitent la terre et leurs rapports avec les forces vitales de la nature ? Invoquer la lune, la mer, et les cycles des marées sont d'autant plus intrigants dans une globalisation de nos comportements urbanisant.

J'ai rencontré Monsieur Algues lors d'une résidence au Maroc en écoutant son récit. « Partant d'Essaouira en empruntant le bord de mer jusqu'à Iffitry, il fut arrêté par une horde de chiens errants se montrant menaçants ».

Ces récits sur son initiation à la cueillette des algues dans les terres d'Irlande, son projet sur l'école mondiale qui a provoqué une onde de stupéfaction ; sujet sensible sur le terrain colonial de Léopold II, ou tout simplement son courage d'aller par les températures rudes à la cueillette des algues sont des attributs de sa personnalité. Il fusionne avec l'algue tout en disséminant ses connaissances. Tout son être en est porté !

En 2021, j'invite Monsieur Algues à investir la Zone de Troc projet en collaboration avec Kunstenfestivaldesarts ; Daniel Blanga-Gubbay et Dries Douibi. Nous sommes un an après le Covid. Nos pieds baignent dans des bassines d'algues et nos bouches sont nourries par des croquettes d'algues. La mer s'invite à nous sous la bienveillance de Filip.

Ces histoires sont piquantes comme le sel. Elles capturent nos esprits, les façonnent pour mieux découvrir le sel de la vie.

Tiens ce poème dans ta main ;

« Le sel porte la mémoire du vent
Partagé dans la bouche des savants
Arraché à la lèvre du passant
Sur le dos des cristaux des infimes miroirs
Chante le battement d'ailes des vivants
Là où les morts se reposent, le sel se pose glorieux

Sel
Les
Sel
Les

Source de souffrance
Pour le commun des mortels
Goût du troc
Du virtuel contre du réel,
Le désert technologique
Mange les ressources minérales
La biodiversité se déshydrate
Elle appelle le Climat
Pour frayer les voies de la communication
Low
L'
Océan
Débranché

Un nouveau terreau
Que le Sel m'a toujours donné
Car l'eau vit en lui
Tapi
Assoiffé
D'érudition
En quête d'une aire
Sans le sel matériel
Seul Invisible Guerrier
Suis-je un héros ?

Seul
Sel
Dire qui l'on est ?

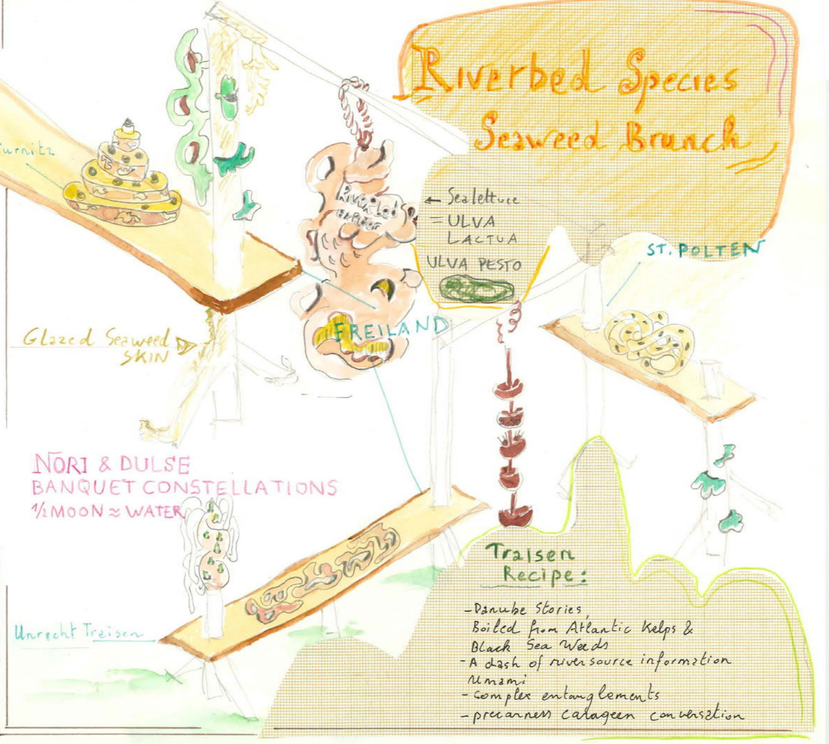
Sel
L'énergie
L'invisible
Défait les nœuds
De mes organes
Pour retrouver
L'émetteur
El utero mundis »

Letter
Pélagie Gbaguidi



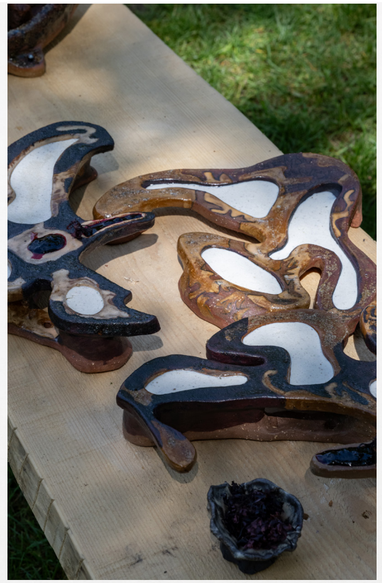


Performance and presentation by Algae Diplomacy at Zone de Troc, Pélagie Gbaguidi, Kunstenfestivaldesarts, Brussels, 2021



— until p. 185

Riverbed Species Seaweed Banquet, ceramic sculptures with seaweed glaze displayed on wooden structure, — duo work with Hélène Meyer, The Way of the Water, An art parcours in conversation with the River Traisen and the Mühlbach, Tangente, St. Pölten, Austria, 2024











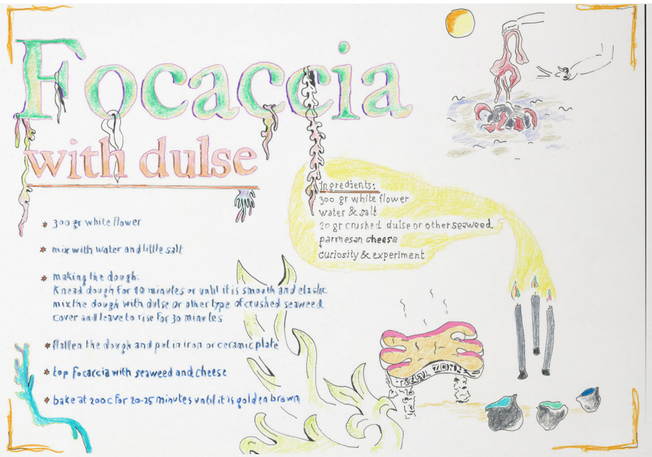




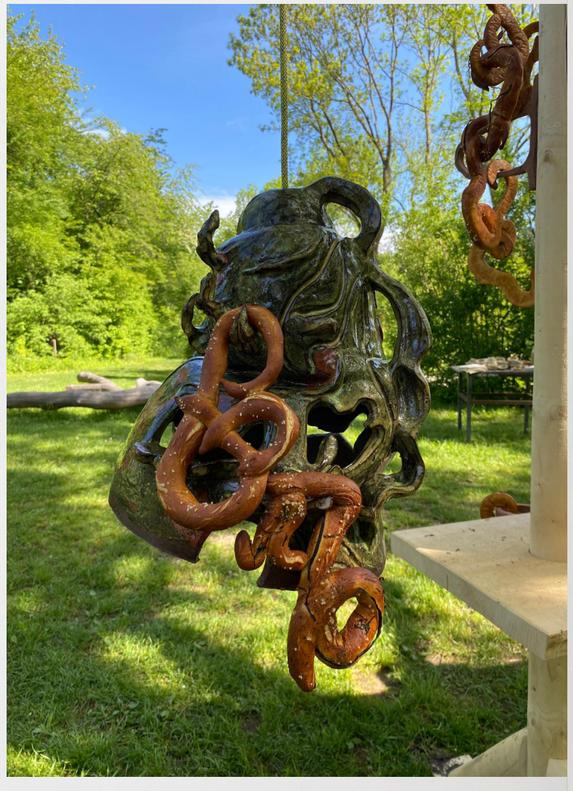







Focaccia
with dulse
Ingredients:
300 gr white flower
water & salt
20 gr crushed dulse or other seaweed
parmesan cheese
curiosity & experiment
300 gr white flower
mix with water and little salt
making the dough:
Knead dough for 10 minutes or until it is smooth and elastic
mix the dough with dulse or other type of crushed seaweed
cover and leave to rise for 30 minutes
flatten the dough and put in pan or ceramic plate
top focaccia with seaweed and cheese
bake at 200c for 20-25 minutes until it is golden brown











02:53 -09:15

ike seaweeds' ('Long Story Short, with Leslie Wilcox n. pag.). Learning from her mother and aunties about how to identify, collect and cook native Hawaiian seaweed from Maui's intertidal zone, Abbott grew up loving local species such as Limu kala (*Sargassum echinocarpum*). Limu kala, Abbott would explain, is probably the most important seaweed in Hawai'i. People eat it, turtles eat it. And kala means "to forgive". It's used in purification ceremonies like ho'oponopono the Hawaiian reconciliation process)' (Crites).

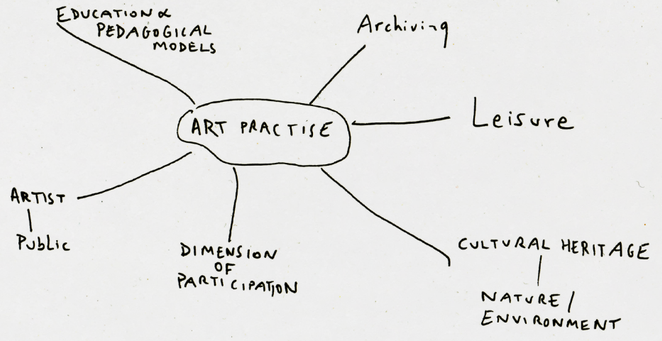


IT MATTERS WITH WICH MOVEMENTS WE TELL SEAWEED STORIES,
film stills,
Île de Molène, France, 2019

Selection of exhibitions, presentations, workshops, residencies.

- *The Way of the Water — An art parcours in conversation with the River Traisen and the Mühlbach, Tangente, St. Pölten, Austria, 2024.*
  — duo project with Hélène Meyer.
  (curator Joanna Warsza and Lorena Moreno Vera)
- *Tidal Zone Experiences. Research project and exhibition at Pilar — Crosstalk — VUB Free University Brussels, 2023.*
  — duo project with Hélène Meyer.
- *ABALONE & MUSSEL — The Sea Spaghetti Dinner, CC Strombeek, Brussels, 2022.*
  — duo project with Hélène Meyer.
  (curator Charlotte Crevits)
- *Residency Tidal Zone Experiences, Frans Masereel Centre, Kasterlee, Belgium, 2022.*
- *Solo exhibition, Seaweed stories, Waldburger Wouters, Brussels, 2021.*
- *Zone de Troc, seaweed bath and degustation, invitation by Pélagie Gbaguidi, Kunstenfestivaldesarts, Brussels, 2021.*
- *Performance Ceremonial degustation in Maison Spilliaert for Emergent, Ostend, 2021.*
  — duo project with Hélène Meyer.
- *Radical Botany, Kaaitheater studio, part of A Series of More-Than-Human Encounters, curated by Kaaitheater & Crosstalks, Brussels, 2021.*
  — duo project with Hélène Meyer.
- *Hungry city, performative tasting session, Gluon, Brussels, 2021.*
  — duo project with Hélène Meyer.
- *Performance Algae Diplomacy, 2m3, Brussels, 2021.*
- *Algae Summit, LUMA Arles, 2020.*
- *Art & Activism #3: Climate Justice, Gideon Mendel, Oliver Ressler, Filip Van Dingenen, BiC Digital conversation, Biennale Internationale de Casablanca, 2020.*
- *Lecture performance at Infinite Village, Manifesta 13, Marseille, 2020.*
- *Exhibition The Expanded Field, Lismore Castle Arts, Co Waterford Ireland, 2019.*
  (curator Lismore Castle Arts and Askeaton Contemporary Arts)
- *Residency Territoires Extra — CAC Passerelle, Brest/Île de Molène, 2019.*
  (curator Alessandra Prandin)
- *Biennale Internationale de Casablanca, 2018.*
  (curator Christine Eyene)
- *Exhibition, Lofoten International Art Festival, Norway, 2017.*
  (curator Heidi Ballet and Milena Hoegsberg)
- *The Algae Summit, Askeaton Contemporary Arts, Ireland, 2017.*
  (curator Michele Horrigan)

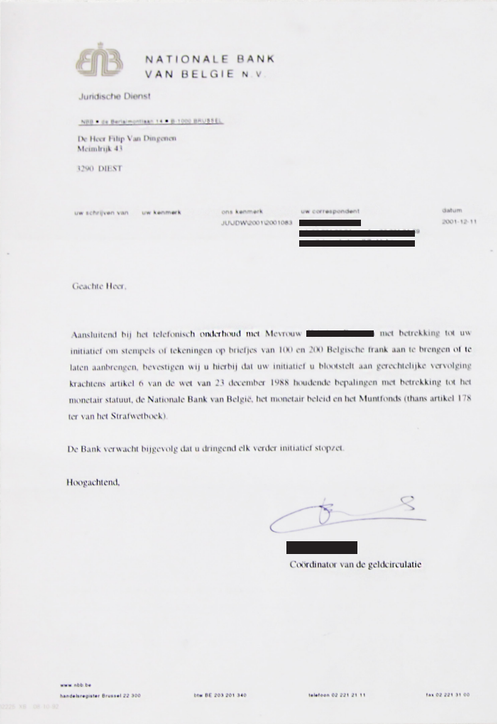
IV. SELECTED PROJECTS



PUBLIC TEARS

Workshop on the reflection on art, architecture
and public utility — 'Het kerkhof van de tekens.
Het verlangen naar openbaarheid',
conducted by Philip Van Isacker & Stefan Hertmans,
ASK–Faculty of Architecture, University of Ghent, 2001.

