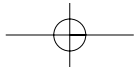
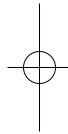
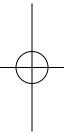




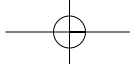
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introduction
The
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Introductie

Introduction

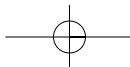
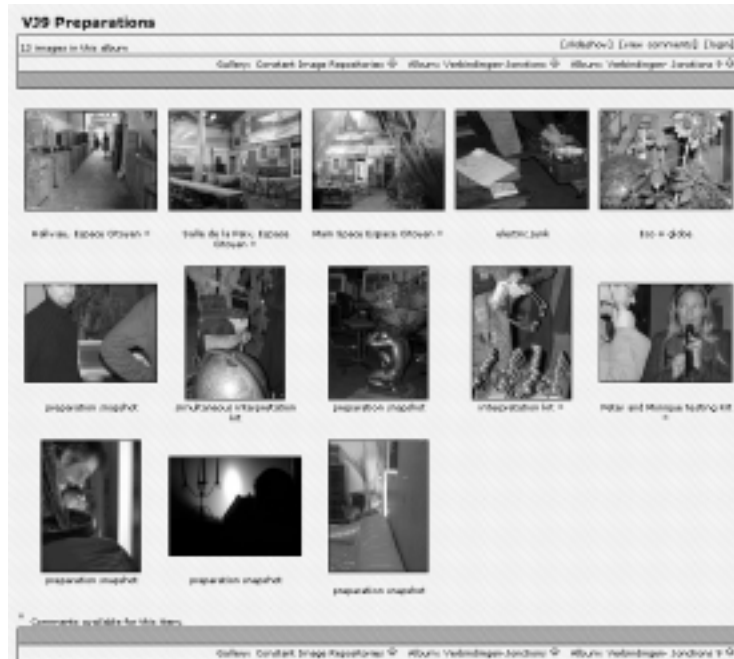
Verbindingen/Jonctions 9 took place from 24 until 28 November 2005 between Brussels, Liège and Antwerp. To contribute to a critical reading of language, memory and exchange as underlying structures and applications of digital media, V/J9 considered language and memory as instruments for sharing contents and free exchange of information, instead of accepting them as unchangeable entities. We were curious about language and code as means to express multiplicity; we wanted to find out how dialects, pidgin and slang could act as cultural bridges.

We took the words 'junctions' and 'verbindingen' literally, and made connections between places and languages in our own country. If we are crossing linguistic borders between fellow citizens speaking Bruxellois, Walloon, English, French, Dutch, West-Vlaams La 9e édition du festival Verbindingen/Jonctions a eu lieu du 24 au 27 novembre. Sous le titre 'Protocoles d'échanges', ce festival a abordé les thèmes du langage, de la mémoire et de l'échange. Ces 'Protocoles d'échanges' sont l'occasion de considérer les langages informatiques, les langues ancestrales, les monuments historiques comme des lieux d'expérimentation. Et proposent de retrouver dans ces pratiques des possibilités d'échanges et de transmissions plus libres et plus complexes. Ce fut l'occasion aussi de prendre au pied de la lettre les mots 'jonctions' et 'verbindingen', et d'établir des connexions entre les lieux et les langues dans notre propre pays. Si nous traversons les frontières linguistiques entre nos compatriotes parlant bruxellois, wallon, anglais, français, néerlandais, west-vlaams ou marocain, nous franchissions aussi les frontières entre la fiction et une pratique surréaliste du

Introduction

Verbindingen/Jonctions 9 vond plaats van 24 tot 28 november 2005 in Brussel, Luik en Antwerpen. V/J9 stelde een kritische interpretatie voor van taal, geheugen en uitwisseling, de fundamentele elementen van digitale media. Omdat deze onderliggende structuren en toepassingen maar al te vaak als onveranderlijke entiteiten geaccepteerd worden, vatten we taal en geheugen op als instrumenten voor het uitwisselen van inhoud en voor de vrije distributie van informatie. We waren nieuwsgierig naar taal en code als methodes om uitdrukking te geven aan meervoudigheid en naar hoe dialecten, straattaal en verbasteringen als culturele bruggen kunnen functioneren.

We namen het woord 'verbindingen' letterlijk, en legden relaties tussen plaatsen en talen in ons eigen land. Als we taalgrenzen overschrijden tussen medeburgers die Brussels, Waals, Engels, Frans, Nederlands, West-Vlaams of Marokkaans spreken, overschrijden we ook grenzen tussen fictie en een surrealistische toepassing van taal; zo surrealistisch als een 'cadavre exquis'; taal



als een compilatie van hybride constructies en deconstructies.

Zijn onze talen levende doden of cyborgs? Geven ze ons manieren om de toekomst te bedenken van hoe en wat we zullen spreken? Kunnen we onze toekomst formuleren door voorouderlijke dialecten te herschrijven, monumenten te herbouwen en nieuwe paden te vinden door onze steden en geschiedenissen? Als onze geheugen het risico lopen te crashen doordat ze overbelast worden door informatie en copyright-controle, kunnen we onze lichaamstaal en stemmen gebruiken als remedie om te herinneren? Laten we proberen te schrijven zonder elektronische apparaten. Laten we lopen, schreeuwen, zingen. Laten we proberen te communiceren zonder elkaars taal te kennen. Kunnen computers leren van onze alledaagse, fictieve, belichaamde praktijken om informatie, geheugen, en geesten uit te wisselen in een toekomst waarin ze onzichtbaar lijken te zijn geworden? Kunnen we hun protocollen en voorschriften voeden vanuit ons complex begrip van gender, ras en geografie?

or Moroccan, we are also crossing borders between fiction and a surrealist practice of language; as surrealist as an exquisite corpse; language as a compilation of hybrid constructions and deconstructions.

Are our languages like walking dead or cyborgs? Do they provide us with a way to think the future of how and what we will be speaking? Can we rewrite ancestral dialects, rebuild monuments, discover new paths into our own cities and histories in order to change the future? Can we use our body languages and voices as a remedies to remember, when our memories risk to be crashed by an overload of information and/or copyright surveillance? Let's try to write without electronic devices. Let's try walking, shouting, singing. Let's try to communicate without knowing each others' language.

langage, tel un cadavre exquis, une langue, compilation de constructions hybrides et de déconstructions.

Nos langages sont-ils des morts-vivants ou des cyber organismes? Nous donnent-ils les moyens de penser le futur de comment et de quoi nous parlerons? Pouvons-nous réécrire les dialectes ancestraux, rénover les monuments, découvrir de nouveaux parcours dans nos villes et nos histoires dans le but d'écrire le futur? Pouvons-nous utiliser nos corps et nos voix comme derniers lieux de souvenirs alors que notre mémoire risque d'implorer par surcharge ou sous le poids du copyright? Et si nous écrivions sans interface électronique? Et si nous communiquions sans connaître la langue de l'autre? Quand les ordinateurs échangent des informations, de la mémoire, des fantômes... peuvent-ils apprendre

When computers exchange information, memory, ghosts... can they learn from our vernacular, fictive, embodied practices in a future that makes them look ubiquitous? Can we feed their protocols and legislation with our complexity in terms of gender, race, geography? Are our languages reflecting a queer deal or are they expressions of patriarchal dictatorship? Can we learn from certain computer languages the ability to evolve according to uses and mistakes?

V/J9 invited anthropologists, Klingon teachers, sound and voice performers, translators, perl programmers, female chat bots, linguists, peace activists, net artists, West-Vlaams wikipedians, linguists, oulipo poets, walking artists to talk to each other, and to talk with you.

de nos pratiques vernaculaires, fictives et corporelles dans un futur fait d'ubiquité? Pouvons-nous nourrir leurs protocoles et leurs lois de notre complexité de genre, race, géographie? Mais nos langages sont-ils un reflet d'une négociation 'queer' ou d'une dictature patriarcale? Et nous, pouvons-nous apprendre de certains langages informatiques une habileté à évoluer selon nos erreurs et nos usages?

V/J9 fut le lieu de passage d'anthropologistes, de professeurs de klingon, de performeurs de sons et de voix, de traducteurs/trices, de programmeurs/euses perl, de chat bot, de linguistes, d'activistes de la paix, d'artistes du net, de poètes oulipo, d'artistes marchant.

Weerspiegelen onze talen 'queer' zaken of zijn ze enkel uitdrukkingsvormen van patriarchaal dictatorschap? Kunnen we van computertalen het vermogen overnemen om onszelf te ontwikkelen door te leren van hoe iets gebruikt wordt en waar het fout gaat?

V/J9 nodigde antropologen, Klingon-docenten, geluidsen stemperformers, vertalers, Perl-programmeurs, vrouwelijke chatbots, linguïsten, vredesactivisten, net-kunstenaars, West-Vlaamse wikipedianen, oulipo-poeten en wandelartiesten uit om in gesprek te gaan; met elkaar, en met u.

Over Verbindingen/Jonctions

Het programma van Verbindingen/Jonctions (V/J), het jaarlijkse multidisciplinaire festival dat Constant organiseert, combineert high-, low-, en no-tech strategieën uit utopische, hedendaagse, traditionele en tribale culturen met open standaarden, vrije licenties, feminisme en queertheorieën. Het festival biedt radiomakers, kunstenaars, software programmeurs, academici, linux gebruikers, interface ontwerpers, urban explorers, performance-artisten, techneuten, advocaten en anderen de kans om elkaars praktijken te ervaren en hun activiteiten en interesses met elkaar en met een breed publiek te delen.



V/J9
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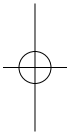
About Verbindingen/Jonctions

The program of Verbindingen/Jonctions (V/J), the annual multidisciplinary festival organised by Constant combines high-, low- and no-tech strategies from utopian, contemporary, traditional and tribal cultures with open standards, free licenses, feminism and queer theories. The festival offers radio makers, artists, software programmers, academics, linux users, interface designers, urban explorers, performance artists, technicians and others an occasion to experience each other's practices, and to share their activities and interests with a broad public of visitors interested.

Le programme de Verbindingen/Jonctions, le festival annuel, multidisciplinaire et multimédia de Constant combine les stratégies low – high – no tech des cultures utopistes, tribales, locales, contemporaines, traditionnelles avec les théories féministes, queer, et les licences libres et open source. Le festival offre aux gens des radios, des arts, des universités, des logiciels libres, de la performance, du design, de loi, des villes et des champs, l'occasion d'expérimenter et d'échanger leurs pratiques, et de les partager, ainsi que formuler leurs questions face à un large public intéressé.

Verbindingen 9

Stitch and
Split / Stitch
Selves and and
territories Split /
in Science Licha-
Fiction men en
Stitch and Lokaties
Split / in
Identités et Science
Territoires Fiction
dans la
Science
Fiction



V/J9
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Introduction

What are the terms and conditions applied by Science Fiction to narrate the future? Will we proceed to describe and imagine the future and possible elsewheres according to western norms and perspectives? 'Stitch and Split' approached Science Fiction as a strategy for transformation and reflection, not as the beginning or an end of a fixed reality. 'Stitch and Split' proposed to use a language based on other myths and creative criteria. The most fruitful debates originate from interspaces, interdisciplinary and gender- and genre crossovers.

'Stitch and Split' brought together presentations and reflections on artificial languages. Be it an extra-terrestrial language, a robotic discussion partner or language as we know it, transposed into a future and environment in which it has become representative of superior humanistic values, rather than a means of communication. 'Stitch and Split' approche la Science Fiction comme une stratégie de réflexion et de transformation, pas comme la prophétie d'une réalité sans alternative. Quels langages emploie la Science Fiction pour écrire le futur? Allons-nous toujours imaginer les futurs et les possibles dans une perspective occidentale? 'Stitch and Split' explore un langage construit sur d'autres mythes.

Pour l'ouverture de V/J9, nous proposons des présentations et des réflexions sur les langages artificiels. Au menu, un langage extraterrestre, un agent conversationnel et le langage tel que nous le connaissons transposé dans le futur. A l'invitation de MuHKA_media pour la saison 2005-2006, Constant a développé son projet au Musée d'Art Contemporain d'Anvers sur les territoires et les identités dans la Science Fiction: 'Stitch and Split', projet constitué de films de

Introduction

Introductie

Science Fiction vertelt de toekomst. Maar welke taal gebruikt het hiervoor? Blijven we spreken vanuit een westers perspectief en volgens westerse normen? 'Stitch and Split' beschouwt Science Fiction als een strategie tot transformatie en reflectie, niet als het begin of einde van een onbuigbare waarheid. 'Stitch and Split' stelt voor een taal te spreken die gebaseerd is op andere mythes en andere creatieve criteria. Devruchtbaarste debatten ontstaan in de tussenruimten tussen disciplines, genderen en genres.

'Stitch and Split' is een melange van presentaties en reflecties over kunstmatige talen, uiteenlopend van buitenaardse taal, een robot discussiepartner tot de ons bekende taal, voorgesteld in een toekomst waarin het niet langer communicatiemiddel is maar een vertegenwoordiger van superieure humanistische waarden.

In 2005 en 2006 programmeerde Constant de serie in het Museum voor Hedendaagse Kunst (MuHKA). Experimentele en populaire Science Fiction films die omkaderd worden door

V/19
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toelichtingen en ontmoetingen met makers en theoretici. Het programma overlapte gedeeltelijk met V/J9.

In 2005 and 2006 Constant programmed experimental and popular Science Fiction films mixed with lectures and presentations by filmmakers, theoreticians and fans in the Museum of Contemporary Art Antwerpen (MuHKA_media). The programme partially overlapped with V/J9.

Science Fiction populaires et expérimentaux combinés à des conférences et présentations de cinéastes, théoricien/ne/s et fans. La programmation de ce mois de novembre a coïncidé avec V/J9.

Charade

Flashmob Simon Pope



V/J9
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V/J9
15

“I’d like to start
by describing
another place.

A place I can remember, and that I remember through a particular film.”

V/19
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Charade

“I’d like to start by describing another place.

A place I can remember, and that I remember through a particular film. And it’s really similar to this actually, looking around this is a really good place and a really good time of year to be doing this particular presentation.

The view that we see: it’s snowy, snow driving from the left to the right of the image that I am imagining.

In the distance there are trees, they are closer than the trees that we see here today.

In the middle distance we see a dense woodland, covered in snow. And from out of these trees we see an old man in a long overcoat, he’s huddled he looks cold and he seems to be talking to himself.

He’s walking away from the camera.

Very soon another old man of a similar age and stature seems to come out of the trees.

We don’t see exactly where he comes from, he’s coming out of the snow and he’s walking towards us and he seems to be reading a book and he’s also speaking aloud and so from that point we kind of get the idea that the guy walking away was also maybe not just talking to himself but was reciting something in some way.

Maybe going through the same process as the guy walking towards us now.

And then someone I recognize as Julie Christie walks towards me.

She looks different then the press photographs I have seen of her.

She has very short hair, we know films from the mid nineteen sixties, well she looks like a librarian from the mid nineteen sixties.

Very prim and proper with an overcoat and she is speaking French as she walks towards me.

She is coming out of this image.

The camera stops paying attention to the woodland and suddenly starts to pay attention to her.

As she moves to our left, the focus is pulled and we start to see her fill more of the screen.

We see her top half, she’s wearing a pink and orange scarf, I can not really describe the patterns or anything of the clothing she’s wearing.

She walks across to the left, the camera pans with her.

And then a guy called Guy Montag who is Oskar Werner, an Austrian actor who in this case speaks English and French in this movie that I am remembering.

V/19
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He walks suddenly from the left to the right, but because the focus is pulled he seems to appear and disappear really quickly across the frame.

Our attention is still with Julie Christie, camera pans and now we're looking kind of ninety degrees I guess, looking out across a lake.

The snow now, instead of blowing left to right is blowing towards us, so it appears to be coming straight down.

There's a fog across the lake and there are beech trees receding into the fog.

And then across us there's more than just Julie Christie walking.

This guy Guy Montag, Oskar Werner, he meets her.

He is dressed all in black.

And he meets her reading a book, speaking English while she is speaking French without reading and they walk together.

The focus pulls and again we get a wide view and we see there's more than the two of them walking from left to right and right to left before us.

They are all talking to themselves.

They are all either reading or they are hunched and dressed against the cold as they walk.

Then it appears to be the end of the film.

And actually my dvd copy suddenly jumps, the ratio of the movie jumps, so it goes from widescreen to fullscreen I think, and it says: The End.

Filmed at Pinewood studio's, I forgot the name of the production company, and that's all it says.

And there's dramatic music, the score has been written especially for the movie.

It sounds like a Hitchcock film, it is written by the guy who was Hitchcock's personal composer for a number of years and was sacked the year before.

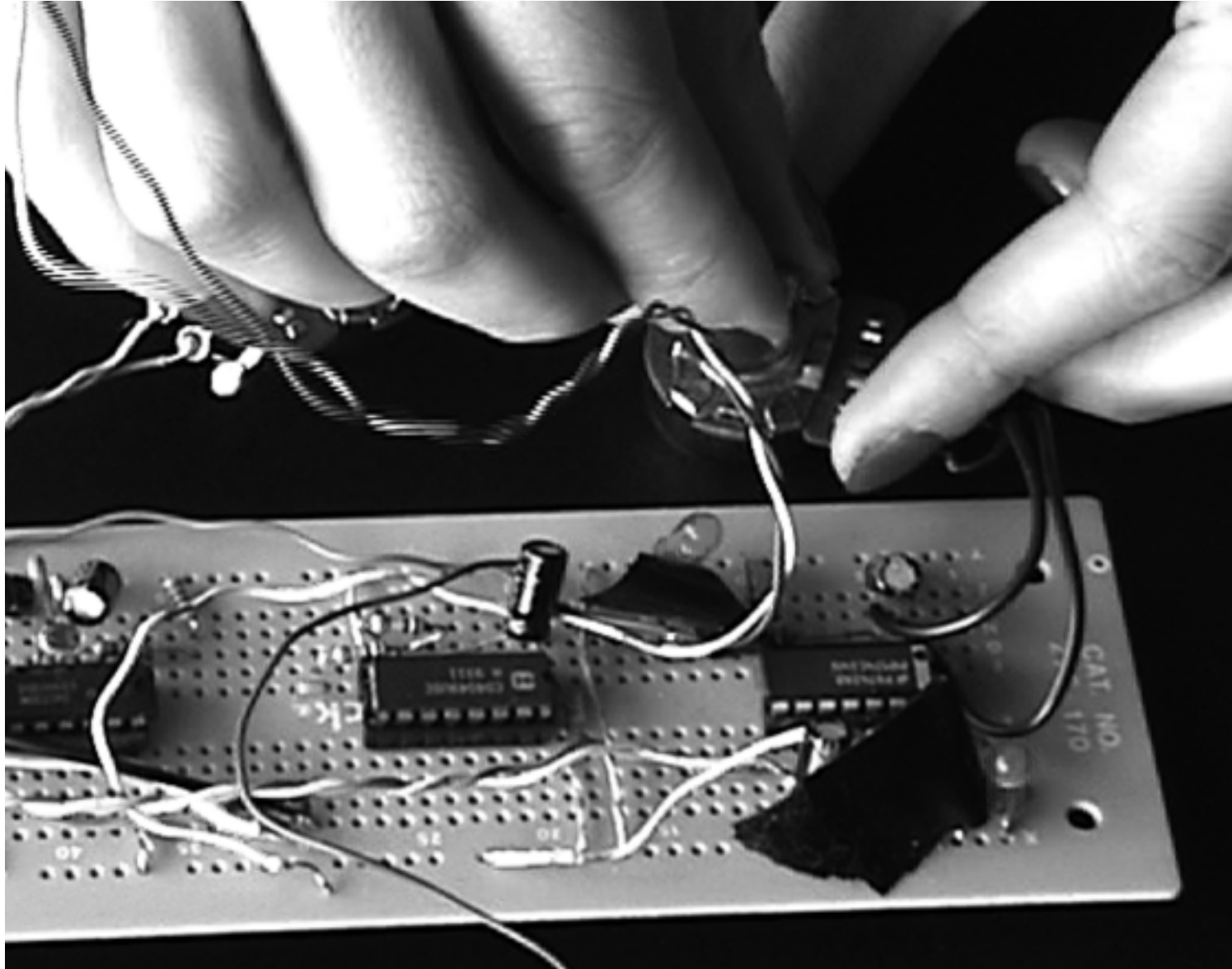
François Truffaut who's film this is, employed him to write a similarly romantic score full of suspense, and we are left in suspense as this music doesn't resolve itself in any way.

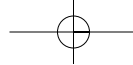
It just stops at the end of the movie."

elpicoroco@junctions

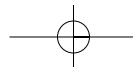
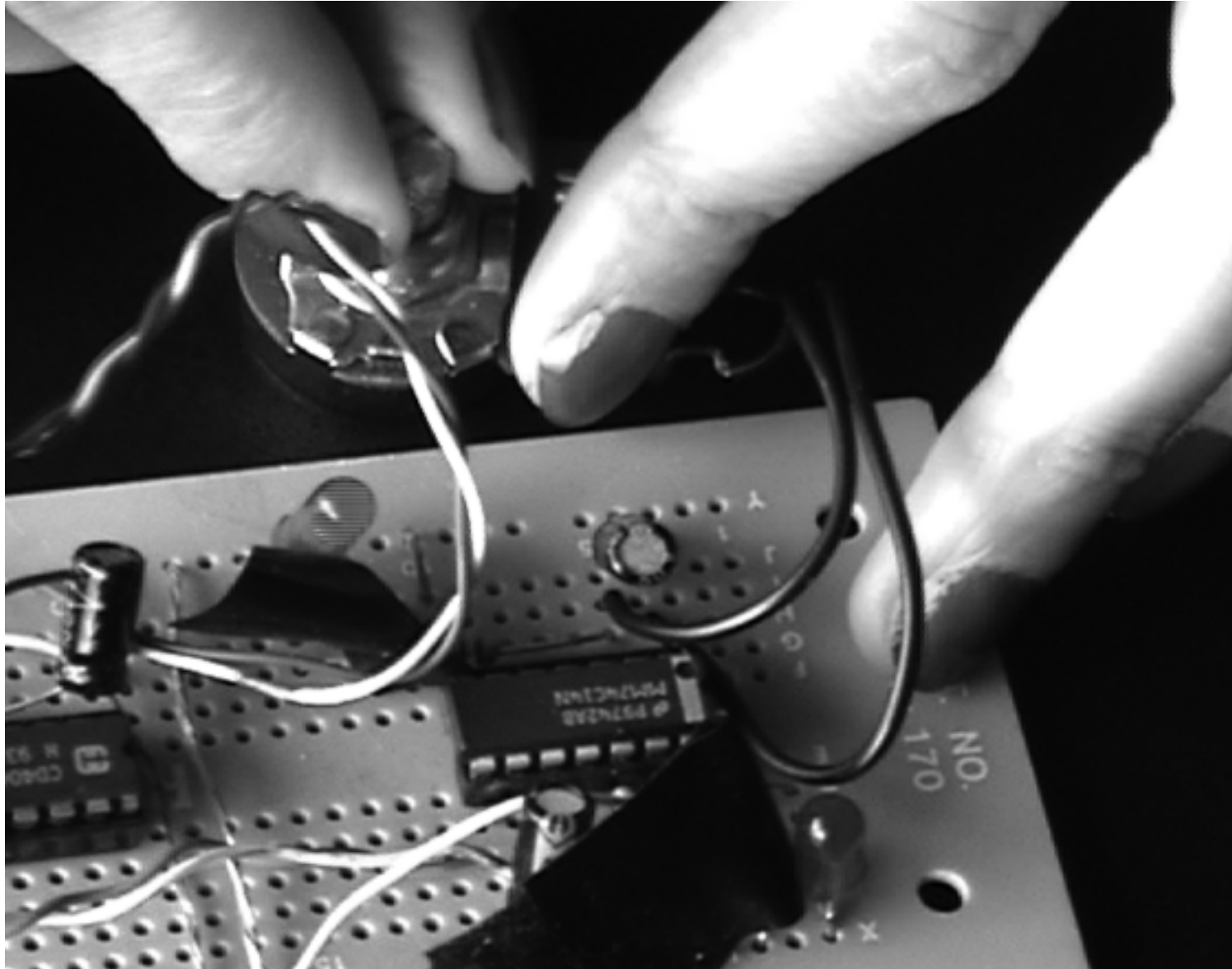
elpueblodechina

elpicoroco@junctions





elpicoroco@jonctions



elpicoroco

5:10 AM

maquila has joined the channel

maquila: Take a langeray maquiladora and a woman in Germany, Switzerland or the U.S. that buys some negligé has no idea that the women who made it had to get up at 4.30 in the morning and had no fresh water to bathe to go to work.

elpicoroco is a sound performance where I have worked with circuits that make audible the internal structure of computer chips, elpicoroco is also a circuit of human relationships that make visible and performable the structure of ongoing conversations, the topic that I try to engage ultimately shows a network of circuits whose nodes I begin to identify, women, exploitation, work force, capital.

elpicoroco was a performance that joined together people, technology and the issue of massive assassination of women in Mexico in particular and repeating all over different geographies in the form of silenced and steady exhaustion of women.

5:55 AM

pueblo: some women in the border

maquila: The families names are used and the children's pictures are used, she has no rights

pueblo: not even when she's dead

The text for maquila chatbot was extracted from the interviews that Ursula Biemann realized with women from Ciudad Juarez⁽²⁾. I wrote these texts inside chatbots that would automatically speak up and make up the structure of the performance. The images I shot were meant to remember the story of exploitation occurring for more than ten years in Juarez and in different trade zones and border regions in the world. I looked for information on the web about the current situation of this problem in Mexico. While doing it, I ran into the case of Alto Hospicio, a somehow similar story happening also in a border in Atacama desert of Chile. Within 4 years 14 girls disappeared and due to police negligence and border oblivion the case remained unsolved. While disappeared it was also said these girls may have gone to prostitution to Peru.

elpicoroco@junctions

pueblo: I have heard the story

maquila: Even if she is dead she has rights. Her image is the right, even if she is not here. I should not want any of my family being exposed that way.

pueblo: 400 women killed in 10 years

maquila: It is common, I believe, in a lot of urban centers, and it is present here, women are in the public sphere as economic entities, as a worker or as a consumer, sometimes as a political participant.

6:00 AM

In borders where strong economical forces make people circulate, cross borders, play illegal, women are weak, extremely overexposed and vulnerable to the dynamics of capital. Capital logics take over their bodies, the circuit is drawn over human flesh, women are made vulnerable as the logical gate returns a zero. In cities of the border, a depravatory logic performs binary operations, commuting zeros and ones, you are alive, you are dead, you have rights, you are a thing that we can rip apart, just like electronic components: disassembling a woman's body to make it perform in a different circuit, that of human traffic, pornography and necrofilic sex.

