

# Notes on Enough History: A Disoriented Glossary

Salma Mochtari, Virginie Bobin

From November 2022 to February 2023, Qalqalah قلقلة (represented by Virginie Bobin and Salma Mochtari) was invited to be a Research Affiliate at the Theory department of Tanzquartier in Vienna. Under the title “Enough History / كفانا حكايا / Ne me raconte plus d’Histoire”, we experimented with various formats of artistic research and modes of collective study to investigate the modalities under which art discourse uses, fabricates and embodies truth-making through specific regimes of narration.

Our research unfolded in three public moments:

- *Potential h/Histories*, an online conversation with scholar of political theory and photography [Ariella Aïsha Azoulay](#), which addressed some of the notions presented in her book *Potential History: Unlearning Imperialism* (Verso 2019), such as potential history, rehearsal, rewinding, the interrelations between art and theory, and strike.
- *An infrastructural investigation of a worldly future*, a film screening and conversation between artist Mohamed Abdelkarim and curator Salma Mochtari. We talked about the post-apocalypse, working with linear and non-linear timelines and infrastructures.
- *How (Not) to Disappear in Translation*, a 2-day workshop conducted by Virginie Bobin, based on a script emphasizing different relational, ethical, and political aspects of what occurs when translation intervenes to mediate and complicate processes of storytelling, witnessing and listening within the codified space of the law.

Our last intervention took the form of a *Disoriented Glossary*: a glossary can only display one possible set of meanings, responding to a given context. It is also a writing form in itself, a mode of story-telling, suggesting once more a troubled relationship to the contingent truths that words carry along. This form serves as a repository of traces, documents and conversations generated over the course of the affiliation. It brings up more questions than it answers. It is produced with several thinkers and artists in mind: our conversation with Ariella Aïsha Azoulay was seminal to the rest, although our readings of scholars Saidiya Hartman and Eve Tuck, and reminiscences of Dead French Philosophers theorists of history like Michel Foucault, were of company.

The glossary was designed by Maëlle Brientini. It is available under two different forms:

- a pdf file for digital reading ([download here](#));
- a printable A3 file ([download here](#) for flip-on-long-edge printers, and [here](#) for flip-on-short-edge printers) with specific folding instructions ([download here](#)).

The signs illustrating this glossary are adapted from a series of visual

scores conceived by artist Anca Benera during the workshop *How (Not) to Disappear in Translation*. The original drawings can be viewed [here](#).

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### Virginie Bobin

Virginie Bobin develops collaborative projects that take the forms of exhibitions, publications, workshops, seminars, texts, translations or ongoing conversations with artists, curators, researchers, performers and art students. She is particularly interested in a feminist approach to translation as a feminist practice of unlearning with others, which is at the core of her PhD-in-practice research at the Akademie der bildenden Künste (Vienna, 2018-2023).

In 2018, she co-founded QALQALAH **القلق**, an editorial and curatorial platform dedicated to the production, translation and circulation of artistic, theoretical and literary research in French, Arabic and English. Before that, she was Head of Programs at Villa Vassiliev, a Paris-based center for art, research and residencies, which she co-created in 2016. Previously, she worked for Bétonsalon – Center for Art and Research (Paris), Witte de With Center for Contemporary Art (Rotterdam), Manifesta Journal (Amsterdam), Les Laboratoires d'Aubervilliers and Performa (New York). Recent curatorial projects include the exhibition and workshops series “Bestiario de Lengüitas,” with artist Mercedes Azpilicueta (CAC Brétigny, 2021; Museion Bolzano, 2020; CentroCentro Madrid, 2019); and “QALQALAH **القلق**: plus d’une langue,” co-curated with Victorine Grataloup (La Kunsthalle Mulhouse, 2021; CRAC Occitanie Sète, 2020). She is a member of Textwork’s editorial committee.

### Salma Mochtari

Salma Mochtari is a researcher and curator based in Marseille. A member of the curatorial and editorial collective Qalqalah **القلق** since December 2020, she is since 2022 affiliated with the research cooperative of Clermont Métropole’s art school. Her research often stems from the conceptual circulations between the fields of art and contemporary philosophy. Based on the specific cases of archival absence and black studies, she works the present and future genealogies between contemporary, decolonial and queer critical studies, with the heritage of thinkers such as Michel Foucault, Jacques Derrida or Judith Butler. In addition to discursive programming, her curatorial practice is based on forms of collective production through workshops, translation or fiction writing.

In the autumn of 2022, she is conducting with Qalqalah **القلق** a research residency on institutional disappearances jointly with artist Mounira al Solh and curator Line Ajan at the Kunstencentrum Buda (Belgium), and a discursive program with curator Virginie Bobin on the politics of truth-telling at Tanzquartier in Vienna (Austria).

She studied the management of artistic institutions at HEC Paris, and contemporary philosophy at the University of Paris I Panthéon-Sorbonne and the University of Paris Nanterre. Between 2020 and 2022, she collaborated with KADIST Paris as discursive curator, where she developed editorial and curatorial programming rooted in the political and societal issues of contemporary artistic practices.

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<https://qalqalah.org/en/notes-on/enough-history-a-disoriented-glossary>