Filip Van Dingenen's small, humorous intervention on the last Belgian banknotes in circulation before they were replaced by the euro soon took on a life of its own. After being picked up by newspapers worldwide, it even attracted the attention of the National Bank, sparking a debate on authorship and the circulation of signs in the public domain.



NATIONALE BANK
VAN BELGIE N.V.

Juridische Dienst

De Heer Filip Van Dingenen
Meinhrijk 43
3290 DIEST

uw schrijven van	uw kenmerk	ons kenmerk	uw correspondent	datum
		JU/DW/2001/2001083	[redacted]	2001-12-11

Geachte Heer,

Aansluitend bij het telefonisch onderhoud met Mevrouw [redacted] met betrekking tot uw initiatief om stempels of tekeningen op briefjes van 100 en 200 Belgische frank aan te brengen of te laten aanbrengen, bevestigen wij u hierbij dat uw initiatief u blootstelt aan gerechtelijke vervolging krachtens artikel 6 van de wet van 23 december 1988 houdende bepalingen met betrekking tot het monetair statuut, de Nationale Bank van België, het monetair beleid en het Muntfonds (thans artikel 178 ter van het Strafwetboek).

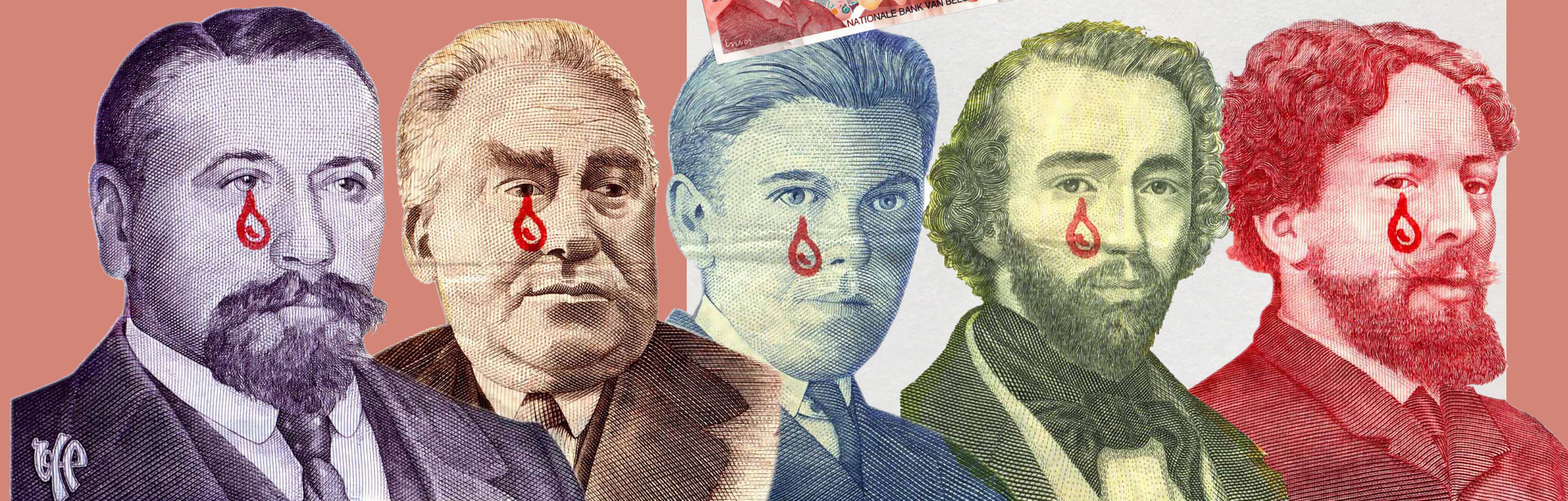
De Bank verwacht bijgevolg dat u dringend elk verder initiatief stopzet.

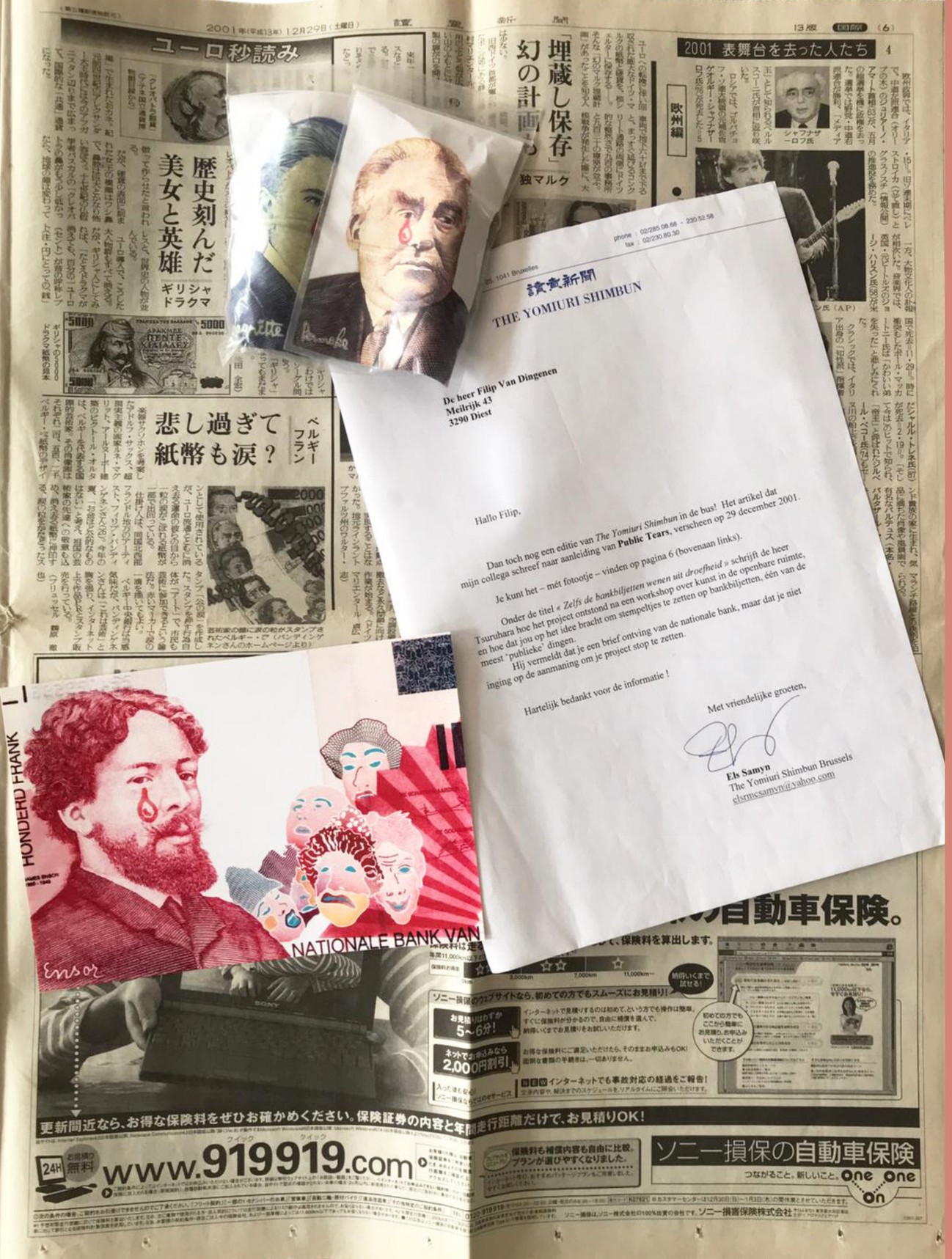
Hoogachtend,

[redacted]
Coördinator van de geldcirculatie

www.nbb.be
handelsregister Brussel 22 300 btw BE 203 201 340 telefoon 02 221 21 11 fax 02 221 31 00







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fax : 02/230.80.30

讀賣新聞

THE YOMIURI SHIMBUN

De heer Filip Van Dingenen
Meilrijk 43
3290 Diest

Hallo Filip,

Dan toch nog een editie van *The Yomiuri Shimbun* in de bus! Het artikel dat mijn collega schreef naar aanleiding van **Public Tears**, verscheen op 29 december 2001.

Je kunt het – mét fotootje – vinden op pagina 6 (bovenaan links).

Onder de titel *« Zelfs de bankbiljetten wenen uit droefheid »* schrijft de heer Tsuruhara hoe het project ontstond na een workshop over kunst in de openbare ruimte, en hoe dat jou op het idee bracht om stempeltjes te zetten op bankbiljetten, één van de meest 'publieke' dingen.

Hij vermeldt dat je een brief ontving van de nationale bank, maar dat je niet inging op de aanmaning om je project stop te zetten.

Hartelijk bedankt voor de informatie !

Met vriendelijke groeten,

Els Samyn
The Yomiuri Shimbun Brussels
elsrmcsamyn@yahoo.com

CELINA EL BAKKALI —WIELEMANS CEUPPENS COLLECTION

Wiels Residency,
Brussels,
2009.



"De door brouwer Wielemans uitgevonden en op de gevel aangebrachte term forst, die vorst en forest in een utopisch Belgisch esperanto trachtte uit te drukken."

"Le néologisme inventé par le brasseur Wielemans et inscrit sur la façade, 'forst', une tentative d'exprimer à la fois 'forest' et 'vorst' dans un esperanto belge utopique."

Willem Oorebeek
Catalogus Wiels!, merz, Ghent, 2003

By Ils Huygens & FVD

In 1988, the Wielemans-Ceuppens brewing hall —which was constructed in 1931 by the architect Adrien Blomme in a modernist style in Forest— currently housing the Wiels contemporary art center, closed. In that same year, Celina El Bakkali, a hairdresser operating within the Wiels neighborhood, initiated a collection of items produced by the Wielemans-Ceuppens brewery during its period of activity, which spanned from 1862 to 1988. The collection, amassed through donations, contributions from local residents, former employees, and flea markets, comprises nearly 1000 objects. This collection includes beer glasses, coasters, advertising posters, and other promotional items produced by the Wielemans-Ceuppens brewery.

The display of the collection by the artist brings a conceptual narrative of an amateur beer collection relocated to a modern art museum. Concurrently, it tells the story of the neighborhood's gradual decline after the closure of the brewery. Filip engaged in extensive dialogue with Celina and her friend Cécile regarding the collection and its display. Furthermore, the display functioned as a medium for engaging in discourse with other neighbors. These conversations led to the display's rearrangement towards the end of the exhibition, highlighting angles, objects infusing them with the neighborhood's memories. The rearranged display references the curiosity cabinet's associative way of displaying things, inspired by the work of Mark Dion, a master of display with whom Filip shares his desire for ethnography and storytelling, expressed through an active reorganization of museal modes of display, archiving, and knowledge production. Filip and Mark had the opportunity to work together during a residency at the Atlantic Center for the Arts in Florida in 2008.

As art historian Eva Bialek wrote in her text accompanying the Wiels installation: "…by exhibiting this collection, composed mainly of glass, for more than five months, dust becomes a constituent element and a metaphor for the veil of time that covers these objects, whose meaning is tinged with nostalgia. In Brussels and elsewhere, we like to remember the Good Old Days."









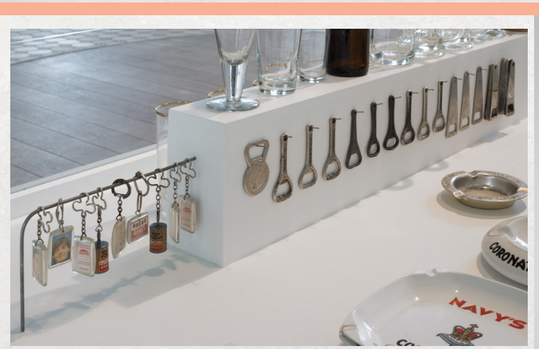
MEMORY GAME,
Wiels, Extra Muros Wiels,
Brussels, 2010



















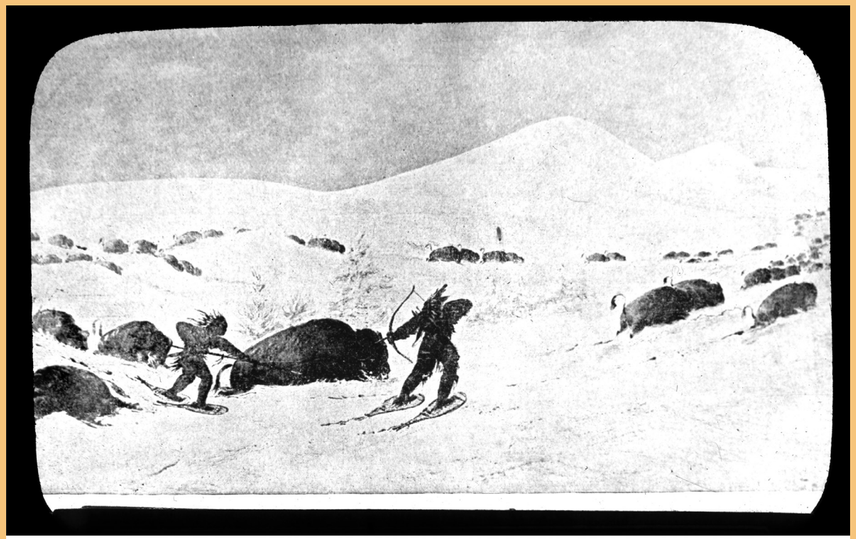








Celina El Bakkali — Wielemans Ceuppens Collection,
• Komplot, Brussels, 2011
• BRASS, Centre Culturel de Forest, Brussels, 2018



'Indians on Snowshoes hunting Buffaloes' - Mary Schaffer (ca. 1910)

Whyte Museum of the Canadian Rockies - V527-ps-1-642

BANFF FLUX SNOWSHOE TRAVELS

Residency Banff Centre
for Arts and Creativity,
Alberta, Canada, 2013.

