

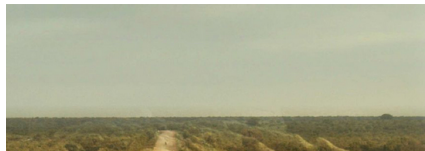
les Bouchra Khalili Sensing Nearby? filters languages through cinema. itage and mise-en-scene as means of Brechtian distance-effects ilmic language in dialogue with performance: as much theatrical ghrebi tradition. For The Circle, Bouchra Khalili delves into the...



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ersations Bruxelles Maghreb Rachida Lamrabet Reem Shilleh Mustapha Bentaleb

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Articles Books Conversations Letters Papers Projects

across different places:

- Algiers Antwerp Antwerpen Baghdad Beirut Belgrade Benghazi Bruxelles Caïro Dakar Europe Flanders Forest French Guiana Gent Hasselt Jakarta Kassel Kinshasa Kurdistan London Los Angeles Maghreb Mali Martinique Mexico Minneapolis Morocco Munich New York Palestine Paris Ramallah Redeyef Rotterdam Réunion island Syros Tangier Tervuren Tokyo Tsumkwe Tunis Tunisia U.S. Vienna Vietnam Wall Street

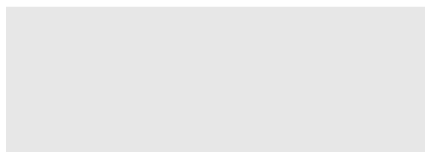
meetings with remarkable beings:

- Amace Amanda Pina Artistory Atef Maatallah Baobab van de Teranga Be Bojana Cvejčić Bouchra Khalili Code Rouge Collectif Krasnyi Danceurs Citoyens David Gissen El Warcha Emma-Lee Amponsah Fabian Barba Fanni Roghman Anni Fatima-Zohra Ait El Maâti Fida Hammami Gia Abrassart Hedhi Thabet Hela Yousfi Ico Maly Iswanto Hartono Jan Blommaert Kaoutar Boustani-Dahan Lara Khaldi Laura Nsengiyumva Maja-Ajmia Yde Zellama Malek Gnaoui Marielle Pelissero Maryam Kolly Maxime Jean-Baptiste Milo Rau Mohamed Toukabri Mohanad Yakubi Moya Michael Mustapha Bandini Mustapha Bentaleb Naïma Moldenhauer Nguyễn Trinh Thi Nidhal Chamekh Noor Abed Olivier Marboeuf Ook\_collectif Pitcho Womba Konga Rabih Mroué Rachida Lamrabet Reem Shilleh Reinaart Vanhoe Roanne Moodley Rolando Vazquez Ruangrupa SIWA Sami Zemni Samira Bendadi Samira Hmouda Selma Ouissi Silvia Franceschini Simon Thierrée Sofia Dati Sofiane Ouissi Subversive Film Victoire Karera Kampire Yazan Khalili

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### What's Happening in Schaerbeek?

14-10-2025 Articles Bruxelles Maghreb Mustapha Bentaleb

As editors, we arrived at this contribution by Mustapha Bentaleb and Joachim Ben Yakoub somewhat like latecomers to a gathering, where a conversation is already unfolding, photographs are being passed around, and old songs still linger in the air. What we encountered was not a linear narrative, but a constellation of memories...



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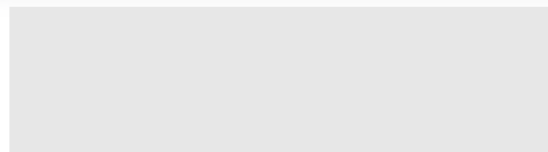
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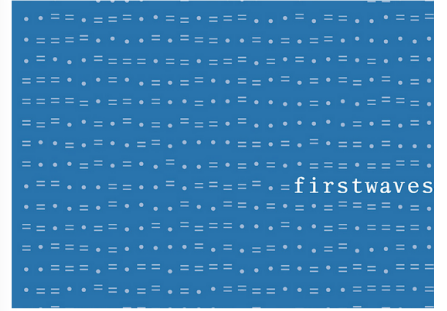
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12-11-2024 Papers Bruxelles Tunis Syros Kassel Vietn

Nguyễn Trinh Thi

Reconsidering the figuration of the storyteller as hlayqi-a, we prop two stories on ways of breathing out of the university, and into ma allowing for the re-activating of translocal non-aligned pedagogies come to the fore. Through two different stories, two different lived



### First Waves

26-09-2024 Projects Bruxelles Mustapha Bentaleb

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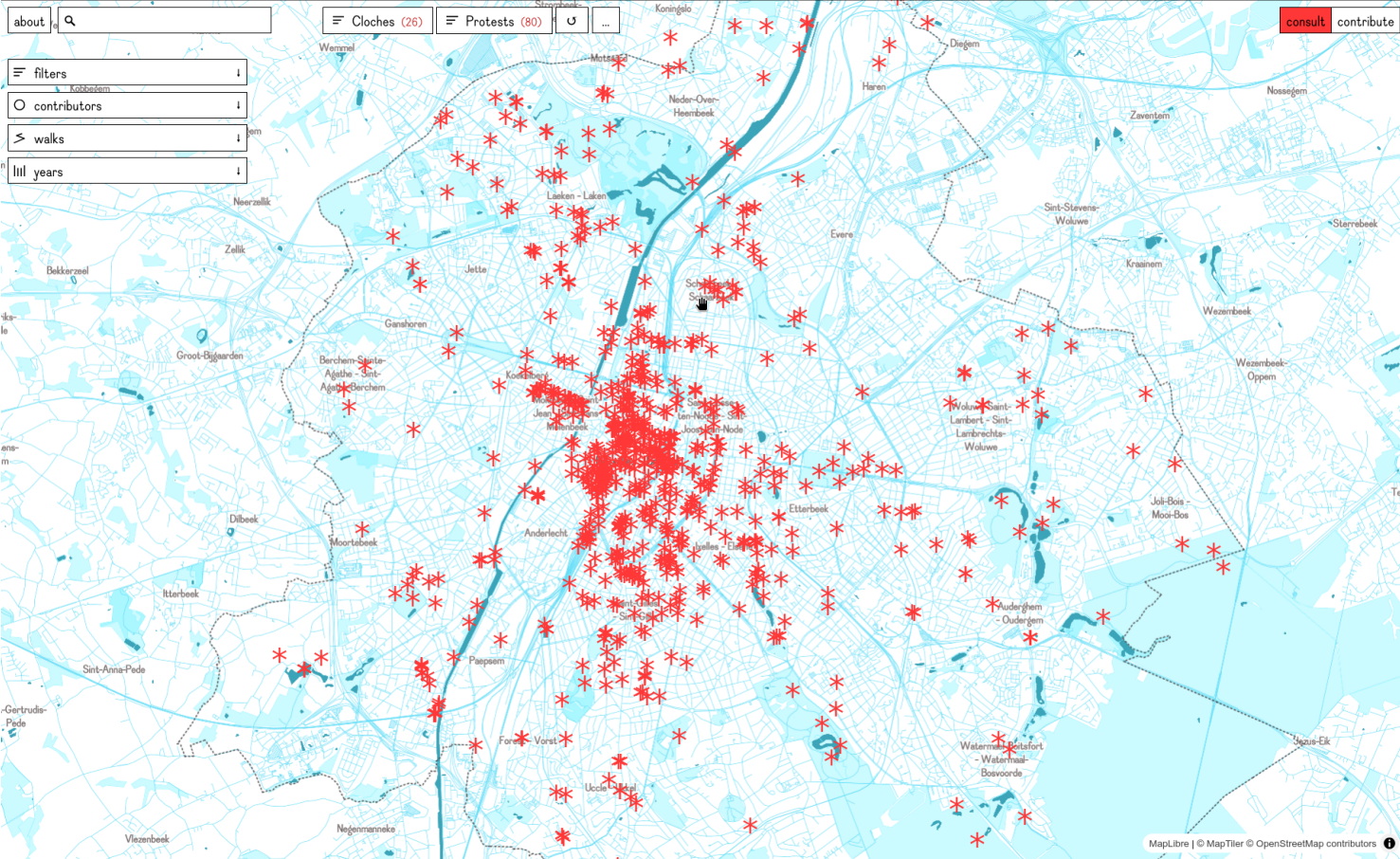
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Site web personnel de Joachim Ben Yakoub, rassemblant ses articles, interviews et émissions radios. Ce site est construit à partir d'une réflexion sur le format blog, c'est-à-dire à un espace où les articles peuvent s'empiler les uns sur les autres, formant ainsi une chronologie linéaire. Ici, nous avons voulu créer une chronologie qui s'enroule sur elle-même, formant une spirale qui favorise de nouveaux liens entre les articles. sensingnearby.org repose sur cette idée : le défilement vertical, avec sa barre de défilement, est dévié pour suivre l'espace d'une spirale dessinée par les différents articles.



