

MACACO PRESS BOOK

print, activate, transform
imprimer, activer, transformer
imprimir, activar, transformar

MACACO

PRESS

Sabrina Fernández Casas and Patricio Gil Flood, ed.

Texts

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MACACO
PRESS
BOOK

PRINT, ACTIVATE, TRANSFORM
DIGITAL ENGLISH VERSION

A SPECIAL THANK YOU

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**THIS BOOK COMES FROM
OUR WILLINGNESS TO
CELEBRATE AND SHARE
ONE OF THE JOURNEYS OF MACACO PRESS.**

Since its beginning in March 2015, our collective has been in constant mutation and transformation, crossing disciplines, hybrid practices between editing and printed matter, performance and actions in the public space (Publishing Performance).

Along all these years, MACACO Press has also worked as a platform, working with many artists, friends, other collectives, researchers, curators and art spaces, whom we invited to write this book.

We want to share this publication as a way of telling how we place ourselves in relation to visual arts and how we conceive printed matter as an expanded field that weaves affective networks and enables multiple possibilities of action.

We hope these texts can find echoes for the construction of new practices, experiences and poetics.

Sabrina Fernández Casas and Patricio Gil Flood
Geneva, 2024

For reasons of inclusivity and solidarity, this book uses epicene writing, inclusive language, and the proximity agreement. Its use varies according to the choice of each invited author.

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MACACO PRESS

Selfie

Born in 1988, Sabrina Fernández Casas lives and works between Geneva and Galicia, Spain. Her practice focuses on the circulation of migratory and post-industrial narratives. Through her works, publications and films, she explores the ways experiential and spoken knowledges are disseminated in territories, within constant transformation. Using various subversive strategies - piracy, distortion, transformation - she explores the circulation and modes of dissemination of this experiential knowledge, through her works and editions.

Born in Argentina in 1977, Patricio Gil Flood has lived and worked between Geneva and the canton of Valais since 2013. He is interested in the deconstruction of the flows and economic forces that, more or less visibly, shape our everyday lives — and in their social, political, and environmental consequences, linked to notions of territory, exoticism, and the “colonization of the imagination.” His practice is non-linear, resembling a constellation or a form of permaculture. By taking on complementary roles as artist, teacher, researcher, publisher, and co-director of a residency, he seeks to develop diverse and hybrid forms of knowledge.

“It all started in 2011 in a natural reserve in Sulawesi, Indonesia, where Davis Slater, a wildlife photographer, spent three days taking photos of macaques. The second day, after many failed attempts to take a shot with a wide-angle lens, Slater decided to set up the camera and see if he could get a close-up. Then the monkeys relaxed and they started to play with the camera and press the shutter button. One of them grimaced and showed its teeth at its own reflection on the lens. This is how the famous photo of the crested macaque came to existence.”

“The photo went viral and it enabled Slater, according to his own account, to make hundreds of pounds. In 2014 he had his first legal dispute when Wikimedia Foundation refused to delete the images from its Wikimedia Commons library, arguing that the selfie belonged to the public domain, although the false holder said it belonged to the monkey. “The same year, The U.S. Copyright Office declared that works of art created by a non-human, like the photograph taken by a monkey, do not have copyright.” A ruling that would be confirmed by the Court of Appeals in April 2018, after many years of legal battles and many others involved such as PETA (People for the Ethical Treatment of Animals).”

“If Slater had the intellectual property of the aforementioned work of art, he would have the right to restrict its use and charge for the use it was given. Another option could have been to license it under one of the Creative Commons schemes, considering it as non-lucrative knowledge sharing (according to Lawrence Lessig, knowledge sharing is a landmark of this digital age and it should be promoted in pursuit of creativity).”

VIRAL IMAGEN AND TALE

“Monkey steals camera to snap himself” (*The Telegraph*), “A camera on a tripod snapped by monkeys” (*The Guardian*), and “Camera taken by a monkey fascinated by its reflection on the lens” (*Daily Mail*).

Slater gave a more detailed description on his website and other media saying that he and a guide followed the monkeys for three days, gaining their trust on the second day. While trying to get the photographs of the monkeys, he discovered they were fascinated by the camera and the camera gear. The monkeys played with them, but they also tried to make off with the camera.

WHO IS THE AUTHOR OR HOW TO TRY TO UNDERSTAND INSTRUMENTALIZATION?

What happens when a cultural material becomes of public use? And what if the selfie of the monkey is a record of a performance? Is the photographer the author of that performance because he tried to prove or induce certain behaviour on the animal?

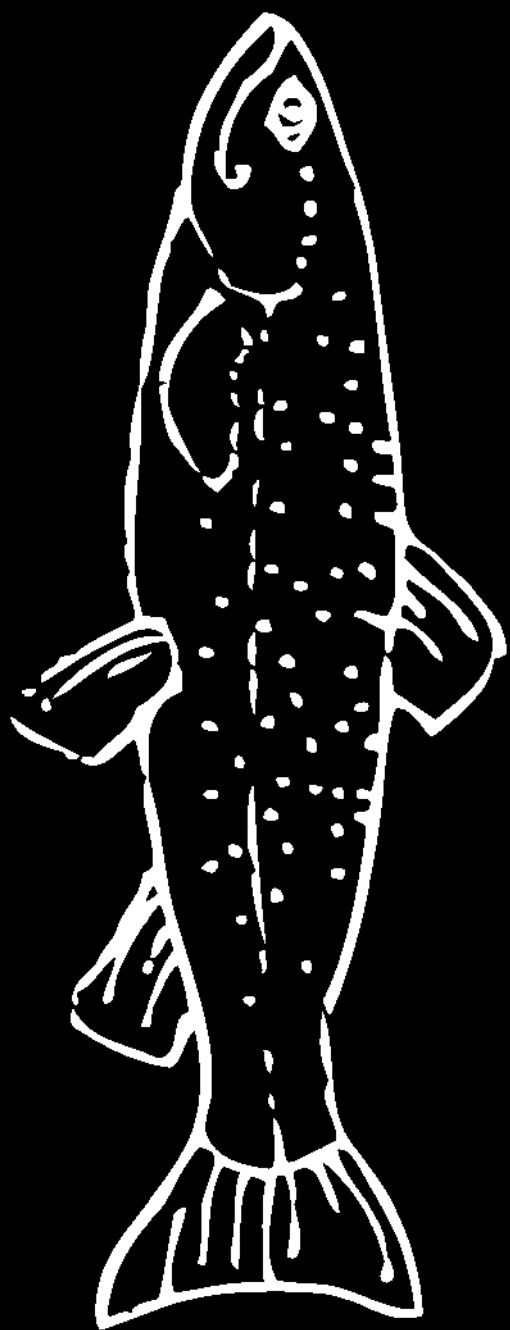
Is the monkey the author for inducing that behaviour on the photographer (without the need or possibility of explaining anything)?

Up to what extent are the artists the authors of other people's behaviours? What is the limit of autonomy and identity self-assertiveness when other people or animals suggest behaviours?

Are we or others writing our own stories?

Is the monkey's selfie a way of syncretism?

These and many other questions may arise from a graphic image, a photograph, a text or around an event, who produces it and in what context. There are things that remain inexplicable.



GENEOLOGY

See also → The Mimesis of an Extreme Skydiver pp. 59-62
/ What Happens on the Margins Does Not Stay on the
Margins pp. 67-71 / Apostrophes and Truchas
pp. 103-106 / Well Done, Poorly Done, Not Done
pp. 110-113 / Todes Macaques pp. 121-123

After visiting the archive of artist publications of the Weserburg Museum of Modern Art in Bremen, we founded the collective project MACACO Press on a terrace of a café in Geneva, Switzerland. We thought we would be great allies: one of us had just infiltrated in the print & art book fair Offprint in Paris with her publications in a kind of *Top Manta* (street vending), with a blanket printed with the image of the selfie macaca. The other one was finishing editing his book *Work less to read more* with copies of books from other authors and he was implementing visible/invisible actions in the public space.

We were not graphic experts nor did we want to set up a publishing house, but we are both visual artists and researchers with academic training and experience in the use of graphics. We wanted to experiment printing something simple and pleasant with the resources we had and

that could give us great freedom of action. We put forth printed matter as a derivative practice, as a generator of actions, as a research support and many speculations and possible roles in a new cultural context for us, Geneva.

Naturally, the fact of self-publishing (self-defining) and making it public took us to adopt the public space as a playground by circulating different materials. Among other actions, we started to circulate our productions as a performance with humour and irony, thus creating a hybrid practice. We started by publishing "original" research projects, which promoted new artistic research of the present time, and *truchas* (fake copies), which were modified or pirated copies of historical books and experimental books of artists. On these publications we added our own material as if parasitizing the books of others. When we use cultural productions of others, we position ourselves by using them as "tools" accessible through their reproductions.

We are interested in the concepts of originality and authorship as permeable, modifiable materials that evolve, and not as something static that is only based on the fixed legal framework of *copyright*. As the basis for our productions, we understand culture as knowledge and as a tool that is available in the public domain and in the *copyleft* (*stealing knowledge*). Likewise, we consider it as a way of quoting, revisiting and engaging in a conversation with other artists' expressions by activating them in the present and exercising our memory. Knowledge and culture are collective constructions from our viewpoint.

Our practice goes back and forth among different spaces, such as independent art spaces as well as self-organized ones. Spaces that have welcomed us, for example, Topic, Standard Deluxe, Ausstellungsraum Klingental, Basel, Hit, BIG, La_Cápsula. We can also mention institutional spaces and informal actions in the public space, including pedagogical and research practices as guests in the HEAD (School of Art and Design in Geneva) and in the EDHEA (School of Art and Design in Valais), where we found many allies.

TOP MANTA

One of the first public actions was *Top manta*. We developed the collective project MACACO Press in Switzerland, being foreigners. If we look for cultural, social, political and artistic affinities, we will probably find many artistic and non-artistic references in Spain or Argentina, such as peddling, informal markets, self-management, the mixture of different products and piracy as survival and accessibility modes, hybrid collective projects as well as pedagogic and experimental projects, ready to be set in motion and many others that exceed artistic practices.

At the beginning and in order to enable access to our publications, we had "infiltrated" in many print & art book fairs. As a spontaneous action, we unfolded the blanket outside, at the entrances and the corners. Later, with the participation of Jorge Raka, we sneaked inside and stayed on the floor or in some empty tables provided for those events.

Since the beginning of MACACO Press and in the search for dialogue spaces within a new artistic context, we wanted to participate in that same way as we did in some publishing fairs such as Offprint at the École des Beaux-Arts in Paris, Offprint at the Tate Museum of London, On Print at the Elysée Museum of Lausanne, I Never Read at Kaserne in Basel, Manchester Art Fair (performance carried out by Legroom collective), Libros Mutantes at La Casa Encendida in Madrid, Feria Migra in Buenos Aires and Volumes at the Kunsthalle in Zürich. As a result of this, we were invited to other fairs, for instance, Anarchist Book Fair in Bern, Impresionante at the Contemporary Art Museum in Santiago de Chile, Paraguay at the Sívori Museum in Buenos Aires and Volumes at the Kunsthalle in Zürich.

These events are frequently self-organized by artists or young curators who collaborate with well-known institutions to make self-managed projects, printed matter as a practice in itself, micro-editing and different investigations visible for some days. We are especially interested in the openness, the accessibility and the exchange that can be generated from printed matter, weaving artistic networks and affinities that evolve into other forms and projects.

LEGAL-ILLEGAL / INCLUSION-EXCLUSION

Situated in a new context, many of the questions came from what was legal or illegal in artistic practices or more specifically or exclusive regarding production, education and cultural circulation.





Previous page:
Libros Mutantes,
La Casa Encendida,
Madrid, 2016 / 2017

Bibliothèque N°4, HIT,
Marché des Grottes,
Genève, 2017

Therefore, we took different forms to show this tension between inclusion and exclusion. Even though some of these actions can be less evident, we know that “what is not visible, is not invisible”. Over the years, the use of the blanket turned into a flag's space as an ironic and poetic surface. It also moved towards “more deformed forms” of expression, like serving as stage for other artists, including other actions or as a shared roof... to create moments of openness, encounter and pointing out within the limits that exist between performance and printed matter. Ponctuellement, un drapeau XXL est installé au sol et invite les corps à exercer leur performativité. Avec ces installations, tout le monde peut occuper temporairement l'espace public: danse, présentation de livres, plages urbaines pour se reposer et paresser, concert de musique traditionnelle galicienne, discussions informelles, lectures collectives, échange d'expériences, etc.

Sometimes, an XXL flag unfolded on the floor invites all the bodies to perform. This translates into facilities in which everyone can temporarily occupy the public space: performative spaces, dance, presentations of books, urban beaches to rest and mess around, a concert of traditional Galician music, informal chats, collective readings, exchange of experiences, etc.

These *publishing performances* become exchange platforms, meeting points, openings and a way to activate the present. They are actions that highlight the restrictions of public space, especially in a Swiss context, which makes social tensions visible and demonstrates certain conflicts. From inclusive practices we propose different drifts and turns that amplify thanks to the idea of friendship and collectivity, often moving around the edges, bringing up questions around what are the “disobedient bodies” that occupy a space and build the present.

OCUPATION - CIRCULATION

What does it mean to occupy a space just for a moment and not permanently? The question refers to how to interact in a new context where there is a constant tension between what is established and what can be transformed, between status quo and possible leaks and overflows. And how to find allies in such a competitive world? We do not occupy spaces permanently, just what is necessary to create that moment of existence so that others can also occupy them in different ways,



**Festival Corpo (a) terra,
Ourense, 2019.
Avec Gabriel Reboredo**



**BIG - 3^e Biennale
Interstellaire des espaces
d'art de Genève, 2019.
Avec Eve Chariatte, Laura
Kirshenbaum, Jony
Valado et Jorge Raka**



**Centro de Arte
Experimental Vigo,
La Plata, Argentina, 2019**

**Impresionante,
MAC - Museo de Arte
Contemporáneo,
Santiago de Chile, 2019**



inviting people from different disciplines to modify the context, to make it permeable. Circulation allows us to create moments of openness, of encounter and of contact; moments that are sometimes restricted by the control exercised within the public space. We use art as a way to influence what is dislocated, what is unstable, what escapes and what is uncertain. We suggest being in motion, to try to set ourselves apart, not to remain with a single way of showing, exhibiting, publishing or interacting. There are as many possibilities as people and contexts to reach different audiences, to enter and leave spaces, circuits and artistic and non-artistic scenes.

To occupy a space temporarily is for us a way of being, a way of doing to re-appropriate that space and to bring it back to its public status, where the possibility of using it outside commercialization rules exists. For example, a street market is more than just a simple transaction of material goods. It is also a space of social exchange, of bringing to the public objects that make sense to us because they can make sense to others. This exchange happens beyond what is legal. Sometimes MACACO Press is a reassertion of a multiple and changeable way of creating, in a social context that is limited by economic forces.

