

Anja Kirschner and David Panos, *An Exchange for Fire*, 2013.

13 min | Courtesy of the artists

Divided into five chapters (Sacrifice, Non-citizens, Personal responsibility, Aid and Debt), this work is made up of material recorded in Greece in 2012 and texts from Clinical Wasteman that tell the history of money and the monetisation of societies, debt, fiscalisation and the oppressive values they promote under an exclusive notion of citizenship within capitalism in a climate of global financial crisis.

Olivia Plender, *Set Sail for the Levant*, 2008

Courtesy of the artist

This is a game designed by Olivia Plender, based on the 'Royal Game of the Goose' of the 16th century. It shows the peasant's struggle to attain material and social success in life, offering debt as the only viable option in each stage. As the board shows: 'The Game begins and you find yourself in the unfortunate position of being a poor Commoner, whom circumstances have forced off the Land and obliged to take to the road'. The last step in the game, which marks the player's victory, is setting sail for the Levant, leaving all debts unpaid and starting the colonial experience. The cards can also be used as a tarot.

Harun Farocki, *Bilder der Welt und Inschrift des Krieges* [Images of the world and war inscriptions], 1988

75 min | Collection Frac Lorraine, Metz

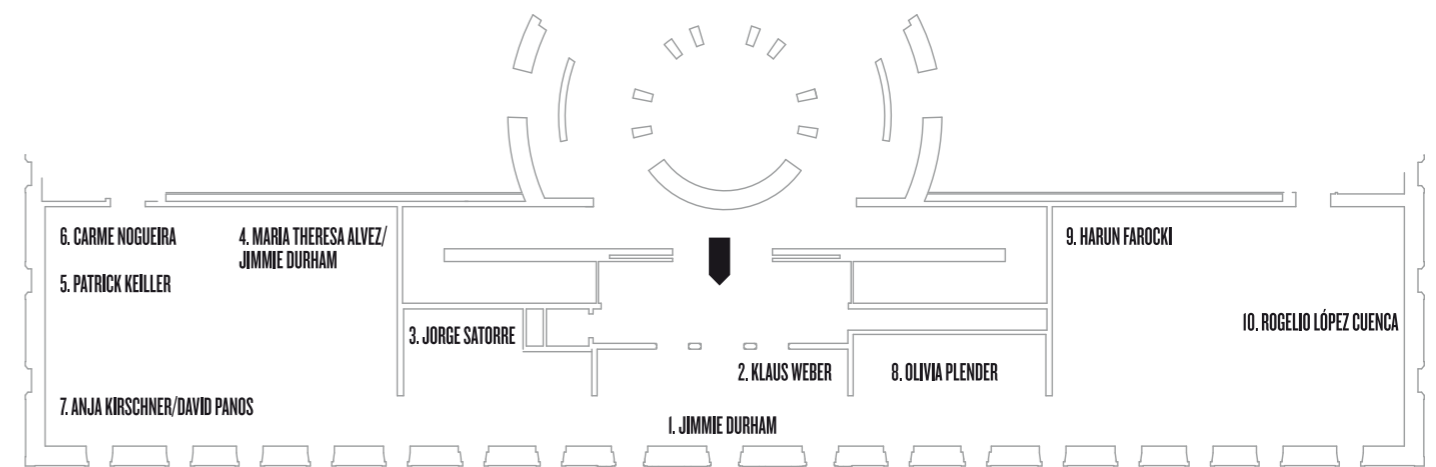
This is a reflection on the mechanisation of life in modernity and the consequences of a mechanised understanding of the world in the development of technologies for warfare, surveillance and the control of prisoners. The photographic recording of images led to developments in the military world and social control, which also generates its own counter-technologies, in which human life is reduced to mere information.

Rogelio López Cuenca, *La Alhambra sobrevivió* [The Alhambra survived], 1995

Collection Diputación de Granada, Granada

In traditional historiography, the expulsion of the Moors from Spain was given the name of the Reconquest and was a Christian crusade against an invading force, as if the Visigoths, also invaders, were more 'naturally Spanish' than the Arabs. The vast Arabic heritage in Spain has been turned into folklore (as has its gypsy culture), converted into a tourist attraction, but deleted as part of its cultural heritage. Accordingly, *La Alhambra sobrevivió* attempts to show how history has been cancelled to make way for Christianity's foundational myths in which 'difference' is tamed as folklore through tourism, particularly in the case of the Alhambra (the sociologist, Aníbal Quijano, considers the expulsion of the Moors and Jews from Spain in the 15th and 16th centuries as the first example of ethnic cleansing in history, at least in modern history).

