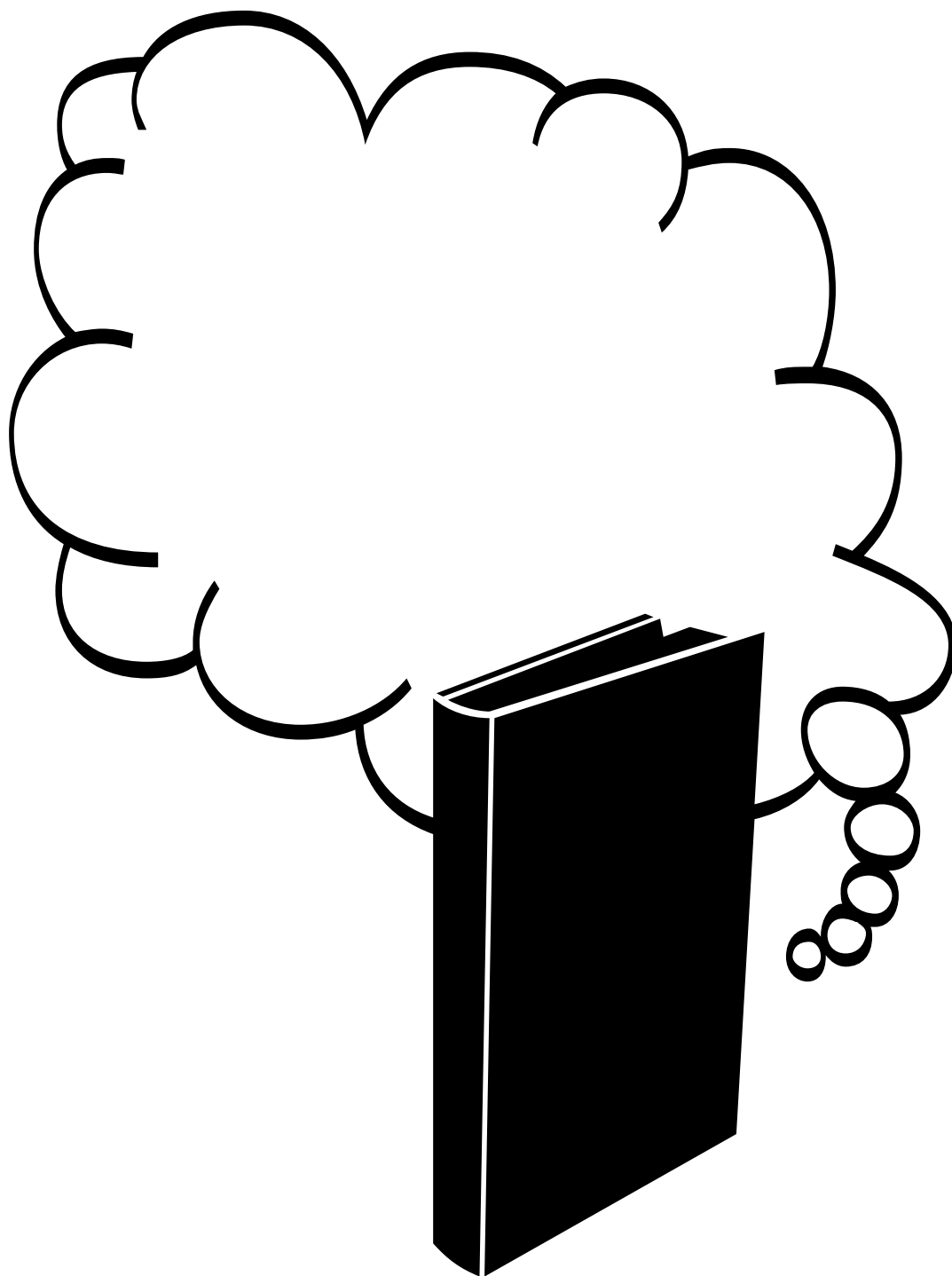


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Texts: Stéphanie Airaud, Andrea Ancira, Marnie Badham, Virginie Bobin, Caroline Darroux, François Deck, Marie Fraser, Véronique Goudinoux, Núria Güell, Adelita Husni-Bey, Florence Jou, Grant H. Kester, Camille Louis, Pascal Nicolas-Le Strat, Maude Mandart, Christian Maurel, Céline Poulin, Marie Preston, Myriam Suchet, Katia Schneller, and Mathilde Villeneuve.