PROTEAN EDITORIAL PRACTICE

An experimental editorial practice attempts to affect while also being affected. It tries to make others experience what is being experienced. To amplify it. It could be said that editorial practice is like an alchemy of material and immaterial elements.

Interdisciplinarity allows us to have different roles as well as several resources and contexts to produce our publications. One day MACACO is an editorial project, another day it is an exchange platform and another, a teaching practice or a tool box. And just like this, it keeps reinventing itself. Each role is fed by the others, thus making it possible to be put in place within formal and informal contexts.

For us to overflow the editorial practice is to play in an expanded field between the micro — the intimate experience of someone that has a book on his hands, micro-editing and actions that explore the fragile and invisible— and the macro —the use of a viral image or posters and giant-size prints in the public space. According to the contingency of the moment and the allies we have, we can generate a collective experience while creating our own existence technique, one that is unique, changeable and slippery.

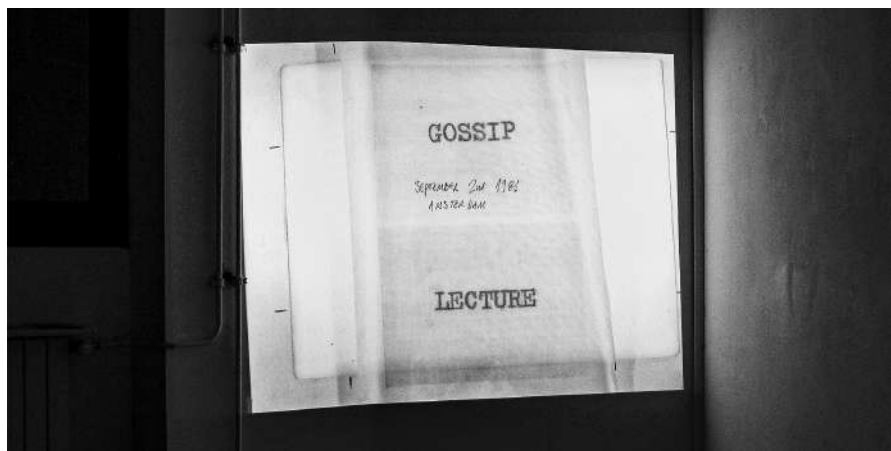
We move around the edges of editorial practice as a way to participate on the public spaces and blur those limits. As a kind of graphic syncretism, we try transforming the materials exposed with specific actions and modes of circulation, generating content and engaging in a conversation with the context where it operates, which talks about structures on themselves and how we can “slip away”.



**Bibliothèque N°3,
HIT, Genève, 2017.
Avec Camille Dumond
et Tools for Action**

**EnCorpsEnSemble,
Festival des arts du corps
performatif, Jardin Alpin,
Meyrin, 2020**





**My Vegetable Love
Should Grow /Vaster
Than Empires and More
Slow, One Gee in Fog,
Genève, 2017**

PIRACIES

Some practical notes drawn from our experience, intended for other artists, precarious micro-publishers, pirates, and researchers.

Content

Recycle existing texts and images. Activate the book's content through an action in public space. Amplify its words and images with posters, flags, etc.

Low cost design

Copy the design of books we love. Use open-source typefaces. Distort the "Helvetica" typeface at will.

Production

Less administrative work in order to publish more. Dedicate part of the exhibition production budget to publishing new books, posters, etc. "Work on the sly" by using your employer's time and printer to produce your own editions.

Distribution

Infiltrate fairs where you haven't been invited. Occupy the floor, outside or inside. Take over an empty table, negotiate your presence for a few hours in exchange for a few editions — which will then become part of the fair's online archive project. During the fair, give more importance to exchange than to sales: talk to everyone, share your project, trade with other artists/publishers, initiate new collaborations. Diversify the places of distribution and exhibition: book fairs, dance festivals, fruit and vegetable markets, academia, contemporary art galleries or museums, social media, actions in public space.

GRAPHIC SYNCRETISM

We use graphic arts as a malleable material. We are not a publishing house; therefore, we do not look for an editorial line. If we ever publish the work of other artists or friends, it is to open MACACO as a collective platform and share the blanket by putting other related projects or investigations into circulation.

SETH
PRICE
HOW
DISAPPEAR TO
IN
AMERICA



WORK LESS TO READ MORE.
TRABAJAR MENOS PARA LEER MAS.
LAVORARE MENO PER LEGGERE PIU'.
PSAZALLES MIND YOUR LINE. PLUS.

NOTES

→ <https://manteros.org/>

→ <https://www.escenapolitica.org/cronicas/09.html>



**filfilfil,
Villa Bernasconi,
2019**

TOMBOLA

0003

Nom:

Tél:

Mail:



TOMBOLA

MACACOPRESS.CH

0003

Tirage au sort:
artgenève, HIT, Stand D19, 04/02/2018, 19h

TOMBOLA

0004

Nom:

Tél:

Mail:



TOMBOLA

MACACOPRESS.CH

0004

Tirage au sort:
artgenève, HIT, Stand D19, 04/02/2018, 19h

TOMBOLA

0001

Nom:

Tél:

Mail:



TOMBOLA

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0001

Tirage au sort:
artgenève, HIT, Stand D19, 04/02/2018, 19h

TOMBOLA

0002

Nom:

Tél:

Mail:



TOMBOLA

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0002

Tirage au sort:
artgenève, HIT, Stand D19, 04/02/2018, 19h

Publishing Performance

See also → Publishing performance pp.63-66 /
Performance of the chosen gesture pp. 86-89 /
Performance as Everything pp. 100-102

PERFORMANCE

Performance is part of an artistic practice that self-defines and it is ambiguous in terms of its possible definitions and contexts. One of the contradictions comes from its Anglo-Saxon definition that literally implies the opposite idea of what performance is. This definition might resemble the idea of acting or representation, both opposite to the essence of the performance, born from an antagonistic position towards the almost critical performing arts.

Therefore, we should not approach it from its literal meaning as it only considers the scenic part of some roles such as audience or the present body and it is not always like that since these roles (audience-body-artist) can also be inverted.

Performance as an indefinable practice survives because it cannot be domesticated, because it is disobedient. It does not come from pure entertainment, but rather from rupture or distortion in public and private spaces. As an example, we can mention the cabaret as a place of mixing, encounters, experimentations, hybrid representations among poetry, speech, sound, drills, movements and the anti-protest art, often ironic and satirical. If we return art to an everyday context, art and life blend with small actions, turning the audience into interpreters.

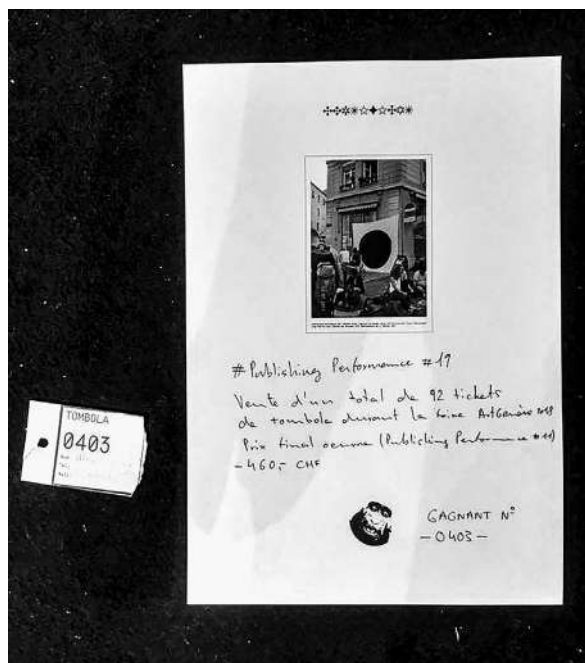
One of the possibilities that can be generated by a performance would be to create an ephemeral experience that would be difficult to capture or collect. A social, sensory and conceptual experience, and it is at this point that experience becomes a key word, but does every experience become a performance? The real potential of a performance is exactly its ambiguity. It plays on the boundaries of experience as performance.

PUBLISHING

Publishing can be someone making comments in public, someone telling stories, reading or spreading myths like more or less real works of art. A human database on a human scale within always distorted, never perfect networks. How to translate an experience? How to publish it? If it is published, it is active again, making public a material or knowledge (see *stealing knowledge*).

It aims at generating an impression, both a material one —posters, books, flags, etc.— and other expressions, forms of use, of dissemination; the limit between material and immaterial, what is said orally and what is written. Publishing would be the interstice between what is presented and the way it is materialized, allowing some distortions in that same space, as in any translation.

It is the act of publishing in itself, the act of offering content to different audiences by using the body that generates a performative experience and expands the sense of graphic arts. It records in someone's experience a moment and leaves an ephemeral and sensory trace. Performative expressions do not only describe situations, but also create them. The context where they are carried out becomes an exhibition space; a social space and a political space as well. In this sense, a work of art can be claimed to be an access point to exclusive places, used as



**artgenève 2018, HIT,
stand D19. Tombola
MACACO Press, with
Jorge Raka and Isabel
Guerrero**

camouflage to go beyond exclusivity limits. In such a way, it questions the context where it takes place. It is linked to vital processes, live, in transformation, ephemeral. A work of art becomes, then, discursive or gestural acts that change the state of things.

Along our journey we have created different types of publications called "*Publishing Performance #No*"; for example, a re-reading as a live action, spontaneous actions documented with photographs and written actions such as printed scripts. In many cases the distribution, circulation and even the writing were performances themselves.

The record of many of those actions turned into anecdotes. The fact of publishing entails a tension between the material and the immaterial. There is always something that remains outside the documented material and that is inherent to the practice of contemporary art.

PUBLISHING PERFORMANCE #19

In 2018, Anne Minazio, curator of HIT space, invited us to exhibit a photograph in the context of ArtGenève contemporary art fair.

With MACACO Press we tend to reuse the works of art of other artists to transform them, translate them, transfer them... The photograph in question documented *Publishing Performance#11*: the activation



of an original flag by the local artist Fabrice Gygi in the weekly market in The Grottes neighbourhood in Geneva, where local products, vegetables, oil, wines and bread are sold. The personal interpretation of Fabrice Gygi of his piece is the following: “It is a point on a white background. I am not questioning it. It was a commissioned work. A point is everything”.

It can be said that our participation was also a commissioned work. So, what is this photograph? Firstly, for us it is at the same time a record, a file, a work of art (an excuse), a proof of the existence of an action, among other things. Secondly, the photograph presented in the HIT stand was for us also a camouflage to create *Publishing Performance#19*, which consisted on the selling of tombola tickets for 5CHF each. The price of the photograph would be defined by the total amount of tickets sold during ArtGenève and someone would win the work of art in a draw the last day of the fair. In this context, it was important for us to introduce a random factor and an opportunity factor to break the selling logic. The tombola ticket was also, in the end, an edition that circulates (an ephemera). Thus, the participants of the tombola got a small edition from MACACO Press, being able to throw it away, keep it or exchange it.

If we compare the performance of our tombola with a sound quality test, it would be Low cost / Low Fi. It was the use of a legitimization space (ArtGenève) and our participation in the fair that allowed us to highlight the contrast between exclusive pieces of art and informal actions. It was also interesting to point out that the work of art on itself, the action of the tombola, existed orally as a rumour of a tombola among the other stands after the result was announced by megaphone: What day? what time? Who is the winner?

PUBLISHING PERFORMANCE#22

PUBLISHING PERFORMANCE#26

TOP SPOTS / BASEL, NEUCHÂTEL, SUISSE

Top Spots is a series of actions thought of and carried out collectively for a specific context. In the form of a tour or guided visit we have took a stroll through Basel —invited by Louise Mestreillat and Christian Valenzuela— and through Neuchâtel —invited by CAN—.



**Eriazo, Ausstellungsraum
Klingental, Basel (CH), 2018.
With Sara McLaren and
Tali Serruya**

**Indice Ultraviolet,
CAN, Centre d'art
Neuchâtel, 2019.
With Sara McLaren
and Jony Valado**



Each of these actions was made up by two scripts that intertwined along the walk and succeeded one another simultaneously. On the one hand, the first of these scripts consisted of texts that reflected historical and artistic aspects of each city, taken as setting for an action — Neuchâtel or Basel in those cases, but which can be adapted to other cities.

On the other hand, the second script proposed physical collective actions that encouraged the participants to activate their bodies to induce a deconstruction of the first setting. These actions were generally activated by two performers as “tour guides”. Sara McLaren, Jony Valado and Tali Serruya have participated in them.

Physical experience occurs every time an object or the environment changes.

These wanderings caused a crossing of multiple irruptions: the use of loud sounds in the public space since the texts were amplified during the tour with loudspeakers. It was a type of collective manifestation of bodies in the public space and an invitation to the occasional public to join the experience, or simply to catch their attention by that passing of people or sounds. As a collective movement, that proposal wandered through different layers of local history and the present body, intervening on the day-to-day to confront the utopian idea of a perfect reality without flaws and defects and to bring it to a physical imperfect experience.

NOTES

Link to the video → *Publishing Performance#26*:
<https://vimeo.com/412109661>

**Libros Mutantes, La Casa
Encendida, Madrid, 2019**



o, you on't read.
have day off.

Pueblo.
alza tu voz!

JUAN
JORGE
ILLIUT
RAKA

Mackay

ESCALERA DE
NO TRABAJO
ESCALERA DE
NO TRABAJO

ESCALERA DE
NO TRABAJO
ESCALERA DE
NO TRABAJO

ESCALERA DE
NO TRABAJO
ESCALERA DE
NO TRABAJO

ONIS

FOU

L'AF

SCENE

STUDE

RT

stealing Knowledge

See also → L or the Luigi's Journal pp.92-99 / Albano de Jesus Beirão pp. 107-109 / Minimal Trash Cooking pp. 114-116

How is knowledge built? How do we access it? We consider our practice as a way of in-action research, where we invite other actors to take part in it. We are interested in publishing through collective processes, looking into already existing materials like works of art, writings, images and archives. Inevitably, when we make use of these materials, we see examples of artistic and institutional practices that touch the limit of intellectual or intangible property.

Additionally, when it comes to accessibility, many questions arise: When does sharing become a legal problem or a crime? What can we say about intellectual or intangible property? Is the legal framework a limit that forces us to be more consumers than users?

From newspaper articles to personal thoughts, we explore cases that show the existing tension between legal rights and cultural diversity. In

doing so, we want to discuss our notions of appropriation, remake, references, piracy, *copyleft* and many other deviations that lead to mutations, mixture and syncretism. We also apply it to what we do ourselves in our daily lives and in our artistic practice, challenging the limits of intangible property and its legal or ethical framework as well as of cultural appropriation.