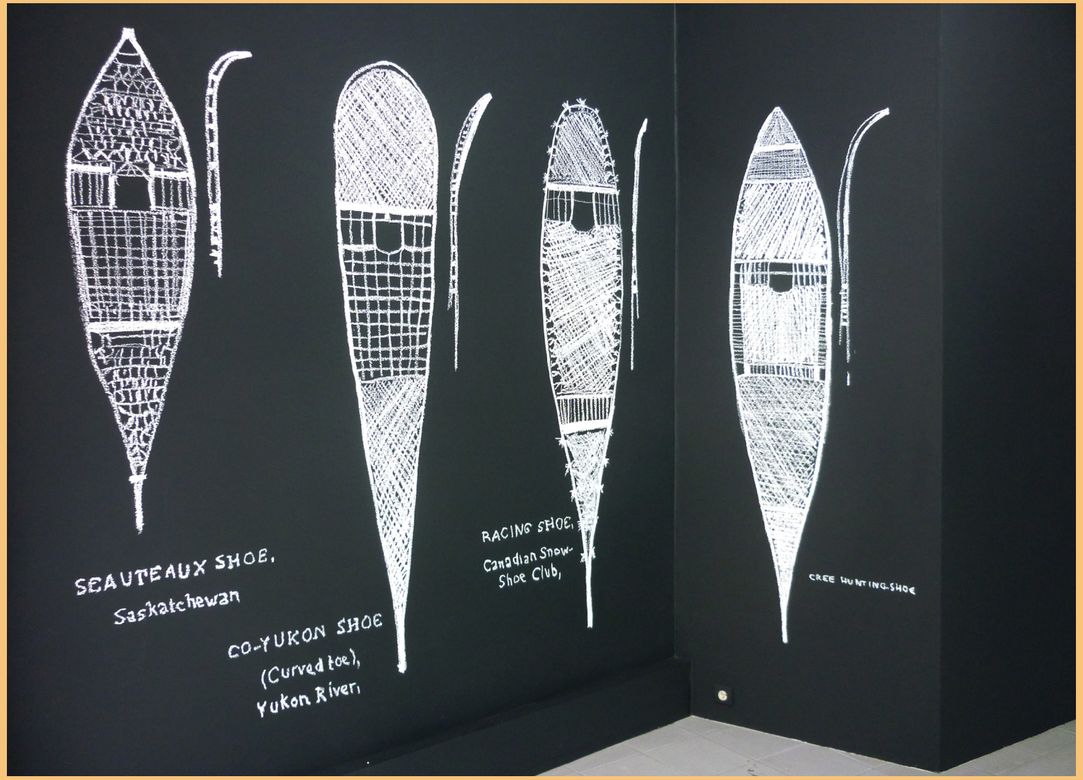
Banff Flux Snowshoe Travels,
Solo exhibition,
Galerie Waldburger,
Brussels, 2013.

p.207
Genealogy of Snowshoeing,
woodcut and letterpress,
2013

p.203
Banff Flux Snowshoe Travels,
wooden carpet with 3 silkscreen prints,
Edition of 8,
2013

pp.204–205
Silkscreen intervention
at Paul D. Fleck Library and Archives,
Banff Art Center for Arts and Creativity,
Alberta, Canada, 2013

p.206
Replica snowshoe created from artefact
at Whyte Museum of the Canadian Rockies
Rocky Mountains,
box, literature & paraphernalia, 2013





'Banff Winter Carnival on Bow River' - Byron Harmon (ca. 1922)

Whyte Museum of the Canadian Rockies - V263-na-3823

In 2013, Filip Van Dingenen was invited to the internationally renowned arts residency at the Banff Centre, which is located at an elevation of around 1,400 meters in the Canadian Rocky Mountains. Banff has a diverse history, having first been settled in the 1880s by workers building the Canadian Pacific Railway, who were soon followed by fur traders, mountaineers and many other early settlers. Banff quickly became, and remains to this day, a highly popular tourist destination. At the same time, artistic creation also developed in Banff. As early as the end of the 19th century, the mountains and mountaineering were heavily photographed, often with a high level of artistic ambition. Furthermore, Banff has had public arts institutions promoting progressive contemporary art since 1933, offering programmes in theatre, dance, music, visual arts and more.

It is within this context that Filip Van Dingenen began exploring his surroundings. As with many of his projects, the artist was particularly interested in exploring the local history of the Rocky Mountains and how it diverges from or aligns with our collective imagination. For his initial exploration, Filip immersed himself in the Banff library, taking a 'hiking tour' through the books and leaving his mark with a red stamp, in a manner similar to how early settlers and mountaineers would plant flags to mark their tracks. While the books remained at the library, Filip produced a newly compiled index of the books he had worked on for his solo exhibition at Waldburger Wouters, which took place the following year after the residency.

Further investigations into the local area led him to a local museum, where he came across a snowshoe produced by the Hudson's Bay Company in 1919. Analysing the snowshoe as an important, historically rich mountaineering device, Filip fabricated a machine to steam and bend ash wood into the long, tapered shape of a hundred-year-old snowshoe.

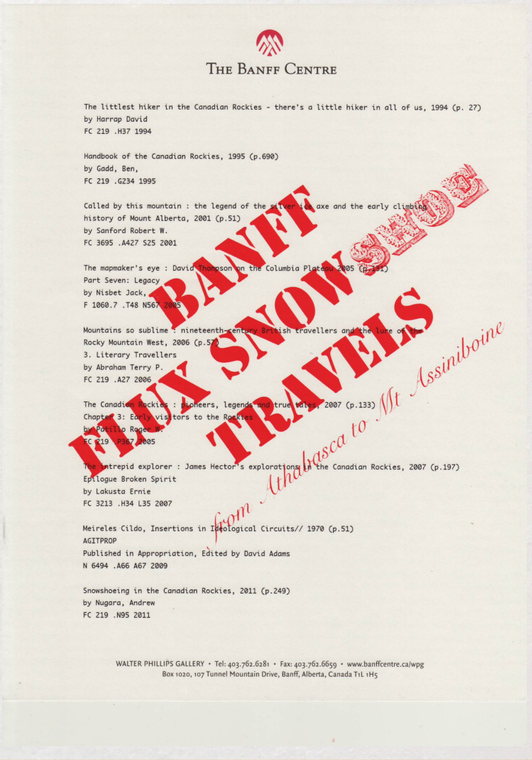
Once again, the actual object was left in Banff for future use and presented in his solo exhibition as a facsimile: a large wall painting showing a genealogy of old snowshoes. This was combined with a slide projection of silkscreens of historical images and maps of the Rockies, creating an instrument to approach the history and collective memories of this overwhelming landscape.

While mountaineering itself can be seen as an educational practice that helps us to learn about and appreciate 'wild' nature, it is also a symbol of conquest, exploitation and pollution. In this sense, the work explores the ambiguous relationship between humans and nature.

Banff Flux Snowshoe Travels, the title of the solo exhibition, refers to the discovery of a Banff library book about the Fluxus movement, which referred to a travelling exhibition of Fluxus artists called ***Fluxshoe***. Coincidental or not, the spirit of Fluxus, with its ephemeral and indexical working methods and multimedial combinations of slide projections, texts, documentation, objects and happenings, holds an undeniable presence in Van Dingenen's work.

by Ils Huygens & FVD





THE BANFF CENTRE

The littlest hiker in the Canadian Rockies - there's a little hiker in all of us, 1994 (p. 27)
by Harrop David
FC 219 .H37 1994

Handbook of the Canadian Rockies, 1995 (p.690)
by Gadd, Ben,
FC 219 .G234 1995

Called by this mountain : the legend of the [illegible] axe and the early climbing history of Mount Alberta, 2001 (p.51)
by Sanford Robert M.
FC 3695 .A427 S25 2001

The mapmaker's eye : David Thompson on the Columbia Plateau, 2005 (p.[illegible])
Part Seven: Legacy
by Nisbet Jack,
F 1060.7 .T48 N567 2005

Mountains so sublime : nineteenth-century British travellers and the lure of the Rocky Mountain West, 2006 (p.57)
3. Literary Travellers
by Abraham Terry P.
FC 219 .A27 2006

The Canadian Rockies : pioneers, legends and true tales, 2007 (p.133)
Chapter 3: Early Visitors to the Rockies
by Gadsby Roger
FC 219 .G27 2005

The intrepid explorer : James Hector's explorations in the Canadian Rockies, 2007 (p.197)
Epilogue Broken Spirit
by Lakusta Ernie
FC 3213 .H34 L35 2007

Meireles Cildo, Insertions in Ideological Circuits// 1970 (p.51)
AGITPROP
Published in Appropriation, Edited by David Adams
N 6494 .A66 A67 2009

Snowshoeing in the Canadian Rockies, 2011 (p.249)
by Nugara, Andrew
FC 219 .N95 2011

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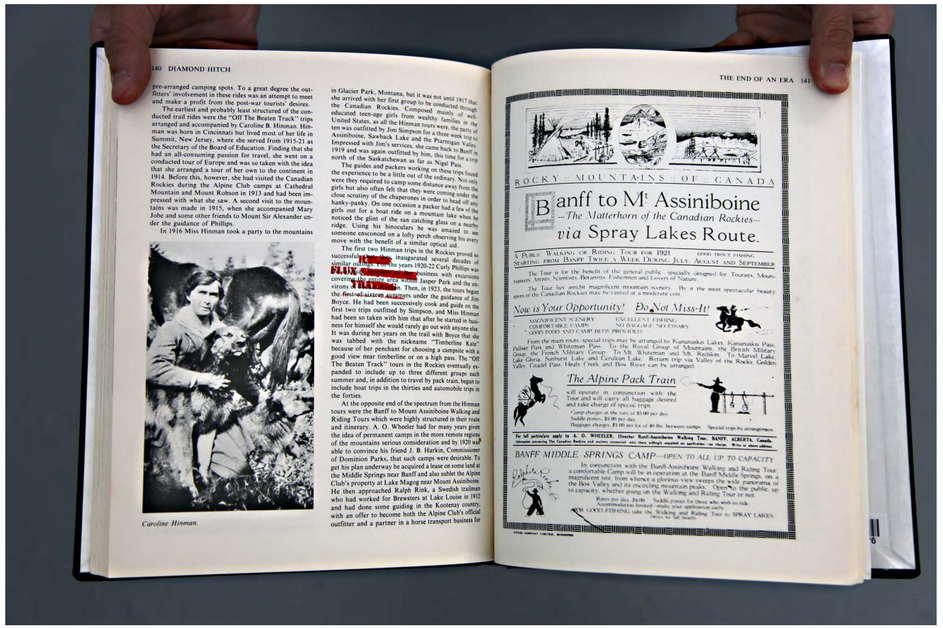
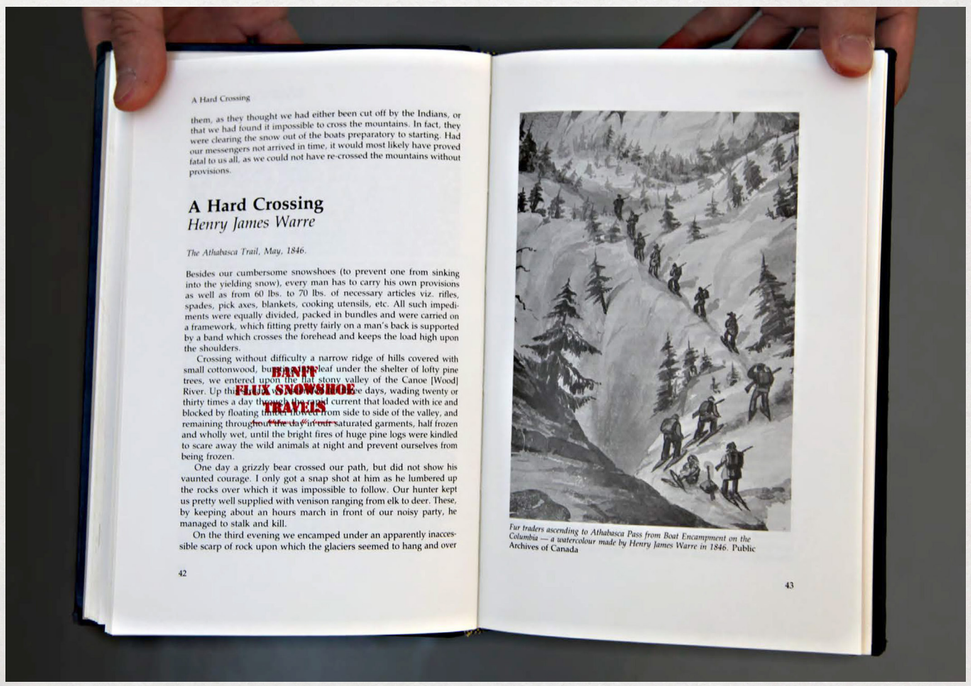
BANFF
FLUX SNOWSHOE
TRAVELS
from Athabasca to Mt Assiniboine


MAKER'S EYE
LAKE LOUISE
A Diamond in the Wilderness
This Wild Spirit
Mountains So Sublime


BANFF
FLUX SNOWSHOE
TRAVELS
GEORGIA ENGELHARD
"Portrait of a Giant" (1946)
MOUNTAINS HAVE PERSONALITY. Really? Why, of course, you prob-
ably never thought of that, but they have personalities and moods just as
do. For Miss J who come to the studio to have their portraits made. Even
little peaks in small ranges have this quality: in Bear Mountain Park on
the Hudson where the summits rise no more than 1300 feet, Timp, West
Mountain, Catamount, all have different and individual characteristics.
But let's go a bit farther afield—not too far for the average person. Let us
go to the Canadian Rockies and look at 11,872 foot Mt. Assiniboine, a
personality peak if I ever saw one. Whether you conquer its lofty, cloud-
swept summit, whether you camp in its shadow, whether you see it
dominating all around from a distance of twenty miles, you cannot fail
to be impressed by its power, its grandeur. Sometimes, standing on sum-
mits fifty to seventy-five miles away, the horizon is filled with hundreds of
glinting, glittering peaks, but there is one and always one that we moun-
tain climbers see first, raising its proud crest into the heavens: "Look,
there is Assiniboine."
391
Mount Assiniboine.
Photograph by
Georgia Engelhard, 1943.


