

“Unknown names falling upon our ears”: residency, conference, workshop and roundtable discussion at the invitation of Villa Arson, Camargo Foundation and Frac Marseille

Fehras Publishing Practices, Victorine Grataloup, Salma Mochtari

Qalqalah قلقلة takes its 2021 winter quarters between Nice and Marseille for a residency with the Fehras Publishing Practices collective at Camargo Foundation (Cassis) and Frac PACA (Marseille), starting with a workshop conducted with the Situations Post research group at Villa Arson (Nice).

Fehras Publishing Practices and Qalqalah قلقلة have been collaborating since the group exhibition *Qalqalah قلقلة: more than a language* at Centre régional d'art contemporain Occitanie-Méditerranée (2020) and at Kunsthalle Mulhouse (2021). The residency is an opportunity to extend this collaboration by connecting the research conducted by Fehras under the title “Institutional Terms” on translation, the institution, and the production of bilingual art publications with Tiphaine Samoyault’s *Translation and Violence*, an essential theoretical resource for Qalqalah قلقلة.

The residency brought together Sami Rustom, Omar Nicolas, Kenan Darwich (Fehras Publishing Practices), Victorine Grataloup and Salma Mochtari (for Qalqalah قلقلة). The workshop allowed the sharing of their common working questions with Vítor Carvalho Rezende, Hayoung Kim, Gil Lequerrec, Sarah Netter, Sophie Orlando, Damien Ruvet, Nergis Songün and Katrin Ströbel (Situations Post). Tiphaine Samoyault joined the group for the closing public event on November 27, 2021 at Frac Marseille.

We warmly thank them all for the ideas they brought, their enthusiastic participation and their generosity.



Conference at Villa Arson, Novembre 16, 2021. Image: Fehras Publishing Practices

Since 2016, Fehras Publishing Practices has been conducting a research on translation: “From the outset, language and writing—both fundamental parts of publishing and artistic work— have played an essential role in our practice. (...) We were faced with the following questions: In which language should we write and publish? Who are the readers and viewers of our work? After careful consideration, we decided to publish in both Arabic and English, writing all original texts in Arabic and translating them to English. Meanwhile, problems began to surface. (...) We found ourselves entangled between the two languages. Another concern of ours was form and design: what kind of aesthetics did bilingualism produce?”¹

On the occasion of the research residency, co-sponsored by Camargo Foundation, Frac Provence-Alpes-Côte-d’Azur and Goethe Institute, Qalqalah قَلْقَلَة wishes to put Fehras’s research — as well as our own collective work on translation — in dialogue with the theoretical tools offered by researcher Tiphaine Samoyault (essayist, translator, literary critic and professor of comparative literature) in *Translation and Violence*. “What are the possibilities, with translation, of getting out of appropriative hegemony or hospitality tinged with hostility?” she writes. “We must admit that translation is never really right. (...) To consent to the unfair requires the construction of an ethic that knows how to identify what is not just, to recognize it, more than an ethic that strives to be absolutely just without succeeding.”²

The cross-programming, whose title takes a quote from the film *Soapy Postmodern Bathwater* by Fehras Publishing Practices (2017), allowed for the collective surveying of Tiphaine Samoyault's work discussed in relation to Fehras' work and led to the collective writing of a fictional text, a new iteration of the character of Qalqalah.



Workshop, session 2 at Camargo Foundation, Novembre 19, 2021. Image: Fondation Camargo

Detailed program

Tuesday, November 16, 2021:

- 9am – 1pm: First session of the workshop at Villa Arson, Nice. Presentation of the workshop's frame, individual presentations, collective survey of *Translation and Violence* by Tiphaine Samoyault.
- 6pm – 8pm: Cross conference of Fehras Publishing Practices and Qalqalah قلقله (by Victorine Grataloup and Salma Mochtari), Villa Arson, Nice.

Friday, November 19, 2021:

- 1pm – 5pm: Second session of the workshop at Camargo Foundation, Cassis. Collective writing of a fictional short story.

Saturday November 27, 2021:

- 3pm – 5pm: Third session of the workshop at Frac PACA, Marseille.

Collective writing of a fictional short story.

· 5pm – 7pm: Screening of the film *Soapy Postmodern Bathwater* (2017) and roundtable with Fehras Publishing Practices and Tiphaine Samoyault. Moderation: Victorine Grataloup and Salma Mochtari. Simultaneous cross translation: Mathieu Lecarpentier.

1. Excerpt from [the artists' website](#). ↩

2. In *Traduction et violence* (Translation and Violence), Paris, Le Seuil, pp. 125-126. English translation [Qalqalah](#) قَلْقَالَة. ↩

Fehras Publishing Practices

Fehras Publishing Practices (Sami Rustom, Omar Nicolas and Kenan Darwich) is an artist collective founded in Berlin in 2015. The collective is researching the history and presence of publishing and its entanglement in socio-political and cultural sphere in the Eastern Mediterranean, North Africa, and the Arabic diaspora, focusing on the relationship between publishing and art historiography. It concerns with the role of translation as a tool facing cultural domination in its traditional and modern forms, as well as a tool for creating solidarity and deconstructing colonial power. Fehras observes publishing as a possibility for creating, transferring and accumulating knowledge and therefor initiates projects that carry different forms such as exhibition, film, book, lectures, performances.

Projects i.a. *Borrowed Faces, Stories of Publishers during the Cold War* ; n.b.k., Berlin (2019), *Disappearances. Appearances. Publishing*, EMST, Athens (2018), *Soapy post modern bathwater*, Sharjah Biennale 13, Tamwuj, Sharjah, AE (2017), *Waiting Trajectory*, Haus der Kulturen der Welt, Berlin (2017).

Victorine Grataloup

Victorine Grataloup is a curator, co-founder of the trilingual editorial and curatorial platform *Qalqalah* قَلْقَالَة (with Virginie Bobin, then joined by Line Ajan, Montasser Drissi, Vir Andres Hera and Salma Mochtari) as well as of the curatorial collective *Le Syndicat Magnifique* (with Thomas Conchou, Anna Frera and Carin Klonowski) dedicated to emerging artistic production. She studied art history and theory at EHESS (School of Advanced Studies in the Social Sciences, Paris), the Humboldt Universität (Berlin) and at the University of Paris I Panthéon-Sorbonne University, where she is now a lecturer, and worked at the Palais de Tokyo, KADIST, Bétonsalon - center d'art et de recherche and Cneai before becoming an independent curator.

Her work is transdisciplinary and collaborative, at the intersection of artistic and social issues at the crossroads of languages. She is interested in the political and affective stakes of artistic practices, in collective imaginaries and minority representations, in desirable and hospitable institutions.

Salma Mochtari

Salma Mochtari is a Moroccan art worker based in Paris. She studied art institutions' management at HEC Paris, and Contemporary Philosophy at Université Paris I Panthéon-Sorbonne and Université de Paris Nanterre.

Her academic research focuses on the philosophical ramifications of the 'archival turn' in contemporary art, and focuses on minor archives and archival silence.

She currently collaborates with KADIST Paris.

She joined *Qalqalah* قَلْقَالَة in December 2020.

<https://qalqalah.org/en/activities/unknown-names-falling-upon-our-ears>