ENGLISH



UNHA MÁQUINA DESEXA INSTRUÇÕES COMO UN XARDÍN DESEXA DISCIPLINA

MARCO/FRAC LORRAINE AWARD
FOR YOUNG CURATORS

13 SEPTEMBER 2013-2 FEBRUARY 2014
CURATOR: CATALINA LOZANO
PRODUCED BY: MARCO, MUSEO DE ARTE CONTEMPORÁNEA DE VIGO/FRAC
LORRAINE, METZ FRANCIA

*A machine desires instruction as a garden desires discipline** analyses the internal colonisation processes in Europe that historically coincide with the transition to capitalism and the formation of modern thought and politics. These processes that led to the accumulation of wealth, growing privatisation of resources, imposition of hegemonic forms of religion in detriment of practices associated with production cycles, the control of sexuality, reproduction of the labour force and the growing abolition of forms of communality seem to stand as a precedent of (although they also continued at the same time) for strategies systematically used by European colonial powers overseas that then returned to the metropolises 'decorated' with new imagery.

CO-PRODUCED BY

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49 NORD
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XUNTA DE GALICIA
CONSELLERÍA DE CULTURA, EDUCACIÓN
E ORDENACIÓN UNIVERSITARIA



*Title taken from a piece by Jimmie Durham (2013)

The gradual establishment of nation-states in Europe corresponded to diverse homogenisation processes imposed on several peoples. For example, the consolidation of the nation-state in Spain occurred quite early and was consolidated with matrimonial alliances and the military enterprise known as the ‘Reconquista’ (a reconquest of Spain that did not exist but which was pre-imagined as Catholic and white), while Italy and Germany did not achieve ‘unification’ (again a term that implies a ‘natural’ form of the historically predetermined nation-state) until the end of the 19th century.

This project also seeks to provide a dynamic understanding of history in which the processes described are not limited to a closed or moralistic explanation of the past. The aim is not to present a romantic image of pre-modern Europe, but rather to disarm the civilising discourse that naturalises the equation of capital = civilisation. The complex processes described here are not isolated, but rather interwoven and they still operate in different registers and at different levels, mutating and changing, adapting, becoming more intense or fading away.

Reduction of diversity

The Crusades, the Inquisition, the enclosure of the commons, the witch-hunts and even the Reform are processes understood here as having reduced diversity, i.e. more or less successful efforts to restrict behaviour and thought that contradicted the dominant, proto-modern understanding of society, politics and the economy.

These processes created a world increasingly divided between ‘civilised’ men (associated with Christianity, control over workforce in the form of salaries, the development of reason radically separated from the body) and, on the other, those who were yet to be civilised (heretics, ‘witches’, the idle, rebels and the ‘superstitious’).

Denial of coevalness

This notion is taken from Walter D. Mignolo, who says that ‘the denial of the denial of coevalness is one of the main tasks of postcolonial theorisation’. The denial of coevalness is a direct consequence of a vision of society that focuses on progress (understood as the development of a capitalist economy within institutions that regulate human life, which is now an instrument for the production and consumption of goods). This absurd logic relocates the non-European (or the ‘rebellious’ European) in the past, as backwards with regards to an unavoidable development of which modern Europe would be the highest point.

The myth of the disinterested observer

One consequence of these processes has been the modern claim of objectivity and disinterested observation of an external reality separated from the Observer: ‘Objectivity is the hallucination of being able to make observations without an observer. The appeal to objectivity is the rejection of responsibility; hence its popularity’.

In *A machine...*, These lines of thought weave together and begin a complex fabric that is both unfinished and changing. On a methodological level, the different works brought together here seek to destabilise Platonic dualism (material world and abstract world), appropriated by Christianity (body and soul), secularised in modern thought (body and reason) and redistributed extensively in social classifications. The project seeks to dissolve this dualism, making it complex and preventing it from being used as a taxonomic tool.