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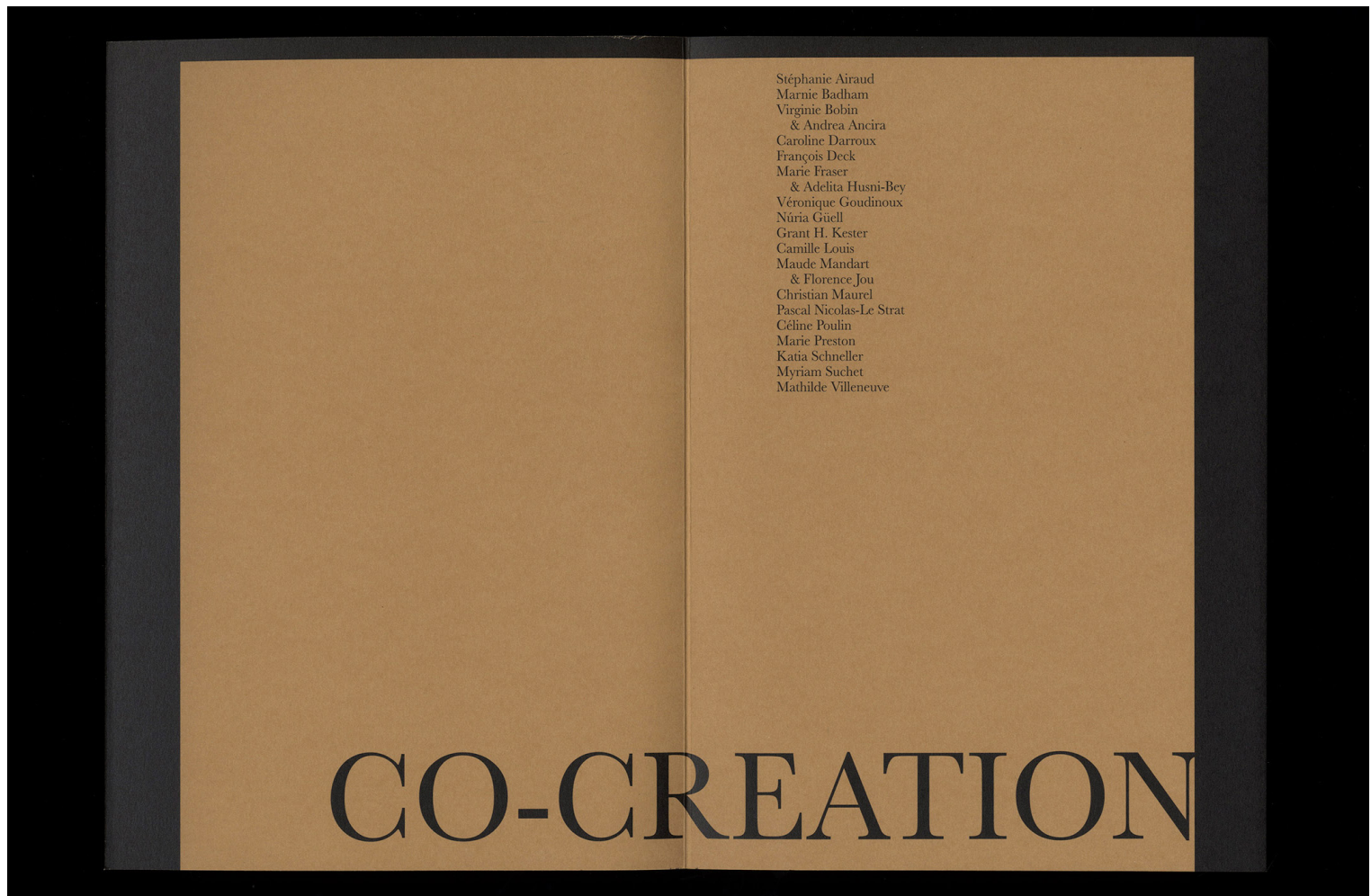
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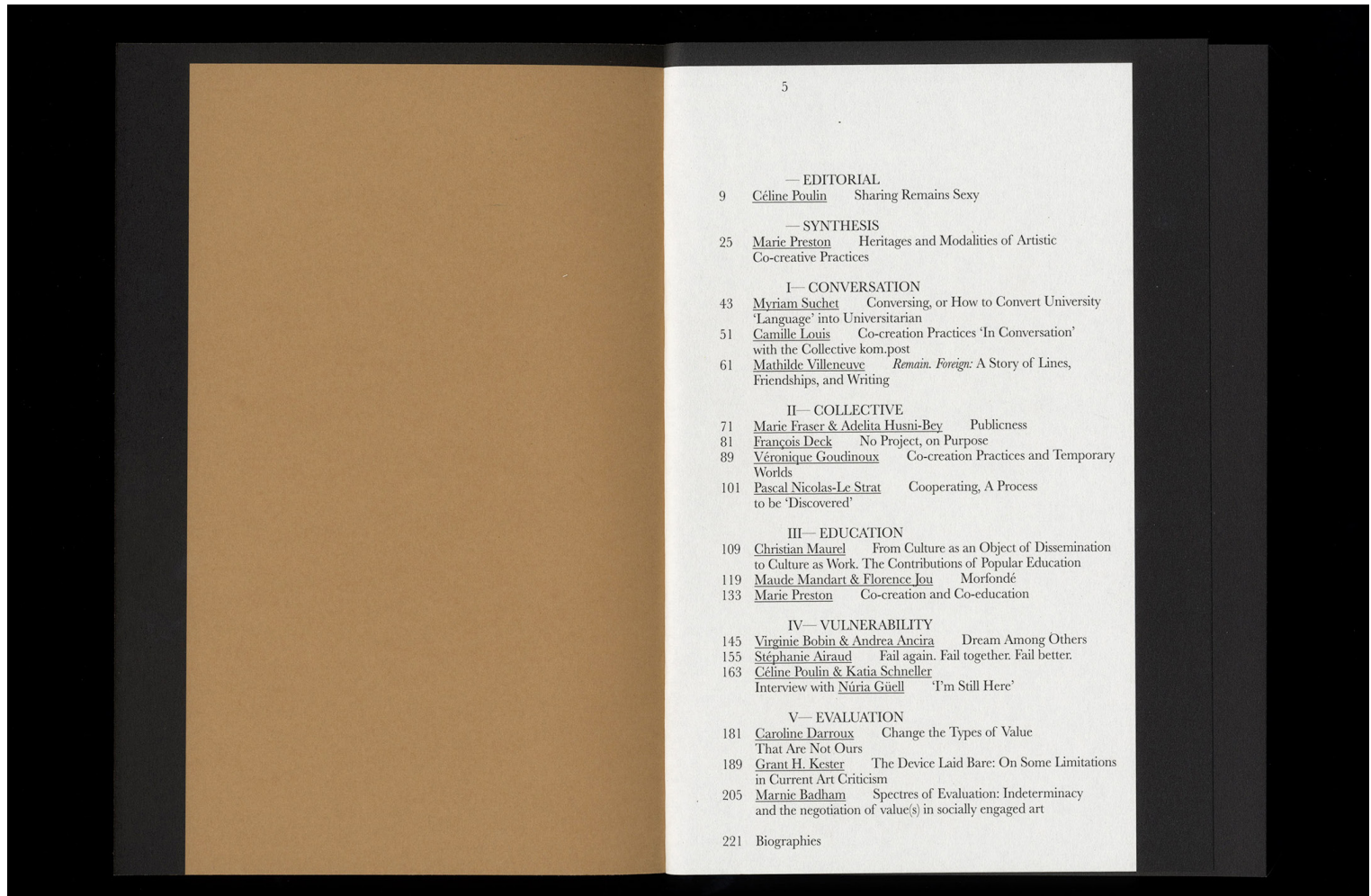
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Co-Création, dir. Céline Poulin and Marie Preston, with the participation of Stéphanie Airaud. Editions Empire and CAC Brétigny, 2019. Photo: Editions Empire.