Pibliotheque est un logiciel de partage de fichiers entre ordinateurs connectés au même réseau local. Ce logiciel est destiné à être utilisé dans le cadre de pratiques collectives de partages de documents dans des contextes locaux (offline). Sa particularité réside dans le fait que chaque ordinateur du réseau partage sa propre interface, accessible par tous les autres. Ces interfaces agissent comme des bibliothèques comprenant leur propre design, catégorisations, filtres, interactions. Pibliotheque a fait l'objet d'un workshop à l'association Varia à Rotterdam, en collaboration avec les chercheuses du projet "Les nouveaux habits du colportage", en novembre 2025 et est utilisé au sein de l'atelier *Design Numérique* à l'ERG, Bruxelles.



Carte sonore de l'association bruxelloise BNA-BBOT. Cette carte des sons de la ville de Bruxelles a connu une première version, réalisée par La Villa Hermosa (Ayoh Duchâtelet et Lionel Maes) en 2015. La nouvelle version a été entièrement redesignée et n'utilise plus que des ressources géographiques hébergées sur le serveur de BNA-BBOT (elle ne dépend plus du tout de Google Maps).

Issue 8 CFI Journal about search

Conservation Frontiers Spring 2026 full issue

> Conservation Frontiers  
Freg J. Stokes, Mindi Schneider

> Life Within the Weeds: A Conversation with Loren Racine  
Mehra Gharibian, Loren Racine

> Coming Full Circle: Tracing the Re-emergence of Community-based Wildlife Conservation in Southern Africa  
David Andrew Wardell

> Methodological Reflections: Researching Justice in Conservation  
Siphesihle Mbhele, Ayanda Madlala

> The New Wild East: Commodifying Wilderness and the Opening of European Green Frontiers  
George Iordachescu

> Marine Genetic Resources, Patents, and the Commodification of Knowledge on the High Seas (and beyond)  
Emily C. Melvin

> The Confluence of European Water Bodies or How to Flow Together  
Marjolijn Dijkman, Christiane Bosman, Pietro Consolandi, Xandra van der Eijk

> Those Who Bend Fires: An Unusual Story of Indigenous Environmental Labor  
Sofyan Ansori, Farhan

8

CONSERVATION FRONTIERS

download full issue

Welcome to the new home of Commodity Frontiers!

Thanks to the work of Simon Bouvier, Antoine Gelgon, and Lionel Maes at those.tools in Brussels, we are thrilled to share Issue 7 on our new, bespoke, open source website.

With great care over the past several months, our friends at those.tools developed this platform to meet our unique needs as a volunteer-run, open-access, collaborative journal that aims to serve academic and extra-academic communities. On the publication side, their custom tools greatly reduce the labor of publication, from encoding to design to generating downloadable files. On the reading side, the fully scrollable articles create a more enjoyable and dynamic reading experience, allowing for easy on-screen viewing as well as one-click pdf downloads. Readers can also search the journal's contents by issue, keyword, contributor, and category using the search function on the upper right. In the coming months, we will work to encode issues 1-6 onto the new site so that the entire corpus of Commodity Frontiers is easily accessible and searchable.

The journal is now hosted by Brussels-based tactic, an organization that since 2002, "has been supporting associations and activist collectives in the adoption of free, ethical and sustainable tools, in a logic of emancipation and collective and citizen appropriation of digital technologies."

We are happy to join *Tactic asbl* as collaborators, a connection we made through *those.tools*. We are grateful to the Gerda Henkel Foundation for funds that contributed to the new website design, and to the International Institute of Social History in Amsterdam for sponsoring our web hosting fees. For now, our site, [journal.commodityfrontiers.com](https://journal.commodityfrontiers.com) also remains active.

And now onto the issue at hand: **Carbon Frontiers**.

In this issue, we're talking carbon.

Carbon frontiers, carbon histories, carbon technocracy, carbon sovereignty, carbon financing, carbon credits, carbon offsets, carbon capture and storage, carbon conflicts.

In the opening piece, editorial collective member, Simon Jackson, talks with Hiroki Shin about carbon frontiers and energy history. They discuss what carbon frontiers might mean - historically and analytically - as part of broader "rethinking energy history from the carbon perspective" that can "serve as a corrective to the historical bias, which tends to portray fossil fuels as harbingers of industrialization and economic growth, a narrative that is now being questioned by academics and wider publics alike" (Shin, this issue). Sayako Kanda explores such a diverse carbon history in her article about regional variation in energy use, energy sources, (coal, firewood, and grass), livelihoods, and resilience in Colonial India.

**Carbon and Power**

The next three pieces look at the power (relations) of carbon, and the carbon of power (relations). First, Victor Seow speaks with editorial collective members, Tomás Bartoletti and Samuël Coghe, about his book, *Carbon Technocracy: Energy Regimes in Modern East Asia*. Grounded in the history of the Puzhuan colliery, Seow's research foreground[s] how, across multiple political regimes, "the state was complicit in the turn toward fossil fuels, partly because the realization of many state ambitions rested on securing greater access to energy." For Seow, carbon technocracy refers to the ideology and practices of a system based on the extensive extraction of carbon resources through scientific and technological means that avoids worker protest, spurs industrialization through cheap access to coal, and allows political regimes to deliver on projects of development.

Julia Loginova's review of Andrew Curley's book, *Carbon Sovereignty: Coal, Development, and Energy Transition in the Navajo Nation*, explores the relationship between carbon and Indigenous power. The book situates coal (and energy) transitions as deeply political processes, embedded in capitalist and colonial structures and histories. It asks who gets to decide whether and when coal facilities should be closed - especially those on Indigenous lands - and what the likely impacts of industrial closure are for Indigenous people. A person of Komi descent, Loginova reflects on Curley's arguments about Indigenous aspirations for sovereignty and the assertion of self-determination through her experiences and research in northern Russia.

In their conversation from the Central Valley in California, Jose Cruz and editorial collective member

Issue 7 CFI Journal

Carbon Frontiers Spring 2025 full issue

> Carbon Frontiers: Editorial Introduction  
Mindi Schneider

> Carbon Frontiers: An Interview with Hiroki Shin  
Hiroki Shin, Simon Jackson

> Coal, Firewood, and Grass: Regionality and Diversity in Energy Use in Colonial India  
Sayako Kanda

> Carbon Technocracy: Energy Regimes in Modern East Asia  
Tomás Bartoletti, Samuël Coghe, Victor Seow

> Whose Power? A Review of Andrew Curley's "Carbon Sovereignty: Coal, Development, and Energy Transition in the Navajo Nation"  
Julia Loginova

> Ghost Stories of the Central Valley: A Conversation With Jose Cruz  
Mehra Gharibian, Jose Cruz

> Carbon Profits or Pastoralist Precarity: The "Sale of Air" in Northern Kenya's Double-Edged Climate Financing Frontier  
Evelynne Atieno Owino

> "The very people on the ground, at the heart of these carbon-emitting agribusinesses, are often invisible."  
Perdana "Pepe" Roswady, SWEG (Sawit Women's Educational Group)

> Carbon Capture: "Let there be cracks."  
Marjolijn Dijkman, Oliver Ressler

> Zijin: A Growing Metal Mining Chinese Transnational Firm

carbon frontiers decarbonization energy fossil fuels colonial empire historiography



Kaymore Coal Mine, South side of New River, upstream of New River Gorge Bridge, Fayetteville, Fayette County, WV. Source: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA, Reproduction Number: HAER WVA,10-FAY.V, 2-40.

