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त्रिमुखी PLATFORM

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TRIMUKHI PLATFORM | is a not-for-profit organisation founded in West Bengal, India. It is born from a desire to create a platform enabling to operate in three different directions: social action, artistic production and theoretical research. Art and thought need to be produced by all strata of society so there is not only a diversity of propositions but also relevance and accuracy. This yearly journal on contemporary arts practices (*Fabricate (Fabric of) Art*) is published in this context.

| est une association à but non lucratif fondée à Calcutta. Elle est née du désir de créer, au Bengale Occidental, une plateforme depuis laquelle œuvrer dans trois directions : action sociale, production artistique et invention théorique. C'est à la condition d'être produits par des individus venant d'horizons sociaux différents que l'art et la pensée acquièrent non seulement leur pertinence mais aussi leur acuité. La publication d'une revue annuelle sur les pratiques artistiques contemporaines (*Fabrique de l'Art*) s'inscrit dans ce contexte.

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the poetics of dissent a manifesto for myself

Tired of the artists' artistic arthritis, Artaud got tired. The arthropod Artaud, the gunner of art, the artificer of the surfeit of harmony had enough. Artaud had enough of the artifice, Artaud had enough of the arts and crafts. Tired of the artful artificial artifacts of artisans and artists, Artaud was tormented. Arteriosclerosis?? Lightheadedness?? Artimaña??

No, ad nauseam. The cannibal Artaud had enough, he hid behind his artery as an atrocious gunner and hanged himself.

Art as an anti-institutional practice of knowledge. As a demonstration which assumes its political condition. But beware: it is important to distinguish between *political* and *politics*. In art, politics is the visual and oral auction of pseudo-progressive trinkets through politically correct discourses, mere assertion of what the public wants to hear or see and identify, pure boring sanctimonious onanism; whereas the political is the interweaving of new form and content that dislodges public assumptions, avoiding clear

affirmations but laying claim only to openness and discomfort (its own and the public's). So then, the political is a spiral of vertigo, it is the polis placed inside a centrifuge machine, it is an anti peacemaker mechanism. Ergo, art is not political because of its themes but because of its mode or formal procedure of action. It becomes political when it proposes a poetic interruption to rules and the law. It becomes political when it becomes a power to question and destabilize the spectator in the construction of his identity and reality, extending beyond the mimetic and Aristotelian system of representation and reproduction of existing and prevailing ideologies. It becomes political when it proposes a clear subjectivation process to the audience, i.e. a return to the subject (social subject, ethical subject, but ultimately subject) as an act of resistance.

Assuming these artistic premises, we may also say that theatre, specifically, is transversal by nature. It is not constructed hierarchically (the type of power often exercised by

theatrical texts and actors), but by the abolition of the same. Theatre is a dialogue in the form of a horizontal flow of different components.

The organizing of all this flow results in what we call theatre.

It takes much more than a text to make theatre.

Theatre is an interdisciplinary field, it is a palimpsest, pure aesthetics of the space / time / body. A mix of genres: experimental conceptual performance, physical dance-theatre, multimedia theatre, new dramaturgies, classical dramas staged with an emphasis on deconstruction, happenings, scenic poems, site-specific works, theatrical installations, etc.; all against the historical domination of the written text.

The impossibility for theater to be understood further deepens; it should be hardly examinable, and should not make the world manageable and reassuring as the world is hardly examinable, much less manageable and reassuring. This does not mean that one does not intend to recount world. The aim however is not to represent the world as a whole.

I list: ambiguity, discontinuity, heterogeneity, pluralism, multiple codes, subversion, perversion, deconstruction, anti mimesis, resistance to interpretation, mediation, exposure, vicissitude, catastrophe, transition, correspondence, versatility, simultaneity, assembly, fragment.

Absence of dominant paradigms, and no cathartic procedures. For catharsis is psychoanalysis or mass murder.

May art not imitate life, but life imitate art.

We need to seek a post-anthropocentric or post-humanistic utopia.

A theatre made of textures, and not of texts, that experiments with synesthetic processes, i.e. the neurological ability to mix multiple senses, as a mechanic of something other than communication: to see with our ears, to smell with our eyes, to touch with our noses,

to listen with our mouths, and so on.

Presence and not representation, shared experience and not a communicated one, process and not product, manifestation and not signification, impulse of energy and not information.

May meaning remain postponed or suspended.

To always prefer an intelligent error to a banal truth.

To break the comfort and reassurance of the audience.

May the reality of the scene be autonomous, and and the poetic sought inexorably.