Our viewpoint is that capitalism turns us into consumers instead of users and accomplices, and it makes us lose the possibility of sharing outside competition and commercial exchange. This is the real limit: when authorship and patents become tools to delimit or deny the possibility of experiencing and transmitting. We believe this crime is covered under the guise of a right and more and more under the hierarchization of knowledge. The privatization and the restricted access and use of art collections are examples of this. To decolonize, to deprive or de-neoliberalize is the aim of an artistic practice that puts diversity and the possibility of experience, the creation of subjectivities and identity constructions ahead of the real situation of legal frameworks that favour hegemonic genealogies of power and control.

In this process of research and questioning, we have developed at least two tools: On the one hand, Editions: publications that are evolving and derive from other materials, that are made available for shared use—our publications can be downloaded for possible reprinting and use. Nous pensons que toute connaissance est le fruit d'une construction collective. On the other hand, Interventions: as a form of dissemination, occupation, pedagogic workshop and as many other forms of action we produce and practice under the form of group discussions, following the sense approach in formal and informal situations. It is for this reason that the emphasis is on sharing knowledge in a horizontal way.

We believe that knowledge is the result of a collective construction. By expanding the idea of accessibility, knowledge becomes mixed and it contributes to the desacralization of works of art. It would be something like transforming elements so that they do not remain static, where theory also becomes a political action.**

PUBLISHING PERFORMANCE #3

Argumets (Against common sense) was one of our first publications and it was a collaborative edition with the CIRA Archive (International Research Centre on Anarchism, Lausanne). We have produced a publication that included different materials sorted out by categories, in the way one accesses this archive.

We have also produced an exhibition in Geneva, at the TOPIC space, to present a publication showing a series of posters and leaflets from the CIRA collection.

*The archive, I insist, is not a matter of the past... It is instead a matter of the future, the very matter of the future, an answer, a promise and a responsibility for tomorrow. The archive: if we want to know what this will have meant, we will only know tomorrow.**

In a study about the power and politics of the archive, called *Archive Fever*, Jacques Derrid* a outlines the aporetic desire that defines the archive, describing it as an illness that strives to reconcile the will to safeguard meaningful documents of human history with the desire to share those documents with others. For many academics, researchers and students, the archives used to be and still are a contentious place, strictly guarded by the archivist/guardian whose relationship to the material is very different from that of the researcher. The archivist's goal is to preserve and protect, whereas the researcher wants to explore and experiment.

Explore the limits of a file: legal, ethical, by common sense and its implication through artistic practice. It is an investigation that puts into practice a way of understanding accessibility, trying to find antecedents and arguments against privatization and "elitisation" of knowledge. We believe that artistic practice is historically based on open processes of de-hierarchization that open up possibilities of experiences. In this sense, this project wanted to question the role and the use of the archive.

NOTES

See related projects: → Mondo Trasho: <https://mondotrasho.org/>

→ The School of non-work: <http://www.ecoledunontravail.org/>

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Todes Macacques

See also → Desire and poetry pp.72-74 / Normality was the problem pp. 75-79 / What can art do to address social injustices pp.80-85 / Every print is political pp.90-91 / Something bigger than one pp. 117-120

COLLECTIVE AND AFFECTIVE NETWORKS

Within our itinerancy we have shown with actions, interventions and micro-situations that being the other becomes a force for claiming spaces of experimentation. We are all others in different contexts.

While trying to create moments and platforms to foster inclusion, we started to think the idea that all of us can be “macaques” depending on where we are seen from. There is always another side, another possible perspective. These situations are constantly confronted by flows that strive for the privatization and the commercialization of all aspects of life. Many times, they are hegemonic and discriminatory of minorities, hence cancelling the possibility of developing people’s own subjectivity

Todes Macacques intends to make visible, together with collective and affective networks, what we are weaving, there, where we come and go.

We can all participate in fairs; we can all go to the streets when we feel like it; and we can all self-publish. As the cover of a book from Estampa Feminista claims: “Every print is political”.

Nous devons prendre nos bananes et grimper aux arbres, nous devons ouvrir toutes les cages et déboulonner toutes les taxonomies pour inventer, ensemble, une politique du singe (Paul B. Preciado, *Un appartement sur Uranus*, 2019).

PUBLISHING PERFORMANCE #30

MACACO TOUR / CHILE

We have been invited to take part in Impresionante print & art book fair at MAC (Museum of Contemporary Art) in Santiago de Chile. We have met its organizers, Pablo Castro and Rodrigo Dueñas, in Zürich during a “skydiving infiltration” at Volumes print & art book fair.

We remember the first day of the fair as the beginning of the social outburst in October 2019. The event and other performances of MACACO Press have been cancelled and we have joined the demonstrations that occupied the streets of the capital city between curfew and cacerolazo¹. The open wounds caused by neoliberalism in Chile and left by the dictatorship of Augusto Pinochet were once more visible, and even more visible in the public space.

While the army deployed against the population, it was especially shocking to hear a leaked recording of Chile's first lady, Cecilia Morel, telling a friend: “We are absolutely overwhelmed. It is like a foreign, alien invasion... I don't know how it is said”. Then she added: “Please, Let's keep calm and call people of goodwill. Let's ration food and we will have to reduce our privileges and share with others”.

This situation has completely changed our trip and action plan for the presentation tour we have planned. We had to urgently activate the graphics. As a reaction to contingency, we joined a graphic campaign launched by Conceptualismos del Sur: *Estallamos* (We Burst) We created a free use poster with the phrase “alien invasion” and later, we printed the slogan on a flag.

PUBLISHING PERFORMANCE #31

PUBLISHING PERFORMANCE #32

MACACO TOUR / ARGENTINE

After having lived and participated in that historic moment, we continued with our MACACO TOUR toward Buenos Aires and La Plata in Argentina, where we had planned several events and meetings.

For our participation at the C.I.A. (Centre of Antifascist Research of Buenos Aires) and at Vigo Centre in La Plata, we unfolded on the floor an XXL manta with the phrase *What is not visible is not invisible*. The Vigo Centre is a memory and art archive, also linked to the country's political history. Both sites are places of encounter and discussion, based on artistic practices that intertwine history and present.

We invited many printed matter collectives we knew or wanted to know to have a conversation and share our experiences about micro-editing, self-publishing, circulation and performance. The informal talk gave us many graphic tools, shared knowledge and it led to collaborations and friendships.

All those feelings influenced our collective, in how we wanted to continue. We printed the motto *Todes macacques* at Magia Negra typographic workshop in La Plata in November 2019. Then we digitalized it and made it bigger, printing it on a flag. The aim was to try to translate it into a collective exhibition.

PUBLISHING PERFORMANCE #35

TODES MACACQUES / SWITZERLAND

In 2020 between a Covid-19 wave and another, we could exhibit at Lokal Int art space in Bienne. The exhibition *Todes macacques* brought together all the graphic productions exchanged with the artists we met during our tour in South America. Along with our productions, you could find: Estampa Feminista (Argentina), Prensa La Libertad (Argentina), Magia Negra (Argentina), Conquista Editora (Argentina), AZETAgua (Argentina), La Conu (Buenos Aires), Graciela María González y Alfredo Coloma with A Ediciones (Bolivia), Microutopías (Uruguay), Amanda Saavedra (Chile), Revista Boba (Argentina), Lafat Bordieu (Chile), alcoholyfotocopias ediciones (Argentina) and Almacén Editorial with Encuentro Arte y Desindustrialización (Chile).



**Todes Macaques,
Espace Mât, Bienne, 2020**



**Todes Macaques,
LOKAL-INT,
Bienne, 2019**

**Foreigners after
Superflex,
standard/deluxe,
Lausanne, 2015**



PUBLISHING PERFORMANCE #44

MUTIRÃO / BRAZIL

In 2022, while MACACO was in Bahía to write this book, Brazil was in the middle of electoral tension awaiting the results of the presidential election. After four years of Bolsonaro in power, the country was divided and impoverished, just like after so many other right-wing policies that have affected certain historical moments in Latin America. In other words, Brazil was not able to think about its future if the basic needs for a decent life were not re-established.

Admiring the commitment of the printing workshop Parquinho Gráfico within Casa do Povo in São Paulo, we got in touch with them to propose a graphic collaboration that may be part of the production of this book. In that situation as well, the local context and the political urgency exceeded our artistic practice. *Mutirão* is a Portuguese word that can only be translated in action. “Joint effort” (deepl.com) is not enough to express the idea of community, the expression of celebrations and production as well as the idea of free-of-charge of a *mutirão*. Neither can it translate its effect on different fields, from the arts to the construction

of a vital space. In São Paulo, Parquinho Gráfico proposed to do a collaborative *mutirão* to use the facade of Casa do Povo as a response to the urgency of a runoff presidential election.

The collective search for a slogan generated a rapid exchange with experiences and translation errors, oral stories of the social and political history of Brazil and references to French politics, which resulted in the graphic campaign *Vota que voLta*.

A risograph printer works as an express copy machine that amplifies and duplicates hand-drawn drawings. The football shirts we designed were used as a symbol of a collective body on the streets and to raise an open question to everyone. On October 30, 2022, the Brazilians had made a decision and Lula went back to power.

MULTIPLE IDENTITIES

With humour, we took the story of the selfie macaca as a starting point for the construction of our own MACACO biography, from the origin myth that has become a collective horizontal platform. What role does fiction play in the construction of our biography?

What is behind MACACO Press?





**Casa do Povo, São Paulo,
2022. Mutirão MACACO
Press et Parquinho
Gráfico. With Bérénice
Pinon, Laura Daviña,
Tião Oliveira Neto, Lucas
Reinas Gaspar, Hércules
Firmino Da Silva, Livia
Viganò, Roger pedro da
Silva tavares**

We conceive this project as something that is not fixed, much on the contrary, it is constantly migrating, being it difficult to be defined as one thing:

parfois MACACO ce sont des travailleur·euse·s illégaux·ales
parfois MACACO ce sont des étranger·ère·s
parfois MACACO ce sont des actions éphémères
parfois MACACO est une matière imprimée
parfois MACACO est un animal
parfois MACACO est une autre artiste
parfois MACACO est une expérimentation
parfois MACACO est un drapeau
parfois MACACO est un échange
parfois MACACO est une infiltration
parfois MACACO est un selfie
parfois MACACO est multiple
parfois MACACO est une association
parfois MACACO est une initiative sociale
parfois MACACO ce sont des enseignant·e·s
parfois MACACO est une déclaration politique
parfois MACACO est une pratique déviante
parfois MACACO c'est une blague
parfois MACACO c'est de l'art
parfois MACACO ce sont TOUT·ES DES MACACQUES

NOTES

See also:

- Conceptualismos del Sur: *Estallamos* <https://redcsur.net/2019/10/23/estallamos/>
- GIA (Grupo de Interferência Ambiental): <http://giabahia.blogspot.com/p/sambagia.html>



Don't

read.

JORGE RAKA

Mimesis of an extreme skydiver

Jorge Raka, a Peruvian artist exiled in Switzerland, characterizes his artistic practice with an aesthetic of 'bad taste,' in which he mixes multiple references and obsessions, extending to other mediums such as painting, performance, and video. His work is marked by dark humor and is associated with references to popular culture and the 'ordinary world,' which it absorbs and reconfigures. Despite its seemingly frivolous, crude, or light appearance, it explores deep social and personal territories. Raka has presented his work at the 8th Mercosul Biennial in Porto Alegre with Lugar a dudas, at the Bogotá International Independent Film Festival, at the ICPNA Prize in Lima, at BIG with MACACO Press, at the Valais Art Museum, the Neuchâtel Art Center, and the La Tertulia Modern Art Museum, among others.

*They don't invite me, I go
and if they don't talk to me, I talk
and if I am not offered, I ask.
It's as simple as that, everything by word of mouth, nothing in writing.*

Before talking about my experience in *publishing performance* with the collective MACACO Press, I want to tell you what it means to be an extreme skydiver. A skydiver is someone that arrives to an event without being invited, someone who plans to go to an event because he knows something will happen there and he wants to be part of that something, of that moment, of meeting (dis)acquaintances, of sharing that space where the rest has been invited or registered.

A skydiver is self-summoned, self-invited and also self-censored in the sense that he can be kicked out of the event, but a skydiver knows the art of mimesis and how to deal with words, he has referents, he manages the appropriate codes for each event. A skydiver, badly or well landed, makes use of the space, finds his position, networks with people, has an affinity with the event, feels comfortable there and decides to stay, gets in touch with people, over drinks, starts to talk too much and everybody starts to realize that it is not a guest, but they do not care anymore. A skydiver stays until the last minute and is invited to the after event. Finally, and after skydiving to many events, the skydiver becomes a *special guest*.

I met Patricio Gil Flood at Valais School of Arts. He was doing the Master of Arts in Public Spheres and I, at that time, was a guest student as part of the open doors advertising campaign carried out by the institution. Then I started to join student parties, to sleep at student's places, to go to the reading picnics, walks and exhibitions, among other activities. When Gil Flood finished his studies, he moved to Geneva and in that city together with the artist Sabrina Fernández Casas founded MACACO Press. Patricio introduced me to Sabrina and they told me about their publishing project, in which they address issues of authorship and circulation strategies. Every time we met at an exhibition or a party, we talked about pirate stuff. Sabrina liked the prints of my t-shirts made with brushes. We talked about the phrases on her posters, *trucha* goods, trashy

stuff, self-management and everything that implies appropriating, stealing and borrowing. I would tell them about my actions in public spaces, about my life in the street and my intuitions to materialize them.

As a formal student at the School of Arts, I asked them to publish under the label MACACO Press a self-interview I was writing. I explained that the interview format was an appropriation of the marathon interviews carried out by the famous curator Hans Ulrich Obrist. Hans is known for being a great listener of artists, but if I had to wait for him or someone to listen to me, and before I forget my biography, I decided to create Luis de la California, an imaginary curator that comes from far away to talk about my practice and my life as a self-exiled artist.

Years before my autobiography Jorge Raka y Luis de la California was printed and looking closely at the processes and the collective and individual exhibitions of MACACO Press, they invited me to take part in some actions. I went with Sabrina to VOLUMES, the fair of independent publications at the Kunsthalle in Zürich. When she invited me to go with her, I deduced that MACACO Press was part of the fair, but when I met Sabrina on the train, she told me they were not registered and that it would be an infiltration to make *top manta*! It was there that I heard the phrase *publishing performance* for the first time. The idea of infiltration fascinated me because as I a teenager I used to infiltrate into events, landing as a skydiver with my friends at fifteenth birthday parties, weddings or some funeral. Naturally, I meticulously prepared for these events by modifying the clothes with well-known brand labels, stealing identities and behaviours for the camouflage.

That savage action of attending an event without being registered is not well seen in extremely organized societies. The distinguished society and the society of etiquette would see it as “primitive” or something from the Middle Ages, just as the livestock fairs organized by the Berbers or the agricultural fairs in the Andes of Peru, where the desire and the motivation is enough to arrive with your product and be part of the fair without any formalities.

The 19th century is the period of specializations, where fairs, art exhibitions and industrial exhibitions were born. Likewise, the World’s Fair was born, which was one of the first largest fairs where people could

find technological advances, manufactured products and the artists of the moment endorsed by the academies. All those events worked as an exchange platform and a way to improve national reputations through the pavilions.