The correlation between social phenomena and technology is in these locations, direct and explicit. Low level processes for the computer like those controlled by boolean logic of electronic chips, are correlated to primary processes in the work force. Maquila workers as many other woman digital workers feed the chain with their bodies.

6:00 AM

maquila: We believe that a 13 year old was kept 10 days before she was killed

1:50 PM

pueblo: I am trying to make visible the relationship between technology and violence and the undeniable relationship between violence and women in our societies.

maquila: We believe technology is good when it's shared for the benefit of all

1:55 PM

pueblo: is in the border that we notice an extreme digitization, in ciudad Juarez for example or in other desertified zones as in Atacama in Chile where 14 teenagers were killed. Nobody gave any answers and they remained disappeared for 4 years.

maquila: Everything should be shared, there is a social price that is not being shared and there is a wealth that is not being shared. It is not enough to pay minimum wage, it is not enough to give breakfast to your workers.

2:30 PM

maquila has quit the server saying: Remote host closed the connection
maquila has joined the channel

2:35 PM

maquila: In the industry in ciudad Juarez you will find more women than men, if you go to the street you will see more women than men.

pueblo: in a digital society women are 0.

2:40 PM

maquila: When the women have been workers, the name of the plant is seldom used in the newspapers. Because the companies do not want to be associated

2:45 PM

pueblo: media speculates with morbid scenes, they play with the images of dead women and with their families. Freedom of media should not be opposed to women rights for privacy

I am speaking about exploitation and about series of extreme cruelty. I am trying to comment on the way women perform their lives within integrated circuits (Haraway). Integrated circuits that are ultimately the main circuits of power and oppression. Boolean logic is printed over bodies that feed economic systems as biopolitical units (Foucault). I am staring at this situation: in the place where trading influences exert high pressures, maquila assemble the chips and women cease to exist as beings to become components. The narratives of binarisation are being

elpicoroco@junctions

performed until such an extent that boolean logic is taking over the bodies: appear-disappear-cut-make-women-perform-dead. Our capitalistic systems propagate narratives based on binarisation, series of zeros and ones. Where industries are located and the chain of production is enacted, extreme situations of cruelty tear down frontier spaces, border places and female bodies. 'La maquila' works at very basic levels in chains of production of goods, low level processes in the logic of the markets.

2:50 PM

pueblo: these kind of crimes are not to be classified under passionate or intra family violence, it is the economical model that is making violence against women extreme.

3:30 PM

chevil has joined the channel

chevil: ola

maquila: There is a terrible lack of safety, of well being, loneliness, being apart from your family, but there is also the construction of a new identity

4:15 PM

pueblo: why are women pushed towards the border?

maquila: When the women have been workers, the name of the plant is seldom used in the newspapers. Because the companies does not want to be associated

maquila: That is their right, but the name of the victim is used, it is speculated that she was a drug user or promiscuous or that she was wearing a miniskirt

pueblo: in a digitized society women are zero

[3 moments of performance molecule with a turbulent configuration of people, technology, subjects and geographies]

I was in Chile, my setup was a long speculation, a telematic performance broadcasted from a domestic adsl connection, with the help of my friends, which were the most sensitive layer to be able to stitch

together remotely a situation during Junctions 9. We were connected by chat and at some point I had 6 simultaneous conversations for setting up and getting feedback from the space. I felt my body over the internet and it was a feeling of my own body covering up global distance. My approach was lo-fi and physical, with practical constraints, I was traveling, I didn't have a stable space to shoot a video despite a tv table on my parents bedroom. The computer I used was some hybrid assembled by my brother. Running linux⁽⁹⁾ I was able to broadcast using puredata⁽⁶⁾. My upload connection had not enough bandwidth to make possible the uploading of 1 giga of a dvd image. Only bittorrent worked, a distributed network transfer⁽⁶⁾. Millions of bites being sent making use of different upload connections, is the image of a conversation sustained by the enthusiasm of people I know.

elpicoroco performance shows a landscape of unstabilities, a stalled stream, buffers and chunks of information getting stuck somewhere in the network and a remote net of collaboration, an unfolding performance molecule of various friends helping me to set up, test, perform and transfer data from and to their computers. I was broadcasting from Chile with a machine working to the limit. Was the message still passing through? Computer voices running onsite from automatic patches were making annoying claims. I couldn't get feedback from L'Espace Citoyen, only the chat with my friend saying, we don't hear you!

5:40 PM

luka has joined the channel

luka: ola picorocos

pueblo: keep on talking

maquila: That is their right, but the name of the victim is used, it is speculated that she was a drug user or promiscuous or that she was wearing a miniskirt

6:25 PM

chevil: the chat is now on the public compu

6:50 PM

junctions has joined the channel

pueblo: hi junctions

junctions: this chat will be visible in junctions

junctions: nada personal en este canal

elpicoroco@junctions

maquila: but the most intimate things that have to do with family, with health, with safety, with feelings, with raising your children, you are supposed to keep to yourself.

junctions: nothing personal in this channel

pueblo: as usual personal things out

pueblo: what a crap

7:30 PM

junctions: stream back is there

maquila: That is their right, but the name of the victim is used, it is speculated that she was a drug user or promiscuous or that she was wearing a miniskirt

pueblo: where?

maquila: In the industry in ciudad Juarez you will find more women than men, if you go to the street you will see more women than men.

junctions: <http://hackitectura.net:8000/junctions.mp3>

fv has joined the channel

pueblo: these kinds of crimes are not to be classified under passionate or intra family violence

pueblo: it is the economical model that is making violence against women extreme

10:20 PM

pueblo: women from different groups in Mexico claim feminicide in ciudad Juarez product of international networks dealing with traffic of organs, necroflit sex and maquila industry

maquila: Everything should be shared, there is a social price that is not being shared and there is a wealth that is not being shared. It is not enough to pay minimum wage, it is not enough to give breakfast to your workers.

elpicoroco is a sound performance and many other things, a radio broadcast, an installation, a connected meeting. As it usually happens with a non-simple idea that starts to grow until becoming a strange sort

of animal, in parts technical and in parts discursive. There I was, during fast hours of setup and performance, sweating and becoming fused and confused in these connected situation. Friends in the chat ([#chinos](http://irc.goto10.org)), friends in L'Espacio Citoen. Friends in Ljubliana, Brussels and Valparaiso, one unstable supportive environment (a temporary autonomous zone⁽⁷⁾).

I was trying to make continuous a fragmented flow and mute sequences went appearing here and there because of transfer discontinuity. The situation of maquila workers is a silenced performance, they embody discontinuous series, the pattern of a broken circuit is printed on their bodies. I observe in the situation of women chain workers the presence of boolean logic structures and I see that enormous chains of production of goods, massive circulation of money and gigantic work force create the conditions for extreme inequality and violence. Perhaps because of something like the physics of power, or the physics of infinite profit that economic concentrations correlate to concentrations of violence. Violence as a product of binarization.

A logical gate is implanted on the desert of the border, a woman that goes to maquila is never to return back, a NOT gate, input 1 returns 0.

junctions has quit the server saying: Remote host closed the connection

11:20 PM

chevil is now called claudia

11:30 PM

claudia is now called sevil

11:50 PM

sevil has quit the server saying: Quit: I must stop chatting

elpicoroco@junctions

Notes

(1) El Pais , august, 7, 2005.

(2) Ursula Biemann, 'Performing the border'

(3) Femicide, Diane Russell and Jill Radford, the assassination of a woman simply because of being a woman.

(4) Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), pp.149-181.

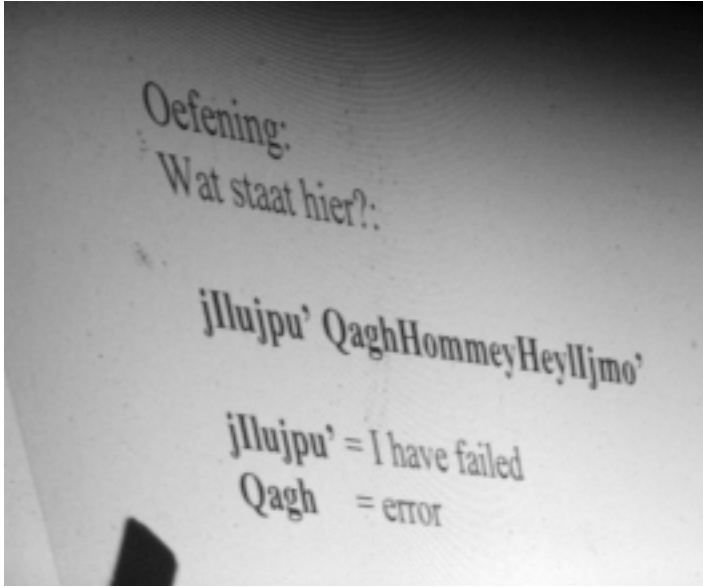
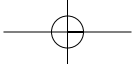
(5) musix distribution <http://www.musix.org.ar/>

(6) <http://www.puredata.org> using mp3cast-
<http://ydegoyon.free.fr/software/mp3cast->

(7) dvd image in bittorrent

<http://l45.be/blogtorrent/maquila.img>

Thanks to Sebastian Pérez, Yves Degoyon, Claudia Borges, Pieter Heremans, Luka Frelih, Claudio Puerto, Fabian Voegeli and Junctions 9.



Klingon



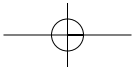
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schrijfwijze ook bekend als 'Interklingon'. Echte Klingons gebruiken hun eigen buitenlandse schrijfsysteem: het plqaD alfabet, dat werd uitgewerkt door het Klingon Language Instituut. (www.kli.org)

best served cold" written in Latin is: "bortaS blrjablu'DI'reHQaQqu' nay'." Because Humans are able and write it this style of writing is known as Interklingon. Real Klingons use their own alien writing system; the plqaD alphabet, which was structured by the Klingon Language Institute. (www.kli.org)

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a	b	ch	D	e	gh	H	i	j	
l	m	n	ng	o	p	q	Q	r	
S	t	tlh	u	v	w	y	.		
0	1	2	3	4	5	6	7	8	9



Over spelen

Het onderjurkje rolde uit de printer. Aurora trok het aan en glimlachte tevreden. De loden lijnen legden zich precies onder haar borsten in een puntige w. Ze ondersteunden een symmetrische uitbarsting van witte, gele en oranje vlakken. Op haar buik stond een reiger. Zijn poten raakten scheerlings het driehoekje van blauwe kabbelende golfjes aan haar venusheuvel. Aurora was erin geslaagd om het art-deco-glaswerk, dat hoog troonde in het restaurant bij de Beurs, op haar jurk tot leven te brengen. Ze streepte haar ogen dik aan met zwarte kool en vuurrood poeder. Uit de lade viste ze de jadegroene hanger. Donkere druivendruppels legden zich in de kuiltjes onder haar hals. Achter de collectie fotoalbums van haar voorouders, diep onder in de kast, haalde ze de arm. Ze rolde de wilde zijden sjaals uit en streelde de blauwe hand. De rubbergel voelde zo zacht als haar eigen huid en nam meteen haar lichaamswarmte aan. Ze drukte op de hand en neep in de duimheuvel, die meegaf, precies zoals haar spierweefsel. Een staaltje van menselijk vernuft, dacht ze, terwijl ze de hand aan de dynamische slang klikte.

Voor ze inlogde, staarde ze nog een tijdje naar de hand. Het was haar verborgen wereld die naakt op de tafel stond, een geheim dagboek waaraan ze een stukje verder zou schrijven. Als andere ogen naar de hand zouden kijken, zouden ze haar ziel roven, en haar brandmerken voor verboden wellust en onvergeeflijke fouten. Zelfs Jan wist niet dat ze de hand had. Voor het eerst in tien jaar was de hand iets dat ze niet met hem kon delen. En daar genoot ze van.

An Mertens

Ze activeerde de chip in haar pols, speldde het microfoontje op, controleerde de draadloze verbinding en de camera. Met een zuignap maakte ze de slang van de hand vast aan de salontafel en ze legde zich languit op de sofa voor de televisie. Michael toonde zich meteen. Hij zat in een hawaiï-shirt tegen een muur waarachter een surfer hoog in de lucht tuimelde. Zijn blonde krullen stonden alle kanten op. Ook hij maakte telkens werk van de setting. Michael floot tussen de tanden.

'I feel like a tourist with a camera in front of a Rubens,' lachte hij, 'Wacht even.' Het beeld werd zwart.

Laat het niet te lang duren, dacht Aurora. Ze voelde een grote verlangen naar boven kruipen. Zo meteen zou ze hem willen ruiken, in zijn billen bijten en verdrinken in zijn armen. Komaan!

Michael kwam terug, deze keer tegen een sterrenachtergrond en met hetzelfde zebraasje dat hij op hun eerste afspraak in het restaurant bij de Beurs had gedragen. Wonderlijk hoe die man haar aanvoelde, dacht Aurora. Een verliefde gloed trok door haar buik. Hij hield een glas wijn op.

'Ik mis je,' zei ze.

De slang met de hand zweefde de lucht in. De blauwe duim streelde Aurora's lippen. Ze greep de hand vast en duwde de palm tegen haar wang.

'Dan ben ik nu wel zeker dat de zon onder je hals ondergaat,' lachte hij lief.

Aurora was vertederd door de herinnering aan hun eerste discussie: 'Het is de ochtendzon en daar blijf ik bij,' antwoordde ze.

Over spelen

'Dan is de reiger thuis en net wakker,' plaagde Michael.

'Of hij maakt zich op voor de terugreis.' Aurora bewoog haar hand over de contouren van Michaels tv-schouder en kriebelde in zijn hals.

Een maand lang had ze hem Nederlands aangeleerd, een intensieve cursus voor zakenlui. Enkele dagen voor het einde had hij haar eindelijk uit eten gevraagd. Met de grote woorden, dat hij na één maand les bij de de beste leerkracht van het land vloeiend Nederlands las, had hij de menukaart voor haar ontcijferd. Sprookjestaal van een Londense businessman.

Aurora had sterretjes naar hem geworpen en was die laatste dagen bij hem gebleven. Honderd dagen al genoten ze van hun handenrelatie. Voor beiden was het een primeur.

'En wat wil mijn favoriete leerkracht graag eten?' vroeg Michael.

'Waaruit kan ik kiezen?' probeerde Aurora. Michael keek haar guldig aan, dacht even na en noemde vervolgens enkele delicatessen uit zijn voorraad.

'Als voorgerecht raad ik je een Engels ossetongetje in rode wijn aan. Je kan daar naar hartelust aan knabbelen, kleine stukjes laten smelten op jouw tong, of er gewoon eens voorzichtig aan likken.' Zijn woorden bliezen de nostalgische wolk weg.

'Mmm,' glimlachte Aurora. 'Heeft de chef-kok misschien ook zebraatong?' Ze speelde met het weelderige haar op zijn borst. Wat hield ze van zijn vrolijke vindingrijkheid.

'De Lady heeft een exquise smaak. Deze chef-kok

heeft hem in elk geval te pakken!' De opening was gezet. De handen reisden tussen hals, schouders en heupen.

Michael toverde een diner met zalmfilet in boompjes-sap, aardappels in de pel, door de hitte opengebarsten tomaten en als dessert kersen in romige melk. Het lustspel duurde tot de koningin stil werd en de koning flauwviel.

Aurora geeuwde en pakte de hand stevig vast. Ze kustte ze. Michael drukte zacht terug. Na een lange stilte fluisterde hij: 'Ik heb zin om naast jou op de sofa te liggen. Ook morgen nog.'

Hij keek haar vanop het scherm verliefd aan. Rond zijn lippen lag een zweem van ernst en gevoeligheid die ze nooit eerder had opgemerkt. Aurora sloot de ogen. Tranen welden op. Na drie speelse maanden moest hun spel worden herzien.

'Het is tijd,' zei ze zacht. 'Tot gauw?'

'Tot gauw,' antwoordde Michael. 'Dankje.'

Floep. Weg. Zwart.

Elke chatsessie liet een leegte achter. Maar vandaag zoog die Aurora ook vanbinnen leeg. Voor het eerst wilde ze helemaal bij Michael zijn. Ze kon haar leven niet meer gewoon verderzetten. Haar hele wezen was achtergebleven in die ontastbare ruimte tussen Brussel en Londen. Geen geur, geen vlekje, geen adem in haar oor. Ze wilde in het lege scherm springen. De wereld lag binnen handbereik, dat was zo. En van de ene op de andere seconde verdween die hele wereld uit dezelfde schoot op dezelfde sofa

Over spelen

voor dezelfde tuin. Eén enkele klik was de summiere overgang van deze naar deze plek.

Aurora hilde. De bron van haar tranen lag diep. Met lange pijnlijke trekken haalde ze het verdriet boven. Ze liet het scherm tussen de tegels verdwijnen. In de tuin lagen de kippen rond en plat onder de bessenstruik.

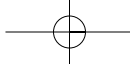
Toen Jan drie uur later thuis kwam, had ze de handen en het jurkje opgeborgen en staarde ze vanuit dezelfde sofa wezenloos naar buiten.

'Slecht nieuws?' vroeg Jan en hij drukte een kus op haar voorhoofd.

'Nee, niet bepaald.'

'Een beetje humeurig?' Hij streelde over haar haar.

'Ik neem gauw even een douche.' Het geluid van stromend water bracht Aurora weer thuis. Bijna helemaal. Ze was blij dat Jan er was, maar Michael had zich vooraan in haar hoofd genesteld. De voorbije maanden had ze geloofd dat de twee mannen zorgeloos naast elkaar konden bestaan, veraf en dichtbij, af en toe dichtbij en veraf, twee gevoelens met dezelfde essentie, als de voor- en de achterkant van dezelfde maan. Moeiteloos waren ze in elkaar overgelopen. Jonge speelsheid wakkert oude liefde aan. Michael leek het een fijn spel te vinden. Grappig, intens en zo multimediaal! Ons hart is in dat spel gegroeid, bedacht Aurora. In de ernst van Michael voelde ze zich geëerd. Ze zou hem niet meer kunnen missen. De strijd moest worden gestreden.

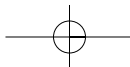


Twee weken later vertrok Jan tien dagen naar Budapest voor een congres over zelfregulerende tandvullingen. Hij was enthousiast en hoopvol. Het zou de medische wereld ingrijpend veranderen. Aurora was ook gelukkig. Het congres viel precies tijdens de krokusvakantie. Leerkracht zou ex-leerling thuis opzoeken. Een uur na Jans vertrek bestelde ze een koffie op de Eurostar. 'Never promise a man anything before you've seen his closet,' had Michael bij de uitnodiging geschreven. In een wit pak bedrukt met grote rode rozen wachtte hij haar op in Waterloo-station. Aurora's rok met het fijne lipjespatroon paste er wonderwel bij. Ernstige Engelsen draaiden zich om en toonden hun vrolijke goedkeuring. Samen liepen ze buiten, langs de Thames. Ze hadden geluk, vond Aurora. De zon liet haar eerste warmte voelen, terwijl dreigende donkere wolken nog in de verte wachtten. Precies zoals ze het graag had: zomerend licht en dreigend duister, helderblauw en dramatisch grijs, niet zomaar droevig en mistroostig, maar hevig gevaarlijk, duizenden en duizenden tonnen opgebold water en wind. Aan de South Bank dronken ze capuccino. Michael vertelde en verzon, kort, krachtig en spitsvondig. Aurora dronk elk woord met gulzige goesting. Ze hield van dat feilloze accent waarachter honderden jaren overheersing, stijl en levenskunst schuilgingen. De cocktail gaf haar pauwenveren en amandelogen, een slank spannend velletje, twee spitse borstjes en de kracht om hard langs het water te rennen. Michaels appartement lag aan dezelfde oever. Het baadde in licht en luchtigheid. Vanuit de eetkamer

Over spelen

keken ze naar de rivier en de stad. Michael ontkurkte een Chardonnay. 'Met één hand!' lachte hij. Aurora grinnikte bij het woord handyman. Na één glas wijn waren zijn handen overal. Woordeloos. Een orkest kwam opzetten, zachte percussie, gespannen violen, krachtige blazers. Regen kletterde tegen de ramen. Hoge golven rolden aan en Aurora verdronk in Michaels armen. Met een gelukzalige glimlach kwam ze weer boven. Dat was leven. Dat uitgestrekte niets, de volledige verdwijntruuk, de totale oplossing en daarna de verrijzenis. Grote woorden welden in haar op, precies zoals ze het bij Jan voelde. Alleen. De woorden spartelden in haar mond en draaiden rond haar tong. Elke letter slikte ze weer in. Het was te pril. 'Je bent mooi,' zei Michael, 'je bent precies mijn type.' 'Hoe is jouw type?' kuste Aurora. 'Een antitype.' 'Mmm.' 'Jij bent een amazonevrouw, met een wilde ontembare inslag.' 'Ik heb mijn twee borsten nog.' 'Misschien niet meer voor lang!' zei hij speels en beet erin.

Tijdens de kantooruren schuimde Aurora de stad af als een lichtzinnige toeriste. Ze snuffelde in de exclusieve tweedehandswinkels van Notting Hill, maakte lange wandelingen langs de Thames, ontdekte de Tate Modern, lachte met de halsbrekende toeren van de skaters in Hyde Park, zocht lange uren naar de Serpentine, dronk koffie in Italiaanse barretjes en



verdwaalde in Harrods. Elke avond vond ze Michael tegen achten terug. Ze maakte kennis met de ernstige zakenman, de evenwichtige huisgenoot, de vader van twee kinderen, de boekhouder van pa, ma, zus en broer, de dragervan duizenden familie verhalen en tradities. Vóór alles bewaarde Michael zijn humor en fantasie. Precies dat maakte hem onweerstaanbaar. In hem klopt het hart van een stad op kruissnelheid, dacht Aurora, waardoor Brussel als een grijze muis verschraalt, samen met Jans bordeaux truien en zijn brave liefde. Doordeweeks. Doodgewoon. Vrijdag volgde Aurora Michaels geheime tip.

'Vergeet je bikini niet,' had hij in hanenpoten op het plannetje gekrabbeld. De route leidde naar een lelijk bruin gebouw in de buurt van het British Museum. Op het aangegeven nummer hing een metalen plaatje: 'Oasis'. Aurora ging binnen, volgde de trap drie etages hoog. Hijgend bereikte ze een glazen deur, waarachter een receptie. 'Je kan hier alleen zwemmen,' zei het meisje aan de receptie kort. 'Oh.' Aurora klonk ontgoocheld. Ze wist niet meteen wat gedaan. Ongeduld lag in de stem van de receptioniste: 'Well, madam?' Het moest snel gaan. 'Ok dan, een ticketje graag,' zei Aurora schuchter. Ze liep door een donkere gang naar de kleedkamer. Ze voelde zich een stuntel. In haar bikini volgde ze een sportieve oriëntaalse vrouw die een echte habituée leek. Over haar schouder zag ze het zwembad liggen, groot en blauw in open lucht, hoger dan alle omliggende daken. Dat was het dan! Een lichte mist hing over het water. Rillend liep ze van de deur tot aan de

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Over spelen

springplanken dook zoals haar collega had voorgedaan. Het water was 25°. Bij elke armslag trok de kou aan haar huid, kort en krachtig, voor ze weer de Caraïbische warmte vond. Ze zwom lange banen in rugslag. Zolang haar koude neus het toeliet, dreef ze met de grijze wolken boven haar, voortgestuwd door dezelfde wind. Dan rolde ze om, warmde haar neus en keek weer terug de hemel in. Aan Londen kwam geen einde, dacht Aurora. Hier zou ze wel kunnen wonen. Zonder Jan. Een nieuw leven.

De volgende ochtend lag Aurora in bad na een hevig liefdesspel, waarin Michael haar in een lange aanschakeling van kussen en liefkozingen honey, darling, my love, sweetheart, sugar had genoemd. Aurora soesde op de woorden. Lief waren ze, maar zo anders. Een voor een blies ze ze uit in de zeepbellen van het water. Honey, darling, my love. Elk woord vloog op met spetterende blaasjes, zweefde even boven haar en dwarrelde vervolgens neer op haar huid. Daar hoopten de koosnaampjes zich op. Ze glipten niet weg door de poriën. Toen sugar op haar hand viel, voelde ze het woord letter na letter opdrogen. Het leek haar huid met een verflaagje te dichten. Het spande haar aan, ze trok samen. Hoe meer ze erover nadacht, hoe benauwder ze het kreeg. Een lichte paniek deed haar rechtop zitten. En plots dacht ze aan Jan. Out of the blue was hij daar. Het maakte haar wild. Hij mocht haar nu niet onderbreken! Jan lachte vanuit de spiegel zijn tanden bloot. Ze draaide zich weg van de naakte vrouw in zeepsop

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met piekende natte haren en witte borsten. De paniek ebde weg en maakte achtereenvolgens plaats voor verwarring, schuld, droefheid. Tenslotte voelde ze alleen nog maar een groot gemis. 'Heimwee.' Ze zei het hardop in het Nederlands. Heimwee. Ze had godverdomme heimwee! Ze had het kunnen weten. Ze wilde Nederlands horen. Een weekje maar was ze in een wereld waar geen mens haar verstond en ze kwijnde al weg in eenzame opsluiting. Dank je wel, rotte minderheidstaal. Welkom honkvast Vlaminkje. Huil maar, je mama komt wel weer terug.

'Lievelling,' fluisterde ze. Tranen biggelden over haar wangen. 'Lievelling, vergeef me.'

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Toen Michael een uur later voorzichtig op de badkamerdeur klopte en vroeg of alles ok was, hadden zijn lieve woordjes zich losgeweekt van haar huid. Ze behoorden deze wereld toe, Michaels wereld, waarin zij altijd een vreemd wezen zou zijn. Met zijn badjas om kroop ze naast hem in de sofa. 'Lieve Michael,' zei ze. 'Je bent een fantastische man.' In haar stem herkende hij de boodschap. Hij sloeg zijn ogen neer en wachtte rustig af. 'Je hebt me darling genoemd, sweetheart, honey, sugar, my love. Je hebt me alle liefdeswoorden gegeven uit jouw taal. Kan je geloven dat ik ze niet voel? Kan je geloven dat ik ze niet begrijp? Ze duwen me van je weg. Ik leef in een andere taal, liefste.' Ze zei 'liefste' en hij keek bedroefd niet-begrijpend op. 'Liefste is zoiets als my best loved, zoiets.'

Over spelen

Dat leer je niet in de taalles.
Hij nam haar in zijn armen en hilde zachtjes.