To create two, three, many gazes.

To transform the audience into active spectators so that there are as many possible readings as there are spectators in the room.

To be amoral in creation. Neither moral nor immoral. Art is amoral by nature. Then will come the ethics, when the private gaze becomes public.

To work with very fragile associations.

To be a stranger at work. To watch again and again, as if it were the first time. Or the last.

Form as content and content as form. Just as a theatre text is never theatre, an idea is never scenic, it cannot be represented.

To work with the obscene but not with obscenity. The obscene is something that is out of the scene. The opposite of the obscene is decorum (the decorative). To dismiss the decorated. Nothing but the essential. Cut to the quick with form. So that the sensation of obscenity is not in the scenic work but at all times, in the eye of the spectator. To work from images. The image is a representation which shows the appearance of an object. An image can be visual, but also sonorous, olfactive, gustative, tactile. Images do not come alone. One has to go out in the world to look for them. And that's the work of a craftsman. To forget the romantic notion of

the genius who has a burst of inspiration. The concept of genius in art relies heavily on the theological doctrines of divine creation. There are no artistic geniuses, there is just hard work. To be religiously atheist at work, i.e. materialist. So that the world-object constantly questions us, taking advantage of this airflow that comes from chaos.

To recuperate the notion of entertainment. To wrest it from Hollywood blockbusters and to restore its profound meaning. To entertain is "to hold between". And what is held between is the theatrical work which is constructed as an in-between. It is the synthesis of the gaze of the subjectivized spectator and the artist.

The transversality of the elements that compose the theatrical is close to the notion of the rhizome. To establish, then, relationships of *devenir* (becoming) with theatrical materials relying on *lignes de fuite* (convergence lines) whereby intertextualities, quotations and derivations create a form of mutation in contemporary dramaturgy.

To seek to create new problematics, always operating with formal concepts. The shape is what narrates.

To create an aesthetic that breaks with relief, to understand dissent as an affirmative negativity, establishing a relationship of antipathy with the audience, not of empathy nor apathy. Let the pathos of aesthetic rhetoric remain canceled.

Distancing naturalistic reality. Art is part of the world, but has its own identity. No need to resort to mimesis.

To generate habitable experiences and not just visitable ou transitable ones.

The audience is always smarter than we think, yet at the same time, the audience is always more stupid than we think.

To establish all possible tensions (text-image, image-sound, text-sound, etc.) until reaching the final tension between art work and audience.

Only personal universes can become collective subjects of enunciation, private

universes never. We should not be interested in the color of the artist's underwear or whether his dad beat him as a kid, or if he likes chocolate cake, as such questions have no point other than pure exhibitionism. These are the concerns of the so-called social networks. Please let's paint our district with the imperative to paint the world.

To accept to jump into the void, to stick our head in darkness. The theatre as a profession with risk, recovering its atavistic nature. To reinstall the concept of circus (death) and mass (transcendence).

Despite the contemporary notion of "double absence" in representation, in which the actor who "plays" a character is absent both as a character and as a person, do not neglect the concept of resemblance, this "being there" that calls upon the audience.

To treat the causal as casual and the casual as causal.

To assume the artist's sole possible responsibility: that of considering the audience as subjects in possession of freedom.

To be politically incorrect.

To challenge all theatre done so far (including one's own) each time that a new stage work is undertaken. To break with scenic presuppositions. To always start a new contract with the audience and with oneself.

To produce breaks in the sensitive structure of perception and in the dynamic of affectivity. To work in favor of dissentment, expanding the forms of enunciation by changing the frames, the scales or the rhythms.

To build new relationships between appearance and reality, between the singular and the common, between the visible and its meaning.

To be careful with empty signifiers, and even more careful with full signifiers.

To understand that the problem of beauty and good taste no longer exists in aesthetics, it is an anachronism. The problem of beauty today is a problem only for advertising people,

and good taste, a problem for confectionery manufacturers. Art has surpassed these issues, since Duchamp and even before.

To decide and make a leap from the stuffy naturalist-psychological-realist of the nineteenth century, which also dominated the twentieth century, to a twenty-first century theatre whose form, luckily, we still cannot define.

To never fall in love with proper forms or ideas.

The artwork must produce in the artist and in the spectator, an effect of desire rather than enjoyment. Enjoyment is the ephemeral present, and soon finishes, like orgasm. Desire, however, is always about the future, utopic and not conclusive.

To think about the duration of a work as the natural intrinsic time of this piece, not as an externally imposed format. If a work has to last fifteen minutes, so be it. If it has to last six hours, ditto.