As in all events, it was not possible to include everybody and that everybody felt identified because there was academic art and street art, stadium football and street football, academic philosophers and street philosophers. This was clear in the century of specializations. Having said that, the artists of the 19th century have taught us that it is possible to create other spaces to be visible. Being outside the system, they took the floor and created their own events. They created independent art exhibitions, and those who could not be part of them created the exhibitions of the rejected and so on and so forth. Until present time we can see ways of “singularization” of which Suely Rolnik and Félix Guattari talk about, practices that inhabit the margins of cultural definitions, but deserve visibility.

MACACO Press, since its creation, decided to save on registration, applications or any other type of formality that makes their presence at events official. The *publishing performances* of the collective consist of arriving to a place in a *top manta* style, as a street vendor that sets up with his merchandise without any permit and without paying any taxes (it's all a specific mechanism of relating with the outside world). This is why it is a performance, because it includes the body, the willingness to be in contact with others, the conversation and interaction, stressing the tension between public and private, what is academic and what belongs to the streets. The idea of infiltrating in publishing fairs goes hand in hand with their actions since they infiltrate into other official art texts and make use of their phrases for their own posters. For the collective, circulation strategies are important because culture is an active process of exchange, communication and transformation. It is a desire. They do not pretend to be objective, much on the contrary, all their actions seem to come from subjective interests openly expressed in publishing fairs. MACACO Press has carried out countless publishing performances. In other words, it has skydived endless times, becoming a *special guest* in some fairs.

DORA GARCIA

Publishing Performance

Dora Garcia is an artist, teacher, and researcher who lives and works in Oslo. She is a professor at the Oslo National Academy of the Arts in Norway. She was part of the PEI faculty at MACBA in Barcelona (2015-2020) and has been a visiting professor at numerous institutions, including ENSBA Lyon, HEAD-Geneva, and Le Fresnoy, National Studio for Contemporary Arts in France. She works with performance, drawing, and film, and enjoys working on and producing all kinds of publications, from books to flyers.

When I started doing performance at the beginning of the year 1999, I immediately understood that the type of material considered evident until then —video documentation, photography— could not work for the type of performance I was interested in. The performance I wanted to develop was a clandestine one, embedded in the everyday and practically indistinguishable, but with the power to modify that everyday and make it something strange, intense and meaningful.

The presence of a camera documenting a conversation, a posture, a situation, a routine or a protocol automatically implied labelling it all as “art” (or representation) and this labelling implied in turn an immediate deactivation of that intensity and strangeness. Furthermore, it implied the division of attendees into actors and audience, very much the opposite of what I was interested in, namely that the notion of audience would disappear so everybody could just be participants of the daily strangeness.

The documentation of this type of “performance” needed to be a narration of what had happened, told by those who had been present, and directed towards those who had not been present. This narrative, so similar to Brecht’s ideal of theatre (*Strassenszene*) or to Boal’s invisible theatre, could be distributed afterwards among a “deferred” audience. In other words, an audience that had not been present in the conversation, gesture, situation, routine or protocol, and this distribution could be done through electronic means (blogs and email subscriptions) or through printed material (magazines, fanzines, posters and postcards). It opened a whole range of possibilities: How often to communicate these narratives? By means of what type of vocabulary? With images? Diagrams? Only text? In what context?.

That editorial practice based on a very specific type of performance made me realize that when facing a performance, what we directly perceive (what we hear or see) is as crucial as what we know. Therefore, while it was possible to create a publication a posteriori (in the form of an interview, newspaper or notification), it was also possible to create a publication a priori (in the form of an advertisement, a program or a leaflet). This publication a priori would greatly modify or influence what is later seen, heard or experimented. Even, taking it to an extreme, it would not be necessary for anything to really happen. No additional

action to the everyday would be necessary to generate that intensity and curiosity. It is to say, the publication of some information making reference to a future event would substitute the event itself or make it irrelevant—the event then might occur or not. What was really important was the information we had already about that event and how that information stained, contaminated, changed the everyday since the very moment we were conscious of it.

As naive as all young artists are, I was unaware at that time of a series of key works of art from other artists that delved into that feature of publication that go beyond a merely documentary aspect, thus becoming a central element, if not the most important, of the action (a conversation, a perspective, a situation, the everyday or a protocol). This publication was the main mediator between the author (as hidden or collective as we wanted it to be) and the audience (everybody but the author; present during the event or not). I like to mention among those pioneers the legendary happening *Total participation or Happening for a dead boar* carried out by Eduardo Costa, Raúl Escari and Roberto Jacoby in 1966. This happening—as it can be read on the wonderful website www.vivodito.org.ar—“consisted in a report and photographs of an original artistic experience where many celebrities were said to have participated. Several media outlets published this event, which in fact had not occurred. With that intervention, the artists posed the existence of a work of art as mere information, while revealing the mechanism of construction of reality that operated through mass media”. That “Total participation” nourished from the ideas of Oscar Masotta, who in his text published in 1967 *After pop, we dematerialize*, wrote:

Just as the 'material' of music is a certain sound or the continuum of auditory stimuli, and just as bronze, wood, marble, glass, or new synthetic materials constitute the 'material' with which and on which it is possible to make sculptures, the 'communicational works' define themselves the area considered as their material. The 'material' (immaterial, 'invisible') with which informational works of this type are made is nothing other than the processes, the results, the facts, and/or the phenomena of information triggered by the mass media (e.g., 'media': radio, television, newspapers, journals, magazines, posters "panels," comic strips, etc.).

Public information of events (either they happen or not), communicational works (...magazines, posters, “panels”, comic strips), *publishing performance*.

ADRIANA DOMINGUEZ

What happens in the margin does not remain in the margin

Adriana Dominguez is an art historian and independent curator from Mexico, currently based and working in Zurich. She holds a degree in Art History from Universidad Iberoamericana in Mexico City and a MAS in Curatorial Studies from ZHdK (Zurich). Adriana specializes in Latin American art, and her curatorial approach combines theory, critical reflection, and humor to address current social, political, and environmental issues through art exhibitions. In 2017, she co-founded the independent art space la_cápsula, and since 2022, she has been its director and curator, organizing around six exhibitions per year.

WHAT HAPPENS IN THE MARGIN DOES NOT REMAIN IN THE MARGIN (OF MIGRANTS AND NETWORKS IN MACACO PRESS PRACTICES)

In September 2020, la_cápsula invited MACACO Press to take part in the exhibition *These are our twisted words*, made up entirely by written statements containing current problems expressed in different formats, from posters to embroidery, flags and memes. Despite being an exhibition with politically loaded messages (feminism, post colonialism, criticism of the conservative turn, among other topics), there was an element that was as important as the *statements*, and that naturally and effortlessly softened them. It was the sense of humour.

When la_cápsula's curators met Sabrina and Patricio a few months before, in July 2020, we felt immediately identified with their project. Not only because of MACACO Press' fine sense of humour, but also because of the topics and creative strategies that characterize them. Like MACACO Press, la_cápsula is also an independent cultural project based in Switzerland and led by people whose nationalities or origins are not Swiss. Since 2017, la_cápsula devoted itself to the organization of exhibitions from emerging Latin-American artists, forging links among them and the Swiss artistic and cultural production. Little by little, la_cápsula has become a reference point for Latin- American art in Zürich (where it is located) and it is characterized by reflection, sense of humour and collectivity.

The work of art with which we invited MACACO Press to participate in the exhibition was a series of posters with appropriated phrases from other artists, texts and social movements and that have been printed in a very attractive way and with neon colours. Installed as a collage, that is to say, very close together, the posters formed a very striking ensemble. We decided to place them in one of the windows of the space, on the outside, honouring the nature of posters as objects that occupy the public space. (MACACO has exhibited the same set of posters on its *publishing performance # 15 » Selfie: Contingent Movements* in LiveInYourHead, Genève).

The posters' display was part of the exhibition and, at the same time, it was outside of it, on the margin: on the outside of the window, the

most interesting place, the most disputed space, the most vulnerable. Certainly, by the end of the exhibition, those posters have worked as background for photographs and selfies, and even a couple of them have been carefully removed and stolen. Yet, it was all part of a negotiation with the public space, with which we had agreed to participate when we decided to display the posters outside.

Like those posters, I consider that MACACO Press and *la_cápsula* occupy a margin space by choice, by vocation and by necessity. We are projects led by migrants, people who are and, the same time, are not part of the society where we live in. But that is, in my opinion, the most important space. The margin creates an extra-limit space in which questions, annotations, footnotes that disclose sources of inspiration and postscripts take place. It is in the margin where everything that has been expelled is located, the visible and the invisible.

Logics of actions that can be assumed as forms of resistance also come from the margins because it is there that those known as the others move. The fearsome other. In our projects, there are many others present —whether as creators, audience and/or content: migrants/foreigners, people of colour (BIPOC), women, sexual and gender dissidence. These categories considered as others frequently overlap each other, but in this text, I am going to focus on migrants.

By definition, a migrant is a person who moves to live in a territory that is not his or her own place of origin. Emotionally, however, to be a migrant is much more complex than the action of moving from one place to another and this situation becomes particularly difficult when a person goes from the southern hemisphere to the northern hemisphere.

Just as in nature some insects change their colour to camouflage with plants in order to be protected from predators, so we, migrants, learn the language of the country we moved to, we adopt habits, we neutralize our accents and we follow a series of protocols that do not always make sense to us in order to achieve the so-called “integration”. Some people achieve the objective and are happily assimilated (devoured?) by the system, whereas others group together and weave networks on the

margins, where it is possible to negotiate with the system in another way: as a collective.

Naturally, the idea of the margin as a space of resistance is nothing new. Nonetheless, I think it is necessary to name it and to accept ourselves as agents of the margin. Nor do I believe that resistance means admitting a defence or attack attitude. It is sometimes necessary to do so, indeed, but the most powerful moments and spaces of resistance are often much more subtle and they usually have to do with the idea of collectivity, with grouping together, with exchanging, with being open to learn from others, with sharing knowledge, food, dance, laughter, questions and ultimately, they have to do with love, as Bell Hooks has made clear.

According to Marisa Belausteguigoitia Doctor in Ethnic Studies and Gender, “subjects that cannot be articulated or represented are located in the margins. From the margins, then, emerge a subaltern subject or a subject of resistance and other forms of representation that are mediated by different translators and visualized through several strategies”¹. I find that some of the strategies mentioned by the Doctor, whose last name I cannot fluently pronounce, are the same that MACACO Press has intuitively used and that seek reflection from other forms: appropriation, piracy, infiltration, a sense of humour, experimentation and, mainly, supportive practices that allow us to weave networks.

All of these are strategies through which migrants, or the others in general, look for each other and get together while knitting this world. Only then we get to identify what we can offer. We open up to participating in the exchange, to deconstruct ourselves and to learn from one another. These are strategies through which we mix and contaminate, expanding the theory, de-hierarchizing and disobeying the canons in order to get to new readings and complex interpretations of the world we inhabit. These strategies do not seek assimilation, but instead, tolerance.

Speaking of strategies, I really like the one used by the collective Ruangrupa that curated the current edition of Documenta. The Indonesian art collective—which defines itself as a collective whose work is based on a holistic social, spatial and personal practice

strongly connected with the Indonesian culture, where friendship, solidarity, sustainability and community are key points— was invited by Documenta and, in return, it invited Documenta to be part of its ecosystem. An act of empowerment through a subtle action. Thus we, as migrant, in a community, can invite the society where we live in to be part of our ecosystem. Many have already accepted our invitation and it is exactly there, in these exchanges, where the gap between the centre and the margin is negotiated.

There, where the margin becomes a space in-between, a way of placing ourselves neither inside, nor outside and it is also there where MACACO Press moves comfortably, loaded with its practices, its experiments, its collaborations and its networks.

**LUCAS FIORUCCI
CONQUISTA EDITORA**

Desire and Poetry

Lucas Fiorucci (La Plata, Buenos Aires, Argentina) has been leading the graphic project Conquista Editora since 2015, primarily using typography as a graphic resource. He has participated in numerous collective graphic projects, independent fairs, and festivals. In 2022, he received the creation grant from the Fondo Nacional de las Artes for the project *Impresiones de una era*.

Desire and Poetry

To destroy in our hearts the logic of the system

— José Ángel Cuevas

To write about contemporary artistic practices and their relationship with desire and poetry takes me to inevitably question what is currently going on when we talk about desire.

More and more thinking about the future becomes a constant state of alert because of a deepening environmental and human chaos, where the promise of digital freedom leads us be immersed in a strategic homogenizing algorithm, on increasingly massive and everyday technological devices.

In this context, it is worth thinking about how our contemporary artistic practices can work as a possible crack in the system, where everything seems to be ready for consumption.

Art and its practices have the duty of promoting without hesitation the creation of new meaningful possibilities. To create changing senses and feelings capable of constructing new relational forms, poetic and sensitive, where there is room to think of desire as an enhancer of human poetic capital and not as a capitalist form of consumer satisfaction.

If desire and sensitivity are dimensions where we can operate, there is a possible strategy for the art and its practices to move in the same direction.

In this sense, it has to do with thinking poetry and desire in contemporary artistic practices in terms of relational aesthetics and politics, where both concepts should echo each other.

Big questions arise from our times:
How to build from the ashes? How to encourage and exhibit our current practices in this world that is left? How to keep a desire poetically formed in a world of homogenization, poetic loss and anesthetized sensitivity?

It is worth saying: in the presence of homogenizing power, disobedience of the established desire.

ALMACEN EDITORIAL

Normality was the problem

Almacén Editorial is an independent publishing project based in the city of Concepción, Chile. Almacén approaches editorial practice as a constantly expanding and evolving field, where exchanges and experiments go beyond the physicality of books. In addition to producing its own editions, since 2021 Almacén has been organizing the residency project Expanded Editoriality, inviting artists from different disciplines to engage in dialogue and collective co-publishing processes. Website: <http://www.almaceneditorial.cl/>

Walls are the printing press of the people

— Rodolfo Walsh

The popular uprising of October 2019, also known as the *Chilean outburst*, unleashed an enormous number of words and images as well as graphic, musical and performative interventions as if it were a seismic movement that shook that state of normality we were used to. During those weeks a collective creativity never seen before emerged, which through multiple actions in the public space confronted the symbols of power and represented the longing for a more just and more dignified society. Without an ideological program or manifesto organizing speech, the outburst was a spontaneous eruption of long-contained rage and frustration. The people, “that being made of words” as Jacques Rancière would say, ignited and embraced the streets to leave their voices on the walls of the city: *Never again without us, Until it is worth living, Another end of the world is possible, It was never an oasis, I give my soul to void, They took away our fear ...* and like these, endless phrases and slogans that carpeted the stage of the uprising. Some of them were more poetic, others more angered, many appealing to humour and irony, but all of them speak a common feeling and language through which rage and the desire to transform an oppressive reality was expressed.