HS: Hiroki Shin (Interviewed)  
SJ: Simon Jackson (Interviewer)

SJ As a historian of energy, the environment, and modern economies, what does the concept of carbon frontiers (or more broadly, carbon as an object of analysis) mean to you in your own research?

HS The timing of this interview and the thematic issue on carbon frontiers is

La revue CFI (*Commodity Frontiers Initiative*) est une publication semestrielle en libre accès. Engagée en faveur d'une recherche et d'une politique inclusive, antiracistes, antisexiste et décoloniale, la revue explore l'histoire et le présent du capitalisme, des luttes sociales et de la transformation écologique dans les zones rurales du monde entier. Lorsque Mindi Schneider et Marjolijn Dijkman, du comité de rédaction de CFI, nous ont demandé de travailler à la refonte de la mise en page de la revue, nous avons proposé de développer une plateforme de publication qui permettrait à l'équipe du CFI de rédiger, de mettre en page et de publier à la fois la version web et la version PDF de la revue à partir d'un outil en ligne commun. Chaque numéro de la revue dispose désormais d'une version en ligne et d'une version PDF, avec des mises en page distinctes mais générées à partir du même contenu.

Repairing-the-irreparable-6.jpeg  
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wind force: 10.3 knots  
wind direction: 192°  
creation date: 2023-08-14  
creation time: 08:20:48

DOCUMENTATION AS RESEARCH PROCESS AS PERFORMANCE

University of the Arts Poznań  
from Sunday 18th to Saturday 24th February 2024

STUDENTS & ARTISTS: → Hongsuk Ahn, → Raphaël Bauduin, → Erin Besch, → Fadwa Bouziane, → Róisín Byrne, → Mathilde Chaize, → Kat Cope, → Léah Crabé, → David

University of the Arts Poznań, Poznań, Poland

Fight\_time3.jpg  
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wind force: 8.3 knots  
wind direction: 62°  
creation date: 2024-04-10  
creation time: 17:01:46

Ce site internet est le fruit d'une collaboration d'un an et demi entre l'ESA Le 75 et le collectif Luuse, née d'une réflexion sur les enjeux et les limites de la documentation dans l'art de la performance. Pour explorer cette thématique, le projet perform-id.eu propose un système d'archivage poétique et inédit : les médias y sont classés de manière aléatoire selon la direction et l'intensité du vent au moment de leur capture. Cette approche météorologique a directement dicté l'identité visuelle du site, dont l'alphabet et l'esthétique s'inspirent des cartes de vent et de l'imagerie radar, évoquant la silhouette spectrale des images thermiques.



EN FR NL FIRST WAVES ABOUT

Categories: Cultural Events, Political Events, Radios, Spaces, **People**, Journals, Memorial Justice, Stories, Poetic Undulations

Tags: 1190 Fozest, 1030 Schaerbeek, Histoire Maghrébine, **Histoire Noire**, 2800 Meehelen, 1050 Ixelles, 1000 Bruxelles, 1040 Etterbeek, 1930 Zaventem, 4000 Liège, 6000 Charleroi, 2000 Antwerpen, 1080 Molenbeek, Herstories

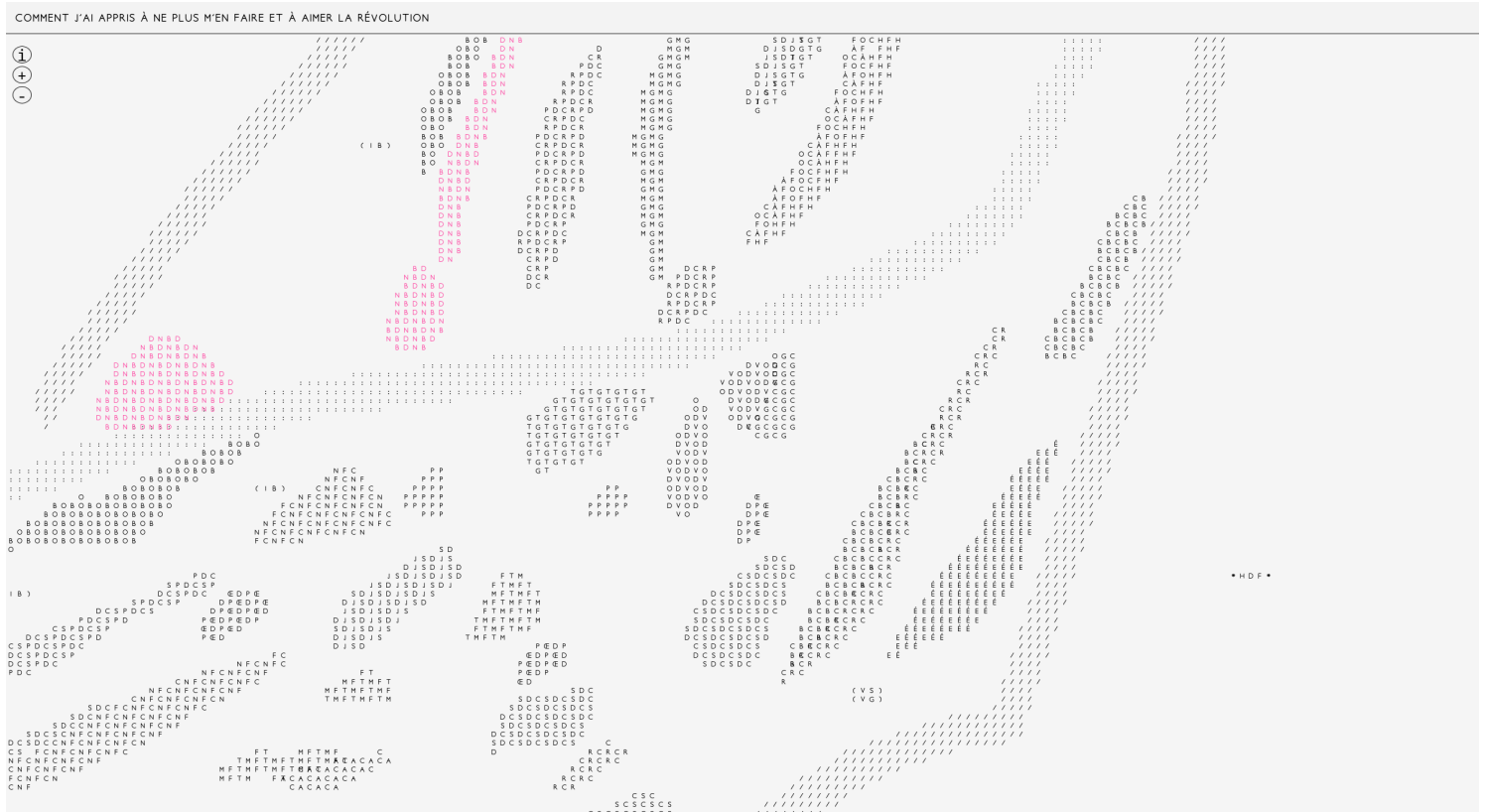
Years

1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	1964
1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008		

- 40 ans d'immigration
- AFM
- Abdessalam Yettefti-Ouzekhti
- Africa Diaspora & Art
- Ahl El Hijra
- Ahmed Oubari
- Amid Chakir
- Bai (Bertrand Avery Iradukunda)
- Bambi Ceuppens
- Billy Kalonji
- Boussiphone
- CARHIMA
- CCAEB
- Café Jambo
- Centre International & Les Amis de Présence Africaine
- EMIM
- Ekanga Shungu
- Expo 58 Protests
- Fatiha Saidi
- Festival Culturel des Musiques Maghrébines
- Forest Revolt
- Hamou Baroudi
- Hunger Strike in Schaerbeek
- Jeunesse Maghrébine
- Journal RDM
- Justice Pour Ghanam
- Kavena Gomos/Le Dauphin
- Ken Ndiaye
- Khiti-Amina Ben Hachem
- L'Amicale des Marins
- L'Horloge du Sud
- Le Poète
- Leila Houari
- Les Passeurs de la Mémoire Sociale
- Louis Cousin
- MACO
- MOUSSEM
- Mohamed El Baroudi
- Mouvements syndicaux
- Mustapha Bentaleb
- Mwinda Kitoko
- Myriem El-Kaddouri
- Omar Ba
- Paul Panda Farnana M'Fumu
- Platform of African Communities
- RADIO RDM
- RDM
- Rachida El Idrissi
- Radio El Wafa
- Radio Sawt El Muhajir
- Semira Adamu
- Sous l'arbre à palabre
- Suzanne Monkasa
- Tam-Tam, le mensuel de l'émotion black
- Territoires de la Mémoire
- The Second Pan-African Congress
- Travailleur arabe
- Tribune immigrée
- Union Congolaise
- Valérie Kanza
- Vicky Down
- ZAIRE 1885-1985. CENT ANS DE REGARDS BELGES
- Zaïneb Hamdi
- Zoulika Atarhouch

