



# Transversal Evening Classes/DARIAH THEME 2020

Annett Busch

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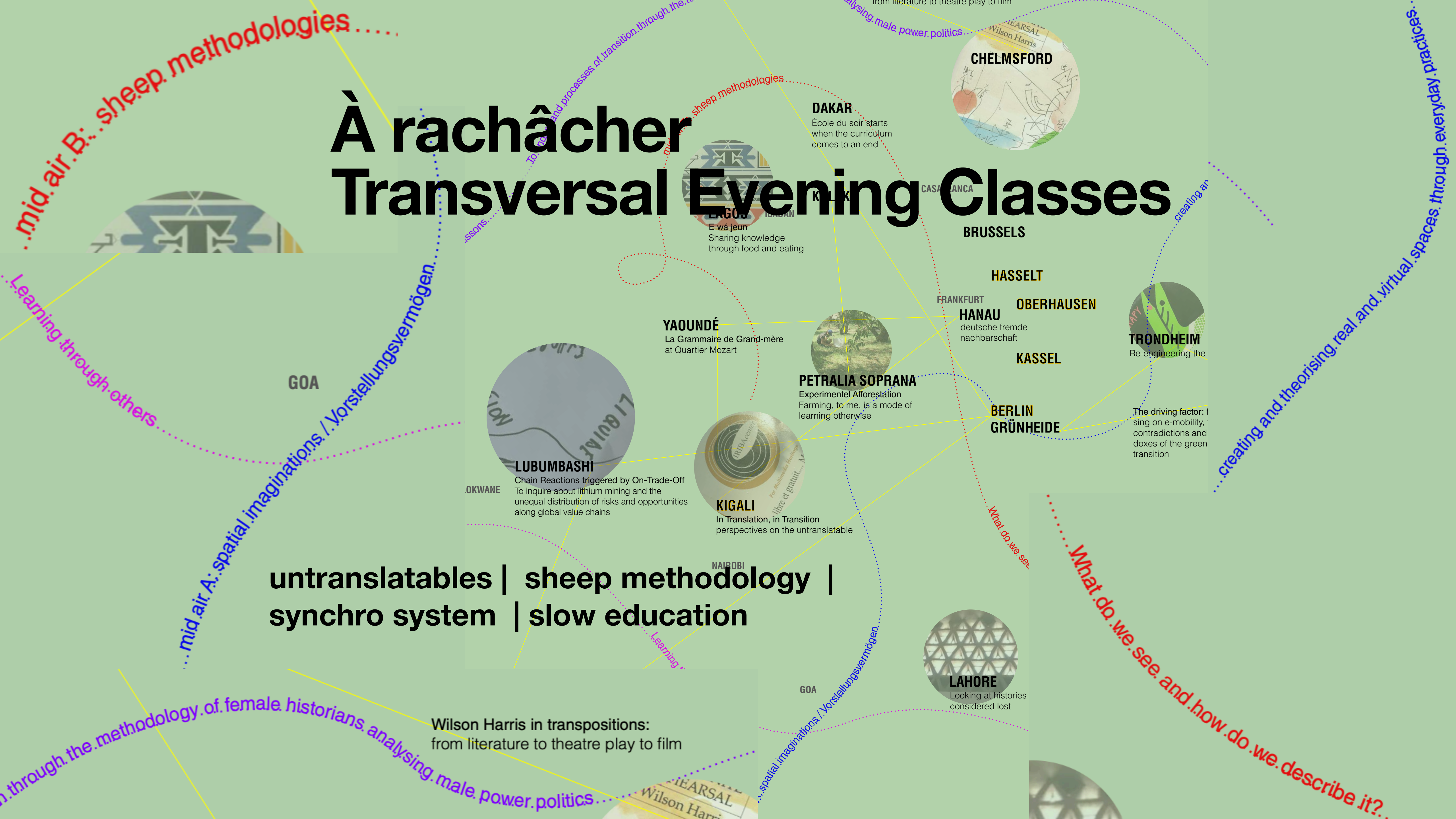
Submitted on 20 Oct 2022

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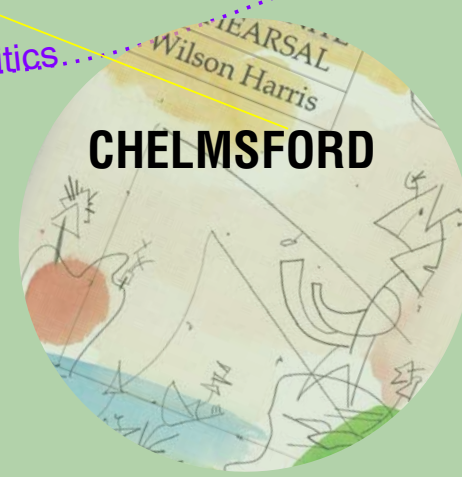
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# À rachâcher Transversal Evening Classes

untranslatables | sheep methodology |  
synchro system | slow education



CHELMSFORD



DAKAR

École du soir starts when the curriculum comes to an end

BRUSSELS

HASSELT

OBERHAUSEN

HANAU

deutsche fremde nachbarschaft

KASSEL

BERLIN

GRÜNHEIDE

TRONDHEIM

Re-engineering the

PETRALIA SOPRANA

Experimentel Afforestation Farming, to me, is a mode of learning otherwise

KIGALI

In Translation, in Transition perspectives on the untranslatable

LUBUMBASHI

Chain Reactions triggered by On-Trade-Off To inquire about lithium mining and the unequal distribution of risks and opportunities along global value chains

YAOUNDÉ

La Grammaire de Grand-mère at Quartier Mozart

GOA

LAHORE

Looking at histories considered lost

Wilson Harris in transpositions: from literature to theatre play to film





# NTNU

Norwegian University of  
Science and Technology



**WOMEN  
ON  
AEROPLANES**

## REPORT/DARIAH\_\_Theme 2020

### Transversal Evening Classes

Annett Busch, KIT/NTNU and co-founder of WoA

### CONTENT

1. Funding and Project-Conceptualisation
2. Evening Class as (Artistic) Methodology
3. Trondheim, Kigali, Oberhausen
4. Mid-Air
5. Conclusions

### TEC Online / Documentation

**About:** <https://woa.kein.org/node/3>

**Classes on site:** <https://woa.kein.org/eveningclass>

**Video:** <https://woa.kein.org/node/38>

***Slow Education:*** <https://woa.kein.org/Trondheim>

***Synchro System:*** <https://woa.kein.org/Oberhausen>

# **1.Funding and Project-Conceptualisation**

## **1.1. Change of Title**

We have changed the original title “International Evening Class” to “Transversal Evening Class” to emphasise the transversal orientation of the project. A transversal “cutting” through and across places, institutions, disciplines, to draw inter-local lines but also connections between different types of institutions—big and small, independent, academic, popular—not focussing too much on inter-nationality, a term which still carries and confirms the concept of ‘nationality’ despite other possible inter-connections.