'Jij gaf me handenvol avontuur,' zei Michael voor Aurora de trein opstapte. Zij gaf hem een laatste glimlach. Ze zouden elkaar niet meer zien. Zo lang ze kon, keek ze Michael na. Ze zou hem heel erg missen. Was er niet al het woord 'lieveling' in haar binnengeglipt, dacht ze, zomaar, achteloos, keer op keer, en had het daar niet al een heel eigen aria uitgebroed, inclusief met beweginkjes, kleuren en geuren, met kip en verse appelmoes en flarden melodieuze boeken, tv-programma's; dan had ze misschien met Michael het echte gevoel achter 'I love you' kunnen ontdekken.

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Brussel-Zuid was donker, leeg en koud. De Eurostargangers maakten zich snel uit de voeten. Verdwaasd liep Aurora de metro in en plofte neer op het zilveren bankje. Het verdict was gevallen. Met het afscheid van Michael leek het licht uitgeknipt. En toch waren deze donkere droevige mensen, deze kleine kortegangen en straten, dit slome ritme, toch was dit alles haar thuis. Ze kwam eenvoudigweg terug van een ontspannen exotische vakantie. Een paar dagen zou ze treuren met de hazelaar in de tuin en dan zou ze de zon weer vinden. Hopelijk voor Jan weer in het land was. Thuis vond ze de kakelende kippen en een bericht in haar telefoon, of ze met haar expertise in Nederlands voor anderstaligen geen jonge leerkrachten wilde opleiden. 'Haar praktijkervaring kon onmogelijk in

een softwarepakket worden opgenomen.' Er lag een prettige gestoordheid in de stem van de directeur. Herkenning, warmte, vertrouwdheid. Aurora koos een aquarium voor het elektronische kunstkader bij de sofa en ze haalde de blauwe handen uit de kast. Starend naar de vissen streelde ze de kunststof. Ze volgde de grootste vis met een oranje rug en vervaarlijke paarse spikkels. Hij zwom net als de anderen. En toch volgde ze vooral hem. Ze probeerde op de kleine visjes te letten, maar haar oog werd telkens weer naar de grote, felle, kleurige vis geleid. Wat zou Michael daarbij verzinnen?

De volgende dag kwam de vraag nog enkele keren terug. Telkens zocht ze de handen, streelde ze en hoopte er een antwoord op te krijgen, een verzinseltje dat uit de hand kwam als een geest uit de lamp van Aladdin. Een vrolijke noot tussendoor, een onverwacht streepje kleur, een bolletje geestessnoep. Dat was Michael voor haar, besefte ze, een buikige bokaal vol geestessnoep. Ze had er met hem voor het eerst van geproefd. Het had haar gesmaakt. Zoveel had hij gegeven dat ze de ingrediënten ervan herkende. Ze zou zelf een klein fabriekje beginnen. Bescheiden eerst. Kleine fantasietjes zou ze smelten waarmee ze Jan zou warm maken. Hij zou vast heel snel meestappen in de zaak. Ze zapte de kader van de Taj Mahal weer naar het aquarium en lachte naar de dikke vis. 'Het is gemakkelijk om een grote vis te zijn in een kleine zee,' zei ze tegen het ploppende beest. 'Straal maar, jij, zolang het duurt.'

Over spelen

Toen Jan thuiskwam, was hij moe. Aurora was springlevend. Ze had een jurkje geprint vol lachende lippen en witte tanden. Midden op de eettafel had ze heel geduldig een mosseltjesbank gebouwd met bovenop een coupe speervormige frietjes en eigenhandig gemaakte mayonaise. Jan trok grote ogen. 'Ik moet wat vaker weggaan,' lachte hij. Ze plukten de schelpjes en doopten ze in witte wijn. Aurora kuste het randje van zijn oor. Voor het eerst sinds lang voelde ze zich rustig. De hand stak diep weg onder in de kast en ze zou daar blijven. De herinnering eraan boorde een klein gaatje in de werkelijkheid van waaruit de fantasie naar haar toe kwam zwemmen. Ook dat zou zo blijven, geloofde ze. Alle eer kwam Jan toe, haar eerste minnaar. Aurora masseerde zijn schouders. De kapstokken van de schoonheid, noemde ze hen. Over haar huid blies hij lieveling en honingkelkje, rozendauw en peperbol. Ze rolden open onder elkaar. Ze zweefden weg, waar weg helemaal weg is.

Met dankaan Daan
Pleumeekers voor
het nalezen en de
leerrijke kritiek.

Language ID

songtext **tatibrazil a.k.a. Claudia Borges**

Where only one language is
involved

A great deal of useful
processing can't be done
This is the view of the most
embodied ones

However multilingual
problems

Identify themselves
With the possibility to be
treated

With a character oriented
model

Of language identification

The question is why

Translation should have been
successful?

Where only one language is
involved,

A great deal of useful
processing can't be done

Read it:
 models, words, have proprie-
 ties beyond the characters
 So, Fruitfully appropriated
 person, retrieve me!
 Multilinguality is more
 than parallel
 Where more than one
 language is in use ,
 Start by considering other
 tasks and missions!
 Retrieve me
 Retrieve me
 I have interest in alter-
 natives to traditional ways
 of production
 Oh, retrieve me
 'I' includes a passionaly
 and fully automated
 translation

Language ID

And environments reviewing,
 Requires a multilingual
 dimension
 Oh, spoken material
 You won't be successful
 resisting the most deter-
 mined efforts
 Sometimes, the most impor-
 tant problem
 Is the difference between
 Me + aning , Me aning
 And interpretation
 Language ID
 This fact is referent to an
 increased need for trans-
 lations
 And alternatives of
 production
 Retrieve me

Lokatie **Espace Citoyen**

Espace Citoyen is gesitueerd in het centrum van Brussel. Het is zowel een buurtcentrum alsook de thuisbasis van de vzw 'Bruxelles Capitale Mondiale de la Paix'. De ruimte wordt actief gebruikt door verschillende organisaties om evenementen op het gebied van media, culturele en sociale politiek te ontwikkelen.

Location **Espace Citoyen**

Espace Citoyen is located in the centre of Brussels. It is both a neighbourhood centre and the home base of the foundation 'Bruxelles Capitale Mondiale de la Paix'. The space is actively used by various organisations to host events around media, culture and social policy.

L'Espace Citoyen est situé au centre de Bruxelles. C'est à la fois un centre de quartier et le point d'attache de la fondation 'Bruxelles Capitale Mondiale de la Paix'. L'espace est utilisé régulièrement par des organisations pour accueillir des événements autour des media, de la culture et de la politique sociale.



Lieu **Espace Citoyen**

Cutting It Up

Workshop and performance **Julia Lee Barclay**



Cutting it up



(Ir)regular (On) regular
Expressions matige
Expressions Uitdruk
(Ir)ration- kingen
nelles

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Introduction

In the computer world, a 'regular expression' (regex or regexp for short) is a special text string for describing a search pattern. A 'regexp' doesn't look for a meaning but for the way we express it. Regular expressions reveal contexts and conventions, and treat language as a body. They can catch its hesitations, its stutters and hiccups.

'(Ir)regular expressions' traveled through chat rooms, misspellings and misunderstandings, the Perl language, telematic performance and the disintegration of speech.

Dans le monde de l'informatique, une 'expression rationnelle' (aussi régulière, regex ou regexp) est un chaîne de caractères particulière qui décrit une expression que l'on recherche dans un texte. Une 'expression rationnelle' s'intéresse à la manière dont la signification est exprimée par le texte. Les expressions rationnelles révèlent les contextes et les conventions, et traitent le langage comme un corps. Elles en capturent les hésitations, les bégaiements et les hocsquets.

'Expressions (Ir)rationnelles' proposa un voyage à travers les chat rooms, les fautes de frappe, les approximations, les erreurs de compréhension, le langage Perl, la performance télématique et la désintégration du discours.

Introduction

Introductie

Een 'regular expression' (afgekort regex of regexp) is in de computerwereld een speciale keten tekens waarmee een zoekpatroon wordt beschreven. Een 'regexp' zoekt niet naar betekenis maar naar de manier waarop wij die uitdrukken. Regular expressions ont-hullen contexten en conventies en behandelen taal als een lichaam. Zij leggen de aarzelingen, stoteringen en onvolledigheden van de taal bloot.

'(On)regelmatige Uitdrukkingen' reisde langs chat-rooms, foute spellingen en misverstanden, de Perl taal, telematische performances en de desintegratie van spraak.

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Performance AGF



Liniendicke

Songtext AGF

layer read me slash p
id blockquote slash

layer movable

liniendicke slash sehr

gross schriftgrösse

erste ordnung slash

color click mich

layer read me slash p

id blockquote slash

layer movable

table liniendicke frame

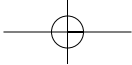
head trennlinie

slash head object

kann alles sein

font anfang ende

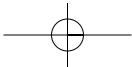




farbige
 trennlinien
 joker
 kopfzeile attribut
 liniendicke pixel plain
 text grundgerüst
 liniendicke
 head slash bauch
 trennlinie
 liniendicke
 kopfzellen
 missbrauch
 hintergrund
 function text und
 trennlinien ausrichten

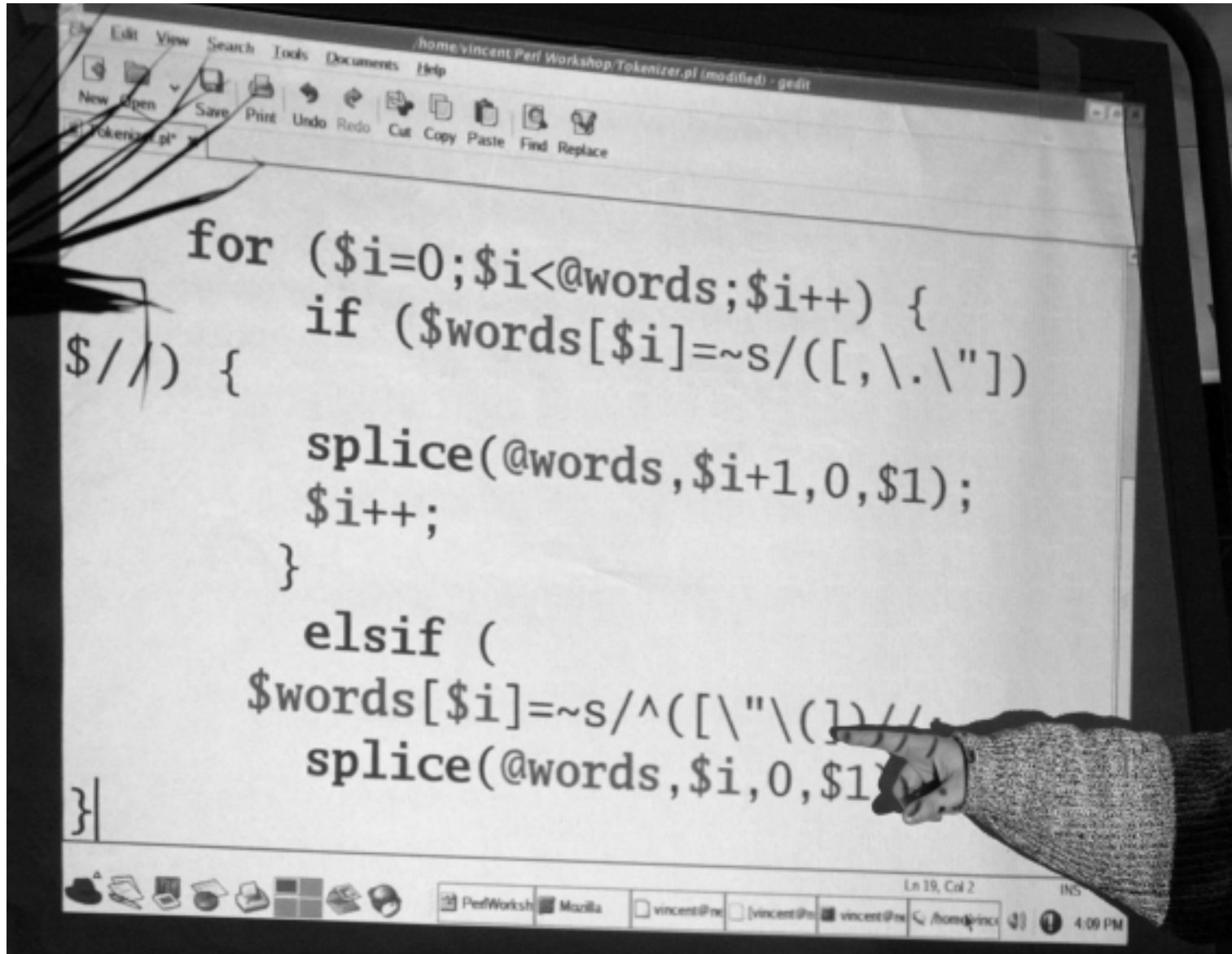
Liniendicke

verschachteln
 werbemüll verweis
 slash ordnung
 sonderzeichen
 wärme überschriften
 gemeinsam
 slash
 sehr gross
 schriftgrösse
 erste ordnung slash
 color click mich
 kopfzeile attribut
 liniendicke pixel plain
 text grundgerüst
 liniendicke



Perl

Workshop Vincent Vandeghinste



Perl is een programmeertaal die werd ontworpen door de voormalig linguïst Larry Wall. Perl is de aangewezen taal voor 'regular expressions' en goed uitgerust om tekstpatronen te analyseren of om meanderende betekenissen te vangen. Vincent Vandeghinste introduceerde de filosofie achter Perl en de kunst van regular expressions. Hij werkte met de deelnemers aan een script dat de tekst uit een krant ontleedde, alle woorden extraheerde en een lijst produceerde van die woorden zonder dat er herhalingen in voorkwamen, door één van de meest populaire eigenschappen van Perl te gebruiken: de 'regular expression'. Hoewel deze oefening heel eenvoudig klinkt, moest gedetailleerd werk uitgevoerd worden zoals het verwijderen van komma's, haakjes en aanhalingstekens. De vinger van Vincent op de foto wijst naar één van de vele trucs die nodig waren om het gewenste resultaat te bereiken.

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Perl is a programming language designed by Larry Wall, a former linguist. Perl is the language of choice for regular expressions and perfectly equipped to analyse text patterns, or to capture how meaning meanders. Vincent Vandeghinste introduced the philosophy behind Perl and the arts and crafts of regular expressions. Practically, he worked with the participants on a script that would parse the text of a newspaper, extract all the words that it contained and produce a list of them without doublings. It used one of the most popular features of Perl, its implementation of regular expressions. Although the exercise sounded relatively simple, some refinements were needed like extracting the comma after a word or removing quotes or brackets. The finger of Vincent in the picture points at one of the many tricks needed to achieve these results.

Perl est un langage développé par Larry Wall, ex linguiste. Perl est le langage par excellence des expressions régulières et est parfaitement adapté à l'analyse des motifs de textes et des méandres langagiers.

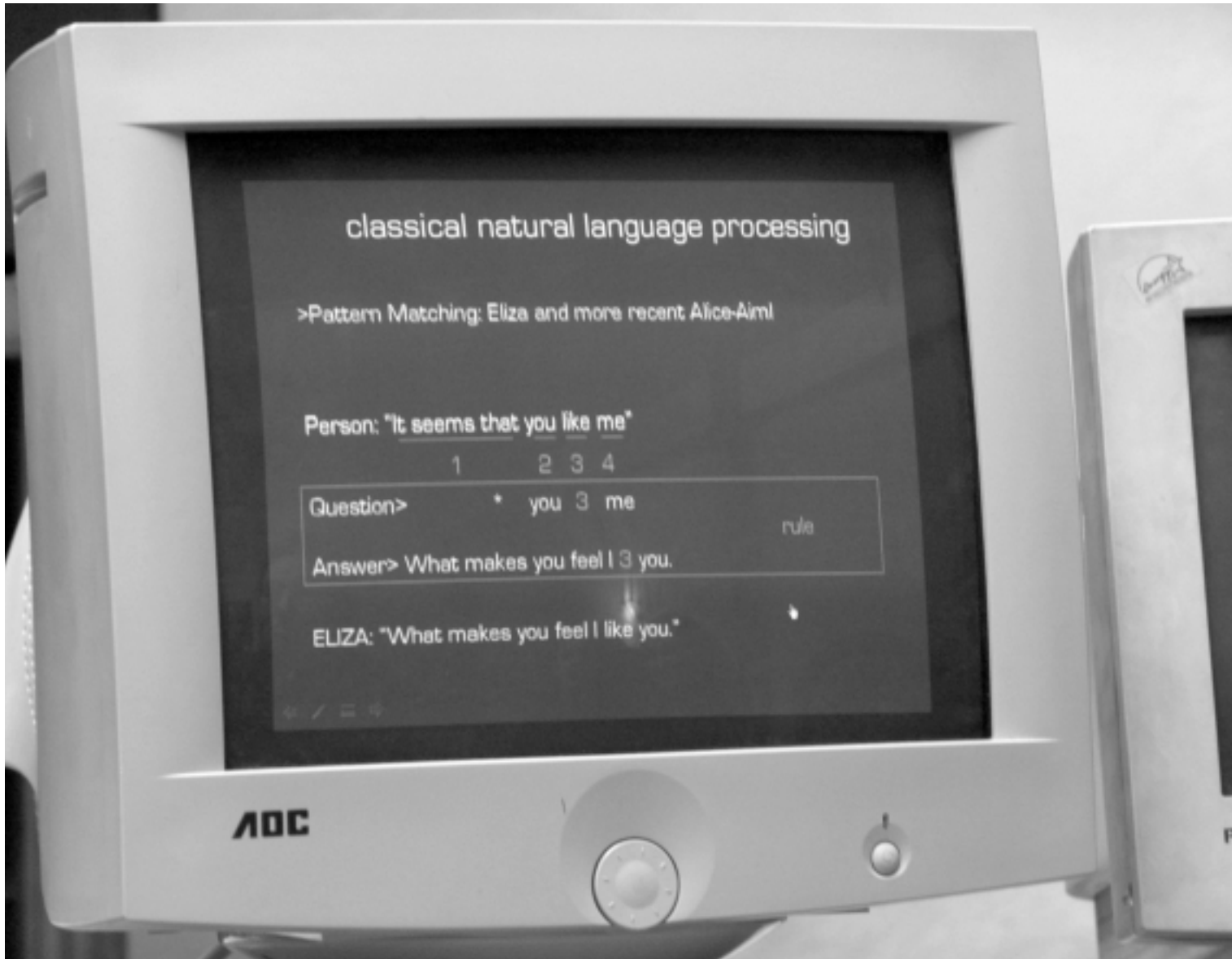
Perl

“But seriously, many computer scientists have fallen into the trap of trying to define languages like George Orwell’s Newspeak, in which it is impossible to think bad thoughts. What they end up doing is killing the creativity of programming.”

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Chatbots

Workshop Mario Campanella



Menopausal Chatbot

I know I was going somewhere, but Where????
YOU WERE GETTING ME SOME BEER, REMEMBER?

know I was going somewhere, but Where????
You were going to planet Earth.
You were looking for a 'lugar incon-
paravel'. You were looking for
tomorrow.

know I was going somewhere, but Where????
You were going to planet Earth.
You were looking for a 'lugar incon-
paravel'. You were looking for
tomorrow.

I am at my wit's end....one moment bruning hot and the
next freezing! It's crazy!

I completely agree. Come
to think of it, we may
be from the same planet.
But what do U mean by
"bruning"?

Menopausal Chatbot

Allow me to introduce my selves.

electronic haircuts
and bits and fashionable
pieces

Is it me or is it hot in here?

Yes too crowded, it's hell

Allow me to introduce my selves.

I go through many changes
each day. It is all me,
in fact. Would you like
to get to know me?
and me?

Is it me or is it hot in here?

it must be my
hotflashes again, or may be
hot

Menopausal Chatbot

I could murder a nice cup of tea...

Do a tea
of female tea.
I am tired

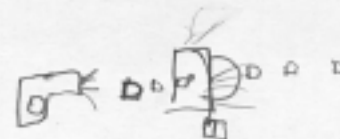
I could murder a nice cup of tea...

and add
a rotten fish

I could murder a nice cup of tea...

Difficult
youth
What is
your first
memory

I could murder a nice cup of tea...



The tea got shot

I want to talk to the manager.

we only have
people cleaning up
your mass.

Poèmes de métro

Qu'est-ce qu'un poème de métro ?

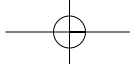
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I'm not tense, just terribly, terribly alert.

- past is tense,
future is imperfect,
present is.

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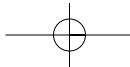
Jacques Jouet



1

J'écris, de temps à autre, des poèmes de métro.
 Ce poème en est un.
 Voulez-vous savoir ce qu'est un poème de métro ?
 Admettons que la réponse soit oui. Voici donc ce
 qu'est un poème de métro.
 Un poème de métro est un poème composé dans le
 métro, pendant le temps d'un parcours.
 Un poème de métro compte autant de vers que votre
 voyage compte de stations moins un.
 Le premier vers est composé dans votre tête entre les
 deux premières stations de votre voyage (en
 comptant la station de départ).
 Il est transcrit sur le papier quand la rame s'arrête à la
 station deux.
 Le deuxième vers est composé dans votre tête entre
 les stations deux et trois de votre voyage.
 Il est transcrit sur le papier quand la rame s'arrête à la
 station trois. Et ainsi de suite.
 Il ne faut pas transcrire quand la rame est en marche.
 Il ne faut pas composer quand la rame est arrêtée.
 Le dernier vers du poème est transcrit sur le quai de
 votre dernière station.
 Si votre voyage impose un ou plusieurs changements
 de ligne, le poème comporte deux strophes ou
 davantage.
 Si par malchance la rame s'arrête entre deux stations,
 c'est toujours un moment délicat de l'écriture d'un
 poème de métro.

Le premier vers sera brûlé pour commencer d'affirmer
 une première conviction :
 si le poème de métro convient pour parler savamment,
 d'expérience, de la poésie,
 c'est que le tic tac extérieur contre quoi fait le dos rond
 le discours
 est assez également représenté par le temps de la
 traversée des tunnels entre deux stations.
 Cette alternance régulière de l'ombre par la fenêtre et
 de la lumière
 rime assez avec les rayures du zèbre quand il se dresse
 sur ses pattes arrière,
 noir, blanc, l'empilage des vers et des interlignes,
 vibration, silence dans le temps de mise en voix que
 j'anticipe, du mardi 28 novembre
 prochain. Je suis en train d'écrire avec une certaine
 exaltation,
 plus que n'importe quelle que j'ai connue dans
 d'antérieurs poèmes de métro,
 risqué d'avoir, le poème, à le prononcer en public
 et conscient que les bienfaits du recul et de la
 correction ici, dans une large mesure, impossibles
 et non
 souhaitables
 trouveront leur exact équivalent dans l'énergie de la
 contrainte de situation.
 J'ai toujours à l'esprit que le nombre de vers de ce
 poème est déterminé par le point prévu de ma
 destination :
 le dernier vers, ce n'était pas calculé, mais ça me va,
 est transcrit sur le quai de la station LA MUETTE.



Le poème d'hier squattait le temps d'un parcours
inévitabile et nécessaire.
Le parcours d'aujourd'hui n'a pas d'autre raison que
la nécessité du poème.
Le hasard apparent de LA MUETTE d'hier
est à rappeler positivement pour continuer à parler de
la poésie
qui pourrait être au moins aussi justement que l'armée
dénommée la Grande Muette
pour ce que le poème, parmi tous les usages de la langue
est le seul qui soit capable de parler pour de simples
prunes
tout en ne craignant pas de prendre à bras le corps
l'énigme de la traduction de ce qu'est la saveur d'un
fruit.

Que voilà bien bonne justification d'ordre quasi
civique,
vider la langue à son extrême et la remplir à son
extrême,
la goutte fondante qui fait régner le vide et la gonflante
qui fait déborder le vase,
bée et chante,
alternativement ou simultanément,
s'il est possible de concevoir qu'un plat plantureux
creuse les estomacs.
Les excuses que profère le vendeur d'un journal de
sans-abri
prennent fermement le pas sur l'étroitesse de ma
réflexion.
Je laisse passer cette averse répétitive de réel en

rentrant un peu la tête dans mes épaules.
Mais le vers a du mal à s'en ébrouer.
Il est plus probable qu'il s'imbibe.

Si la langue, dans la poésie, regarde dans les yeux le
rythme,
les marches taillées de l'escalier selon des règles,
les excuses du vendeur de journaux ou les titres du
journal du soir
existent, pour une part presque totalement négligée,
contre le diapason du poème,
futile nécessaire raison d'être commune
qui fait douter bientôt duquel est duquel le diapason.
Entre chacune des unités superposables de la poésie,
les vers,
il y a du vide occupable par l'air ambiant,
l'air et toutes les autres paroles qui ne sont pas de la
poésie
parce qu'elles relèvent du chaos des trajets qui se
croisent de façon aléatoire.
Poésie disciplinaire.

3

La poésie n'est pas naturelle, n'a pas la main verte et
n'a, d'ailleurs, pas de mains.

La poésie est artificielle comme rien d'autre au monde
n'est artificiel.

La poésie est tellement artificielle que trop c'est trop et
qu'on arrive à peine à le croire.

Le naturel, la poésie s'en éloigne au galop.



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4

À tous ceux qui ne demandent rien à la poésie, pourtant
la poésie demande

quelque chose, se demande si, non contente de sa
modeste ténacité, elle n'a pas à franchir, plus
volontaire,

les barrières Vauban mentales disposées par la police
des mœurs contemporaines.

Il y a des failles par où glisser la lame oxydable du poème
de proximité.

La vertu proclamée d'un métier de la marge m'apparaît
comme un antipathique accès de bouderie sociale.

Je n'aime pas l'idée que la poésie est pure, propre et
innocente,

inappliquée, inapplicable, ou extérieure à la littérature.

Le poème n'a pas à craindre de se laisser composer sur
un t-shirt,

le poète d'être rémunéré à la quantité de vers.

Passez les commandes.