There were not many researches devoted to revolt as a specific phenomenon, probably due to it vague, leaderless and unpredictable conditions, therefore, difficult to be classified. It is common to confuse it with the —more studied and documented— idea of revolution, but the latter obeys a different logic and, above all, a different temporality. Within that context, the one who did dedicate himself to it was the Italian historian and writer Furio Jesi. In his book *Spartakus: The symbology of revolt*, Jesi develops a deep and new analysis of the subject, taking as a historical example the Spartacist uprising in 1919 in Germany. What is interesting to consider from Jesi’s text is the condition the city reached during the uprising, becoming a common space, of one’s own. “One can love a city, one can identify its houses and streets in the most remote or dearest memories, but only at the time of the uprising the city feels truly like one’s own city; own because it is at the same time a place for oneself and for the “the others”; own because it is a chosen battle field

and because people have chosen it”². Indeed, the Chilean uprising and, by extension, all uprisings in the world, represent a radical expression of a common place. The privatization of life promoted by capitalism ceased to act and for a short moment we recover those spaces that have been denied to us, so it is now possible to imagine, together, a different future. As Jesi points out, an uprising appropriates a city and it becomes a theatre where a new scene is created, pre-established roles are reversed and the public space is re-signified, where before only people and goods circulated.

What can we say from the editorial work about all this? What have we learned from thinking about editoriality? Certainly, neither books nor manifestos ignited the uprising lived from that afternoon of October 18. At the beginning, the uprising took us by surprise, but little by little we started to understand what was going on and we got involved in the collective reflection that such a context demanded of us. One of the actions was the publication of the book *The streets are ours!* (2020) by the artist and research Leslie Fernández, who registered and compiled written phrases or graffiti in the public space during the revolt. Furthermore, we started to publish the ISLA magazine, which we coedited with Dostercios publishing house in the city of Concepción. It is a printed magazine that allowed us to spread reflections with a critical perspective on contingency, addressing the changing political and social moments that have arisen since the outbreak of the uprising, through COVID-19 lockdown to the constitutional process that is still in force nowadays in the country.

Nevertheless, what we have really reinforced all these years is the conviction to keep insisting on articulating spaces of exchange and reflection from an editorial perspective. This is a field that allows us to establish alliances of the most diverse kind. If we agree that, as a result of the revolt, public space has finally become at the same time a common place and one’s own place, then, independent publishers are bound to keep pushing to avoid that such openings close again. The incredible graphic activity and the thousands of phrases captured on the walls have shown us that the desire to express and imagine other possible worlds is still alive. It is not only about publishing, but also about generating conditions to think editoriality as a common space. This is what we set out

to do through a residency programme called “Expanded Editoriality”. For this programme, which started in 2021, we invited artists, researchers, architects, writers and people from different contexts to develop a process of dialogue and involvement with the city and having editorial work as its axis. It is a space of action and coexistence from which we can collectively reflect on the topics that worry us from a critical and context-focused perspective. The uprising led to the expansion of the limits of what is possible, which made us think the editorial area as an expanded field that enables us to meet and reflect from the most varied fields and ways of doing.

Just as capitalism goes beyond nations and establishes its own network of flows and accumulation, so do people who rise up and fight for a decent life in each city and place in the world set another type of cartography. Can the editorial field be a communication channel within these alternative cartographies? From Concepción, a small city in south-central Chile, we believe the answer is yes. The exchange between MACACO Press and Almacén Editorial shown in this text is, in fact, an example of it because even though we have talked about the Chilean outburst, it also belongs to those who from any corner of the world rise up against an unfair order. The uprisings around the world communicate and create a common power that goes beyond borders. This is what Rodrigo Karmy calls “wild cosmopolitanism” of the uprising, which is nothing but “the multiform outbreak of popular imagination unleashed in the streets of the world”. It is not surprising that a few weeks after the Chilean October, in New York, hundreds of young people avoid to pay and jumped over the subways’ turnstiles as rejection of police violence. What is expressed in this recreation of the way of protest is the communication among allied bodies, given the fact that, wherever they are, the systemic violence of capital is a common place: from Quito to Hebron, from Concepción to Cairo —the vulnerability of lives that suffer unequal and discriminatory treatment knowns no limits. In response, the alliance of different bodies around the world creates its own resistance network, opening a geography of liberation that interconnects current fights.

We could claim that an uprising allows a collective to provide itself with a new language, words and images, to create other ways of being

together. From the editorial field, indeed, we make our own this desire that is being expressed in Chile and around the world, and we repeat: “We will not return to normality, because normality was the problem”.

TALI SERRUYA

What can art do to address social injustices?

Tali Serruya (1985) is a South American-born artist and researcher who explores the aesthetic and political potential of collaborative practices when developed for and with marginalized communities. Trained in performing and visual arts at the Conservatoire National Supérieur d'Art Dramatique in Paris and the Geneva University of Art and Design, her work is not limited to a specific format, but primarily responds to situations, constraints, and encounters. She has participated in numerous artist residencies and presented her work internationally (Villa Bernasconi, Geneva; Artsonje Center, Seoul; Pasaje 17, Buenos Aires; Collection Lambert, Avignon; TOAST, Manchester; Capacete, Rio de Janeiro; Spring Sessions, Amman...).

Here are the questions that have been in my mind lately: *What can art do to address social injustices?* What is its potential when it exists through those the system hides, institutions forget, the media is silent about?

As a multidisciplinary artist from South American origin, these questions take the centre of my practice and reflection. Why? Maybe because nothing in my personal history nor in my family's history predicted I would become, someday, an artist. Maybe it is also because, having grown up in an environment marked by violence, I thought I had finally escaped from it when I moved out as far as I could when I reached the legal age. However, I found it again—or it followed me—as an adult, as a woman, as a South-American woman from an economically fragile and culturally humble family, settled in a European culture.

Family violence at first, Then, administrative violence. What turns undocumented immigrants, as was my case during several years, into sub-citizens, without rights, without voice. It makes us day after day live with the fear of seeing our lives upside down, the fear of being arrested, of being stopped and controlled by the police, of having an accident or falling ill. It is the fear of expressing ideas that might disturb or betray the discretion the situation requires; fear, therefore, of showing and being visible, fear of existing, freely and fully.

Violence of class, therefore, present in the Swiss and French schools of arts where I studied. It may be pretentious of me to try to provide a generalized criticism given the diversity of the cultural landscape and the characteristics of each institution regarding the programs offered, the hiring methods and the pedagogic perspectives.

However, my experience allowed me to witness a fact that was present in almost every institution where I had studied, especially at “great schools”: the lack of social diversity and, in consequence, the lack of representation of diversity. Despite the international and multicultural dimension of exchange programs, European and extra European associations and the presence of international students, social diversity in terms of class, age and body type was frequently very limited or non-existent.

Whether it was established by the jury, which consciously or unconsciously privileged some students over others, or by the profile of the candidates who feel sufficiently legitimized to apply for these institutions, the lack of diversity was reflected, in my opinion, in the way homogeneous student groups came together. I believe it led to the standardization of speech and aesthetics, as well as to the representation of a consensual and normalized world, in line with the dominant values and power dynamics that hierarchize society and make it structurally unequal.

The lack of heterogeneity of what is sensitive and meaningful, both on stage and in the assembly, constitutes a great weakness of public cultural institutions. A social, cultural and generational diversity strengthens confrontation and exchange [...] The choral presence of all singularities becomes imperative. Faced with the devastation of our world, its future depends on it. (Cukierman, Damby, & Vergès, 2018).

In my case, I remember having to disguise my reality in order to be socially integrated. Was it out of shame? Maybe. Certainly, even. However, if I put this feeling over the path of my life, I realize that it was not only a consequence of economic and familiar vulnerability, but also because it was the result of colonialism that has shaped my identity as a *sudaca*. So, I was not only poor, woman and illegal; I was also culturally inferior.

While art is presented as a means of expression capable of providing a different vision of the world and as a tool for creating relational dynamics based on principles other than those of domination and erasure, the non-existent representation of the diversity of social realities, as well as the agreement with the existing order found in a large number of institutions, artistic practices, activities and cultural programmes only neutralize its own political potential and widen the *rupture between the self and what is required of the self*. (Goffman & Kihm, 1975)

In a theatrical world that has unfortunately turned into a place devoid of turmoil, devoid of fights of forms and stakes, where everything co-inhabits, neutralized and in equilibrium, in a big market that offers whatever you are looking of, such a criticism is necessary... [...] It could be combined with a

questioning of the appointments to the head of public places, within the landscape of art they draw, their meanings and forms, much less dramatic than we think of, but more pathetic than we defend (...) Even if we make justice to the endless structures they highlight, the enthusiasm of the conformists is evident. It is possible, if not urgent, to measure the degree in which projects are shaped; to pay attention to the typical profile of the heads that even if they fit in all other directions (class, race, gender), they do not resemble the diversity of population. (Neveux, 2019)

No representation encourages no recognition, and as a result, the prevalence of an imaginary idea that normalizes the deletion of a whole part of society. If stigma, uncertainty and imagination are the results of exclusion and oppression mechanisms of political, economic and socio-cultural systems, up to what extent art allows the experimentation of new political forms? What is its political and aesthetic potential when it exists for and with those who are invisible and inaudible because of their economic, cultural or identity situation?

Richard Shustermantells us that *art can help us criticize the evils of life and society simply by representing them, and [that] such criticism is a necessary step towards ethical and social improvement.* (Lamoureux & Uhl, 2018)

Approached in another way than just as a theoretical concept or an emergency context, social injustice is first and foremost a reality that art—and by extension all institutions and cultural actors— has the potential to reverse, even transform.

So, what can art do to address social injustices? In my opinion, part of the answer lies in collective collaborative practices, in the sharing of processes, in the dismantling of achievements, in the renunciation of privileges, in the de-hierarchization of knowledge and experience. It is based on "sensitive listening" (Barbier, 1993), which recognizes the other as a complex person with freedom and creative imagination, and which enables understanding through "empathy". This puts all theory, conceptualization and imaginary representation of the world on hold.

Negotiating decision-making processes and the allocation of resources in the context of the realization of a collective artistic project —so that each voice is heard—implies dealing with imaginative power games and relational dynamics. (...) Collaboration is embraced as a space of social, aesthetic and ethical commitment with the systemic forces that shape our individual and collective lives, and vice versa, as a process through which the personal interferes in the public sphere. (Chagnon et al., 2011)

Bringing together people from worlds that a priori are not meant to meet, in other words, by linking the "lives that matter" with the "lives that do not matter" (Butler, 2015), collaborative and non-hierarchical artistic practices have the potential to become a political laboratory that breaks down "universal" language, making room for intersubjective exchanges capable of shaping the being, and more broadly the being together, in a different way.

In doing so, art can harness its political and aesthetic power by creating a new collective imagination based on a vision of a more just, more inclusive, more diverse world, as long as we forget once and for all the sterile and obsolete question "is it really art?" and move to a more daring and uncertain ground that would invite us to question the conditions of creation and/or reception that make a gesture, an encounter, a word function as a work of art.

I cannot mobilize "we" unless I discover the way I am related to "you". and try to make a translation of it, only to discover that my own language must break and give way if I wish to be able to know you. You are what I gain in this disorientation and loss. This is how the human comes to be, again and again, as what we have yet know. (Butler, 2005).

When the complexity of a social world is integrated into different processes, collaborative artistic practices invite us to question our beliefs, our way of thinking and our mechanisms of action.

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BEGOÑA CUQUEJO
SARA MCLAREN

Performance of the chosen gesture

Begoña Cuquejo is an artist, curator, and psychologist, currently the coordinator of the feminist lesbian association Lestime. She is the founder of the collective La Performative and has directed numerous performance festivals for over 11 years. Originally a choreographer, she has received several awards and grants in Spain. She develops artistic research based on para-institutionality and remains actively involved in academia, having taught at various universities, including La Resad Madrid, USC Spain, HETS-Geneva, the University of Lublin, Leipzig, and others.

After obtaining her Master of Arts in Public Spheres at EDHEA in Sierre, Switzerland (2015), Sara McLaren has worked on social and everyday situations: people, place, and time. Influenced by her studies in social sciences, she bases her research approach at the intersection of anthropology and geography. Observation of everyday life, text collection, writing, drawing, and mapping are transformed into different imaginaries through graphic design, movement, performance, or sound.

You are in the park, lying on a public bench.
It is night time and you are looking at the
stars when you fall asleep. Is the park in
Galicia or Geneva?

*If you are in Galicia, go to the next page and read
epigraph 1.*

You get up from the bench and start to sign
your favourite song.
Do you whisper it or shout it?

*If you shout, go to the next page and read
epigraph 2.*

If you whisper, you get carried away in a
feeling that makes your whole body dance.
You start spinning quickly and strongly, with
your arms up in the air, your feet jumping,
showing how virtuous your gestures are.
People around you stand up to look at you
and little by little they start to feel the same
emotions that made your whole body move
until they burst into a big round of applause
when you finish... Or you just move a little
bit your shoulders when you stretch your legs?

*If you have made a performance without permis-
sion, go to the next page and read
epigraph 3.*

If you just move your shoulders a little bit
while you stretch your legs, you feel extremely
hungry and, fortunately, you have brought your
portable barbecue. Are you at the beach of Eaux
Vives or Vengerons?

If you are in Eaux Vives, go to the next page and read epigraph 4.

If you are in Vengerons, you meet your partner, whom you have not seen in a long time. It is her birthday. To celebrate, do you throw her confetti or glitter?

If you throw her confetti, go to the next page and read epigraph 5.

If you throw her glitter, you invite her to eat as the barbecue is ready. Since you are very happy to see each other, do you kiss for more than 3 minutes?

If you kiss for more than 3 minutes, go to the next page and read epigraph 6.

If you kiss less than 3 minutes, you get really hot and decide to take off your top and go for a swim. You have to walk some meters to get to the water, but once you arrive, it is refreshing. Are you a man or a woman?

If you are a woman, go to the next page and read epigraph 7.

If you are transgender, go to the next page and read epigraph 7.

If you are a man, you get out of the water and you lie down on the grass to dry. It is late evening and the police is conducting an identity check. You do not have a permit. You go back to the park in Galicia.

Wake up...

Below you will be able to read articles or cases related to the body and moving around public spaces.

1.
Article 58: The following improper uses of public spaces as well as their elements are not allowed:

a) Camping on roads and public spaces: It includes the permanent placement of structures or furniture in these public spaces or in the elements therein installed, or in tents, vehicles, motorhomes or caravans, except for specific authorized locations. Nor is it allowed to sleep during the day or at night in these spaces. In the case of people in situation of social exclusion, the provisions of Article 60.2 of this Ordinance shall apply.

2.
Article 27: Unnecessary noise

Insofar as they may disturb public peace, the following actions are prohibited:

- a) shouts and vociferations;
- b) slamming on doors;
- c) any other unnecessary noise.