First Waves est une plateforme collaborative ouverte qui propose de partager les histoires souvent réduites au silence des luttes pour la dignité qui émergent des diasporas maghrébines et noires en Belgique. Rendre visible les premières vagues qui révèlent et érodent les structures racialisées et coloniales persistantes de l'oppression. Le site web est construit avec *Chemins*, un outil d'archivage et de cartographie de recherches développé au sein de *those.tools*. Hébergement à Bruxelles par Tactic.





39 BDN Belle-de-nuit Mirabilis jalapa L. nocturne Galerie 1



Conception de la documentation web et de la signalétique de l'œuvre *Comment j'ai appris à ne plus m'en faire et à aimer la révolution* de l'artiste Marc Buchy.

main text

## Section 1

**The first time I went to Mathare, it was not there**

**mt→c:1**

In 2004 I read an article in *The Nation* about a group of young photographers who were documenting life in Mathare Valley, a neighbourhood often referred to as a slum in eastern Nairobi. **mt→n:1** The photos featured in the article showed life in Mathare Valley as seen by a group of teenagers living there, football teams posing proudly, Mathare River as a dark soup of plastic and refuse, a young boy flexing his biceps for the camera, piles of rubbish burning in the middle of the road, a chokora sniffing glue and staring through the camera. **mt→n:2** The images were captivating and hard to read; highly saturated and casually composed, they seemed to be both documentary but also staged, celebratory but also sad, powerful and unsettling. I was both moved and intrigued by the photos and wanted to know more about the group of photographers, so I got in touch with one of the members, Julius Mwelu and arranged to come and visit. **mt→n:3**

We met at the Godown Arts Centre which, at the time was located in the Industrial Area in the south-east of Nairobi, got in the car and headed north-east towards Mathare Valley. Our route took us along Lusaka Road, Jogoo Road, First Avenue Eastleigh and Juja Road. It was July and although the rainy season had ended, it was still wet and the roads were in bad condition. Often the rain-filled potholes spanned the entire road and drivers, not knowing how deep the middle of the potholes were, would edge their way gingerly round their perimeter. I was driving my brothers VW Beetle, a car with very low clearance, so our progress was particularly slow which, combined with the bad traffic, meant that our journey of seven kilometres took about two hours. Finally we arrived in Eastleigh, parked the car, crossed Juja Road and walked into Mathare Valley.

My first impressions of Mathare was of a densely-populated, active and bustling neighbourhood. The unpaved streets and paths were full with people and lined with businesses. Tailors, butchers, vegetables stalls, shoe repair stands, hairdressers, salons, bars, schools, creches, astrologers and clinics are just a handful of the different enterprises that we walked past. The smells were distinct and powerful, and because of the density of the houses and shops I constantly encountered new aromas; frying fish followed by *chang'aa*, roasting goat and then freshly cut spinach, boiling tea then the whiff of rotting garbage. The soundscape was similarly dense, a collage of multiple sonic sources and qualities; subliminal bass from a reggae tune somewhere, clanging metal being beaten into shape, murmuring voices as you walk past someone's house, or a shout as a child or friend is called. Mathare literally pulsed and throbbed with life.

When I got home later that evening I opened the city map of Nairobi and tried to retrace our steps. I found Dunga Road where the Godown Arts Centre is located, and with my finger, traced our car journey on its north-east trajectory. Along Lusaka Road which skirts the enormous footprint of the Kenya Railways site, down Jogoo Road and the spiders web of roads that emanate from Kaloleni Social Hall and up First Avenue Eastleigh, the main thoroughfare in the grid network of roads that define Eastleigh. But when I arrived at Juja Road I saw that the area of map the other side of the road was blank. The roads we had walked down, the houses we had visited, the shops we had seen were simply not there.

notes

**main text→notes:1**

There are a number of other terms used to describe Mathare Valley - informal settlement, shanty town, ghetto, community, or the Sheng word *mtaa* are some examples -which all offer slightly different descriptive potential. I will discuss this at length further on in the text, as terms such as informal settlement are part of an NGO lexicon of euphemisms that is central to the representation of Mathare and its environs.

**main text→notes:2**

To see some of these images see the "Nairobi Gallery" of the Shootback website (<http://www.shootbackproject.org/nairobi-gallery/>). I will discuss this project in more detail further on in this section.

**main text→notes:3**

Julius Mwelu was one of the founding members of Shootback, co-founded Slum TV and runs his own photography non-profit organisation, The Mwelu Foundation. For further information see: <http://www.mwelu.org>

**main text→notes:4**

The first census which included Mathare and the informal settlements/slum areas was in 2009. This is also something which I address later on in the section.

comments

**main text→comments:1**

add this sidenote from the introduction somewhere in section 2: I think these big questions are best discussed in the context of the specific projects which I describe in this book and form much of the discussion in the coming chapters. But just to mention one central idea here: if your art practice is determined and shaped by working in different contexts with different communities, then invariably, the question arises as to what is the nature of your expertise. Pablo Helguera suggests that this status of constantly being an amateur (something which I certainly identify with) is actually an essential characteristic of Social Practice, or as he prefers to call it, socially-engaged practice. By attaching themselves to subjects which "belong" in other disciplines, and placing them in spaces of ambiguous meaning, artists are able to bring new insights to old concerns. See *Education for Socially Engaged Art* (2011: Helguera, p. 5)

**main text→comments:2**

expand this into a slightly longer/separate? Intro/summary section (and have the same in the other chapters)

**main text→comments:3**

Kenya, known as East Africa Protectorate until 1920, was taken over by the British Imperial East Africa Company in 1888 and came under British Government rule in 1895.

**main text→comments:4**

Mention Atropolis and Mathare Safari as other spaces where we addressed the NGO aesthetic...

1

had ended, it was still wet and the roads were in bad condition. Often the rain-filled potholes spanned the entire road and drivers, not knowing how deep the middle of the potholes were, would edge their way gingerly round their perimeter. I was driving my brothers VW Beetle, a car with very low clearance, so our progress was particularly slow which, combined with the bad traffic, meant that our journey of seven kilometres took about two hours. Finally we arrived in Eastleigh, parked the car, crossed Juja Road and walked into Mathare Valley.

My first impressions of Mathare was of a densely-populated, active and bustling neighbourhood. The unpaved streets and paths were full with people and lined with businesses. Tailors, butchers, vegetables stalls, shoe repair stands, hairdressers, salons, bars, schools, creches, astrologers and clinics are just a handful of the different enterprises that we walked past. The smells were distinct and powerful, and because of the density of the houses and shops I constantly encountered new aromas; frying fish followed by *chang'aa*, roasting goat and then freshly cut spinach, boiling tea then the whiff of rotting garbage. The soundscape was similarly dense, a collage of multiple sonic sources and qualities; subliminal bass from a reggae tune somewhere, clanging metal being beaten into shape, murmuring voices as you walk past someone's house, or a shout as a child or friend is called. Mathare literally pulsed and throbbed with life.

When I got home later that evening I opened the city map of Nairobi and tried to retrace our steps. I found Dunga Road where the Godown Arts Centre is located, and with my finger, traced our car journey on its north-east trajectory. Along Lusaka Road which skirts the enormous footprint of the Kenya Railways site, down Jogoo Road and the spiders web of roads that emanate from Kaloleni Social Hall and up First Avenue Eastleigh, the main thoroughfare in the grid network of roads that define Eastleigh. But when I arrived at Juja Road I saw that the area of map the other side of the road was blank. The roads we had walked down, the houses we had visited, the shops we had seen were simply not there.