140 DIAMOND HITCH
pre-arranged camping spots. To a great degree the out-
fitters' involvement in these rides was an attempt to meet
and make a profit from the post-war tourists' desires.
The earliest and probably least structured of the con-
ducted trail rides were the "Off The Beaten Track" trips
arranged and accompanied by Caroline B. Hinman. Hin-
man was born in Cincinnati but lived most of her life in
Summit, New Jersey, where she served from 1915-21 as
the Secretary of the Board of Education. Finding that she
had an all-consuming passion for travel, she went on a
conducted tour of Europe and was so taken with the idea
that she arranged a tour of her own to the continent in
1914. Before this, however, she had visited the Canadian
Rockies during the Alpine Club camps at Cathedral
Mountain and Mount Robson in 1913 and had been im-
pressed with what she saw. A second visit to the moun-
tains was made in 1915, when she accompanied Mary
Jobe and some other friends to Mount Sir Alexander un-
der the guidance of Phillips.
In 1916 Miss Hinman took a party to the mountains
Caroline Hinman.
in Glacier Park, Montana, but it was not until 1917 that
she arrived with her first group to be conducted through
the Canadian Rockies. Composed mainly of well-
educated teen-age girls from wealthy families in the
United States, as all the Hinman tours were, the party of
ten was outfitted by Jim Simpson for a three week trip to
Assiniboine, Sawback Lake and the Pharaoh-Egan Valley.
Impressed with Jim's services, she came back to Banff in
1919 and was again outfitted by him, this time for a trip
north of the Saskatchewan as far as Nigel Pass.
The guides and packers working on these trips found
the experience to be a little out of the ordinary. Not only
were they required to camp some distance away from the
girls but also often felt that they were coming under the
close scrutiny of the chaperones in order to head off any
girls out for a boat ride on a mountain lake when he
noticed the glint of the sun catching glass on a nearby
ridge. Using his binoculars he was amazed to see
someone ensconced on a lofty perch observing his every
move with the benefit of a similar optical aid.
The first two Hinman trips in the Rockies proved so
successful [redacted] inaugurated several decades of
similar [redacted] the years 1920-22 Curly Phillips was
[redacted] business with excursions
[redacted] Jasper Park and the en-
virons of [redacted]. Then, in 1923, the tours began
the first of [redacted] guests under the guidance of Jim
Boyce. He had been successively cook and guide on the
first two trips outfitted by Simpson, and Miss Hinman
had been so taken with him that after he started in busi-
ness for himself she would rarely go out with anyone else.
It was during her years on the trail with Boyce that she
was tabbed with the nickname "Timberline Kate"
because of her penchant for choosing a campsite with a
good view near timberline or on a high pass. The "Off
The Beaten Track" tours in the Rockies eventually ex-
panded to include up to three different groups each
summer and, in addition to travel by pack train, began to
include boat trips in the thirties and automobile trips in
the forties.
At the opposite end of the spectrum from the Hinman
tours were the Banff to Mount Assiniboine Walking and
Riding Tours which were highly structured in their route
and itinerary. A. O. Wheeler had for many years given
the idea of permanent camps in the more remote regions
of the mountains serious consideration and by 1920 was
able to convince his friend J. B. Harkin, Commissioner
of Dominion Parks, that such camps were desirable. To
get his plan underway he acquired a lease on some land at
the Middle Springs near Banff and also enlist the Alpine
Club's property at Lake Magog near Mount Assiniboine.
He then approached Ralph Rink, a Swedish trailman
who had worked for Brewsters at Lake Louise in 1912
and had done some guiding in the Kootenay country,
with an offer to become both the Alpine Club's official
outfitter and a partner in a horse transport business for
THE END OF AN ERA 141
ROCKY MOUNTAINS OF CANADA
Banff to Mt Assiniboine
—The Matterhorn of the Canadian Rockies—
via Spray Lakes Route.
A PUBLIC WALKING OR RIDING TOUR FOR 1921 OPEN TO ALL
STARTING FROM BANFF TWICE A WEEK DURING JULY, AUGUST AND SEPTEMBER
The Tour is for the benefit of the general public, specially designed for Tourists, Mount-
ain Artists, Scientists, Botanists, Fishermen and Lovers of Nature.
The Tour lies amidst magnificent mountain scenery. By it the most spectacular beauty
spots of the Canadian Rockies may be visited at a moderate cost.
Now is Your Opportunity! Do Not Miss-It!
MAGNIFICENT SCENERY EXCELLENT FISHING
COMFORTABLE CAMPS NO BAGGAGE "BOTHERS"
GOOD FOOD AND CAMP HOSPITALITY
From the many tours special trips may be arranged to Kananaskis Lakes, Kananaskis Pass,
Palliser Pass and Whiteman Pass. To the Royal Gouge of Mountains, the British Military
Group, the French Military Group, to Mt. Whiteman and Mt. Wicksteed. To Marvel Lake,
Lake Gloria, Egypt Lake, Carolyn Pass. Ten days trip via Valley of the Rocks, Golden
Valley, Grand Pass, Healy Creek and Bow River can be arranged.
The Alpine Pack Train
will operate in connection with the
Tour and will carry all baggage desired
and take charge of special trips.
Camp charges at the rate of $5.00 per day.
Saddle horses, $3.00 per day.
Baggage charges, $1.00 per lot of 40 lbs. between camps. Special trips by arrangement.
To all particulars apply to A. O. WHEELER, Director Banff-Assiniboine Walking Tour. BANFF, ALBERTA, Canada.
BANFF MIDDLE SPRINGS CAMP—OPEN TO ALL UP TO CAPACITY
In connection with the Banff-Assiniboine Walking and Riding Tour
a comfortable Camp will be in operation at the Banff Middle Springs, on a
magnificent site, from where a glorious view sweeps the wide panorama of
the Bow Valley and its encircling mountain peaks. Open to the public up
to capacity, whether going on the Walking and Riding Tour or not.
Rates per day, $4.00. Saddle horses for those who wish to ride.
Accommodation is limited. Make your application early.
FOR GOOD FISHING take the Walking and Riding Tour to SPRAY LAKES.


A Hard Crossing
them, as they thought we had either been cut off by the Indians, or
that we had found it impossible to cross the mountains. In fact, they
were clearing the snow out of the boats preparatory to starting. Had
our messengers not arrived in time, it would most likely have proved
fatal to us all, as we could not have re-crossed the mountains without
provisions.
A Hard Crossing
Henry James Warre
The Athabasca Trail, May, 1846.
Besides our cumbersome snowshoes (to prevent one from sinking
into the yielding snow), every man has to carry his own provisions
as well as from 60 lbs. to 70 lbs. of necessary articles viz. rifles,
spades, pick axes, blankets, cooking utensils, etc. All such impedi-
ments were equally divided, packed in bundles and were carried on
a framework, which fitting pretty fairly on a man's back is supported
by a band which crosses the forehead and keeps the load high upon
the shoulders.
Crossing without difficulty a narrow ridge of hills covered with
small cottonwood, but [redacted] leaf under the shelter of lofty pine
trees, we entered upon the flat stony valley of the Canoe [Wood]
River. Up this [redacted] five days, wading twenty or
thirty times a day the [redacted] current that loaded with ice and
blocked by floating [redacted] from side to side of the valley, and
remaining through the day in our saturated garments, half frozen
and wholly wet, until the bright fires of huge pine logs were kindled
to scare away the wild animals at night and prevent ourselves from
being frozen.
One day a grizzly bear crossed our path, but did not show his
vaunted courage. I only got a snap shot at him as he lumbered up
the rocks over which it was impossible to follow. Our hunter kept
us pretty well supplied with venison ranging from elk to deer. These,
by keeping about an hours march in front of our noisy party, he
managed to stalk and kill.
On the third evening we encamped under an apparently inacces-
sible scarp of rock upon which the glaciers seemed to hang and over
42
BANFF
FLUX SNOWSHOE
TRAVELS
Fur traders ascending to Athabasca Pass from Boat Encampment on the
Columbia — a watercolour made by Henry James Warre in 1846. Public
Archives of Canada
43

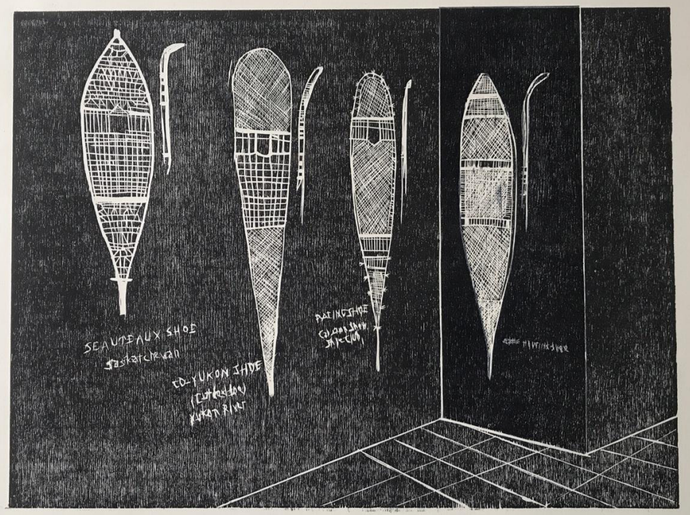




BANFF FLUX SNOWSHOE TRAVELS

from Athabasca to Mt. Assiniboine





Leçon I
Genealogy of Snowshoeing

CHARNECA & MEMÓRIA

Charneca & Memória
in collaboration
with Paulo Teixeira

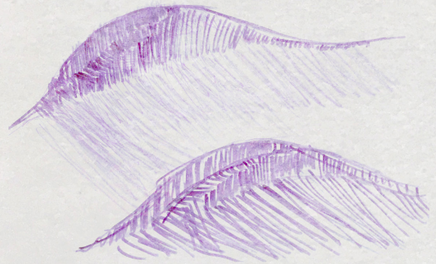
Permanent public work
and temporary video
intervention

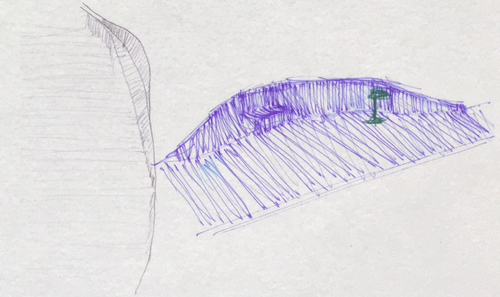
Passa Porta/
Vers Brussel,
Poëzie in de Stad,
2013.

Exhibition
Nos Museu da República,
Rio de Janeiro,
2009.











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* The wooden bridge at the Ganshoren marsh
is a meeting place where imagination and reflection
converge. Inspired by the new poem Charneca & Memória
(Wetland & Memory) by the Portuguese poet Paulo Teixeira,
Filip Van Dingenen created this oak bridge over
the Molenbeek in the Ganshoren marsh.

The poem can be read in three languages (NL, PT
& FR) on the bridge. It also has a telescope mounted on it,
allowing readers and walkers to zoom in on the landscape,
nature, and the social housing blocks that rise above
the treetops of the nature reserve.

De houten brug bij het moeras van Ganshoren is een ontmoetingsplaats waar verbeelding en refectie samengaan.

Geïnspireerd door het nieuwe gedicht ‘Charneca & Memória’ (Drasland & Herinnering) van de Portugese dichter Paulo Teixeira, realiseerde beeldend kunstenaar Filip Van Dingenen deze eikenhouten brug over de Molenbeek in het moeras van Ganshoren. Op de brug is het gedicht in drie talen te lezen. Er staat ook een telescoop op gemonteerd, waarmee de lezer-wandelaar kan inzoomen op het landschap, de natuur en de sociale woonblokken die opduiken boven de boomkruinen van het natuurgebied.*



Charneca & Memória

Um estranho monturo da cor do chernozem,
a basílica bizantina — esse vago silo de Deus —
com o gasómetro da cúpula e as pontas das flechas
glaucas que se elevam, intactas, na luz da manhã.



Seguindo a inclinação grave do terreno
e no meio da surdina geral, vamos na descida
rápida até ao pântano: com a sua aparência
de trevos solitários, um resto de névoa matiza
as cores em que se diluem os prédios sociais
e os edifícios de janelas largas como vitrinas
que se diriam transplantados de uma qualquer
riviera, aqui, a não sei quantas léguas do mar.

Aquilo que nos parece a orla de um bosque
é só uma azinhaga, uma sebe de plátanos que lançam
espigas de abóbada no azul e como alto fosso
escondem do olhar a torre do castelo de Rivieren.

No meio das urzes que em tempos houve
achar pudesse um pesponto para os meus passos,
no andamento que os conduz, quase em segredo
e sem que ninguém o diga, pelas vielas do Home,
as suas áleas curvas, os seus pátios e passagens,
até à Praça das Sorveiras, ovo que por pouco
se não fechava aos acasos da minha errância
entre arcadas de tijolo e mudas encruzilhadas.

Na Praça do Centenário é de bronze o pedreiro
que, a cinco metros do solo, sobre uma viga
horizontal guarda a volta de ferradura daquela
que devia ser a porta de entrada na comuna.

Mas no Heideken há muito se extinguiu a chama
no leilão à luz da vela; o lanço mais alto coube
à linha de eléctrico que atravessaria apitando
o soalho da quinta-estábulo-padaria & cabaré.
Porque a memória molha-a a sombra dos salgueiros,
venho convidá-los a degustar hoje uma tartine
de queijo fresco regado a cerveja e, com arco
e flecha, afinar no alvo que quiserem a pontaria.

Havemos de banhar-nos, pelo fim da tarde,
no tanque das traseiras entre gansos que vogam
e abrindo os bicos deixam no ar, imóvel
como um ex-voto, o som de trompa de caça.