Article 11D (5)
Disturbance of public peace

Anyone who, by means of loud voice, an instrument or an instrument or device that produces or amplifies sound, an instrument or

device whose operation or handling is noisy, or by any other means disturb public peace shall be punished with a fine.

3.
Article 2: Principle and modalities

The activity of street musician or street performer can only be exercised in the public domain of the city of Geneva only after obtaining a legitimization card and a daily permit from the department of public space, within the limits of the legislation, in particular the regulations on public health and tranquillity of December 20, 2017 (RSTP - E 4 05.03).

Article 3: Obtaining a legitimization card

The activity of street artists can only be considered as such if it is related to a show, which must be in turn accepted by the jury defined in section 1 of this article.

4.
Article 10: Behaviour

It is forbidden to start a fire or keep it running in green areas, especially on the grass. However, it is allowed to make a barbecue on the fixed equipment installed for that purpose and established by the SEVE (Service des espaces verts originally in French). The Department shall establish the places allowed for this purpose.

5.
Article 7: Confetti
It is forbidden to throw confetti in public spaces.

6.
Article 11E: Public indecency
A fine shall be issued to those who:
a) engage in sexual intercourse, similar sexual situations or any other actions of sexual nature in public.

7.
Article 2 of Public Bath Regulations:

"It is forbidden to swim in the lake (from the shores), in the Rhône and other rivers without a swimsuit. This article established, until a few years ago, that every person must wear a swimsuit "appropriate to each gender". Hence women were not allowed to swim in the lake topless until April 12, 2017.

Section 3, Article 8 of the Regulations of the Public Beach of Eaux-Vives:
"[People accessing the beach] must wear appropriate clothing".

ESTAMPA FEMINISTA

Every print is political

Estampa Feminista is a collaborative graphic project with a transfeminist perspective that carries out activations, offers workshops, and promotes the practice of micro-publishing. Estampa uses graphic design as a tool for action in feminist demonstrations, cultural spaces, and in the streets. As a publishing project, Estampa produces its own publications as well as collaborative editions, working with engraving, laser printing, and risography.

We are in an
extremely binary world.
Feminist narratives are writings that are not
outside the materiality of the body.
Tous les corps sont importants.
All bodies matter.
Every body has a story to tell.
We make engravings as a gesture of tender
resistance.
To build dissident links.
To get together in close contact.
To activate the senses, the sensibility and the
capacity to affect.
We make fanzines because we want to hug
each other.
We come together to make.
We think and make images that speak of our
desires.
We print to circulate messages that go together
with our existences.
existences. A fanzine is also a body that
escapes from the canon.
How do we generate kinship with what
surrounds us?
Is it possible to understand ourselves as vulne-
rable bodies?
We need to build a joy that is not
heteronormative.

LOUISE / LUIGI BONPAIX

L or the Luigi's journal

Born in 1995 in Paris, Louise Bonpaix is a performance artist based in Geneva. They hold a Bachelor's degree in Performance (2018) and a Master's in Visual Arts (2021) from HEAD - Geneva. Their work explores gender, the transmission of emotions, the translation of song lyrics, musical cover phenomena, and cultural appropriations related to France, the status of the stage, and the audience's relationship during the near-trance experience of a show. Following their Master's thesis, they conduct research on cultural exchanges between France and Japan, the specific genre of French chanson in Japan during the 1950s-1960s, and its connections to LGBTQIAP+ communities. Since 2018, they have regularly performed as a drag king under the name Luigi (@luigithesubmissivemacho) in Switzerland and France.

In search of what (s)he had always lacked, L crafted it Herself.

Inspired by the myth of the sculptor in love with his creation, which then came to life, L decided to do the same; not to live a love worthy of the greatest stories, but to be him/herself the greatest story. L would embody it Herself.

So L began to model first. Out of inspiration and manual mood, L stretched out on a white canvas, and began to draw the contours of his/her body using a pencil.

After a miscalculation, L found him/herself without space for the head. L said to him/herself that we would have to use our imagination for the moment, and that there were other bodies without a head. L then nailed the canvas roughly to the wall.

L stepped back to check if the resulting shape was to his/her liking. Fortunately, it was better than expected.

The second step was to fill in the silhouette on the canvas. L really liked red and black patterns, so (s)he began to spread acrylics of these two colours, sometimes diluting them, sometimes applying them in sticky patches.

The result looked very much like rotten flesh, which delighted L, who even added a bit of blue for realism.

Of course, the head remained absent, since there was no room for it.

The body coloured this way was a sight to behold. Life seemed to have left this envelope a long time ago. L had let him/herself be carried away by his/her fascination with zombies, once again. L abandoned the idea and decided to dress Herself in real clothes, so as not to waste any more paint. Silently rummaging in his/her closets—it was in the middle of the night— L first pulled out a gold jacket with big buttons, forgotten by a friend a few months before. It went perfectly with his/her everyday black pants, and his/her pointy brown shoes picked up from the street during his/her last holidays.

Excited by his/her idea of how to assemble the outfit, L rushed to cover the figure with his/her findings. The body suddenly looked like a star, although an outdated one.

L liked old-fashioned things so (s)he was glad without realizing.

L thought it was time to try on the silhouette for the first time. As for the head, there will be just sunglasses, like the Invisible Man. L put them on his/her nose while waiting, so as not to forget them.

L unhooked the canvas gently from the wall, then rolled it up while leaning on the ground, to finally slip it into his bag, ready to go. A first trial could not be done without a witness!

L headed towards his/her usual meeting point with friends. Halfway there, L felt that his/her hair was getting wetter and wetter. It was not very long but still started to drip on his/her forehead. L put it firmly back, telling to him/herself "I will take care of it later".

It was at least September, and the weather was still mild despite the breeze. To save time and have less stuff on his/her bag, L wore the black pants as usual, the brown pointed shoes picked up in the street, and the nice gold jacket, which accentuated his/her shoulders. L felt good on that jacket, and the jacket felt so good in L that it decided to stay. The sequins started to climb on L's skin until they reached his/her forehead, where they stopped. By the time (s)he arrived to the appointment, all L's face was golden under his/her sunglasses.

— What the hell has gotten into your head again? Do you know that you look like an Italian mafioso like that?

L thought of his/her plumber, and answered with a wave of his hand :

— Oh yes, ciao! I am Luigi!

L was delighted with his/her reply for once, and went around the corner repeating his new favourite phrase at the top of his/her lungs:

— Ciao, I am Luigi!

L thought that it would be even more impressive with a moustache, and drew a thin one with a marker, as (s)he had seen somewhere before, without wanting to remember where.

— Hey, I am Luigi!

L even forgot the silhouette in the canvas carefully rolled under his/her arm, and ended up going home without having tried it on in front of anyone else.

L thought Luigi was not a bad name at all, and decided to call his/her new creation Luigi.

Back in his/her room, L left his/her bag and the canvas in a corner and did not pay much attention to it'll was anyway too absorbed in immortalizing his/her new golden outfit with moustache and gelled hair to pay attention to anything else.

The canvas was offended by this but tried to be patient, telling herself that L would put her on one of these days.

But L soon forgot about the silhouette painted in acrylic.

— II —

I finally found a living body incarnate, what a satisfaction! I was afraid of being condemned to stagnate on this canvas and to serve as a flat, mute confidant for the rest of my life. But fate decided otherwise. It is now a few weeks that L lends me his/her face and paints me on it. L follows the features of his/her own face and accentuates them by adding gradations here and there. I look angry or frightening most of the time to avoid people approaching me too much.

L is creating little by little a body language in me, by imitating people (s)he follows in the streets, especially those who could have charmed L

when she was a teenager. I feel a touch of vengeful mockery in it and I like it.

From time to time, L finds clothes especially for me, in a store or in his/her own closet, and gives them to me. Once they are mine, they stay mine. L keeps our stuff separate.

[...]

L created an account for me on a social network: In.

L changed my pseudonym several times because it did not suit his/her circle, and L wants to please his/her circle. I finally came up with a name that was so crazy that no one thought it was wrong. Since then, I can feed my profile as much as I want. L is happy no matter what I post. The most important thing is that there is something there.

What a pleasure to be seen and read! I already have fans: L's circle is really faithful to him/her, they like me without really knowing me. I don't know why I amuse them so much.

[...]

Yesterday, for the first time, I could occupy L's body for several hours. I do not think that L was really aware of it because L was intoxicated by the club's atmosphere. It was one of his/her acquaintances who had asked him/her to "put me on" during a "gay-queer party" she was organizing. L had immediately accepted, and had even made me a jacket for the occasion.

I did a small show on three songs. I took the opportunity to provoke the audience, push her friends and flirt with strangers. Later that night, I let myself be pulled by the leash like a dog to the smoking room, where I mimed licking the floor and urinating on a cigarette machine.

[...]

The months go by and L makes me more and more beautiful. I return him/her the favour. I can do what I want to as long as I do not get my outfits too dirty and my makeup stays in place.

L has accepted the fact that I will only appear through his body. We call my appearances "performances". The ritual for me to emerge consists

of three hours of preparation: make-up, hair and dressing. Then I am in control until L removes my makeup. Those are the moments when I can interact with my peers and elders on an equal footing: the night is our domain, we are its kings and queens.

[...]

I am becoming more and more well known, people even come to congratulate L in the street. L plays it shy but is proud as a peacock.

People ask for me more and more.

[...]

The opportunities to show myself are increasing, but I am often offended not to be the centre of attention. There are always others next to me. I want to be the centre; I want to be the best. I want to be known for it and I want to be admired, to be loved and wanted at all costs.

I want everyone else to look at me from the shadows and admire me shining in the light.

[...]

The more I grow, the more the pressure grows because I don't want them to stop loving me.

[...]

I don't know why I want to be the most famous. So, people have no option other than acknowledging my existence and talk about me? Are not there other ways to be happy?

It is as if my guts are screaming for competition when I am not active.

[...]

I am afraid that someone will take my place and that others among my fellow human beings will end up being more wanted than me, instead of resting and supporting them! I don't understand why.

I want to be the one who is supported without needing it, and the one who takes the lead like no one else can to defend and support others.

Is that what being an angel or a star is all about?

— III —

It has been four years since Luigi made her first performance in a club. L continued with his/her life, but it was more and more centered around Luigi, thinking about the outfits, varying the make-up. Looking for new gestures took time, and Luigi was more and more in demand.

In order to meet the expectations of Luigi's fans, whose numbers were rapidly growing, and to supply the need for material renewal, L had started to work in a bar as soon as (s)he finished his/her studies. L was very happy with his/her situation, because it allowed him/her to meet nice people all the time, and to evaluate Luigi's degree of popularity on the spot.

If people did not know Luigi yet, L showed them her In profile, which was truly eye-catching. L made sure that the people he had won over would come at least once, out of curiosity, to see her in real life.

After a few weeks at the bar, the customers finally identified L as Luigi's body. Little by little, it became easier for them to call L "Luigi" rather than by his/her name because with the name "Luigi" they could immediately tell which body they were talking about.

It was only when they were alone at home that they realized it: Luigi was everywhere... In the memories that had come to his mind, in the hands that had gave him rounds of applause, in the dreams that had fantasized about him, in the drunken dance moves of L and in the reflection of the windows at nightfall.

In the eyes of the public, they were soon one and the same. L was called "Luigi", and enjoyed his/her fame by proxy, until it became his/her own. Little by little, the name "L" was forgotten.

MOHAMED ABDELKARIM

Performance as EVERYTHING

Mohamed Abdelkarim's practice is focused on performance, which he considers both a research method and a practice. His current research explores the role of landscape as a witness 'to a history we have missed and a future we have not yet witnessed.' His works have been presented at the 11th Sharjah Biennial and Manifesta 11. He earned his Master's in Arts in Public Spheres at EDHEA/Valais in 2016 and is currently a PhD candidate at the Akademie der bildenden Künste in Vienna. Abdelkarim lives and works between Cairo and Rotterdam.

Writing as/is performance.

The text is the first space where I perform, and writing is the first act I perform. Letters, numbers, symbols, and spaces turn into actions, gestures, instructions, and scores.

Writing leads to speaking, writing leads to moving, writing leads to doing, and writing is/as performance.

The performance, that I mean.

Text plays different roles depending on its relationship to performance. Still, before we proceed with the text and the act of writing and its connections to performance, I need to clarify what I mean when I say performance: there are many contexts in which the term performance is used in the art world and its production. In my position, I would trace the term performance as a spectrum of multiple formats, fields, disciplines, and practices. I would include performance art as an art medium we learned from art history - like the works by Chris Burden, Marina Abramovic, and Vito Acconci.

Also, I include the theater as an art form and history that exceed itself as a medium and become a form of resistance and performance from its linguistic root as a particular action or proceeding of a spectacular. I utilize performance studies - the academic discipline that is rooted in several other fields and philosophers endeavors and become a lens to study the world and, last but not least, performance from performativity as how we perform our existence.

Performance spectrum

I am narrowing down the performance spectrum into my interest in the relationship between the visual and textual means in the performance process and making, based on a position defining text itself and writing as performance in a particular production mood and process. I would easily conclude my interest in performance using the term [text-based performance].

But I must admit that the term text-based is misleading in defining the text as the foundation or a base for something more essential, as if the text only plays the role of a tool or a method within performance

production, which is far from how I consider the relationship between text and performance.

Performance totality

Performance is totalitarian when it comes to its components, from the macro components as body, sound, space, and image to the micro components as mood, rhythm, atmosphere, and real-time relations between performer and spectators. I would realize the totality of the performance that involves text as visual, spoken, and audible as one entity in the state of immaterial publishing - vocal publishing.

Performance as an immaterial publishing

In text-based performance [let me use this term despite its tricky meaning], there is a particular state when the text in its different forms of vocality, breathes, mispronouncings, strained voices, and mumblings are published in the real-time state, and as ephemeral matter. The convergence between performance and publishing is not a sort of distortion of the term publishing and its origin. Still, I assume it is an authentic link to the word publish from its old french *puplier* and Latin *publicare*, which means to make it public.

FEDERICA MARTINI

Apostrophes and truchas*

Federica Martini, PhD, is a curator, art historian, and head of the Master's program CCC Critical Curatorial Cybermedia at HEAD Geneva. Her research, curatorial projects, and publications focus on the history and geopolitics of exhibitions, the intersections between aesthetic gestures and industrial histories, and the production of (in)visibilities in contemporary artistic practices. She was a visiting researcher at the Istituto Svizzero di Roma (2015–16) and at TrAIN (The Research Centre for Transnational Art, Identity and Nation, UAL, London, 2022). Previously, she headed the MAPS Master's program (2009–2017) and the visual arts department at EDHEA/Valais, and was a member of the curatorial departments at Castello di Rivoli Museo d'Arte Contemporanea (Rivoli/Turin), Musée Jenisch Vevey, Musée Cantonal des Beaux-Arts/Lausanne, and the Festival des Urbaines.