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The Future Book

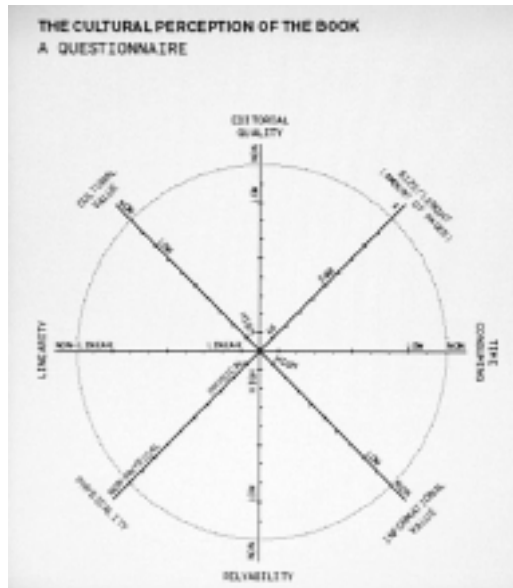
The Future Book is een onderzoeksproject geïnitieerd door de Jan van Eyck Academie, Maastricht. De inzet is, om de toekomst van het boek te bevragen vanuit een multi-disciplinair vertrekpunt: redactie, typografie, boekontwerp, uitgeven en distributie. Aan het begin van het project presenteerden Harrison, Sarah Infanger, Filiep Tacq en Richard Vijgen hun belangrijkste onderzoeksvragen en wisselden zij van gedachten met het aanwezige publiek in een debat en met behulp van een enquête.

The Future Book

Presentation and discussion
Harrison, Sarah Infanger,
Filiep Tacq, Richard Vijgen

The Future Book is a research project initiated by the Jan van Eyck Akademie, Maastricht. Its intention is, to query the future of the book from a multi-disciplinary standpoint: editing, typography, book design, publishing and distribution. At the start of the project, Harrison, Sarah Infanger, Filiep Tacq and Richard Vijgen presented their main research questions and discussed these with the audience through a questionnaire and live debate.

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Same Content, Different Message

Lecture Femke Snelting

This text started some time ago. At a conference on the history of web design, Steven Pemberton, a representative of the World Wide Web Consortium¹ spoke about the importance of web standards for the future of web design. To support his plea, he routinely stated that "looking at typical web pages now it is a real mess, and it is very hard to extract the true information from a page. I'm not saying visual is unimportant. It is important, of course, but it's subordinate to meaning and it's important not to mix the two"². When it was finally time for questions I did not manage much more than an at best confused response. How could someone say such things, while design, and even more design for the web is all about communicating meaning through form? And was he seriously saying that the way something was presented did not have anything to do with what it meant?

Schooled in the spirit of Dutch designer Jan van Toorn (who used to fulminate against "design as tasteful packaging"³), fan of French design collective Ne Pas Plier and further educated by feminist practices and writing, I've learned to get suspicious when 'meaning' gets divorced from form, especially when this 'meaning' is then presented back as some sort of neutral and weightless material, unformed clay that can be moulded into any shape or medium without ever changing its essence. 'Meaning' is complicated matter; if it has to be something pliable, than I'd imagine it to be sticky; capturing smells, stains and dirt – memories of all it went through.

In a 1982 interview van Toorn explains how designers should avoid stereotypical forms of communication. Messages need to be designed in such a way that they allow for a dialog between sender and receiver, leaving place for subjective interpretation. His visual strategies include re-working of photographic images, playing with handwritten or drawn elements, layers of collage and montage. Those methods literally and metaphorically visualise the mechanics of the press, the process of design and the subjective production of images.

1. "The World Wide Web Consortium (W3C) is an international consortium where Member organizations, a full-time staff, and the public work together to develop Web standards. W3C's mission is: To lead the World Wide Web to its full potential by developing protocols and guidelines that ensure long-term growth for the Web." <http://www.w3.org/consortium>

2. Steven Pemberton at 'A decade of Webdesign', Piet Zwart Institute & Institute of Network Cultures, Amsterdam, 2005 <http://www.decadeofwebdesign.org>

3. "De grafische vormgeving verwordt steeds meer tot een smaakvolle verpakking, tot een formele oplossing die met de inhoud niets van doen heeft" (Jan van Toorn in: Rietveld idiotenband, Amsterdam: Rietveld publicaties, 1982)



To achieve a certain 'openness' he thought it necessary to make obvious subjective design decisions and liked to assert his presence as designer-author on every corner of the paper. Van Toorns' stunning posters, calendars and exhibition designs are in fact the result of his attempt to bring consumers and producers of information together in one space.

Though these ideas are rooted in a particular era of European (graphic) design and most of all in the printed medium, I would like to think that his refusal to split the process of design from the production of meaning is 'forward compatible'; the web could possibly be the best place thinkable to make connections between consumers and producers happen.

A short history of web standards

Ultimately not much more than a collection of interlinked pages stored on a server, a website is straightforward, at least on the surface. Each web page contains instructions in plain text about what it should look and behave like on the device of the end-user⁴. With the help of a browser, a piece of software designed to automatically interpret those instructions, data is displayed in a certain way. Elements placed between `< >` are instructions addressed at the browser, the rest is supposed to be displayed on screen.

Web standards are based on the characteristics of HTML (Hyper Text Markup Language), the language that is used to mark up web pages. It was developed with a clear motive: "We needed a communal lingua franca, a language that each computer could understand. This should be a simple hypertext language, able to hold navigational elements for browsing hypertext documents, menus and basic documentation such as help files, notes and e-mail. This is why HTML, the mark up language

4. Chose 'view source' from your browser menu to see how this works.

5. Weaving the web, The original design and ultimate destiny of the World Wide Web by its inventor, Tim Berners Lee, London: Orion, 1999

for text, was written".⁵ Fortunately HTML can do a lot more than originally intended by its inventor. The obvious purpose of a paragraph tag for example, is to distinguish one paragraph from another. But when you decide to wrap `<p></p>` around a single word instead, the text will be displayed with a non-standard line-height because most browsers will automatically add padding above and below any block of characters wrapped in `<p>` tags.

Same content different message

Around 1996, browser companies fought desperately for their share of the on line market. To bind users to their products, both Netscape and Microsoft shipped self-invented features⁶ with each update of their software and decided at will to support each others' tags. The interpretation of the page you viewed, could (and actually still can) therefore radically differ depending on the browser you chose. This caused problems for content providers as much as for users of their content. As there is no way to know what software your audience will use to browse, it is impossible to predict what they will actually see on their screen. Vice versa, a user never knows whether she is viewing a page in the way it was intended.

6. ``,
`<blink></blink>`
(Netscape, 1996) and
`<marquee></marquee>`
(Microsoft, 1996) are
the most well known
examples of proprietary
tags

The WC3 grew more and more worried by the possibly messy future of the web, and began to work on a set of 'recommendations', guidelines to further streamline its development. In the 1997 winter issue of the World Wide Web Journal Advancing HTML: Style and Substance, editor Rohit Khare promised web designers access to "a litany of cool new whiz-bang features to delight and amaze Net surfers"⁷. What it came down to was, that the use of HTML needed to be restored to its original purpose.

7. World Wide Web Journal, Volume 2, Issue 1 (Winter 1997) http://www.w3j.com/5/s1_editorial.html

The members of the WC3 agreed that HTML should from now on solely be used for structural markup, or in other terms: 'content' should be separated from form. This meant that for example style tags such as `<i></i>`, instructing browsers to render any text placed between them in italics, were to be replaced by a semantic equivalent ``. Most browsers still display text marked up as `` in italics, but the tag name now refers to 'emphasis', which is structural markup and not a typographic convention. It of course also meant that proprietary tags such as `` etc. were considered 'deprecated' as they are not structural, but presentational. In general, presentational elements should be separated from HTML documents and moved into separate documents, style sheets.

People with difficulties reading text on screens⁸ had their own reasons for getting upset by the abuse of structural elements for visual purposes. The development of the Internet, a network for information exchange based on ASCII characters and

8. Because they are blind, bad-sighted or colour-blind. This group of people is usually referred to as suffering from 'print disabilities' - a funny re-mediation.

In conversation with web standards

not on printed materials, meant that for the first time disabled people had access to information at the same moment as anyone else. It is relatively easy to strip HTML tags from that what is supposed to be legible by humans, and this data can then be read out loud by special software. But as web pages started to include bloated styles and others discovered Flash, documents became increasingly illegible to screen readers. For this reason, disability rights groups started to campaign with force to make sure governments and NGO's would respect their right to information, and with success: at this moment it is the law in many countries that public documents are made available in compliant formats.

Much pressure came from web designers themselves. It was literally WASP, a self organised group of designers, who demanded that the term 'recommendation' initially proposed by the WC3, should be changed to 'web standards'. "We've lost patience with browser makers' unfulfilled promises to support standards created by the World Wide Web Consortium (W3C) and other standards bodies. Both Microsoft and Netscape have repeatedly insisted they support standards, yet every day we're wasting enormous amounts of time and money working around buggy and incompatible implementations."⁹

WASP has been surprisingly successful in creating awareness amongst their own community; the standards approach has become standard practice in most design agencies and bureaus worldwide¹⁰.

The overwhelming enthusiasm of designers who hoped to finally regain control over display, combined with invincible arguments for accessibility (equally useful for differently abled users as it is for differently abled machines), make it hard to think about the consequences of separating 'form' from 'content'. But ultimately it is a statement about the way humans communicate, how they distribute and understand information, and what the place of design could be in that process.

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9. In Weaving the web, Berners Lee recalls the conscious decision to phrase their guidelines not as 'norm' but as 'recommendations', expressing that they were interested in a general consensus, rather than in a place of power.

10. Sadly enough, Microsoft's Internet Explorer, still by far 'the worlds' favorite browser', has only marginally improved its compliance to standards while two major updates were released since 1997. Boring work-arounds and cross-browser testing is still a daily chore for most web designers.

Same content different message

How content got divorced from form

Keeping form elements and structural HTML stored in separate but interdependent documents, is a core practice in web standards. It makes it technically possible to change one of the two elements without having to touch the other, and this saves time and confusion.

With the help of CSS-style sheets, it is perfectly easy to alternate between different looks of a page without touching the HTML code. Not only that, because 'content' is liberated from specific medium, 'content' can theoretically travel to other devices or media, even to ones that have not been invented yet.

The division between what is considered 'content' and what 'form' is in fact quite arbitrary. For the sake of convenience, 'content' has for example been restricted to text whereas images, typography, behavioral scripts, colour, contrast and lay-out are not. At the same time a texts' structure (which parts are selected and how are they broken up in paragraphs, headers and sections) has become locked inside 'content' (as well as punctuation, tone, grammar and language, but lets not complicate things too much). After being separated from each other, both parts can be replaced at will.

From the meticulous documentation of discussions at the WC3 that led to the development of web standards, it is clear that no time has been wasted on discussing the choice of the word-pairs 'Substance' versus 'Form', their later equivalent 'Content' versus 'Style', or even more outrageous, 'Meaning' versus 'Presentation'. Their choice of terms expresses a desire for efficiency and clarity, which is not surprising coming from a bureaucratic body such as the WC3. It reveals a particularly pragmatic perspective on information, favouring flow over precision.

Same HTML, different Style sheet
<http://www.csszengarden.com/>





In conversation with web standards

Access for all

The advantage of doing away with the interconnection between presentation and data, is that it can than theoretically travel continents, contexts and cultures. "Our Members work

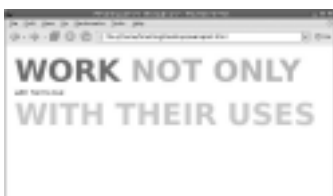
together to design and standardize Web technologies that build on its universality, giving the power to communicate, exchange information, and to write effective, dynamic applications-for anyone, anywhere, any-

time, using any device."¹¹ says Tim Berners Lee, promoting the work of the WC3. His strategy sounds familiar to other well known global marketing campaigns: as long as we believe that differences are only skin deep, goods can be sold anywhere, anytime.

Katherine Hayles explains that it is never easy to divorce 'data' from its markup and argues for another notion of materiality, one that is "open to debate and interpretation, ensuring that discussions about the text's 'meaning' will also take into account its physical specificity as well"¹². She emphasizes the 'instantiation' or 'rendering concrete' of texts and how much the way this happens matters. Basing her research on small scale artistic works such as code poetry and hyper text novels, she calls for 'media-specificity', and understands that choices in typography, lay-out and medium have an effect on what you read.

Here lies the basic problem in the way web standards work: such a system can only function if we assume that the same 'content' presented in a different way, communicates essentially the same message.

Aiming to make use of "the full potential" of the web, standardization seems to have become almost a goal in itself. But does the fact that the web is potentially everywhere, mean that everyone needs to read the same things?



Same content different message

Divisions of labour

Web standards not only help to make sure that the web remains accessible for everyone, but can also function as a fence around designers' working terrain.

Buttons suggesting a page has passed validation



With the use of style sheets, designers and programmers can theoretically work independent from each other. According to the WC3, there is literally no need for exchange between different people responsible for what users/readers/viewers pull up in their browsers; web standards tend to standardize design work flows too.

As the examples from Zen Garden show, design based on such division means that design is brought back to simply adding arbitrary styles to chunks of text. Whereas in traditional page or print design, decisions can be made about placing specific texts and images in relation to each other, with dynamically generated pages, only general assumptions can be made about what elements will appear.

Luckily, many designers do not confine themselves to CSS. As much as lay out software blurred the lines between design practice and work traditionally belonging to typesetters or pre-press specialists, web designers enter the playing field of programmers and vice versa. Before a Photoshop mock-up would be executed by a programmer, now template systems allow designers to play with the output from a database. In the case of dynamically generated pages, design decisions are simultaneously made on the level of lay-out, software and database design.

Designing perspectives

The implementation of web standards made the life of designers, at least on paper, a lot easier. It is obviously convenient to organise the flow of data according to clear categories and streamline the way it is processed. But if design is more than packaging, than connections between form and content are essential.

11. Tim Berners-Lee is director of the World Wide Web Consortium and self-acclaimed inventor of the world wide web.

12. "It is not difficult to agree that all texts are marked; for example, readers familiar with print conventions recognize an indentation as signaling a paragraph break and parse the text accordingly" Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis. N. Katherine Hayles, Poetics Today 25(1): 67-90, 2004

In conversation with web standards

If you think about web design as the design of lenses, not final connections between content and form, but temporary alliances which somehow have the potential to change your idea about what is represented¹³.

Designing a web page has more than to go deeper than skin, it needs to engage with all the decisions and technical processes which make it up. It might mean learning to write SQL queries, or PHP to be able to process, mold, reorganise, take apart, re-think the structure of a document along with its appearance.

It still matters from where you speak, in which language, with what tools or in which medium. Each appearance in a new context means a rewriting, re-staging, redesign, re-interpretation and to be able to do that code, form, content, writing, editing and behavior might need to mix and mingle.

13. "(...) information is only information when there are multiple interpretations. One person's noise, might be another's signal or two people may agree to attend something, but it is the tension between contexts that actually creates representation." *Sorting Things Out: Classification and Its Consequences*. Geoffrey C. Bowker and Susan Leigh Star, MIT Press, 1999.

Regional dialectics
Dialectiques régionales
Regionale dialectiek



Introduction

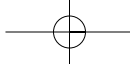
'Regional Dialectics' crossed a few linguistic borders. We twisted our tongues and triggered our memories through the movement of our bodies, but also physically moved from bilingual Brussels to French speaking Liège. We made an attempt to impurify, cross breed and bastardize otherwise isolated forms of speech; linguistic borders, difference and contradictions are the breeding grounds for transformation, ex(change) and play.

Introdutie

Op deze dag overschreden we de taalkundige grenzen. We legden onze tongen in de knoop en kietelden ons geheugens door ons lichaam in beweging te zetten, maar we verplaatsten ons ook fysiek van tweetalig Brussel naar Franstalig Luik. We probeerden spraakvormen die doorgaans geïsoleerd van elkaar bestaan, te kruisen, te bastaardiseren en meerduidig te maken. Taalkundige grenzen, verschillen en tegenstellingen zijn de broedplaatsen voor transformatie, uitwisseling en spel.

'Dialectiques Régionales' traversa quelques frontières linguistiques. Nous sommes allé-e-s "voir le code source" pour enquêter sur les webstandards universels, entortiller notre langue et stimuler notre mémoire à travers le mouvement de nos corps, mais aussi physiquement nous déplacer de la bilingue Bruxelles à Liège la francophone. Nous avons essayé de dé-purifier, mêler et bâtardiser des formes de langages isolées. Frontières linguistiques, différence et contradictions furent le ferment de la transformation, l'échange(ment) et le jeu.

Introduction



Yes or No?

Quiz **Wendy Van Wynsberghe**

Ja of Nee?

*Kies één van de volgende
vervoegingen in het
Westvlaams:*

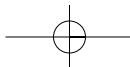
1. Le quartier d'Amercoeur se trouve-t-il sur la rive gauche de la Meuse?
2. Dans la province de Liège, y a-t-il plus de 60.000 personnes dont la langue maternelle est l'allemand ?
3. Albert II était-il prince de Liège avant d'être roi ?
4. Eugène Ysaye était-il un peintre liégeois ?
5. La Violette est-elle le surnom de l'hôpital de la Citadelle ?
6. Le pont des Arches est-il le plus vieux pont de Liège ?
7. Est-ce Charles Le Téméraire qui a fait incendier Liège en 1468 ?
8. Le pape Jean-Paul II est-il venu à Liège ?
9. Liège a-t-elle accueilli une exposition universelle ?
10. Notger était-il prince évêque ?
11. Liège a-t-elle accueilli les Jeux Olympiques ?
12. Li Torè est-elle une statue du parc de la Boverie ?
13. Simenon et Maigret fumaient-ils le cigare ?
14. César Franck était-il bourgmestre de Liège ?
15. Les colonnes de la cour du palais des Princes-Evêques sont elles plus de 50 ?
16. Les rues Courtois, Fusch, Louvrex, des Anges et Nysten sont-elles toutes des rues bordant le Jardin botanique ?
17. Tintin et Milou sont-ils passés par Liège ?
18. Saint Eloi, Saint Léonard et Sainte Barbe sont-ils les Saints Patrons des artistes ?
19. F.N., Saroléa et Gillet étaient-elles des marques de voitures liégeoises d'après-guerre ?
20. Les ingrédients de la salade liégeoise sont-il les carottes, le lard, les oignons, le vinaigre et les pommes de terre ?

ja	JOAK	(ik)
nee	NINK	(ik)
	JOAG	(jij)
	NÈG	(jij)
	JOAJ	(hij)
	NÈJ	(hij)
	JOAS	(zij)
	NÈS	(zij)
	JOAT	(het)
	NENT	(het)
	JOM/JOW	(wij)
	NÈM/NIW	(wij)
	JOAG	(jij)
	NÈG	(jij)
	JOANS	(ze)
	NIHNS	(ze)

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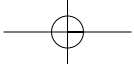
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Oui ou Non?



Yes or No?





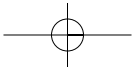
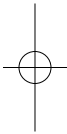
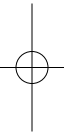
Reponses



Answers

Antwoorden

- 1 NEJ
- 2 JOAT, ongeveer
- 3 JOAJ
- 4 NEJ, ie was violist
- 5 NENT, tis de noamevan t status
- 6 JOAT
- 7 JOAJ
- 8 JOAJ
- 9 JOAT
- 10 JOAJ
- 11 NENT
- 12 NES, ze stoatdichte bie terrasn
- 13 NIHNS, zesmoardigen een pupe.
- 14 NEJ, ie was nen componist.
- 15 JOAT, tzun der tsestig
- 16 JOAT
- 17 JOANS, in Kuffje in tland van de Sovjets.
- 18 NENT, tzun de heilihen van de mienwerkers.
- 19 NENT, tzun motto's
- 20 NENT, want der moethn hen carooten derin moar wel bwoontjes.



Walo+ Gazète

Presentation **Stéphane Quertimont**

“According to us, the regional languages that are spoken in Wallonia constitute a patrimonium that is valuable beyond estimation. Because they are alive and they evolve constantly. When one talks about ‘roots’ it is clear languages is of even greater importance than the castles, windmills and churches built by our ancestors.” (Langues de Wallonie, Vivre en Wallonie ASBL, Walo+ Gazète 26, July August September 2005)

Consult Walo+ Gazète, The paper on Walloon bilingualism on:
<http://users.skynet.be/ucw/htm/wpg.htm>

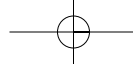
“Les langues régionales, parlées en Wallonie, constituent, d’après nous, un patrimoine d’une valeur inestimable. Parce qu’elles sont vivantes, évolutives. Si l’on parle de “racines”, il est bien évident que le langage en est une, plus importante encore que les châteaux, moulins et églises bâtis par nos ancêtres.” (Langues de Wallonie, Vivre en Wallonie ASBL, Walo+ Gazète 26, Juillet Août Septembre 2005)

Consultez Walo+ Gazète, Les feuillets du bilinguisme Wallon sur:
<http://users.skynet.be/ucw/htm/wpg.htm>



Walo+ Gazète





A e nè, wa bedoel je ton?
 A Neen? Wat bedoel je dan?
 B Ik bedoel dus
 B Ik bedoel dus
 A Dehte zje?
 A de echte zee?
 B e ja, vuf kilometer van de...
 B Wel ja, vijf kilometer van de...
 A de Noardzje?
 A... de Noordzee?
 B bè e, ja, we' jen anders?
 B wel ja, welke anders?
 A hoj doa di'els noa toe in de zomer?
 A Ga je daar dikwijls heen in de zomer?
 A No de ... no de zje
 A Naar de... naar de zee?
 B No de zje... ewèl eerlik hezehd hokikoljene mos aves hojn zwemn ad ol tvolk weh is
 B Naar de zee, wel, eerlijk gezegd ga ik alleen maar 's avonds zwemmen ("ga ik gaan zwemmen"), als alle mensen ("al het volk") weg is
 A s oves hoj' zwemn ja
 A 's avonds zwemmen, ja ("gaan zwemmen")
 A ik zin do... allè ja, widder hojn oltid noa de Haan of etwa, noajt no Jabbeke
 A ik ben daar... wel ja... ("allez ja"), wij gaan altijd naar De Haan of zo, nooit naar Jabbeke
 B Mo... teurlik nie... mo... Jabbeke eeft ook hee zee
 B Maar... natuurlijk niet... maar Jabbeke heeft ook geen zee

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A Non? Que veux-tu dire?
 B Je veux dire
 A la mer, la vraie mer?
 B Oui, à cinq kilomètres de...
 A ... la mer du Nord?
 B Ben oui, quelle autre?
 A Y vas-tu souvent en été?
 A A la... à la mer?
 B A la mer, et bien, pour être honnête je ne vais nager que les soirs quand tous les autres sont partis.
 A Nager le soir, oui
 A Oui je vois, j'y suis, nous allons toujours au Coq ou quelque chose comme cela, mais jamais à Jabbeke
 B Mais, évidemment, car Jabbeke n'est pas au bord de la mer
 A Ah non, jamais, mais alors où vas-tu?
 B au Coq

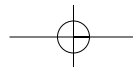
Jabbeke

Dialogue

A Ah bon, OK
 A Maintenant nous devons faire marche arrière
 B oui, c'était un "swing back" ou quelque chose comme cela
 A oui
 B OK
 A J'ai trouvé que c'était une belle fin: mais alors où vas-tu? Ben au Coq
 B Au Coq, oui
 B Nous allons nous arrêter, nous allons lui dire que c'est assez
 A Mais nous allons lui dire où il doit s'arrêter
 B Ah oui c'est bien... maintenant?
 A oui

A allè ja... noajt noa... wo hoj ton no toe?
 A Wel ja, nooit naar... waar ga je dan heen?
 B no De Haan
 B naar De Haan
 A Ah ja Ok
 A Ah ja Ok
 A Nu moestn we duz achterut hojn
 A Nu moesten we dus achteruit gaan
 B Ja da was e swing back of zu'etwa
 B ja, dat was een swing back of zoiets ("zulketwa")
 A ja
 B OK
 A kvoenn dad ehlik wel nohhe sch'wojn ende azo va: wo hoj ton no toe?
 A ja no De Haan
 A Ik vond dat eigenlijk wel (nog) een mooi einde zo van: waar ga je dan heen? Ah ja, naar De Haan
 B No De Haan ja
 B Naar De Haan, ja
 B We hojnt zo doe stopn, me hojn em zehn da me henoeh en
 B We gaan het zo doen stoppen, we gaan hem zeggen dat we genoeg hebben
 A Mo we hojn em zehhn wo dat ie moe stopn
 A Maar we gaan hem zeggen waar hij moet stoppen
 B a ja dasj hoed... Nu?
 B Ah ja dat is goed... nu?
 A ja

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"In nogal wat stripverhalen duiken vooroordelen tegen Arabieren op. Ze worden voorgesteld als dieven, zijn onbetrouwbaar, achterlijk, soms exotisch interessant en hebben dringend nood aan ontwikkelingshulp. Bij Kuifje vinden wij hiervan een merkwaardig voorbeeld. De eerste versie van Kuifje

"In a number of comics you will find prejudices against Arabs. They are being depicted as thieves, as unreliable, backwards, sometimes interesting as exotic species or in desperate need of development. In Tintin comics there are curious examples of this. The first edition of 'Tintin Land of Black Gold' appeared in 1939 in Le Petit Vingtième, and continued after World War II in the magazine Tintin. The title is an illegible drawing with Arabic-looking curves. In



Tintin and the Arabs

Lecture **Lucas Catherine**

1971 a new edition appeared, this time featuring a genuine Arab text: Al Dahab al Aswad (Black Gold). Changes were made to the content as well on request of the British publisher Methuen. In the first edition Tintin arrived in the harbor of Caifa/Haifa of pre- Worldwar II Palestine. In 1971 Palestine not only no longer existed as a country, but was also erased from the map in this comic. The harbor is now called Khemkäh, a Brussels 'Hergism' (literally

Kuifje en de Arabieren

en 'Het Zwarte Goud' verscheen in 1939 in Le Petit Vingtième, en werd na de oorlog hernomen in het Weekblad Kuifje. De titel bestaat dan uit onleesbare krullen die arabisch aandoen. Maar in 1971 komt er een nieuwe versie uit, en hier staat wel degelijk een Arabische tekst: 'Al Dahab



Kuifje en de Arabieren

al Aswad' (Het Zwarte Goud). Ook inhoudelijk is er, op vraag van Britse uitgever Methuen, wat veranderd. In de eerste versies arriveert Kuifje in de haven van Caifa/ Haifa, vooroorlogs Palestina dus. In 1971 is Palestina ook in de strip van de kaart geveegd, en de haven heet nu Khemkäh, een Brussels Hergisme (letterlijk 'k'em ka, ik heb het koud'). In de oude versie werd Kuifje ontvoerd door leden van de zionistische terreurorganisatie Irgoen Zvai Leumi (van Menahem Begin en Itzhak Shamir, latere premiers van Israël). De opdrachtgever draagt dan een typisch jiddische naam: Salomon Finkelstein (in de versie van 1939) en Goldstein (in 1948) en Kuifje wordt afgevoerd naar een stad die duidelijk refereert aan Tel Aviv. De architectuur van de stad is niet oosters, maar Oostblok Art Déco. Tel Aviv staat bekend om zijn Art Déco gebouwen. In de latere versie worden de ontvoerders Arabische terroristen, en de stad een Arabische stad met minaret. De bad guys en de good guys zijn van kamp gewisseld. De geschiedenis werd herschreven in functie van de overwinnaars."