The absence of Mathare Valley from the map of Nairobi was not a printing error, or even a municipal oversight. Mathare was not recognised by the Kenyan government, so it was not represented on maps nor included in the census.<sup>4</sup> Officially it did not exist. And in many ways, this empty space where Mathare Valley should have been is symbolic of an ongoing deficit in the visual representation of Mathare. This is not to say that Mathare Valley is invisible; it is a neighbourhood which has been documented and reported by countless international and local journalists. But the way in which it is represented, in photos, moving image and stories, simplifies the complexity of life in Mathare, and the people who produce these media representations are rarely from Mathare.

4. The first census which included Mathare and the informal settlements/slum areas was in 2009. This is also something which I address later on in the section.

Conçu pour les artistes-chercheurs, la création collaborative et l'écriture multi-utilisateurs, Marginalia est un outil d'écriture qui réinvente la manière dont les textes et les citations sont rédigés, lus et partagés. Il permet de créer plusieurs colonnes dans lesquelles les notes de bas de page et les annotations peuvent établir des liens et dialoguer entre les différentes sections d'un texte, favorisant ainsi la polyphonie, l'écriture commentée et des parcours narratifs alternatifs.

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# LE BALAI LIBÉRÉ

En 1975, alors que la ville de Louvain-la-Neuve n'est encore qu'un immense chantier, les employées de la firme qui s'occupe de l'entretien des nouveaux bâtiments de l'UCLouvain licencient leur patron, se constituent en autogestion et créent leur coopérative avec le soutien de leur syndicat. Le « Balai Libéré » est né et existera durant 14 ans.

Trente ans après sa disparition, ce film revisite l'expérience du « Balai Libéré » en faisant se rencontrer les travailleuses d'hier avec celles et ceux qui nettoient aujourd'hui les 350.000 m<sup>2</sup> du site universitaire. Face à la loi des appels d'offre qui demande systématiquement de faire plus avec moins, comment garantir aux travailleurs·euses des conditions de travail décentes? Et travailler sans patron, est-ce encore une option ?

**net**

volet 1

ressources

volet 1

ressources

**net**

ÉCRITURE ET RÉALISATION : Coline Grandjean

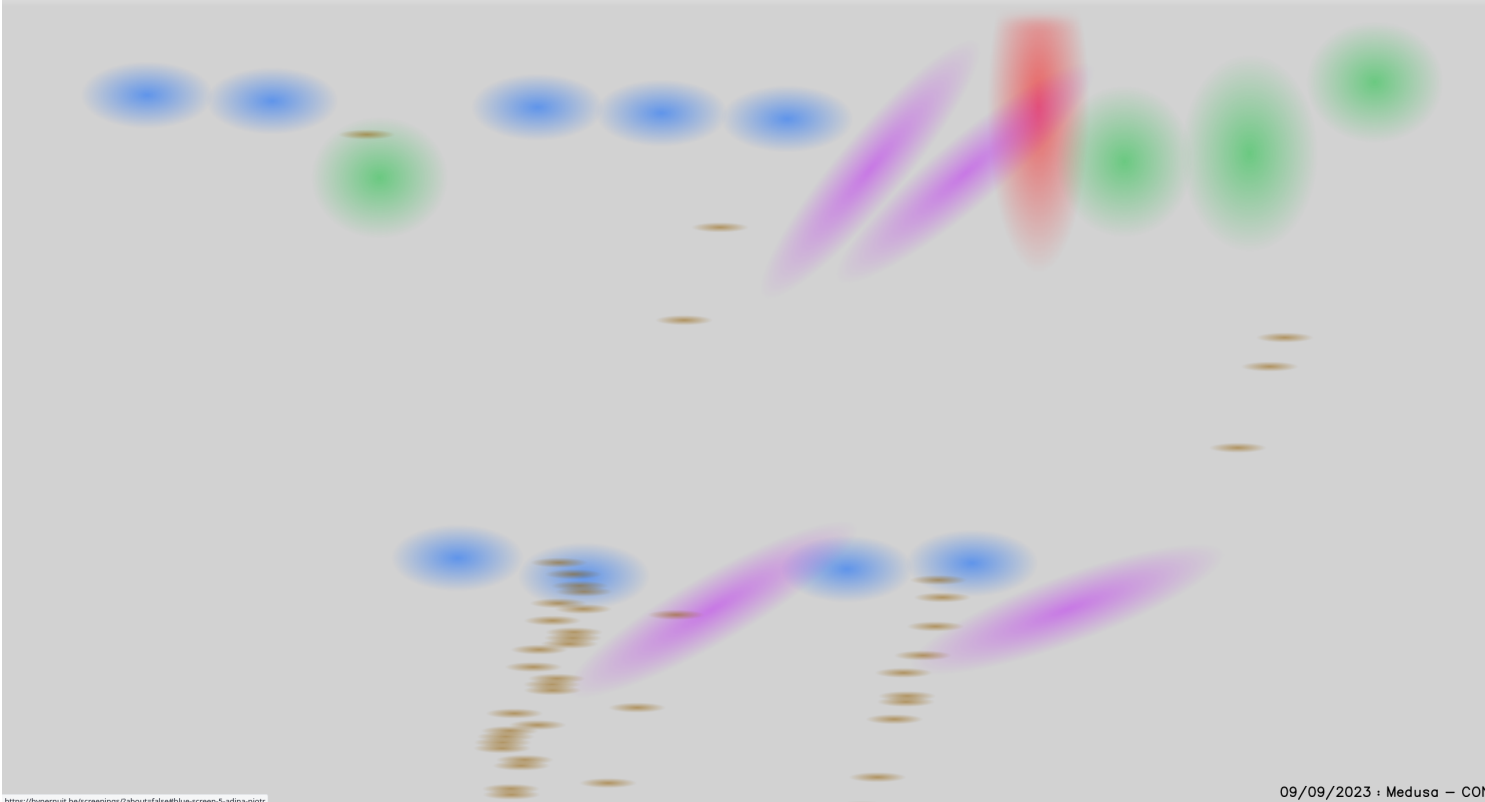


Installation documentation at CONTOUR Biennale, Mechelen, Belgium, 2023. Photo: Kristof Vrancken

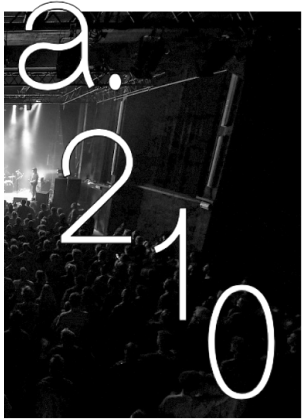
*l'organisation du travail, le pouvoir colonial a entrepris le formatage des populations. Pour nous rendre plus productif, il a détruit une partie de notre patrimoine culturel jusqu'à créer une culture hybride. Par les éléments de langage, les habitudes alimentaires, l'art de vivre ; sans le savoir, je suis l'héritier d'une politique pensée pour que je sois à la fois exécutant et transmetteur. De la CEPSI, il reste encore cette bibliothèque, l'empreinte d'un passé qui révèle comment un groupe d'hommes a contribué à mettre en place un système social. Nos (bis)ajeux et nos géniteurs ont été des éléments de ce grand puzzle. Aujourd'hui, la réalité est différente mais nous avons en commun l'inconscient collectif des années glorieuses de l'industrialisation.* » Alexandre Mulungo Finkelstein

*« Je suis revenue de Lubumbashi, à la mi-novembre, avec un disque dur plein de photographies d'une bibliothèque appelée aujourd'hui CEPSE (Centre d'Exécution de Programmes Sociaux et Economique) anciennement appelée CEPSI (Centre d'Etude des Problèmes Sociaux Indigènes), créée en 1946 par l'UM.H.K Gécamines. Je m'étais rendue à Lubumbashi pour présenter mon film Medusa, suite à l'invitation de Rosa Spaliviero et de Sven Augustijnen à la Biennale dont le thème de cette édition était Toxicité. Lorsque j'ai montré ce film à Lubumbashi, les habitant.e.s connaissaient le nom de Solvay mais ce n'était pas pour les mêmes raisons. Solvay ne signifiait pas une usine mais un ancien Foyer Social de La Raashi, une commune ouvrière de Lubumbashi. J'ai rencontré Alex Finkelstein Mulongo, un artiste du collectif Picha qui organisait la biennale. Nous avons tout les deux commencé une recherche pour comprendre cette histoire, et un jour, nous avons ouvert la porte de l'ancienne CEPSI. » Chloé Malcotti*