## **1.2. Funding, Development and Continuation of TEC**

As announced in the DARIAH application, submitted in October 2020, we were aiming for a large scale, multi-local project that would happen at different places simultaneously and independently; carried out by different partners (such as the artist collective On-Trade-Off/Lumbumbashi-Brussels, Z33/Hasselt, Framer-Framed/Amsterdam, the filmmaker Jean-Pierre Bekolo at Quartier Mozart/Yaoundé, Assumpta Mugiraneza at Iriba Center/Kigali), over a period of, at least, two years. This comprehensive application (in collaboration with Harun Farocki Institute/Berlin), designed for the German TURN fund / Bundeskulturstiftung (including 22 letters of intent from collaborating artists and institutional partners, including an invitation by CAMP-notes on education for documenta fifteen), was not selected for funding, although we received very positive feedback.



Nevertheless, conceptualising, planning and describing the project in detail, including intense communication with the respective partners (Nov 2020—March 2021) was an important step for the actual project development and for successive successful local and smaller fundraising-applications, such as Trondheim Kommune, Goethe Institute Kigali, International Film Festival Oberhausen, and ifa-institute for foreign affairs.

### **Scaling (space) / Stretching (time)**

Even though, the envisioned large-scale project taking place at several places in parallel, condensed to "synch" moments exhibiting intermediate results, would have created more visibility, the now more process-oriented structure certainly has its advantages. Running projects in consecutive allows for testing, learning from previous classes, adapting themes, and for a step-by-step sustainable approach. The luxury of time cannot be overstated. Also to involve former participants and institutional partners for future evening classes, on the basis of experienced collaborations.

More recently, the planned evening class events in Hanau/Germany (spring 2023) has been approved for funding. We are also about to write the next application for the **Globus Call of the Nordisk Kulturfond** (deadline Oct 2022), for a project idea which developed out of a “mid-air” class that crystallises the proposed concept of “sheep methodology.” It will bring the intellectual-activists Ruth First and Henri Lefebvre into conversation, connecting experimental and advanced artistic research methodologies coming out of Nanterre and Maputo in the late 1970s, with today’s urgent questions around the challenges of green transition, and the effects of climate change through sustainable agriculture, rural development and worker education (together with Prerna Bishnoi, PhD candidate at KIT/NTNU).

## 2. Evening Class as (Artistic) Methodology

en rachâchant

film de  
Danièle Huillet  
Jean-Marie Straub

We *rachâche* with Ernesto – the schoolboy from Marguerite Duras’ short story, the one we see in Straub & Huillet’s short film, *En rachâchant* (<https://vimeo.com/246288299>), who refuses to go back to school because in school, he complains, he would only learn things he doesn’t know. “Of course! That’s why you go to school.” But, Ernesto puts the notion of learning and knowing radically into question. We took him seriously and asked: **what would it mean to learn what we *do* know?** That’s our starting point and methodology. Learning things we already know could mean to learn what matters to us. To unlearn and learn what we only think we know, things that seem too obvious, are neglected or not meant to be taken seriously. To transpose this short episode as a methodological approach also means researching the conditions and historic connections of what we are doing, while doing what we are researching. “Rachâcher” is understood here as an artistic practice.





“En rachâchant” is an invented expression. According to the critic Yann Lardeau in *Cahiers du Cinéma* at the time, “it onomatopoeically hints at harping on, harking back, buying back, muttering, mumbling, chewing, knowing, fretting, fuming and murdering!” “By re-de-de re-see-see re-pee-pee- ting!” was a translation suggested by Ina C. Jaeger and Ciba Vaughan.





The ***Transversal Evening Classes*** were and are neither enclosed in classrooms, nor do they take place online. They are actually anything but a class as we know it but raise all kinds of class-related questions, aiming to understand the world and our neighbourhoods from the thick of things and not from a survey perspective. An *Evening Class*, with all its legacy, opens up an entry point to engage in conversations and a discourse on the new challenges of divisions of labour, re-skilling and open access to education. It takes the tensions between the global and local seriously, creates new methodologies rooted in chance encounter, random perusal, reading as pleasure, "following sheep around", clumsiness, failure and untranslatability as gifts, developing syllabi through radical rereadings of history and new imaginings of the future that go beyond our imagination.



### 3. Classes on site: Trondheim, Kigali, Oberhausen

The *Transversal Evening Classes* realised *on site*, with the support of DARIAH funding and within the extended time frame (January 2021-Juni 2022), in Trondheim, Kigali and Oberhausen were: ***Slow Education*** (Sept 2021- Jan 2022, together with Prerna Bishnoi, in collaboration with the Trondheim public library), ***Toward a Third - Traces of a Manifesto*** (Oct 2021 - Jan 2022, together with Joen Vedel, in collaboration with KIT/NTNU), ***Dutaramane-Buhanga*** (Kigali, Nov-Dec 2021 with Assumpta Mugiraneza/IRIBA Center, Stacy Hardy/Chimurenga & PASS, SA and Marie-Hélène Gutberlet/WoA), ***Synchro System*** (May 2022, together with Marie-Hélène Gutberlet in collaboration with International Film Festival Oberhausen).

**KIGALI**

Dutaramane-Buhanga  
perspectives on the untranslatable

### 3.1. Kigali: *Dutaramane-Buhanga* / Invitation to evenings dedicated to sharing knowledge

The documentation / outcome of the Evening Class in **Kigali**, that evolved around the notion of the *Untranslatables* is not yet published online, it needs further careful sound-editing. Since we (Stacy Hardy, Marie-Hélène Gutberlet and I) left, after one week of intense discussions, presentations, encounters, a comprehensive research has been developing in relation to *sorghum* (millet) and its agri-cultural practice and history in Rwanda, its social implications and layered connotations and meanings in Kinyarwanda. Towards a “Sorghunnaire,” a multi-media dictionary wrapped around disappearing knowledge, not only connected to food and beer production but also to language. The “Sorghunnaire,” will find its form on the [woa.kein.org](http://woa.kein.org) website as well, carried out collectively with the same group of people who gathered at IRIBA Centre in November, invited by Assumpta Mugiraneza (main funding comes from Goethe Institute Kigali).