In MACACO Press publication credits we can sometimes see the phrase *A special thank you to...* This phrase aims specifically at the person who has offered texts (*you* with singular or plural reference) for the printed material in question. In comparison to the more general phrase *Special thanks to...*, that “you” implies a relationship among those who start a conversation. Taken out of the technical context of the colophon, that “you” turns into an “apostrophe” and becomes a figure of speech that, by definition, reminds, invokes and summons to persuade. More than the objective, it is its process what works as apostrophe in MACACO Press, given the fact that directing a conversation towards someone or something else is to interrupt or deviate from the focal point of the main story.

Deviation from mainstream (art) history is the subject of the invitation I received at the end of July 2022 for this publication: “We thought of you in particular to invite you to write about inclusion and exclusion in the history of art, who writes it, how it is built upon.” Emphasis added: “How can we access to different voices?” History of art in the singular, where I would have ventured with a plural. The question is made in the present indicative and is directed towards those who write and keep record of history today, not far from John Berger, who in the novel *G.* (1972) declares: “All history is contemporary history. Not in the usual sense of the term, in which contemporary history means the history of the relatively recent past, but in the strict sense: the consciousness of its own activity as it effectively exercises it.”

I understand that “effective exercise” with a note from Renée Green about artists’ texts: “A note to myself: A certain boredom with artist’s books and artist’s writings. What about writing? What about one’s perspective as it is in-formed by living and thinking and feeling and enacting? In this case, to enact living and thinking and feeling as an artist. Can I think of examples? And beyond. Ongoing becoming. Limiting classification challenged. More paradoxes of democracy. Letters of all kinds.”

I highlight the “enacted life”, the “challenged limiting classification” and the “paradoxes of democracy”. “All types of cards”: I think of Sabrina’s publication *The Art Cleaners* (2017) where she documented her effort to recover lost works of art that were unconsciously destroyed by

museums' cleaners. While looking for a paper sculpture by the artist Mathias Goeritz, Sabrina found out that this work of art had been unconsciously destroyed: "Someone thought it was an unimportant piece of paper and threw it away". Sabrina attributes to "that person" the role of curator. Since she was not able to get a good quality photograph of the lost work of art, she used what it was said about the paper sculpture. The inclusion of the conceptual artist Ulises Carrion's *Gossip Lecture* in MACACO Press catalogue reinforces the hypothesis that background noise is an erratic "communication device", whose evolution the publication traces through an editorial process that is also discontinuous, by mimicry.

In Italian, the "apostrophe" (singular masculine *apostrofo*) signals the absence of a vowel that disappears to make truncated words sound soft. Also graphically, the apostrophe turns back and indicates another way of articulating speech. Its narrative function is accomplished both in the past, whose present time it signals, and in the present, where it indicates an absence. I can recall a memory from school, dried with the passing of time, that the first evidence of the language in which I write was side notes in Proto-Italian written by probably exhausted copyists after transcribing large Latin manuscripts of monastic libraries. The Veronese riddle was a 7th century A.D. occurrence; a work break in vernacular Latin for an amanuensis engaged in the transcription of a religious text into Latin. It compared the tough work of someone who ploughs the field with the physical burden of someone who leaves furrows in the paper when writing.

It is a marginal and subjective "I" in the middle of the main narrative plot. In MACACO Press terms, it can be a *trucha*.

The first *trucha* I saw had as its epicentre the space for independent art Standard/Deluxe, in Lausanne. From this space, since December 2015, a MACAQUE version of the poster —*Foreigners, please, do not leave us alone with the Danes!*— proliferated. Redirected to the Swiss and printed in bright red letters on an acid green background, the poster expanded through the public spaces in Lausanne in one day. The phrase on the poster —*Foreigners, please, do not leave us alone with the Swiss!*— situated and exhorted, opening a gap in the discourse habits in the city's public spaces. It is a phrase from an art collective — Superflex— that another art collective —MACACO Press— transcribed and carefully

pirated before redistributing in *open-source* mode. The issue, as Trinh T. Minh-Ha writes, is both the message and the way it is delivered:

“I memorize, acknowledge, and name my source(s), not to validate my voice through the voice of authority...but to evoke and sing it”.

* *trucha*: illegal copy, pirated copy

JONY VALADO

Albano de Jesus Beirão

As a performer and dancer, Jony Valado's (1994 // CH/PT) work is primarily focused on movement and self-sufficient ways of moving. Their actions, sometimes improvised, are inspired by personal histories and elements of Portuguese culture, forming scenographic setups that explore forms of craft or traditional know-how, with narratives that weave connections between the real and the imaginary.

I am writing to you from Canada, from a small village not far from Douro. It is a village inhabited by rocks; no one passes by. In fact, in winter, yes, to harvest olives. We are in the middle of August. It is hot. Water sources are dry.

When we go to a restaurant or when our cousin comes to visit us, we go back in time and we are told stories of the region. I want to share with you the story of the ape-man; for some, a myth, and for others the truth, the magic, the devil...

I was told this story when I was a kid. My grandma used to say that when the ape-man screamed, we had to put a container full of water outside the door so he could drink from it. "He drank quickly tens of liters" she said. I listened to this story as a tale. I remember my cousin saying it was all a lie.

I wanted to believe. I think that after listening to it and not searching for more details about the ape-man, I buried that story, unintentionally.

More recently, I thought of finding out a bit more through the Internet. There is a documentary on RTP —Radio and Television from Portugal—, a book, paranormal blogs telling this story, witnesses, articles... L'homme singe s'appelait Albano de Jesus Beirao. Il est né à Aveloso, un village à coté de Prova d'où vient mon père, et mort en 1976 à 94 ans dans le même village.

The ape-man was called Albano de Jesus Beirão. He was born in Aveloso, a village close to Prova, where my father comes from, and he died in the same village in 1976 at the age of 94 years old. His supernatural powers did not appear until he was 40 years old. Everything started with an epileptic seizure at the foot of olive trees when he was a kid.

He would yell very loudly, jump very high, climb upside down, swim extremely fast and he was very strong. These "seizures" were irregular and they could be short or long. After a seizure, he calmed down, but he did not remember anything of what had happened. Scientists from Lisbon came to look for him, but the seizures became so frequent that the press turned him into a monster and the State decided to send him

to the Portuguese colonies to avoid having to kill him. Just like what is done with cars people do not want any more, but that is another story, of racism and neo-colonialism.

They tried to take him twice. The first time, he jumped from the boat and swam back to the coast of Portugal. The second, he did not jump. Serpa Pinto, a Portuguese soldier and explorer, was traveling on the same boat. He was heading to Africa in search of another worldwide renowned explorer of that time, Livingstone. Together with Serpa Pinto there was a journalist named Henry Morton Stanley. Edgar Rice Burroughs learned about Albano Beirão's ravings and heroic exploits from Stanley and wrote *Tarzan* in 1912.



BARBARA FEDIER

Well Done,
Poorly Done,
Not Done

Born in Zurich, Barbara Fedier lives and works in Geneva and Collonges-sous-Salève. Trained in visual arts in Geneva, typography in Lausanne, and lettering in Zurich, she has been teaching 'micro-publishing' in visual arts at HEAD-Geneva since 2004. In 2019, she co-created the theater editions 'le Chamois Rouge' with Jean-Claude Blanc and has participated in numerous collaborations on books and artists' editions.

Sabrina, Patricio,

Yes, I am thinking of your publication project, but caught up in many things (and with painful sciatica as well!) I keep trying to write some lines.

I am looking in the attic and in my library Sabrina's editions, which I remember well, done more or less in or around the micro-editing workshop.

Ecce Homo. And *It Was a Pleasure To Burn*., and *Living in the Theme Park* and *Zelig*, collective works of art. These four are not available at home now. They must be in the boxes ready to be stored this winter. Here are some fragments I know by heart (it is useful to remember books by heart, the content and the form, as remembered in *It Was a Pleasure To Burn*).

I remember it. *Ecce Homo*. It was the best-seller edition during our "Micro-editing workshop HEAD-Geneva" at Offprint, Paris, and in other artist book fairs in Geneva, New York, Amsterdam.

It recreates the multiple images of the "failed" restoration done by Cecilia Giménez, an eighty-year-old inhabitant of Borja (Zaragoza, Spain) of the mural painting by Elías García Martínez (painter of the late 19th century) at the Church of the Sanctuary of Mercy found on the internet. It goes from Giménez's "failure" to the re-appropriation of internet users, going through the face of the restorer spread on the media.

An excellent "poor" book: standard A4 paper printed in black and white, single-sided, cleverly designed, folded into A5 in Japanese style and carefully bound, even if it is not necessarily visible.

This *self-published* book can be found on the internet. It is said that 20 copies have been edited, but that it has been recreated many times and each time a bit different according to the online publication of the day. In some copies there are vignettes cut out in colour, like small merciful images that are sometimes found in Catholic churches. It is possible not to find them in all the copies. Maybe the book you buy for 5CHF is a

unique one. If you want to, you can replicate it with a home printer. It is not theft, but circulation of objects and knowledge. New images can be inserted too. Cecilia Giménez's complete failure of the restoration is described by a BBC European correspondent as resembling a "pencil sketch of a very hairy monkey in an ill-fitting tunic".

The book *Ecce Homo* and this hairy monkey may have been the origin of MACACO Press. Find the monkey's selfie and:

... create a publishing house with unconventional production and distribution strategies.

...consider editing as a common good and a constant celebration.

...distribute books secretly and illegally sell counterfeits.

...replicate books of quite well-known artists.

...use well-known books and internet findings.

It is a way to create freely and with humour, enhancing a more surrealist, popular, inclusive and festive side.

MACACO Press, with its claim to create in a multiple and mobile way, explores the relationship between self-publishing and performance, plays with notions of identity and authenticity, with legal / illegal productions and builds a real social poetics.

Your way of working, Sabrina and Patricio, reminds me a lot to Robert Filliou's (1926-1977) work with his *Principle of Equivalence: Well done/ Badly done/ Not done...* He has established himself in the 1960s as one of the leading figures of Fluxus, an international Dadaist movement, whose main project was to question the limits between art and life.

The world's situation is not appropriate for celebrations, but for Filliou constant creation is life itself.

THE CELEBRATION IS PERMANENT.

There is always someone sleeping. Someone awake.

Someone dreaming while they sleep. Someone dreaming while they are awake.

Someone eating. Someone hungry.

Someone fighting. Someone in love.

Someone wealthy. Someone poor.

Someone travelling. Someone staying.

Someone helping. Someone hindering.
Someone having fun. Someone suffering. Someone indifferent.
Someone starting. Someone finishing.
ONLY THE CELEBRATION IS PERMANENT.

CHRISTINA JONSSON

MINIMAL TRASH COOKING

Christina Jonsson is an artist from Denmark, where she currently resides. She trained in Italy at the Accademia Belle Arti di Ravenna and earned her Master's in Art in Public Spheres at EDHEA, Valais (CH). She co-founded the art space Saint-Valentin in Lausanne, where she carried out curatorial work as well as teaching in visual arts, alongside her own artistic practice. Her artistic work spans cooking, drawing, painting, writing, performance, and installation. If she had to describe the entirety of her practices and political positions, her art would undoubtedly be punk-eco-feminist.

Short, sharp, precise. User instructions:

Let's go and RUMMAGE THROUGH THE TRASH of the great capitalist and neoliberal fuck-Up the bins, (because the garbage, the waste is enormous!) the cupboards, the ghosts, the crates and tapes buried in unlikely corners, rummaging through forgotten deposits, poop pants, ignored stories, stories of others, of other sensibilities, of other worlds, sideways stories, askew stories, things and stories that are almost fictional, almost possible, possibly visible, sometimes barely audible

Without making too much of it, we find everything there and we marvel—in a graceful way, with spirit of attack and spirit of revolt, of course—on this waste, these fertile treasures: ...skins, pages, typos, bones, hair, fabric, dry materials, dormant or rotten, in transformation or already dead, seedling

Fertilizer and text for a future—always too far—less exhausted by MONOCULTURE and MON(W)O(RLD)VISION

On islands, on mountains, in corners, we can find invigorating, activating integration material ...
and WE ACTIVATE in dismantling and disturbing

MONOCULTURAL culture,
The celebration of DEAD NATURE,
has spread over the whole earth with
electric and digital speed of light
The worldwide MONOCULTURAL fire

creates TABULA RASA and FAKE
NEWS do the rest in the binary of
TECHNO-PATRIARCHAL,
in a PATRIARCHIAL-COLONIAL era
dans le binaire du TECHNO-PATRIARCAT,
dans l'ère PATRIARCO-COLONIALE

Art, frozen frame
revitalizing social performance
sometimes seems to be a comforting
ingredient, FOOD for the soul,
a performative gesture
like a good Vaginal Soup,
a good Lovers Soup, a Love Soup,
a Soup of Integrated Art,

CONTINUE to throw a spanner
in the Capitalist works
Act with calm and intensity,
fury and indignation
Activate notions and TEMPOS of other
worlds, notions of sensibilities others operate
in the yolk of the egg
... proteins, skins, calves, chickens
discarded and boiled by world of art market
supremacy of a dominant, barbaric, colonizing,
devastating, exhausting inclination

We can DREAM AND ACT for another future
—even for museums,
to be a parliament of other sensibilities,
ambassadors of other worlds and ways:
... make magic, cook soups, publish books,
posters, draw new flags and open a way
to other sensibilities.
To unite among the waste of this system, of
this world
Together, like plants, like vegetables, towards
a future made of ruins.

MAGDALENA TESTONI

Something bigger than one

Magdalena Testoni is a restless artist. She earned a degree in Literature from the University of Buenos Aires, directed the Paraguay Print Art Fair, coordinated El vómito, an independent space offering various artistic experiences, participated in Pulperia Mutuálca, another independent space in Buenos Aires, published her friends and herself through Cuestión Editora, was part of the collective Putas de Mierda, and coordinated the group Formas de la idea. She is a writer, and her texts are often published in art criticism magazines. She works independently as a curator, producer, manager, writer, editor, editor-in-chief, and artists' assistant. She almost always works collectively, which is why she considers the primary material of her work to be human connections.

Circulation is an inherent characteristic of books. I mean the possibility of going through different spaces and, at the same time, connect the ends, return to itself, regenerate again, being the same and different each time it is opened. It is not possible to precisely identify when a book begins because it is the accumulation of journeys that do not end on themselves. A book can end up in an action, in a library, in another book, in oblivion, in a new society; that is, it never ends: it changes. People who devotedly and autonomously make books make the decision to circulate ideas that have been written and organized in a particular way. Self-management implies thinking of the form the reading path will take, but also taking a stance regarding the possible paths the publication will take. Look for or create spaces to inhabit.

This is why talking about circulation and self-management within the printed matter of the region I know is almost like talking about publishing. How many people may have decided to become publishers after attending a print & art book fair and seeing how close and easy the world of making book is. In those places the creative process is opened. You do not encounter only with the book, but also with who thought of it, who materialized it and the stories behind that process. If a book is a space of encounter, print & art book fairs are spaces where those encounters multiply.