Paulo Teixeira







Charneca & Memória,
film stills,
performed by Gustavo Miranda dos Santos,
2009





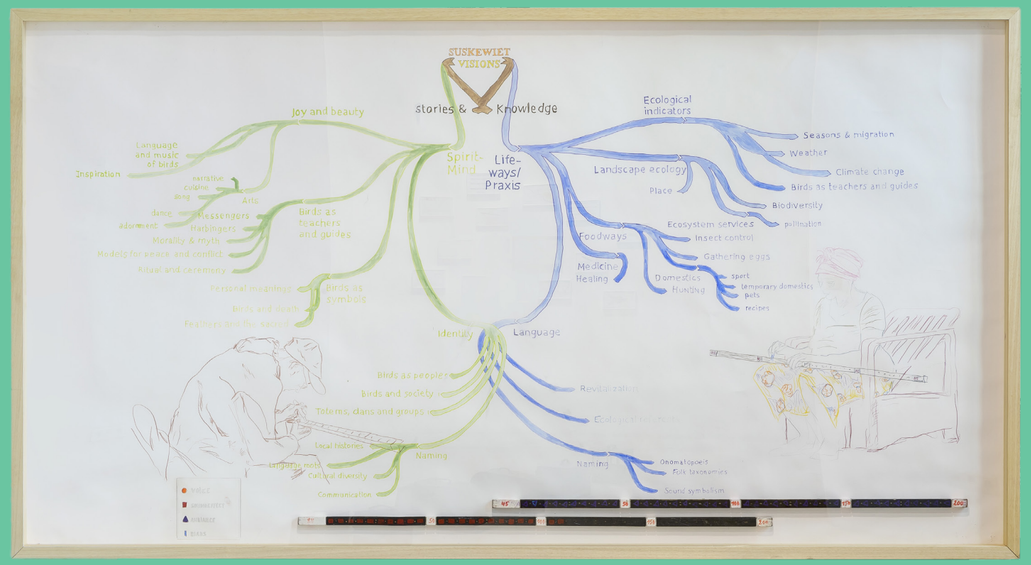


SUSKEWIET VISIONS

Suskewiet visions is developed
as part of the European project S+T+ARTS,
'Repairing the Present',
by artists David Shongo (DRC)
& FVD, in partnership with Gluon

Sound installation,
bird cages, wooden sticks,
wall drawing,
framed drawings,
video documentation

- Exhibition, Repairing the Present: Rewild, MAXXI Museum, Rome, 2022.
- Suskewiet Visions, Wouters Gallery, Brussels, 2023.
- 9th Biennale of Painting, Roger Raveel Museum, Zulte, 2024.
- Museum Siam, Bangkok Art Biennale, 2024.
- Exhibition, F**klore. Reinventing Tradition, Abby, Kortrijk, 2024.

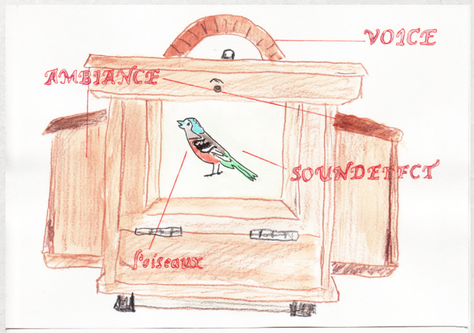


Suskewiet Visions Birdmap,
Collection of the National Bank of Belgium,
2023








VOICE
AMBIANCE
SOUNDEFFECT
Poisoux

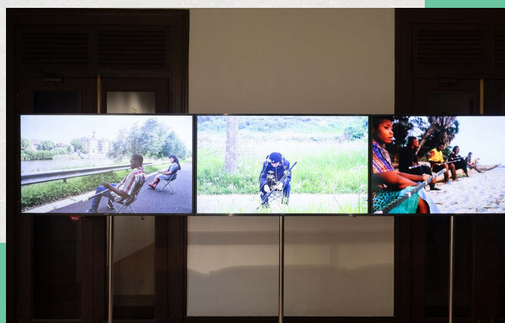

COLLECTIVE INTELLEGENCE




Suskewiet
Visions



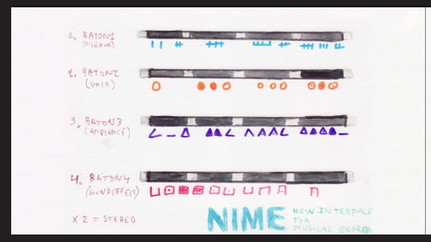


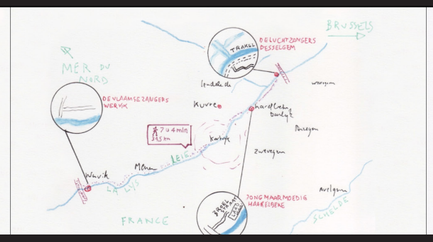


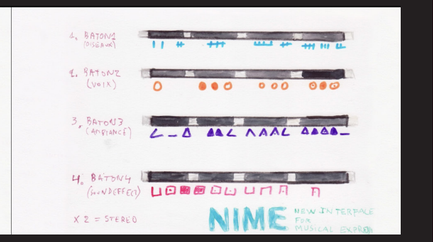












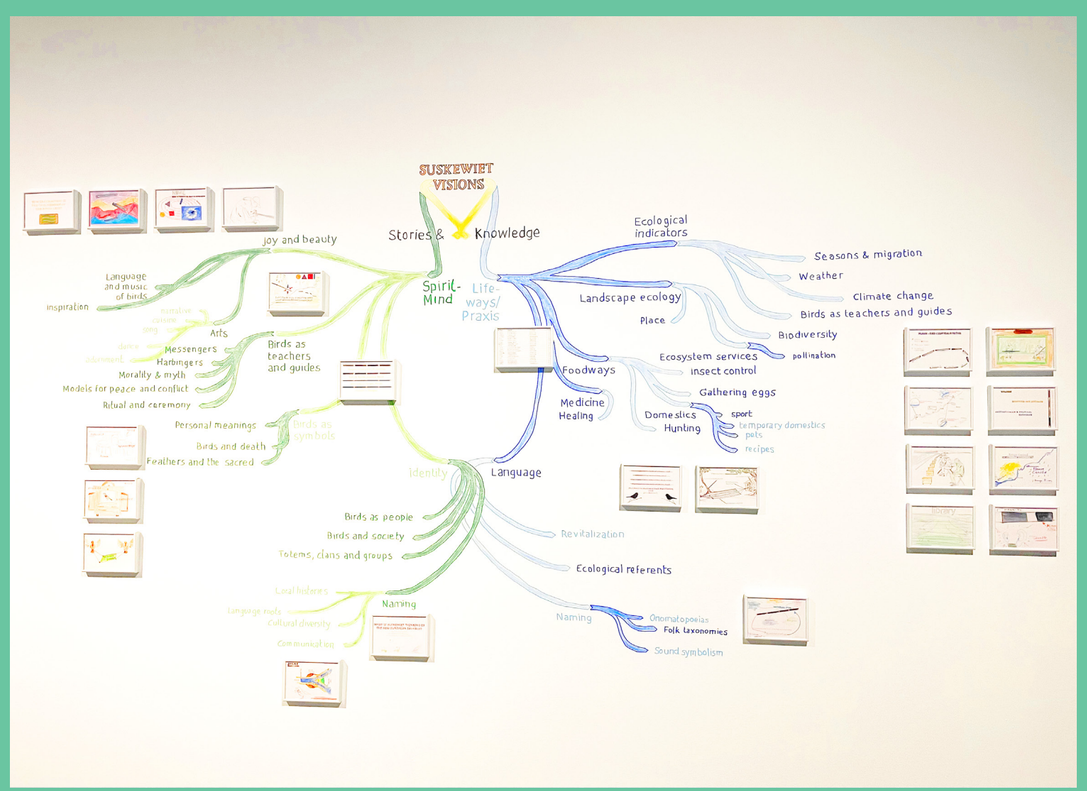












Suskewiet Visions
David Shongo and FVD
2022
by Manuel Cirauqui

Suskewiet Visions is a project departing from the folkloristic tradition of Suskewiet, an animal sport practiced in the region of Southwest Flanders in which male finches compete for the higher number of birdcalls. It observes the serial and mathematical markings on black wooden sticks which are traditionally used for counting. The artists reimagined them as temporal ephemeral scores produced along the River Lys, a source for a future algorithmic sound composition. The project explores how the protocols of a game between human and caged birds are a starting point to develop a universal tool to learn and listen differently to our environment. By re-contextualising folklore their intervention reveals the potential to harmonize our dominant relation towards the non-human.



Workshop Suskewiet Visions,
Museum Siam, Bangkok Art Biennale,
2024

FRED DEWEY LEGACY PROJECT

Santa Monica Residency,
Los Angeles

Fred Dewey's Library,
logbooks, interventions,
workshops, readings

FVD in collaboration
with Beyond Baroque,
Los Angeles,
2018–ongoing.

Fred Dewey Legacy Project
2018–ongoing
by FVD & Ils Huygens

As with many of his projects, Filip stumbled upon Fred Dewey's archive almost by chance. Through their mutual friend, curator Sue Spaid, Filip met Dewey during one of his Hannah Arendt seminars in Brussels in 2018.

Fred Rogers Dewey was a philosopher, poet, and writer of a more pluralist and radical kind than his famous grandfather, the influential philosopher of perception, John Dewey. From 1996 to 2010, he directed the experimental Beyond Baroque Literary Arts Center in Venice, Los Angeles, and he published or edited over twenty books on radical filmmakers, artists, and poets, including Simone Forti, Jean-Luc Godard, Daniel Berrigan, Abdellatif Laabi, Ed Ruscha, and Diane di Prima. In his writings and at Beyond Baroque, he upheld his commitment to steering people's practical and intellectual energy toward the struggle for democracy and justice.

Sadly, shortly after this first meeting Dewey passed away, leaving a substantial part of his European library in Brussels.

After his death, his personal libraries were relocated. One part went to Filip's atelier in Brussels, while the larger collection is kept in Los Angeles. The books remain enduring testimonies of his investigations into the human condition, enabling him to link dissident Syrian poets to Abraham Lincoln, as well as his guiding light, Hannah Arendt. In his decidedly anti-academic scholarship on Arendt, he transformed political theory into a basis for public action by staging open readings and seminars in art spaces and refugee centers. The Fred Dewey Legacy Project aims to continue this work by preserving, opening, and activating the collection.

-----Original Message-----
From: Fred Dewey <frdewey@aol.com>
To: Filip Van Dingenen <filipvandingenen@gmail.com>
Sent: Wed, Feb 6, 2019 11:34 am
Subject: Re: Update - Almanac of fair Practices

i hope things are progressing. the fair practices manual you sent me is absolutely impressive and great. was this produced in Brussels? i can't imagine something like this anywhere. how fantastic. i want to hear more about those people, but also your projects and whether the PhdD will happen for you and whether your advisor is coming through for you finally...
….
On 22 Sep 2019, at 14:37, Fred Dewey <frdewey@aol.com> wrote:
…
the bottom line to me, I think, is that you are conflicted, and this is the actual subject. you fought yourself pretty much every step, and the part of you that did not want this finally won. that is a story that needs to be told, and certainly needs to be faced. but i have got the feeling several times you do not want to face this part.
I have had many fights in my life like this, where i was resisting, delayed, refused, and so on. simply couldn't do the (VERY) simple things necessary to move forward and succeed. i was sabotaging myself. but of course, in such matters, there is much to be learned from this. some part of me may have known something my conscious did not. my life has been shaped as much by the things i fucked up and failed at as by what i succeeded at. writing my book was a massive clash of these two forces. because tho our hesitations and avoidances can be very illuminating, it is also true sometimes we are just plain self-destructive, rather than conflicted. we are afraid of success in things we care about. i see that in myself, and i see that in you too.

All this is why i identify with your situation, feel for you and do want to help. but before our discussion can further, you are going to have to admit you were fighting yourself. you let this play out in a bureaucratic form. with what i observe to be serious consistency, almost a systematic method.
i will be back in November for a performance in Leuven on the 17th. and aim to be in Brussels for a while. ….






The Night o
istance
Berrigan






2825
2825 2nd Street
Santa Monica


THE BLACK PANTHER INTERCOMMUNAL NEWS SERVI
SOUL ON ICE
Black Power
THE BLACK PANTHERS SPEAK
COLOR POSTER PACKAGE
SERIES #1
Front Translation Chairs
Frederick Douglass
THE BLACK PANTHER


BISCUITS
JAN CALIFORNIA 2002
FREEDM X
MOBY DICK
MELVILLE
HOW TO KILL A CITY

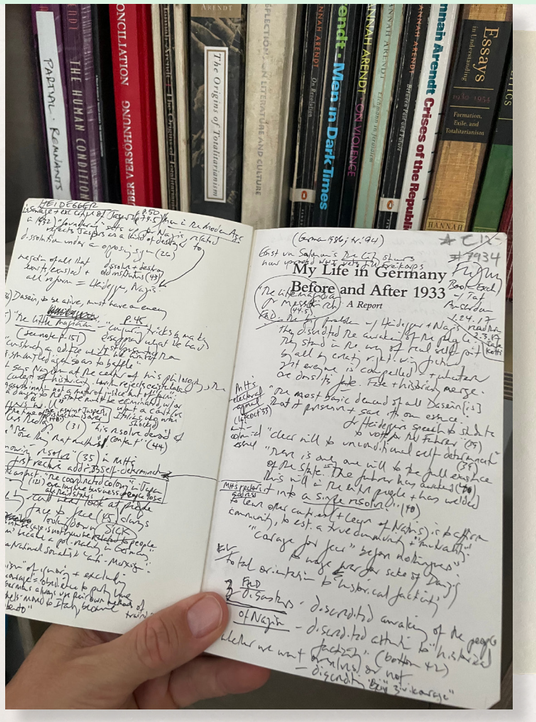


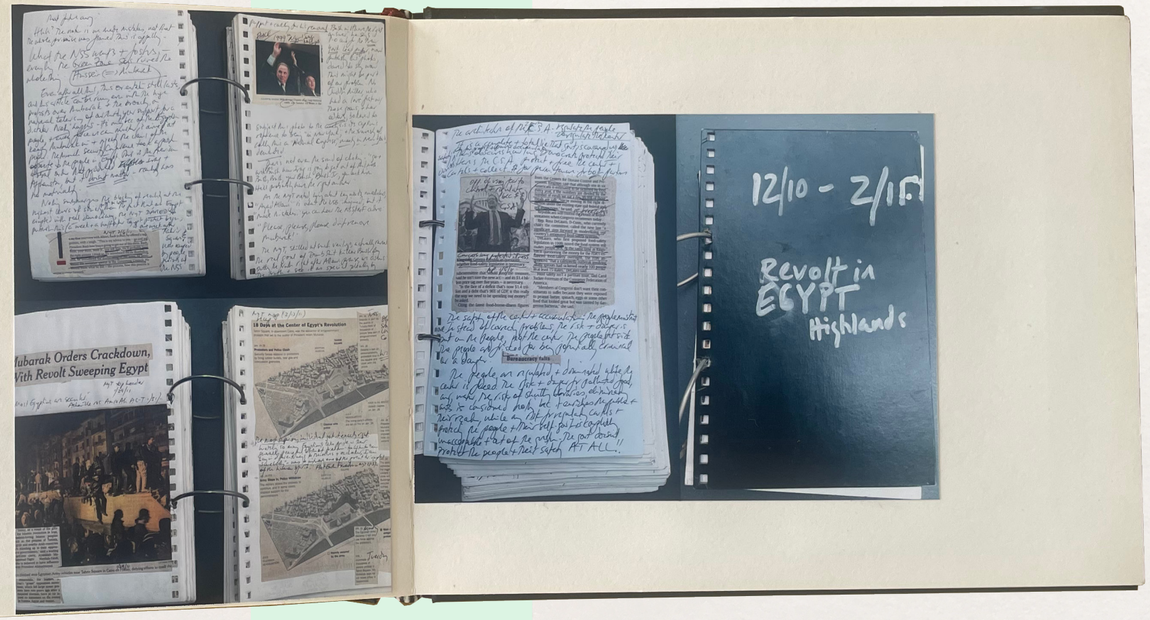
John Dewey
Freedom and Culture
JOHN DEWEY
EXPERIENCE & EDUCATION
John Dewey
ART AS
EXPERI
ENCE
Schools of Tomorrow
John Dewey
Evelyn Dewey
THE
PHENOMENOLOGICAL
RENAK OF JOHN DEWEY