Of all evening classes so far, the methodology as described above had the most surprising and poignant effect, or maybe impact on the TEC participants in Kigali. The IRIBIA centre for Multimedia Heritage, founded and headed by Assumpta Mugiraneza, has generated an impressive, cross- generational community of dedicated researchers with diverse working backgrounds, from law to theatre, from students of computer science to political and social science. What holds them together is, to a large extent, the driving force, Assumpta, as well as the search to passionately go beyond their own professions. If open mindedness is considered a skill, then this could be described as their ongoing training programme.



There is always a lingering trap, coming from outside and especially from Europe, to create/set-up a workshop-like situation in a place unknown to the visitors. The contested patriarchal attitudes and relations have a long history and so many facets that it's not an easy task to avoid or undo these. However, there is an urgent need to stay in conversation and to create frameworks for these decolonising conversations. The collaboration with Stacy Hardy, a writer and editor from South Africa already opened up the binary north-south constellation, but most surprisingly for the participants, was that we didn't come with a "topic" or a "curriculum", but only with a methodology. **"You are the curriculum,"** we hear Stacy's voice over in the video. The notion of the "untranslatable" in a place like Rwanda where language and speech is the core of all art, was an invitation to bring an object or a word that seemed impossible to translate. And indeed, each word written on the blackboard could open up long and vivid conversations, leading to stories and misunderstandings. It brought much laughter, but at the same time, the trauma of the Genocide remained a profound element of the difficulty or impossibility to translate. While these conversations were again constantly translated within the group, switching between French, English, Kinyarwanda and its neighbouring Burundian variations, sometimes even German or Afrikaans came into play.

After some time of confusion about the methodological openness of what could actually be learned from this gathering, it set a creative and liberating process of appropriation in motion, to spend time with questions, things, words, meanings that actually matter, instead of learning *things not known*. And for us, it became an invaluable gift to participate in this process and learn so many things we didn't know we even wanted to know.



Impakanizi umurundi  
ISHYAND Musiqe/Music  
yirarumaga !  
KINYARWANDA

Ingoma  
Ja-nee (Yes-no)  
naw-naw

usiga - Inshoberamahanga  
MPORE  
KURYUMAHU GUCORA +  
HANGANE INTIMBA

INTeko / Mama Sheng  
IGICUMBA

JOHN VULI GALE  
IKIGABIRO  
KU...  
NAGUYE MU KANTU  
SIKA FAKAMBI

J3  
"DUTARAME."  
Polyphonie des  
Rêves en poly

UBuntu UBUP  
IMANA Y'IRWA  
DEBUNKING

XI  
gogofu

What happens if we take seriously what we do know ?



### 3.2. Trondheim: *Slow Education*

How do we learn, engage and communicate through and with music? How does it shape our views, attitudes and ways of thinking? The evening class *Slow Education* (see also video) consisted of a very different format, and offered a series of public listening sessions led by researchers, musicians, enthusiasts, and artists who narrated with and through music. The Trondheim folkebibliotek's truly international vinyl selection served as a starting point to invite, present and share an array of listening habits and tastes, to unravel polyphonous narratives of and through popular and unpopular culture. (Together with Prerna Bishnoi).

**Lisa Størseth Pettersen: Is it the Sea?** One song on loop. Carried to a place where it could belong to. Tested in various ways, stretched over a few hours, until it gets dark and a choir takes over.

(<https://woa.kein.org/node/16>)

**Chicks on Speed & Unnur Andrea: Cracking the Playlist.** To crack the algorithms you just have to make a choice. Making a choice can make you listen what you might have never heard before. Look into the glitch, the open space, carry on the message that may have started 60 years ago into the future. Support your local library, fill your frontal lobe and the rest of your brain with pleasurable and disturbing sounds of cultural agitation. Crack the playlist now. Don't let your eardrums collect dust like the unread books in the library.

(<https://woa.kein.org/node/33>)



## TRACK 1

A listening session as the first rehearsal, full of questions. Going back to rehearse a dismissed idea. Such a moment when the artistic process, insecurities and doubts included, becomes porous, it opens up for conversations and can become a learning experience for everyone involved.

**NEDRE ILA 68**  
**29 SEPT / 18:30**  
**ENTRY FREE**

## UPCOMING LISTENING SESSIONS

**NORDHEIM:  
ELECTRO-ACOUSTIC  
COLORATIONS**  
Oscar Debs (28 Oct)

**COVER MUSIC**  
Kyrre Laastad &  
Martin Palmer (23 Nov)

**29 SEPT – 7 DEC**

## TRACK

LIKE THE UNREAD

# DON'T

## IN THE LIBRARY

RÅDHUSSEN  
PETER EGGES Plass 1  
TRONDHEIM HOVED-  
BIBLIOTEKET  
GRATIS INNGANG

3.13 "

## TRACK 5

## COVER

## KVDDDE I

**OVER THREE PIECES BY THE VELVET UNDERGROUND, ROBERT ASHLEY AND JENNY HVAL, AND THROUGH A SELECTION OF RECORD COVERS, THIS LISTENING SESSION WILL UNFOLD THE BACKGROUND-FOREGROUND RELATIONS THAT CONSTRUCT THE COMPLEXITY OF AN ALBUM: COVER AESTHETICS, LYRICS, VOLUME, AND MODES OF NARRATION EMERGING BETWEEN SOUNDS, MEANING AND OVERTONES. MORE ON [WOA.KEIN.ORG](http://WOA.KEIN.ORG)**

**23 NOV / 19:00-21:00**  
**RÅDHUSSEN**  
**TRONDHEIM**  
**HOVEDBIBLIOTEKET**  
**GRATIS INNGANG**

29 SEPT - 7 DEC **SLOW**  
**EDUCATION**  
TRANSVERSAL EVENING CLASS VOL. 1

### TRACK 3

In 1969, the Norwegian TV-debate show, Åpen Post, hosted two opposing teams: on the one hand, the proponents of pop music defended the right to like a "happy, simple melody," and claimed not to understand art and contemporary music. On the other, the advocates of "intellectual music" advanced that music should have quality and a message. Mockingly, during the debate, singer and actress Elisabeth Grannemann performed a song while breaking dishes, while the pianist imitated contemporary piano performance techniques, in reference to Arne Nordheim's music. Nordheim, among others, responded by composing a piece that was "pop music with avant-garde qualities."

This session will tackle the different facets of the renowned composer Arne Nordheim's musical language. For instance, 'Solitaire' is one of his most known electronic pieces, 'Lux et Tenebrae' is a concert version from Nordheim's ambitious contribution to the Scandinavian pavilion at EXPO'70 in Osaka.

