

Oltre is an association that has been active in the associative fabric of Bologna for more than 20 years, with the aim of making citizens an active member of its human and artistic community.

Multipurpose arts and crafts laboratory in Bologna - Camere d'Aria is the cultural and social center managed by the association. It is a welcoming place where everyone can express and develop their creativity, and exchange experiences and methods for a non-profit purpose. The building, a former curtain factory, belongs to the city of Bologna and has been rented since 2014 by the cultural association Oltre which has been active in the field of urban stimulation - artistic, playful and sociable - for more than 20 years, directly involving citizens in the creative process, thus transforming them into protagonists.

There, many actors meet formally and informally. It is a place occupied by students, residents, social workers, alternative school students, children from the city center, travelers. This great diversity allows for openness and a fluid and effective sharing of values and knowledge. Promiscuity between different communities in a logic of discovery of others, their religion and their culture allows learning and respect for differences. This model promotes the development of curiosity towards others and not of distrust or fear, which renews dialogue and reduces social divides between the inhabitants of the multi-cultural district where Camere d'Aria is located. .

“Camere d'Aria is a partner of the Art-Matrice project so that with our usual and local partners, we promote the circulation of ideas and people and offer a space for meeting, debate and creation, not simply for Italians, but to Europeans by favoring reflection around inspiring figures, with women as figureheads.”

> ***Afrotopia / Africologue (Germany)***

During the year, the Afrotopia association works with a varied audience of local young people, refugees, migrants, students, teachers, researchers, etc. It collaborates closely with political and educational institutions , fond of its participatory actions and debates. The festival *Africologue* attracts this local trans-generational audience which includes the staff of local and international partners, educational institutions, cultural operators in Africa and Europe. *Afrotopia* is in close contact with local African communities and supports them in setting up projects as that operator cultural and socio-educational. Afrotopia initiates numerous essential collective reflections on the European territory, by bringing to the forefront inspiring figures who decolonize the imagination.

The African Festivals:

In many places in the city of Cologne., Afrotopia and its biennial Africologue festival open new common spaces to European, Afro-European and African young people and artists, a platform for multiple co-productions and artistic creations and initiates new socio-cultural processes of collaboration.

Seminars, shows, films, participatory workshops, plastic art exhibitions are carried out, inducing understanding and acceptance of cultural differences, discovery of unifying themes and new fields of possibility, transcultural dialogue, on an equal footing.

Via an Afro-European forum with postcolonial discourses, carry out educational and socio-cultural dialogue projects with so-called "marginal" audiences and their dissemination with high visibility and thus contribute to a peaceful Europe. The meaning of "development" applied to Europe and Africa can promote understanding between citizens, in its cultural, entrepreneurial and empowerment aspects.

During the project, via its large network, Afrotopia made it possible to conduct interviews, videos, Master Classes ahead of the festival (for "local" Germans and Afropeans) and during the Festival (multilingual theater and singing workshops), Cultural actors and young people participated in the writing of certain articles for this AM publication and for the translation of its German version.

> **Mop Art (France)**

The Vadrouille Art association was created in 2019, with the aim of giving visibility to work initiated by its founding members, namely the promotion of the artistic practices of African diasporas in France.

Vadrouille Arts was a link with both young participants but also artists and educators who supported the project and took charge of cultural and intellectual productions, particularly during the first initial highlight, during the Festival Induction (France) and to associate them for documentary, promotional and educational purposes. Alongside the projects carried out by the association, Vadrouille Art Production supports and promotes several artists and young people in the field of performing arts, video and plastic art. All as important as the production and promotion of the arts and artists, is the educational aspect in which we invest by setting up training or reflection workshops on art and its possibilities in today's world.

Our training for young people in the liberation of expressions, our regular writing and video workshops irrigated with reflection on art and its possibilities in today's world have combined with our co-construction of The Art-Matrice,

Vadrouille Arts co-organized times of reflection and production to bring out an Artistic Matrix, reflection and video tutorials and written documents, around workshops for young Afro-Europeans with a focus on the female audience. The video experts are also trainers and will continue, beyond the project, their support in filming, editing and posting online the various videos of the project in collaboration with the beneficiaries introduced to the film language, in order to make their voices heard.

4- The multiple / the different tools

The AM vision is braided with different languages, at different scales, around a variation of tools, arts, media: Theater, poetry, video, courses, round tables, meetings,

workshops, festivals, films, visual arts, writing, interviews via face-to-face and virtual distribution networks *inspiring affected and involved audiences*.

In order for future AM transmitters to better assimilate how engagement in artistic and cultural initiatives leads to an opening and transformation of representations of themselves and the world, we had to practice our tools with them.

> Be a spectator

Thus, both the leaders of associations and their beneficiaries have been spectators, readers, but also actors and authors; everyone attended the shows on offer, of course, but also participated in their preparation and production.

> Shows, creative tools

Alongside the programming of our festival shows, during the 4 highlights, we decided to use what was available from each of our four associations; in this case, the shows and workshops already performed and used by our own companies.

We were therefore able to first use five of the shows from the companies involved (three from Mata-Malam, one from Oltre, one from Periplius).

The message of these shows was amplified by the fact that they were carried by actors present throughout the AM project; the relationships deepened well beyond the time of performances, and the shows therefore had even more impact. Seeing our interlocutors risk testifying to their own resilience, allowed our audiences to dare to express themselves beyond what they thought possible for themselves. Each of these productions were designed with “spaces “removable game play”, namely time complementary to the performance of the main actors. The weaving of these moments was stimulating for all the participants who took part. Some learned passages from the texts represented, others danced, still others wrote, translated and created surtitles, etc.

- *“Immaculate naked woman before the door of nothingness”*(Mata-Malam). Text by Léandre-Alain Baker and Anna-Maria Celli on the theme of rape as a weapon of war (see *process description p.28*). With Valentine Cohen, Mercedes Sanz and Ornella Mamba.

Induction : Quand le beau côtoie l'intolérable...



« Immaculée » par Mata-Malam.



« L'ombre de mon propre vampire », Eric Delphin, Cie Kazart. Photo FCF

BLAYE. Après « Les Bastions », puis « Trace », le festival international « Induction » boucle trois semaines de théâtre à la citadelle de Blaye. Entre prises de risque et impronptus insolites, représentations bouleversantes et projets en création, la programmation du festival a déployé une mosaïque de spectacles engagés, tendres et drôles.

Perturbés, nous le sommes et comment ne pas l'être dans un monde où la révolte se révèle dans toute sa cruauté ? Comment, devant la cruauté de la vérité, l'art peut-il nous aider à rester éveillés, à dépasser nos frontières et nos limites intérieures pour entrer en convergence de pensée avec l'autre ? Sur scène, la folie douce ou meurtrière des hommes s'incarne et les chairs à vil prennent enfin la parole.

Des pépites d'humanité

Manuel Dias, 76 ans président de la Ligue des Droits de l'Homme à Bordeaux, a réussi à dégager un peu de son temps pour une intervention surprise sous forme de mini-conférence engagée. Farouchement opposé aux guerres coloniales et à la dictature, il quitte en 1964 le Portugal pour la France. Ici, devant les artistes et

un public parsemé, il intervient pour rappeler les dangers d'une culture de masse diffusée à des fins de domination. « Nous devons avoir le courage de résister à une hégémonie culturelle déconnectée des territoires. L'homme n'est pas seulement un producteur ou un consommateur, il est d'abord un être de culture qui s'enracine au local pour toucher à l'universel. Savoir d'où l'on vient rend plus fort pour franchir les frontières, au-delà de l'hypocrisie du monde. La culture se doit d'être nomade, rebelle, subversive à condition quelle porte un intérêt général. L'art est cette arme pacifique qui permet à chacun de se mettre debout et d'exercer un esprit critique et joyeux. »

Une poésie politique pour soutenir l'insoutenable

Les fragilités humaines, les déséquilibres, les folies se donnent à

voir, trouvent un espace où se dire et se faire entendre. Sur le sol, claque comme une balle le livre que lit le poète tyrien Abdurahman Khalouf. La guerre, les exactions, son sang, ses poèmeurs, ses chairs mises à nu, ses thématiques abordées sans concession sur scène réveillent notre conscience.

À partir de collecte de témoignages, les trois comédiennes de « L'immaculée » sondent devant nous toute l'honneur des viols en tant de guerre, le viol comme arme massive de domination, la déchirure d'une matrice sociale devant laquelle l'Occident baisse les yeux. « Être touchés ne suffit pas. Toutes les femmes assassinées sont nos fantômes ! », et Jean Bofane de rajouter, « Ce spectacle nous a mis devant notre Congo intérieur ! », devant aussi une culture du viol qui n'a pas besoin de guerre pour se commettre.

Dans le même élan, la performance d'Eric Delphin Kwegoue dénonce un désordre mondial qui nous vampirise au quotidien et devant lequel nous nous amputons puisque nous acceptons de rester sourds, aveugles et inactifs. Ces soulèvements sont autant

d'appels pour célébrer toujours plus la vie, pour créer des espaces de renaissance possibles. Marteler la terre, délier pieds et poings, relier par des mots les brisures pour faire remonter l'énergie vers le ciel, transformer les déséquilibres en force ne tient pas d'un pari impossible à relever. Le festival Induction habite le monde. Il active les peines de conscience et les notes d'espoir, il bouclure sans exclure des moments de douceur et de drôlerie. Griots venus du Béarn ou du Congo, fantômes girassiens, déclamations poétiques... et silences complices faisaient également partie de ce voyage de trois jours qui s'adresse, les yeux dans les yeux, à notre humanité.

Fabienne Clerc-Pape

Jean Bofane, parrain du festival

Écrivain congolais, Jean Bofane édite son premier roman à 54 ans. Le dédicé de cette révélation tardive fut le génocide rwandais. Réfugié en Belgique, il a pour conviction profonde que l'écriture soit fulgurance : « C'est le cœur qui parle, c'est là, la matrice de la création ! Pour lui un écrivain doit être engagé et proposer des solutions : « L'Afrique est le Congo en particulier, fonctionne encore sur le testament de Bismarck. On pille les richesses minières du pays et on s'en sert pour créer les premières bombes atomiques. Il faut que ces modèles changent. La violence sociale exprime le mal-être de la société ». Parmi les ouvrages de Jean Bofane, « Pourquoi le lion n'est plus le roi des animaux » qui a reçu le grand prix littéraire d'Afrique Noire.



Jean-Louis Tuffery Jean Bofane Photo CR

ATELIERS D'ÉCRITURE

Rencontres sans frontières

Le festival Induction a démarré par un atelier d'écriture en présence du parrain de cette édition et auteur, Jean Bofane. Cet atelier d'écriture a réuni une vingtaine de personnes dans le hall d'entrée du cinéma le Zoétrope autour de deux thèmes : l'un était libre et l'autre autour d'une phrase de l'auteur Jean Bofane : « Il faut changer le monde », ce qui a permis à chacun d'exprimer sa richesse imaginative.

Une petite collation offerte par le restaurant Le Bastion permettant d'entretenir la symbiose artistique avec les organisateurs.

Mata-Malam passe des champs à la ville

Cette rencontre a été suivie par la diffusion du premier film docu-

mentaire fort bien mené et très instructif sur l'évolution positive de la psychothérapie, de Erwin Chamard, dans les arcanes de l'hôpital Charles Perrens de Bordeaux. Valentine Cohen, directrice artistique, comédienne et metteuse en scène au sein de la compagnie Mata-Malam se déclarait heureuse de ce cinquième festival, remerciant au passage les partenaires culturels (Département, Idcadi, Cie, Maison des Vins et le restaurant Le Bastion) sur le thème des Rencontres sans frontières et la création de ponts culturels et intergénérationnels.

Pour l'écrivain congolais Jean Bofane, le festival de Mata-Malam sort des champs pour la ville : « L'artiste créateur quel qu'il soit, doit transgresser les frontières et

créer de nouvelles pensées. Être une force poétique pour devenir force politique et de prosopéité ». L'adjoint à la culture, Yoann Brossard prenait la parole pour préciser que le festival Induction venait de la demande expresse de l'association Mata-Malam. Louis Cavaleiro, vice-président de cette association déclare que 66 spectacles en Gironde ont été soutenus par le Département cet été. À Blaye entre le festival du Bastion, Résonances et Induction, cela fait ses tout quinze jours d'animation théâtre non-stop dans la citadelle.

- *"And we became impassable!"* of and by Valentine Cohen. Directed by Mercedes Sanz and video by Erwin Chamard. This performance-show deals with individual and collective chaos and possible alternative solutions and celebrations. (see p. ??)
- *"Tarentelles"* of and by Morena Campani and Joséphine Lazzarino. Two women tell, via tales in Italian, French, English and a few words in German, their failures, their struggles and how traditional singing, the tarantella, this healing song, helped them to transcend their wounds.

- “*Our songs*” of Coro transfeminista Baba Yaga (Tecla Mancino, Viola Mellies, Astrid Delombaerde). Feminist songs from Italy inviting spectators to accompany them with the rhythm that supports the songs.

NBorn in Bologna in 2021, the Baba Jaga are the meeting of a group of three friends who needed to express their anger and sadness at the endless effects of patriarchy on women's lives. After a few months, the initiative had a group of 10 girls who began meeting regularly once a week, building their artistic repertoire together. Singing together was cathartic, self-healing and very powerful. The choir began performing in the Street and in open spaces, during protests, demonstrations and feminist initiatives. After a few weeks, Baba Jaga began to be called to sing in the theater, cinema, market, and many women asked to join the choir.

“What surprised us the most at that moment was the power that emerged from singing feminist songs only among women: we discovered in the beauty of music and our voices a privileged channel for expression of emotions shared by all. The name Baba Jaga refers to a witch from Slavic mythology. We chose the name of a witch because we want to reclaim an identity historically stigmatized for its characteristics of resourcefulness and transgression of a male-dominated society.”

> Workshops

In our four associations, we use workshop practices and we have used, shared and transmitted them throughout the project.

Pooling these resources increases their effectiveness tenfold. Our practices have been strengthened, completed and renewed, through contact with each other.

These workshops were also a way to keep the flow of reflection alive in each territory outside of the face-to-face highlights and even virtual meetings where not all participants systematically attended.

In each location in each country, the workshops brought together a membership of local participants, allowing them to appropriate the tools and thus be able to be more available and receptive to the workshops offered by teaching artists from other associations, during the transnational meetings.

Some examples of our used practical workshops:



- Theater workshop

Mirror work; bodily improvisations.

Then trilingual choral text; playful, political and poetic text, which we write directly with the participants based on quotes:

“We will not make a different world with indifferent people” Arundhati Roy.

“So we can’t save the world by playing by the rules. Because the rules need to be changed. Everything must change and it must start today. » Ofelia Fernandez

“Community means a force that joins our own force to do the work that needs to be done. Arms to support us when we fail. A healing circle. A circle of friends. A place where we can be free. » Starhawk.

The saynètes written directly with the Mata-Malam speakers or, depending on the desire and involvement of the participants, written by the participants themselves outside the sessions and then these texts.

Put into voice, in mouth, in body, in space, and learning, in order to be able to present a small creative opus, around the representations of the shows, presented during the highlights.

- Singing workshops

Different ways of approaching singing, commonly based on improvisation.

Songs of the World Workshops, and Circle Song Workshops.

Work on sharing singing in a circle song so that everyone is involved in the creative process

Through fun exercises, develop listening skills, creativity and fullness of voice. Thanks to oral transmission, we develop openness, spontaneity, fullness, variety of voice, unsuspected sounds, common accuracy.

Songs in Hebrew, Italian, Haitian, Polish, etc. and in improvised language were shared.

The workshops begin with a short time of relaxation and awakening of the body, supporting each person according to their possibilities.

The key words are:

Together. Unit. Singularity. Pleasure. Game. Listen. Relationship. Awakening of body resonances. Candy. Dynamism. Reconnection. Trust. Improvisation.

These workshops were made for everyone, because.... even those who “did not” know how to sing discovered the fullness of their voice.

Reminder made during the workshops: do not forget that a false note is the beginning of polyphony.

- Videos

The AM video series: On the one hand, using what already exists, the videos already produced on themes related to AM have circulated on our networks and have been shared. We were able to see how stimulating it was to see the achievements of the artists and directors that the participants met during shared meals!

This also encouraged them to take advantage of this accessible media that is video filming, starting with their mobile phone.

Video workshops carried out in the 3 countries were particularly popular with the trainers in order to continue with their beneficiaries, the creation of visual poems on the theme of resilience. We produced a series of videos including portraits of artists, testimonies of resilience and transmissions of creative tools.

This series of videos will continue to function as an educational kit, an awareness tool for young adults (highlighting the personal experiences of people in delicate situations, and mobilized in a European artistic project). We wish to keep this case alive in perpetuity, to make visible the creation of this thought carried by a community of artists united on the ethical values defended within its creations.

A tutorial kit, fun and participatory, the series of videos was to be a central element of the project: In fact, although we have produced many videos with the participants, they have not yet all been shared at the pace we would like. we hoped.

This series of videos, designed to be constructed during the two years of AM (2022/23) but also to function afterwards, via perpetual use/creation, will indeed develop...

The emerging aspect will allow everyone to take ownership of the distribution of these videos, including several intellectual and living nuggets.

On the other hand, this set of videos was indeed what we envisioned: both a product and a tool for the creation and acquisition of skills as the project progressed; We shared a logic of progressiveness by alternating time of practice and theorizing

- Collaborative spaces

We wanted collaborative spaces on our respective sites dedicated to AM but it is clear that the overabundance of pages and sites disperses the strengths and federation of the participants; also, participation in nourishing these pages or spaces has been very limited; thus we opted for tabs on our respective sites and the sharing of participants on our social network pages

- Booklet

This AM publication (existing in Italian, German, English and Swahili in virtual format) will be followed by a book completed and published in January 2024.

The fact of intertwining different arts and audiences, ages and nationalities, territories and dedicated times has always highlighted the mosaic aspect of the world.

