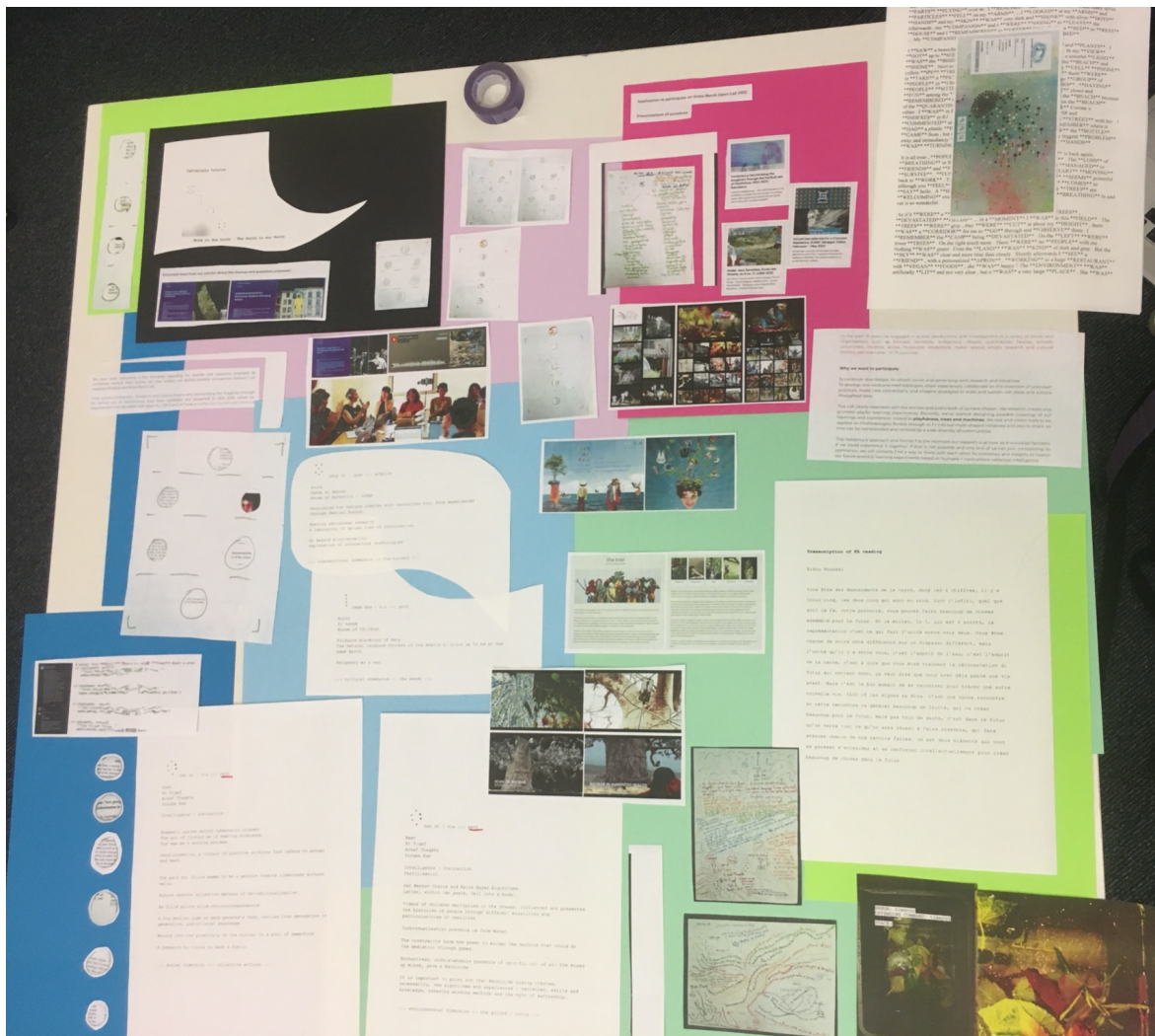


## FA FRACTAL from the FUTURE

by Livia Diniz & Isabelle Arvers at Anaïs Berck Residency 2022



Isabelle and Livia are artists and curators who research, create and promote playful learning experiments. They develop tools and methodologies flexible enough to fit into multi-shaped initiatives that can be reinterpreted and remixed by a variety of communities.