Afro-American solidarity
with the oppressed
People of the world

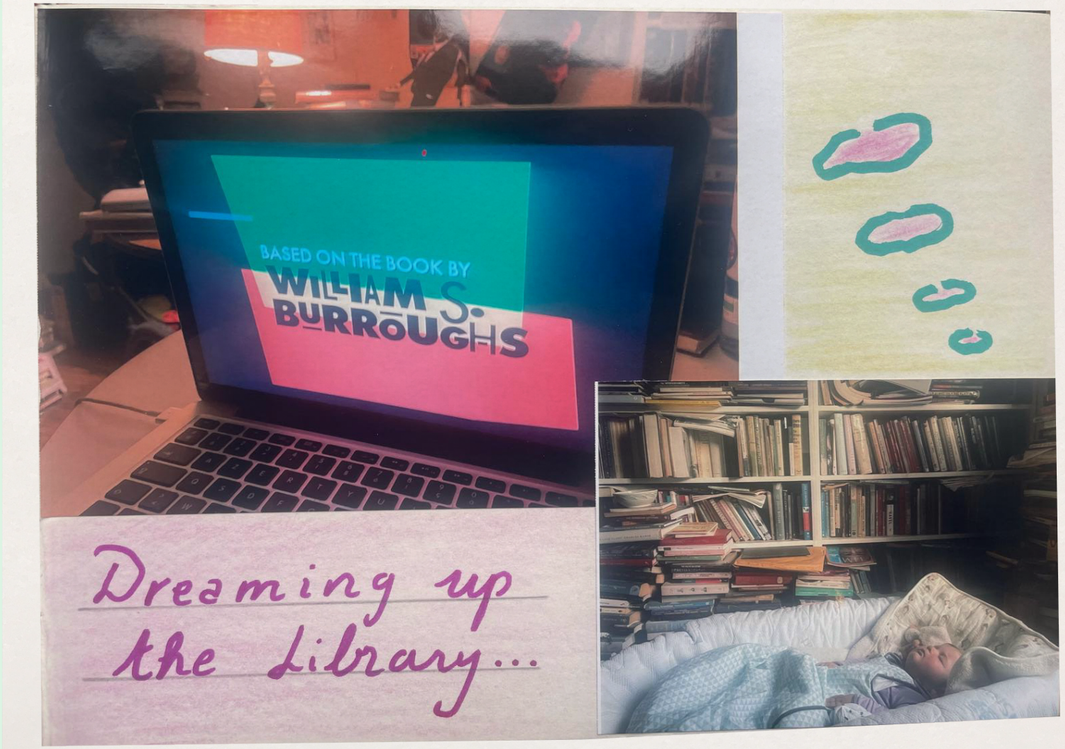
SEE REVOLUTIONARY
ART EXHIBIT
BY EMORY DOUGLAS


SLAVERY
ORLANDO PATTERSON
in the Making
of Western Culture
BASIC BOOKS


Essays
Hannah Arendt
Crises of the Republic
Men in Dark Times
The Origins of Totalitarianism
THE HUMAN CONDITION
My Life in Germany
Before and After 1933
A Report


Tubarak Orders Crackdown,
With Revolt Sweeping Egypt
12/10 - 2/15
Revolt in
EGYPT
Highlands


Fred Dewey
The School of Public Life
POETRY
IS NEWS
BLACK MOUNTAIN COLLEGE


BASED ON THE BOOK BY
WILLIAM S.
BURROUGHS
Dreaming up
the Library...

Addendum handed in at KU Leuven/LUCA School of Arts
Faculty of the Arts,
Dissertation presented in partial fulfillment
of the requirements for the degree of Doctor in the Arts
Permanently rejected,
2019

- The original objection raised by the jury concerning the lack of methodology has not been addressed sufficiently. The methodology stays flawed and inconsistent and it remains unclear what the research is actually about. The thesis does not offer any critical-semantic or artistic tools to show to the reader a significant and methodic way into the reasons of the artist's choices or even the (artistic) strategy of not-choosing. The artistic discourse never rises to a meaningful level of critical reflection.
- There are no meaningful or relevant research results mentioned in the addendum. The idea of focusing on the conclusions of the UN's expert panel after visiting the RMCA in Tervuren is an expedient that seems more to function as a place holder than as something actually necessary to the dissertation.
- The doctoral committee understands the position of the PhD student as an artist and appreciates his artistic achievements. In the context of a doctorate in the arts however, it is expected that a PhD student in the Arts is also able to reflect on his or her artistic practice in a cohesive and artistically-academic manner. The thesis does not show that the PhD student is able to do so.

Based on these objections and given the fact that the PhD thesis has been rejected and reworked once before, the jury decides to permanently reject the PhD thesis. The chairman will send Filip Van Dingenen the written report including the above reasons for the thesis not being approved. He will also inform Filip about the appeal procedure at KU Leuven.

Addendum
DIPLOMACY & PROTOCOLS
for a multi-species environment
challenging the labyrinths

by FVD

A Report to an Academy

ESTEEMED GENTLEMEN of the academy!
You have done me the honour of asking me to present a report to the academy concerning my past life as an ape.

I regret to say that I find myself unable to comply with your request as thus formulated. Almost five years now separate me from apehood, a short period, perhaps, as reckoned by the calendar, but an eternity to have to gallop through as I have done, accompanied along stretches of the course by excellent people, advice, applause and orchestral music, and yet essentially alone, since all such company remained—to pursue the metaphor—well on the far side of the rails. This achievement would have been impossible had I sought to cling wilfully to my origins, to the memories of my youth. It was precisely the renunciation of all self-will that I had laid upon myself as my first commandment; I, a free ape, submitted myself to this yoke. But as a result these memories, for their part, closed themselves off from me more and more. If initially a way of return lay open for me—had men so wished—through the whole great archway of the heavens that span the earth, this grew ever lower and narrower behind me as I was driven forward through the successive stages of my development; I felt ever more comfortable and secluded in the world of men; the storm sweeping after me from my past abated; today it is no more than a draught that cools my heels; and the distant hole through which it comes, and through which I once came, has become so small, that even if I had the strength and the will to run back so far, I should have to scrape the hide from my body to get through it. To speak plainly, much as I like using images for these things; to speak plainly: your own apehood, gentlemen, in so far as you have something of the sort behind you, cannot be further removed from you than mine is from me. Yet everyone who walks this earth feels a tickling at his heel: from the little chimpanzee to the great Achilles.

Kafka, Franz. A Report to an Academy,
The Metamorphosis and Other Stories. 1917.
Transl. by Ian Johnston, 2009.

In the 2015 exhibition Ape Culture at Haus der Kulturen der Welt in Berlin, curator Anselm Franke emphasized the two registers of being captured by ape images. What he calls: the *simian mirror*, the web of narratives surrounding evolution and origins; and the play between similarity and difference. This not only makes us reflect upon the image of our primate nature, but it mirrors above all, our own being-in-a-milieu of signification. This is what Kafka's ape, Red Peter stands for, as he addresses the academy: He acts as a mirror of the mimetic hierarchies and forms of behaviour that cannot be spoken to and addressed other than through the ape mirror.

TRAJECTORY

1. During the first part of my research trajectory, I created my own web of narratives in a series of lecture-performances 'Nfumu-Ngui — Totem in an Anti-Colonial Alliance'. The focus of my analysis initially started from assembling and gathering information of zoological and botanical collections, mainly the socio-historical cultural biography of specimens. I view these specimens as an ongoing tool for speculative narratives and reflection on the re-direction or re-mediation of these collections. They are, after all, members of collections that belong to another time and to other people, while also remaining deeply connected to the histories of European colonialism and trade. For years, I have been developing in my practice a reflex/gesture towards such issues directly linked to the original source of public collections, drawing attention to them in order to comprehend the complexity of their underlying relationships. This attentiveness to issues underlying collections, applies to the living and the dead, the human and non-human. My work with collections reveals and highlights human beings' need for narrative, order and the construction of 'human' meaning systems in relation to the other-than-human and non-human animals.

2. ECOLE MONDIALE [closing the Royal Museum for Central Africa — RMCA in Tervuren]

If one considers the current report 'Statement to the media by the United Nations Working Group of Experts on People of African Descent, on the conclusion of its official visit to Belgium, 4–11 February 2019', a failure of the recently re-opened Royal Museum for Central Africa (RMCA), this exemplifies and characterizes the subjects and concerns of my research on how knowledge is produced and reproduced.

A complex web of entanglement, my research is multi-layered and assembles different modes of thinking and protocols. It involves different subjects, but to clarify and explain what I have been doing (a social experience), I explore the recently re-opened RMCA as a roadmap. The museum, founded in 1898 as the Congo Museum could be considered a reference museum in Europe for the problematic colonial propaganda. Between 2013 and 2018, the museum closed for renovations and according to a recent statement of the United Nations Working Group, it seems as though the RMCA ended up repeating the same mistakes. The reopened museum's greatest problem concerns its failure to insufficiently engage the potential of enriching its narrative, contributing to a better awareness and understanding of its controversial history. We thus need to focus on dealing with, caring and thinking about these problems, what they are and how they come into being, in order to avoid repeating them in the future.

These are the UN Working Group's main criticisms:[1]

- The most visible postcolonial discourse in a Belgian public institution takes place within the recently re-opened Royal Museum for Central Africa (RMCA), which is both a research and a cultural institution. RMCA has sought to review its approach to include critical, postcolonial analysis — a marked shift for an institution originally charged with promulgating colonial propaganda. The Working Group is of the view that the reorganization of the museum has not gone far enough. For those communities that do engage in vibrant post-colonial discourse, i.e., civil society and activists, the reorganization falls short of its goal of providing adequate context and critical analysis. The Working Group notes the importance of removing all colonial propaganda and accurately presenting the atrocities of Belgium's colonial past. The RMCA admits that decolonization is a process and reports its intention to evolve towards sharing power with people and institutions of African descent. (15)

- The Working Group is concerned that primary and secondary school curricula do not adequately reflect the history of colonization as well as history and contributions of people of African descent in Belgium. Whether colonial history of Belgium is mentioned is largely dependent on interest and initiative of individual teachers. Where curriculum exists, it appears to recapitulate colonial propaganda including the suggestion that economic development came to Africa as a result of colonization while omitting references to key historical figures of African descent such as Patrice Lumumba. Reportedly, one-fourth of the high school graduates are unaware that Congo was a former Belgian colony. (27)

- The Working Group recommends reparatory justice, with a view to closing the dark chapter in history and as a means of reconciliation and healing. We urge the government to issue an apology for the atrocities committed during colonization. The right to reparations for past atrocities is not subject to any statute of limitations. The Working Group recommends the CARICOM 10-point action plan for reparatory justice as a guiding framework. (47)

- The Working Group urges the relevant authorities to ensure that the RMCA be entrusted with tasks and responsibilities in the context of the International Decade for people of African Descent. In this context, the Working Group recommends that the RMCA be provided with appropriate financial and human resources, which would allow it to fully exercise the potential of this institution and engage in further improving and enriching its narrative, thus contributing to a better awareness and understanding of the tragic legacies of Belgian colonialism as well as past and contemporary human rights challenges of people of African descent. (50)

- The Government should review and ensure that textbooks and educational materials accurately reflect historical facts as they relate to past tragedies and atrocities such as enslavement, the trade in enslaved Africans and colonialism. Belgium should use UNESCO's General History of Africa to inform its educational curriculum, among similarly oriented authoritative texts. We urge the government to promote greater knowledge and recognition of and respect for the culture, history and heritage of people of African descent living in Belgium. This should include the mandatory teaching of Belgium's colonial history at all levels of the education system. (59)

- All public officials charged with education responsibilities must develop clear, objective, and transparent processes and criteria that govern when a child should be diverted from mainstream education, the need to guard against implicit bias and race-based outcomes in decision-making, and the right of parents to resist or overrule the recommendations of teachers without harassment. (62)

If the most visible postcolonial discourse takes place in the RMCA, which is both a research and cultural public institution, should we suspect that the critique on the institution — that it has not gone far enough in its reorganization — is also controlled and governed by certain protocols? Can we presuppose that the obstruction of enriching narratives is equally directed by these protocols? If the RMCA is the most visible place where this discourse takes place, we should ask where these invisible postcolonial discourses are located? Can this be art? Art education? Education in general? And thus systematically contributing, repeating and reproducing the problems mentioned above?