Komponisten Arne Nordheim inn i Grotten:

## TRACK 4

# PERCEPTION IN 3.0 ACTS: COMPLEXITY, ENTROPY, AND INFORMATION

MARTINUS SUIJKERBUIJK

In this evening class on the structures of sound and music, the records of Pharmakon, Aphex Twin and Kraftwerk will operate as information systems. Their (musical) analysis turns into an investigatory means of phenomenal perception and the structure of reality in order to proclaim music's capacity for philosophical scrutiny. We will dissect scientific icons like noise, entropy and information, and reassemble them in the performative cultural roles of bridging art and science with the micro- and macro expressions of music.

**11 NOV / 19:00  
RÅDHUS  
TRONDHEIM H  
BIBLIOTEK  
GRATIS INNG**

29 SEPT - 7 DEC  
EDUCATION  
TRANSVERSAL EVENING CL

Design:  
Prerna Bishnoi



# SLOW EDUCATION

29 SEPT - 7 DE

TRANSVERSAL EVENING CLASS VOL  
RÅDHUSALEN, TRONDHEIM FOLKEBIBLIOTEKET (HOVED)

## LISTENING SESSIONS

19.00 - 21.00

with

### \*\*IS IT THE SEA?

Lisa Størseth Pettersen  
at Ila Fiskemottak, Nedre Ila 68  
(17:57, 29 Sept)

### CRACKING THE PLAYLIST

Chicks on Speed (12 Oct)

### NORDHEIM:

ELECTRO-ACOUSTIC  
COLORATIONS

Oscar Debs (28 Oct)

### PERCEPTION IN 3.0 ACTS:

COMPLEXITY, ENTROPY,  
AND INFORMATION

Martinus Suijkerbuijk  
(11 Nov)

### COVER MUSIC

Kyrre Laastad &  
Martin Palmer (23 Nov)

...BECAUSE THAT'S NOT  
SOMETHING YOU CAN LEARN  
IN SCHOOL

Nabil Ahmed (INTERPRT) &  
Annett Busch (Women on  
Aeroplanes) (7 Dec)

### \*\*BONUS SESSION AT MR. FIX

St. Olav's Gate 1 (TBD)

RIGHT AROUND THE WORLD

# SLOW EDUCATION

29 SEPT - 7 DE

TRANSVERSAL EVENING CLASS VO  
RÅDHUSALEN, TRONDHEIM HOVEDEBIBLIOT

## LISTENING SESSIONS

19.00 - 21.00

with

### \*\*IS IT THE SEA?

Lisa Størseth Pettersen  
at Ila Fiskemottak, Nedre Ila 68  
(18:30, 29 Sept)

### CRACKING THE PLAYLIST

Chicks on Speed (12 Oct)

### ELECTRONIC CONTRASTS

Oscar Debs (28 Oct)

### PERCEPTION IN 3.0 ACTS:

COMPLEXITY, ENTROPY,  
AND INFORMATION

Martinus Suijkerbuijk  
(11 Nov)

### COVER MUSIC

Kyrre Laastad &  
Martin Palmer (23 Nov)

...BECAUSE THAT'S NOT  
SOMETHING YOU CAN LEARN  
IN SCHOOL

Nabil Ahmed (INTERPRT) &  
Annett Busch (Women on  
Aeroplanes) (7 Dec)

### \*\*BONUS TRACK AT MR. FIX

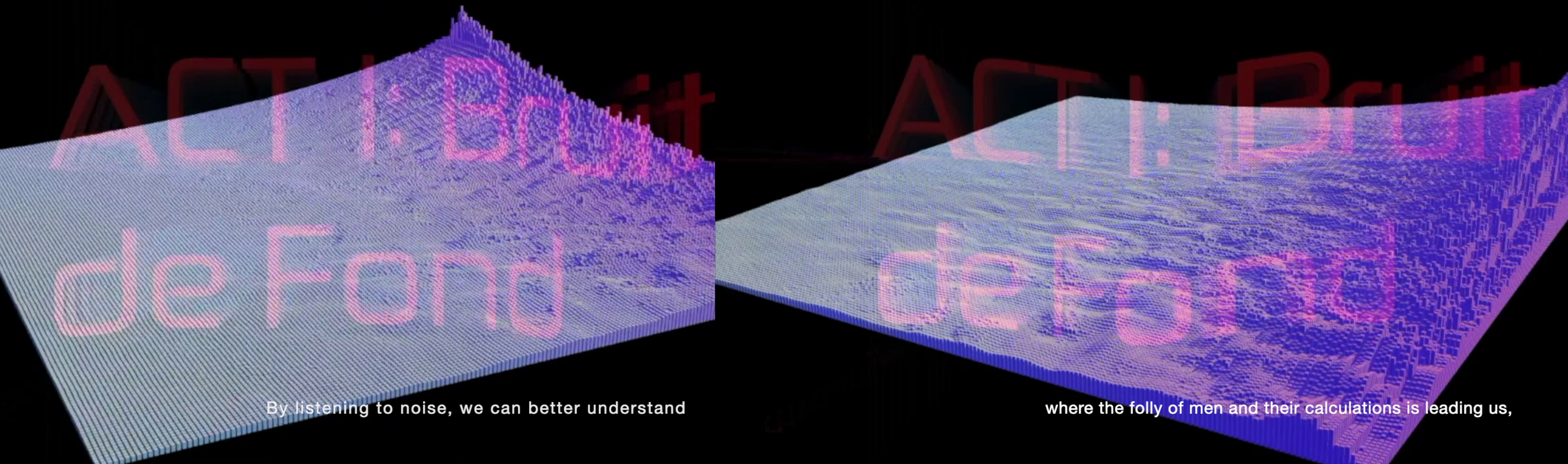
St. Olav's Gate 1 (TBD)

For more: <http://woa.kein.org/>

RIGHT AROUND THE WORLD



**Martinus Suijkerbuijk: Perception in 3.0. Acts — Complexity, Entropy, Information.** In this evening class on the structures of sound and music, the records of Pharmakon, Aphex Twin and Kraftwerk operated as information systems. Their (musical) analysis turned into an investigatory means of phenomenal perception and the structure of reality in order to proclaim music's capacity for philosophical scrutiny. Scientific icons like noise, entropy and information were dissected and positioned as performing cultural roles such as, bridging art and science with the micro- and macro expressions of music. (<https://woa.kein.org/node/35>)



By listening to noise, we can better understand

where the folly of men and their calculations is leading us,



**Oscar Debs: Electronic Contrasts.** The session tackled different facets of the renowned composer Arne Nordheim's musical language. 'Solitaire' is one of his most known electronic pieces, 'Lux et Tenebrae' is a concert version from Nordheim's ambitious contribution to the Scandinavian pavilion at EXPO'70 in Osaka. (<https://woa.kein.org/node/34>)