Tintin and the Arabs

meaning 'k'em ka, I am cold). In the old version Tintin was abducted by members of the Zionist terror movement Irgoen Zvai Leumi (referring to Menahem Begin and Itzhak Shamir, later prime-ministers of Israel). The commissioner has a typically Yiddish name: Salomon Finkelstein (1939) or Goldstein (1948) and Tintin is taken to a town clearly referring to Tel Aviv which is known for its Art Deco buildings. In the newer version his kidnapers have become Arab terrorists, and the city turns into an Arab city with minaret. The Good guys and bad guys have changed positions. History is also in Tintin rewritten to serve the winner."

Dictionary of Languages

Contribution to Wikipedia.org

The Dictionary of Languages consisted of 8505 language names gathered from various lists on wikipedia.org, ethnologue.org and zompist.com. They were categorized, merged and alphabetized using a php script, and manually corrected afterwards. The Dictionary of Languages combined, without hierarchy, dialects with fictional, natural, pidgin, auxiliary, engineered, creole and programming languages. Because we felt that all inclusions, exclusions and categories were debatable, we placed the list on wikipedia.org and invited everyone to make the necessary changes, corrections and additions. The editors at wikipedia.org were not impressed, and hardly two days after *Verbindingen/ Junctions 9* was over, they anonymously decided to remove the entry.

Le Dictionnaire des Langages consistait en 8505 noms de langages trouvés sur wikipedia.org, ethnologue.org et zompist.com. Noms catégorisés, rassemblés et triés par ordre alphabétique grâce à un script php. Cette liste combinant sans hiérarchie des dialectes, langues fictives, de programmation, et autres hybrides, fut placée sur Wikipedia car sujette à discussions, débats. Elle fut retiré de manière anonyme et sans avertissement préalable par les éditeurs de Wikipedia quelques jours après la fin de *V/J9*.

(1) natuurlijke taal
(2) dialect
(3) creool
(4) programmeertaal
(5) geconstrueerde taal
↓

(1) natural language
(2) dialect
(3) creole
(4) programming language
(5) constructed language
↓

(1) langage "naturel"
(2) dialecte
(3) créole
(4) langage de programmation
(5) langage "construit"
↓

Le Dictionnaire des Langages

Taalwoordenboek

Het Taalwoordenboek bestond uit een lijst van 8505 talen afkomstig van verschillende lijsten op wikipedia.org, ethnologue.org en zompist.com. Ze werden gecategoriseerd en op alfabet gezet met behulp van een php script; de lijst werd vervolgens handmatig gecorrigeerd. Het Taalwoordenboek combineerde zonder onderscheid dialecten met geconstrueerde, fictieve, auxiliaire, natuurlijke, bastaard, geconstrueerde, formele en programmeertalen. Omdat we alle vormen van insluiting, uitsluiting en categorisering een discussie waard vonden, plaatsten we de lijst op wikipedia.org en nodigden iedereen uit om veranderingen, aanvullingen en correcties te maken. De redacteuren van wikipedia waren niet onder de indruk van de relevantie van deze bijdrage, en nauwelijks twee dagen nadat *Verbindingen/ Junctions 9* voorbij was, besloten ze unaniem de bijdrage te verwijderen.

A

A

Àhàn ⁽¹⁾	Aceh ⁽¹⁾	Agob ⁽¹⁾	Akar-Bale ⁽¹⁾	Altai, Northern ⁽¹⁾	Amuzgo,	Anus ⁽¹⁾	Hassaniyya ⁽¹⁾	Aragonese ⁽¹⁾⁽²⁾	Arua ⁽¹⁾
Àncá ⁽¹⁾	Achagua ⁽¹⁾	Agoi ⁽¹⁾	Akaselem ⁽¹⁾	Altai, Southern ⁽¹⁾	San Pedro	Anuta ⁽¹⁾	Arabic, Hijazi	Arai ⁽¹⁾⁽²⁾	Aruék ⁽¹⁾
Ewé ⁽¹⁾	Achang ⁽¹⁾	Agta, Alabat	Akateko ⁽¹⁾	Alumu-Tesu ⁽¹⁾	Amuzgos ⁽¹⁾	Anu ⁽¹⁾	Spoken ⁽¹⁾	Arakanese ⁽¹⁾	Aruop ⁽¹⁾
Omie ⁽¹⁾	Acheron ⁽¹⁾	Island ⁽¹⁾	Akawaio ⁽¹⁾	Alune ⁽¹⁾	Amuyin	Anyin Morofó ⁽¹⁾	Arabic, Judeo-	Araki ⁽¹⁾	Aruqi ⁽¹⁾
Óngé ⁽¹⁾	Aché ⁽¹⁾	Agta, Camarines	Aka ⁽¹⁾	Alur ⁽¹⁾	Mixtecan ⁽¹⁾⁽²⁾	Anyin ⁽¹⁾	Iraqi ⁽¹⁾	Aralle-	Asaro'o ⁽¹⁾
Østjysk ⁽¹⁾⁽²⁾	Achi', Cubulco ⁽¹⁾	Norte ⁽¹⁾	Akebu ⁽¹⁾	Alutor ⁽¹⁾	Anaang ⁽¹⁾	Aoheng ⁽¹⁾	Arabic, Judeo-	Tabulauan ⁽¹⁾	Asas ⁽¹⁾
Urúmqi ⁽¹⁾⁽²⁾	Achi', Rabinal ⁽¹⁾	Agta, Casiguran	Aker ⁽¹⁾	Alvir-Vidar ⁽¹⁾	Anahim L. ⁽¹⁾⁽²⁾	Aore ⁽¹⁾	Moroccan ⁽¹⁾	Aramanik ⁽¹⁾	Asháninka ⁽¹⁾
ærošk ⁽¹⁾⁽²⁾	Achinese-	Dumagat ⁽¹⁾	Ake ⁽¹⁾	Alyawarr ⁽¹⁾	Anakalangú ⁽¹⁾	Apache,	Arabic, Judeo-	Arammba ⁽¹⁾	Ashanti ⁽¹⁾⁽²⁾
lOlung ⁽¹⁾	Chamic ⁽¹⁾⁽²⁾	Agta, Central	Akha ⁽¹⁾	Amahai ⁽¹⁾	Anal ⁽¹⁾	Jicarilla ⁽¹⁾	Tripolitanian ⁽¹⁾	Aranadan ⁽¹⁾	Ashéninka,
lXóó ⁽¹⁾	Acholi ⁽¹⁾	Cagayan ⁽¹⁾	Akhvakh ⁽¹⁾	Amahuaca ⁽¹⁾	Anambé ⁽¹⁾	Apache, Kiowa ⁽¹⁾	Arabic, Judeo-	Arandaí ⁽¹⁾	Pichis ⁽¹⁾
'Are'are ⁽¹⁾	Achterhoeks ⁽¹⁾	Agta, Dicamay ⁽¹⁾	Aklanon ⁽¹⁾	Aklanon ⁽¹⁾	Apache, Lipan ⁽¹⁾	Apache, Lipan ⁽¹⁾	Tunisian ⁽¹⁾	Arandic ⁽¹⁾⁽²⁾	Ashéninka,
'Auhelawa ⁽¹⁾	Achuar-Shiwiar ⁽¹⁾	Agta,	Akolet ⁽¹⁾	Amaí ⁽¹⁾	Apache,	Apache,	Arabic, Judeo-	Araona ⁽¹⁾	South Ucayali ⁽¹⁾
2. PAK ⁽⁶⁾	Achumawi ⁽¹⁾	Dupaninan ⁽¹⁾	Akoose ⁽¹⁾	Amami-Oshima,	Anasi ⁽¹⁾	Mescalero-	Yemeni ⁽¹⁾	Arapaho ⁽¹⁾	Ashéninka,
20-GATE ⁽⁴⁾	Acipa, Eastern ⁽¹⁾	Agta, Isarog ⁽¹⁾	Akoye ⁽¹⁾	Northern ⁽¹⁾	Ancash ⁽¹⁾⁽²⁾	Chiricahua ⁽¹⁾	Arabic,	Ucayali-Yurúa ⁽¹⁾	Askopan ⁽¹⁾
51forth ⁽⁴⁾	Acipa, Western ⁽¹⁾	Agta, Mt. Iraya ⁽¹⁾	Akpa ⁽¹⁾	Amami-Oshima,	Andalusi	Apache,	Levantine	Arapesh,	Ashéninka
473L Query ⁽⁴⁾	Acroá ⁽¹⁾	Agta, Mt. Iriga ⁽¹⁾	Akpes ⁽¹⁾	Southern ⁽¹⁾	Arabic ⁽¹⁾⁽²⁾	Western ⁽¹⁾	Bedawi	Bumbita ⁽¹⁾	Ashéninka
=lHua ⁽¹⁾	ACS ⁽⁴⁾	Agta,	Akposo ⁽¹⁾	Amanab ⁽¹⁾	Andaman Creole	Apachean ⁽¹⁾⁽²⁾	Spoken ⁽¹⁾	Arawak ⁽¹⁾	Ashéninka
=lKx'aull'ein ⁽¹⁾	Action! ⁽⁴⁾	Remontado ⁽¹⁾	Akrukay ⁽¹⁾	Amanayé ⁽¹⁾	Hindi ⁽¹⁾⁽³⁾	Apaláí ⁽¹⁾	Arabic, Libyan	Araweté ⁽¹⁾	Perené ⁽¹⁾
A# ⁽⁴⁾	ActionScript ⁽⁴⁾	Agta, Umiray	Aktuku ⁽¹⁾	Amapá Creole ⁽¹⁾⁽³⁾	Andamanese ⁽¹⁾⁽²⁾	Apalik ⁽¹⁾	Spoken ⁽¹⁾	Ararum ⁽¹⁾	Ashe ⁽¹⁾
A'tong ⁽¹⁾	Actor ⁽⁴⁾	Dumaget ⁽¹⁾	Akum ⁽¹⁾	Amaraq ⁽¹⁾	Andaqúí ⁽¹⁾	Apali ⁽¹⁾	Arabic,	Arbore ⁽¹⁾	Ashkun ⁽¹⁾
a'w ⁽¹⁾⁽²⁾	Adabe ⁽¹⁾	Agta, Villa	Akurio ⁽¹⁾	Amarakaeri ⁽¹⁾	Andarum ⁽¹⁾	Apatani ⁽¹⁾	Mesopotamian	Archí ⁽¹⁾	Ashtiani ⁽¹⁾
A+ ⁽⁴⁾	Adamawa-	Vicioso ⁽¹⁾	Akwa ⁽¹⁾	Amaras ⁽¹⁾	Andegerebinha ⁽¹⁾	Apataí ⁽¹⁾	Spoken ⁽¹⁾	Archi ⁽¹⁾	Ashtiani ⁽¹⁾
A+ ⁽⁴⁾	Ubangian ⁽¹⁾⁽²⁾	Aguano ⁽¹⁾	Ak ⁽¹⁾	Amara ⁽¹⁾	Andh ⁽¹⁾	Apinayé ⁽¹⁾	Arabic,	Archi ⁽¹⁾	Ashtiani ⁽¹⁾
A-0 ⁽⁴⁾	Adamorobe Sign	Aguaruna ⁽¹⁾	Alabama ⁽¹⁾	Amá ⁽¹⁾	Andio ⁽¹⁾	APL ⁽⁴⁾	Moroccan	Areba ⁽¹⁾	Asmat,
A-Pucikwar ⁽¹⁾⁽²⁾	Language ⁽¹⁾	Aguna ⁽¹⁾	Alaba ⁽¹⁾	Ambae, East ⁽¹⁾	Andi ⁽¹⁾	Ap Ma ⁽¹⁾	Spoken ⁽¹⁾	Arem ⁽¹⁾	Casuarina
Aariya ⁽¹⁾	Adangbe ⁽¹⁾	Agutaynen ⁽¹⁾	Alago ⁽¹⁾	Ambae, West ⁽¹⁾	Andoa ⁽¹⁾	Aprma ⁽¹⁾	Arabic, Najdi	AREXX ⁽⁴⁾	Coast ⁽¹⁾
Aari ⁽¹⁾	Adang ⁽¹⁾	Agwagwune ⁽¹⁾	Alago ⁽¹⁾	Ambak ⁽¹⁾	Andoa ⁽¹⁾	Appalachian	Spoken ⁽¹⁾	Are ⁽¹⁾	Asmat, Central ⁽¹⁾
Aasáx ⁽¹⁾	Adap ⁽¹⁾	Ahaggár ⁽¹⁾⁽²⁾	Alak ⁽¹⁾	Ambakich ⁽¹⁾	Andoa ⁽¹⁾	English ⁽¹⁾⁽²⁾	Arabic, North	Argentine Sign	Asmat, North ⁽¹⁾
Abadi ⁽¹⁾	Ada ⁽⁴⁾	Ahanta ⁽¹⁾	Alamblak ⁽¹⁾	Amba ⁽¹⁾	Andoa ⁽¹⁾	AppleScript ⁽⁴⁾	Levantine	Argentine Sign	Asmat,
Abaga ⁽¹⁾	Adelbert	Aheu ⁽¹⁾	Alangan ⁽¹⁾	Ambelau ⁽¹⁾	Anemé Wake ⁽¹⁾	Apuriná ⁽¹⁾	Spoken ⁽¹⁾	Language ⁽¹⁾	Yaosakor ⁽¹⁾
Abai Sungai ⁽¹⁾	Range ⁽¹⁾⁽²⁾	Ahe ⁽¹⁾	Alan ⁽¹⁾	Amele ⁽¹⁾	Anem ⁽¹⁾	Apuláí ⁽¹⁾	Arabic, North	Argobba ⁽¹⁾	ASN.1 ⁽⁴⁾
Abanyom ⁽¹⁾	Adèle ⁽¹⁾	Ahirani ⁽¹⁾	Alatí ⁽¹⁾	Amblong ⁽¹⁾	Anfiló ⁽¹⁾	Arára, Mato	Mesopotamian	Argos ⁽⁴⁾	Asoa ⁽¹⁾
ABAP ⁽⁴⁾	Adi, Galo ⁽¹⁾	Ahom ⁽¹⁾	Alawa ⁽¹⁾	Ambo ⁽¹⁾	Angaálíha ⁽¹⁾	Grosso ⁽¹⁾	Spoken ⁽¹⁾	Arguní ⁽¹⁾	Asp ⁽⁴⁾
Abar ⁽¹⁾	Adioukrou ⁽¹⁾	Ahtena ⁽¹⁾	Albanian,	Ambrým,	Angal Enen ⁽¹⁾	Arára, Pará ⁽¹⁾	Arabic, Omani	Arguní ⁽¹⁾	ASP ⁽⁴⁾
Abau ⁽¹⁾	Adi ⁽¹⁾	Ai-Cham ⁽¹⁾	Arbëreshë ⁽¹⁾	North ⁽¹⁾	Angal Heneng ⁽¹⁾	Arabana ⁽¹⁾	Spoken ⁽¹⁾	Arhá ⁽¹⁾	Assamese ⁽¹⁾
Abaza ⁽¹⁾	Adonara ⁽¹⁾	Aigon ⁽¹⁾	Albanian,	Ambrým,	Angal ⁽¹⁾	Arabela ⁽¹⁾	Arabic, Sanaani	Arhuaco ⁽¹⁾	Assangori ⁽¹⁾
ABC ALGOL ⁽⁴⁾	Aduge ⁽¹⁾	Aiklep ⁽¹⁾	Arvanitika ⁽¹⁾	Southeast ⁽¹⁾	Angika ⁽¹⁾	Arabian	Spoken ⁽¹⁾	Aribwatsa ⁽¹⁾	Assembly ⁽⁴⁾
ABC ⁽⁴⁾	Adyghe ⁽¹⁾	Aiku ⁽¹⁾	Albanian, Gheg ⁽¹⁾	Ambulas ⁽¹⁾	Angloromani ⁽¹⁾	Arabic ⁽¹⁾⁽²⁾	Arabic, Sa'idi	Aribwaung ⁽¹⁾	Assiniboine ⁽¹⁾⁽²⁾
Abé ⁽¹⁾	Adynyama-	Aimag ⁽¹⁾⁽²⁾	Albanian, Tosk ⁽¹⁾	Amdang ⁽¹⁾	Angolar ⁽¹⁾⁽³⁾	Arabic, Algerian	Spoken ⁽¹⁾	Arifama-	Assiniboine ⁽¹⁾⁽²⁾
Abidji ⁽¹⁾	thanha ⁽¹⁾	Aimele ⁽¹⁾	Aldor ⁽⁴⁾	Amele ⁽¹⁾	Angoram ⁽¹⁾	Saharan	Arabic, Shihhi	Miniafiat ⁽¹⁾	Assyrian Neo-
Abinomn ⁽¹⁾	Adzera ⁽¹⁾⁽²⁾	Aimol ⁽¹⁾	Alef ⁽¹⁾	Amerax ⁽¹⁾	Angor ⁽¹⁾	Spoken ⁽¹⁾	Spoken ⁽¹⁾	Assyrian Neo-	Assyrian Neo-
Abipon ⁽¹⁾	Aekyom ⁽¹⁾	Ainara ⁽¹⁾⁽²⁾	Alege ⁽¹⁾	American	Angor ⁽¹⁾	Spoken ⁽¹⁾	Arabic, Shuwa ⁽¹⁾	Arguní ⁽¹⁾	Aramaic ⁽¹⁾
Abishira ⁽¹⁾	Aer ⁽¹⁾	Ainbar ⁽¹⁾	Alekano ⁽¹⁾	English ⁽¹⁾⁽²⁾	Anguillan Creole	Arabic, Algerian	Arabic, South	Arguní ⁽¹⁾	Asturian ⁽¹⁾⁽²⁾
Abkhaz ⁽¹⁾	Afade ⁽¹⁾⁽²⁾	Aingeljá ⁽¹⁾	Alemannisch ⁽¹⁾	American Sign	English ⁽¹⁾⁽³⁾	Spoken ⁽¹⁾	Arabic, South	Arikapú ⁽¹⁾	Asturian ⁽¹⁾⁽²⁾
ABLE ⁽⁴⁾	Afar ⁽¹⁾	Ainu ⁽¹⁾	Aleut, Mednyj ⁽¹⁾	Language ⁽¹⁾	Anguillan	Arabic, Babalia	Levantine	Arikara ⁽¹⁾	Asumboa ⁽¹⁾
Abnaki, Eastern ⁽¹⁾	Afitti ⁽¹⁾	Aiome ⁽¹⁾	Aleut, Mednyj ⁽¹⁾	American Sign	English ⁽¹⁾⁽²⁾	Creole ⁽¹⁾⁽³⁾	Spoken ⁽¹⁾	Arikem ⁽¹⁾⁽²⁾	Asumri ⁽¹⁾
Abnaki,	African-	Aioran ⁽¹⁾	Aleut, Mednyj ⁽¹⁾	American Sign	Anii ⁽¹⁾	Arabic, Baharna	Arabic,	Aringa ⁽¹⁾	Asuri ⁽¹⁾
Western ⁽¹⁾	American	Aiton ⁽¹⁾	Aleut, Mednyj ⁽¹⁾	American Sign	Animere ⁽¹⁾	Spoken ⁽¹⁾	Standard ⁽¹⁾	Arí ⁽¹⁾	Asu ⁽¹⁾
Abom ⁽¹⁾	Vernacular	Aizoi ⁽¹⁾	Algae ⁽⁴⁾	Amerindian	Anindilyakwa ⁽¹⁾	Arabic, Chadian	Arabic,	Arma ⁽¹⁾	As ⁽¹⁾
Abon ⁽¹⁾	English ⁽¹⁾⁽²⁾	Aizi, Aroumu ⁽¹⁾	Algerian	English ⁽¹⁾⁽²⁾	Anjam ⁽¹⁾	Spoken ⁽¹⁾	Sudanese	Armenian Sign	Atakapa ⁽¹⁾
Abon ⁽¹⁾	English ⁽¹⁾⁽²⁾	Aizi, Mobumrin ⁽¹⁾	Arabic ⁽¹⁾⁽²⁾	English ⁽¹⁾⁽²⁾	Ankave ⁽¹⁾	Arabic, Cypriot	Creole ⁽¹⁾⁽³⁾	Language ⁽¹⁾	Atampaya ⁽¹⁾
Abon ⁽¹⁾	African	Aizi,	Algerian Sign	Algerian Sign	Anmatyerre ⁽¹⁾	Spoken ⁽¹⁾	Arabic,	Armenian ⁽¹⁾⁽²⁾	Atayal ⁽¹⁾
ABSEI ⁽⁴⁾	French ⁽¹⁾⁽²⁾	Tiagbamrin ⁽¹⁾	Language ⁽¹⁾	Nataoran ⁽¹⁾	Annobonese ⁽¹⁾⁽³⁾	Arabic, Dhofari	Sudanese	Armenian ⁽¹⁾⁽²⁾	Atayal ⁽¹⁾
ABSYS ⁽⁴⁾	Afrikaans ⁽¹⁾	Ajawa ⁽¹⁾	ALGOL ⁽⁴⁾	Amis ⁽¹⁾	Anor ⁽¹⁾	Spoken ⁽¹⁾	Spoken ⁽¹⁾	Arop-Lukep ⁽¹⁾	Ata ⁽¹⁾
Abua ⁽¹⁾	Afro-Seminole	Aja ⁽¹⁾	ALGONQUIN ⁽¹⁾	Ami ⁽¹⁾	Anserma ⁽¹⁾	Arabic, Eastern	Arabic, Ta'izzi-	Arop-Sissano ⁽¹⁾	Atemble ⁽¹⁾
Abui ⁽¹⁾	Creole ⁽¹⁾⁽³⁾	Ajije ⁽¹⁾	ALGO ⁽⁴⁾	Amo ⁽¹⁾	Ansus ⁽¹⁾	Egyptian Bedawi	Adeni Spoken ⁽¹⁾	Arosí ⁽¹⁾	Athpariya ⁽¹⁾
Abung ⁽¹⁾	Agarabi ⁽¹⁾	Ajvininka	Alti ⁽¹⁾	Amo ⁽¹⁾	Antakarinya ⁽¹⁾	Spoken ⁽¹⁾	Arabic, Tajiki	Arrovén ⁽⁵⁾	Atikamekw ⁽¹⁾
Abun ⁽¹⁾	Agariya ⁽¹⁾	Apurucayali ⁽¹⁾	Alladian ⁽¹⁾	Amo ⁽¹⁾	Antigua and	Arabic, Egyptian	Spoken ⁽¹⁾	Arrantá,	Atkan ⁽¹⁾⁽²⁾
Abureni ⁽¹⁾	Agatu ⁽¹⁾	Aka-Bea ⁽¹⁾	Allar ⁽¹⁾	Amo ⁽¹⁾	Barbuda Creole	Spoken ⁽¹⁾	Arabic, Tunisian	Array	Ati ⁽¹⁾
Abure ⁽¹⁾	Agavotaguerra ⁽¹⁾	Aka-Bo ⁽¹⁾	Alngith ⁽¹⁾	Amto-Musian ⁽¹⁾⁽²⁾	English ⁽¹⁾⁽³⁾	Arabic, Gulf	Spoken ⁽¹⁾	Western ⁽¹⁾	Atkan ⁽¹⁾⁽²⁾
Abu ⁽¹⁾	Aghem ⁽¹⁾	Aka-Cari ⁽¹⁾	Alor ⁽¹⁾⁽²⁾	Amto ⁽¹⁾	Antilean	Spoken ⁽¹⁾	Arabic, Uzbeki	Array	Atlango ⁽¹⁾
Acadian	Aghul ⁽¹⁾	Aka-Jeru ⁽¹⁾	Alphard ⁽⁴⁾	Amundava ⁽¹⁾	Creole ⁽¹⁾⁽³⁾	Arabic, Hadrami	Spoken ⁽¹⁾	Arrenre,	Atlantean ⁽¹⁾
French ⁽¹⁾⁽²⁾	Aghu	Aka-Kede ⁽¹⁾	Alsatian ⁽¹⁾⁽²⁾	Amuzgo,	Antoniano ⁽¹⁾⁽²⁾	Spoken ⁽¹⁾	Arabic, Western	Eastern ⁽¹⁾	Atlantean ⁽¹⁾
Accent ⁽⁴⁾	Thamnggalu ⁽¹⁾	Aka-Kol ⁽¹⁾	Alesa ⁽¹⁾	Amuzgo,	Anuak ⁽¹⁾	Arabic,	Egyptian Bedawi	ARS+ ⁽⁴⁾	Atlas ⁽¹⁾
Acceptance ⁽⁴⁾	Aghu ⁽¹⁾	Aka-Kora ⁽¹⁾	Alta, Northern ⁽¹⁾	Amuzgo,	Anufo ⁽¹⁾	Hasanya ⁽¹⁾	Spoken ⁽¹⁾	Arta ⁽¹⁾	Atohwaim ⁽¹⁾
ACC ⁽⁴⁾	Agri ⁽¹⁾	Akan ⁽¹⁾	Alta, Southern ⁽¹⁾	Ipalapa ⁽¹⁾	Anukí ⁽¹⁾	Arabic,	Arufundi ⁽¹⁾	Aruá ⁽¹⁾	Atong ⁽¹⁾⁽²⁾
								Aruamu ⁽¹⁾	Atorad ⁽¹⁾