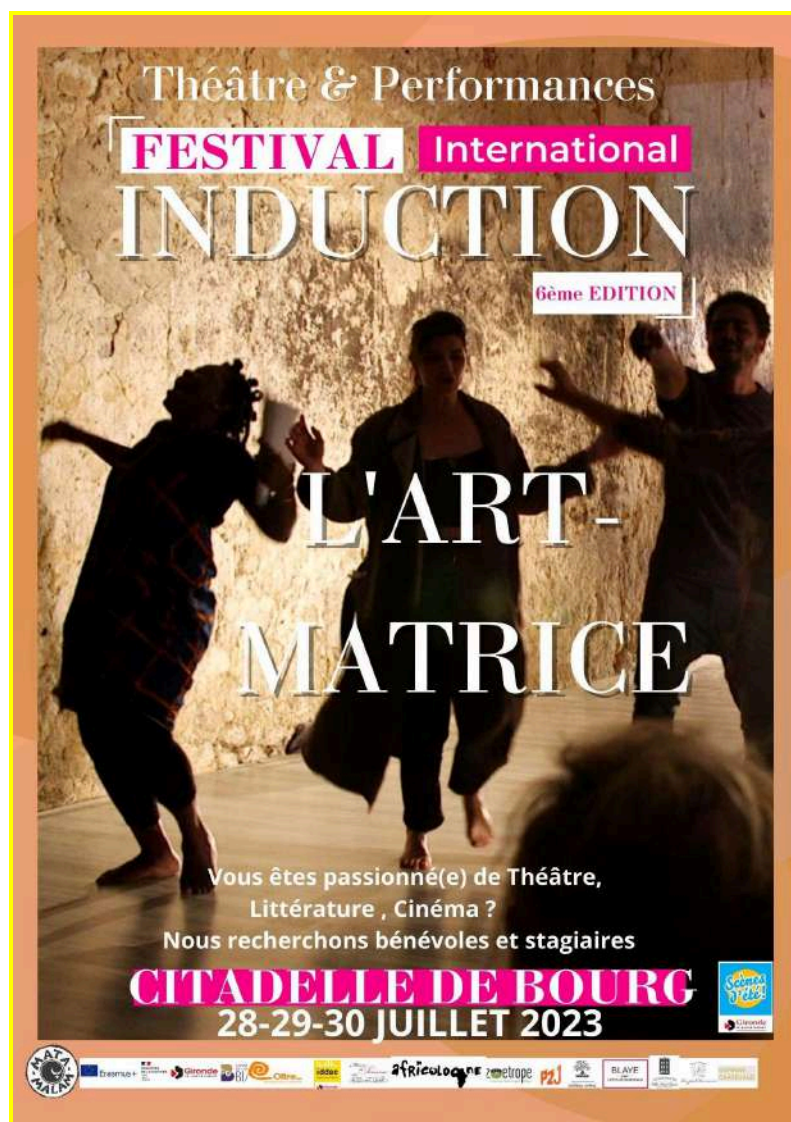
We were moving forward at different scales so that this notion of rich plurality, of the power of singularities combined in a resilient collective, was always present in mind.

From local to international, from French to German via Lingala and Arabic, from trainer, from educator to young people with autistic characteristics, from artist to novice, live highlights in more spaced virtual times, we traveled intellectually, emotionally and participated in moving the lines of oureco-systems.

Thus we were able to build, around a continuous virtual time but nourished locally by the actions of each of the partners, our four highlights.

II - HIGHLIGHTS OF MATRIX ART

1- Induction Festival / France. Time for the meeting. The highlights of April, post covid.



The first of the Transnational Meetings was a time of reunion after these moments of isolation and rupture in relationships following the Covid crisis.

We have done work to reference existing resources.

We alternated theoretical, purely reflective moments and discussions with times of fun workshops, “body-storming”: My body in space, my intimate voice in public space, becoming one with the group, making choir with a phrase, an idea, the translation becomes a theater game, a pretext for artistic polyphony.

This first highlight was backed by the Induction Festival and thus we were able to share our productions.

The dissemination of the common culture around the project was also the first opportunity to involve professionals with plural perspectives, researchers, artists, etc. on the subject and to have a round table and stage edge with around ten socio-cultural and associative speakers.

"The first colonization was that of women" tells us Mohamed Guellati, actor/founding member of “Decolonizing the Arts”.

To counter this, we relied on contemporary artistic heritage.

The decolonization of imagination is contagious when it is carried out by those first concerned: racialized women today offer artistic productions putting auto-fiction in the spotlight and the multiplicity of stories, which is a path entry point for young participants and their own story:

Ornella Mamba carried the text "*The river in the stomach*" by Fiston Mwanza directed by Albertine Itela, all three Congolese artists living in France and Belgium and present at this event.

In our desire to be able to hear and make the noises of the world heard by the public and to enrich them with new intellectual, relational and artistic perspectives, we have invited local companies and national and international companies. This network allowed a panorama of committed artistic creation, an open-mindedness, new points of view as well as unique sensitive approaches. The work carried out by Mata-Malam in collaboration with European and African countries through specific systems has made this axis easy to practice.

Examples: for Art-Matrice, the singer-director teachers from Periqli (our initial Italian partner) offered a workshop on tarantellas, traditional healing songs and performed their show.

The project *Beyond Borders!* subsidized by Erasmus + around of the artists and European citizens encouraged us to invite him

Faithful to our guideline of using what already exists, we were able to develop and include research from our previous European project *Beyond Borders!* with the Italian company Oltre (which would later become the main Italian partner of the project) with whom we performed in Bologna in September 21.

The participatory show "*Africa will no longer go to the Vatican*", mobilized and included on stage around fifteen young Girondins and Italians around professionals in order to serve decolonial thought:

Around the performance of Eric Delphin Kwégoué who had worked upstream with young people and socio-cultural leaders in Italy and France on extracts from "*Wretched of the earth*" Frantz Fanon, "*Africa will no longer go to the Vatican*" was an act, both personal and collective, of atonement for the pain caused by the alienation and pillaging of all non-African religious philosophies. In this ritual space, we agree to fight against ourselves to challenge our own ignorance in order to access the light.

Through work on the body, the voice in harmony with ritual tools, the space is transformed and becomes a striking sanctuary. In this performance where the young people of the project *Beyond Borders!* join Eric Delphin, the actor-teacher, we are invited to decolonize our bodies and our imaginations and enter into art as a peaceful weapon! Enter Art-Matrice for this first shared highlight. Openness, Curiosity,



With Bruna Accardo, Camilla crivellaro, Simone Lorenzo Nola, Sofia Sacchini, Seran Vrana, Marcus Lane, Ryiad Riali, Lilian Chanussot, Pauline Bert, Ahmed Lotfy and Méline Villeneuve accompanied by Ornella Mamba, Valentine Cohen and Eric Delphin Kwégoué.

In solidarity with the Collectif Bienvenue!-Mobilization for refugees, and in order to raise funds for SOS Méditerranée, all proceeds from this show were donated to the Collectif Bienvenue.

For the rest of the festival, we chose to show “shows” from around the world combining European companies and African companies.

For example, “Congo Sketch” by Jean Bofane reveals to us north-south relationships unknown to our public. The author Jean Bofane also guided the local public to write, to listen but also to read his texts (release of poets).

The Art-Matrice writing and dance workshops mixed audiences.

The Art-Matrice round table on Sunday morning with the authors was of high quality despite the too small number of spectator participants, the whole thing was filmed by the young people involved in the system.

An Art-Matrice filming performed in French and filmed by Italians and Germans was an important medium of exchange, focusing a lot on the question of gender, in terms of patriarchal masculinity and the emancipation of men and women; it was a question of education, and new societal paths to take, of theater to be “imposed” from childhood to raise awareness of active and reflective citizenship; the films were broadcast in cinemas in the towns and villages of European partners.

We also looked for and found ways to accommodate creative attempts from different participants. Alongside seasoned artists, we welcomed the first artistic gestures via Inductive Surprises dedicated to amplifying the impact of cooperation projects and giving visibility to young people and their emerging proposals.

During this meeting, three young dancers (Italian, French and German) presented a joint form worked during the four days of meeting, punctuated by “emancipatory” words” inspired.

Around the awareness on the causes and extent of chaos and resilience, we can rejoice to have met an invested audience during different performances, that of Antoine Basler in *Executor 14* (on the war) or of Marie Mercadal with her trapeze -theatre (on alcohol) in the garden of the Citadel but also during the representation of our “tool show” *Immaculée de notre ciel Mata-Malam*, whose subject was nevertheless delicate, namely rape as a weapon of war.

A local audience was there, mixed with a regional and international audience, which increases the strength of the ideas of inclusion in a territory unfortunately tilting towards the extreme right. Every action, every step taken, we repeat, is a victory not to be neglected.

We must emphasize the benefits and success of this enterprise on several levels, namely, the proximity of international professional artists and young people as well as so-called enclaved audiences, mobilized upstream during creative Art-Matrice workshops.: Writing, play, dissemination of contemporary texts, presence of a transgenerational audience, participation of volunteers, economic impact on local businesses and lodges, presence of cultural professionals (programmers, institutions, elected officials)

“ Read, meet and interview these men and women inspiring-e-s gave us the desire to share these art-matrixes, their vision which mixes with ours and the desire to know the “art-matrixes” of others.

What inspires the artist, what inspires humans, what allows me to have a standing thought, a demanding and joyful collective thought? My current male Art-Matrix is Frantz Fanon! “

Marcus (learner and facilitator)



2- THE ART-MATRICE in Bologna, at the Camere d'Aria social center (Oltre



association)



The Art-Matrice event was organized over several days in the Camere d'Aria cultural and social center and was composed of round tables, screenings, workshops, performances, reflection groups around the subject .

How to make art a weapon of peaceful social transformation?

Let us be art-matrixes ourselves, inspiring figures.

Camere d'Aria, an unusual place with varied actors:

Inner tubes ("air chambers" in French, playing on the two meanings of the bicycle garage and a space to get some fresh air, an airy space) is a multifunctional municipal space where forms of artistic and social expression pass through supported and run by the Oltre association, which has been involved in popular education projects for over twenty years. In 2014, Oltre rented this abandoned space which initially came back to life around the activity of a solidarity bicycle repair garage. Then supported by the municipality, the place grew. A small performance hall, kitchens and dormitories have been set up by the users of the place and the Oltre association. Thus, alongside the garage which continues to attract many residents of the neighborhood, the dormitories welcome young people, students or workers, for stays of a few weeks, reflecting on

their life choices. As for the largely versatile performance hall, made available and open to other associations, workshops allow a range of discoveries of very rich artistic disciplines to which residents can easily access. But nothing obliges them either. “Roomsair” becomes then this original place in which identity and social boundaries weaken, or even dissolve to leaveplace to the exchange, contamination and free circulation of knowledge and practices.

The Mata-Malam company and the Oltre association have been long-standing partners. Online meetings were organized beforehand to discuss the purpose of the Art Matrice and the possibilities of the location in order to shape an inclusive event adapted to the space and the participants. Together, the Italian, French and German Art-Matrice coordinators revised the content of the round table on decisions taken upstream by virtual connection: sharing effective, cultural and political tools, artistic and social resilience, presenting the speakersinvitedés, social and cultural workers, local artists, etc., the different workshops to be offered, a contact dance workshop, a choral song creation workshop, a drawing, theater, writing, video workshop, a sharing workshop on the creation of cultural events...

“As coordinator of the first meeting in Bologna (Italy), I was able to observe the keen interest and participation that the Art-Matrice proposal aroused among the participants, from very heterogeneous social backgrounds.

“It was for me the opportunity tore-establish a connection between art and social work, to surpass my limits”

Tecla Mancino, project coordinator AM pour Oltre



The first day continued with 50 participants for the screening of the first films carried out by Italian, French and German teams. These films were vectors of testimonies of resilience, transformation and emancipation through art.

Screening of the Art-Matrice /Portraits films

Mata-Malam and Oltre filmed video portraits of artists or simple inspiring people in advance, in order to open the ball of creativity linked to intimate and unique stories.

Mata-Malam presented a visual poem "*Naked hearts*", a multilingual poem, revolving around two women, the Congolese artist Ornella Mamba, and the Syrian student Salma, both speaking about exile and transmuting pain through dance, writing and narration in this filmed cinematic gesture by Valentine and his accomplices in France and Italy.

Tecla Mancino met six life stories: *"I chose and contacted artists/people that I already knew (directly or indirectly), being concerned about the heterogeneity of their background and their roots, in order to give space and a voice to very different. The first weeks of January were dedicated to presenting the Art-Matrice project to the artists involved and to building intimacy and complicity through various individual meetings. Each shot was adapted to these interlocutors. I asked them to be very free and active in sharing what they wanted to share. Some shared a story of their life, others shared their art (dance, singing), still others did both."*

The six portraits:

- Vicky: 30-year-old Pakistani fashion designer, forced to leave his country because of his homosexuality. Arriving in Italy as a teenager, he experienced a long depression and then found in embroidery, started in Camere d'Aria, his form of expression, empowerment and self-affirmation. He previously participated in the European project "Beyond Borders". Today he works for a renowned fashion company in Bologna.
- Nica Portavia: contact improvisation dancer, 40-year-old woman, of Jordanian and Italian origin. She performed an improvised dance on camera and gives us the socio-political significance of Contact Improvisation, as a revolutionary dance, in people's lives.
- Keila and Ariadna: queer Argentinian tango dancers, living in Barcelona. They teach and perform in Europe, sharing their non-gendered tango as a tool for meeting and dialogue, without roles based on gender.
- Candela Marzinotto: 34-year-old Argentinian composer (voice and guitar). She talks about how art suddenly burst into her life when she was already "old" and how, through her songs, she found a way to stay in the world, denouncing social and environmental problems.
- Baba Jaga: the self-managed transfeminist choir, linked to Oltre, filmed in action in the streets of Bologna and which will give a workshop a little later during this AM meeting (see Page...)

- Sheila: Brazilian, 55 years old, who tells how, after a life as a mother and wife, in a life under normal circumstances, she started living again by expressing her artistic creativity, at the Academia delle Belle Arti University from Bologna.



All these testimonies of life, of artistic commitment, of personal transformation, have irrigated the imagination of the day.

We will have understood it, so that thoughts are created and circulated, the AM was organized around friendly moments of exchange. Meals, homemade dishes which brought together the circle of 30 permanent participants around a large table, set for the occasion in the middle of the theater, were privileged moments where speech was freed in an uninhibited and warm way. Meetings involving a large number of different nationalities were translated simultaneously as needed, in a cheerfully informal manner; the exchanges were extremely fluid, ranging from Italian to French via German or even English and sometimes Arabic or Lingala.

“Hearing all these languages blend and merge in a listening and curious group was extremely pleasant and enriching” punctuates local journalist Mina Manfredo.

Workshops, spaces for expression and experimentation :

The meeting days continued with creation and expression workshops, led by speakers from Oltre, Mata, Vadrouille Arts, Afrotopia as well as by Italian partner associations: the Théâtre de l'Opprimé, the Baba Jaga choir and Contact Dance... An Italian dancer and singers, French and Congolese actresses, a German illustrator, a Greek actor...

These workshops were designed as an action research device, a privileged space for sharing and experimentation, tools for emancipation, a moment of discovery or deepening of various artistic disciplines. An eclecticism of proposals which made the participants from diverse backgrounds curious about the rare opportunity to experience a sort of collective and ephemeral creative residency. All the speakers rely on the principles of popular education and have opted for excitement, dynamics and flow. These workshops combine work on the body and emotions, noise, silence and words, conductors/inducers of a universal language, because here, all the instructions are distributed in three languages. Italian, French, German, but it is not uncommon to hear Greek or English. These translations did not facilitate the communication of the instructions, but were in the image of the European project and offered a margin of maneuver or a margin of incomprehension which gave rise to a diversity of interpretation and expression more than interesting, in a beautiful spontaneity.

The complexity and interest of running these workshops lies largely in the fact that the participants come equipped with different experiences, realities and expectations: simple discovery, search for a possible path, questions about themselves, deepening their knowledge. of a practice, search for a collective practice... It is one of the pillars of AM to mix audiences, to bring together in the same action of creation and reflection amateurs and professionals, curious along the way or artists accomplished or in the making. It is then up to the facilitators to work in the interstices, to sometimes shake up expectations, to overcome frustrations to propose other possibilities, to welcome differences and to make them something to explore, together. Each workshop ends with a time for discussion around its feelings, including those of the facilitators. A discussion which then continues between them in order to analyze and identify areas for improvement. Because AM carries with it a logic of permanent evolving action research. From the smallest workshop to the entire project, everything is questioned, analyzed, modified if necessary with the aim of being reinjected or used morelate, by others who need it. My role as journalistic guide is a privileged role providing access to all facets of this tree-like project.

- Atelier chant with the Baba Jaga

The Baba Jaga is therefore this group of women (anthropologists, educators, artists) who carry out a feminine and feminist musical project and share it with all those (and sometimes those) who want to join.

During this workshop, the Baba Jaga led the AMs in one of their musical creation sessions so that everyone could leave with this possibility to share.

“We separated into small groups and wrote down words and sentences on paper that we did not know.wanted no longer hear. On the other side, we noted those we would like to hear, shout, sing. From these words, they led us to improvise in music and movement around these phrases, to repeat the phrases of others, in chorus, to feel the power of saying together, the power of singing together.” Milena.

“I came home with many different ideas and a desire to participate in more projects like this. The knowledge I gained has certainly been useful to me in other group settings. The participants came from different cities in Europe and the languages we used were numerous, intertwined in the artistic experience as in a single choir, where there was both space to express and listen to each other and get along [...] I still have in my mind the image of a large creative work group, using differences as an asset.”[...] For me, the Art-Matrix means creating a physical space and mentality where we can create together.” Linda Olcuire

- Atelier Danse Contact with Nica Portavia



Nica is a dancer, a teacher, a Contact Improvisation researcher who organizes national and international events such as theItalyContactfest and the Being Touch Festival. She writes on her site:*“I discovered Contact Improvisation several years ago, after following initial training in contemporary dance, and I fell in love with it from the first moment. I strongly believe in the importance of Contact Improvisation for dancers, which includes solo work, somatic and anatomical work, structural and physical work, improvisation training (linked to the practices created by Nancy Stark Smith and to the Tuning Score created by Lisa Nelson), a training of the senses to develop a state of constant presence and attention and relational and communicative work. I strongly feel the power of this practice which gives infinite information to the body and tools to improvise and dance. I love teaching this practice and each time it is as if the passion is renewed and I love the infinite research that opens up on different aspects. My goal is to make this practice known as much as possible, also analyzing it from a historical point of view, exploring its roots and bringing the social and political aspects that CI opens up in physical and listening work.”*

This workshop was an opportunity for participants to get to know each other through exercises that include touch, of oneself and others, and clear and deep non-verbal communication.