**Martin Palmer & Kyrre Laastad: Cover Music.** Over three pieces by The Velvet Underground, Robert Ashley and Jenny Hval, and through a selection of record covers, this listening session unfolded the background-foreground relations that construct the complexity of an album: cover aesthetics, lyrics, volume, and modes of narration emerging between sounds, meaning and overtones. (<https://woa.kein.org/node/36>)

**Nabil Ahmed & Annett Busch: .. because that's not something you learn at school.** *Faire du monde*, going on a revolutionary sounding, historic world tour, but also making, creating worlds, with a series of Intros leading to an Outro. This evening class listening session followed some personal, some environmental and some work related routes, with resonating struggles and conflicts, from Senegal via Guinea Bissau to Papua New Guinea via Bangladesh, South Africa and back again. (<https://woa.kein.org/node/37>)



**Lux et Tenebrae / Poly-Poly (1970)**



**Cantata for Sound, Light and Movement**



**Oscar Debs: Electronic Contrasts.**

<https://woa.kein.org/node/34>)

Drawings: Samrridhi Kukreja/Tuda Muda





Chicks on Speed & Unnur Andrea:  
Cracking the Playlist.

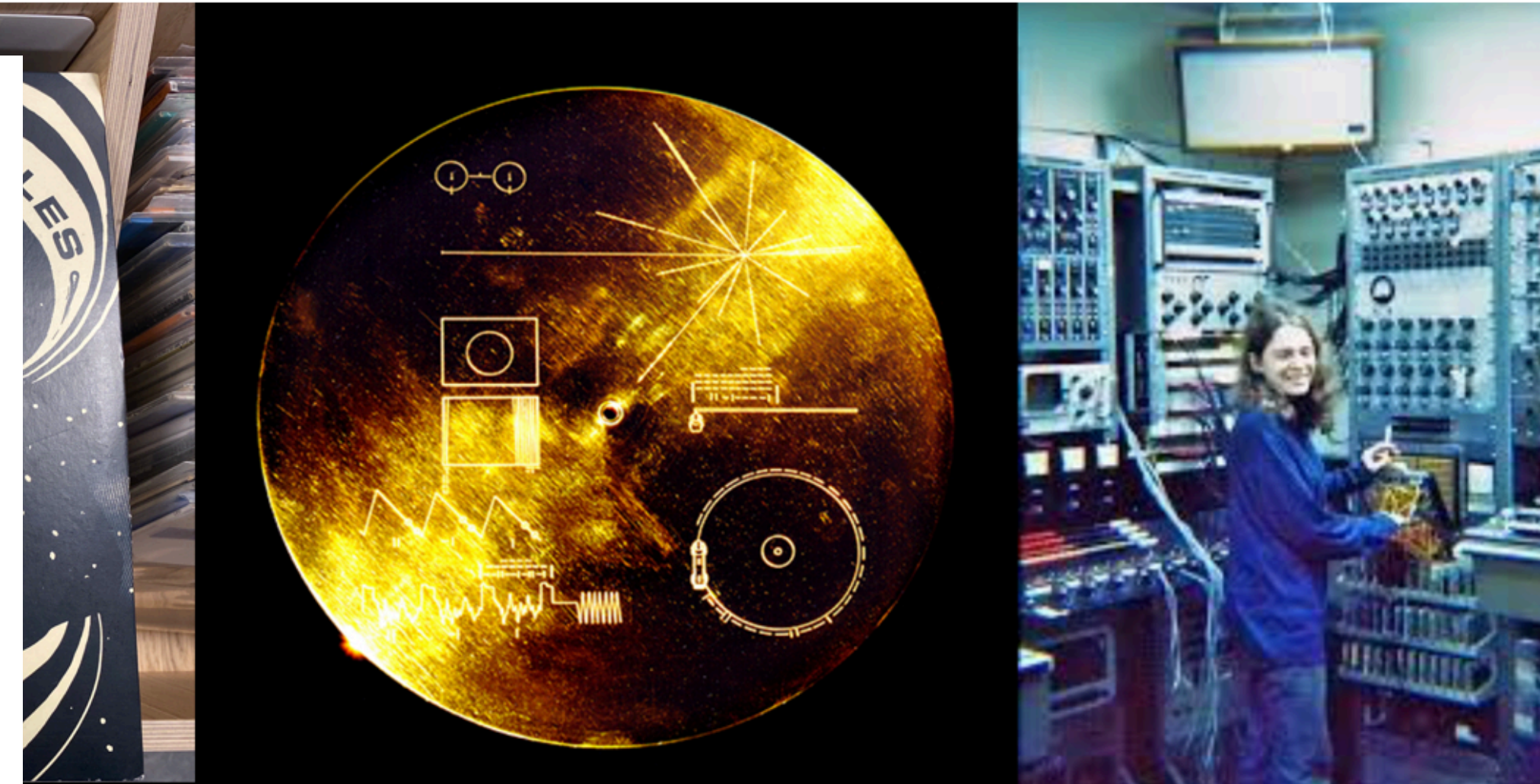
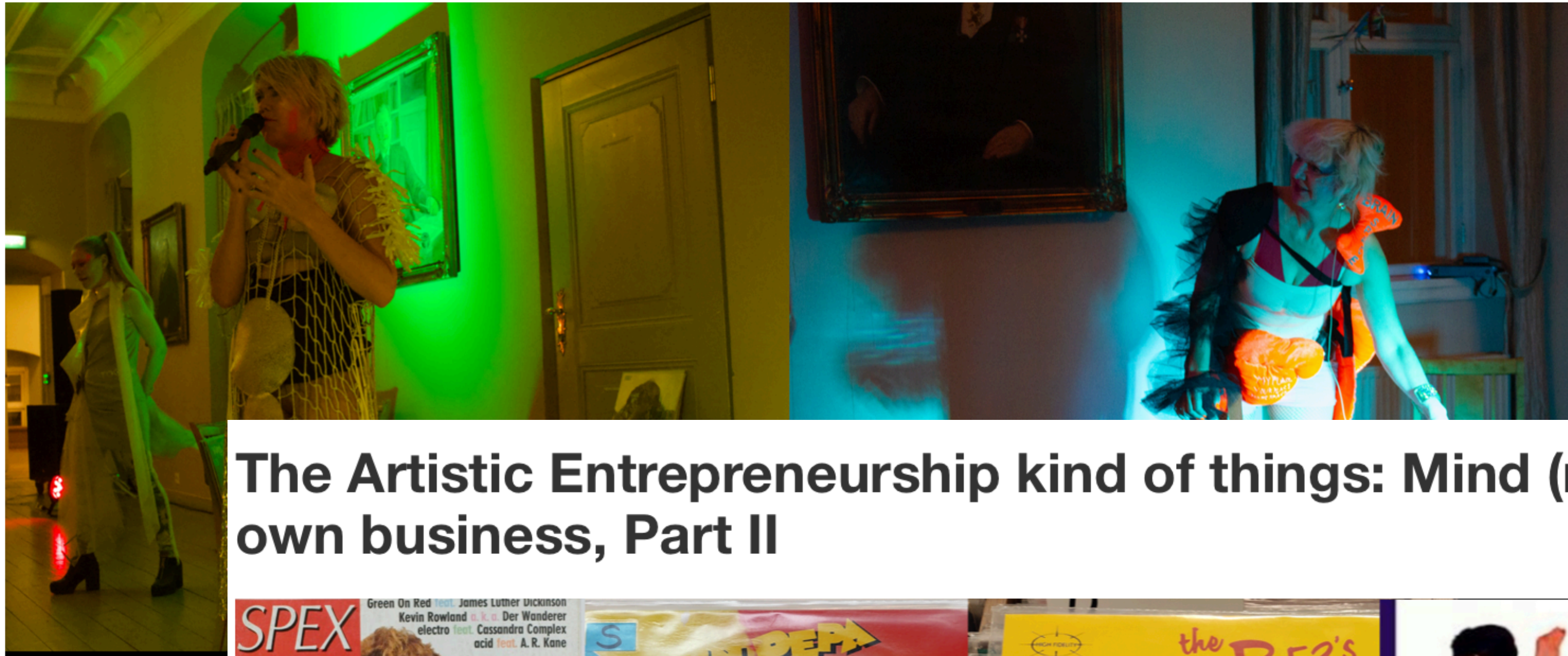