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Talk by Marie Preston, *Orality: The Spoken. Modalities and practices of collective art-making*, study day, MAG VAL, 2017. Photo: MAG VAL.



Q&A with Pascal Nicolas-Le Strat, Villa Vassiliev, 2016. Photo: Marie Preston.



Q&A with Véronique Goudinoux, Villa Vassiliev, 2016. Photo: Marie Preston.

Processes have several levels of reality. We are in a process of realisation, of co-creation, and at the same time, we shift onto a level that is an exploration of what we are in the process of doing. I think that this dynamic is rather rich; we have this capacity to switch our level of reality within the same process, to be at once fully in the action and at the same time considering the action reflexively, fully engaged in acting and at the same time evaluating this action. This personal mobility, individually and collectively in our processes, strikes me as extremely interesting when it comes to catching bits of understanding or evaluation; and in the end: to evaluate is to give value, to bring consideration.²²

Indeed, as Caroline Darroux points out, 'The faculty for judging value is often confused with the difficult exercise of forming values.'²³ By calling into question opinion *a priori*, the opinion of the other and that of the collective, at different scales, including the opinions transmitted by society and the state, the individual forms its own capacities of judgement. As Caroline Darroux writes, the point is to start from one's personal history and emotions and to invest them in the determination of value. This is also Marnie Badham's conclusion: 'Like Hirschhorn, I argue that useful judgement can come from this "non-exclusive other" who may hold alternative values of expression, participation, and difference as local aesthetic criteria distinct from the cultural hierarchies of art institutions.'²⁴ To the question of evaluation, Grant H. Kester adds another, that of the aesthetic experience and artistic existence of these objects. 'How do these practices redefine or transform our understanding of aesthetic experience? And how do they challenge preconceived notions of the "object" of art?'²⁵ Because if these practices take place in the field of art, how can they be analysed there? Kester examines the traps of the kind of art criticism that does not pay sufficient attention to artistic processes in the attempt to grasp the issues raised by these practices which cannot be reduced to their simple vocabulary, or of criticism that argues for the autonomy of art and against any kind of compromise with a social and political sphere whose unconscious assumptions the artist might be thought to reveal. For Kester the point is, on the contrary, to invest the practice and the process itself in order to put forward an evaluation of that. This, as Marnie Badham and Grant H. Kester show, can only be done with the people involved, avoiding the 'ventriloquism' of art criticism, imagining the emotions of the participant and viewer. Both recommend that the critic immerse her/himself in all the work's dimensions, going beyond simple observation of the result. Such

22. Pascal Nicolas-Le Strat, Thursday 26 May 2016, talk at Villa Vassiliev, Paris, 'Les pratiques de co-creation: une invitation à habiter un monde commun', excerpt [1:17:11-1:22:08] of the audio file, transcribed by Nicolas Sidoroff.

23. Caroline Darroux, this volume, 181.

24. Marnie Badham, this volume, 205.

25. Grant H. Kester, this volume, 189.

John J. Gumperz distinguishes six main motivations for such switching (the passage from one language to another between two sentences or within a single sentence), viz., quotation, the designation of an interlocutor, interjection, reiteration, qualification/modalisation, and personalisation. The very effort to find motivations to explain a change of language suggests that normally we converse only in one and the same language. Otherwise, why try to explain a change? The obviousness of the self-identity of 'language' irresistibly brings to mind the goldfish in its bowl, convinced that it is living in a natural medium, given the perfect transparency of its walls. And yet these walls, like the boundaries of 'language' are the result of contingent, historical processes, of political decisions, of forces for institutionalisation. The 's' of *français*, for instance, should in fact read as a marker of the plural. As Cécile Canut explains:

The notion of 'language' as posited by linguists cannot be treated as a datum of the real, i.e., posited in this way, it is an ideological construction issuing to a large degree from the West for which language is an element of identity. To assimilate language to a substance, or even an 'essence', rules out all understanding of the fluctuating practices of the speakers, determined by a complex ensemble of phenomena that are at once discursive and practical.⁵

The consequences of ceasing to presuppose the homogeneity and stability of 'language' are considerable, sufficient to suggest a paradigm shift. One of these consequences is to call into question the very identity of the goldfish living in the bowl. That is, if one proves to be mobile, then there is a big chance the other will become quantic – a catfish, perhaps!

The creation of new terms can help change mental software. Rainier Grutman has coined the term 'heterolingualism' to designate 'the presence in a text of foreign idioms in any form, including varieties (social, regional, or chronological) of the main language'.⁶ Where plurilingualism and multilingualism add up languages that are different and leave their identification unchanged, heterolingualism invites us to think differently about 'language'. I suggest that we redefine heterolingualism as 'the *mise en scène* of a language that is more or less foreign all through a continuum of otherness constructed in and through a given discourse (or text)'.⁷ Contrary to the categories that isolate fixed entities, the continuum arranges a series of types.⁸ In other words, we go fluidly from one language that is so other

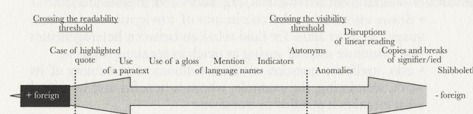
5. Cécile Canut, 'Pour une nouvelle approche des pratiques langagières', *Cahiers d'études africaines* 163/164 (2001), <http://etudes.africaines.revues.org/document101.html>.

6. Rainier Grutman, *Des langues qui résistent. L'hétérolingualisme au XIX^e siècle québécois*, Québec City, Fides, 1997, 37.

7. Myriam Suchet, *L'imaginaire hétérolingue. Ce que nous apprennent les textes à la crise des langues*, Paris, Classiques Garnier, 2014, 19.

8. Louis-Jean Calvet and Lia Varela, 'De l'analogie au digital. À propos de sociologie du langage et/ou sociolinguistique et/ou linguistique', *Langue et Société* 89 (1999), 25–38.

that it is not even identifiable nor decipherable (on the left) to a language so close that the markers of foreignness are obliterated (on the right):



The idea of the '*mise en scène*' makes it possible to emphasise the *constructed* character of otherness and to recall that each discourse negotiates with this construction in its own particular way.⁹ The heterolingual imaginary, which was elaborated in order to think through the poetics of literary texts, could be useful to collectives working on constituting the common. What negotiations take place with the otherness of each of the languages present? How are the respective positions of each one, and the possibility of fluctuating, constituted?