My thesis questions whether art and artistic research can offer a potential starting point for further engagement with these issues, and if by doing so, we could improve and enrich narratives contributing to a post-colonial discourse? I have used my research trajectory as a future and potential place to experiment in questioning, enriching and multiplying narratives. In contrast to the UN's critique of RMCA, I argue that narrative experiments can never go far enough when they are the subject of research in an art practice. If the potential space is governed by protocols, then my artistic practice, too, has had to balance on and confront the limits and boundaries embedded within these protocols. The potential space of arts is to learn and use the nourishing restrictions and it is here that creative forms of diplomacy come into play.

I also question several recommendations and remarks that the UN made. The use of demands like 'reparatory justice for reconciliation and healing' or 'contributing to a better awareness' requires an understanding of the underlying conditions? This would require all parties to be involved. But can all parties be involved and actually agree on what healing really means and how it can be activated effectively? It is a process that needs to be done collectively. Are we able to give up our pre-conditioned concepts and do we learn another form of awareness when working in a collective mode? So how do protocols direct the processes of healing and reconciliation?

During my research trajectory, I have learned to abandon my own dominant model of classification and the way knowledge has been produced and reproduced in learning processes and education. This process started while visiting the museum collection of Fang material culture from Felipe Osa in Bidjabidján, a village in Equatorial Guinea in 2017. My desire to meet up with Felipe Osa[2] was motivated by:

- The article 'Un museo sin vitrinas en la selva ecuatorial. La exposición de una experiencia.' by Mañé & Gelabert in 2009.[3]

- My ongoing interests as a visual artist in ethnographic and botanical collections, and the biographies linked with certain species.

- Ecole Mondiale's visits and collaborations with various RMCA departments in Tervuren, and the museum's approach to representation and display, narratives and categorising objects versus subjects.

The aim of my visit was to learn how to develop a better awareness, changing perspectives and to improve and enrich narratives. I had visited the RMCA several times in my early youth. Although I don't remember any of my earlier visits, I distinctly remember my visit as an art student in 1997. In my former research as an art practitioner, I worked with botanical collections and was confronted with the legacies of European history as being the dominant narratives. It was during this particular visit that I first started to acknowledge the consequences of how we continuously interpret, experience, represent and reproduce hegemonic narratives.

Are we capable of recognising the absent voices and spectres of these legacies? Can we develop an awareness and inclusion of invisible, fragile, forgotten or oppressed stories? This kind of recognition demands that we continuously question the construction and deconstruction of our stories and images. It challenges us to understand how these narratives are framed and interwoven in our standardized education model, asking us to always try to understand how knowledge is extracted, produced and reproduced. To care, means becoming subject to the unsettling obligation of curiosity.[4]

1 Statement to the media by the United Nations Working Group of Experts on People of African Descent, on the conclusion of its official visit to Belgium, 4–11 February 2019.
☞ https://www.ohchr.org/en/NewsEvents/Pages/DisplayNews.aspx?NewsID=24153&LangID=E

2 Conference paper: An encounter concerning brujería and magic presented at V Seminario Internacional del CEAH: 50 años de independencia de Guinea Ecuatorial. Panel 8: Encuentros visuales en la Guinea Ecuatorial de la post-independencia. (CEAH, Madrid, Julio 2018)
☞ http://www.asodeguesegundaetapa.org/v-seminario-internacional-del-ceah-50-anos-de-independencia-de-guinea-ecuatorial-panel-8-encuentros-visuales-en-la-guinea-ecuatorial-de-la-post-independencia-presenta-ines-plasencia-camps/

3 Mañé, Alba Valenciano and Gelabert, Llorenç Picornell. Un museo sin vitrinas en la selva ecuatorial. La exposición de una experiencia. Hermes, n.1, 2009, pp. 67–76, Universidad de Barcelona CEIBA, 2009.
☞ https://core.ac.uk/download/pdf/83011771.pdf.

4 See also Haraway, Donna, Staying with the Trouble: Making Kin in the Chthulucene. Duke University Press, 2016.

As for my own protocols, exercises for creating awareness combined with my ongoing curiosity about new interpretative tools, imposed the limits of these dominant narratives. Carrying out playful group experiments of awareness, became an important element in my practice. I have implemented these during the many Ecole Mondiale Fieldstations with participants (i.e. students, peers, art educators, experts, children,…) and during the course Image Research — cultural dimension of an image, taught at Campus Ghent of Luca School of Arts for 4 years. This course, which was set up as a speculative, collective work with art students, took the closed museum RMCA as a starting point for investigation. We questioned the museum's impact on the invisibility and absence of the collection and the results of what happens when a public institution's visibility, narrative and discourse is absent for certain generations.[5]

Another entrypoint to exercising and leveraging awareness came from my blended conversations with Felipe Osa about his collection, the social life and biography of objects, museology and display in European museums, the stories related to fauna and flora, the forest, magic and sorcery.[6] We had numerous conversations, sharing stories, passing time, receiving information and knowledge while experiencing the Abha, or 'House of Words', with Felipe Osa in Bidjabidján. In Fang, the Abha is described by Elvira Dyangani Ose as a social experience. "There in the middle of a forest, or at the center of a neighborhood, there was always a space, arid and empty where all kinds of rites, rituals and storytelling used to take place. The 'House of Words'— in Spanish *La Casa de Palabras* — was effectively a space that members of the community would activate when trying to solve issues affecting the group or individuals in that community. The ritual storytelling was a sort of institution, part entertainment, part vehicle for moral instruction and education. It was an organic tradition deeply rooted in social practices."[7]

After reading Eduardo Kohn's elaborated writings regarding thinking with forests (2013), I learned to discard ideas about what it means to represent something and started searching for a better way to attend to relationships with a world beyond that of the human alone. If we want to change and give new meaning to existing narratives, we need to first reflect on the conditions and protocols that create and govern them.

Reflecting upon my encounter and experiences with Felipe Osa in the Abha in a village in Equatorial Guinea, I remembered my meeting with Jordi Sabater Pi[8] in 2006 at the The Sabater Pi Collection at Barcelona University, a documentation center housing books, journals, writings, drawings and watercolors of fauna and flora.[9]

Meeting Felipe Osa in the Abha proved more complicated than my first visit 9 years earlier in Bidjabidján. Not only did I pass corrupt and violent military posts, I also spent several weeks in Malabo and Bata awaiting administrative papers and authorizations to travel to two specific locations out of the city (Monte Alén National Park and Felipe Osa). This demanded plenty of awareness and diplomatic skills between the Ministries of Mining, Environment & Forestry, local clan members, military control, poachers and unemployed rangers in a park.[10] Following my first visit to Equatorial Guinea 2008, I strategized several ways to get back. Finally, with the diplomatic intervention and goodwill of the Ministerio de Asuntos Exteriores y de Cooperacion Española/AECID, the Spanish Embassy in Brussels, the Embassy of Equatorial Guinea in Paris/Brussels and especially my status as a doctoral researcher at LUCA School of Arts/KU LEUVEN.[11] I finally obtained a visa for Equatorial Guinea in 2017 and was hosted by Centro Cultural de España en Malabo, Bata/AECID.

Here, expanding and stretching time appears as a strategy in different aspects of my practice, and diplomacy comes into play.[12]

To draw a parallel between my encounter with Osa and Jordi Sabater Pi, I notice that they both, individually, gave me a certain passion and respect about objects and subjects in their hands or memories. These tactilities, using things-in-motion and the diplomacy and protocols entangled within them, became my main material to start accessing a dizzying net of divergent, convergent and parallel times.

I wanted to go back to Equatorial Guinea to observe the research area where Jordi Sabater Pi had been active between 1962–1967 and to retrace the spot where he captured the Conraua goliath, the largest living frog on Earth. I was led there by Sabater Pi's correspondence, letters and specimens, which he sent to the RMCA between 1962–1967. In the end, I never reached the location near Monte Alén since the local rangers convinced me that it wasn't the right season to climb up towards the waterfalls, and strongly advised me to come back another time. My first thought was that it might take me another nine years. And with the accelerating mass extinction, this unique location might even have disappeared forever by then. After my return, I was lucky to find specimen 109596 Conraua goliath in the collection of the Department of African Biology and Herpetology at RMCA. Most importantly, this skeleton, which the museum lent for ***Fieldstation ABC…***, not only inspired the opening Feldenkreis Method session, but actually witnessed human action and even became a mediator for it.

David Van Reybrouck once described my art project 'ZOONATION' as 'an ethnography of paradise shattered, and, most importantly, of paradise commodified'.[13] My research trajectory between 2013–2018 evolved towards an ethnography of shattered diplomacies, mutating on the ruins of a commodified paradise. Influenced as we are by such protocols, I still wonder whether we can collectively develop and pursue diplomatic modes of agency. The original Ecole Mondiale, founded by Leopold II in 1905, involved certain forms of diplomacy, directly linked to colonial propaganda. Rethinking and reorienting such a project hence demands critical reflections on modes of diplomacy, how it is affected by protocols, and how we could tweak this to develop an everyday diplomacy.

ACCUMULATING MATERIALS: TURNING INTO EXPERIENCES AS A METHOD

The chain of materials I have assembled over the years includes: documents, archives, objects, collections, anecdotes, stories, dilemmas, problems and literature. These materials have been shared in different modes and expressions, mostly during events or performances. The temporality of an event and the flux of performance shifts the complex and blurry histories and dimensions of the accumulated materials. It invites an open and critical speculation on the endless possibilities embedded in archives. Assemblages or specific collages of these materials are created and highlighted through instant composition and coincidence, or by adopting methods from different disciplines like artistic research and ethnography, turning them into prototypes of new materials or tools. This is a mode of diplomacy that requires the appropriate setting to perform, process or allow these amorphous materials to connect and interact with an audience and produce embodied alliances between audiences and archives. Some examples of methods used to set up diplomatic modes:

- moon and tide calendars during the planning of events are based on traditional seaweed harvesting and the relation with tides
- collective walking versus neo-liberal time planning
- using application forms and guidelines of the UNESCO–Equatorial Guinea International Prize for Research in the Life Sciences to set up the conditions to speculate on a play
- using an application form of LUCA Faculty of Arts to open up and rearticulate the protocols within defending research and emphasising knowledge sharing instead

In developing this patchwork of interrelated ideas and concepts which both set up and interrogate modes of diplomacy and interpretation, I have borrowed methods from a diverse group of interdisciplinary research:[14]

- formation of new relationships — embodied, caring relationships — that open possibilities for new kinds of knowledge production in which all the participants, as well as the research questions themselves, are at stake and open for rearticulation (Vinciane Despret)
- the process of learning, in which borders between self, world and other are profoundly problematized (Despret)
- the 'continual rethinking' of the extinction stories and the set of relationships and entanglements in the writings of Thom Van Dooren
- adapting the anthropological methods of studying things-in-motion (Arjun Appadurai)
- methods of a new anthropology of always-in-process collaboration (Anna Tsing)

I use and assemble documents, stories and collections in a manner that performs and processes them as *things-in-motion*[15], thus enabling participants to explore and generate multiple meanings. Modes of diplomacy thus compose the fabric that facilitates the playful environments where experiments are at stake.

Taking into account the aforementioned UN Working Group's remarks, and the potential for such an institution to enrich its narratives (RMCA), both as a research and a cultural institution; I feel convinced artistic research can contribute to this engagement. Already in 2009, I specified 'my belief that developing ongoing artistic/creative projects in school curriculums can play a very important role in the introduction of new themes and catalysing learning processes'[16]. Perhaps also laying the seeds for taking up educational practices in my own artistic work. To engage in education and recognize learning processes plays a key role in the way we produce stories as well as how we experience the world. As Silvia Franceschini laments, 'the historically established hegemonic paradigms in the world of knowledge, dictated by geopolitical, social, economic, racial, or gender dominance are shaping the systems of education to a very large extent'[17].

5 During the renovation works 'Studio Congo', a workshop for children & youth at Bozar with several pop-up events and exhibitions, was organized by the Royal Museum for Central Africa.

6 Osa, Felipe. Ngui y el hombre Fang Bidyabiyab, Equatorial Guinea, video, 2017, 4'06" and Brujeria y voces mágicas. Bidyabiyab, Equatorial Guinea, 2017, 9'10".
☞ https://vimeo.com/showcase/5459251

7 Ose, Dyangani E. A Story within a story, within a story, within a story…, Göteborg International Biennial for Contemporary Art, 2015.
☞ For further information how I used this experience of the 'House of Words' in my artistic trajectory see Filip Van Dingenen, APPENDIX OF THE LOG — Notes on FIELDSTATION ABC… 2018, [unpaginated].

8 The Sabater Pi Collection, housed at the University of Barcelona, includes among its holdings a very large collection of books, journals, drawings and watercolors of fauna and flora, with some particularly valuable and exclusive material relating to primates and — above all — extensive research relating to Snowflake. Born in Barcelona, Jordi Sabater Pi (1922–2009) had worked in Equatorial Guinea from 1940 until 1969, and from 1959 onwards led as curator the adaptation and acclimatization Centro Ikunde in Bata.

9 For detailed and further description see my paper Flota Nfumu: Rethinking Art, Archives and Pedagogy in the Case of Copito de Nieve in the chapter on Nfumu-Ngui.

10 Van Dingenen, Filip. "Eerste comic van Equatoriaal Guinea, een nachtmerrie voor President Obiang." Mo Magazine, 2017.
☞ https://www.mo.be/blog/de-eerste-comic-van-equatoriaal-guinea-een-nachtmerrie-voor-president-obiang

11 As an artist using my temporary status of doctoral student, I could develop my practice using diplomatic modes in the institutional frame, and this provided me with logistical and financial support for this practice, a form of diplomacy often underestimated in the arts.

12 I borrow diplomacy and play in the modes of thinking, interspecies relationships and messy work of ethical conservation for our time as described by Thom Van Dooren. Thom van Dooren, Recognising Ravens: Becoming Subjects Together (Mojave Desert, USA). Seminar Aesthetics and Practices of the Earth. Université Libre de Bruxelles, 20 June 2017.