Nabil Ahmed & Annett Busch: .. because that's not  
something you learn at school.



Out in Space with SUN RA, a golden record, Laurie Spiegel and a digital saxophone pushed by Salt N' Pepa

We are just cracking the playlist



The Artistic Entrepreneurship kind of things: Mind (make) your own business, Part II



Chicks on Speed & Unnur Andrea:

Sound files on:  
<https://woa.kein.org/node/33>



### 3.3. Trondheim: *Toward a Third*

The Evening Class *Toward a Third*, had a different set-up, context and purpose. It was a series of screenings, readings and debates which happened at KIT/NTNU, partly with students of the Art Academy, partly with participants / visitors across faculties, mainly from the media and film department. This evening class really opened up conversations, connections and lasting relations, something that rarely happens in the hecticness of “everyday businesses”.

The class also had screenings of films that are usually not part of the curriculum and could build a different common ground of references among the students. *Toward a Third* also served as preparation and a sort of “testing/preview” for the theme-programming during the International Film Festival in Oberhausen (Synchronize! Pan-African Film Networks), but also as an experimental format, to combine readings with screenings, to offer different relations between theory, text, image, rhythm, information, contemplation — instead of *talking about* a film, it was rather a kind of *talking with*, like introducing an additional layer. Not least, having the filmmaker Ousmane Sembène in mind who loved to speak about cinema as the best evening class to educate people.



# ciné-geographies

## ciné-club: toward a third

Deriving from the manifesto "Toward a Third Cinema" first published in the magazine *tricontinental* 1969, we will delve into the context and manifold afterlives of the *ciné-movements*. Drawing on their ambitious experiments, we will reflect on "third" ways of doing things. How can our artistic work and labour become a communalising force rather than a commercial or self-aggrandising one? What does the term make thinkable today?

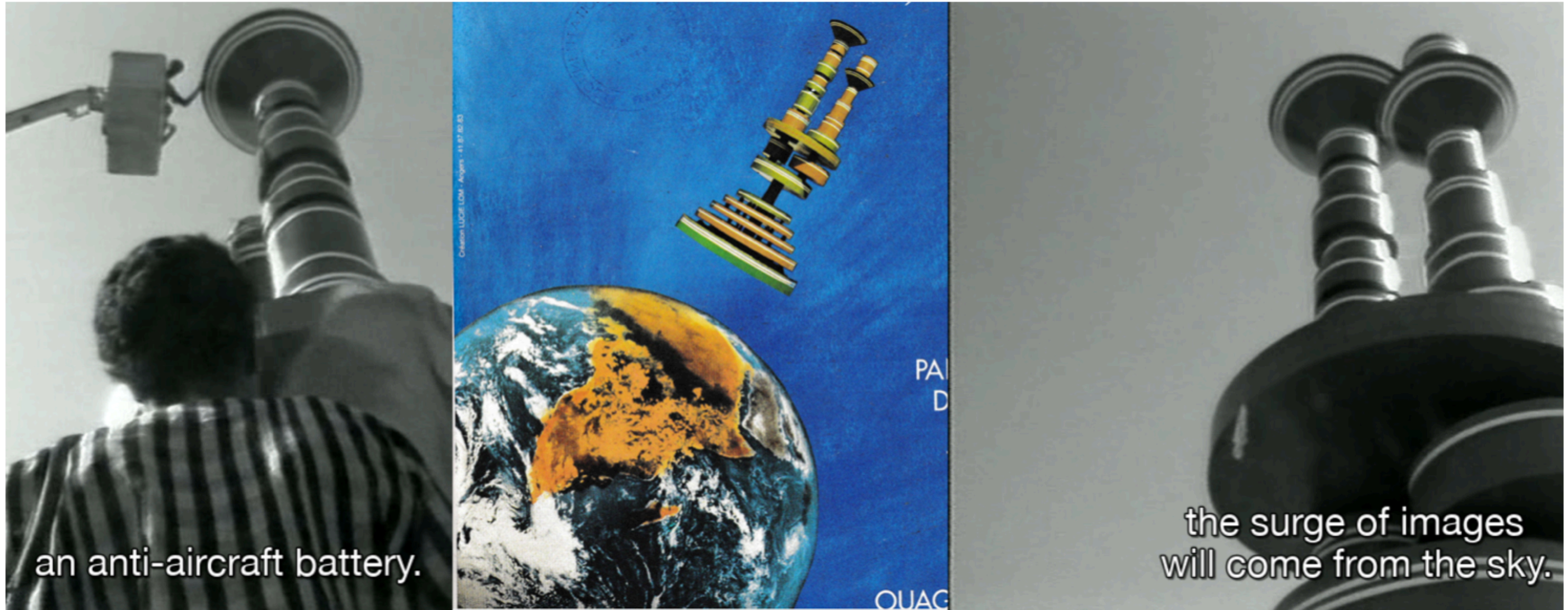
- 'Thirds' ask us not to take any position for granted
- 'Thirds' complicate and complexify
- 'Thirds' are uneven and unresolved, in constant negotiation
- 'Thirds' are seeking ways to integrate their own contradictions
- 'Thirds' draw up new topologies and geographies of struggle
- 'Thirds' simply ignore any form of dualism
- 'Thirds' seek alliances with all uneven numbers
- 'Thirds' are not dependent on 'firsts', nor 'seconds'

**first screening dates: Nov 10 and Nov 17 .**  
**PhD Hub at KIT (2nd floor, former Klipp og Lim) 19 - 23 o'clock**





In 1983, the Nigerian musician and entrepreneur King Sunny Adé released an album with the title *Synchro System*. Its cover shows 18 musicians, each with a different instrument and a different move. Synchronizing by means of *Synchro System* does not mean lockstep but *juju*: sequences of movement are harmonised by a sound that drifts apart and converges in equal measure, opening up and coordinating an asynchronous-synchronous polyrhythmic universe.