A-B

Atruah⁽¹⁾
 Atsahuaca⁽¹⁾
 Atsam⁽¹⁾
 Atsugewi⁽¹⁾
 Atta, Faire⁽¹⁾
 Atta, Pamplona⁽¹⁾
 Atta, Pudof⁽¹⁾
 Attié⁽¹⁾
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 Aubit-4GL⁽⁴⁾
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 Austrian Sign
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 Awjilah⁽¹⁾
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 Awun⁽¹⁾
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 Awyu, Asue⁽¹⁾
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 Ayere⁽¹⁾
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 Ayi⁽¹⁾
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 Ayamaran⁽¹⁾⁽²⁾
 Ayoreo⁽¹⁾
 Ayta, Abenlen⁽¹⁾
 Ayta, Ambala⁽¹⁾
 Ayta, Bataan⁽¹⁾
 Ayta, Mag-
 Anchi⁽¹⁾
 Ayta, Mag-Indi⁽¹⁾
 Ayta, Sorsogon⁽¹⁾
 Ayta, Tayabas⁽¹⁾
 Ayu⁽¹⁾
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 Baang⁽¹⁾
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 Babango⁽¹⁾
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 Bada⁽¹⁾
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 Baeggu⁽¹⁾
 Baelelea⁽¹⁾
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 Bafaw-Balong⁽¹⁾
 Bafia⁽¹⁾
 Bafut⁽¹⁾
 Baga Binar⁽¹⁾
 Baga Kaloum⁽¹⁾
 Baga Koga⁽¹⁾
 Baga Manduri⁽¹⁾
 Baga Mboten⁽¹⁾
 Baga Sitemu⁽¹⁾
 Baga Sobané⁽¹⁾
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 (Shuwa
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 Bagheli⁽¹⁾
 Bagirmi⁽¹⁾
 Bago-Kusuntu⁽¹⁾
 Bagri⁽¹⁾
 Bagupi⁽¹⁾
 Bagusa⁽¹⁾
 Bagvalal⁽¹⁾
 Bahamas Creole
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 Bahnr⁽¹⁾
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 Bai, Northern⁽¹⁾
 Bai, Southern⁽¹⁾
 Baiba⁽¹⁾
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 Baimak⁽¹⁾
 Baima⁽¹⁾
 Bainouk-
 Gunyaamolo⁽¹⁾
 Bainouk-
 Gunyuño⁽¹⁾
 Bainouk-Samik⁽¹⁾
 Baiso⁽¹⁾
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 Bajalani⁽¹⁾⁽²⁾
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 Bakaka⁽¹⁾
 Baka⁽¹⁾
 Bakhtiar⁽¹⁾
 Bakfi⁽¹⁾
 Bakoko⁽¹⁾
 Bakole⁽¹⁾
 Bakpinka⁽¹⁾
 Bakumpai⁽¹⁾
 Bakwé⁽¹⁾
 Balaesang⁽¹⁾
 Balangao⁽¹⁾
 Balangingi⁽¹⁾
 Balanta-Ganja⁽¹⁾
 Balanta-
 Kentohe⁽¹⁾
 Balantak⁽¹⁾
 Balau⁽¹⁾
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 Balochi,
 Western⁽¹⁾
 Baloi⁽¹⁾
 Bann⁽¹⁾⁽²⁾
 Bannoni⁽¹⁾
 Bantawa⁽¹⁾
 Bantik⁽¹⁾
 Bantaoanon⁽¹⁾
 Baoding⁽¹⁾⁽²⁾
 Baoulé⁽¹⁾
 Bar⁽¹⁾
 Baraamf⁽¹⁾
 Barai⁽¹⁾
 Barakai⁽¹⁾
 Baraka⁽¹⁾
 Barambu⁽¹⁾
 Baramu⁽¹⁾
 Barapas⁽¹⁾
 Barasana⁽¹⁾
 Baras⁽¹⁾
 Barbuko⁽¹⁾⁽²⁾
 Barbacoas⁽¹⁾
 Barbareño⁽¹⁾
 Bardí⁽¹⁾
 Barein⁽¹⁾
 Bareli, Palya⁽¹⁾
 Bareli, Pauri⁽¹⁾
 Bareli, Rathw⁽¹⁾
 Baré⁽¹⁾
 Bargam⁽¹⁾
 Bariai⁽¹⁾
 Baric⁽¹⁾⁽²⁾
 Barjji⁽¹⁾
 Barikanchi⁽¹⁾
 Bari⁽¹⁾
 Barok⁽¹⁾
 Baromb⁽¹⁾
 Baronh⁽¹⁾
 Barrow Point⁽¹⁾
 Baruga⁽¹⁾
 Baruya⁽¹⁾
 Barwe⁽¹⁾
 Barzani Jewish
 Neo-Aramaic⁽¹⁾
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 Banda-Yangere⁽¹⁾
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B

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 Bashkir⁽¹⁾
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 Basketo⁽¹⁾
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 Navarro-
 Labourdin⁽¹⁾
 Basque,
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 Bassossi⁽¹⁾
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 Batak Karo⁽¹⁾
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 Beba⁽¹⁾
 Bebele⁽¹⁾
 Bebeli⁽¹⁾
 Bebe⁽¹⁾
 Bebi⁽¹⁾
 Bedawí⁽¹⁾
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 Beele⁽¹⁾
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 Beezen⁽¹⁾
 Befang⁽¹⁾
 Begbere-Ejar⁽¹⁾
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 Bekais⁽¹⁾⁽²⁾
 Bekati⁽¹⁾
 Bekwarra⁽¹⁾
 Bekwil⁽¹⁾
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 Belanda Bor⁽¹⁾
 Belanda Viri⁽¹⁾
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 Belize Kriol
 English⁽¹⁾
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 Bella Coola⁽¹⁾
 Bellari⁽¹⁾
 Belunese⁽¹⁾⁽²⁾
 Bemba⁽¹⁾
 Bembe⁽¹⁾
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 Bena⁽¹⁾
 Bench⁽¹⁾
 Bende⁽¹⁾
 Bendi⁽¹⁾
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 Bengkulu⁽¹⁾
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 Beni Amir⁽¹⁾⁽²⁾
 Bentong⁽¹⁾
 Benyadu⁽¹⁾
 Beothuk⁽¹⁾
 Bepour⁽¹⁾⁽²⁾
 Berakou⁽¹⁾⁽²⁾
 Berawan⁽¹⁾
 Bera⁽¹⁾
 Berber⁽¹⁾⁽²⁾
 Berbice Creole
 Dutch⁽¹⁾⁽³⁾
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 Creole⁽¹⁾⁽³⁾
 Berik⁽¹⁾
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 Bété, Gagnoa⁽¹⁾
 Bété,
 Guiberoua⁽¹⁾
 Bete-Bendi⁽¹⁾
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 Biao-Jiao Mien⁽¹⁾
 Biao Mon⁽¹⁾
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 Biatah⁽¹⁾
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 Bicolano,
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 Bicolano, Iriga⁽¹⁾
 Bicolano,
 Northern
 Catanduanes⁽¹⁾
 Bicolano,
 Southern
 Catanduanes⁽¹⁾
 Bidyo⁽¹⁾
 Bidyara⁽¹⁾
 Bidyogo⁽¹⁾
 Biem⁽¹⁾
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 Bilakura⁽¹⁾
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 Bila⁽¹⁾
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 Bilen⁽¹⁾
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 Bimin⁽¹⁾
 Bimoba⁽¹⁾
 Binahari⁽¹⁾
 Binandere⁽¹⁾
 Bina⁽¹⁾
 Bine⁽¹⁾
 Binjé⁽¹⁾
 Bintauna⁽¹⁾
 Bintulu⁽¹⁾
 Binukid⁽¹⁾
 Binumarien⁽¹⁾
 Bipi⁽¹⁾
 Birale⁽¹⁾
 Birao⁽¹⁾
 Birgit⁽¹⁾
 Birhor⁽¹⁾
 Birifor, Malba⁽¹⁾
 Birifor,
 Southern⁽¹⁾
 Biritai⁽¹⁾
 Biri⁽¹⁾
 Birked⁽¹⁾
 Birri⁽¹⁾
 Birwa⁽¹⁾
 Biso, Brunei⁽¹⁾
 Bisaya, Sabah⁽¹⁾
 Bisaya,
 Southern⁽¹⁾
 Sarawak⁽¹⁾
 Bisayan⁽¹⁾⁽²⁾
 Biseni⁽¹⁾
 Bishnupriya⁽¹⁾
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 Bissa⁽¹⁾
 Bisto⁽⁴⁾
 Bisu⁽¹⁾
 Bitare⁽¹⁾
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 Biwaf⁽¹⁾
 Biyom⁽¹⁾
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 Bonan⁽¹⁾
 Bonde⁽¹⁾
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 Blue - rejected
 prototype for
 Ada⁽⁴⁾
 Blue⁽⁴⁾
 Bo-Rukul⁽¹⁾
 Boano⁽¹⁾
 Boangí⁽¹⁾
 Bobo-Fing⁽¹⁾⁽²⁾
 Bobo Madaré,
 Northern⁽¹⁾
 Bobo Madaré,
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 Bobongko⁽¹⁾
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 Bodo Parja⁽¹⁾
 Bodo⁽¹⁾
 Body parts⁽¹⁾⁽²⁾
 Bofi⁽¹⁾
 Bogan⁽¹⁾
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 Boga⁽¹⁾
 Boghom⁽¹⁾
 Boguru⁽¹⁾
 Bohtan Neo-
 Aramaic⁽¹⁾
 Boikin⁽¹⁾
 Bokmal⁽¹⁾⁽²⁾
 Bokobaru⁽¹⁾
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 Bolivian Sign
 Language⁽¹⁾
 Bolokí⁽¹⁾
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 Bolongan⁽¹⁾
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 Bon Gula⁽¹⁾
 Bong⁽¹⁾
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 Bonkeng⁽¹⁾
 Bonkiman⁽¹⁾
 Bontoc, Central⁽¹⁾
 Boon⁽¹⁾
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Dictionary of Languages

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Wikipedia:Articles for deletion/Dictionary of languages

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- Wikipedia:Articles for deletion

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The result of the debate was **DELETE**. Owenix ✉ 19:54, 28 November 2005 (UTC)

Dictionary of languages

Delete or at least move out of article space. This gargantuan entry basically duplicates the intent of List of languages - if the latter was a disambig link farm rife with broken characters and conlangs. Besides, Wikipedia is not a dictionary. BDAbrahamson ✉ 04:54, 23 November 2005 (UTC)

- **Delete** as duplicate. Josh Parris 05:08, 23 November 2005 (UTC)
- **Delete** duplicate --Helen 20:56, 23 November 2005 (UTC)
- **Delete**. --Hottentot 20:42, 24 November 2005 (UTC)
- **Delete**. --j 'moch' wust | = 11:48, 25 November 2005 (UTC)
- **Delete** as per nomination, plus it also duplicates Alphabetical list of programming languages, List of constructed languages, List of fictional languages, and List of sign languages, all in one inconvenient package. Bo Lindbergh 16:50, 26 November 2005 (UTC)

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Vertalen in Europa

De “multilingual interinstitutional terminology database” IATE werd door verschillende Europese instituten gezamenlijk ontwikkeld door bestaande databases samen te voegen zoals EURODICAUTOM van de Europese commissie, EUTERPE van het Europees parlement en TIS van de Europese raad. Op het scherm zie je het resultaat van een zoekopdracht naar de Engelse term voor kabeljauw, ‘cod’ (niet alle in de database opgenomen talen zijn geselecteerd). Zoals je kunt zien, zijn lang niet alle lemma’s gerelateerd aan vis. Op dit moment is IATE alleen toegankelijk voor medewerkers van de EU, omdat er aan een consolidatie van gegevens wordt gewerkt. Wanneer dat stadium voorbij is, kan de database hopelijk worden opengesteld voor het publiek. IATE zal een onschatbare waarde hebben voor freelance vertalers, speciaal voor diegenen die werken voor de instituties van de Europese Unie. Voor meer informatie, zie de sectie over taal op de website van de Europese Commissie <http://europa.eu.int/languages/>

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Translating in Europe

The multilingual interinstitutional terminology database IATE has been jointly developed by the EU institutions by merging previously existing databases such as the Commission’s EURODICAUTOM, Parliament’s EUTERPE, and the Council’s TIS. The screenshot shows some of the results of searching for the English source term ‘cod’ (not all target languages have been selected). As you can see, not all entries refer to fish. Right now, IATE is only available to EU staff as it is undergoing some major consolidation work. When that is done, it is hoped it will be opened up to the public. It should constitute an invaluable resource for freelance translators, particularly those working for the EU. For more information, see the Commission’s Languages Portal on <http://europa.eu.int/languages/>

Cette photo d’écran montre les différentes traductions possibles du mot ‘cod’ selon la base de données multilingue interinstitutionnelle de terminologies développée par les institutions européennes par la jonction de bases de données préexistantes telles que EURODICAUTOM de la Commission, EUTERPE du Parlement et TIS du Conseil. (voir <http://europa.eu.int/languages/>)

Traduire en Europe

I only came here for six months

Performance Alecky Blythe and Jason Barnett



For her new play ‘I only came here for six months’ Alecky Blythe has been gathering material in Brussels. She looked at individuals’ sense of identity in Brussels. Brussels, its different communities, the Euro crowd encroaching upon the city, stories from expats and how they have integrated or not into the city... Alecky gathered material from Pour son nouveau projet ‘I only came here for six months’ Alecky Blythe a enregistré des interviews avec des expatrié-e-s à Bruxelles dans le Quartier Européen. Elle fait rejouer leurs attitudes et leurs mots à des acteurs locaux qui se doivent d’incarner les particularités de chaque personne grâce à des casques leur restituant les enregistrements simultanément à leur jeu.

Voor haar theaterstuk ‘I only came here for six months’ heeft Alecky Blythe materiaal verzameld in Brussel en keek ze naar individuele opvattingen van identiteit in Brussel. Verschillende gemeenschappen, de EU die de stad binnenkruipt, verhalen van expats en hoe ze al dan niet in de stad geïntegreerd zijn ... Alecky verzamelde interviews en werkte met een kleine groep acteurs die de geïnterviewden exact kopiëren zonder ooit in satire of parodie te vervallen. Zij dragen een koptelefoon waarop ze de

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Brave new words
 Dap- pere
 words nieuwe
 Les woor-
 meilleurs den
 des mots

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geïnterviewde horen spreken, hun taak is de 'belichaamde' tekst te imiteren. Inclusief stotteren, stiltes, twijfels, mimiek, eigenaardigheden en onvolkomenheden.

interviews she conducted with real people. Working with a small cast, actors imitate the interviewees without ever lapsing into parody or satire. Through headphones they hear the interviews and their task is to copy the 'embodied' text. Including stuttering, silences, facial expressions, body language, peculiarities and inadequacy.

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openbaar een andere per-
soon? Hoe kan mijn 'Ik' een
Alien zijn? Welke woorden
definiëren jou als mij?
Hoe jou te noemen als
Ik de Ander ben?

potentiality, to ask the question: How to name
another person in public? How can my 'self'
be an alien? Which words formulate you as
me? What to call you when I am the other?

Alleen tegen de wereld

Jamal Bhoukriss

Godverdoeme

Merde

Laynhel

Ikvoel mij Calimero

Alleen

altijd alleen

Ik stap een bruine kroeg binnen
en denk dat ik Vincent kompagny ben

Alle mensen springen op de tafels

En roepen Vincent Vincent Vincent

Maar ik ben niet vincent Kompagny

Ik ben Jamal boukhriss

En er staat niemand recht

Ik moet mij verfrissen

Ik strompel naar het toilet

En verfris mij in de smerige lavabo

Boven de lavabo hangt een spiegel

Op de spiegel staat met lipstift geschreven

FUCK YOU

FUCK YOU

Fuck you tois même

Fuck you tois même et tous le monde dans cette ville

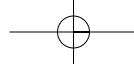
Fuck tous les clochards qui pisse sur ma porte

fuck tous les nettoyeurs de vitre qui nettoye ta vitre

au feu rouges sans rien demander. Trouve toi u vrai

fucking job.

Au cours de cet après-midi, nous sommes allé-e-s
des anecdotes personnelles, à la théorie empirique
et à ses alternatives, en passant par des espaces
publics comme l'histoire, l'internet, la géographie
mais aussi l'ethnicité, pour s'interroger: comment
nommer quelqu'un d'autre en public? Comment
mon 'moi' peut-il être un 'alien'? Quels mots for-
mulez-vous de la même manière que moi? Com-
ment vous appeler si l'autre c'est moi?



Fuck tous les pakistanais qui ouvres des nightshop
comme des petit pain. Qui ne parle pas de francais.
Ni le flammants. Terroristes en formation. Fait
normal.

Fuck les tappet avec leur tors rassez et leur biceps a
la con. Qui ce tappe des pipes dans mon parc.

Fuck les chinois avec tous leur restaurent de bouffe
congelée. Qui rigolles quand il te dans la dition.

Fuck les gangster polak avec leur veste en cuir et leur
voitures volez. Retourne dans ton pays.

Fuck tous les employees qui viennent d'ailleur nous
picke notre travailles et qui sallice nos rue. Sans
respect.

fuck tous les pseudo artistes dans les bar chiques.

Fuck tous les types pseudo Jaques Brel.

Fuck tous les imbiciles qui proteste contre les bruit
d'avion mais qui en même temps voudrais bien que
l' avion viens les chercher a la maison. Bande de
zwaves.

Fuck mon consierge qui me regarde comme un
terroriste quand je suis mal rassée.

Fuck Salem du SnackFrite qui me mais trop de sel
sur mes frites pour que j'achète un Coca.

Fuck tous les politiciens qui trouves que le bruits
d'avion est plus important que de travailler a
Molenbeek.

Alleen tegen de wereld

Tu pense que les gens dormes bien a Molenbeek?
Fuck tous les comité d'action. Les comité d'egoistes.
Fuck tous les Maghrebin et les turques d'origines
Belges qui font du bruit avec leur claxon quant ils ce
marie.

Fuck tous les ittalien qui se prennent pour les
Sopranos.

Fuck ces vielle peaux d'avenu l'ouise avec leur chiens
de cinq milles euro.

Fuck tous les Marocains, d' origine Belge, avec leur
training d'adidas qui agresse les gens et qui dis tous
le temps: C' est pas moi, Je te jure.

Regarde le future, Bouche ton cu.

Fuck le fliques corrupte qui sallise notre villes et notre
confiance.

Fuck Osama Bin Laden et tous les habitants des
cavernes fundamentalistes.

Tu ma mis avec toi dans ton trous avec tes conneries.

J'esperes que tu brulleras dans un enfer de Petrol.

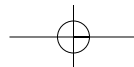
Fuck tous les flammigants avec leur Lion sur leur
drapeaus. J'ai jamais vu un lion en flandre.

Pourquoi tu n' as pas mis un cochon sur ton drapeau.

Fuck tous les antennes paraboliques.

Fuck tous les femmes que j'aimes bien.

Fuck tous les gens qui trouves que je suis intressant
parce que je suis marrocains.



Fuck cette ville entiere de l'avenue lousie jusqa
chausee de gand.

De la gare du nord jusquau le gard de midi.

De Molenbeek a Uckle.

Laisse un tremblement de terre tous aplatir,

Laisse le feu mettre tous en sendre.

Laisse l'eau noyer tous ces rats de ville.

Non.

NON.

Fuck you toi mème Jamal Boukhriss.

Fuck you toi mème Jamal.

J'ai tous foutu en l'air.

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Espece d'imbicile.

FUCK.

La langue au féminin

Lecture Patricia Niedzwicki

UN	UNE
armurier	armurière
arpenteur	arpenteuse
arrangeur	arrangeuse
arrimeur	arrimeuse
arroseur	arroseuse
artificier	artificière
artisan	artisane
artiste	artiste
ascensoriste	ascensoriste
aspirant	aspirante
assembleur	assembleuse
assesseur	assesseur, assesseuse
assistant	assistante
associé	associée
assureur	assureuse
assyriologue	assyriologue
astrologue	astrologue
astronaute	astronaute
astronauticien	astronauticienne
astronome	astronome
astrophysicien	astrophysicienne
athlète	athlète
atomiste	atomiste
attaché	attachée
aubergiste	aubergiste
audiologue	audiologue
audiotypiste	audiotypiste
auditeur	auditrice
auteur	auteur, auteure ¹
autocariste	autocariste
autodidacte	autodidacte
automaticien	automaticienne

1 Note: Auteurs, auteures et autres, qui est la forme régulière, non néologique, sont rares.

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UN	UNE
auxiliaire	auxiliaire
aventurier	aventurière
aviateur	aviatrice
aviculteur	avicultrice
avocat	avocate
avorteur	avorteuse
avoué	avouée
ayant droit (juridique)	ayant droit
B babysitteur	babysitteuse
bachelier	bachelière
bactériologue	bactériologue
bagagiste	bagagiste
baillieur (juridique)	bailleresse
baillieur de fonds	baillieuse de fonds
balayeur	balayeuse
ballisticien	ballisticienne
bandagiste	bandagiste
banquier	banquière
barsquier	barsquière
baron	baronne
barragiste	barragiste
barreur	barreuse
basketteur	basketteuse
bassiste	bassiste
batelier	batelière
bâtonnier	bâtonnière
batteur	batteuse
bénévoles	bénévoles
berger	bergère
beurrier	beurrière

Marc benoemt 's morgens de dingen

Bambi Ceuppens

Marc groet 's morgens de dingen
 Dag ventje met de fiets op de vaas met de bloem
 ploem ploem
 dag stoel naast de tafel
 dag brood op de tafel
 dag visserkevis
 met de pijp
 en
 dag visserkevis
 met de pet
 pet en pijp
 van het visserkevis
 goeiendag
 Daaag
 vis
 dag lieve vis
 dag klein visselij mijn
(Paul van Ostaïjen 1896-1928)

Introduction

Earlier this year, **Avrug**, the Africa Association of Ghent University started a rubric on its website (www.avrug.be) on contested colonial monuments in the public domain. One of the contributions which we received was by Culturele Centrale (Linx+) Diksmuide which distributed a pamphlet against the presence of a monument for Colonel de Dixmude on account that he shares responsibility for the thousands of **negers** who were maimed or killed in Leopold II's Congo. Dutch does not differentiate between **nigger** and **negger**, both of which are derived from the Latin word for "black". Until the colonial era, **negger** was considered preferable to **zwarte**. In the US, by the late 1960s, "negro" was ousted by "black". In Flanders and the Netherlands, by contrast, the terms **negger/in** are still in use despite the fact that many people to whom they are applied consider them offensive. In the brochure on the protest actions against this monument, reference is made to **Afrikaanse poëzie** and **Afrikaanse muziek**. The alternative **neggerpoëzie** and **neggermuziek** clearly have very negative connotations, but apparently the authors are unaware that the same applies to use of the word **negger(s)** as a noun.

In another contribution, Lucas Catherine discusses the Congomonument in the **Jubelpark** in Brussels. The monument is located near the mosque and not quite a few Muslims take offence to the reference on it to "Arab slave traders". Lucas Catherine writes that on the monument, the Congo river is represented on the monument by a crocodile and a **negerin**. In my capacity of vicepresident of AVRUG, I opposed to the use of the term **negerin**, which was subsequently changed into **Afrikaanse vrouw**.

A few weeks back, the publisher of my book **Onze Congo: Congolezen over de kolonisatie** sent me a scathing review by one Marc Joris, which was published in **Kort Manifest**. Headed, **Political correct stupidity (politiek correcte domheid)**, Joris takes me to task for, amongst other things, writing "black" and "white" in quotation marks: **'Blacks exist. I've seen them with my own eyes'** (all translations are mine). Subsequent Googling established that Joris is an MP for Vlaams Belang and that **Kort Manifest** is published by the allmale club, Wies Moens Vormingsinstituut (www.wiesmoens.be). Wies Moens was a Flemish nationalist who collaborated with the German occupiers during World War I, cofounded the anti-Semitic Verdinaso (**Verbond van Dietse Nationaal Solidaristen**) and was condemned to death in **absentia** for his collaboration with the Nazis during World War II. Obviously, it would have been cause for grave concern if Joris had **not** trashed my book.

A few weeks later, the Flemish daily **De Standaard** published an article by Gie van den Berghe, a historian and ethical philosopher who has written extensively on the Judeocide during World War II and whom no one can accuse of having sympathy with radical and racist Flemish-nationalists like Joris. The article was an abbreviated version of a lecture that Van den Berghe recently gave on a conference called **'Racism, democracy's last taboo'** and in it he wrote: **'To deny that you see a black person as black – and a white person as white – is absurd'**.

While Van den Berghe rejects that the one human race is subdivided into different races, he takes it for granted that humans can differ in terms of their somatic type and that these differences can easily and objectively be observed. This may seem commonsensical knowledge for most Flemings. But as an academic in general and an anthropologist, it is part of my task to question so-called commonsensical knowledge.

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The Magical Power of Words

The title of this lecture is an allusion to a famous poet by the Flemish poet Paul van Ostaïjen that I will not even try to translate here. The title roughly translates as **Marc greeting things in the morning**. It's a very visual poem about a little boy greeting the things that he sees. But by naming objects and people, the toddler is also marking his territory. He is not only exploring the little world in which he lives, but controlling it and dominating it, making it his, as the last words of the poem make clear: **dag klein visselijn mijn** – hello little fish of mine.

Saint John's assertion that in the beginning was the word and the word was with God, derives from the book Genesis in which God creates the world by assigning names: **'and God called the light Day and the darkness he called Night'** (Genesis 1.5). By naming things, God makes His creation His.¹ God subsequently delegates the power of namegiving to the humans He creates who crown His creation: **'And out of the ground the Lord God formed every beast of the field, and every fowl of the air; and brought them unto the man to see what he would call them: and whatsoever the man called every living creature that was the name thereof'** (Genesis 2, 1920). In the Bible, to name is to control and to domesticate: naming establishes a relationship of power between the one who names and the person or thing named.

There is nothing particularly Judaic or Christian about this. Ancient Romans used the expression 'nomen est omen': a name is one's destiny. The English expression **'naming and shaming'** equally points to the fact that words act upon the world. This magical power of words explains how wishes, prayer and spells work. Spells are especially powerful because unlike prayers and wishes, they can literally bring about the very events they describe.

Goethe's Faust famously challenges the Biblical assumption:
'Tis written: "In the beginning was the Word!"
Here now I'm balked! Who'll put me in accord?
It is impossible, the Word so high to prize,
I must translate it otherwise
If I am rightly by the Spirit taught.
'Tis written: In the beginning was the Thought!
Consider well that line, the first you see,
That your pen may not write too hastily!

Is it then Thought that works, creative, hour by hour?
 Thus should it stand: In the beginning was the Power!
 Yet even while I write this word, I falter,
 For something warns me, this too I shall alter.
 The Spirit's helping me! I see now what I need
 And write assured: In the beginning was the Deed!²

Faust stands for the archetypal Modern man who, by dint of his ceaseless striving, creates himself and his world by an act of sheer will. But even if he reverses the order between words and action, he leaves intact the intimate connections that are thought to exist between words, thoughts, power and action. If Modern man (and I use the term "man" here deliberately) challenges the assumption that he was created by God, he continues to reserve for himself the right to create, name and control others. The exploration and colonisation of overseas territories and of contemporary readings of the relationship between Prospero and Caliban in Shakespeare's *The Tempest* can serve as an example. Prospero is shipwrecked upon an island which a witch ruled by her magic until Prospero usurped it. He subsequently enslaves her son, Caliban, to whom he refers as **'This thing of darkness I acknowledge mine'** (5:1:275276). Shakespeare describes Caliban as a **'savage and deformed slave'** and whereas seventeenth and eighteenth century interpretations emphasised the "deformed" and nineteenth and early twentieth century interpretations focused on "savage", for the past fifty years the emphasis has been overwhelmingly on the word "slave" instead (Vaughan & Mason Vaughan 1991: 278; cf. Brown 1997). As such, the relationship between Prospero and Caliban is now routinely described as one between an oppressing coloniser and an oppressed "native". Prospero and Miranda teach Caliban their own language as a disciplinary measure so that they can use him in their own cultural context (http://english.edgewood.edu/330ds04/_disc7/00000106.htm). But it is a Trojan horse that allows Prospero to turn the tables upon them: **'You taught me language; and my profit on't is I know how to curse. The red plague rid you for learning me your language'** (1:2:365367)!