13 Van Reybrouck, David. A Sketchbook of Globalisation. Filip Van Dingenen. Zoonation. A Global Zoo Expedition. A MER Paper Kunsthalle Book, 2006, [unpaginated].

14 ☞ For detailed description see Log Fieldstations (2013–2018) & Other activities in, Sharing Thought, 2018, pp. 13–39.

15 Based on the anthropological methods of research described by Mañé & Picornell Gelabert in the article 'Un museo sin vitrinas en la selva ecuatorial. La exposición de una experiencia.' See Appadurai, Arjun (ed.): The Social Life of Things: Commodities in Cultural Perspective. Cambridge University Press, 1986. Binsberguen, Wim van, and Geschiere, Peter (eds.). 'Commodification: Things, Agency and Identities: (The Social Life of Things Revisited)', Ethnologie: Forschung und Wissenschaft Series. Volume 8, 2005.

16 My reflections and testimony on the workshop and drawing project 'El bosque y la imaginación' conducted in rural Equatorial Guinea in 2008 concerning environmental awareness, and on the endless possibilities of archiving see, Flota Nfumu: Rethinking Art, Archives and Pedagogy in the Case of Copito de Nieve.

17 Franceschini, Silvia. Global Tools of Learning. Volume (Learning), Archis nr. 3, 2015, pp. 92–99.

EXPERIMENT

For the last 6 years, I have learned from the consequences and compromises of protocols.

EXAMPLE:
With the goal of creating an open form of learning, I set up an artistic laboratory during Fieldstation ABC… Although I intended this experiment to produce an open model for sharing knowledge, it never came to fruition due to instantiated protocols that even such a well-planned and orchestrated event as an all-day Fieldstation could not override. The event's culmination, the afternoon session 'Sharing Thought', never happened because key participants were occupied elsewhere, eliminating the possibility of a collective reflection on the open model of learning I was trying to produce. I had hoped that the session 'Sharing Thought' (16:30–17:15) would allow participants to exchange experiences and observations related to the activities set up in Fieldstation ABC… To pursue diplomacy and exchange experiences all parties need to be actively involved.[18] 'Sharing Thought' was originally intended to emphasize exchange as diplomatic practice, so that participants could grasp and deal with the differences experienced throughout the day.[19] As such ***Fieldstation ABC…*** was meant to be a collective reflection on the extraction of knowledge making and trade in relation with diplomacy.

RESOURCES

My work is strongly influenced by fictional resources and influences, including authors like Franz Kafka, Jorge Luis Borges and Italo Calvino. I discovered wandering and getting lost by exploring Borges' labyrinths, learned to appreciate an exceptional gorilla through the lens of Mister Palomar and started to grasp mimetic hierarchies thanks to Red Peter's report to the academy, as told by Kafka. Each of these authors understand the problems of postcolonial bureaucratic powers and their complexities, and in their novels have built creative, inventive strategies of breaking the rules, rather than blindly wandering around.

Perhaps, the entire strategy of my art practice (research as social experience) is designed to escape the Borgesian Labyrinth, trying to grasp something that in the end remains only sand (Borges). Rather than trying to come to a right or just conclusion, I come across and unveil contradictory stories, 'a growing, dizzying net of divergent, convergent and parallel times… forked, broken off, or unaware of each other for centuries' (Borges).

Like these authors' writing, my practice aims to break through protocols and enter into the dizzying webs and labyrinths that surround us.

CONCLUSION — CRACKED DIPLOMACY

Tactics and dynamics in diplomacy have brought new insights and perspectives into how to develop my practice as a potential space to which different participants are invited to experiment with the creation of new narratives. I recognize that the *potential* space in an art practice and *real* space (everyday-public-institutional) each produce their own limits, established by the boundaries of protocols. Through my research, I've attempted to experiment with these different forms of diplomacy. In various environments and milieus, diplomacy appears: from university corridors to scientific laboratories, from the Ministries of Mining, Environment & Forestry of Equatorial Guinea, to United Nation's documents and from zoological gardens to forests worldwide where people whistle together with birds or spirits.

My research trajectory has included negotiating proposals, fine tuning applications, waiting for permits or visas, developing covenants, screening regulations, treaty making, imitating speech, organising assemblies, all the while creating arguments and speculating with protocols.[20] Since my diplomatic training is set in avoiding hegemonic strategies, perhaps my artistic approach to diplomacy can be considered as crafted, cracked or even futile, and yet something I'll continue to pursue. Asking questions, allows us to navigate but also to challenge the labyrinths we find ourselves in; curiosity in action lays the path to a practice of care and awareness.

18 See BOX ABC… page 16. I mention: What is at stake at the FIELDSTATION ABC… EM-Fieldstation wants to test and question an appropriate form for sharing the trajectory of artistic research. Can a Fieldstation be an accurate and appropriate model upon which to reflect and share this research? FIELDSTATION ABC… is therefore an open experiment that proposes a model for sharing an artistic practice. This Fieldstation is a continuation of my practice that assembles multiple facets of my trajectory.

19 In this context I refer to the idea of trade and diplomacy, what Levi-Straus calls 'unsuccessful transactions' and the importance of trade and exchange in the article: Marsden, Magnus, Ibañez-Tirado Diana and Henig David. Everyday Diplomacy: Introduction to Special Issue. The Cambridge Journal of Anthropology. Issue 34, n.2, 2016, pp. 2–22.

20 Contemporary scholars of diplomacy increasingly call for greater recognition of the 'hidden continuities' between 'professional diplomatic intercourse' and 'everyday life'. They argue that in order to fulminate a recognition of such forms of diplomacy there is an urgent need to recover the 'old meaning of diplomacy as a way of knowing and dealing with otherness' (Cornago, Noé, Plural Diplomacies: Normative Predicaments and Functional Imperatives. 2013, p.1), involving encounters between entities that might result in both intercultural exchange and moments of untranslatability. See also Marsden, Magnus, Ibañez-Tirado Diana and Henig David. Everyday Diplomacy: Introduction to Special Issue. The Cambridge Journal of Anthropology. Issue 34, n.2, 2016, pp. 2–22.

SPECULATIVE FICTION

Dear specimen 109596 **Conraua goliath,**

Last year, on January 27, 2018, I invited you to participate in the **FIELDSTATION ABC…** ***Together with a diverse group of human beings (students, experts, art educators and peers), we collectively trained our awareness through movements formally known as the Feldenkrais method. Afterwards, I realized how difficult and complex it can be to create awareness as part of a broader conversation beyond our dominant human language. The speculative narratives and diplomatic skills taught to me by Red Peter and Mister Palomar, and which I developed over the years and through my journeys, experiences and exercises remained unrecognized. Along the way I gained a better understanding of the potential for oral narratives to expand awareness in social experiences.***

After **FIELDSTATION ABC…** ***I returned you to the RMCA, Department of African Biology — Herpetology, the legal location where you officially belong. You have been part of the collection since 1967. Jordi Sabater Pi, curator and head of the adaptation and acclimatization center Ikunde in Bata Spanish Guinea was dispatched to find you. You must have been captured somewhere behind the waterfalls of Río Benito around Monte Alén. I have visited this region several times in order to recognize, experience and grasp your particular environment. To smell and feel the plants and woods you correspond with. To listen and resonate with the falling water, streams and area you 'belong to'. To learn to acknowledge sounds and species you connect with, to listen to the disrupted sounds of Río Benito, to encounter the socio-eco-political struggle and the everyday difficulties of other human and non-human communities sharing these environments. I have visited this region to imagine encountering you as a species in all its complexities, instead of only as a classified specimen.***

You arrived at the RMCA by coincidences, strategies and habits that were particular to that era's European culture and mentality. You are certainly not alone: European and Western institutes are packed with plants, specimens, artifacts belonging to other environments and contexts.

From 1957 to 1968, Sabater Pi provided natural history collections, institutions, botanical and zoological gardens all over Europe with plants and species.

In a sensitive, playful and alert way, I appropriated aspects of these coincidences, strategies and habits, motivated by that era's gluttony, yet updated to today. Together with peers, experts, institutions and you, we created a 'form of diplomacy' whereby the host institution, ways of belonging, dominant narratives and entangled relationships are knotted into unpredictable open forms and gateways for the future, as free and renewable interpretations. You cannot be recharged with the magic you once held, but you can be recharged with knowledge and meaning.

This Is why I imagine that you, Specimen 109596 **Conraua goliath,** ***can play an important role in renewing interpretations and forms where plural narratives and multiple perspectives are acknowledged in a non-hierarchical way.***

Specimen 109596 **Conraua goliath,** ***as a token, as a player in developing a diplomacy for enriching awareness and the renewal of narratives. This is where I see opportunities towards inclusive thinking and a complex entangled diplomacy. I have been encouraged and convinced by the many conversations and dialogues I set up with peers, experts, academics, locals, colleagues, artists and spirit helpers to continue this work in the many forms it has taken throughout this trajectory. The question now is to find possible ways to exchange the values of this. Exchanging and acknowledging values is a long process of plural diplomacy and part of this process lies in rediscovering the essence of relationships.***

I hope, dear Specimen 109596 **Conraua goliath,** ***in our near future exercising again, together, and to continue enriching the narratives beyond the borders of classification and labeling.***

Assigned to the vertebrates collection of Tervuren's Department of African Biology — Herpetology, you are not a type specimen, so your scientific value is underestimated. Let's say, you are of no importance. RMCA's correspondence with Sabater Pi between 1962 and 1967 reveals little information about you. The letters offer greater insight into the importance of trade, transactions, species' financial values and that era's collection strategies.

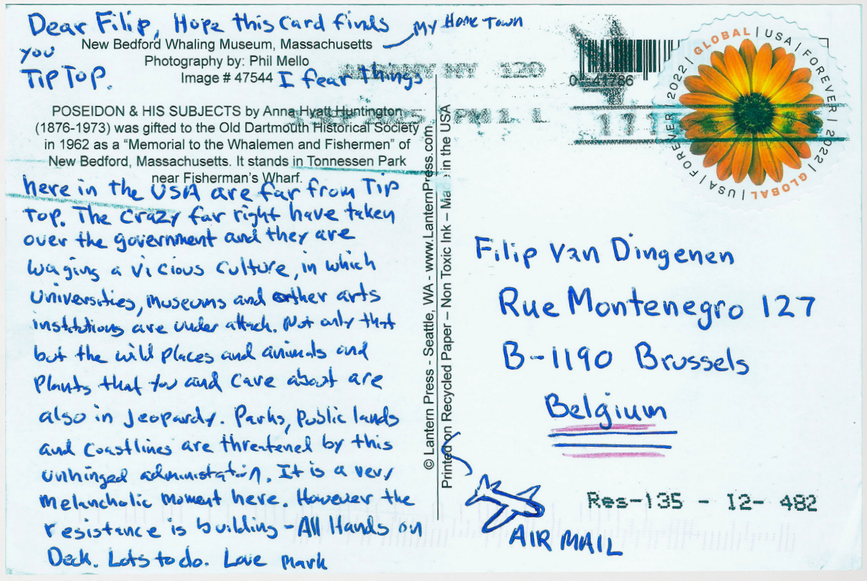
My intention for including you was to give us a certain direction by moving into discussions about species extinction versus conservation, the exchange of values, and on how to teach and raise awareness. In the end, your silent presence complemented today's binary discourses about absent versus present voices, hierarchies versus protocols, and oppression versus dominance in a way that I never could have imagined and even took for granted.

The open form and experiment was tested, recognized and spread confusion. But you succeeded and pushed us further. Almost effortlessly, you opened up, exposed and manifested flashes of the unwritten protocols that evolved during the day.

While I remain a cracked diplomat, you proved yourself a 'real diplomat', since when the work was done you returned to your original duties, lying forgotten in a dusty repository. Though not for long! You are currently on display, suggesting that it is only co-creation that transmits and survives.

Best

Filip Van Dingenen



Dear Filip, Hope this card finds you TipTop. I fear things here in the USA are far from Tip Top. The crazy far right have taken over the government and they are waging a vicious culture, in which Universities, museums and other arts institutions are under attack. Not only that but the wild places and animals and plants that we and care about are also in jeopardy. Parks, Public lands and Coastlines are threatened by this unhinged administration. It is a very Melancholic moment here. However the resistance is building - All Hands on Deck. Lots to do. Love Mark

My Home Town

New Bedford Whaling Museum, Massachusetts
Photography by: Phil Mello
Image # 47544

POSEIDON & HIS SUBJECTS by Anna Hyatt Huntington (1876-1973) was gifted to the Old Dartmouth Historical Society in 1962 as a "Memorial to the Whalemen and Fishermen" of New Bedford, Massachusetts. It stands in Tonnessen Park near Fisherman's Wharf.

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AIR MAIL

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Postcard of Mark Dion,
September 2025



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Colophon

Artist
Filip Van Dingenen
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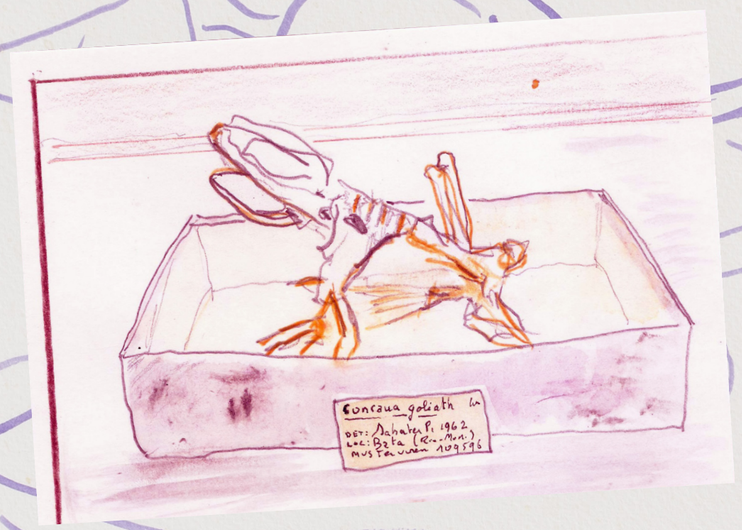
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