To work at the edge of the accident, and when it happens, capitalize upon it. So Francis Bacon taught us long ago.

The artwork is always smarter than the artist. And sometimes than the audience also.

Nothing indicates whether or not a text is theatrical. There are no theatrical texts. Better said, there is no text other than theatrical ones. Shakespeare's *Hamlet* is neither more nor less theatrical than the Yellow Pages.

Subjectivity is not the same as arbitrariness.

To perform is not the same as to preform.

To address the contradiction of being an iconoclast worshiper of images, blasphemous and pagan at the same time. Baudelaire says: *To be the wound and the knife.*

The artist has to be invisible in his artwork. Flaubert says: *Just as God is invisible in the nature.*

To try bringing together the sophisticated and the wild. Artaud says: *Theatre, like dreams,*

is bloody and inhuman.

To avoid falling into the temptation of success. Müller says: *Art only serves to defend the man from his own banality.*

People often speak of theatre as empty space (another canonical truth from the past century). Nothing more banal and more distant from the truth than this. The theatre is not empty space any more than the the canvas or sheet are blank at the start of a painting or a written work. They are full of what other artists have produced before one starts.

Bacon says: *To create a form is to delete those that already exist.*

So it is about emptying the space that is covered by all pre-existing and pre-established clichés needing to be erased, cleaned, laminated and shredded, to initiate a process of unsticking to empty a space that actually was never empty, and to refill it with something new.

What is new is the devaluation of the old sacred in order to reassess the profane. But the new runs the risk of being just fashion, market strategy, and thus of stabilizing the system. Of being ahistorical, pure "postmodern" disguise.

So let's aim to give birth to the historical new, the micro-political, which is the non-mimetic, the radical, the destabilizer, which makes the spectator jump from his seat, to suffer the lights and shadows of our time. As in madness. Artaud says: *Because only a fool has his conscience in peace.*

So let's be crazy nomads seeking to recover the option for the new. In this perpetual nomadism maybe there is the secret of the ephemeral, the flower of the theatrical. Deleuze says: *The strange meeting between the wasp and the orchid.*

Releasing the imagination, which is not the unreal but the possible, what is to come.

At the end of the day, it's only about being the exception to the rule. Godard says: *Culture is the rule, art the exception.*

To blast categories and stabilized strategies, to blast disciplinary frameworks: this is what matters to **Emilio García Wehbi**, born in Buenos Aires in 1964. In 1989, he founded Periférico de Objetos [Periphery of Objects], a paradigmatic Argentine independent experimental theater group. He is all at once performer, actor, visual artist, teacher and stage director. Crisis, accidents, provocation, the off-stage, the out-of-order are core preoccupations in his interdisciplinary work: shows, operas, performances, installations and urban interventions leading him to Brazil, Chile, Uruguay, Peru, Colombia, Ecuador, Venezuela, Mexico, USA, Canada, Portugal, Spain, Ireland, Scotland, France, Switzerland, Holland, Belgium, Austria, Germany, Poland, Italy, Sweden, Australia and Japan. More information: emiliogarciawehbi.com.ar



CHITTROVANU MAZUMDAR

Chittrovanu Mazumdar is an Indian visual artist based in Calcutta. He was born in Paris in 1956 to an Indian father and a French mother. Raised in two cultures, he completed his art studies in 1981 at the Government College of Art & Craft Kolkata where he won the gold medal. He exhibits his works in India, Europe, the Middle East and North America. The images reproduced here are taken from *A square kilometer*, a series of digital works exhibited during his solo exhibition "... and undated: *NightSkin*" in Calcutta in 2012, and in 2009 at 1x1 Art Gallery, Dubai. For more information: www.1x1artgallery.com

Chittrovanu Mazumdar est un artiste visuel indien basé à Calcutta. Il est né à Paris en 1956 d'un père indien et d'une mère française. Grandissant au cœur de deux cultures, il achève ses études d'art en 1981 au Government College of Art & Craft de Calcutta où il obtient la médaille d'or. Il expose depuis en Inde, en Europe, au Moyen Orient et en Amérique du Nord. Les œuvres ici reproduites sont extraites de *Un kilomètre carré*, une série de travaux digitaux formant partie de l'exposition solo "...and undated: *Nightskin*", organisée à Calcutta en 2012 ainsi qu'en 2009 à la 1x1 Art Gallery de Dubaï – galerie qui le représente. Pour plus d'information : www.1x1artgallery.com

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