**EN:**  
*"I've lived in Lubumbashi for several years without knowing its deep history. My city was born of mining activity, which shaped its structure. UM.H.K, then*







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AGENDA

EDITO

PROJETS

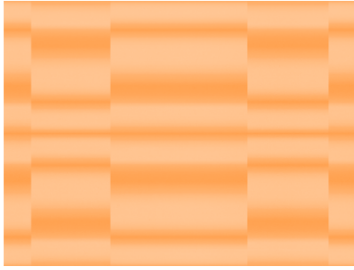
TICKETS

MÉDIATION

INFOS

ARCHIVES

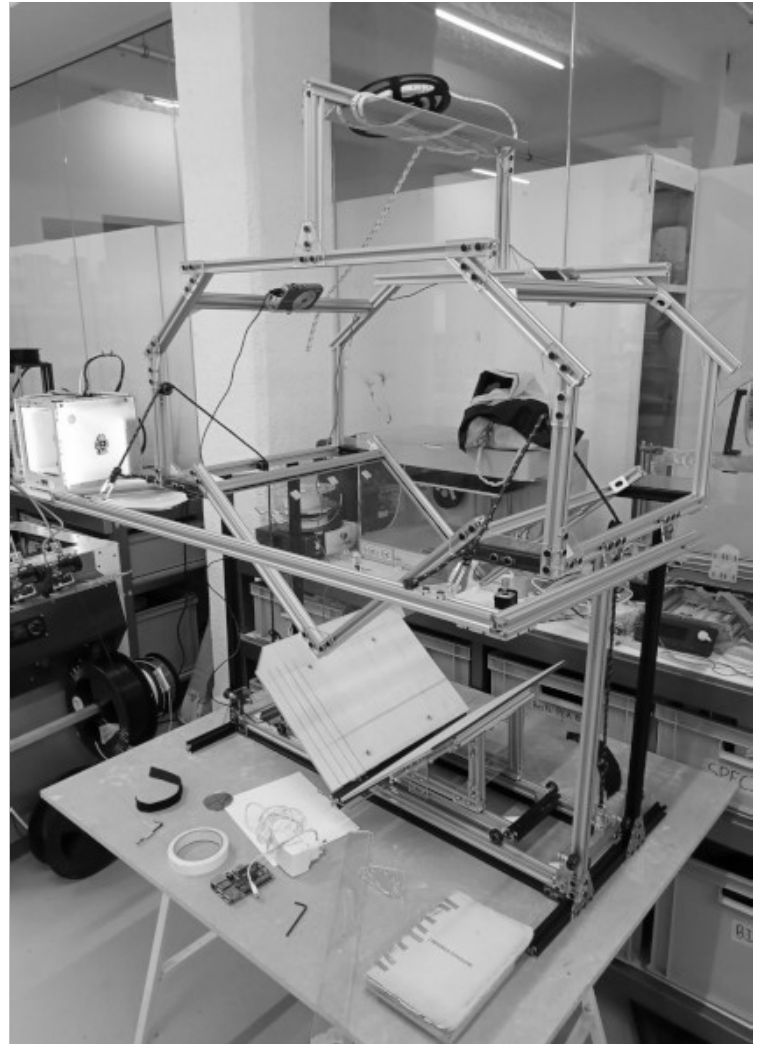
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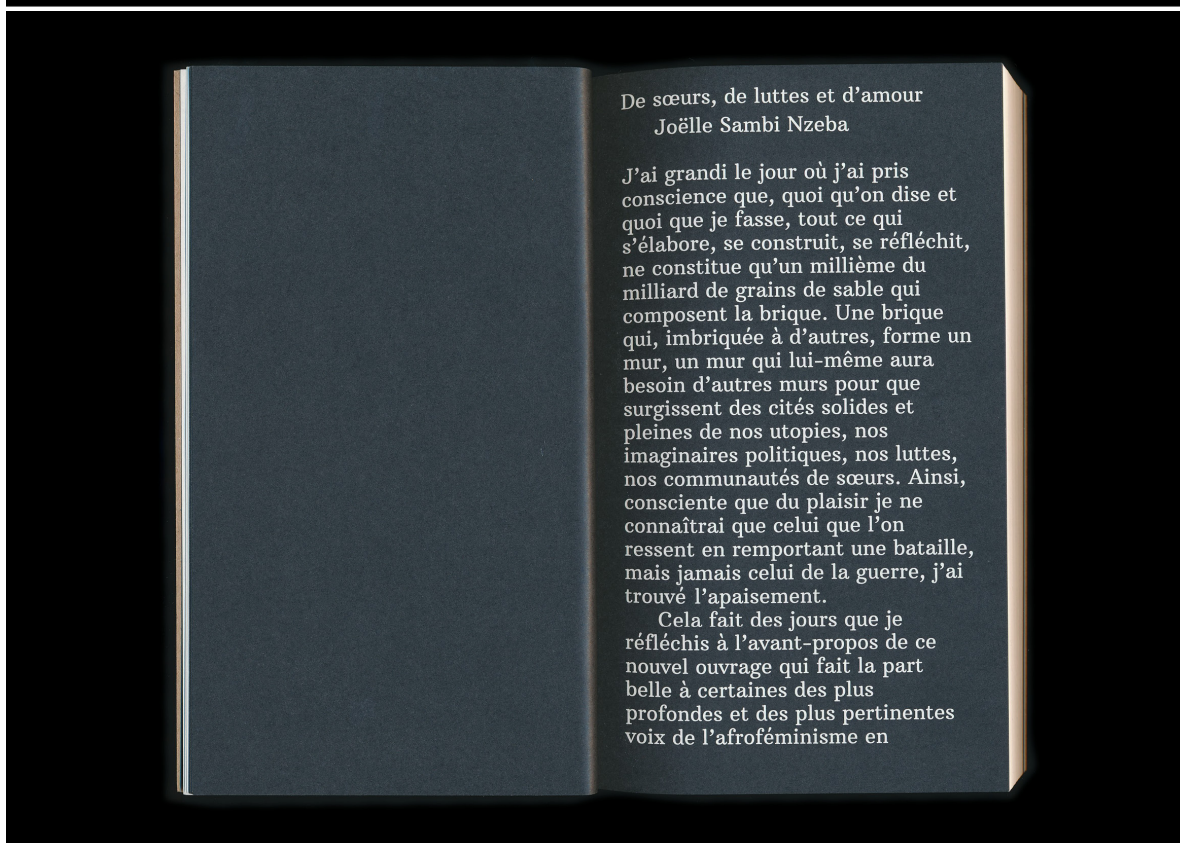
<https://atelier210.be/saisons/saison-25-26/ill-be-there-for-you-for-me/> | Sint-Pieterssteenweg 1040 Brussels Belgium | website by [lwb](#)