TOWARDS RESEARCH AS PERMANENT AND RELATIONAL CO-CREATION

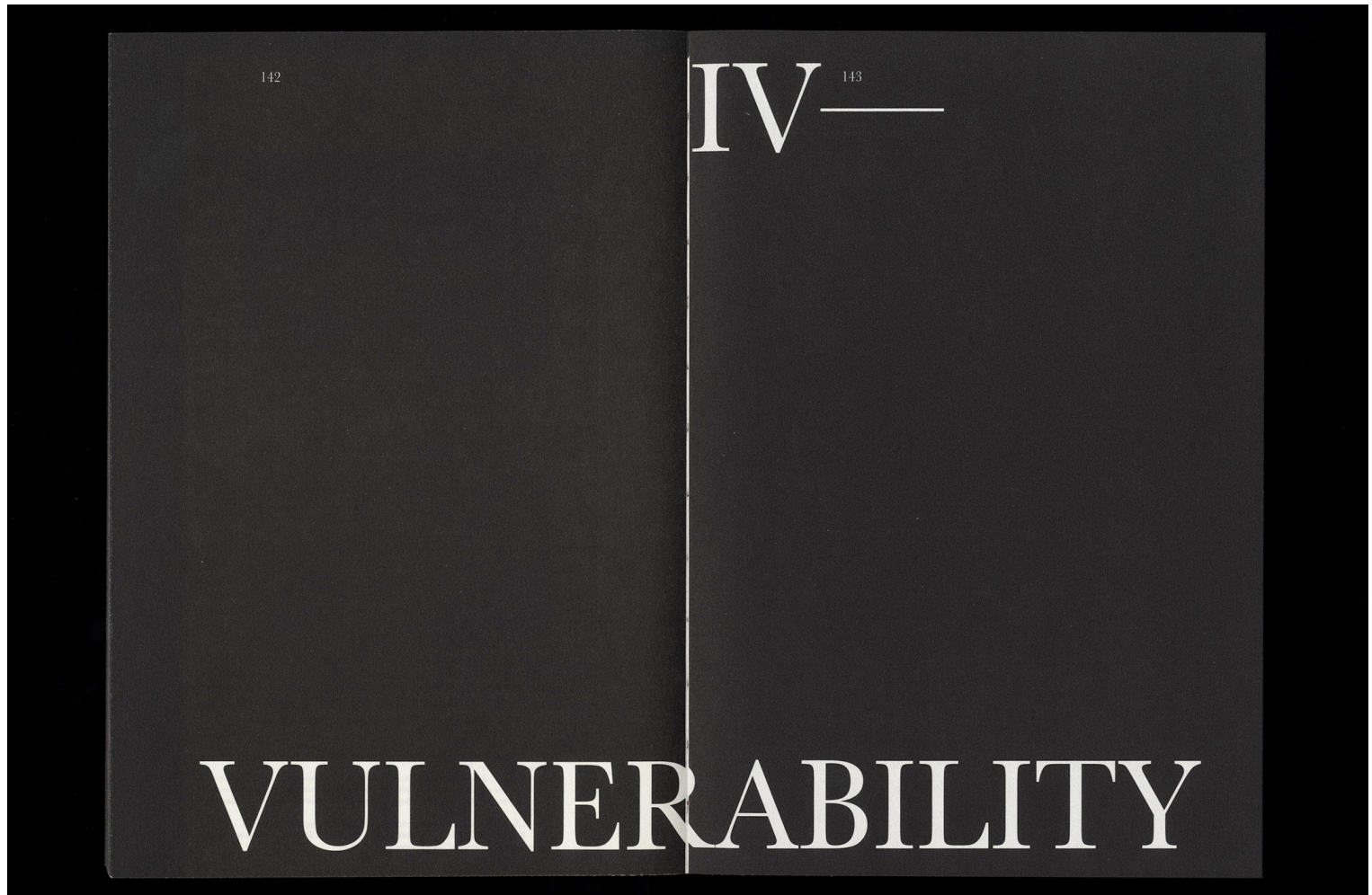
Research carried out through a continuum of foreignness is bound to end up tongue-tied – that catfish won't jump. Outside its customary paradigm, it needs to forge new criteria of validity. Conservation cannot really constitute a model, but it can at least offer one aspect of the model, the relational – in other words, addressed – dimension.¹⁰ The point being that conversation does not seek to communicate so much as to address. It is less a matter of transmitting a message than of creating the common.

In another text, I suggested the term '*indiscipline*' to designate research that works with the heterogeneities of/in each discipline, as opposed to interdisciplinarity, which connects disciplines that remain otherwise unchanged, just as languages brought into contact are assumed to go back to their initially homogeneous state as soon as they are separated.¹¹ The point is to consider research, too, as a form of creation, insofar as it causes a proliferation of possibilities that were hitherto unavailable. Going against the grain of the syntagma, research-creation makes it possible to ruffle the