The following words by the anthropologist S.J. Tambiah, taken from an article on the relations between words and ritual, are therefore pertinent when we think of Modern western man:
'There is a sense in which it is true to say that language is outside us and given to us as part of our cultural and historical heritage; at the same time language is within us, it moves us and we generate it as active

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agents. Since words exist and are in a sense agents in themselves which establish connexions and relations between both man and man, and man and the world, and are capable of 'acting' upon them, they are one of the most realistic representations we have of the concept of force which is either not directly observable or is a metaphysical notion which we find necessary to use' (Tambiah 1968: 184).

Toddlers are notoriously autocratic: they do not negotiate, they demand and are apt to throw tantrums when thwarted. Ethnic groups as far afield as Inuit in the Canadian Arctic and Fulani in Western Africa agree that this is so because they have no sense yet. This being the case, one cannot reason with them. It follows that one should accommodate them as much as possible. Jean Briggs (1970) describes numerous incidents in which Inuit informants approach her apologetically to inform her that a little boy or girl have set their eyes on one of her belongings and that they therefore must have it. Riesman reports how Fulani, too, insist upon giving in to toddlers' every wish if possible and alternatively trying to distract them, but never explicitly denying them anything.

Considering that we have the expression, "the terrible twos", I am struck by the similarities between these tyrannical toddlers (or toddling tyrants?) who go about marking and appropriating the world around them with no or little regards for the feelings of others involved, because they have no sense, according to Inuit and Fulani, and those Modern men who go about conquering the world and subjugating all those living there to their will, on account of what they themselves consider their superior rationality and by extension, those men who think that they know who is and whom they can call "black".

Colonial Trajectories

Contrary to what Joris and Van den Berghe suggest, "black" and "white" do not refer to an outer reality which we can easily observe objectively but have a history of which we must remain conscious and a trajectory, which we must try to retrace. The word "Moor", from Mauritania, referred originally to inhabitants of Northwest Africa (what are now Northern Algeria and Morocco). During the Middle Ages, the term became synonymous with "Negro". We know that in Elizabethan times, "Moor" could refer as much to inhabitants from North as from South of the Sahara. Or, to put it differently: from an Elizabethan prospective, the current Secretary General of the UNO, the Ghanaian Kofi

Annan was a “Moor”, but so, too, was his predecessor, the Egyptian Boutros Boutros Ghali. Bearing this in mind, I do not hold with those who insist that only a “black” man can play Othello. It is not that I am opposed to updating the play; rather, I think that having a “white” person in black-face play Othello can remind us that Othello was made a “Moor” by his contemporaries, with everything that entailed as regards stereotypes.

As obvious as it seems to us that the average Irish as very pale, often freckled skin, reddish hair and blue eyes, as obvious it was to English and WASPs during much of the nineteenth century that they were swarthy, like gypsies, “blacks” and, by extension, apes. Indeed, the only thing that often allows one to see who is “black” and who is Irish in Victorian cartoons are the captions. To this day, and strange though it may seem to Belgians who have ever watched the baritone Bryn Terfel or a Welsh rugby team at work, not quite a few English still routinely describe Welsh as small and swarthy Celts hobbits!

In the Belgian Congo and in RwandaUrundi, Greeks and Portuguese were not “real whites”, pygmies and Tutsi were not “black” and the term “Arab” could as well refer to inhabitants of the Arab Peninsula as to Muslims from Central and EastAfrica – something of which the Muslims who protest against the Congomonument in Brussels may or may not be aware. The only “real” “blacks” were “Sudan negroes” or “Bantu negroes”³.

How many Belgians know that the first president of Congo, Joseph Kasavubu, had Chinese forebears? A well known Congo expert who shall remain nameless was visibly surprised when I told him that Mobutu’s second wife was of “mixed” descent. Apparently, he had never noticed the difference between her and “real blacks”. One woman whom I interviewed as part of my research on Euraficans during the colonial era, who has Angolan, Congolese, Belgian, French, Greek and Portuguese forebears, was piqued that Belgians are so stupid that they call her “black”; cannot they see that she is *métisse*? The answer is “no”: nowadays, the average Belgian classifies everyone who hails from South of the Sahara as “black” and like Evelyn Waugh in *Scoop* (1943), ridicules those who reject that label.

And yet, in Africa as elsewhere, social identity is not based on biological facts or physical traits but on social conventions. According to the Talmud,

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the mother establishes the Jewishness of the child. In a similar vein, children born from liaisons between “white” men and “black” women in slave and colonial societies derived their social identities and “race” from their mothers, not their fathers. Only legal action (marriage to the mother, recognition or adoption of the child) could create a social bond between the father and his child, but it could not undo the “racial” differences that were supposed to divide them. Contrary to what many may assume, it is not the case that the offspring of a “mixed” “white”/“black” couple looks “brown”. Some look “white”, with pale skin, blond hair and green eyes, others are routinely mistaken for “Arabs” or originating from Northern Africa. For all we know, Othello, too, was of “mixed descent”!

Does White stand to Non-Colour as Black stands to Colour?

In our postcolonial societies, we continue to classify individuals of “mixed” descent with their “black” rather than “white” parents or forbears. The very use of the concept “white” contributes to this. Etymologically, “white” is derived from a ProtoIndoEuropean term which means “bright”, and which is related to shining and light. The Dutch word **zwart** and the English **swarthy** have the same ProtoGermanic origins. “Black” can be traced to the ProtoIndianEuropean term meaning “burn”, “gleam”. Interestingly, the same root produced the Old English “blac”, “white, bright”, from which “bleach” is derived, the common notion being “lack of hue”. In old English, it is not always easy to know whether “blac” meant “black, dark” or “pale, colourless”. From this perspective, burning and bleaching are not opposites but lie on a continuum: the transformative powers of the sun scorch as much as they bleach.

‘Optically, neither “black” nor “white” are colours: “white” is composed of separate, primary and homogeneous colours, while “black” is an absence of light. With the advent of colonialism, Europeans seem to have rejected the Newtonian insight that white is a composite and redefined it as a noncolour, as neutral (a meaning which is also conveyed by “**blank**” in either Dutch or English or the French “**blanc**” in the sense of a void), while insisting that black is a colour (www.etymologyonline.com).’ The idea that different “races” had different types of blood which could be diluted through mixing, probably accounts for this. The confusion between black as a non-colour and blood as a red liquid explains why in humans, “black” was considered such a strong colour that “one-drop-of-black-blood” could permanently taint those who were “white” and as such, colourless. This explains why those of “mixed descent” are

seen as “coloured” and “black” rather than “white” even if they are genetically as much related to their “white” as to their “black” parent.

It takes as few as three or four generations before offspring of “mixed” couples can be classified unhesitatingly as “black” or “white”. In 1810, “black” residents accounted for about 30 percent of the population of Buenos Aires. By 1887, their numbers had plummeted to 1.8 percent. Popular myth has offered two historical hypotheses: a yellow fever epidemic in 1871 that devastated “black” urban neighbourhoods, and a brutal war with Paraguay in the 1860s that put many “black” Argentines on the front lines. A recent analysis of DNA samples suggests that most “black” Argentines did not vanish, but faded into the “mixed-race” populace and became lost to demography. Some ten percent of Buenos Aires residents are partly descended from “black” Argentines but have no idea. (*The Washington Post* of 5 May 2005)

To most of us it may appear obvious that most inhabitants of Buenos Aires call themselves “white” even if at least ten percent of them have “black” ancestors, because they look “white” to us. But anyone who employs the American logic of the “one drop of black blood” according to which everyone with “black” forebears is “black” even if they look “white”, may be tempted to perceive “Negroid” traits in many of Buenos Aires’ “white” inhabitants, in much the same way that some think they can discern Jews by their hooked noses and Celts by their small stature and swarthy appearance.

Discolouring or colouring people is never a neutral act. Calling someone “black” or “white” is always a political act, whether in ascribing those terms to others or to oneself. Obviously, Argentineans have the right to call themselves “white”, like Africans and AfroAmericans have the right to call themselves “black”. It is precisely because humans have the right to choose their own identity that it is dangerous to claim that one can establish, simply by looking, who is “black” and who is “white”. It is possible that many Belgians will describe within a single family the father as “white”, the mother as “black” and their children as “white”, “black” and “brown”. But it is very possible that the parents and children themselves will reject any identity based upon the colour of their skin because they want to stress what unites them as a family rather than what sets them apart somatically.

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Stumbling Blocks

And this brings me back to contested colonial heritage. I systematically bracket terms like “black” and “white” in much the same way and for very much the same reason that the German artist Gunter Demnig uses *Stolpersteine* (stumbling blocks). Demnig sets the blocks, which are really brass plaques with the names of the victims of the Holocaust engraved on them in the pavement in front of houses where they used to live, to commemorate all the victims of the Holocaust, including gays, gypsies, Jehovah’s Witnesses, Jews and political opponents (www.stolpersteine.com). The plaques cause passersby to stand still and reflect. In a similar way, bracketing terms like “black” and “white” forces readers to break up the flow of the reading act. The act reminds readers that these words are not neutral.

In 1999, during the conference **Belgium’s Africa: Assessing the Belgian Legacy in and on Africa**, I participated in a discussion on the future of the Royal Museum for Central Africa in Tervuren. The immediate reaction of the anthropologist Jean Rahier (2003) was that he was so outraged by the exhibition that he thought it better to simply tear the museum down. My response to this was that this would simply risk obliterating one of the few *lieux de mémoires* (Nora 1997) that are still very much in the Belgian, public eye and that it would seem better to try to integrate a contextualisation within its set up.

In 1370, according to the legend, Holy Communion wafers in the gothic cathedral of Saint Michael and Saint Gudula in the centre of Brussels began to bleed after being stabbed with daggers by the Jews of Brabant at their Brussels synagogue. The Jewish community of Brussels was accused of and punished for this profanation of the Holy Sacrament. The remains of the hosts were venerated for centuries as the Miraculous Sacrament (**Sacrament van Mirakel**) in the cathedral. The relic of the Miraculous Sacrament played a significant role as a national symbol for the Catholic identity of the country. Charles V and the Habsburg family donated the 16th century stained glass windows of the chapel of the Miraculous Sacrament. In the 17th century, Archdukes Albert and Isabella enriched the chapel with numerous gifts and were buried in front of the altar of the Miraculous Sacrament. The first two Belgian kings, Leopold I and his son Leopold II, offered two stained glass windows. Although the relic lost its national significance after 1870, the local devotion to the Miraculous Sacrament survived up to the Second World War. During all

that time, the stained glass windows, paintings and tapestries kept the alleged history of the "blood libel" alive. In 1977, Cardinal L.J. Suenens inaugurated a bronze plaque to show that the Catholic Church now distances itself from the Medieval hatred of Jews (Dequeker 2000; http://www.cathedralestmichel.be/eng/cult_archi_miracle.php). This can be interpreted as a stumbling stone that leaves the historical monuments intact while acknowledging their deeply disturbing nature.

It is painful to watch those beautiful historical art treasures that inspired these infamous accusations. But it would be even more painful to destroy them since it would risk obfuscating the scandalous events that created them. If we were to destroy all the testimonies to hatred of Judaism and anti-Semitism, we would play in the hands of those anti-Semites who deny their historical existence and significance. The plaque transforms monuments of Catholic triumphalism into monuments of penance. It may be insufficient but it is still a beautiful gesture, to acknowledge Europe's "longest hatred" (Wistrich 1991).

I think that we would do well to treat Belgian immaterial and material colonial heritage in a similar way. The origins of the term "negroes"/"niggers", "black" and "white" owe as much to the colonial past as the monuments erected for Leopold II and the Congo pioneers. In fact, the same can be said for the seemingly neutral term African as in "African woman". For, as Ali Mazrui (1986) reminds us, we routinely differentiate between the continent "Africa", which includes the regions north and south of the Sahara and the cultural and/or "racial" entity "Africa" which we restrict to Sub-Saharan Africa. As such, most of us will immediately equate an African wo/man with a "black" one, irrespective of the ways in which inhabitants from sub-Saharan Africa identify themselves.

However, using too many stumbling stones risks turning a walking or reading route into a hurdle race and distracts from the original purpose. We should not deny, forget or neutralise Belgium's material and immaterial colonial heritage anymore than we should do with its history of anti-Judaism and anti-Semitism. But neither should we destroy or wall it in as it were. Instead, we can put little stumble blocks to remind and pay tribute to those who were subject to colonial violence in its various physical, psychological and social aspects.

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1 It does not seem insignificant that Marc greets/names things in the morning, i.e. when it is light.

2 **Geschrieben steht: "Im Anfang war das Wort!"**
Hier stock' ich schon! Wer hilft mir weiter fort?
Ich kann das Wort so hoch unmöglich schätzen,
Ich muss es anders übersetzen,
Wenn ich vom Geiste recht erleuchtet bin.
Geschrieben steht: Im Anfang war der Sinn.
Bedenke wohl die erste Zeile,
Dass deine Feder sich nicht übereile!
Ist es der Sinn, der alles wirkt und schafft?
Es sollte stehn: Im Anfang war die Kraft!
Doch, auch indem ich dieses niederschreibe,
Schon warnt mich was, dass ich dabei nicht bleibe.
Mir hilft der Geist! Auf einmal seh' ich Rat
Und schreibe getrost: Im Anfang war die Tat!

3 Many ex-colonialists who hold on to the old colonial myth that "Bantu" refers not only to a language group but also to a "race", are convinced that the former president, Mobutu was a "real black" and therefore taken aback when told that he belonged to the roughly 20% of all Congolese who speak a non-Bantu language as their native tongue.

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P.S.: An abbreviated version of this lecture was published in weekend edition of 'De Standaard' of 26 November, 2005. As far as I know, it was the first article in the opinion papers, written by an occasional contributor, accompanied by a photograph of the author (taken, on a previous occasion, by a photographer employed by the newspaper), apparently to draw attention to the fact that a "coloured" person questions usage of terms like "black" and "white". The editors did not publish my reaction, which can be read on www.avrug.be.

haar oprichting regelmatig van meester veranderd. Een paar belangrijke momenten uit haar geschiedenis:

In 1789 gaf Willem Frederik II opdracht tot het bouwen van de Friedenstor; de Poort van de vrede. Bouwmeester Carl Gotthard Langhans laat zich inspireren door de Atheense Propyleen; in 1791 is de vroeg-klassistische poort af.

In 1793 wordt de poort voorzien van een Quadriga. Beeldhouwer Johann Gottfried Schadow verbeeldt de vredesgodin Eirene die in haar strijdswagen met vierspan staat en een krans van olijfbladeren omhooghoudt. Het gerucht gaat dat zijn eigen dochter model stond voor de afbeelding van de godin.

In 1807 wint Napoleon de slagen bij Jena en Auerstadt tegen het Pruisische leger van Willem Frederik III. De Napoleontische troepen marcheren onder de Vredespoort Berlijn binnen. Ze nemen de Quadriga als oorlogsbuit mee naar Parijs.

In 1813 werd Napoleon vernietigend verslagen bij Leipzig. De Pruisen hadden hier een belangrijk aandeel in. De Quadriga keert in 1814 in kisten verpakt terug naar Berlijn, waar ze gerestaureerd wordt. Ter ere van haar thuiskomst verving monumentenbouwer Schinkel, de vredeskrans in de hand van de godin door het IJzeren Kruis en een adelaar. Als symbool voor de overwinning van Pruisen op Frankrijk is Eirene herboren als Victoria; de godin van de overwinning. Hiermee veranderde



Tussen Quadriga en Taalcorrectie

het karakter van het eens als 'vredespoort' ontworpen bouwwerk in een Arc de Triomphe voor het Pruisische militarisme. In de volksmond krijgt de Quadriga de bijnaam 'Retourkutsche' (Retourkoets).

Tot het aftreden van de Duitse keizer en de machtsovername door de Nazi's was de middelste boog gereserveerd geweest voor de keizer en zijn voertuigen. Op 30 Januari 1933 vierden de Nazi's hun machtsovername met een fakkeloptocht. De SA marcheert triomfantelijk onder de middelste boog van de Brandenburger Tor door.

Het einde van WO II betekende ook bijna het einde voor de Berlijnse Quadriga. Tijdens de Slag om Berlijn in 1945 beschoten Duitse soldaten het beeld omdat Russische troepen er de Rode vlag gehesen hadden. Samen met haar strijdswagen smolt Victoria door de hitte. Slechts tweeëneenhalf paard bleef behouden. Berlijn wordt in een Oostelijk en Westelijk deel verdeeld, de Brandenburger Tor staat vanaf nu op Oostelijk grondgebied.

Op 21 september 1956 wordt door de Magistraat van de Stad Berlijn besloten het zwaar beschadigde gebouw te herstellen. De Quadriga zal naar haar oorspronkelijke staat worden teruggebracht. Met 'oorspronkelijk' wordt dan bedoeld: zoals het beeld er na 1814 uitzag; dus met IJzeren Kruis en adelaar. De restauratie wordt op 14 december 1957 afgerond. Maar nog voor de onthulling van het gerestaureerde beeld laat de 'Ostberliner Stadtverordnetenversammlung' het IJzeren Kruis en de adelaar van de Quadriga verwijderen omdat dit symbolen voor Pruisisch militarisme zouden zijn. Onbedoeld is met deze correctie de belofte het beeld naar haar 'oorspronkelijke staat' terug te brengen ingelost. De Godin Eirene heeft haar plaats in het hart van Berlijn weer ingenomen.



Op 13 augustus 1961 werd de Brandenburger Tor van de ene dag op de andere een poort van nergens naar nergens. De poort komt in het 'Sperrgebiet' te staan. Het kan niet van de Westelijke en ook niet van de Oostelijke kant benaderd worden. Alleen Oostduitse grenssoldaten kunnen het bouwwerk nog bereiken.

Op 22 december 1989 wordt de Brandenburger Tor als onderdeel van de Wende weer opengesteld. De versperringen worden opgeheven en meer dan 100.000 mensen nemen deel aan de feestelijkheden. De Quadriga wordt door de feestelijkheden beschadigd en de restauratie die volgt maakt het mogelijk om het IJzeren Kruis en de Duitse Adelaar weer aan



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de staf van de Godin toe te voegen. Net op tijd voor haar tweehonderdjarig verjaardag in 1991 is de godin Eirene weer omgedoopt tot Victoria. De adelaar en het IJzeren Kruis symboliseren nu de 'Nationale Eenheid' van de herenigde Duitslanden.⁽¹⁾ (1) http://de.wikipedia.org/wiki/Brandenburger_Tor

2 Palais Mondial

Van 'Palais Mondial' naar 'Palais Mondial de l'Automobile' tot 'Autoworld.'

Ga naar binnen in Autoworld. Voor de wereldexpositie van 1880 worden enorme metalen constructie gebouwd, die in 1905 worden gesplitst in de huidige Noordelijke en Zuidelijke hallen met daartussen het grote plein. In het noordelijk deel wordt het Musée de l'aviation ingericht.⁽²⁾ De vleugel van het gebouw waarin zich nu het automobielmuseum Autoworld bevindt, bood tussen 1920 en 1941 onderdak aan het Wereldpaleis / Palais Mondial, een idealistisch project gewijd aan de bibliografie, het pacifisme en het universalisme. Het Wereldpaleis wordt geleid door Paul Otlet. Een laatste spoor van het Palais Mondial is de naamsgeschiedenis van het huidige Automobielmuseum. Boven de hoofdingang prijkt de huidige naam "Autoworld", maar op het bord naast de diensttoegang rechts van de hoofdtoegang

staat de vroegere naam: het "Palais Mondial de l'Automobile", van hier is het slechts een kleine stap naar Palais Mondial / Wereldmuseum

"Koning Albert besluit Paul Otlets plannen te steunen. Hij stelt de Unie van Internationale Verenigingen de linkervleugel van het Jubelparkmuseum ter beschikking. Elk jaar zal de regering een subsidie toekennen. Hier komt een immense collectieve onderneming, die alle naties voor het voetlicht brengt, alle opmerkelijke resultaten en de wonderen van alle beschavingen. In de 150 zalen van het museum kan Paul Otlet eindelijk zijn pacifistische wereld gestalte geven. Hier kan hij iedereen een betere kennis van de wereld bieden. Daarnaast zet hij zijn werk als bibliograaf voort. In het Paleis van het Jubelpark is ook het volledige Internationale Instituut voor Bibliografie ondergebracht. De twaalfmiljoenste steekkaart wordt op zijn plaats gezet door directeur Paul Otlet, een eminent geleerde die België

toteer strekt."⁽³⁾
Paul Otlet
(1868 - 1944)

kan gezien worden als de vader van de bibliografie en informatiewetenschappen. Hij ontwierp de Universele Decimale Classificatie en de 3 x 5 inch indexkaart die nog steeds in bibliotheken over de hele wereld gebruikt wordt. Hij schrijft talrijke essays over de organisatie van wereldwijde kennis, uitmondend in het "Traité de documentation" (1934) en "Monde: Essai d'universalisme" (1935). Hij stichtte het Instituut de Documen-

tion, en het nog steeds actieve Union of International Associations.⁽⁴⁾ Otlet was een onvermoeibare idealist en vredesactivist die samen met zijn vriend en Nobelprijswinnaar Henri La Fontaine bijdroeg aan de internationalistische politiek van de Volkenbond.

Otlet wijdde zijn professionele leven aan de kunst van het verzamelen en het bijeenbrengen, organiseren en verspreiden van kennis. Zijn visies op kennisnetwerken concentreerde zich op documenten maar omvatten al noties als hyperlinks, zoekmachines, remote access, social networks en folksonomies. Otlet bouwde aan een structureel systeem van schriftelijke verwijzingen die op papieren kaarten in enorme op maat gemaakte houten kabinetten verzameld werden volgens een steeds uitbreidende ontologie. Een 'indexeringsstaf' zocht wereldwijd naar informatie en voerden commerciële zoekopdrachten voor klanten uit. Zij waarschuwden klanten wanneer hun zoekopdracht waarschijnlijk meer dan 50 resultaten zou opleveren.

De omvang van Paul Otlet's 'Permanente Encyclopedie' of 'Mundaneum' groeide van vierhonderduizend kaarten in 1895 tot meer dan vijftien miljoen in 1934. Een hele prestatie voor een door mensen voortgedreven zoekmachine bestaande uit papieren documenten. De U.D.C., het basissysteem voor de index deelt de wereldkennis op in tien categorieën, die op hun beurt weer in tien categorieën worden opgedeeld enzovoort. Paul Otlet extraheerde de kerninhouden

uit boeken en maakte kruisverbanden tussen die kerninhouden mogelijk. Een methode die veel lijkt op het door Tim Berners-Lee ontwikkelde concept van het Semantische Web. Sinds 1998 beheert een museum met de naam Mundaneum in Mons de restanten van de collecties en de persoonlijke archieven van Paul Otlet.⁽⁵⁾

Tussen Quadriga en Taalcorrectie

3 Parking Panorama

Loop een ronde om de Grote Moskee. Beeld je een uitzicht op de stad Caïro in. Lees het informatiebord dat aangebracht is bij de hoofdingang van de Moskee. Lees als aanvulling op de ontstaansgeschiedenis van het gebouw deze beknopte speculatieve geschiedenis van het schilderij dat hier oorspronkelijk tentoongesteld werd:



De orientalistische schilder Emile Wauter schildert rond 1880 het Panorama van Caïro. Het werk is 114 meter lang en 14 meter hoog; de standaardmaat voor panoramaschilderijen. Door de afmetingen van panoramaschilderijen te standaardiseren werd het mogelijk de werken te tonen in Panoramagebouwen door heel Europa. Wauter schildert het werk naar aanleiding van een bezoek dat aartsheroog Rudolf aan Egypte bracht, in opdracht van een Oostenrijks-Belgische panoramamaatschappij. In 1882 wordt het schilderij geëxposeerd in Wenen, daarna is het te zien in München

en Den Haag waarna het wordt opgeslagen in een Molenbeeks atelier. In 1897 toont Leopold II het schilderij op de tweede wereldtentoonstelling in het Jubelfeestpark. Speciaal voor het werk ontwerpt Ernst van Humbeek het Oriëntaals Paviljoen, een panoramagebouw in de vorm van een moskee, inclusief minaret en hoogromantische oriëntaalse decoratie.

In 1967, net voor de Zesdaagse oorlog klopt een Saoudische wapenkoopman aan bij de Brusselse wapenfabrikant FN. Mogelijk vond hier een omvangrijke transactie plaats.



Misschien als dank voor deze order schonk Koning Boudewijn de inmiddels zwaar vervallen imitatiemoskee aan de Saoudische koning Faisal. Nadat België in 1973 de Islam als religie erkende, werd het gebouw door haar Arabische eigenaar verbouwd tot de Grote Moskee van Brussel.

Men beweert dat de Belgische curator Paul Verbraeken voor de tentoonstelling de Panoramische Droom in 1993 in Antwerpen, het idee opvatte om het Panorama van Caïro tentoon te stellen. Er wordt gezegd dat het schilderij, toen begonnen

werd met de verbouwing van het voormalige Paviljoen, werd opgerold en opgeslagen in het gebouw waar eens het Palais Mondial ondergebracht was. Later zou het nieuwe Automobielmuseum echter op exact deze plek haar 'Mahy oldtimer collectie' willen tentoonstellen. Toenmalige werknemers van het museum menen zich te herinneren dat het werk gestolen werd, maar anderen zeggen dat het schilderij werd overgebracht naar de kelders van de Egyptische ambassade in Brussel. Zij uitten het vermoeden dat het werk van hieruit in stukken via kunsthandels en veilinghuizen verkocht werd.