FA FRACTAL from FUTURES is a magical game within an algorithm, inspired by the Yoruba divinatory art, the FA. They have created it as a non-digital tool, imagined to decode and remix their long term research and initiatives. The intention is to use this tool to select combinations of possible crossings between their practices and from there, start collaborating on the invention of new initiatives, new anarchic learning experiments based on humans + nonhumans collective intelligence. Insights generated by their experiments with their Fa Fractal from Futures, have inspired them to imagine strategies on how to scale and sustain their ideas and actions throughout

time and spaces.

In an exercise to align their proposal to the themes and questions proposed by Anaïs Berck residency, they have been rehearsing a few thoughts by combining extracts from articles they have written, drafting possible connections between their ongoing initiatives and Anaïs Berk's call.

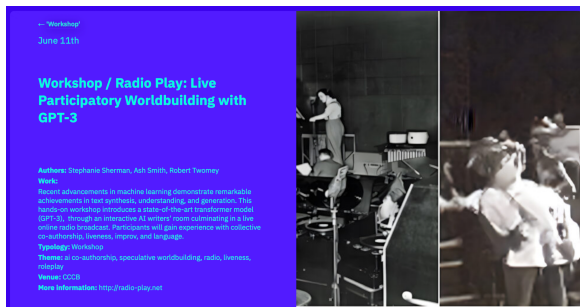
These articles - *Oneirocracy, Pandemic and Cyborg Dreams* by Livia Diniz and *Decolonizing the imaginary through the tactical use of machinimas* by Isabelle Arvers - have been published and presented in Barcelona at ISEA 2022.



**At ISEA, Livia and Isabelle took advantage of the opportunity to start collaborating on a research focusing on playfulness, trees and machines**

### Experiment 1 : **human/non-human radio drama**

”Our human/non-human radio drama written by Livia Diniz, Isabelle Arvers and Maira Sala in interaction with the writing A.I, GPT-3, as a participation to Radio Play: Live Participatory Worldbuilding, a day-long workshop given by Patrick Coleman, Jinku Kim, Ash Eliza Smith, Robert Twomey and Radio EE: Agustina Woodgate, Hernan Woodgate and Stephanie Sherman.



## More informations on the workshop

[radio-play.net](http://radio-play.net)

## Extracted texts from our articles answering Anaïs Berck Residency themes:

**Anaïs Berck** : charged territories in the colonial legacies at the intersection of botany, computationalism and publishing. There, the implications of Western ideology, the centrifugal force of archivism and extractivism are brought into focus.

**Machinima** : A change of perspective : we aim to decolonize the imaginary through a dialogue between different modes of knowledge. Science and human thought are no longer the only sources

of knowledge; it is now possible to think of knowledge "beyond the human". (Eduardo Kohn, 2013) This implies that nature communicates, and that non-humans can teach us techniques and knowledge (Jeremy Narby, 1997), by making a change of perspective, (Eduardo Viveiros de Castro, 2009), to better understand the implications and importance of interconnected elements, into the lens of nature and better apprehend human-made destruction of biodiversity, climate change and deforestation."

**Pandemic Dreams Archive :** Contemporary theories about perspectivism, ontological turn and animism help us understand these interspecific relationships in a deeper way when they connect us, for example, to Amerindian or Aboriginal worldviews – or cosmovisions. These cosmovisions indicate a break up with western colonial perspectives, disorganizing relations between nature and culture established by "the moderns" (Bruno Latour, 1991) to bring metaphysics to the field of immanence and to focus on the interpenetration between human subjectivity and animistic subjectivity, based on the idea of a multispecific field of relationships, where human centrality does not prevail over the several other agents but, instead, a relationship between agents themselves is established. In these cosmovisions, human beings do enter as part of the process as well, despite the all difficulty, as humans have historically been using technologies of separation regarding everything that concerns nature to, then, become "civilised subjects" (Fabián Ludueña Romandini, 2012). Such techniques are traditionally forged by the programmatic mitigation of animality in homo sapiens. That is, the less of an animal one is, the more human it becomes. This equation seems to push a series of separation gestures which form the colonial unconscious machine and the instruction manual for the epistemological privileges of the anthropo-phallo-logocentric power. However, there are many communities that have resisted—and still resist—such separation currently proclaiming their difference in relation to the doctrines of civility (Ailton Krenac, 2019).