TEXTS: CATALINA LOZANO

Notas

¹ Walter D. Mignolo, *The Darker Side of the Renaissance: Literacy, Territoriality and Colonization*, The University of Michigan Press, 1995, p. xii.

² Heinz von Foerster, quoted in Humberto Maturana Romesín, Bernhard Pörksen, *Del Ser al Hacer. Los Orígenes de la Biología del Conocer*, Santiago de Chile: Comunicaciones Noreste, 2004, p. 46.

Description of the works

Jimmie Durham, *Una máquina desea instrucción como un jardín desea disciplina*, 2013

Courtesy of the artist

This drawing, which refers to an earlier work from 1996, expresses a certain modern condition in which nature has been understood and organised from a mechanical point of view, stripping it of its power to interact with human beings, limiting its strength and redirecting it towards production at the service of mankind. This view has been multiplied and applied in every area of human life, leading to a magic-less world.

Klaus Weber, *Witch's Ladder*, 2011

Courtesy of the artist

Like other modern institutions, museums were built as part of a unidirectional model of knowledge that established a hierarchical relationship between producers and receivers. Weber's *Witch's Ladder*, which is an oversized version of those used in witchcraft to allow demons inside a building through the ceiling, transmits a counter-energy by troubling the conditions of reception in the functionalist rationality Museums have plaid by. This power arises from the feathers of animals in captivity, whereby Christian and modern moral relations (very often the latter is a secularised version of the former) with nature are effectively countered, reversing its effects.

Jorge Satorre, *Los Negros (Inscripciones, Circularidad, Gestos)* [The Black Ones (Inscriptions, Circularity, Gestures)], 2011-2013

Los Negros (Circularidad). 2011

(Drawings by Arthur Lien with texts by Davide Zanutta and Aldo Colonnello)

Estrellita B. Brodsky Collection, New York

Los Negros (Inscripciones), 2011

Colección Fundación Botín, Santander

In this extensive research project, which comprises several works, Satorre examines the different ways in which popular beliefs were awkwardly negotiated with the doctrine of the Church at the end of the Middle Ages in northern Italy, during the Inquisition. Taking as a starting point *The Cheese and the Worms* by Carlo Ginzburg, Satorre attempts to uncover evidence of a history of tensions between the efforts made by the Church to absorb or repress what was regarded as paganism and the popular strategies for infiltrating pre-Christian agricultural practices in their lives as faithful Catholics. The title *The*

Blacks refers to the anonymous writers and to the artist's fascination for finding traces of what was left out of the historical narrative.

Maria Thereza Alves and Jimmie Durham, *Museum of European Normality*, 2008

Courtesy of the artists

This collaborative work turns the ethnological focus to Europe. While Alves looks at certain Western values that are imposed as universal, such as the identification of the custom of looking into the other person's eyes as a symbol of honesty, and identifies them with what ethnologists referred to as rituals, Durham examines documents of everyday life in a capitalist society to denaturalise them.

Patrick Keiller, *The Possibility of Life's Survival on the Planet*, 2012, pages 30-31.

Page 29 ends by saying: «He had read that one of the factors that enabled industrial capitalism to develop first in England was the mobility of the previously settled agricultural workforce. Such labour-market flexibility, however, derived not from any Anglo-Saxon, customary freedoms, but from government legislation: An Act to prevent the Removal of Poor Persons until they shall actually become chargeable, the 1795 amendment to the Settlement Act ‘in the interest of freeing hands to go where burgeoning capitalist enterprise needed them most».*

«That same year, a meteorite fell in Yorkshire, which confirmed the reality of meteorites, and led Robinson to conclude that a meteorite fall necessarily coincides with an event of major historical significance».

* John Torpey: *The Invention of the Passport: Surveillance, Citizenship and the State* (Cambridge, 1999), p.67.

Carme Nogueira, *Citoyenneté* [Citizenship], 2012

13 min 33 seg | Courtesy *adhoc gallery*, Vigo

Carme Nogueira often examines the relationship between landscape and citizenship and, in this case, she explores the key moments of affirmation and dissidence in French national discourse and its construction via the colonial project. Nogueira reads texts or discourses in specific places in Paris and its surroundings, evoking key moments in the construction of the notion of citizenship, not always free of resistance, and its relationship with the urban environment.