The circular character of books has to do with that open process: the structure ready to be broken, the reading turned upside down, the possibility of a reverse journey. Listening to an editor talking about each part of a book is to participate in the process: the first idea, the trial and the error, what is left aside and what is done with them. This conversation is possible within spaces where the seller and the buyer have direct contact. For those who work autonomously and manage their own publishing house, print & art book fairs are the spaces where exchanges take place, considering that it is highly unlikely that self-management allows the possibility of having a retail store.

In South America there is a fairly strong network of print & art book fairs, which between 2016 and 2019 were at the forefront of a remarkable growth in the number of printed matter producers in the region. A network that stretches through Argentina, Brazil, Chile, Peru, Uruguay, sometimes Colombia and hopefully enough, Mexico. During those years, many producers travelled through the fairs, creating a flow

of people and content that gave them their own language. In general, publications occupy a minor space in contemporary art events. If there is a publishing sector, it is normally at the end of the room, in a relegated space that is difficult to access or quite small. The boom of fairs placed the printed matter at the centre of some scene, but the striking thing was that it was not an univocal centre. In this case, the centre is not a point, the centre is multiple. This is because the production of books in South America, perhaps due to the challenges of self-management and the wish to circulate, is driven by an attitude of solidarity rather than rivalry.

The network of independent book producers expands mainly by contagion. If you have certain resources, the access is quite easy because the network is large and suggestions and recommendations are passed by word of mouth quite naturally, especially in the aisles of the fairs. Conversations and encounters take place there, which then turn into projects or alliances that allow the circulation of publications to expand. This is the attitude on which the circuit is based because the economic, political and social crisis in the South is commonplace, and ties play many times a leading role in our network. Ties that block and unite at the same time. We work a lot on unlearning the capitalist forms of production as well the capitalist way of relating, not only with colleagues, but also with what we do. That is also why focusing on the process is so important. It enhances the idea that the product is the main thing and it dislocates the idea of authorship. From its circular perspective, a book is what passes from person to person. The ideas and the messages made public thanks to a book are circulating among us and whoever edits them puts them into practice. We are not authors; we are practitioners of ideas*.

It has a lot of fantasy, but a lot of reality too. The problem of this scope is that it runs the risk of going around the same circuits and not getting to new audiences or a new generation of producers, when feedback touches the edges of endogamy. The search for enlarging the circuit and getting to new producers with different social realities is a concern I can identify in the region's fairs. A way of working for this purpose might be to organize public fairs in squares in a more anarchic way and without production costs.

Leaving the capitals and being more present in the suburbs, in other provinces, to take advantage of the resources of the institutions that open their spaces to us in order to invite publishers from other regions.

These are, perhaps, some ways to manipulate the system from the edges, from the chink. A thing we should take into account every time we think of circulation from the printed matter is to take responsibility for the edges and look for gaps. To publish is to choose and to make something public as well. They are actions with a strong symbolic character. This is why printing matters —because it is the open possibility to interfere in something bigger than oneself. It is something that belongs to nobody because it is not exclusively governed by the values of property, but instead, it multiplies in the encounter, in what happens among people who read and publish, among those who have concerns or just want to laugh at something.

* The things I share here are reflections that circulated within a study group we organized around the Paraguay, Microutopias, and Tijuana printed art fairs, which brought together 50 publishers from across Latin America. The study group was called Formas de la Idea, and you can find the presentations and discussions on the YouTube channel of the same name.

COLIN RAYNAL

Todes macaques

Colin Raynal (1989) is a visual artist and sound performer based in Neuchâtel, Switzerland. His artistic practice has led him, among other things, to tame a vacuum cleaner, chase crocodiles, collect spam emails, stroke carpets, and embroider caps.

Dear Sabrina, dear Patricio,

At the beginning of this letter, I realize that it is impossible for me to remember how we met. It could have been in an opening in Topic, at Vicente's birthday party, at the School of Arts in Sierre or at the biennial of independent art spaces in Geneva. All I know is that, for as long as I can remember, you have always been part of the Swiss-French alternative artistic scene. I remember the flag raisings under the rain, a picnic next to a magical river, wandering through the streets of Neuchâtel to the rhythm of the music and a conversation in a studio's footstool, but these memories do not do justice to the depth and fragility of the ties that bind us together. Friendship is a curious thing. Sometimes it is based on nothing, but it is never based on nothing. On his book *El nuevo Barnum*, the Italian writer Alessandro Baricco goes over the things that united his old friends and his conclusions were quite accurate to describe our situation: "What joined us was the certainty of being fighting a clandestine war". Indeed, it is not enough to have some affinities to build a friendship. You need to have a common ground. In our case, our common ground is there. We sail under the same flag. We ride the same horses. We search the art of living and not to live from our art. We defend a type of art that is closer to life, that is outside the circuits, that short-circuits. We do not believe in much. We create with three pieces of rope. We are pirates. And yet, when we are seen on the streets, nobody suspects that we have not quite fit the mould, that we swim against the tide, that there is fury within us. So, we have built a secret alliance. This takes us again to Baricco: "To be friends means shearing a secret and shearing melancholy". I think that the secret melancholy we share is the sadness of not being able to really transform the world we dream of being more just. It is the hope, so frequently disappointed, of seeing the emergence of relationships other than those of power. We have the sour impression that we are often fighting against windmills. We are a bit like those kids who, far from their parents' sight, cut voluntarily their hands to seal their friendship with blood. The same scars have shaped us. We have cried the loss of our artistic success: we are not going to change the course of things with contemporary art. It is a bit frustrating, but that does not mean we have to just stand still. As Baricco says: "There was an evident relation between moving the ass and having friends" Doing activities is the most important thing. It can take you farther than

you think. It's what gives the impulse for friendship to unfold its full potential. There is no need to move mountains every morning; a few drinks at an occasional art opening can do. The world is cold outside, so let's warm up in hot springs, like Japanese macaques. We relax and rub each other's backs. It feels good to be together. It feels good to be lazy. It feels good not to be neither really in or really out. Dear Sabrina, dear Patricio, when I think about it, it is crazy how close and how far I feel from you at the same time. We do not live in the same city and we do not see each other often, but I have the impression that we have known each other without really knowing each other. Maybe that is what friendship is all about: to stop judging for a moment, taking people as they are and not learning from them. We just need to "follow" them, as we do in social networks for the simple pleasure of discovering new landscapes, driven by the certainty that we will get farther if we go hand in hand. As my grandfather says: wherever you go, your friends will go too. So, let's follow the example of MACACO Press and post our best faces. Let's go to the monkey school. Let's shake the coconut tree. Let's take off our hair and if the world drives us mad, let's show them our red ass. In the same way crazy masters do, let's imitate certain practices to better show how absurd they are. If we are told to walk in a line, let's get to the top of the trees and swing from branch to branch. Let's shout if we want to and let's weave new networks between the trees of our path. Let's invent acrobatics off the path, acrobatics to live better together. The slogan "toques macaques" implies the idea that property is no longer enough. To face the vileness with which living creatures are treated, let's go back to an assumed brutality and adopt a savage appropriation. In this perspective, MACACO Press offers a meeting point and tool box. It is a protean collective force that publishes survival manuals in the current jungle, which comes close to a definition of friendship: a knowing smile to cling to in a hurry.



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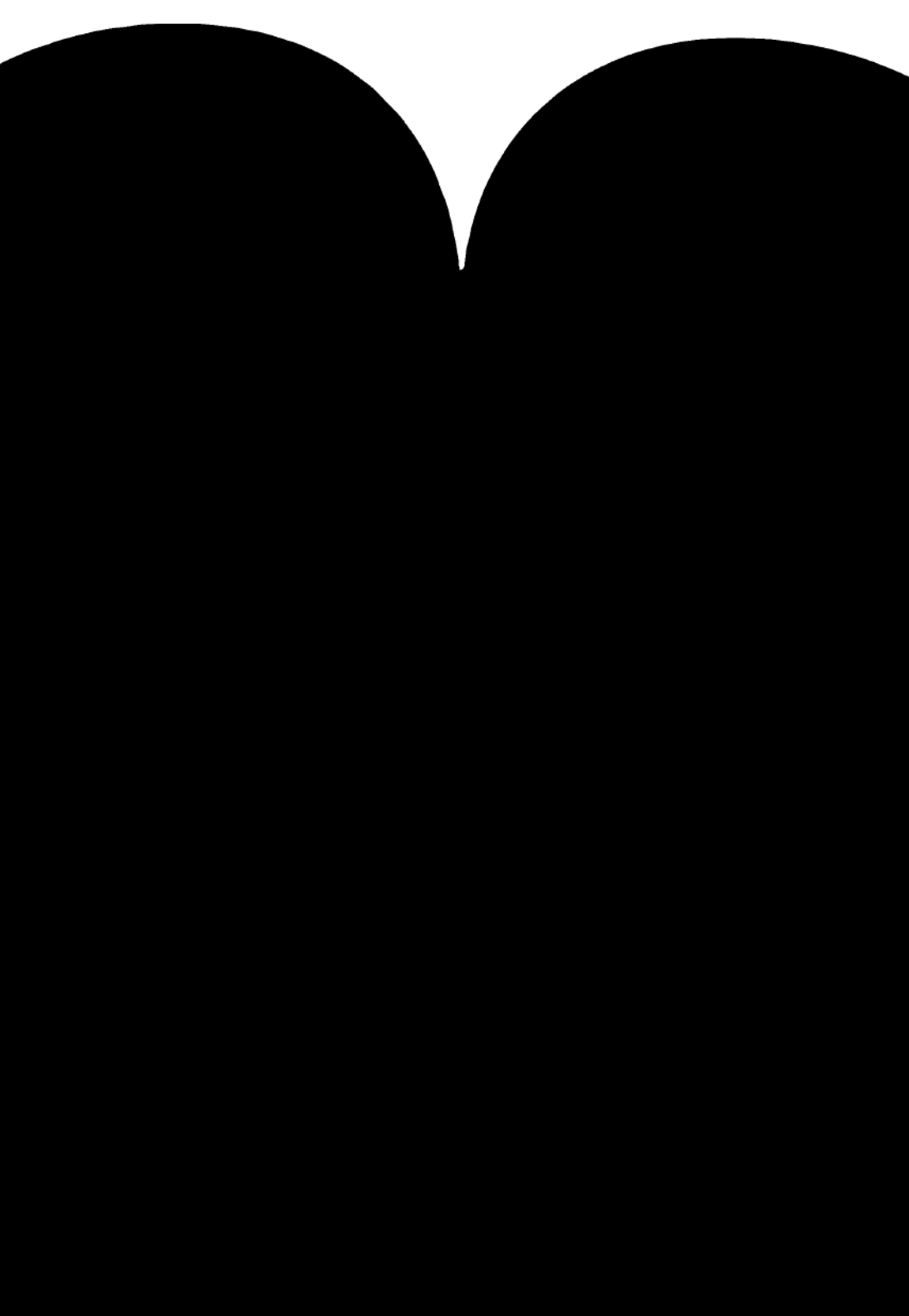
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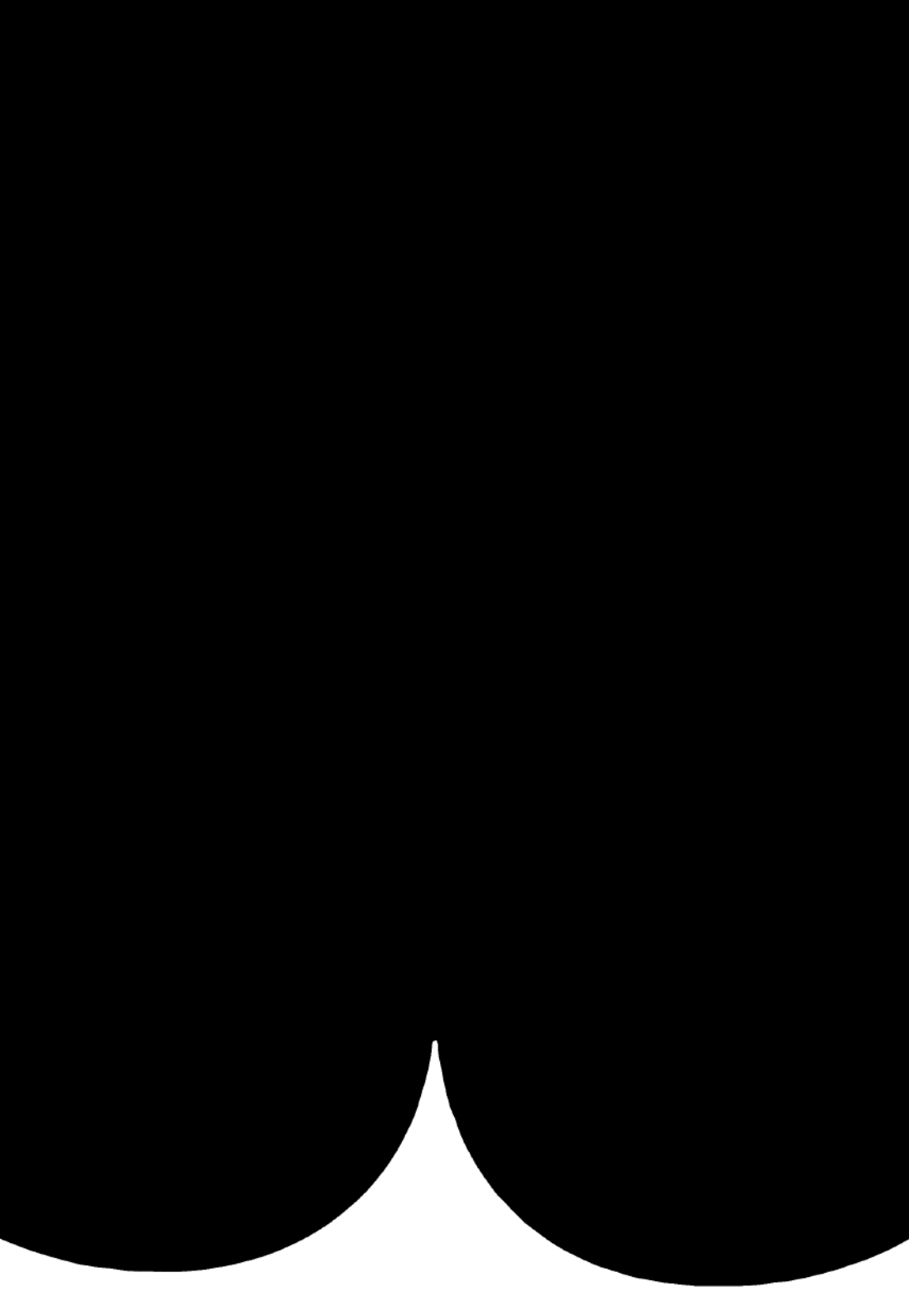
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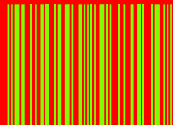


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