



‘Capturing the Moving Mind’ as a Work of Art?

Gwylene Gallimard & Jean-Marie Mauclet

Sept. 2nd 2005. Our participation in the ‘Capturing the Moving Mind’ adventure is also our contribution to a project called ‘The Future is on the Table’, a global exercise in connecting artists and activists from everywhere in the world around topics like water, shelter and other burning issues of basic social justice. ‘The Future is on the Table’ started with the making by us of 57 stools. We sent bundles of them to groups around the world as presents. Recipients are to respond their own way. We intend to bring the stools back together at some point and shape a puzzle with whatever they have generated. A gift-exchange story?

As of August 25th, the landfall of Katrina, the US of A is facing head on its unique breed of social justice. How hard it is to realize that the politics of race and economics run this country! America is not ready to take on the ‘moving mind’ train. Far from it. The turmoil is such, here, that it has stopped us, literally, in our track. Yet we will be in Moscow. We will unfold our table for a quick performance, the content of which is fast shifting from lofty thinking ahead to anger management.

Sept. 11th 2005. Well we did not catch the train in Moscow! ‘Artists should not need visas!’ (Hiroshi Mikami)

Sept. 14th 2005. Early Morning. Our mind is moved by ‘The Future is on the Table’. We are transmitters for the Charleston ROOTS Rhizome with questions and perceptions to communicate and answers to bring back. We also carry a big box, filled with pictures, sounds, films sent by other participants to ‘The Future is on the Table’, from India, England, France, South Africa, the US, and with the beginnings of a table: cardboard, old lace, ticker tapes. We re-plan a performance of the box for the train: a train moving with a radio station, an audience, DJ’s maybe...

Later. Meeting the train in Novosibirsk, we are catching up with the spirit. With everyone’s help. Thank you!



We find activism everywhere: in the concepts behind 'Capturing the Moving Mind' in the Trans-Siberian-Mongolian-Chinese train, September 11 to 20, 2005; in artists and museums responding to a call titled 'Management and Movement in the Age of Permanently Temporary War'; and in 'The Future is on the Table', handcrafted and virtual.

Activism is a common ground, on the Trans-Sib (please circle answers):

RIGHT

WRONG

Reading the pre-conference proposals. Michel Foucault is quoted on Biopower, Jacques Derrida on Aporia, Gilles Deleuze on Segmentation, Roland Barthes on Managerial Mythologies. Then there is Jacques Lacan and Psycho-analysis, Pierre Bourdieu and his Fieldworks, Alain Badiou and Evil as a Point of Departure. Jean Rouch is checked for Building Bridges and Baudelaire for Imagining a Futuristic Body.

French Philosophy is a common ground, on the Trans-Siberian:

RIGHT

WRONG

He has a Bolex. She has a mini-DV. You have a recorder. I have a Hi8. They have digital cameras. You have transmitters. We have Mobicast.

Pictures, Movement, Sound is a common ground, on the Trans-Sib:

RIGHT

WRONG

Media, Communication is a common ground, on the Trans-Sib:

RIGHT

WRONG

American English, Australian English, British English, Finnish English, Scandinavian English, French English, Spanish English, Italian English, Chinese English...

English is a common ground, on the Trans-Sib:

RIGHT

WRONG

English as a Second Language:

STIMULATES

SLOWS DOWN

NEGATES

communication.

*Sept. 16th 2005.
To sleep or not to sleep,
To watch or not to watch,
To ask or not to ask,
To create or not to create,
To be or not to be. Was that a question?*

Please fill in the blanks:

The ... 'Capturing the Moving Mind' is a ... representative of your The ... participants were ... Africans ..., ..., NGO's and showers were To rediscover our ... experience is to move forward Art generates ... interaction, sends ... signals, which ... the edge of the A ... of ... is producing a The ... of it is

Check all statements that apply. What does best describe the Tran-Sib experience?

- The creation of the space supplies the occasion but does not guarantee the encounter
- Fragilizing ourselves to generate anew
- Co-emergence, co-spacing, co-linking
- Temporary wars
- Experience collectively – produce collaboratively?
- Innovative management
- Encounters between the I and the non-I
- Creative destruction with ambiguous consequences, feast and knowledge transfer
- Wonderful women and beautiful men

Check all statements that apply. What does best describe 'Capturing the Moving Mind'?

- No point to talk about I without talking about you.
- Border spacing and border fading
- Impossibility, like algae without water
- Symbols of possibility, producing movement. Energy
- A story circle
- Social transportation of information
- Disorder, disordering, monstrations
- A recipe for failure, like a dead memorial monument
- Self-conscious de-centering, redistribution of power
- Establishing vulnerability as a way to instrumentalize non-violence

Check all statements that apply. What does best describe 'Art'?

- Hopes
- Weak signals
- Distant Satellite
- A creative space and time for the mind to move
- Emergency
- A lubricant
- Voyeurs
- A curve

Sept. 20th 2005. Walking the Wall. Walking the city. Blocks are a kilometer long and streets cannot be crossed in between. And beware of Karaoke bars.

Check all statements that apply. Who was/is your Audience? Whom did/do you miss most?