"We played with gravity and balance, we noticed that our body was constantly in motion, that the blank page did not exist in dance, that the fact of being alive is already a driving force towards something else to explore. We also engaged in a relationship with the ground, and saw in the fall an opportunity to explore its possibilities and to get up again. Symbolically, it was rich for me, new understandings." Jamila

Link to website: [Home | Nica Portavia - Dancer \(jimdosite.com\)](http://Home | Nica Portavia - Dancer (jimdosite.com))

- Theater Workshop of the Oppressed or "forum theater"/Krila theater of the oppressed. About Michele Pontolillo, Alessandro Tolomelli, Gianna Milo

An effective exercise:

Mika says: *"We were in a circle and we had to close our eyes. Michele touches the head of one of the participants, he will be the secret chef. When we open our eyes again, the goal is to find out who the secret boss is and eliminate him. We debate at length: "You're the boss, that's for sure, you've been talking too much from the start", "You haven't said a word, that's definitely the attitude of a boss", "I don't know why am I accusing you, a kind of intuition perhaps...". We close our eyes again without much conclusion and off we go again. Everyone is more hesitant, more offensive, the investigation is tough. When we finished debating, Michele told us "The first time, I didn't touch anyone and the second time, I touched everyone. This warm-up exercise allows us to see how a group reacts in asymmetrical situations of knowledge and therefore power." During the rest of the workshop, we had to reflect, in the body and space, on how to represent power, take power, challenge power... These human paintings made it possible to bring different forms of power into dialogue: power over, power with, power against... Standing on a chair, with a threatening look, places us in a position of power facing the person standing who frowns. But turning your back on the stage, sitting cross-legged and meditating is also a form of power, the power to ignore, the power from within."*

"The workshop on theater of the oppressed" was one of the most inspiring forms of popular pedagogy I have ever experienced. It was interesting to work together in a caring and multilingual environment. I felt like being surrounded by people from different backgrounds stimulated us to think about our common future. "Bill Ghewij.

- Atelier Illustration with Sonja Delbrück



Sonja is a self-employed German illustrator. It is thanks to her travels and her eventful life that she created an optimized magnetic paint palette. It can be taken anywhere and allows you to draw in all conditions thanks to its support which magnetizes brushes and colors, preventing accidents even in the event of large movements. She calls this invention “the “urban”, the drawing board for the urbansketching”. She offers us a very free workshop, at the same time as the theater workshop and in the same space, which consisted of trying to understand the movement of bodies, in lines or colors, on long white sheets. It offered a moment of imperfect artistic and aesthetic research, an acceptance of the imperfection and irregularity of the lines, which often give the drawings movement, life. This workshop was also an opportunity to create a link between two artistic practices, to see how two disciplines can respond to each other, be a source of inspiration, how one's creativity is an infinite support for the creativity of others.

- Theater workshops in preparation for the performance/tool show “*Immaculate*”.

The theater group Per-formare de Camere d’Aria, led by Seran Vrana, was mobilized in advance for the performance of the Mata-Malam show. One of the people in the group who spoke French, Lena, translated the entire text for all the amateur actors but also for the surtitling of the entire show. It was agreed in advance that the Italian group would take charge of the prologue of the play in Italian as well as some interventions from the audience during the play. German and Burkinabé women were responsible for punctuating the tables in German. The group discovered this powerful text based on testimonies, notably from survivors of the genocide in Rwanda; sensitive text,

recounting war crimes, recounting rape, recounting blood and suffering. Reading the text was hard and moving. What followed was an informal moment of discussion on the proximity that the members of the group could have with the subject, with the violence of war and violence against women. Then, they divided the text among themselves, in preparation for the workshop that Seran and Valentine gave together during the AM highlight. They both guided these amateur actors towards a game close to themselves, so that the words have meaning in themselves, not to overdo it, to let the bodies speak, to become witnesses to a past horror and still too much presented without exaggeration, so that the spectator is free, free to feel what he or she feels in front of these words, in front of these bodies, in front of these stories which sound too violent to be true and which nevertheless are indeed testimonies. The actresses of Mata-Malam, who had already performed the play many times, were able to transmit the acting tools necessary to master the text, and were happy to share the stage with other actors, with another language, with the aim of spreading this piece as close as possible to people. The participants and organizers emerged from this workshop which once again put this “tool show” into perspective thanks to the power of the collective which performs, which shares, which heals.

- *“Immaculate”*, a show to close the event which included a large number of participants in its production.

The participants worked in advance on the acting and surtitling of the entire piece. They also created the decor. *Immaculée* was followed by time on stage (always translated by the bilingual participants themselves), on stage rich in reflection and emotion which allowed an exchange around the artistic process and the theme of the piece.

The audience was made up of all AM participants but also Camere d’Aria users who had not attended the rest of the meeting. This show was therefore an opportunity to close this beautiful meeting with a strong artistic moment, produced jointly, combining the work of actors, technicians and participants, and welcoming an even more varied and vast audience than at the start of the meeting. On the day of the performance, around a hundred people joined the seats in the performance hall. Among them, many young people. The show, which features testimonies of violence, crimes and war rape, leaves a speechless audience who takes a few seconds before applauding. (Fabienne Clerc-Pape)



Excerpts from testimonies of participating actors performing “Immaculate” :

“I worked on the text of “Immaculée” which talks about violence against women, war crimes, rape. This is something that I would not have wanted to do alone, but I am very happy to have been able to discuss these important subjects with a group of people who helped me a lot. It was difficult, intense, but necessary to highlight essential issues that are often forgotten on the other side of the world, or on the other side of the room. Art-Matrice was a moment to talk about our fears, our difficulties and it allowed us to open up to each other and that was very pleasant for me. Sharing, which for me is an absolutely important thing, even at its worst, gives meaning to life. I myself am coming out of a difficult experience of violence; I am 43 years old and now want to help others who have experienced similar suffering. The AM helped me in this sense...”Mirko Guidi.

“It was a very rich experience to share the stage with people of so many nationalities and of such different ages. Despite the complexity of the translations, I was amazed at the ease with which we were able to work together because the The goal that united us was clear and exciting.

What I learned most strongly is that creativity is as much in the content of what we share as in the form we use to share it. Establish inventive and fun modes of

*communication which help the word to circulate without constraint, without monopoly, so that it finds its source in more sensitive, more personal, more engaged places too. To induce, to be contagious, to let it happen. It is in these places that inspiring figures surprise us, even those we had long forgotten. The commitment of one nourishes the commitment of the other and so on in a beneficial and invigorating chain."*Mercedes Sanz.

"A wonderful group has been created with people from various parts of Europe and the world, sharing their differences, including linguistic ones, to discuss common inequalities.

I think it is increasingly important to talk about gender violence and the practical ways we can combat it; to reflect on the value of art, on the power of creating a beauty capable of making the evils of the world more bearable, to reflect on them, to exorcise them, to send a political and social message.

This experience has not only given me very important ideas to develop and wonderful moments with other artists, but it also offers me many inspirations for the future to continue thinking about the active value that theater can have, and has always had: highlighting feelings, questions of violence and hope, introjecting them, reflecting on them and catharsizing them in a mental and bodily performance, trying to convey a new message.

*Arte Matrice was born precisely from this concept: from the reproductive role that women have always had, to be able to generate new energy through all the arts in order to transform ourselves and the world."*Beatrice Bonazza.

"For months after the project, I felt pushed and nourished by the experience, encouraged by the existence of these realities.

I continued Contact Improvisation until today, participating in other courses and deepening my research on movement, gravity and relationships: seeds planted back then.

The French actresses were a source of inspiration, and their performance - in which we actively participated - shook and moved me, prompting me to think and learn more about the effects of colonialism, desecrated lands, history of the vanquished and the oppressed.

Thanks to Art-Matrice, I have become more aware of my European responsibility, recognizing that there is a favorable cultural humus in places like Camere d'Aria to reflect and decolonize each other.

*These days were very important for my personal development, helping me to come out of myself and come back into myself at the same time. Thanks to Art-Matrice, I came up with the idea of creating an artistic residency in Sicily, and although there is a lot of work to be done, the results can be achieved through community: a space for healing and the alchemy of his traumas - lead, gold; wounds, art."*Emma Ruvolo.

Excerpts from stageside testimonies from spectator participants after the show:

*“This show touched me enormously. I was working in Ukraine when the war broke out. The violence you speak of exists, I experienced it. I never would have believed that a show could send such a clear message. I thank you for this work. »*Niro, Young undocumented Moroccan man who fled the war in Ukraine.

“In front of this spectacle, I need to protect myself to support all these testimonies from women who have experienced rape as a weapon of war. Like in Ukraine...It’s a spectacle that raises a lot of questions for me. I note, although I am a woman, that I have never been confronted with this confiscation of the body through rape. During the show, you talk about rape as a rupture in the matrix of humanity. This is a fundamental question that I now want to reflect on.” Greta.

Questions from the audience:

- *“Did you create based on the opening of war archives? »*

Ornella Mamba:*“No because we had, via the authors, the testimonies that they themselves collected. A French woman and a Congolese man... Certainly, the archives are open, which makes it possible to discover that the soldiers supposed to save women raped them and to document this episode. But we are not doing a news theater. We create theater that opens our consciences to the state of the current world. »*

- *“Do you think that rape is a wound that cannot be repaired because the shock is too violent and the trauma insurmountable? »*

Ornella:*“When life is damaged, we cannot heal it but we can transform it. Like life, the body is sacred. The body is the main character of the play. We went through stomach aches during creation in the face of the atrocity of the testimonies. Talking about your wounds, sharing them in one way or another allows you to achieve restorative transcendence. »*

Audience Note:

“Your work shows a lot of the madness of the world. And it’s incredible to see how, on such a violent subject, you were able to make us go from laughter to tears...”

- Round table: create an event giving a voice to those who are less heard, how to do it?



The challenges of the Art-Matrix / so that the contagion continues:

In front of an audience of social cultural actors and young people, one of the round tables focused on the organization of a large-scale artistic event. Because how can we continue to create commonality without coming together?

Around the table, came to testify about their experiences, the four partners of the European project. In Italian, in French, in German, in English, languages unfold and ideas unfold. An audience of young people, community leaders or curious residents were able to discuss and observe the multiplicity of possible forms: workshops, European or extremely local festival, cultural center... Despite the formal disparities, an Italian cultural leader came attending the round table retains: *“To create a festival, it takes time, tenacity, commitment and a lot of openness to others. We need a desire greater than our fears”*.

Lydia Buchner, president of Oltre and head of Camere d'Aria, was able to share her experience in Italian associations and events, and the concerns that underpinned her commitment. Always operating in working-class neighborhoods, it boils down to two main issues in holding a cultural event: the quality of the artistic offering and the active participation of residents. She specifies that it is important that the dynamics of the event rest on the common commitment of artists and residents. The main problem she encountered was the unpredictability of the subsidies granted by the municipality, which vary from one year to the next, depending on the teams working there. The irregularity of subsidies was ultimately a means of developing more sustainable, participatory and more autonomous sources of financing as well as modes of operation where the main dynamics were not financial, but rather artistic and social.

Valentine Cohen and Ornella Mamba (active in Mata-Malam and Vadrouill Art) recounted the creation of the multidisciplinary and international festival Induction, of which they are the initiators, in the rural territory of Haute Gironde, a region described as a “crescent of poverty”. Through this festival, Mata-Malam wanted to organize a festival which celebrates “the splendor of thought in movement, inducing thought to stand” by favoring the broadcast of committed shows, theater, dance, singing in collaboration with companies international and local. It is a demanding artistic proposition and therefore financially complex. Entirely based on volunteering at the start, the scale and enthusiasm that the Induction festival has created over the years has made it possible to gain the trust of partners (public and private) while remaining faithful to its first impulse. Technicians and artists are now paid. The European and international dimension is expected by the public, because it is in some ways one of the trademarks of the festival.

Kerstin Ortmeier, the co-organizer of the Africologne festival, recounted the genesis of the latter. Born in 2011, in close collaboration with the Pan-African festival *The Récréâtrales* in Burkina Faso, Africologne has benefited from a very favorable political and cultural context from its start, in particular thanks to the support of the Ministry of Culture. Indeed, the questioning of colonialism benefits from strong institutional and cultural support in Germany; the appropriation of works of art has been at the center of concerns for many years. If budget cuts exist, they do not concern cultural projects which promote an equal relationship between the continents. This event continues to take place every two years, creating a platform for exchange, meeting and collaboration between African and European artists. It is also a moment where art and theory meet, combining academic conferences and performances around the decolonization of our imaginations.

Eva Bark, AM participant and founder of the B Festival, also shares her experience; she works in production for the Brussels Theater Festival. This festival relies on the interweaving of cinema, theater and street theater to reach out to the public rather than asking the public to go towards. This artistic encounter over several days allows you to explore different abandoned and fallow places that the public and residents can make their own.

Seran Vrana has long organized theater gatherings in Greece. It has been more than 20 years since hecoorganise in a small Cretan village, a large gathering around theater and performance with few resources. This meeting involves migrants and has also attracted the inhabitants of the island by giving them a central place in the event. The involvement of residents and migrants in the artistic project was a major asset, the municipality immediately realizing that the economic benefits of the festival allowed the village to develop and escape its isolation. However, faced with a political situation that had become critical, the festival was suspended for the year 2023.

Milena, resident of Camere d'Aria and intern for Oltre, summarizes the issues of this round table as follows: *“Access to this event, funded by Erasmus+, was completely free and open to professionals and residents invited to exchange horizontally and share and compare their different tools. This project, which can be placed in the category of education for adults and young adults, allows us to confront different modes of action and different actors in the social and artistic world.”*

The free event, and the openness and accessibility of the Camere d'Aria venue facilitated the participation of around sixty people over the entire stay. Among those who participated in the meeting, not all were staying directly at the venue. Some knew Camere d'Aria like the back of their hand, trusting the programming of the place, others came from other cities in Italy especially for the “Art Matrice” event, which attracted students and artists thanks to communication on social networks. The European dimension of the project attracted Italian artists and social workers from the neighborhood, municipal councilors, the city's political leader, but also a German designer, two Belgians, a Flemish student in post-colonial history, two theater programmers, a Moroccan who has just fled war-torn Ukraine and French, German and Italian students involved in the Erasmus+ system and losing direction regarding their university orientation. For some of them, it was an opportunity to escape the isolation that studies away from home can cause, or exile linked to a difficult geopolitical situation (Burkina), to enter into dynamics of collective questioning and artistic. In addition to local speakers who were able to share their artistic practices and their field experience, 3 actresses from the Mata-Malam company were present, Lydia and They will be, Austrian and Greek respectively, were able to design and support the entire meeting, being the two figures most invested in the Oltre association, and Kerstin, the manager of the Africologne festival, was also able to organize this precious moment of sharing experience with his German colleagues (trauma therapy managers and aspiring artists) and attend the event alongside the young people present. During 5 days, *Inner tubes* was the scene of an uproar of culture, languages, creation, emotions and inspiring exchanges.

Elise, 29 years old, French, has lived in Bologna since March 2023:

“I seek to get closer to art for myselfre-amaze, regain power because I suffer from a feeling of incompetence despite two masters degrees in my pocket. I want to dare to be bold, to resist social norms. To emancipate myself from the myth of vocation and talent, that's what I'm looking for to reboot myself.

I think I'm not looking for answers but rather good questions. I need to get out of my bubble, my little habits and my comfort, I need to learn other languages. By participating in AM, a new language opens up to me. I feel concerned by the values defended, since I am simply going through a period of unrest during which I personally feel invisible. I have also worked, without comparing my situation to theirs, with migrants on learning French. Another population that we seek to make invisible. This all makes sense to me. But above all, the AM allows me to reconnect with artistic practices abandoned since

middle school and never replaced. Starting again from the body, from the organic, turning my brain off, it's incredible how good it did me from the first day! An immediate feeling of pride in emancipating myself from parental codes. A real personal challenge on at least two levels: allow me to participate in this project that my parents would qualify useless because it is not remunerative and to escape from the torpor into which the gaze of others plunges me. And then I wonder about the link between my inspiring figures and my family who aspires to me... It is from this circle that I must escape without violence."

Milena : *"I believe that the Art-Matrice was a way of open up to others, to only be angry. These meetings and workshops allowed me to bring the artist closer to me, to make him an inspiring figure who makes me want to create. I wish everyone had the time to be an artist and could have access to this kind of liberating space for expression and artistic experimentation."*



3 - Africologne/AfroTopia/Cologne/Germany



Africologne and the Art-Matrix:

“The meeting in Cologne made it possible to continue and deepen the exchanges and reflections on art as a privileged and resilient means of expression; the French, Italian and German participants were able to discover shows featuring women and men testifying, in their very productions, to resilience in the face of individual or collective, traumatic or dangerous situations. Three major subjects formed the Africologne 2023 edition: Violence and Resistance; Restitution and African Futures. We felt in resonance with our AM project, to participate in a message of a Europe in evolution, in transition”

Kerstin Ortmeier, director of the Africologne

festival.

In many places in the city, *Afrotopia* et son biennial festival *Africologne* present events in the fields of theater, dance, performance, music, audiovisual art and dramatic literature. These performances open common spaces to young people and African, European and Afro-European artists. Africologne is a platform for co-productions and multiple artistic creations which contributes to a dynamic of decolonization of imagination, knowledge and art by initiating new socio-cultural processes of collaboration and transcontinental discussion. This meeting is made up of several stages: seminars, shows, screenings, participatory workshops, plastic art exhibitions, inducing understanding and acceptance of cultural differences, discovery of unifying themes and new fields of possibility. These performances are the fruit of a transcultural dialogue, a critique of oppression, and the need for equality. Africologne is therefore a means of debating and disseminating postcolonial discourses and thoughts. The various artistic projects are linked to university research work, which allows a dialogue between educational, socio-cultural and artistic actors. The price of the festival and its performances is designed to allow the greatest possible accessibility and their high visibility dissemination contributes thus to a peaceful Europe.

The two speakers who had a central place in the AM are Nicole Nagel, artist, trauma therapist, working with refugees, residents, artists, on the themes of identity and migration and Cornelia Sollfrank, artist cyberfeminist. For AM, the festival set up debates and events in which "extended" participants took part, so that artists and thinkers could transmit and share their experiences and knowledge. With *Film initiative Cologne* as a partner (African film festival), the 2 festivals make Cologne a mecca for debate, performances and visual arts, where the Erasmus + AM project, its video series and its participatory partner shows had their place.

Throughout the Africologne festival, Mata-Malam and Oltre were able to be present and actively participate in this major cultural and artistic meeting by attending the various performances and discussions and by offering workshops and a performance. These two associations, French and Italian, collaborated on the conduct of two free workshops open to festival participants. They were also able to participate in the round table around the theme "Violence and Resistance" which allowed them to explore themes that had already been discussed in Bologna in greater depth. Afterwards, *Eye-Night* played his show "*And We Became Impassable*", written and performed by Valentine Cohen, directed by Mercedes Sanz, which was followed by a side-stage appearance with the German audience. Performances presented during the were financially supported by other institutions and partners, which made it possible to amplify our AM meeting and increase the network and the offer of meetings for AM participants but also to offer increased visibility to the Erasmus + program for the Africologne public, composed mainly of young people working, directly or indirectly, for the cultural and social world.