LANCEMENT  
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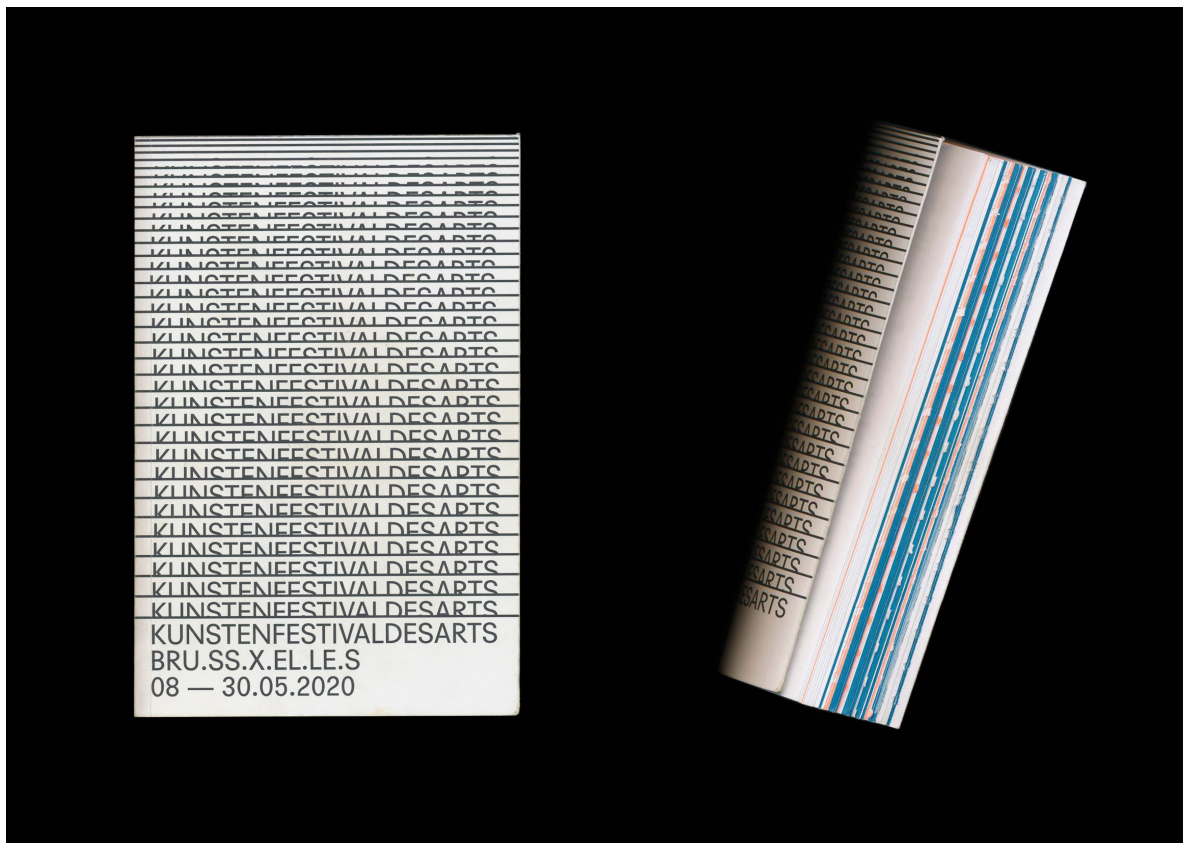
jeudi 12 mai 2022  
18:30 – 22:30  
Fablab iMAL, 30 Quai  
des Charbonnages,  
1080 Bruxelles



Dans le cadre du projet de recherche Archivism et d'une résidence au fablab d'iMAL, nous avons construit un scanner de livres. Cet objet permet de numériser des livres physiques sans les endommager. L'appareil est équipé d'un système de caméra relié à un micro-ordinateur. Une fois les photos des pages souhaitées prises, les images sont classées dans un dossier sur un disque amovible. <http://archivism.luuse.io/>



L'ouvrage « Being Imposed Upon », publié par Onomatopée, rassemble des essais, des réflexions littéraires, des poèmes, des témoignages, ainsi que des textes militants et universitaires qui explorent ce que signifie être noire et femme en Belgique aujourd'hui. La mise en page a été réalisée en *web to print*. L'ensemble du contenu a été encodé et annoté par les contributrices via une interface web réalisée pour le projet.



# KUNSTENFESTIVALDESARTS

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## AGENDA

25 – 30.05

**Fireflies Conversations**  
free school / talks  
Beursschouwburg



25.05, 26.05

**Golo Besmlah (Noura Al Khasawneh & Areej Huniti)** Amman  
**The Revive Gaza's Farmland Project**  
free school / films & discussions / study group  
Beursschouwburg



26 – 31.05

**Jordi Colomer** Barcelona  
**Jordi Colomer**  
free school / working group / films  
Beursschouwburg



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Identité graphique pour le festival d'arts de la scène Kunstenfestivaldesarts qui a lieu chaque année à Bruxelles. De 2020 à 2026 nous avons réalisé chaque année les différents supports de communication du festival; brochures, affiches, flyers, encarts presse, signalétique, site web. Le visuel de chaque édition était créée via un logiciel développé pour le projet.

a/r	SUPPORTED PROJECTS	EVENTS	NEWS	JOURNAL	DATABASE	ABOUT	EN IFR
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FRART + ATMOSPHERIC AFFINITIES: LEARNING TO FEEL THROUGH LICHENS — PRAZ COUTANT (OBSERVATION), 2024, 2/3

is part of [Atmospheric affinities: learning to feel through lichens: Presentation](#)

• REF: /DOC-6458



ok-observation2-praz-coutant-2024.jpg  
 armandinea punctata, lecanora sp, melanelixia glabrata, physcia adsdensis; photo credits: Bruno Goosse  
 image  
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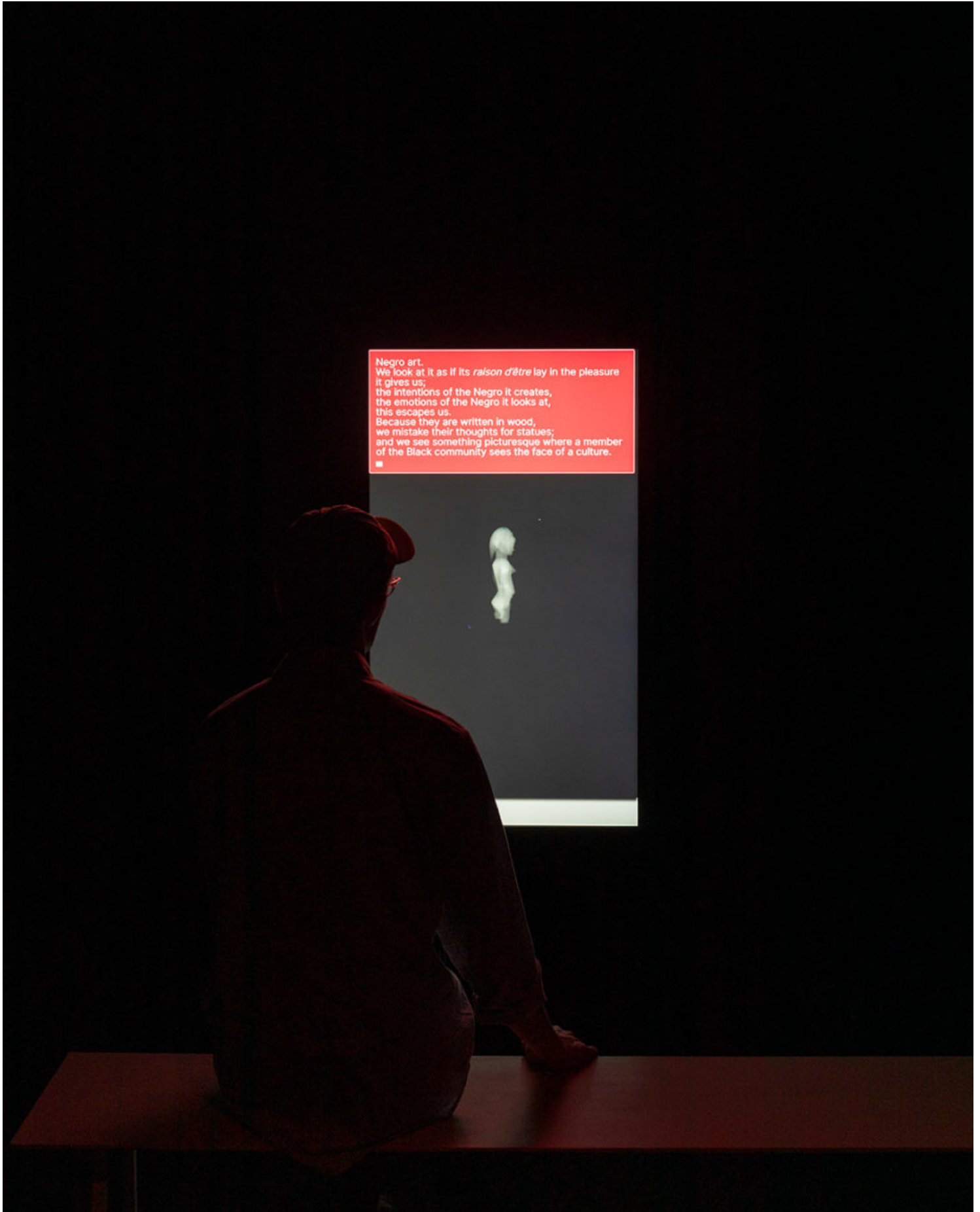
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- SEARCH...
- POLES
- PROJECTS
- ENTITIES
- TAGS