- o Passengers
- o Sex-Rights Activists
- o Food Sellers
- o Artists
- o A physically challenged friend
- o Youth
- o Time Rich People
- o Time Poor People
- o Work Rich People
- o Work Poor people
- o Golden Geese
- o Russian Researchers
- o Kids at Heart
- o Academics
- o The Non-Institutionalized
- o The De-Institutionalized
- o Your Family
- o Chinese folks

Grade from 1 to 10 the strength of the following items:

- o Recordings
- o Papers
- o Dreams
- o Body Installations
- o Memories
- o 1mn texts
- o Interviews
- o Non-Verbal Communications
- o Quantum theory
- o Videos
- o Diaries
- o Broadcasting
- o Photos
- o Story Circles
- o Networking
- o Cartoons
- o Stools
- o Social Dividend
- o Negative growth

Grade from 1 to 10 what makes you smile?

- o A Natural Granite Platform
- o Your Worries
- o Aesthetics of Love
- o The Injection of Non-Violence Is Ethical
- o Bamboo Forest and Eight Treasures
- o Boiled Beef Tripe with Duck Blood
- o We Meet the Demands of International Standards
- o The Flight Back
- o The Gobi Desert
- o Siberia Is Livable, Not Frozen, Don't Believe Books... Be Back
- o 6500 Kms As The Raven Flies
- o Leasing is A First Step Towards Precariousness of Employment
- o Borders as Forms of Antagonism
- o A Silence of Three Minutes for the Stories We Are Missing
- o We Cannot Say The American Model Will Work Great Here

Describe in ten lines your understanding of A WORK OF ART after the Trans-Sib experience using at least 10 of the following words:

tripartite enterprise – temporary war – no selection – perception – social justice – balance of powers – civil disobedience – un art parlant de – mediatisant – displacement of gods – network construction – necessary collaborative outcome – psycho-analysis – portion of a labor of resistance – male babies – smoked fish

Please fill in the blanks for my Charleston (SC, USA) friends:

Mongolia is next to Government impacts ... life Religions are ... by ... government. Russian Brides are I saw ... billboards in Beijing. The ... Wall ... is ... Art. Art ... in education. I ... Hip Hop Have you seen yurts, yaks, ponies, Genghis Khan, lots of uniformity, Moscow millionaires? ... Which color was the 'Moving Mind'? ... What do you know about the South? ...

And could you help us to answer this dilemma (brought to us by a great close [d?] mind): Is it the nature of the mind to move?

Oct. 14th 2005. We wish y'all Siberian health and Caucasian longevity. Would you like cha, coffee or vodka? Please come back. North to South? From trading our 'The Future

is on the Table' bumper sticker we have received so far a book on accounting, a loaf of Russian bread, a few photographs, a CD, a tape, a filming, a wonderful proposal and many thanks. The deal is still on. Shipping and handling charges are on us. Would you like a few stools as well?

Notes on 'Is it a work of art?'

We like to think of the Arts as children of first generation immigrants, living in a constantly moving field. A place of refuge for the mind inhibited by lack of references; for the individualistic mind which feels its lack of freedom; for the mind looking forever-new disciplines. In other terms art could be defined as the place for everything that other subjects, fields and even languages do not recognize. Then each work of art advances its own definition of art, hereafter to be captured or abandoned.



English as a second language has the energy of instability, for we are confronted with a vision rich with first hand moving knowledge. And as the introduction of 'Capturing the Moving Mind' says, citing Benjamin, we need to rediscover our childish experience in order to move forward politically.

Our artistic work means to keep the local involved in the global. However isn't the local always moving as well? Does the mind move by understanding how infinitely small a part we play on earth? So small, but so locally anchored (family, friends, working environment or more). So temporary, although potentially amplified by collaboration, mediatization, histories, socio-political necessities. It seems that in our work we act to keep form and function related as well as to recognize the breath of their separation.

The Native masks in a museum are keepers of the History of a Culture another Culture has destroyed. When the Arts are so much a part of life and culture that there is no point to having a word in the language for it (as is the case with many Native American languages) then process is as important as the product. Within that process there is research value, artistic value and social education. We are wondering how 'Capturing the Moving Mind' on the Trans-Sib and 'The Future is on the Table' collaborate; how, they can create or temporary define the space for a moving culture that exists between the instruments of oppression and instruments of liberation, squeezing their juice out with violent love.

We cannot forget that "attempting to liberate the oppressed without their reflective participation in the act of liberation is to treat them as objects which must be saved from a burning building" (Paulo Freire).

the authors & artists

Gwylene Gallimard and Jean-Marie Mauclet have worked for thirty years independently and collaboratively in the field of visual arts in France and the United States. Their collaborative experiences include two community-oriented French cafes; art installations about the health insurance industry, the fast food phenomenon, religious beliefs; archives & history, globalization, gentrification, populations displaced by war, dictatorship. Their endeavors involve school populations, homeless communities, refugee organizations, other artists and activists. They are presently developing 'The Future is on the Table #3' where they send sculptural elements to groups over the world as a starter to promote an artistic exchange.

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