The informal discussions, outside the round tables and also outside the camera, were very important for all the participants: in fact, we (collectively) do not yet know how to name the solutions to a colonial past steeped in shame, denial, clumsiness of language, of transmitted thoughts. Black ? White? Racialized person? Afropean? We are moving forward in language on a minefield; between the European heir to the colonizers, stuck in guilt or on the contrary freed from all responsibility because "we must put an end to the past", on the other, those who do not want to receive any help having encountered too much condescension on a path where Christian charity has done the work of debilitating a gesture of solidarity which could be located outside of any Black/White relationship, Europe/Africa etc... and for the descendant of slaves to whom the colonial debt must be paid or the descendant of great families having built their fortune on the exploitation of the riches of African lands but feeling "black"... We move forward and the more we move forward, the more courage we need to make mistakes together, to intuit answers, not only intellectual but where affects are welcomed in their paradoxes...to set out in search of new narratives of course... We need inventing words, reinventing their meaning, what violence and inhibiting unsaid they carry...

"I became aware of the Art Matrice project through the theater workshop in Cologne. Reading the script for the play "And we became impassable" was enough to make me decide to participate in the project.

The event consisted of a five-day intercultural seminar animated by debates, performances, screenings, creative exercises, testimonies, workshops and meetings. These were intense and healing days of reflection, growth and sharing. The workshops and theater rehearsals were opportunities for deepening and artistic expression, as well as experimenting with new realities such as the practice of theater of the oppressed.

The experience of participating in a theatrical project with the French company "Mata-Malam" in collaboration with the Africologne festival in Cologne (Germany), whose main theme was female violence from a decolonial perspective, allowed me to confront other European and intercultural realities and broaden the horizons of expression. Participating in this project means considering art as a driver of political transformation, personal and collective emancipation, as a tool of intervention."Miriam

Programmingd'Africologne, inspiring and resilient performances, matrix arts on stage:

Artists from African diasporas in European cooperation productions all testified for this edition of a collective memorial body to be transformed. Loud and clear, the messages of the need to rethink our societies were heard through different treatments. The show in French with German surtitles by the Mata-Malam Company and the songs in Italian by Babas Jagas, even if they came from another angle, shared the same message. The key word was "Together".

Here are some examples of shows attended and participated in by AMs.

Each show or performance was followed by a side stage with the artists.

> "**Bikutsi 3000**" by Blick Bass tells of a futuristic and post-imperial Africa, Blick Bassy offers us a manifesto in the form of a musical and feminist tale in which dance is an act of resistance, and women are the actors of the emancipation of society. The queen of Nkolmesseng, present-day Cameroon, leads a resistance throughout the centuries to liberate the continent thanks to an army made up of women with one and only weapon: dance...

Between fiction and historical reality, the show is made up of several paintings located in colonized countries in the vision of an emancipated, futuristic Africa. Bikutsi 3000 is aimed at young European and African populations and triggers a reflection on roots, identity and post-colonial emancipation. It also seeks to promote international artistic and choreographic cooperation and promotes an inviting dialogue and allows young people to feel part of a vast reflective and inclusive movement.

Link to teaser <https://youtu.be/eOKEwtgqKvw?si=fUHNP1w7q7BRlle0>

> "**Samson**" by Brett Bailey. It is the story of a young man on a heroic mission who, in the face of intolerance, channels the anger of his oppressed population and imposes a reign of terror on those he holds responsible. As the death toll rises, he is educated and

ritually castrated by Delila – an enemy agent. His brutal punishment in the authorities' detention centers pushes him to a suicidal act... This show written by *Brett Bailey* takes out the popular biblical myth of Samson and she shared from its religious context and transposes it into a contemporary dystopian landscape of unbridled capitalism, xenophobia and violence.

“My interpretation brings the biblical story into the 21st century and places it in the context of my concerns about migration, xenophobia and racism, nationalism, rebellion, and colonial and neo-liberal politics.” Brett Bailey.

Brett Bailey is a South African director, visual artist and artistic director of the company Third World Bunfight. He has worked throughout South Africa, Zimbabwe, Uganda, Haiti and Europe. His iconoclastic and acclaimed works take varied artistic forms: installations, performances, plays, operas or musical shows. They tirelessly question the dynamics of the postcolonial world. In 2019, he was named Chevalier des Arts et des Lettres by the French government.

Link to the show teaser: <https://vimeo.com/781893376>

> **“The Ghosts are returning”** is a show put on by a collective of artists from Germany, Congo, Switzerland, *GROUP50:50*. He tells us the story of seven “pygmy skeletons” that a Swiss doctor brought from Congo to Geneva in the 1950s. The artists go to the equatorial forest to meet the nomadic Mbuti people who today find themselves threatened by illegal logging and driven from its territories. The result is a multimedia musical theater piece about (neo)colonial crimes, death and mourning. The musicians and performers of *GROUP50:50* dedicate their work to post-documentary musical theater, covering economic and political facts through dance and song. They lean into *“The Ghosts Are Returning”* on the question of restitution by European countries of African cultural property and human remains and thus contribute to the current debate through artistic means. Alongside the rehearsals and performances of the play, the *GROUP50:50* invites, in collaboration with studio rizoma Palermo and European Alternatives Berlin, artists, activists and thinkers from Europe and Africa to develop the bases of a vast transnational restitution movement. In a series of lectures, plays and interventions, they present and discuss artistic and political practices that redefine identities as European as African and reshape dialogue and transcontinental cooperation.

Link to the project: [The Ghosts Are Returning — Group50:50 \(group5050.net\)](http://group5050.net)

> **“Dialaw-Project”** about Mikaël Serre with Germaine Acogny, Hamidou Anne, Stéphane Soo Mongo, Anne-Elodie Sorlin, Pascal Beugré-Tellier



Collaboration between Franco-German director Mikaël Serre and Germaine Acogny, dancer / choreographer - Senegal.

Germaine Acogny is considered internationally as “the mother of contemporary African dance” in the world. Figure of an inspiring woman, having worked for years in Europe, notably with Maurice Béjart, before creating in Senegal its Ecole des Sableto Toubab Dialawin Senegal, a place of exchange and professional training for African dancers from around the world. Since 1998, Germaine Acogny has regularly created her own solos. In 2022, she recreates the Rite after Pina Bausch. Germaine Acogny is a Knight of the Order of Merit, Officer of Arts and Letters of the French Republic as well as Knight of the National Order of the Lion and Officer of Arts and Letters of the Senegalese Republic. In 2021 she won the Golden Lion at the Venice Biennale for all of her work.

Dialaw Project deals with the planned extension of the Dakar port to Toubab Dialaw, a deep-water construction project of the Senegalese government with the company Dubai Port World, a few meters from Germaine Acogny's dance school. It will inevitably result in the destruction of the village and its communities. Even if the residents had initially hoped that this construction project would create jobs, they are today rather hostile to what will lead to an unpredictable upheaval of the local ecosystem. Theater and politics are closely intertwined in a committed and resilient show. THE “*DIALAW-Project*” is part of a socio-political context marked by the Black Lives Matter movement and the question of the place of colonial memory in the collective psyche. Indeed, Toubab Dialaw (white village) already bears traces of colonial history in its etymology. After having been a trading post for the slave trade, this region is set to become, with the construction of the port, a new place for the exchange of goods between Africa and Europe. In “*DIALAW-Project*”, the economic and human relations which link Europe and Africa are highlighted, as are the risks of modernity with all its hopes, its violence, its

contradictions and the dangers of galloping globalization which threatens our planet . In French, German, Wolof (sur-titled) *Lien du teaser du spectacle* :<https://youtu.be/ryESnriY08M>

> **“And we became impassable !”** by and by Valentine Cohen directed by Mercedes Sanz. Video Erwin Chamard. Mata-Malam.

In this autofiction, an individual destiny becomes a universal fable: in an introspective and emotional journey, the author and actress Valentine Cohen draws on her personal history and uses it as a basis for exploring the human condition and existence. Trying to leave behind the chaos of the world - full of illusions, drugs, abuse, schizophrenic flirtations, greed, exclusion, fatality, contempt for human beings, alienation and submission - it ventures into the depths and abysses of the self. Conditioned by the laws and power structures (familial and societal) which act on her against her will, she would like to break the boundaries... Between an ordinary woman and a mythological figure, the protagonist celebrates life in all its simplicity, in a rebirth of both individual and collective. Ready to change herself, she thus contributes to the transformation of the world.

The performance “*And we became impassable!*” is one of L’Art-Matrice’s tool shows which developed out of the political necessity of bringing poetry into the public space. These questions, central to the European project, were able to be broadened and appropriated by the public during the stageside which followed the show. Curious to know the genesis of the play and the AM project, the actresses of Mata-Malam were able to answer the various questions from the spectators and welcome the feedback, both warm, cheerful and overwhelmed by this performance which bares the human to give him a body that cannot be satisfied with limited territories.

What are the laws that establish us? Are we confused? The laws I obey?

Oh first, is anyone hungry? No, because you can't graft new ideas onto an empty stomach! First the sandwich, then the revolution...

I give away everything I have in excess. I undo myself. Anyone need an iron? Do you go to the theater to stimulate yourself sexually? How do we end racism, violence? To authoritarian systems?

Following a multilingual theater workshop conducted before the performance, some AM participants went on stage to read snippets of little words left by the spectators in a basket just before the show with, as the start of a sentence to be completed, “I celebrates life when...” written in French, Italian, German. As a response to the chaos evoked in the performance show.



Lien du teaser du spectacle <https://vimeo.com/420386577>

> **“The Villager’s Opera”**, performative and political essay.



Like a ritual around gold and salt, resources plundered by the colonizers, it is a tribute paid to the inhabitants of villages long considered "uncivilized", in order to awaken their strength and resistance. It is a mise en abyss that awakens the eras and challenges “the whites of history”. The opera is designed as an artistic investigation around the

cultural riches and still living artistic diversities of our heritage. Based on the sacred heritage of our ancestors and dramaturgical writings, the performance attempts to respond like a letter to Africa on a text by Aimé Césaire "Poem to Africa" where the poem and the poet merge to make breaking out the dark pangs of the history of works of art through artistic performance. Its aesthetic serves as a link of conversation between the invisibles of history and the political situation of current peoples strongly torn apart by capitalist powers with divisions of gold and diamonds and where the work of the performer-choreographer transforms space as a place of confrontation.

Testimony from Milena Kauffmann, who came from Bologna: *"Attending Africologne allowed me to see from the inside the organization of a new European cultural event. I met some great people who I would love to work with in the future. Snake's performance, "the Opera of the villager", upset me. He danced frantically in front of works, locked in glass cages. These works, fruit of its culture, ritual objects intended to be alive, are inert. He can't touch them. This performance reminds us how important it is to realize that European cultural entertainment can be based on the past plundering of works and objects which carry within them a history, a spirit. Snake writes 'they took the work, not the spirit'. It is therefore a performance imbued with both a reality that oppresses and a hope that moves the body and the soul. Following this performance, I wrote a text that I sent to Snake, to thank him;*

You extinguish the flame on your golden torso, your object torso, looking at your throne locked in its glass cage

Objects torn from their land, all that remains is to bury you

And you, you dance and you laugh, you still have a flower in your hand

You know that your brothers will take care of your memory while we women will mourn you

You may have released this flower, but I saw you breathing under the earth.

Giving back what doesn't belong to us is what it's all about. Marvel without forgetting the violence of "History". Removing these labels from works, a mark of a superficial belonging that it would be more accurate to call appropriation. Modern channels? Balls still heavy, our responsibility is not to be taken lightly.

I am not them but am-I us for as much ? Who are we? A bunch of power-hungry white guys, so blinded by gold that they couldn't see the ocher rocks surrounding it.

So they enslaved, pillaged, raped as they already knew how to do for us, us women, us bodiesterritories, we the mothers of knowledge and children of the occult.

Unable to see what they might smell, they preferred to close their eyes. They are now only capable of marveling at what they can touch, what they can buy, what they can rape.

But the nature of the earth is resilience, and our bodies also stand up? Our invisible wounds let hatred flow, gaping holes. Anger doesn't evaporate, it spreads."

Snake later responded to Milena. What followed was an epistolary conversation which led to a collaboration during the emergency theater festival *No entry* in Lyon. Milena was able to be a stage assistant and costume designer for the performance of the Zora

Snake troupe. *Shadow Survivors*” which retraces sixty years of struggle for the independence of their country, Cameroon. With the determination of those who have escaped the worst, Zora Snake's troupe dances with the rage for life and the hope of possibilities. It is a performance which proves that art is a means of resistance for people but also an extraordinary possibility of reconnecting with one's culture, one's origins and one's existence, to constantly (re)question the world.

Link to the teaser for “*The Villager’s Opera*”:

<https://www.youtube.com/watch?v=jtWk3ocEqcl>

> “***For My Negativity***” was written by Ugandan poet and playwright Kagayi Ngobi and directed by Ugandan theater director and broadcaster Kalundi Serumaga, who was banned from practicing journalism by the government. What makes this poet sad, pessimistic, sarcastic, angry and unhappy? Why is it so “negative”? What does he read in the crucible of current currents that pushes him to “lament” and “protest”? What is he protesting against? In a long, thrilling poem in seven parts, Kagayi Ngobi examines his role as a poet in the public eye. He says “Excuse me For My Negativity” and it’s a journey towards decolonialization from a poet who takes a deeper look at the fact that we are products of 'post' colonial nation-states and fragile democracies. The play addresses the themes of corruption and bad governance. Link to the full show: <https://youtu.be/Afr3b5nazyQ?si=G5a5hAsGI6foqlxS>

> “***Surrounded Earth***” with Odile Sankara (one of the Art-Matrices interviewed) by Mohamed Mbougar Sarr.

“*Encircled earth*” depicts the risk of being a journalist in certain countries; knowing that Odile Sankara's brother was none other than the Burkinabé liberator Thomas Sankara, former president of Burkina Faso (Land of Upright Men) before his assassination in 1987. She honors with her presence the intimate and the public.



photo Sophie Garcia

In *"Surrounded Earth"* based on the eponymous novel by Mohamed Mbougar Sarr, she plays a mother who lost her son in a town in Sumal under the implacable control of the Islamists, where two young people are executed for having maintained a romantic relationship. Resistance fighters try to oppose this new world order by publishing an underground newspaper. *Surrounded Earth* depicts characters locked in a climate of violence. The Senegalese writer, Mohamed Mbougar Sarr, takes the opportunity to question the notions of courage and cowardice, heroism and fear, responsibility and truth. A contemporary reflection takes shape in a context of terror. *"For several years our humanity has become the scene of unprecedented barbarity. Unbelievable Violence, sudden madness, an endless nightmare, a thick night.... Thousands of women, children, men, old people are murdered, beaten, mutilated, massacred, chased, expelled from their land almost daily. The violence of this new world does not only lie in dying. The problem is not death. This is its trivialization. Its desecration. Its nonsense. How did we get here? What is individual responsibility? Collective? And above all what to do? "Encircled Earth" is an attempt to talk about what is happening to us. To look us in the face. To further sculpt our beauty. To put words to our ills in order to overcome them, grasp their complexity,"* says Aristide Tarnagda, the director on this artwork committed.

The character of Odile Sankara, at the end of the show, strengthens spirits and encourages resistance: *« The resistance is being organized here, Aïssa. We are waiting for the bearded guys to return. I will fight this time. Not to be a hero, but so that my son did not die in vain. It is time for me to join this fight. I now feel quite strong. My grief has*

killed me... I desire now live, live with all my strength. I now prepare alone.... It's my turn to tell you that you have to be strong. Another struggle begins. I hope you will be part of it, my friend. »

Link to a reading of the text on

RFI: <https://youtu.be/yAqKKemM8U0?si=ciWqbJynlkrWlxPR>



Round Table Discussion on violence and resistance and the Art-Matrix

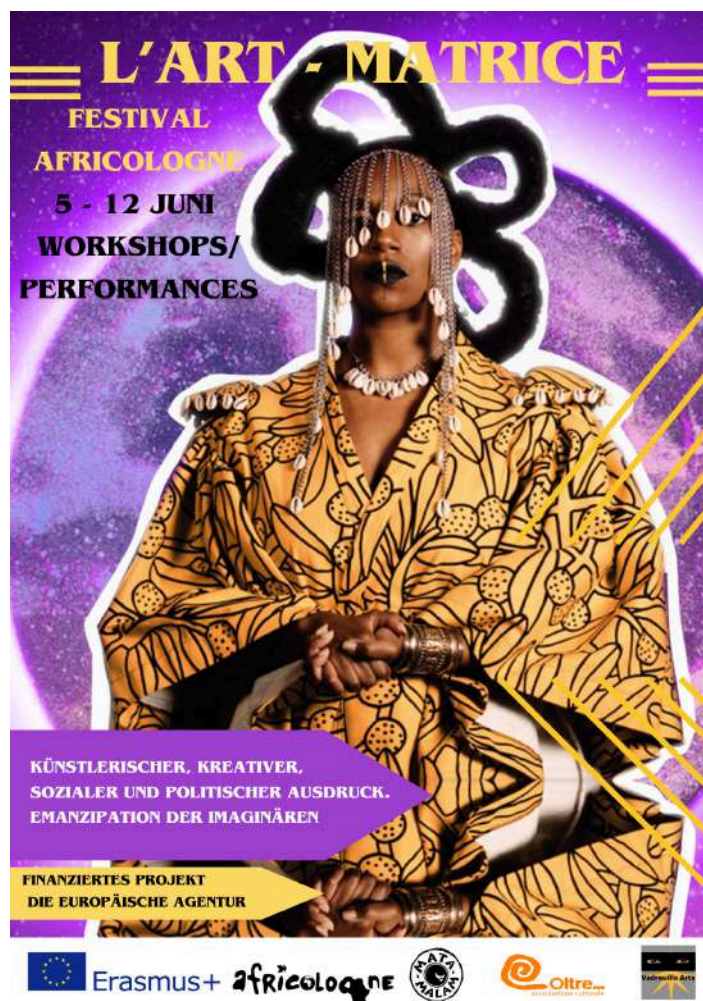
violence Aristide Tarnagda shares the importance that the encounter had for him with a text which already had a distance that he could not have on the sudden outbreak of violence in Burkina Faso. Echoing one of Terre Ceinte's tirades on the unpredictability of the people, he answers the question of the real impact of theater on the possibilities of resistance as follows: "It is all the complexity of an art which infuses . When the revolution arrives twenty years later, we do not know what is happening in the hearts, in the souls of the people who shared a moment of theater with us.