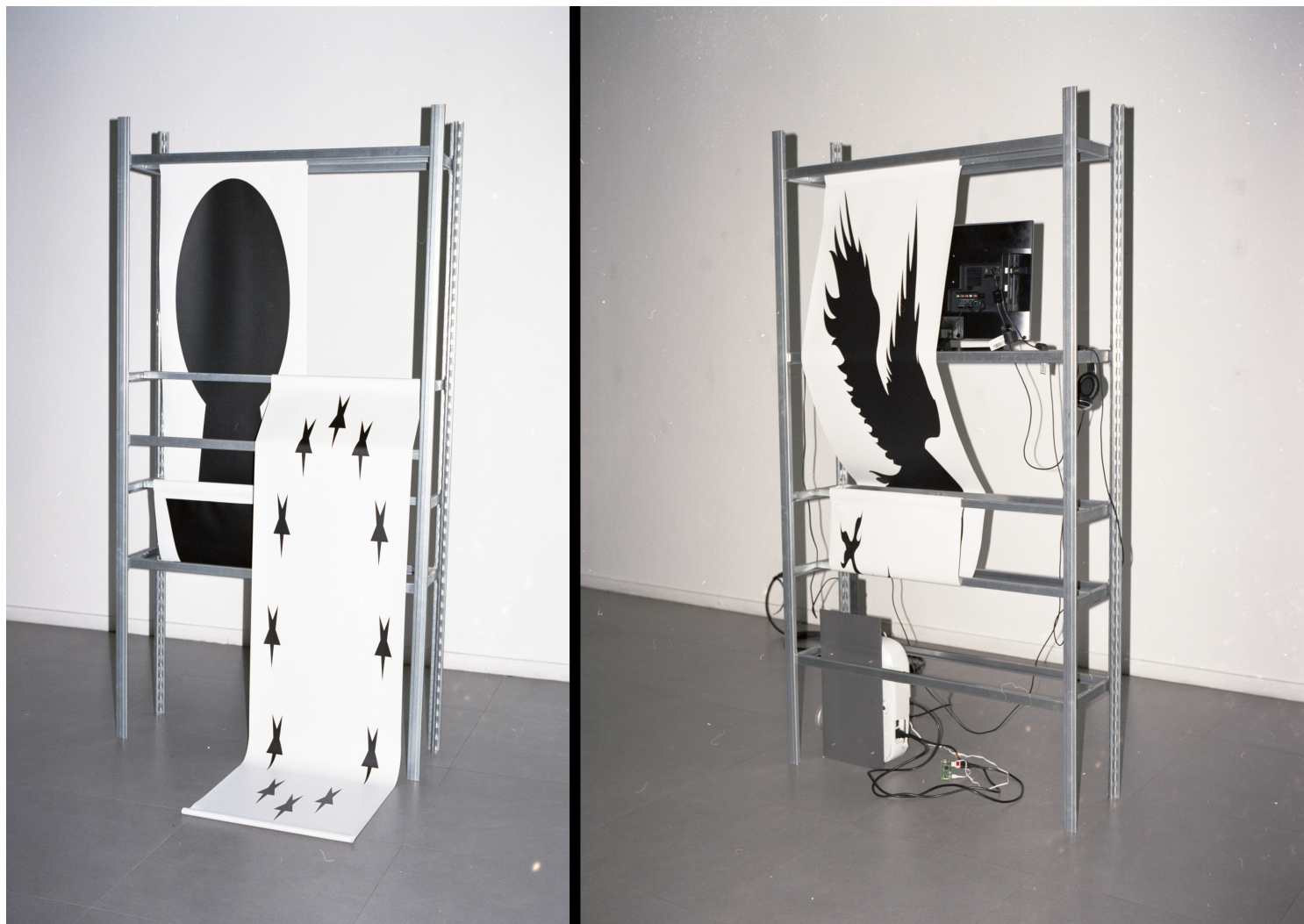
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<ul style="list-style-type: none"> <li>TITLE: On stage 2</li> <li>PROJECT: <a href="#">For radio-stage art : Dramatizing f(r)ictions</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6978</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Audiodescribing an exhibition</li> <li>PROJECT: <a href="#">support scriptures - crip poetics of image description</a></li> <li>DESCRIPTION: support scriptures a hybrid rea...</li> <li>REF: /DOC-6883</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Introduction</li> <li>PROJECT: <a href="#">((Anti)Colonials dramaturgy, History of Theater and Colonialism</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6746</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: image 1</li> <li>PROJECT: <a href="#">((Anti)Colonials dramaturgy, History of Theater and Colonialism</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6759</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Introduction</li> <li>PROJECT: <a href="#">A House divided. An alternative history of Pan-Arabism</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6781</li> </ul>
<ul style="list-style-type: none"> <li>TITLE: image 3</li> <li>PROJECT: <a href="#">((Anti)Colonials dramaturgy, History of Theater and Colonialism</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6765</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: image 4</li> <li>PROJECT: <a href="#">((Anti)Colonials dramaturgy, History of Theater and Colonialism</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6768</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Introduction</li> <li>PROJECT: <a href="#">((Anti)Colonials dramaturgy, History of Theater and Colonialism</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6746</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Listening to images</li> <li>PROJECT: <a href="#">support scriptures - crip poetics of image description</a></li> <li>DESCRIPTION: [ ((( support scriptures )))) ] ...</li> <li>REF: /DOC-6722</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: on Blue by Derek Jarman</li> <li>PROJECT: <a href="#">support scriptures - crip poetics of image description</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6726</li> </ul>
<ul style="list-style-type: none"> <li>TITLE: 4MAT - Oven room</li> <li>PROJECT: <a href="#">Interfaces, interphases</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6418</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: introduction</li> <li>PROJECT: <a href="#">Atmospheric affinities: learning to feel through lichens</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6444</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Praz Coutant (observation), 2024, 1/3</li> <li>PROJECT: <a href="#">Atmospheric affinities: learning to feel through lichens</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6455</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Introduction</li> <li>PROJECT: <a href="#">The Art as a Prototype of Critical Action Within the Fossil Crescent</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6480</li> </ul>	<ul style="list-style-type: none"> <li>TITLE: Ama, Japan 2024 1</li> <li>PROJECT: <a href="#">Minor Stories, Women's Practices</a></li> <li>DESCRIPTION: ...</li> <li>REF: /DOC-6265</li> </ul>

<https://art-recherche.be/en/database/DOC-6746>

Site web et base de données pour l'association a / r - art-recherche-. La base de données a été pensée pour mettre en relation des documents provenant des différentes recherches soutenues par le projet. Construite initialement avec le CMS Open Access, la base de données a été entièrement restructurée et fonctionne actuellement avec le CMS Processwire.



*Kasala : The Slaughterhouse of Dreams or the First Human, Bende's Error* est une installation sur écran tactile pour une exposition de l'artiste Sammy Baloji. Lieu : Expositions *Fiction Congo* au Musée Rietberg Photos : © Tazio



T.A.L.O.S. est un projet de recherche initié en 2017 par Orthodoxe (Deborah Levy et Antoine Wang) et La Villa Hermosa (Ayoh Duchâtelet et Lionel Maes), porté par l'École de recherche graphique (Erg), avec le soutien d'A/R, de la Fédération Wallonie-Bruxelles et de la fondation CIVA.

Le projet consiste en la création d'une agence nommée T.A.L.O.S. et chargée d'accompagner la pérennisation et la transformation des formes contemporaines de la sécurisation des espaces publics : dispositifs architecturaux, barrières, portiques et sas de sécurité, tentes, block-stops, bornes anti-bélier.