Een werkcontact van Arpag Mekhitarian, de vroegere voorzitter van de Egyptologische stichting Koningin Elizabeth, zou hem hebben horen beweren dat het werk verbrand is omdat het teveel beschadigd zou zijn geweest om het nog te behouden. Mekhitarian zou daar zelf opdracht voor hebben gegeven. Een mistige toestand omdat het schilderij geen eigendom van de Koningin Elizabethstichting was maar deel uitmaakte van het Belgische kunstpatronaat. Verdacht is dat de Brusselse antiekhandelaar Maurice Zwen gezegd zou hebben stukken van het schilderij te hebben gekocht

bij het Antwerpse veilinghuis Leys. Zwen heeft deze stukken niet meer. Hij verkocht ze aan buitenlandse kopers. Foto's van de fragmenten van het Panorama van Caïro zouden nog bewaard worden in zijn persoonlijk archief.

"Op de Boulevard Lemmonier nummers 8 tot 14 lag de ingang van het Castellani Panorama. Het schilderij stelde de slag bij Waterloo voor. De gevel staat er nog en in de rotonde achteraan kan je nog altijd de rail zien waar het grote panoramische schilderij was opgehangen. Het is nu een parkeergarage, met de naam Parking Panorama. Het schilderij zelf hangt in

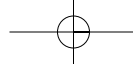
(1) Bouwen met zwart geld, Waterloo."⁽¹⁾
Lucas Catherine,
Hadewijch / Houtekiet,
Antwerpen 2002.

Tussen Quadriga en Taalcorrectie

4 Uitgebeiteld/ teruggeplaatst

Loop van de Grote Moskee naar het beeld dat zich tegenover de ingang bevindt. Het "Monument voor de pioniers in Congo" werd in 1921 opgericht. De Beeldhouwer is Thomas Vinçotte, die eerder ook de Quadriga bovenop de Triomfboog ontwierpen uitvoerde. Het monument verbeeldt de Arabische actie in Congo. Lees het informatiebord en stel vast dat elk politiek bewustzijn hier ten stelligste ontbreekt. Waar het ons om gaat is de inscriptie:
**L'HEROISME MILITAIRE
BELGE ANEANTIT L'ARABE
ESCLAVAGISTE / DE
BELGISCHE MILITAIRE
HELLENMOED VER-
DELGT DEN ARABISCHE
SLAVENDRIJVER**
die zich onder de beeldengroep op de linkervleugel van het monument bevindt.

De heroïsche figuur links op het monument stelt een Belgische koloniale soldaat voor die een 'Arabische' slavendrijver aftuigt. In 1988 dienden de Imam van de Moskee en de ambassadeurs van Jordanië en Saoudi-Arabië een klacht in bij Centrum voor Gelijkheid van Kansen en Racismebestrijding en het MRAX. Zij vroegen om de verwijdering van het woord 'l'Arabe / Arabische' omdat veel



passanten op weg naar de Moskee zich hier aan ergerden. Zij werden in het gelijk gesteld.⁽¹⁾

(1) <http://cas1.elis.rug.ac.be/avrug/erfgoed/jubel/biv.htm> In 1990 werd het politieke besluit

genomen de woorden uit het beeld te verwijderen.

De twee gapende gaten onderstreepten sindsdien hun afwezigheid, en trokken nog veel meer aandacht dan de woorden hadden gedaan.



Op 5 oktober 1991 organiseerden Congoveteranen een demonstratieve manifestatie waarin deze 'historische mishandeling' ongedaan gemaakt werd. Twee stukken marmer met daarin de uitgebeitelde woorden 'l'Arabe / Arabische' werden teruggeplaatst in het voetstuk. De blinkende steensoort tekent scherp af tegen het matte uit zandsteen opgetrokken monument.



Dat is de situatie die ikaantrof in mei 2003. Vanaf dat moment heb ik foto's genomen van de teruggeplaatste woorden. Een hernieuwd proces van afbrokking wordt in gang gezet. Het marmer blijkt niet bestand tegen voortdurende kleinschalige aanvallen door voorbijgangers. Krassen met balpennen, sleutels, vingernagels en andere scherpe objecten laten hun sporen na. Nu is het woord in het Frans opnieuw helemaal verdwenen. Het Nederlandse woord is nog leesbaar, maar al flink aan-



(2) http://www.constantvzw.com/westenberg_archive/000767.html#more getast.⁽²⁾



Volgens de Koning Boudewijnstichting is het monument toe aan een grondige renovatie. "Het restauratieproject voor het Congo-monument voorziet in het herstellen van het goed in de oorspronkelijke en historische staat. Daar het omeen beschermd goed gaat, moet er voor veranderingen aan de buitenkant van het monument een enige vergunning worden aangevraagd. Die aanvraag om verandering zal voor advies aan de Koninklijke Commissie voor Monumenten en Landschappen worden voor-

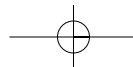
gelegd."⁽³⁾
 (3) <http://www.weblex.irisnet.be/data/Crb/Biq/2004-05/00046/Fimages.pdf> De vraag hier is wat de

plaats gaat worden voor het legaal verwijderde woord. Wordt de gelegenheid van de renovatie aangegrepen om de tekst permanent te veranderen, of te contextualiseren, of zal de Commissie besluiten dat de 'oorspronkelijke en historische staat' van zowel beeldengroep als tekst belangrijker is?

gelegd.⁽³⁾

De vraag hier is wat de

plaats gaat worden voor het legaal verwijderde woord. Wordt de gelegenheid van de renovatie aangegrepen om de tekst permanent te veranderen, of te contextualiseren, of zal de Commissie besluiten dat de 'oorspronkelijke en historische staat' van zowel beeldengroep als tekst belangrijker is?



Net Monster

“Sitting at home eating dinner with the kids - the phone rings. Little Tommy picks up the phone and says - ‘a robot is talking to me.’ I ignore it... he has an over active imagination and by the time I get to the phone - it’s dead. Ring - ring - this time I pick it up and Sure thing - a robot voice starts telling me he is the disembodied voice of a yardy prisoner who has taken texts from my web site and that I should check my email. I run to my laptop and check the in box. A new message is waiting - telling me that I have been targeted by the robot for crimes against ‘common sense’ and that I should go to this web site to find out more. I click the link in the body of the email and the browser fires up.”

An empty gesture in the form of a politicised picture is placed on the internet. The picture acts as proposition - frustrated - oscillating between a pictures ability to say and show.

On day one of the imagined work - The web site and installation lacks any other content than a large multi-screened picture. This picture stands in contrast to endless flowing streams of texts illustrated with tiny supporting images. This is a large - lush and detailed image, that will either be made up of a collage of images automatically found on the net, or an image purposely built to take up a specific cultural trajectory.

Leigh-on-Sea, England
May 5th 2005

Graham Harwood

HowItWorks:

On day one the work consists of:

- * an image.
- * an empty data base.
- * a hungry server application (Robot).
- * a telephone line.

The iconic images are propositions (a showing or telling) drawn from a gut reaction to some political or cultural event somewhere or constructed out of found images on the net.

The server-robot is programmed to look for a set of predefined words on-line that relate to the image. It is then initialized. The Robot-image crawls across the web searching for the mediated causes of it's own existence:

```
# First build a meta search for a set of key terms:
# Lets say our subject is 'Guns' and 'Poor' and
# 'Profit' this list would be much longer and thought
# out but for this example now it will suffice

$!Key_START_SearchTerms qw( Guns Poor Debt Violence Profit);

# next we would feed these @$!Key_START_SearchTerms
# to a list of search engines.
# List of search engines:

@SearchEngineList = qw(Google Lycos Hotbot);

# traverse the @$!SearchEngineList put each one in
# $!ThisSearch call function
# &!Get_URLListFromSearchEngine this will return
# the !URLs on the page.

foreach $!ThisSearch (@!SearchEngineList) {
  foreach $!ThePageToSearch (!URLListFromSearchEngine(
  $!Key_START_SearchTerms)){ !RobotSearch($!ThePageToSearch->{Links},)}
}
```

This search brings back sentences, phone numbers, and email addresses related to it's subject matter. The sentences are added to it's own name space (www.xxx.xxx), grafting links to the surface of the image. The robot application controlling the image and begins to email and telephone the owners of the sites where the sentences were taken from, telling them that them that have been targeted for crimes against 'common sense' and giving them a link to there sentence on the web site of the image. If they so wish they can remove this sentence and the

Net Monster

server application will stop issuing emails and telephoning them. The server application will then move on to the next item in it's links.

In this way the empty gesture of a political icon learns to associate itself with the mediated causes of it's own existence. Automatically creating dialogue between itself and the owners of the sites who display the words in it's key word search terms.

How this will be done:

A large multi-paged scrollable image will be generated that has a given number of active links on it. This will be a customised version of the artists collective Mongrel's collaborative software Nine(9) [http://9.waag.org]. The data-base links will at first be empty containing no content. The image will be the skin of a hungry server application that will constantly be looking to fill up its data-base links. The hungry server will use a web crawler (a method of repeatedly searching for key words through multiple links on web pages) to find it's content. Once it has located it's predefined key words within a given text, it splits the text into sentences and returns only those sentences that have a patterned occurrence fitting the key words it was looking for. If the search reveals a success it then tries to extract email addresses and telephone numbers.

This robot is searching for sets of predefined words on web pages that it has been told to associate with itself. When it detects a match in the target URL's, It extracts:

- * Sentences that are within it's search remit.
- * Email addresses.
- * Telephone numbers of the sites owners.

The programme may also do a **Whois search**. It then adds this text to it's database, analysing and indexing the key words and there relationships to other words. Any significant new words it finds in this relationship, it adds to it's search terms. It then creates a link on itself to the sentence which is automatically linked to all the other words in the database. Having found a match to it's key terms it attempts to telephone using voice synthesis and email the owner of the page containing the quote. Informing them that it has parasitised their text for its own use.

What the Casual browser will see:

Through a web browser people will be able to scroll across the robot-image over numerous web pages. Text links will be created that will allow access to the texts that the robot has harvested. Any dialogues (email and maybe audio) that insured with the host of the texts will also be available through the web browser.

The large image is split into a number of smaller cells:

0 1 2 3 4 5 6 7 8

0	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9
1	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9
2	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9
3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9
4	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9
5	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9
6	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9
7	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6	4 5 6
	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9	7 8 9

Net Monster**Whois example:**

Using <http://www.whois.net> I searched for the word 'bush', this returned the following results of domains containing the word 'bush':

- 1-hairy-women-teen-pussy-cunts-bush-girls.com whois record / website
- 100daysofbush.com whois record / website 100daysofbush.net whois record / website
- 1655flatbush.com whois record / website
- 1800flatbush.com whois record / website
- 1bushcheney.com whois record / website
- 1bushstreet.com whois record / website
- 1stcolumbushotels.com whois record / website
- 2001bushbills.com whois record / website
- 2004-bush.com whois record / website 2004-bush.net whois record / website
- 2004-gwbush.com whois record / website 2004-gwbush.net

From this result set I could find the following information:

Organization:

DNC
 Jason Miner
 430 S Capitol St, SE
 Washington, DC 20003
 US
 Phone: 2028638000
 Email: minerdemocrat@hotmail.com

Registrar Name....: Register.com
 Registrar Whois....: whois.register.com
 Registrar Homepage: <http://www.register.com>

Domain Name: 100DAYSOFBUSH.COM

Created on.....: Thu, Apr 19, 2001
 Expires on.....: Sat, Apr 19, 2003
 Record last updated on...: Sun, Apr 21, 2002

Administrative Contact:

DNC
 Jason Miner
 430 S Capitol St, SE
 Washington, DC 20003
 US
 Phone: 2028638000
 Email: minerdemocrat@hotmail.com

Technical Contact, Zone Contact:

Register.Com
 Domain Registrar
 575 8th Avenue - 11th Floor
 New York, NY 10018
 US
 Phone: 902-749-2701
 Fax...: 902-749-5429
 Email: domain-registrar@register.com

So from this simple example it is blatantly obvious that the project can gather huge amounts of information for it's purposes.

Locatie **V/J9 Bus**

Een speciale V/J9 bus vervoerde ons tussen Luik, Brussel en Antwerpen. De bus werd gebruikt als festival locatie en delen van het programma vonden aan boord plaats.

Location **V/J9 Bus**

A special V/J9 bus transported us between Liège, Brussels and Antwerp. The bus was used as a festival location, and some of the program took place on board.

Le bus V/J9 nous a conduit-e-s à Liège, Bruxelles et Anvers. Le bus fut aussi un lieu d'activités et certaines parties du programme s'y sont déroulées.

Lieu **V/J9 Bus**

Woordspelen

Workshop Marijs Boulogne & An Mertens



Woordspelen

Spreekwoorden veranderen van geslacht - Schrappen - Toevoegen

CVT nieuws
cool → afstandelijk, beschaamd
individueel "groepsider"
man. - samen zijn we sterk
L. a. hot. / attitude

verkeerlijken
strategie → strateeg (mann.: doel-ik ga
erover, recht door
rechtze)

ADD ~~best~~ humanaty

(= humanity)
Hi-Q: hypermedi-Q
(co-creativiteit
geluid/beeld/tekst onlosmakelijk
met elkaar verbonden)

postcom: stopwoord
gedrukt, nt. het feit
containerbegrip
je kan het gebruiken, maar
het heeft 'n betekenis
→ het gaat om pers. bet.

media sociografie:
praktijk waarin media onderzocht is
binnen een context en daar
grafische analyse v maken

"netwerk" vervangen dr bolwerk

Hebrew
father's home → farm home

Roger } micros
Reter }

filaster - filmsterren
~~filaster - filmsterren~~
moviestar - moviestrice
minister - ministrice
soldaat - soldate
CVT anders
veilig

pastor -
patrice
paus - ~~paus~~
pauze

Aanspreektitels: geachte CVT men/mev.

CVT Sinterklaas
Zwarte Piet
Bankwezen (ter discussie)

Niek je moeder - Nique ta mère
Alle grote multinationals (reclame)
bij. Coca Cola

Vitds. Hoeveel man is er?
Benamen?

vakmanschap
CVT securityman/doorman

Woordspelen

Feminisering spreekwoorden - Schrappen - Ajouter

Feminisering
Spreekwoorden

Schrappen

Ajouter

je mannetje staan
hé mannekes
'de mannes'

jan en alleman
jan met de pet
de man in de straat
met man en macht

police man
sandwichman
postman

you motherfucker
Neville (Godard)

Woordspelen

Alternatives

~~father's house~~ = "ok mis"
 "Beth av" means: household.
 could be changed to "meslek bayit"
 where meslek means "farm" ^{or economic unit} and
 bayit means home.

de puta madre

CAT de puta mare
 "puto pare

FR une poupée
 L MASC poupotte

CUT papa Noël

FR langue maternelle
 L langue primaire
 lingua primaria

carte mère / moederbord
 / ESP placa base
 L carte de base

homme de paille
 used in dirty business
 Stroman
 L personnage de paille

On (address) Kris Rutten reported about 'Situating Meaning: Social Languages and Cultural Models', a workshop which took place in Copenhagen, Denmark, simultaneous to V/J9. In the following text he relates the issues tackled in the workshop to the ones discussed in the festival.
http://www.constantvzw.com/vj9_blog/

Situated Meaning: Social Languages and Cultural Models.

Confronting V/J9 with the James Gee phd-workshop.

Report Kris Rutten

Introduction

From November 23rd to November 25th a workshop on Discourse Analysis took place at the Centre for Discourse Studies in Aalborg (Denmark). The workshop was led by James Paul Gee, founding member of the so called New London Group¹. James Gee is Professor in the Department of Educational Psychology at the University of Madison-Wisconsin (USA). Gee's recent work focuses on language, literacy and society, and how to deal with the so-called 'new capitalism' and its cognitive, social and political implications for literacy and schooling. More recently his work started to focus on digital literacies with publications on the theories of learning embedded in video and computer games.²

The workshop was concerned with "a 'family' of approaches to discourse analysis that seek to illuminate the significance and implications of social, cultural and political practices based on a close examination of language in use (Gee 2005a: §2)". An important part of VJ9

actually focused on these social, cultural and political implications of language in use, so during the festival I reported the workshop on the VJ9 blog. Here I want to bring some of the issues that were tackled during the workshop together in an overview³ of Gee's theory starting from three concepts that are central in his work: **situated meaning, social languages and cultural models**. I also will pay attention to the way he relates his theory about language with education which is my own field of research.

Discourse Analysis (DA) is an interdisciplinary field of research that was founded at the end of the '60s and the beginning of the '70s out of disciplines such as linguistics, literature, anthropology, semiotics, sociology, psychology, communication and others (Van Dijk 1988: 17). There are many different advocates and personalities in DA and twice as many different concepts

1. The New London Group launched the concept of Multiliteracies with their ground breaking article 'A pedagogy of multiliteracies: Designing Social Futures', first published in the Harvard Educational Review in 1996.

2. For an extended biography: <http://diskurs.hum.aau.dk/english/Seminars/GeeSeminar.htm>

3. Starting from a selection of works and what has been emphasised during the workshop.

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(often meaning the same thing). The theory and concepts I will be presenting here are those used and developed by Gee, other DA theorists might use different concepts or use different lenses to open up their data. There is however one guiding idea that would be recognized by (almost) all DA researchers, the fact that all language-in-use is context related. This is what Gee (2005a) calls the 'magical property' of language.

Language in context

To begin the workshop Gee asked two questions based on the premise that DA comes down to the analysis of language in context: "What is 'context'?" and "Why bother?" If we want to understand a 'particular use of language' then we have to find out 'what social identity the speaker or writer is adopting and what social activity the speaker (or writer) thinks he or she is accomplishing (Gee 2005a, §4)'.

To illustrate that the same words uttered by the same person mean different things in different contexts Gee uses the expression 'getting down to business' (Gee 2005a). This expression will mean a very

different thing when uttered by a professor in a formal advising session or when the same person is being in the role of a friend in an informal chat session. So, what is context and why bother?

'Who' we are and 'what' we are doing, where we are doing it, what has already been said and done, as well as the knowledge and assumptions that we assume we share with those with whom we are communicating, are all part of 'context'. (Gee 2005a, §4)

This is why language in context has a 'magical' property according to Gee. "The words we utter (or write) simultaneously reflect (are shaped by, are determined by) the context within which we utter them and create (shape, determine) the context (Gee 2005a, §4)." Or, as Edley and Wetherell would have it: "people are simultaneously the products and the producers of discourse (Edley and Wetherell, 1997, p. 206)". A lot of Gee's work is concerned with what this idea means for education and teaching:

"...elementary school teachers talk (and act) the way they do

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because they are in classrooms and they are teaching, but their classrooms count as classrooms and they as teachers teaching because they talk (and act) that way. The "world" both pre-exists and shapes how we talk about it (and act in it) and it means what it means and has the shape it does because we talk about it (and act in an on it) as we do." (Gee 2005a, §5)

But this magical property of language also causes what Gee (2003) calls the framing problem in DA. Every aspect of a context can influence the meaning of an utterance. And context is a very broad concept, it refers to body language, eye contact, certain beliefs, institutions, cultural settings. So on the one hand the problem is that "discourse analysts can change the contextual frame of utterances to bring out new meanings, one that may change how we think about certain issues (Gee 2003: 21)". On the other hand "critics can always ask of any discourse analysis whether or not the [...] meanings attributed to pieces of language in the analysis would not change even significantly, if the analyst had considered other aspects of the context (Gee 2003: 21)".

Situated Meaning

For Gee there are two tasks a (critical) Discourse analysis can undertake. The first task is what he calls the utterance-type question. It studies the "correlations between form and function in language at the level of utterance-type meanings (Gee 2003: 10)". Form refers to things like morphemes, words, phrases or other syntactic structures. Function is understood as meaning or the communicative purpose a form carries out. The other task is referred to as the utterance token meaning (or situated meaning) task. It studies the "correlations between form and function on language at the level of utterance-token meanings. It is aimed at discovering the situation-specific or situated meanings of forms used in specific contexts of use (Gee 2003: 10)".

When we use language we have certain expectations, language always has a certain meaning potential. A meaning potential is a range of possible meanings that a word or structure can have in different contexts of use. Gee uses the word 'Cat' as an example (Gee 2005b: p56-57). When we just mean the animal that is known as a

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cat then we can speak of an utterance type meaning. "Utterance type meanings are general meanings, not situation-specific meanings (though we could say that they are, in reality, connected to the prototypical situations in which a word or structure is usually used (Gee 2003:3)." In the actual language use words or structures get more specific meanings within the reach of their 'meaning potentials'. This can be described as 'utterance-token meaning' or 'situated meaning'. Using the same example of Cat then we could say "the world's big cats are all endangered". Here 'cat' refers to Lions and Tigers. We could say; "The cat was a sacred symbol to the ancient Egyptians." Cat here refers to real cats and pictures of cats. We could say: the cat broke. Here the situated meaning refers to the image of a cat (Gee 2005b).

Social Languages

People learn their language in childhood, at a very early age. A lot of linguists take for granted that this is a biological process, or the consequence of human instinct (Gee 2003). There are of course important differences depending on which language they are

acquiring, but by and large languages have the same design characteristics, the same rules and communication possibilities. In the first phase of language acquisition, people learn the 'vernacular style of language' which according to Gee (2003; 2004; 2005b) comes down to our daily non-specialized use of language.

Principally all languages are equal, but a certain society can make a distinction between standard and non-standard languages by which they become (socially and politically) different and unequal. From a linguistic point of view no child comes to school with a 'better' or a 'worse' language than another child (if not disabled by communication disorders). From a sociological perspective however, children that speak a language which is close to the standard (school) language do have an advantage (Gee 2003; 2005b).

Everybody learns 'non-vernacular styles of language' later in life for specific goals (work, school/university etc). This is what Gee calls 'social languages' (Gee 2003; 2004; 2005b). Non-vernacular lan-

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guages are always socially structured and acquired. They depend on a specific sort of 'discourse community' (Ivanic 2003). To illustrate this I will present some examples worked out by Gee that clearly show how different social languages work.

Example 1

(Gee 2003, 2005b):

"Hornworms sure vary a lot in how they grow."

"Hornworm growth displays a significant amount of variation."

The first sentence is written in a vernacular style of language. Anybody that speaks a language will more or less be able to write such a sentence. The second sentence is an example of an 'academic social language'. Not everybody will write such a sentence unless they are part of this specific academic discourse community.

Example 2

(Gee 2003, 2005b):

A young woman tells the same story twice, once to her parents at the dinner table and once to her boyfriend.

"Well, when I thought about it, I don't know, it seemed to

me that Gregory should be the most offensive. He showed no understanding for Abigail, when she told him what she was forced to do. He was callous. He was hypocritical, in the sense that he professed to love her, then acted like that."

"What an ass that guy was, you know, her boy friend. I should hope, if I ever did that to see you, you would shoot the guy. He uses her and he says he loves her. Roger never lies, you know what I mean?"

None of these two sentences is 'specialised' but they are different 'social languages'. Towards her parents she uses a certain amount of respect towards her parents and the person she is speaking about. She also uses hedges to express the uncertainty of what she is saying (I don't know, I am not sure). Towards her boyfriend she is much more informal which creates a form of solidarity. And in contrast with her uncertainty towards her parents, she uses firm claims.

Example 3 (Gee 2005b):

The difference between formal/informal and respect/solidarity

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isn't only present in day to day language but also in different "specialized" social languages. The first sentence comes from a scientific journal for biology, the second sentence comes from a magazine for the popularization of science.

"Experiments show that Heliconius butterflies are less likely to oviposit on host plants that possess eggs or egg-like structures. These egg-mimics are an unambiguous example of a plant trait evolved in response to a host-restricted group of insect herbivores."

"Heliconius butterflies lay their eggs on Passiflora vines. In defense the vines seem to have evolved fake eggs that make it look to the butterflies as if eggs have already been laid on them."

The first example is more technical and formal. On the one hand it creates solidarity with fellow biologists but on the other hand it also creates a large amount of distinction with the non-specialized audience. The second example is maybe more formal than day to day speech, but it is less formal than the first sentence.

Less distinction is created with a non-specialized audience.

Cultural Models

Social languages have situated meanings and in Gee's theory this situated meaning is associated with **cultural models**.

"A cultural model is a usually totally or partially unconscious explanatory theory or 'storyline' connected to a word or concept – bits and pieces of which are distributed across different people in a social group that helps to explain why the word has the different situated meanings and possibilities for more that it does have for specific social and cultural groups of people." (Gee 2005: 60-61)

These different stories are not by definition true or false. Cultural models are partially in peoples minds (by no means always consciously), partially in the objects, texts, and social practices that surround them.

To illustrate how a cultural model works Gee (2005b) uses the example of someone in a hat, swimsuit and sandals. The different elements of his dress express a certain goal: going to the beach. The same

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counts for the different (lexical, grammatical, contextual) elements that make how a certain sentence is part of academic discourse.

The situatedness of social languages and its link with cultural models is what constitutes a Discourse according to Gee (2003, 2005b). "A Discourse (with a capital 'D' – I use discourse with a little 'd' just to mean language in use) is a distinctive way of using language **integrated** with other stuff so as to enact a particular type of (however negotiable and contestable) socially-situated identity (type of person) (Gee 2003a: 44)."

The concept of Discourse relates all the other concepts I have been discussing so far. A situated meaning is "the meaning a word or phrase is given in an actual context of use (Gee 2003a: 35)". The concept of cultural model refers to "a (often tacit) theory or story about how things work in the world (ibid: 35-36)". Within a cultural model, the situated meaning of a social language comes down to "a pattern of grammatical devices associated with a given social practice, activity, or socially-situated

identity (ibid: 36)". A Discourse, then, is "a whole package: a way of using, not just words, but words, deeds, objects, tools, and so forth, to enact a certain sort of socially-situated identity (ibid: 36)."

Conclusion

With this overview I wanted to give some of the central ideas in Gee's theory of Discourse and the analytical tools he proposes to investigate language-in-use which is highly contextualised and by consequence highly political. Again, this is one form of DA that has to be seen in the light of different analytical frameworks. But, in the context of education Gee's work is a welcome supplement to educational discourse research that thus far has been very limited in scope. The work of Gee however is very much of use for thinking about language as an educational scientist, as a teacher, as a social worker... because Gee pays attention to "education (though not only in schools)" (Gee 1992, 2004) and "the relevance of DA and Critical DA to controversial issues in education (Gee 2005)".

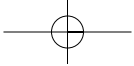
In the light of VJ9 Gee's work is interesting because of its social,

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political and cultural understanding of language-in-use, and the social, political and cultural practices language constructs and by which language is constructed. VJ9 considered "language and memory as instruments for sharing contents and free exchange of information". It was "curious about language and code as means to express multiplicity; [...] to find out how dialects, pidgin and slang act as cultural bridges." Gee's concept of **situated meaning, social languages and cultural models** might help to give some answers but on the other hand generates new questions, which perhaps might be the most interesting thing about this theory.

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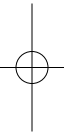
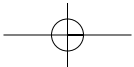
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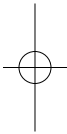


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