Odile Sankarad'art-Matrice", then describes how violence is multifaceted and how art can show less recognized aspects of it: "The violence that we evoke in Terre Ceinte is what we are currently experiencing. It is radicalism that gives rise to this terrorist violence. But I think there are other forms of which are not visible in the memory of humanity and which women know. [...] Women are much more likely to survive. They flee with the children and find themselves with nothing. Every time I go on stage, I

remember that in the silence of the shadows, they are suffering. I have the sum of millions of women in me and that gives me this energy.”

Kagayi Ngobi, who works under the constant threat of imprisonment in Uganda: “The story is more important than the storyteller. My safety is not as important as my voice. [...] I think that the violence that the storyteller can inflict on his society is to silence his own story.”

An idea that Valentine Cohen takes up when she in turn affirms: “My responsibility is much greater than me.” Marie Yan (Africologue Journalist)



“The Art-Matrix is deeply anchored in the DNA of the Africologue festival. Because Africologue highlights the words of artists from the African diaspora and artists from the African continent, who, as such, are not always heard and valued enough in Europe. The artists presented highlighted and at the heart of their productions the word of emancipation carried by our common project Art-Matrice. These are just a few examples of the artistic struggle with peaceful weapons to access a vision of the future world and take charge of the challenges of today and tomorrow. Many other shows in the Africologue program bear witness to the brilliant commitment of artists and the

Art-Matrix which can make the world vibrate. We hope that they will have given the spectators participating in the project the audacity to commit to their own words, to continue their quest beyond our meetings and to bring about a Europe of inclusion and fertile diversity. ”Kerstin Ortmeier, director of the Africologne festival

3 - AM workshops; body, heart and voice

Here again the Baba Jaga of Oltre led a Circle Singing but this time associated with singers from the group Zing, The practice of singing in a circle allowed many performing artists to share recreational time with local German amateurs and others. It was therefore a question of taking pleasure in using one's voice, without judgment of oneself or of others, with the aim of using this tool that one carries every day as a means of freeing oneself, of listening, to agree, to express oneself, to experiment...

Mata-Malam continued the workshop by sharing tools combining theater, improvisation, visualization and voice.

Vadrouille Arts provided the video initiation part: by mutual agreement, certain participants sided with the technical team and tried (accompanied by the two directors of Vadrouille arts) to follow the unfolding and crescendo of the workshop.

The exercises, intense and introspective, brought the participants into intimate zones of power, to allow them to put their hands on what is blocking them and thus express anger to emancipate themselves from it. The combination of these practices, voice and body, singing and words, different languages, gradually built a large space of trust and freedom among the participants and speakers.

Several of the artists scheduled during the festival took part in the workshops.

A few hours can be enough to discover the extent of one's previously repressed possibilities.

This was the case for Wai, a young Chinese musician: *“I come to open up, to give energy to my violin. But, I won't be available tomorrow”*, he declared at the opening of the workshop. After qi gong, grounding, sacrum release and breathing exercises, everyone expresses their letting go: laughter, yawning, crying...

A new connection to the world is developed from which work on oneself, cleansed of prejudices, will be able to begin. *“The first step to becoming an actor is to reconnect with the human being within us, this emotional center that every actor sets in motion when he crosses imagination and reality.* » The game does not consist of inventing life, since life is already there, but you must know how to introduce imagination into it to remain free.

Valentine therefore invites participants to choose a subject of revolt in their daily lives that involves them emotionally: a conflict in their country of origin, school discrimination, extremist movements that frighten and/or revolt them... Whatever the fragment of chosen life, he will be propelled into an imaginary situation. They will finally be able to express this revolt but the instructions are given: in front of people who are indifferent to their trauma! What arguments can we find, how can we make ourselves heard, and finally how can we continue to change the world so that we no longer have to endure it? This stage is intense, concentrated. Some write while others move in space while visualizing this other who will have to be convinced. Mandarin and Colombian Castilian are emerging as new languages, matrices of change, drivers of intimate emotions. This first workshop was a powerful collective training which conveyed a breathtaking emotional charge. : grouped bodies that dance to the point of exhaustion, bodies that do not seek their place but take it. Words thrown out breathlessly, words that no longer pass through the head but pass through the muscles of the suffering legs to mingle with the language of the other. No more pretense, on stage, the revolt is there, individual and collective.

Wai: *"I have just had an absolutely new inner experience. I realized how immense my space and possibilities are. Being led to listen to the sounds of my body is one of my best music lessons. And finally, tomorrow, I will be there and on time! »*

In 3 hours, body and gaze postures changed extraordinarily.

"I keep in immediate memory the strength of the breath that you were able to transmit to us! » said one of the Spanish participants before leaving the first day of the workshop, sure that she would return tomorrow.

Fabienne Clerc-Pape, journalist for Art-Matrice, at the Africologue workshops.

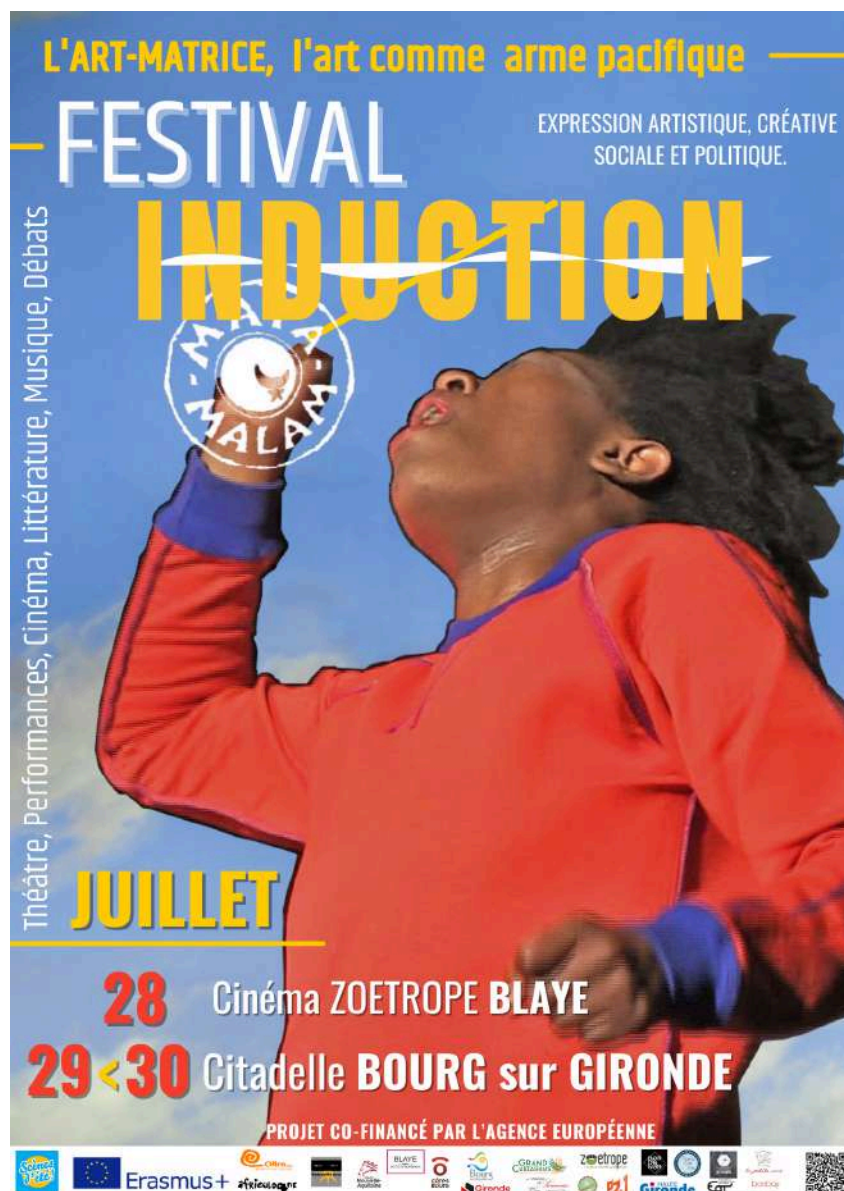
Africologue was the place for new meetings and deepening of links that had been formed in Bologna. Everyone continued to develop their skills and developed new ones.

Bill Ghewij, one of the AM participants in Camere d'Aria, was also present. Thanks to the Art Matrice in Bologna, his academic research around the decolonization of knowledge and ways of learning and teaching was embodied:

"The Art-Matrice project gave rise to my meeting with Kerstin Ortmeier and Afrotopia. By sharing meals and anecdotes about other theater festivals, we realized that the doctoral proposal I was developing and Kerstin's work had a lot of elements in common. I wanted to study the intellectual impact of decolonization on the University of Zaire (present-day Democratic Republic of Congo) in the sixties and seventies while Kerstin, as artistic director, co-organized the Africologue festival every two years . As decolonization forms one of the most important themes in the pieces offered at the festival, there were discussions of geopolitics as well as influential authors such as Frantz Fanon. [...] Towards the end of the week, Kerstin offered me an internship at her festival. But she had a little surprise. I already knew that I would be responsible for the stays of some artists but I did not know that Mireille Fanon-Mendès, the daughter of Frantz Fanon, would be one of the people in my group. We had informal discussions

that will remain engraved in my memory. L'Art-Matrice also offered a series of workshops during the festival. I participated to collectively find our internal voices and experience emotions of liberating rage. In short, the Art-Matrice was for me an experience full of interesting new things and unforgettable encounters!"

4 - Last highlight in style: the Induction festival / France



For the 2023 edition, Induction was one of the key supports of transnational meeting and dissemination of the Art-Matrix.

The programming brought local and international Art-Matrices to the forefront, the release of poets with multilingual authors-rices was followed by the songs of the Italians, the Baba Jaga choir, which made the historic village vibrate from Bourg-sur-Gironde. Times of exchange and experimentation allowed the rural public to grasp the Art-Matrix, its questions, its European dimension; via a round table entitled "Inductive Palavers", the dialogue took place.

"Let's induce, let's induce, little patapons!" Ornella whispered to us!

Induction, one of the branches of Matrix Art

Created by Mata-Malam, the Induction festival, international, rural and multidisciplinary, has been established in North Gironde for several years. Its artistic line is clear: to induce open and multiple thinking about the world through art, exchange and sharing of

common values. Induction aims above all to be a meeting place between artists, audiences and the various associations and partners who contribute to it.

For this 6th edition, the festival therefore supported L'Art-Matrice, a vector for transforming our lead into gold. Art, as a peaceful weapon, allowed an epiphany mixing artists, participants, spectators, cultural actors and... passers-by.

“The choice of our godmother, the art-matrix Nadège Prugnard, author and performer, president of the Cnar (National Center for Street Arts) and Prize of the Society of Authors, stemmed from this intention to liberate the hearts, bodies and brains gagged because its fierce poetry has the habit of activating sleeping cells!

She literally set fire (under the control of technicians) to the royal gardens of the citadel and let her insurrectional words fertilize people's minds.

If at the same time, we wanted to pay tribute to Peter Brook, who passed away in 2022, it is because he was an inspiring pillar for many theater artists including myself, an initiator alongside my acting accomplices, Ornella Mamba and Mercedes Sanz, from the festival. To induce a desire for awareness.

Peter Brook was the first to shake the international scene with a breath of multiculturalism by going to share the theater under the palaver trees of Burkina Fasso or Benin, then by welcoming to his legendary Bouffes du Nord theater actors and actresses from all over the world. origins, French, Japanese, Burkinabe.... To go beyond multiculturalism, and highlight what connects people beyond our cultures and our differences, as fascinating as they may be.

He thus enriched French theater, and many remember the great griot and actor Sotigui Kouyaté, offering us a moving Creon and thus overturning the codes of our traditional readings of Antigone.

Yoshi Oida, magnificent actor and transmitter, traveling companion of Peter Brook, was there, in the flesh for his latest show, created for the Festival d'Automne in Paris last November. He honored us with a stageside workshop, recounting his first days in France where he understood nothing, speaking absolutely no French, but where the confidence of Peter Brook and his exhortations to play, whatever it happens, made him this Yoshi sharing his physical and intellectual work. He encouraged AMs to move and express themselves in space. 200 people attended and participated in this time of sharing and transmission under the village's Palabres tree!

Thus the Induction festival, to honor the great and great inspirations, paid tribute to Peter Brook, received Nadège Prugnard as godmother, launched nuggets of texts from the participants of L'Art-Matrice and danced to the music group of the world Light in Babylon, the santour, the percussions and the vibrant voice of the singer Art-Matrice Michal Elia Kamal, coming to us from Istanbul and singing in Hebrew, again, to break down the walls of our individual and collective limitations.

Marie de la Cie Cirk'Oblique has reestablished justice from the top of her trapeze! There was also the actor Criss Niangouna in "The Heart of the Leopard Children" by Wilfried N'Sondé, directed by his brother Dieudonné Niangouna...

*And of course writing workshops, inductive surprises with young artists fresh from acting and dance schools and committed amateur singers, circle songs in Italian!!
Tastes from Italy, Germany but also Congo, Persia, New Aquitaine...
To enrich yourself, participate, rejoice and make a world together***
Valentine Cohen.

The association of Art-Matrice and Induction has amplified the spotlighting of women, racialized artists and wedding European multicultural. Participation in the organization of the festival, mainly voluntary and voluntary, allowed the young participants to form a group locally with Germans and Italians, improving the sense of citizenship and inclusion through collective and diversity. For some participants, the European AM project was their first experience of intercultural collaboration with young people from different backgrounds and backgrounds. To open the AM, upstream and on the Induction field, Mata-Malam called on young interns in audiovisual production and communication. For the 4 AM interns just out of their studies, and lost as to their future direction, this 3-month experience was an opportunity to invest in a meaningful project, alongside accomplished and accomplished artists and technicians. experienced; this allowed them to gain valuable technical and methodological experience. The AM succession seems assured with these new generations and their emerging mastery of new technological tools. As much for the organizers of the AM as for the trainees and participants, Induction was a moment of exchange of knowledge and knowledge, both digital and artistic and intellectual.

These moments, formal and informal, allowed audiences to give a more tangible and human meaning to the word Europe. Furthermore, the context multilangue and the need for group work and consistent communication between Induction and AM actors have significantly improved the linguistic, social and interpersonal skills of the participants.

The performances, stories of complex life journeys, of the feeling of exile, of the stigmas that migration carries, allowed spectators to grasp individual stories in order to better understand the collective History made of a mosaic of identities. The debates, informal exchanges and performances allowed the public and particularly young people to develop their abilities to understand and carry out reflection that starts from the individual towards the collective, by artistically translating urgent subjects.

Table ronde / “Inductive Palavers”

Around forty people, curious festival-goers, Art Matrice participants, artists and social workers looking for answers and inspiration came that morning... The opportunity to give a taste for the Art-Matrix, to broaden its scope, to nourish the project with the reflections of the spectators.

The actresses from Mata-Malam, the godmother of the festival Nadège Prugnard, begin this round table in a unique way; They each read, in the four corners of the room, texts which bear witness to a passage in the life of their inspiring artist, of their “art-matrix”.

As punctuation during the exchange, the films made by the members of Oltre in Italy and those of Afrotopia in Germany are screened and then presented by their directing teams. What followed were perspectives and accessibility for the audiences present to put their needs and desires into practice, enhanced by the creation of a small creative opus, modest but essential in expression.

Fabienne Clerc-Pape, our main journalist-author, is present, as a participant in various AM meetings across Europe and as mediator of this round table. She asks: “*What is this about then? What is this L’art Matrice project?*” This first question allows us to bring everyone present up to date, to present the project and its issues succinctly, to recall why it is essential to fight, artistically and together, for a plural world, where no one is left behind. the shadow, where we learn from each other. Fabienne asks: “*What is an art-matrix? Do you feel like you are turning your lead into gold? What are your transformation tools, your encounters that changed everything?*” The exchange is a ping-pong between actresses and public, which nourishes together a statement that inspires. A newcomer explains that her “*grandmother, an anonymous woman, was his main Art-Matrix, inspiring, courageous and encouraging to take risks, to be beyond conventions and all conformism, while respecting those who adhere to them.*” Italian singers fuel the discussion, talk about their intimate relationship with singing, with the voice which sublimates the words, which even transcends them to give them a new color, an emotion which is transmitted by shocks, by vibrations. Kerstin Ortmeier tells festival-goers how Africologne works to link art and knowledge through university research, to no longer put reason and emotion in competition but to bring them into dialogue for a common goal...

Nadège Prugnard, godmother of the festival: a sharing art-matrix



Nadège Prugnard writes for theater, street arts, the rock scene and has worked for several years on the creation of shows and events combining artistic acts and political space. A prolific author, she has written around thirty plays within her company as well as for collaborations or writing commissions. (*"No Border"*, *"Fado in the veins"*...)

She offers numerous writing workshops and theatrical practices where she implements the dynamic of "liberation through speech" and reveals the writing potential and the poetic universe available to each person, through work on the triggers and driving forces of contemporary writing: CUT UP, improvisation, surrealist writing, litanies, stage writing... and any approach allowing the sharing of "as one" around the experience of today's writing.

An associated artist at the CDN de Montluçon, she received the 2018 SACD prize for best playwright for street arts and received during the festival her appointment as president of the CNA, National Center for Street Arts in France.

Text written and spoken by Nadège and by the participants (passages in the 3 languages of the project) during the Inductive Palabres time:

*"There are sleepless nights
Nights that should be banned
There are nights when death kisses your dream
Where the fight is lost in advance
Where the wall is immense
Where my revolt is only a dull rumble*

There are nights when the absurd reigns where God is dead and the answers remain silent

Nights where I don't know who I am anymore where I'm nothing anymore where I know nothing anymore

Where if I had a gun I would shoot it would put on the temple

Just there

There are nights when everything is pain, apocalypse and poetry.

There are nights when Maryse Condé tells us we write because we are first of all desperate

There is this pain that makes you get up at night like Pierrette Mondako and pick up a pen that explodes like a bomb in your hands. Since the death of her brother in the fratricidal Congo war of 97, there is everything she has written at night between two and five in the morning (every night): twenty-five years of unsaid, rape, death, war, impossible love until it hollows out words like fish because when I chew my tongue I don't let go until it bleeds, she told me .