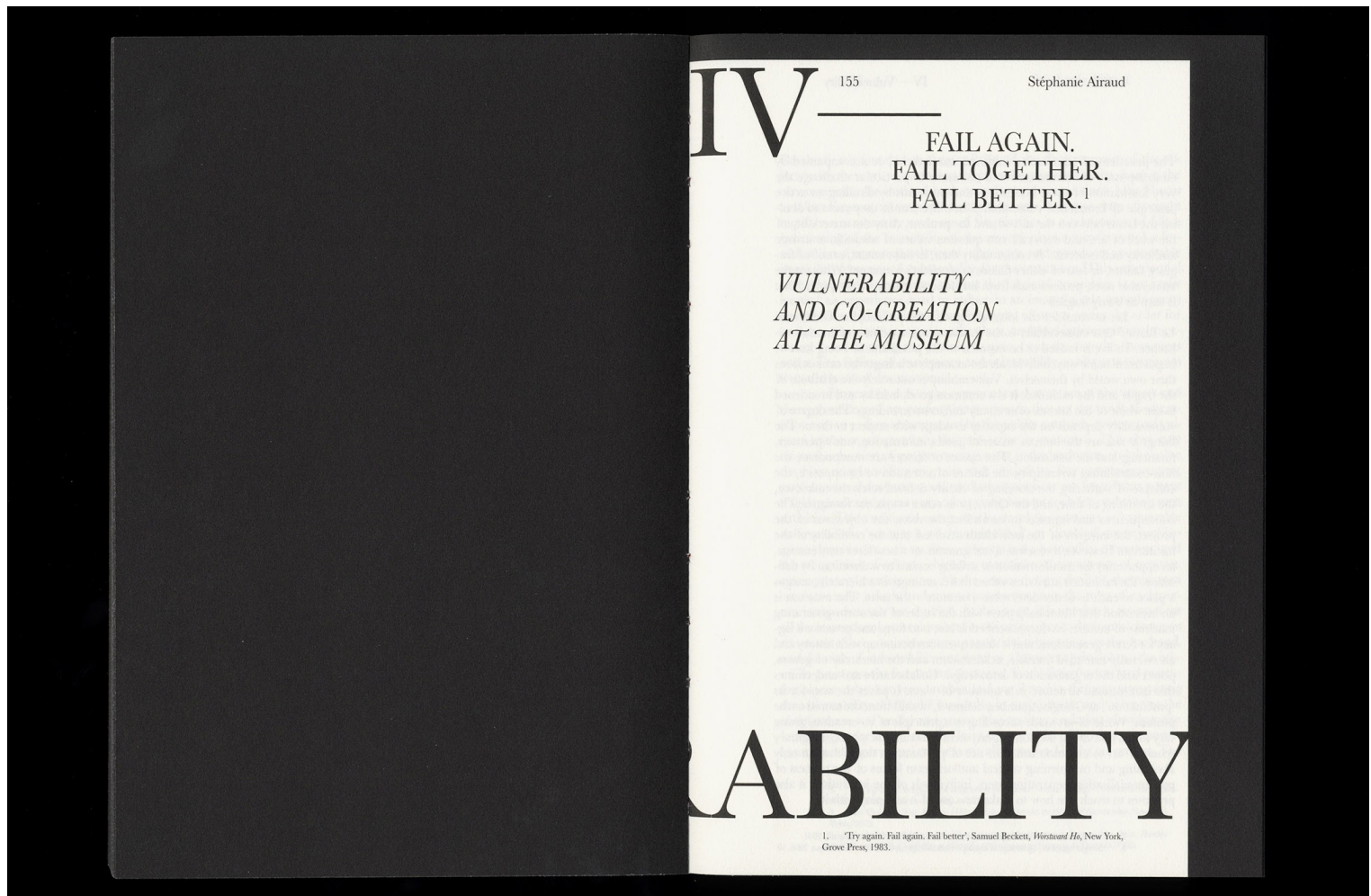
9. Jacqueline Authier-Revuz, 'La représentation du discours autre: un champ multiplement hétérogène', *Le Discours rapporté dans tous ses états*, eds J. M. Lopez Muñoz et al., Paris, L'Harmattan, 2004, 53.

10. Naoki Sakai, *Translation and Subjectivity: On 'Japan' and Cultural Nationalism*, Minneapolis, University of Minnesota Press, 1997, 12–13.

11. Myriam Suchet, *Indiscipline*, Montreal, Éditions Nota Bene, 2016.



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