[stills from Mohamed Challouf, *Ouaga, capitale du cinéma africain*, 2000, and excerpt of the FESPACO catalogue 1989]



In Tunisia – as in Egypt or Morocco – the question of orientation is always an eminently political decision because, in these countries in particular, the suggestion is that there is a choice: to see oneself as part of the African continent or to look for confirmation in Europe. The direction of view changes everything to do with attitude and self-image. Mohamed Challouf and Tahar Cheriaa, film critic and founder of the *Journées cinématographiques de Carthage* (1966), decided firmly in favour of taking their bearings from the south. With *OUAGA, capitale du cinéma* (2001) and *TAHAR CHERIAA, à l'ombre du baobab* (2014), Challouf succeeded in making two festival films from and about Carthage and Ouagadougou in which this perspective crystallises amid an overwhelming amount of material – the films are always about everything: image-making, music, culture, debate, location and discourse cannot be divided from one another.



The rest of the world



was invited, but only as a guest.



So it was the opposite  
of Cannes or Berlin.







### 3.3. Oberhausen

*Women on Aeroplanes* was invited to curate this year's theme programme at the renowned **International Short Film Festival** in Oberhausen (May 2022). In the large scale version of the TEC concept, this venue and occasion was designed as an *In Synch* moment, for the various participating artists spread across different places to gather in Oberhausen. We could still realise this idea and turn the programme we were invited to curate (8 programme slots à 2 hours, plus 2 podium discussions and one youth-programme) into a large gathering and evening class as well. The programme itself had a focus on networks, working relations and conditions, and highlighted the importance of festivals in relation to African filmmaking. In this sense, we followed again the above described methodology of the evening class, to research what we are doing and to realise what we are researching.

The evening class framework allowed to “co-own” the commissioned programme of the film festival, to use the festival itself again as a site of production, and not only of representation. We could for example realise a long group-interview with young female filmmakers coming from six different countries, Salimata Bâ (Nouakchott), Yousra El-Gazzar (Cairo), Lina Alabed (Beirut), Rim Harrabi (Tunis), Amelia Umuhire (Berlin) and others. With over 15 guests the theme programme almost became a festival in itself, and it really created the vivid networking dynamic we aimed and hoped for. A gathering that could build the ground for new projects.



For me, **the cinema is the best evening school.** It not only enables me to do more and to go further than literature, but it also lets people speak in their own language—Wolof in this case. [...] We are doing something here that goes beyond our imagination.  
(Ousmane Sembène, 1973)

Through the web-platform we could also provide an extended, long lasting web-presence, design the projects' own visibility instead of disappearing in the overall branding of the film festival.

**See detailed programme including guests: <https://woa.kein.org/Oberhausen>**

The evening class “Toward a Third” transformed on the same site as Mid-Air” as a column on the right, built in relation to the on-site programme in Oberhausen. What is still missing are the edited audio files of conversations,



mid air: *Sheep Methodologies*  
—from Nanterre to Maputo.

# On Methodologies

When following black  
sheep around leads to a  
flock of non-disciplined  
researchers ...

la formation  
la mise en forme  
information



## 4. Mid-Air

In addition to the “on site” classes with their concrete locality, “mid-air” classes are taking place “in between,” along the way and have a rather flexible time frame. We develop collaborative, open and changing research constellations and questions, exploring an approach we call “sheep methodology”. Working from what Sarah Franklin calls “following sheep around,” entering fields and new terrains out of curiosity and interest, not knowing where it will take us, we seek out new radical entanglements and interwoven narratives.

More concretely, in this “mid-air evening class” we were working around two activist-intellectuals, Ruth First and Henri Lefebvre, as mentioned above, whose work and way of thinking seem absolutely relevant today, but both seem under-acknowledged, or the impact they could actually have too limited to certain expert circles. We see artistic documentary practice as the best tool and methodology to bring the two contemporaries into conversation with each other from today’s perspectives and questions.

As a first step, we (Prerna Bishnoi and I) have met with Bridget O’Laughlin in Den Haag, a former collaborator of Ruth First before she was killed by a letter-bomb in her office in 1982. At the time, in the late 1970s in the formative years of a newly independent Mozambique, O’Laughlin was a researcher and a teacher in the *development course* lead by Ruth First at the African Research Institute / Mondlane University in Maputo. Their theoretical-experimental methodology was based on a work/worker-research/researcher relation. Workers, very differently skilled, from various backgrounds and jobs, carried out particular project-research collectively, which would lead to new insights feeding back into their respective working environments. In their approach and perspective, these could be considered evening classes as well.



# FOLLOWING SHEEP AROUND

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O’Laughlin’s daughter Ruth Castel-Branco, a labour organiser, now a research manager of the Future of Work(ers) research project at the Southern Centre for Inequality Studies, University of the Witwatersrand in Johannesburg, connects to that legacy, but being of a new generation, with a different perspective and agency. We are also in touch with Remi Hess, the biographer of HL who has been working with him since the 1970’s until his death and was one the main driving forces behind republishing some of the most important HL books. And with Stuart Elden, Professor at Warwick who published, edited, translated and introduced important texts to English speaking readers. The artistic academic Elisa Bertuzzo, the theory-artist Kodwo Eshun and the creative research-writer Stacy Hardy are three other close collaborators in this endeavour.

To present/publish the results and conceptual ideas of the work/research that has been done so far, and to finish the mid-air interface on the website which will show intermediate results of the open-ended process in a kind of unfolding montage, that can be continuously expanded, we still need a few more weeks.