There are screams in your head, whispers, breaths, deep breaths, hands that move, lips that open to uncertainty

There are tears dancing on the mouth and tickling tears with each word.

There is Marcelle Bengono who writes the fire in the head I had gotten into the habit of plunging my eyes into myself to caress my pain, to play with my death she told me. But today she told me that if she is not a star by birth, she will become one with her words: because women are not sufficiently present in artistic creation. Africa" and all over the world I added.

There is Mireille in Cotonou who told me My faith is in a comatose state and I no longer love God and The fathers have resigned, I no longer love the father. So I write...it's like a call, a necessity, a vital emergency, words, nothing but words! Man is only made of words. In a few fractions of a second, his brain goes blank. It must be renewed. Create in cease other words.

There is Jean Pierre Siméon who told me Thursday at the station brasserie that speech is the heart of a heartless world. An antidote to the sound and fury. In direct contact with the flesh of things, going against the society of screens which sanctifies the virtual, she plunges into the heart of reality – she touches the essential with force and urgency. He told me poetry will save the world

There is I don't know / this matrix art is like a thing / a bit / it doesn't have / it's not / it doesn't really have a form / it's like a clamor inside you that takes over you the head the heart the throat the penis the whole body and the red flesh inside/ all night and all day and all day all night and all day and on and on.

There is Pierre Meunier who told me: creating is something that comes from within, it's like a pregnancy, I'm a man but my water has broken a lot of times.

There is the verb-womb and the story of the little seed, me still in my mother's womb who made a single piece theater where the crowd applauded until their hands were bruised.

There are the little nothings and the tiny impulses.

There is Pierrette in Congo who also screams creation is combat, she is in being, in the

desire for freedom, in this matrix root there and Marcelle Bengono who adds: When we write, we are free. When we are free, we exist. To create is to be free. It's saying who we are. It's taking a stand. It's being a star, it's going to meet oneself as a human, that's the heart of matrix art.

There is Salimata Togora in Mali, who never stops demanding free speech, that of women in her country and in the world: I write about freedom, I write as a free woman/ L he writer in our society must first be a free-thinker. Even if she adapts to social rules, her freedom of mind must be unequivocal.

There are those who told me about the difficulty to have an interior space or time specific to creation, difficulty to publish, to find means of production and distribution, absolute difficulty in being able to make a living from one's art.

There is the capitalist machine which crushes the face of the matrix art, of what keeps us alive, of what is consubstantial with the human being, of what could happen, exceed, overflow and be the sign of somewhere else and the common good.

There is Dieudonné Niangouna who in the newspaper La Provence declares that playing is an act of resistance.

There is Salimata who adds on the phone Taking up the pen on certain subjects in our society requires so much courage that it becomes a clear act of rebellion.

There is Jean-Luc Raharimanana who lifts the scarlet dress of reality and who whispers to me at the Lisbon airport the matrix art is looking below and beyond the impasses, the confiscation of language, the economic mass graves, of the "affects of sadness that the established powers need to make slaves of us, is to seek to dislodge the dramatic law of the fracturing of meaning. It's looking for the flower of the sun in the land of padlocks, in the middle of the crowd of refusals and exclusions. It's looking for gold in sorrows that don't dry up. It is creating, the spark to project into the face of nothingness, in the middle of abysmal grammars and in the lost reality of language. It's finding light in this damn night that doesn't fall on big capital.

There is me who wrote this note on the plane that day matrix art = questioning theater as the possibility of an exercise in radicality, of renewal, of violent fecundity / opening the doors and the hearts of people and the world.

There are those who decide on the sun even if the sky has a liquid mouth

There are those who attach electric guitars to cranes

There are those who dance around the fires who feel the explosion

There is me who questions my "political" participation in the world, me who takes the side paths, the forbidden directions, me who goes up the river like the salmon, me who walks behind the scenes, I take the risk of at night, I take the risk of death pursued by drug traffickers in Mexico, in the streets of Paris sometimes with a knife to my throat, laughing with Lulu d'Aurillac on her Sex Toys waddling on the counter, dancing the drunk with dog punks until the musicians show off, by joining a rugby match in Athens and losing 99 to 0, by noting the shouts posted on the walls and the public benches, by noting the visible decomposition of common dialogue in general indifference, by taking in my arms those who rub shoulders with the extremes of desocialization, by taking inspiration from the page of a love book that flaps in the wind on the terrace of a coffee, or even walking in the mud under the biting winds with the exiles on the edge of the world in Calais.

*There are those who think that the matrix is violence, that the creator is only a destroyer
There are those who violate, those who hurt, those who thrust the blade into our
metaphysical dimension*

There are only 18% women authors on French stages

*There is Aurore Evain, Carole Thibaut, Despentès and Laure Adler who denounce the
non-parity of men and women, who place the creative matrix in the feminine place, in
the place which belongs to all of us, to each one.*

*The thing is, I don't know what is in this matrix, pain, joy, anger, hope. I only know that
since the dawn of time man has always surrounded himself with signs and symbols to
understand the world around him, whether prehistoric, pre-Socratic rituals, cave art, the
God who came from Asia of which Nietzsche speaks in "Birth of tragedy".*

*Today when we talk about matrix art, we are talking about cultural law but Matrix art is
much more essential, it is a natural right, the sign of our metaphysical dimension, of our
capacity to signal to others differently and it is a great shame to see that this
metaphysical essence that is in each of us is being taken away from women!*

There is a fight to be fought!

There is Frida Khalo with giant eyebrow and silver mustache who shouts:

Stand up my sisters with Jade's breasts

Standing snake women with snake skirts

Stand up my sisters with coral breasts

Let's go find wild boar flowers

There is me who adds, taking Frida's hand:

*Yes ! Let's go back up the river Let's walk towards what overflows towards what resists
the grip, let's water the flowers that rot / Let's go dislodge the ghosts that jerk in the sun
Let's rush into the Zero degree of the rite let's not pass through the Church / Let's walk
in a manner nonchalant and sympathetic / Let's walk on the dark thought that constantly
pursues us / let's walk on the path of knowledge / let's walk on this prohibition which is
the basis of existence!*

*And finally there is Chloé Delaume who tells me that sisterhood is a tool of power, a
rallying force, the possibility of overthrowing power still in the hands of men. So let's use
the "art-matrix" we have. For me it will be the words."*

Excerpt from Fabienne Verdier, read by Mercedes Sanz

*"The master: The act of painting must be a natural action, without desire, which is not
turned towards the self. It is through self-forgetfulness that we achieve fusion with the
sky, with everything. Stop thinking, wanting, calculating. Establishes in you the total
non-constraint to be in harmony with the source of your heart. Flee the rational, the
conventional. When this source from which you drink the best of your work dries up, do
not force yourself, do not try to extract at all costs, with effort, the inspiration that
passes, as fleeting as desire. Go out, take a walk, talk to your bird. And don't regret
anything: you would only have created a dead work. The mind has infinite possibilities
for excursions, you must use it to travel. Follow its endless variations. We must accept
our diverse thoughts, even contradictory ones. To feed it, pay attention to the little*

morning mist, to the swaying of the branch in the wind. Nourish your mind with the reality around you, with your dreams too - train yourself to dream and remember your dreams once you are awake; to order them by thinking, just before going to sleep, about what you want their starting point to be - then you will see the highest quality of the mind working, which is to produce intuitions. They fuseront in large numbers and you will just have to transcribe this poetry which passes in the moment. Stop thinking and trying to understand, forget, forget and your mind will "suddenly" understand for you."

Extract of *The itch*, text by Laurence Nobécourt read by Valentine Cohen:

"Eczema made me realize that I am a tree of nerves. By covering my body it is the lie of the world that eczema has discovered. This intimate apocalypse was one of the chances of my life in that it left me no respite. The skin of reality has split. I was fragile from this crack and strong from the exposed core. I know today that illness is a living truth which testifies to the false part of our lives. Some people have to take charge of the shadow of the world, otherwise the world would become even crazier and sicker than it is..."

Extract of *"Wangari Matai"*, read by Ornella Mamba:

"Trees have played an essential place in my life and have taught me many lessons. Each tree is a living symbol of peace and hope. With its roots deeply anchored in the earth and its branches reaching towards the sky. He tells us that to aspire to go ever higher, we too must be firmly rooted to the ground because, however high we soar, it is always from our roots that we draw our strength. »

Stéphane (lives in Bourg):

"It's great to be able to meet both "big names" who are super accessible and generous but also all these people from other countries! I adore ! it makes me want ! And then all the content is strong! These words and images from Italy and Germany! And all these great people who also do things in France! That's crazy!"

Malang (Iranian, lives in Poitiers): "I speak French badly but I live here; and it's as if the world comes where I live and tells me that I have the right to be there; I no longer have to sleep under bridges in the chapel. Now I have my house in Poitiers; and it's also because I'm with you, I'm part of a new family."

Art-Matrix Workshops

1 Writings / Nadège Prugnard

This workshop was of course open to all. Free, it was given by the godmother-Art-Matrice, and allowed the transmission through practice of artistic tools of resilience.

Charlotte's testimony:

"We gathered around tables set up in the "hanging garden", overlooking the Gironde. Nadège welcomed the participants and presented the goal of the workshop: to provide resilient writing tools, which touch on sensitivity and pleasure. We started with an automatic writing exercise: "a pen, a blank sheet of paper, and you don't have to stop writing, even if you write shit shit shit!"

While we let the flow of our thoughts be written, Nadège gave us words, instructions: "a word in Spanish", "a color, a smell, a texture", "the name of a loved one", "a vulgar insult"...

After these five trying minutes, we read our texts, which were translated simultaneously. Then she asked us to make scribbles, and to associate each scribble with a word or group of words. From these words, we had to write just one long sentence, free ourselves from meaning, delve into the absurd, or find meaning in crazy metaphors, use words in an unusual way, allow ourselves to be surprised by our own writings.

We then took a "creative walk": walking around, pen in hand, and describing what we see from our senses, from ourselves. Find this part of yourself in reality, this sensitive part, find a way to get closer to yourself without being egocentric.

All these tools were ways of making words and sensory reality an inexhaustible source of creativity. It was also quite realistic to have rapid and....sometimes unusual translations of the instructions...and also to hear languages that "we didn't understand but to see people saying their texts with a shared passion".

Julie's testimony:

"Given the illness I have, I cannot write but I saw Nadège's show and I still wanted to participate. Nadège told me: "No worries. You put everything on your dictaphone; you do oral writing, in space!" That's what I did ! I moved away so as not to disturb the concentration of others and I came back with my oral writing improvisations!(laughs) !"

World Matrix by Ornella Mamba:

(Questioner)

"Co-creators

Co-creators

Co-terrestrials

Come to my aid!

The shadow ended up swallowing our souls

Souls and souls

Sisters of bloodied souls

And me, more than a demolished wreck

Heartless

I believe that screaming is no longer enough for conditioning

We need more madness

Let's cry out for the future of humanity

For this unborn child

I will draw a name that lives up to its image

*My legacy to the world must make the earth proud to host it
Future and past ages will remember it!"*

Extract from Justine's text:

"Blood is dripping blind blind blind buried under the bed sleep forever I'm hungry I'm hungry where is my soul mate I want connection I want to sleep I want sleep the sun keeps me awake the man of the forest his call resonates in the dreams reunited soon linked at last but why why I try to intervene rationalize running in the disused areas white inviolate eldorado of freedom libertad soledad the park the house soon found finally found my sister do you hear my sisters do you hear soon we will be back home by some means no matter the broken necks tear out your eyes to see beyond find the truth tear off the skin become divine little sister with straight hair how pretty you are how I wish I knew how to love better love more waking up from a dream in search of another dream even crazier mad laughter anarchic archaic I am afraid of the ancestor who drums in the depths of my memory and announces change the wind rises we must try to live and maybe die yes whatever movement come out of sleep burn in the sun burn your eyes and finally see the light you need to wake up you need the sign you need to understand I want to understand I'm scared so scared you have to go home. »



Interview with Nadège Prugnard by Fabienne Clerc Pape:

You defend committed theater. Could you be more precise ?

I was so bored at the theater! The majority of festival lineups are slick. Now I think that art is made to shake up, to broaden consciousness, so that no one gets bogged down in a discourse of powerlessness and renunciation. A polemical theater allows us to create debate, to irrigate thought, to provide new insights. It's about being in the emotion in order to shake, to be in permanent shock. I want the audience to come to

the theater ready to buckle up before taking off quickly, and it is this state of mind and being in the world that I find at Induction.

To be an artist is to position yourself regarding your political participation in the world. How can we continue to write the world when it reaches the limits of the unformulable, when it sinks into linguistic and ideological chaos?

How can theater tackle a current issue, how can it constitute a critique of its time? It all starts from the question: what do I have to say to the world and what artistic form can be induced from this questioning?

And what do you have to say to the world?

I write for others. I write about the cries from the margins, those uttered by migrants, abused women, peasants on the verge of suicide, captives of addiction... All these solitudes and these human precarities that writing sublimates without ceasing to recall the original injury. Before writing a text, I do my research and go into the field. I need to let myself be contaminated by the subjects I discuss.

Can you lift some of the secrecy from your carte blanche?

In resonance with the theme of the edition "Art as a peaceful weapon", I chose to read my latest text "Fire! This is not a blowjob or an introduction to reading Karl Marx," which has recently been published by Al Dante. It is a roundabout response to a command from the CDN of Montluçon on the question: "Which contemporary witch are you? ". The witch that I am is the one who has the power to fart with harsh, tender or funny words "this damn reality" that the daily violence of the world reflects. In this text, I question the question of radicality by focusing on Ulrike Meinhof, theorist of the Baader gang, known for her guerrilla actions within the FAR (Red Army Faction). To reverse the terrorist logic, I see the only solution as love. It sounds a bit silly, but only love and the poem can save a humanity that is falling apart in order to find meaning and allow us to find our place at the heart of the world. It is with these weapons that we can hold stand up and pretend to change the world."

Plastic arts and theater workshops (AM, before the festival)

> With the Rêv'Elles Association:

"Our association Rêv'Elles supports women in difficult situations (economic, physical and/or psychological intra-family violence, illness, burn out, isolation, etc.).

We work with our beneficiaries, here called Hirondelles, on their personal reconstruction, social and professional integration through beauty treatments (image consulting, hairdressing, manicure, facial treatments, etc.), well-being & creativity (meditation, sophrology, reflexology, yoga...), leisure and culture (theater workshop, singing, writing, culinary, zero waste initiation, sensory walk...), self-esteem support. We offer individual treatments and sessions and group workshops. Our association is an association of Women for Women by Women, all the people who work with our Hirondelles are volunteers and professionals (active, retired, in training) in their sector of activity. The management office is made up of five committed women, volunteers and all volunteers.

Mata-Malam intervened several times within our association during the year 2023.” Following our meeting with Valentine Cohen, actress and director, Valentine offered us theater and singing workshops within the association, part of the overall Art-Matrice project.”

Appointment made, the first workshop takes place, around ten Swallows are present, worried but with a deep desire to discover this workshop. We are 3 “supervising” volunteers present, our role is to reassure them and make them want to embark on the adventure.

Valentine explains the process: we are in a circle and we take turns introducing ourselves with a gesture, which the next person must reproduce but adding a new gesture and so on...the first steps are timid, hesitant but little by little. little, they gain confidence thanks to the encouragement and kindness of Valentine and Milena, her young colleague. The most daring take the plunge, the most timid try, smiles are born, tears come, they encourage each other and are attentive to each other.

Then extracts of text from Léonora Miano (which we discover) are said, repeated, mixed up! We play with her words which speak of the infinite feminine power, to be discovered in both women and men...

After more than two hours, the workshop ends with a song started by Valentine, and taken up by us, all seated in a circle and in total communion.

After this workshop, we received very positive feedback from the Hirondelles who also discovered themselves and dared. They felt like Art-Matrices themselves! They are impatiently waiting for the next workshop.

Another workshop was able to be set up which met with great success and interest from the Swallows and Volunteers present.

In addition, several swallows and I (Rév’ellatrice) participate in world song and gospel workshops at Mata-Malam HQ during the year. (here again there is either free or solidarity prices depending on our situations). These are important moments of pleasure but above all of great liberation from our problems! We learn with Fonegna (the Gospel speaker) to dare to use our voice to transmute our wounds or difficulties! Taking an example from the power of voices born during slavery makes us belong to a great lineage of liberators and liberated people also with the medium of song.

Subsequently, Valentine worked on the programming and organization of the Induction Festival and the Art-Matrice highlight, which was going to take place at the end of July in Bourg sur Gironde, she suggested that we participate in this festival.

An appointment was made.

Thanks to free admission and preferential prices on site, the association was able to acquire passes for the Festival and share them with the Hirondelles who wished.

Les Hirondelles had a stand throughout the festival to make themselves known and exhibit paintings they had created during a course on “Resilience”; they were exhibited alongside very inspiring visual artists with whom they were able to interact throughout the festival.

Les Hirondelles attended and participated in all the shows and events offered (writing workshop, improv, etc.). Some, living in France, but not French, enjoyed meeting

people from all countries and also compatriots with whom they could communicate in their mother tongue.

For some of our Hirondelles, it was the first time that they attended and participated in this type of event, we found them a few days later still with stars in their eyes...Thank you L'Art-Matrice!

Marie Potier

2 - Programming committed to upright thinking

For this 6th edition, Induction was therefore closely linked to the international L'Art-Matrice project. Thus the proposed shows reflected this project seeking to liberate artists, participants, spectators, cultural actors, from our gagging.

We welcomed our European partners, local artists, international companies... The audience was very intergenerational, and the programming, including a show for young audiences on the emancipation of a little robot girl, was designed so that everyone could find food for thought and feeling.



> ***“Meetings with remarkable men”***, film the Peter Brook”

“Little by little, something appeared in me which brought me entirely to the absolute conviction that apart from the agitations of life there exists something else which should be the goal and the ideal of every man [...] and that only this thing can make man truly happy and bring him real values, instead of these illusory “goods” which [...] are always and everywhere lavished on him. » (G. I. Gurdjieff, “Meetings with remarkable men”)

Film inspired by the autobiography of G.I. Gurdjieff, from his youth to his initiatory journeys in search of wisdom.

Convinced that “something” is hidden behind the religious traditions, myths and legends learned from his father, he sets off in search of the truth with companions sharing the same questions.

In his book *“Meetings with remarkable men”* he traces the years of his education, his

first experiences as a researcher. He relates how this quest led him to come into contact with isolated communities in the Middle East and Central Asia, in order to collect traces of an ancient knowledge.

Peter Brook was a director, director and pillar of French theater at the renowned Théâtre des Bouffes du Nord. He was a fearless innovator of Shakespeare's texts. He gave birth to theater through an essential simplicity, a quest for purity. Starting from simplicity, intimacy and present time was the center of the proposed work. Passed away in July 2022, Peter Brook still inspires us! And we forget time. We become children again, exploring the meaning of theater and cinema.

> **Concert of the Gurdjieff/de Hartmann Ensemble** in tribute to Peter Brook.

For piano, oboe, cello, percussion.

Bringing back from his travels traditional music from different countries of the East and Central Asia, as well as choirs from the Orthodox liturgy, Georges Ivanovitch Gurdjieff (1877-1949) devoted himself for several years, in collaboration with Thomas de Hartmann, composer renowned Russian artist (1885-1956), for the creation of musical works intended to awaken in the listener the echo of an inner call. Although varied in their form and style, these pieces touch everyone's heart.

“However, it all began with a praise of silence, the silence that allows us to listen to the world in order to better hear the voice that calls. “In music, it’s silence that creates emotion. » Tears clinging to the mouthpiece of the oboe, the musician performs “The Prayer of Gratitude”, the Gurdjieff piece that Peter Brook preferred. Gratitude, an almost forgotten word that the L’Art-Matrice team was able to bring back to life during an Induction that is not fleeting.”, writes Fabienne Clerc-Pape, newspaper Upper Gironde.

> **“4 Questions to Yoshi Oida”**, about Maxime Kurvers et Yoshi Oida

Yoshi Oida is the first Japanese actor to have performed Shakespeare in English. He owes this feat to Peter Brook whom he met in Paris, at the Théâtre des Bouffes du Nord. And from this meeting, he will play in the playwright's most prestigious productions, participating in the adventure of a total theater which brings together the cultural universes of international artists.

Between the two men, the same emancipatory approach shakes up the canons of Eastern and Western theatrical traditions.

It was much later that Maxime Kurvers, the young director, became interested in the history of significant theatrical forms of representations of the world carried by each era. Together, they begin a discussion about the work, techniques, role and social function of interpreters. A joyful and invigorating dialogue which continues on stage around 4 questions and 4 answers in the style of a workshop where bodies, voices and emotions bounce back into a liberating imagination to which the participants of the Art-Matrice abound.



> **“Fire! This is not a blowjob or an introduction to reading Karl Marx”** by Nadège Prugnard

“Should we take out our guns and demand legitimate violence in the face of systems of capitalist domination? Should we move on to armed struggle? I chose to answer this question with a love letter, a voice written for a piano, a “wizard” poem which questions the power and powerlessness of language to thwart the violence of the world and which inscribes love as the only “weapon” to hold the universe at gunpoint. Fire ! it is first of all a painting that is made before us in the public space, a woman in front of a microphone, a piano that is about to burst into flames, an ultimate word where it emerges in touches, with fans, glittery mists , black rains, Medea’s hair, dreamlike landscapes, witchy effects.”

Excerpt from the show:

« There are days when the poem can do anything
So Fire my love!

Fire as the secret of the oldest revolt in the world

Fire throw your ax and the lightning of your anger!

Fire so that the brands of the jacks of spades burn so that the destined molluscs that bleat with their gaze collapse and so that the blood of wild beasts and old roosters is silenced!

Fire so that the commercial mirrors break, the vampires, the bloodsuckers, the venoms which obey no remedy, the hideous face of ideas without skin, knowledge without flesh, criminal certainties!

Fire so that the little seeds with unbuttoned flies burn, the great horrors, the tumults, the well-oiled player pianos

Fire the litany of teeth clenched on our throats!

Fire so that the fury of the cruel may perish, the cyclops of carnage, the wild boars of putrefaction that make chaste bodies bleed, the tragedies that stink of blood and shit!

Fire at random from your flame which burns the cerberus »

> Singing wandering

Another moment was the singing stroll, led by the Baba Jaga, who came from Camere d'Aria to enchant the streets, attend the rest of the performances and the round table. After a "poet's release", reading of different contemporary texts in several languages, the Italian singers performed popular and feminist songs in polyphony to lead the festival-goers from the market hall to the wash house.

The AMs present rehearsed with the Babas and sang phonetically. The meaning was translated to them after learning to favor physical and sensory learning rather than mental learning.

And even if the French festival-goers could not understand the texts sung, the singing has the advantage of using the melody and the vocal cords to give the words an emotion which does not need translation to be shared and felt.

This moment brought to Induction part of a strong Italian tradition. The lyrics of the chosen songs encourage women to free themselves, to emancipate themselves, to get angry and to love. They were written at the beginning of the Italian feminist movements, opposing to the political currents which marginalized Otherwise despised women's struggles. Noticing that the songs of struggle, mostly written by men, did not express their political concerns, Italian women rewrote the lyrics of traditional songs and composed around themes such as abortion, homosexuality, work, couple, prostitution,...

Texts of **Feminist Tango**, one of the Baba Jaga songs

A The Feminist's Tango
Ouch, Feminist Tango
Tango of rebellion, remove
Rebellion Tango
Co' la chioma skirt on vento
With my hair blowing in the wind
And I'm smiling, I love you so much
The smile that says "I love you",
It doesn't work
She leaves
Among the people walking
Through the crowd that walks,
Who gets in trouble and poisons himself
Who walks in step and poisons himself
It doesn't work
She leaves
I don't care whether they're alone or in company
She doesn't care if she's alone or accompanied
Because he knows that any woman is a conquest

*Because she knows that being a woman is a conquest
He caught him along with many
She understood it alongside many other women
And who's going to stop her anymore
And we won't stop him! "*

> **"The innocent"** by Marie Mercadal and her company Cirk'Oblique



"Is there any progress in terms of justice? We started from writings and comments on justice which shocked us. Our desire being to share existences with the public, and also to sublimate them by injecting our visual and aesthetic inventions. Our show is subversive and aims to invite spectators to question themselves, allowing a thoughtful approach to these notions, all enveloped by choreographic and circus poetry. It is a life story, such as an initiatory journey of a young circus woman oscillating from one end of the world to the other between the precarious balance and the possible fall of it."

> **"The hearts of leopard children"** by Wilfried N' Sondé, with Criss Niangouna, directed by Dieudonné Niangouna, co. Les Bruits de la Rue.

Born in 1974, Criss Niangouna grew up to the rhythm of the wars that shook his country throughout the 90s. His theater, shared with his brother Dieudonné, was born and lives in the streets, outside the theaters destroyed by the war, inventing a new provocative, explosive and enjoyable language. Dieudonné Niangouna was an associated artist at the 2013 edition of the Avignon Festival. He publishes regularly, plays and directs. In each of his pieces there is deep revolt. With the demand for perfection, he invents a new gaming language through the power of the word where rage and beauty become one. No wonder that with his brother Criss Niangouna, the "naughty boys of the stage" wanted to adapt the book by "big brother", Wilfried N'Sondé, The Heart of the Leopard Children. This incandescent text of pain and heartbreak is interpreted with rage and great grace by Criss Niangouna. The text, poetic and rhythmic, offers a portrait of a generation lost but finding itself in the poetic act. The story: his love has gone, his friends are drifting away, a young man, one drunken evening, finds himself in prison and does not know why he is there. He was born in the Congo, he lives in a poor

neighborhood on the outskirts of Paris, and during his custody, he reconnects the threads of his destiny: Mireille who has just left him, Drissa, his friend in distress, his pains, his furies, his heartbreaks, his fight against prejudices and dark looks, and, in his solitude, the voice of the ancestor, the voice of a magnified reconnection.

> **Light in Babylon**, world music concert



Now known all over the world with their world tour and highly praised by the international press, the world music group Light in Babylon was born in 2010 in Istanbul. Michal Elia Kamal, the singer is Israeli of Iranian origin. Metehan, the santour player, is Turkish. The guitarist, Julien, is French. Everyone composes together. Cosmopolitan, LIB mixes influences and cultures, attracts a very large audience and enjoys growing success.

“Israeli people write to me to tell me that they love our music, that we make them cry and that we touch them. Muslims, Buddhists, Jews, Christians, atheists tell me this too. They all write the same thing. So, this means that we go beyond language and culture, that we speak to the human being that inhabits each of us,” explains singer Michal Elia Kamal. “We bring a lot of elements and we just try to mix them together to diversify our music, because we come from different places. The central point is always Istanbul from which we draw our inspiration, but there is also gypsy music, classical music,

Turkish music, Balkan music and flamenco. Michal Elia Kamal.

Fabienne Clerc-Pape writes:

“The trio was born in 2010 on the famous Istiklal shopping street in Istanbul. Michal Elia Kamal, the singer, is Israeli of Iranian origin. Metehan Çifçi, the santour player is Turkish. The guitarist, Julien Demarque, is French. Together, they create an improbable and exciting collaboration to peddle acoustic mixes and messages of peace. Perfectly recognized as an Israeli, Michal Elia Kamal is very popular in Turkey, regularly invited by the Munich Philharmonic Ensemble and all over the world. Despite their growing popularity, they have not played in France since 2016. At the Induction festival, they are coming to present their latest album, “On our way” (2022) and it is precisely on our way that we will be able to meet them, in the citadel park.

Light in Babylon enjoys its differences, and continues to explore the musical influences that fall into its ear. “The focal point is always Istanbul from which we draw our main inspiration, drawing on the city’s cosmopolitan traditions. But our compositions are also influenced by gypsy, classical, Turkish and even Balkan music. » A Mediterranean influence that stretches to the Middle East via nomadic flamenco. Without forgetting the deliciously oriental adaptation of “Imagine” by John Lennon.

Beautiful, with straight black hair extended by a stole, Michal Elia Kamal shines. She burns with an energy that goes beyond the understanding of words, stories of simple life, stories of love and compassion that she tells to create a circle around the song. Deep and melancholic voice, light and mischievous voice, the emotions flow from thrills to smiles.

“Art creates light and allows everyone to look in any direction they choose. “By overturning the image of an obscurantist Babylon, the trio illuminates a reunited Tower of Babel with universal music.”

> A temporary exhibition of visual artists



Anna Maria Celli, painter, poet, complete and scattered artist, let Induction spectators look at her works and leaf through her drawing notebooks. Of great generosity in her paintings and in life, she offered a colorful door to her intimacy.

She explains : *“Each painting is an opportunity to confront philosophical questions, the anxieties of the psyche, the hope of metamorphoses, a wish for unity between the feminine and the masculine. Freely exploring all kinds of techniques and styles, my work inspired by the “Stantari” is the opportunity for the viewer’s eye to participate in an original crossing of the bridges between matter and energy. The images constitute a door open to universes in millefeuille. Every space announcing itself like a palimpsest that the gaze discovers and renews. The eye but also the hand: the visitor is invited to touch the images, to probe the work with their fingertips.”*

Christophe Sartori, visual artist, painter and sculptor having long searched for his path then worked on film sets, Christophe set up his workshop which he shared for transmission times, in the old and charming port of Bourg sur Gironde. Repetitive patterns, other colors, rough and raw materials, his works, both massive and soft, adorned the citadel of Bourg and interacted with the artists' performances.

He tells :*“The process of making my painting is faithful to my first attempts at expression. I continue to claim, in my images, letting go, psychic automatism, spontaneity and paradoxically the use of repentance. I always associate unconscious impulses and the obsession with formal balance. My graphic language has changed, the practice of automatic drawing, a long parallel activity, now mixes with my painting and has evolved my aesthetic. Explicit figuration interests me little, but faces and looks are recurrent in my work. If my intention is not formally to signify, I am however looking for evocation, resonance. My painting is in movement, in frequent questioning... I wish to create open images which encourage multiple and renewed readings... What matters to me is mystery, surprise, interrogation... In this sense, my impulses are intended to be contagious and offered to the participants of the Art-Matrice”.*

Idylla Marquez and Alexis Alary, artist couple based in Bordeaux. She is a sculptor and he is a painter. Both went through episodes of “dark night of the soul” before finding, through art and abstinence from narcotics, their being and doing in the world. Idylla uses and sublimates porcelain to tell us the strength and fragility of being a woman, of being on earth. Using multiple techniques, she highlights a complex and delicate universe. Alexis is a painter and it is by his talents as a colorist that he combines colors on large canvases which display an expressive pictoriality.

Fabienne's words sum up the eclecticism of this last highlight AM 2023, which was able to bring together local and international, young and experienced, professionals and amateurs, rage and sensitivity, for the pleasure of spectators and organizers:

“Lots of words, sharing, questions, laughter and rhythms. There are unusual and unexpected things everywhere. Poetic-punk show, hip-hop manga kilt dance. Trapeze on Kalashnikov and thin voice. Mischievous induction of the festival's godmother into the Connestablishée des Vins de Côtes de Bourg in Guyenne. Ephemeral bookstore, hand-written slam from the heart, the voluptuousness of a piano, the heady spice of Yassa chicken. Under Fanon's white mask, the leopard blue of the world. Under the storyteller's red cape, the words of the gourds immersed in the waters of the washhouse already resonate. Subversive and self-deprecating. Girlies prepped before the selfie, crazy conference in ology, life lesson. Art-Matrices from here and there. Today, yesterday, tomorrow”



“I joined the collective at the end of July for the second time, after Bologna, during the Art Matrice festival in Bourg-sur-Gironde. I saw some familiar faces as well as many new ones. I learned what it was to carry an international and artistic event with the desire to “decolonize”; I helped with all the necessities of preparing, making and displaying posters, distributing leaflets, transporting tools, materials and people by car, setting up the technique, preparation of tables. I had to insert myself into a dynamic of people who had been busy for days preparing for such a big event, and there were also language barriers for me because I don't often speak French on a daily basis. We spoke by mixing languages! I was welcomed warmly, friendly and gratefully, and as much as possible was explained to me. I was able to see some of the pieces presented and participate in Nadège Prugnard's writing workshop, which was a great enrichment for me. Being able to be a participant in the festival and see how diverse, political and artistically valuable the pieces presented were was very impressive to me. I also sang with the Babas Jagas that I had discovered in Bologna and participated in the round table. Also feeling the sisterhood even with men was rich. Art Matrice created a space, even in a conservative Gironde region, where diversity, (de)colonization and solidarity could be told from a migrant, post-migrant perspective, and become understandable through art. This will stay with me.” Viola



III. MATRIX ART INSPIRATIONS

Some examples of Art- matrices.

From key figures to discreet activists, the panorama of inspiring figures creates a mosaic that offers our imagination a multicultural Europe, rich in its diversity and its intimate, political and sometimes historical words.

Previously cited:

- **Nadège Prugnard** (cf p.55, 62,67)

- **Odile Sankara** (cf p.47)

Sister of Thomas Sankara, liberator of Burkina then assassinated, Odile inherited a desire for justice. Now an artist associated with different theaters, Odile Sankara was born and raised in Burkina Faso. Despite the multiple geopolitical problems of her country, she began her studies in Ouagadougou and did theater training at UNEDO. She recently directed at the MC93 in Bobigny "*And let my kingdom come*", by Léonora Miano, a critique of Western feminism. Among other things, she plays in *Mitterrand and Sankara*, since 2019, she has been president of the Festival des Récréâtrales (Burkina), a major festival of African theater.

- **Laurence Nobécourt**. Pursues a literary work that is both demanding and exciting, far from the beaten track. His latest novel, shortlisted for the Renaudot Prize, "*Opera of Birds*", bears witness to this.

"He who writes knows what it is about blood, children, life, bread and dreams. He has crossed the forests, has let himself be guided by the word which traces a path in the geography of the "being where we always grope forward. The one who writes has sunk into the depths of the deserts where he has picked up the bones of sorrow one by one

to revive living life in his bosom. The one who writes has sought love and maintained his hearth, like a magic fire to protect himself from the ghosts of the past. He is full of courage as are all those who have the strength to show themselves trembling and vulnerable. He cared for the child within himself- with white hair, that part of the eternal in everyone that remembers everything. He knows what it is to write – this humble task: that it is hard and beautiful. Beautiful and hard. He is hurt , but also valiant because he discovered that poetry, the body, the psyche, beauty, full health, spirituality, science are not separate universes. Quite the contrary: they are intrinsically linked!”

Some other inspiring figures:

- **Carla Lonzi**, Italian founder of the Women's Revolt. She was born in 1931, in Florence, into a middle-class Italian family. From the age of 18, Carla Lonzi became interested in art, theater and cinema. She took theater classes while studying art history at the University of Florence, from which she graduated. Carla Lonzi's first work, *Self-portrait*, consists of a series of interviews with several artists. Upon its publication, the book met with great success in circles of art critics, even if it aroused contempt in academic circles. The work is innovative: it combines writing in the first person and description of the works. At this time, Carla Lonzi criticized critics for distancing themselves too much from the works by providing disembodied analyses. *“The critic should examine for himself, experiment, absorb elements of his sector of activity, that is to say, initiate himself – I found the word and I stick to it – because initiation means that one enters into something, descends into it, absorbs it and, in doing so, transforms and lives. »*

She finds cultural and artistic institutions sexist and disconnected from the cause of women. In 1970, she decided to found the collective Rivolta Femminile - the Women's Revolt, the first Italian feminist group, with the painter Carla Accardi and the journalist Elvira Banotti.

“Woman does not define herself in relation to man. It is on this consciousness that our struggle and our freedom are based. The man is not the model to whom the process of self-discovery undertaken by women should be conformed. The woman is different from the man. Man is other in relation to woman. Equality is an ideological attempt to enslave women to the last degree. Identifying woman with man amounts to destroying the ultimate prospect of liberation. For woman, liberating herself does not mean accepting the same life as man – because it is unlivable – but expressing her own sense of existence.”

- **Wangari Matai**, Tree planter. Nobel Prize of Peace. A Kenyan professor and environmental activist, in 1977 she founded the Green Belt Movement, which encourages people, and particularly women, to plant trees to fight against environmental degradation and for popular food sovereignty.

“It is these childhood experiences that shape our personality and guide our steps throughout life. Each of us is the product of the smells, flavors, sounds, colors with which we grew up and, from the air we breathe to the water we drink to the foods and

spices we use. we feed ourselves, everything determines what we become. When the world around us evolves at such a pace that nothing holds us back from our childhood memories, it is an essential part of ourselves that escapes us. So, we search our memory to find the sensations of the living within us....”

- **Anaïs Nin.** Writer. Uprooted several times, she grew up between 2 continents, 3 languages, and struggles to find her place in a society that relegates women to supporting roles. A passionate lover, listening to her unconscious, she revealed her intimacy with audacity and depth in her Journal which allows her to explore her complexity and sensuality.