## 5. Conclusions and Comments

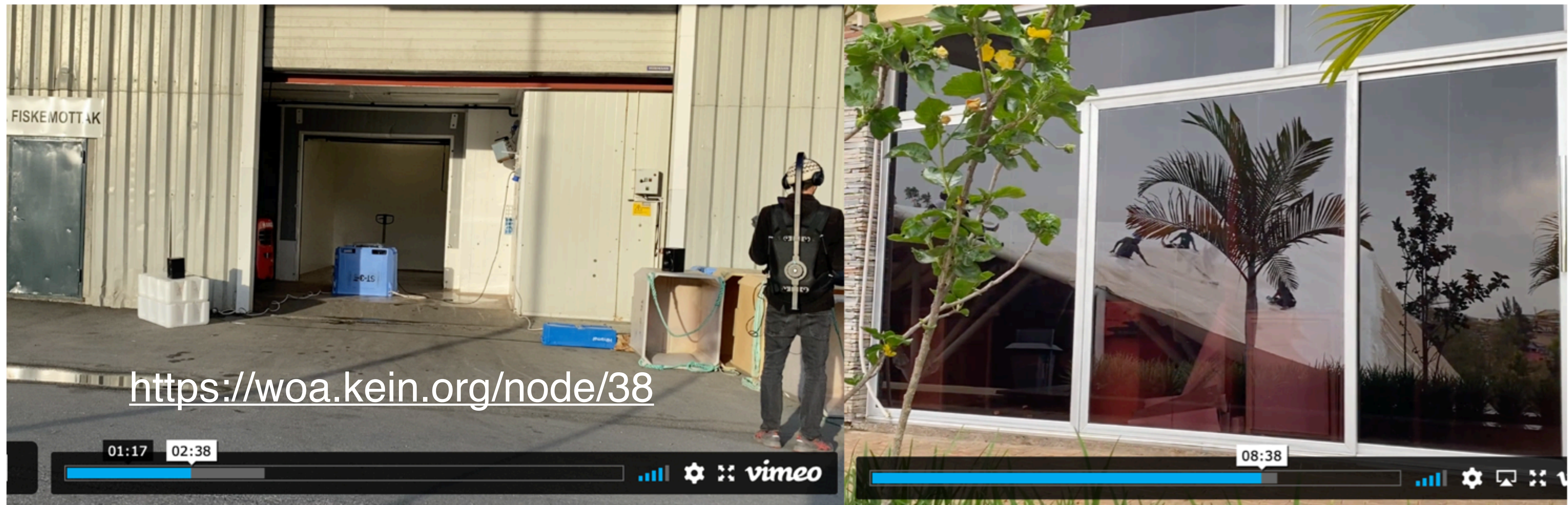
The realised evening classes, in all their diversity, confirmed the initial idea and presumption that the collaborative format as an artistic methodology has great potential to transverse and reshape existing frameworks (e.g. within an institution), to create new ones outside and across institutions (independent, academic, cultural etc.), to foster meaningful as well as joyful ways of learning, to value different kinds of knowledge connected equally to the everyday, politics, art, and to encourage an aesthetics that undoes or goes beyond representation.

**Remark regarding the web-site and several delays:** the database had a severe crash beginning of January, and despite of constant back-ups it couldn't be restored and we had to re-build the site again from scratch, a quite time consuming process, which delayed certain sound-editing processes as well, and also building the interface of the "Mid-Air" project. We plan to deliver and finish these parts in the next two months.

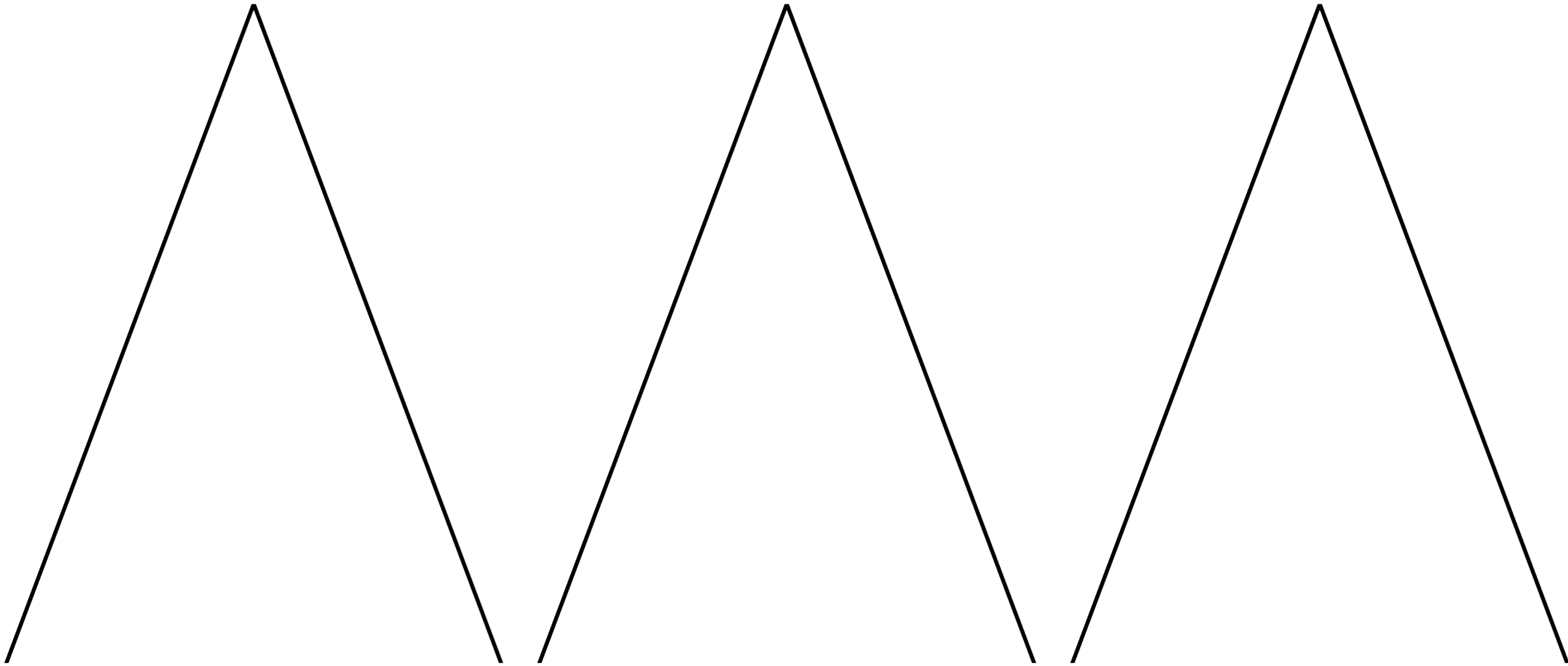


# Slow Education & Dutarama-Buhanga

A ten minutes video, going from Trondheim to Kigali, from layers of noise to layers of meaning, to moments when language is overwhelmed by a feeling that seems to be perfectly translatable while the words are not (or the other way around?).







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