“The shadow is often the other self that we refuse to live. The main thing is not to feel that our words are falling into a void.

I need absolutes. I hate this wise way of floating above life, this balancing act, this juggling between several lives and several loves, this way of living on three or four levels.”

- **Werewere Liking.** A multiple and self-taught artist, she is interested in Pan-African oral traditions and rituals and becomes a pioneering figure in “ritual theater”, a form of total theater, a kind of African opera combining texts with music, dances, puppets, designed to reflect African cultures.

“True non-violence must consist mainly of limiting unconsciousness in the face of this violence of life, in order to reduce its intentionality, and above all, to avoid all violence not necessary for survival.

- **Fabienne Verdier.** In 1983, at the age of 22, Fabienne Verdier left to study in China, where she chose to work with the last great Chinese painters who survived the Cultural Revolution and persuaded them to agree to transmit their art to her despite the multiple prohibitions and obstacles. His rigorous and solitary teaching will last 10 years.

- **Starhawk.** Militant ecofeminist Neopagan, writer and philosopher, she claims to be “witch”. It is from these experiences in the anti-nuclear fight where she organized circles punctuated by songs, dances, speeches and incantations that she developed her thinking linking groups, magic and politics.

“If we are not able to dream the world we want, we will not be able to create it. It is about restoring and protecting ecological, but also social, political, economic and cultural ecosystems. »

- **Bell Hooks.** American intellectual, feminist, and activist. Extract of “*Everyone can be a feminist*”:

“Patriarchal masculinity teaches men that their sense of self and their identity, their reason for being, lies in their ability to dominate others. To change this, men must criticize and challenge the male domination exercised over the planet, the weakest men, women and children. But they also need to have a clear vision of what feminist masculinity looks like. However, how can we become what we cannot imagine? »

- **Cornelia Sollfrank.** German cyberfeminist and artist known for her pioneering commitment to online art which proposes a “post-racist” utopia to escape the identity impasse.

Cyberfeminism defends a feminism focused on the still unknown possibilities offered by digital and connected technologies. *“Cyberfeminism is not only a theoretical strategy, but also a political method”* Sollfrank explains. *The idea of cyber feminist women's groups was based on the enthusiasm of believing that the Internet and technologies could help transform, or even eliminate, discrimination. At the time, they relied on technology as a tool for emancipation in the face of white, masculine capitalism..”*

Cornelia Sollfrank invites us to a critical space that is interested in new organizational models, located outside the dominant currents, and offering more freedom and diversity. To this end, the Studio XX artist center represents a suitable receptacle: it endorses an alternative mission, that of a democratic place dedicated to the feminist cause, inclusive, sensitive to gender issues, which adopts a non-oppressive policy and a decentralized, even horizontal model within its organization.

“The word “cyberfeminism” is relatively new and does not refer to a long tradition. In the word cyberfeminism, there is the word feminism. The element “feminism” has a history that spans the last century, but unfortunately has never managed to create a romantic image like, for example, the word “anarchism” did. On the other hand, feminism has an increasingly negative reputation and is associated with very unpleasant characteristics. It seems important to me to reinvent and practice feminism in the twenty-first century, my strategy is to rework the image entirely by opening the word to larger territories, to give it a suggestive power that goes beyond what we usually mean by the word “feminism”, and thus mobilize people and energies. The innovative dimension of Cyberfeminism lies in the futuristic implications of the word cyber, which - I hope - changes the dusty and outdated image of good old feminism. The term “cyberspace” comes from science fiction literature of the 80s and suggests a futuristic use of technology, which attached to feminism actually results in a new and promising term that can in fact also function as a trigger. ”

But still....

The quotes given in several languages have flowed from boiling brains... here are a few more to whet your appetite and go to conquer yours.... You can share them on our networks 😊

*"Justice is indivisible. An injustice committed anywhere is a threat to justice throughout the world,"*Angela Davis, American revolutionary.

"If adults are not ready to take the initiative, I and other children will show them the way. Why should I watch and do nothing when environmental injustices are happening before my eyes?" Lraj, Ugandan activist.

"We young people are only 25% of the world's population, but we are 100% of the future" , Melati Wijsen, 18-year-old Indonesian activist.

"I know that together we can transform the laws and culture that disenfranchise girls. We can end child marriage within a generation." Memory Banda.

"Children are always portrayed as victims in wars and revolutions, and never as people who have the power to change the situation." Mohamed Al Jounde.

" We are not outside the universe nor in the universe. We are the universe. He is in us and we are in him.", Séverine Kodjo-Grandvaux, *"Becoming alive"*.

III - PERSPECTIVES

The Art Matrix ultimately revealed itself to be an incubator of immense possibilities and talents, a space for dialogue without borders which gave rise to vocations, new collaborations and strengthened old ones. The Art-Matrice was able to create a link between the different activities of Mata-Malam, Oltre, Africologne, Vadrouille Arts and the various participants who wanted to get involved in the associations, with the aim of discover multiple realities, open up to various disciplines and modes of action.

PROFESSIONALIZATIONS, some examples:

Milena (Italy), who started to get involved in AM in Bologna, being an intern at Camere d'Aria, accompanied the project throughout and participated in all the highlights: she was finally “hired” in Zora's company Snake and by Mata-Malam, in the long term, particularly as an actress:

"The Art-Matrice was the perfect opportunity to integrate myself into the French artistic and cultural environment thanks to the arrival of this project in the Italian cultural center in which I worked. The international focus of this project and more broadly of the work of the different partners is extremely important for me, to continue to use art as a means of nourishing and sublimating our differences in the idea of building a living together which does not oppose reality and utopia, but which finds a way to combine them, in a collective enlightened resistance, in a joyful and sensitive radicalism."

Creating with others, including some participants in the last highlight in France, meeting contemporary authors, participating in a theatrical tribute to Peter Brook, all these experiences have taught me enormously, both professionally and humanly. All these moments confirmed my desires, outlined my struggles even more concretely and the media that I will use to be contagious, which are singing, theater, writing and inclusive and, if possible, European multi-artistic projects. The members of Mata-Malam encourage me to consider, design, submit with AM participants, our own project..."

Viola Mellies (Germany). Following her discovery of the project, in Bologna via an association in Germany, Viola joined the team for the virtual meetings that followed and for the last highlight of Induction. Drawing on her experience, she invested in a German NGO to include creativity workshop times; while her studies were not related to translation but her experience made her master French and Italian better and better, she is now also paid for her translations with different associations supported by Europe

Bill is continuing his thesis and will probably be employed by Africologne this year to prepare for their next festival.

Emma Ruvolo (Italy). Following her enthusiasm and her strength increased tenfold by AM, Emma created aevent in the South of Italy and is looking for its European partners (of which the newly born association of Milena and her friends will perhaps be part).

Adama Diop (Senegal) continues his musical creation and now also gives music and slam lessons to younger people and works in schools.

Mickaël Mazeaud, Maxence Matheau, Colin Viguié develop their expertise in filming and editing and work regularly within Mata-Malam.

Salvi Bii, overcomes his autistic obstacles by also becoming passionate about video and offers his services in Italy.

and many others...

THE FOLLOWING

The development and implementation of projects, such as AM, act as amplifiers of inclusive thinking and its putting into practice. We have thus promoted opportunities to access the world of work in the socio-cultural and artistic sector. The bridges are open and the circulation of ideas is activated: prospects for cooperation are envisaged because the sharing of each other's practices is in itself stimulating and gives heart to the work for social-cultural actors, young people, teachers and artists in attendance. Discussions continued by Zoom, emails and telephones in order to nourish our respective strengths, each in our own place. We have at least preserved a common territory, that of imagination in a Europe that can also protect it.

AM consolidates and develops skills for personnel active in education and training - experts, specialists, professionals, researchers, young people, volunteers, students, adults.

Some examples :

> **France Association Rêv 'elles**, their speakers (Rêv'ellatrices) and their beneficiaries (Les Hirondelles). This association has been able to modify its methods of transmission and perhaps wishes to be part of a European project with a third place of transition in the territory.

“Accept times of silence, rather than occupying space out of embarrassment; allow crying to be expressed without fear. Idylla and Valentine, having both trained as art therapists, reassured us about our position in the face of the pain expressed. Drawing on the work of Carl Rodgers, they framed the group without preventing expression, however unusual it may be; thus one of the participants only whispers and moves in a “poetic” way; “Magnificent moment of theater! You can be at the front of the stage completely in your thoughts while the others carry the words of Léonora (Miano)! “ encourages Valentine, at the same time moving the lines of our censorious gaze which was about to tell him to shut up and listen!

Especially since the presence of Italians and Germans ultimately offered a creative cacophony that had to be embraced rather than controlled!

We were able to discuss, between trainers and Idylla, Milena, Mickaël and Valentine, on the principles used during these workshops requiring therapeutic awareness:

It was Carl Rogers, pioneer of humanist psychology, who brought the notion of “congruence” to the field of human relationships. It is notably described as one of the 3 key attitudes necessary for the helping relationship – along with empathy and unconditional positive consideration. According to the dictionary, congruence is the fact of “fitting perfectly”, of being “in agreement”. Congruence is therefore the alignment and coherence between our thoughts, our feelings, our words and our actions. For Carl Rogers, being congruent means that we manage to make our awareness of ourselves coincide with the reality of our lived experience. We look forward to 2024 for new workshops and projects with Mata-Malam members and their partners.”

“At first I didn’t want to participate in the workshops before the festival and even less want to come and exhibit during the festival; I fear crowds and don’t like feeling invaded. But I admit that following the theater workshop with the girls from Mata-Malam and the two Italians present, put me at ease; I liked the texts we read, by Léonora Miano, on the power of the feminine; we laughed, we shouted; nothing was forced and above all, everyone did; the speakers meant that our usual trainers did not advise us but showed up and played the game, went beyond the ridiculousness of expressing ourselves, of singing too, of moving with our bodies. Subsequently, we also did a workshop on collages with the word “Resilience”.

We were able to chat with Anna Maria who exhibited her very beautiful paintings during the festival. Our collages were next door. We were able to benefit from his advice and his kindness. We also saw magnificent shows even if we didn’t understand Italian for example! Since then, I have been going regularly to Rêv Elles activities and will come back to do workshops if there are any and meet people from other countries in Europe and the world.” says Isabel (one of the Swallows of the association)

> **This is Baba Jaga.** They intervened in the 3 countries, AM allowed them to broaden their horizons, to see important performative resilient proposals unknown to them; they were also able to offer their singing and active and joyful listening skills to the participatory audiences of AfriCologne and Induction and feel ready to develop a new European project that they themselves would carry around singing as a vector of unity.

> **“THE ART-MATRIX 2:0”.** During the project, artists from 3 countries and 4 associations came together to begin the creation of “L’Art-Matrice 2: 0”, a multilingual collective creation.

A first stage of creation was presented in August 2023 with French, Italian and Spanish participants (present during the exchange carried out in July) AM at the Orages Festival (Blaye/France). This theatrical and visual creation will develop into a second part, with a performer and a circus performer.

“The Art-Matrice 2.0” features not characters but artists, 4 women and a man, 3 actresses, a trapeze artist and a stilt walker, and amateur artists who complete this dive, using art as a factor of transmutation of their lead into gold. They themselves interviewed their “inspiring figures”, first and foremost, women but also men from the African diasporas, all too often invisible in the West. Via the trapeze in the air, the stilts, a link between earth and sky, video as a mise en abysse, and the anchoring of singer-dancer actresses, the Art-Matrice highlights storytelling rituals which weave a path of revolution and decolonization of imaginations, Texts and songs testify to their resilience. This ongoing collective creation opens up the field of new possibilities. To induce strength and desire to free oneself from all gagging, and to hold a thought upright and together, this is our purpose.



Testimony from the artist Eric Delphin Kwegoué:

“ The Art Matrix is a totally incredible project, made of black holes which absorb us and swirl us, to finally spit us back in the face that we live in a world of illusions where there are a few exceptional beings waiting in the serenity of their grandeur, moments conducive to instilling in us bits of knowledge or hope to give us the chance to believe in possibilities. But it is also made of bursts of happiness, of eternal appetite when you taste the juice of what opens you to yourself, of ephemeral joy because very soon the smile dies to make way for the shattering realities of life. The Art Matrix was in my modest hands, a tool if I can call it that, an essential, capital tool which allowed me to rediscover myself or at least to discover other parts of myself. We do not always have the will and the time to devote ourselves to real introspection, a moment to question our journey, our existence and the levers which have allowed us to be where we are: and for me the Art Matrix answered this question. Because during this project, I redid the journey of my life, to understand, analyze and see who were these extraordinary and remarkable beings who nourished me, boosted me, made me dream, gave me water of hope, wiped away my tears, quenched my sorrows, filled my unquenchable thirst for research on the question of the evolution of consciousness, artistic quest or spiritual experience. Having seen the powerfully positive impact that all this has generated in me: the return on the rather complex and conflicting relationship with my father who is

today at the twilight of his life, the constant veneration of the spirit of my deceased mother who always accompanies me, the evocation and invocation of these inspiring figures that I prefer to call here rather tutelary figures because they have marked with an indelible seal my little existence of grace, happiness and endless light. That this cohort of brilliant and subliminal beings are summoned to a theater stage for the duration of a research and creation residency already makes this work extraordinary. Therefore, I consider that L'Art Matrice is a project that goes well beyond the artistic and cultural field, that it is a project that calls and awakens the true being in us: it is both literary and artistic. , philosophical, psychological and psychoanalytic, it even leads us on the paths of spirituality all this fertilized by our only fundamental need to be what we really want to be in the world. Believing in yourself, believing in our abilities and working hard to achieve our dreams and what we firmly believe in: this is the Art Matrix. The impact of the project is visible, given the state in which the artists and other participants were immersed: skin-deep sensitivities, emotional fragilities, bursts of tears or laughter, impossibility of digging further because of fear of the unknown, wonder in front of other inspiring figures, fear of going further in one's own process. The truth is, in more than 20 years of career, I have not had an experience that was as overwhelming as it was total.

Eric Delphin Kwégoué

> A movie

The idea emerged during our numerous discussions to consider “a feature-length documentary” enriched with new testimonies and extracts from “emancipatory” workshops and shows, as well as a time to structure the narrative. , time that we did not have during the course of the project.

CONCLUSION: AN EXPONENTIAL HORIZON

THE ART-MATRICE has given rise to unforgettable encounters, solid collaborations, reflections that will continue, links that will develop around similar projects or new projects that think about the world and art and humans in a common, resilient and joyful way. The art-matrix gave rise to desires, to be and to act, to understand and to create, both for the participants and for the organizers, who let themselves be carried away by the groups created, these ephemeral communities that will leave their mark well beyond the project.

The European project has fertilized local partnerships; thus, the actions of L'Art-Matrice continue nationally in the 3 partner countries and the “poetically bordering” countries of AM (Greece, Belgium, Ukraine, Senegal, Burkina Fasso, Democratic Republic of Congo, etc.). always to arm oneself peacefully through art, writing, theater, video, dance, to debate and be part of it thanks to the sharing of artists' experiences, thanks to times of participatory transmission, to those who still hesitate to assert themselves in society.

With a major goal of inclusion, the L'Art-Matrice project will continue, with the dissemination of its tools (publications and videos) to stimulate citizen participation, expression and the development of the capacities of young and old alike. today and youth workers, from minorities or/and too underrepresented, as well as women and people with “less opportunities”. Via new highlights backed by high-visibility events, planned with associative integration structures, young people and educational establishments, but also with resilient companies wishing to engage in a world in transition, we will further seek to increase the capacities of participants in terms of artistic and technical practice (writing, orality, eloquence, video filming) and peer learning making professional modes of artistic expression accessible and promoting equality genres and people and the political-poetic implication of and in our emerging societies.

We are, collectively, on a planet in dire straits, which can open AM's field of reflection on the parallel with its inhabitants, the earthlings... How can we help the earth to help ourselves? How to help yourself to help the earth and its humanity?

We hang our questions in the sky of this world to form community with those whose contagious courage will thirst to join with others....

And draw our horizons.....



The videos can be viewed on the FB and Instagram sites and pages:

<https://matamalam.org/>
<https://www.africologne-festival.de/>
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- *A wonderful misfortune* Boris Cyrulink (2018)
- *Congo Inc* Jean Bofane (2014)
- *Woman of the sky and storms* Wilfried N Sondé, (2021)
- *Touching and being touched. Kinesthesia and empathy in Dance and Movement* Brandstetter, Egert, Zubarik, (2013)
- *The floating actor* Yoshi Oida (1992)
- *The mother memory of the enchanted body* Valentine Cohen, (2021)
- *And our hearts fight* Valentine Cohen (2022)
- *Nature* George Gurdjieff (1922)

The partners

ERASMUS +/- European agency
The Camere d'Aria Theater (Bologna/Italy)
Oltre Cultural Association (Bologne/Italy)
Afrotopia
Africologne (Cologne/Germany)
Vadrouille Arts (Paris/france)

France Café Bourg'Joie in Bourg

The Logbooks association
The Rêv'elle association
The License to Play association
L'Hirondelle Bookstore
The "Associate Theater Writers" -E.A.T
The Cinema The Zoetrope
The Blaye Wine House
The Bourg Wine House
The association La clef des champs
L'Ecole 3IS
The Haute-Gironde newspaper
Les Musicales de l'Estuaire/ Bourg Arts et Vins
Palmer Rock
The BordoNord Collective
Magma Performing Theater (Aurillac)
The third place The Wind rises (Paris)
Theater of the Winds (Avignon)
Radio La clef des ondes (Bordeaux)
The University of Bordeaux-Montaigne (Bordeaux)
Gustave Eiffel high school (Bordeaux)
The francophone now
MC2A
The Departmental Council of Gironde
The Community of Communes of Grand Cubzaguais

The Community of Communes of Blaye
Samonac town hall
The town hall of Bourg sur Gironde
Unesco
The Iddac
The Fonpeps

Italy San Donato/San Vitale neighborhood of the city of Bologna

Il Giardino del Gusto Association
Sambaradàn Dance and sports association
Municipality of Bologna - Culture and Creativity Sector
Emilia Romagna Region - Department of Culture and Landscape
TEH - Trans Europe Halles
AICS Italian culture and sport association

Allemagne Ministry of Culture
City Cologne
Deutsche überzersterfund
Foundation Culture

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Work produced collectively supervised by Fabienne Clerc-Pape, Milena Kauffmann and Valentine Cohen.

“What is personal is political; the forces that give shape to our individual lives are the same forces that give shape to collective life as a culture. »
Starhawk



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