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**Anaïs Berck :** who and what is excluded, made invisible or exploited in the existent representations, discourses, tools and practices?

**Machinima :** I decided to decentralise myself and my curatorial and artistic practice to echo voices and creations that have been placed on the margins of the hegemonic West and that have been invisibilized due to cultural imperialism. By choosing to travel, meet and interview queer, feminist



and decolonial artists and game developers, I wanted to go to the edge of the margins, that is to say, to hear and dialog with voices of those who are on the margins of their society in the South. If marginalised populations do not seek representation in the media, according to Adrienne Shaw, it is often because when these representations are present, they are only caricatures and it is up to the content producers to take charge of the question of representation by designing more diversity. If for bell hooks non-white women speak up and become part of the theory, and if feminism becomes a matter of everyone rethinking the structure of society as a whole and thus breaking the hegemony of patriarchy and capitalism, then feminism will make sense and allow a society free of oppression of gender, class, race and sexual orientation. My world tour of the margins focuses on content producers who propose counter-fictions to elaborate a "counter-hegemony" against the dominant powers.

**Pandemic Dreams Archive** : The main questions we ask ourselves are: What happens to extinct languages, to enslaved and colonised cultures? And to the interspecies relations tainted by the force of religions and States? "Nature" has been repressed and, with it, constellations of relationships. They return at some point, as strong as an overflow, and they do not cease to communicate, surviving in the field of the unconscious until they are updated in some form of materiality. By diving into this new relational fabric—partly manifested in the fragments of the civilising remains that subsist in the ecology of the unconscious – we are able to imagine, through speculative essays, some alternatives for the project of centrality and mastery of nature that still persists in contemporaneity, and to reveal the plasticity of objects that have been forcibly hidden.

....

**Anaïs Berck** : How can we restore their presences in histories and storytelling?

**Machinima** : By transforming the player into the director and author of her/his own narrative, machinimas allow for a displacement, a reterritorialization (Lia Beatriz Teixeira Torraca) It is therefore necessary to take distance in order to make a reflexive critique to become the "I" of one's own enunciation, and speak for oneself, from one's own point of view. (Rama Thiaw), "Machinima is the chance to create a common space of communication mediated by affect, an alternative medium to affect and be affected by a resizing of spaces and the participation of the user/spectator/agent. It is the reconfiguration of perception and the imaginary, conjugating two spaces and

multiple realities produced by the user/spectator/agent.” (Lia Beatriz Teixeira Torraca)

**Pandemic Dreams Archive** : We have invested in the collection of dreams during the pandemic because in a moment of suspension of daily practices, we believe dreams would reveal themselves with greater potency “hypersensitive to touch, hypersensitive to the socius, hypersensitive to the cosmos” as Guattari tells us. At the same time, we have witnessed a migratory acceleration towards the digital world, sometimes overrunning the subjective temporality, reinforcing a character of immediacy in a hyper-speed regime that progressively reduces our experience of the pause, the gap or the void, in which difference could manifest itself opening up the repetition loop.

Far from thinking that the only alternative to deal with this process would be the return to a primitive, technophobic, negationist space-time etc., we critically appropriate ourselves of the technoscientific practices and their imaginary, in a process of negotiation. Thus, we claim a techno-Shamanic alliance capable of articulating ancestral knowledge and the possibilities for futures which are still open, such as dreaming machines that activate the utopian device dampened by the ethno-ecocide program of exploitation and impoverishment of the peoples, and algorithms that take advantage of loopholes – even if they are still in an embryonic state –, in the context of the development and training of artificial intelligences. In doing so, these practices will allow us to conjecture zones of communication and interrelationship between the unconscious and the machine, envisioning the possibility of activating a machinic unconscious, or even cyborg dreams, toward an exit for the dual clash (human vs. others), in order to assume the immeasurable libido of the interspecies.

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**Anaïs Berck** : How can we heal and transform ourselves, our tools, our practices, our relationships to the world, our legacies?

**Machinima** : The machinima can indeed be understood as a counter-gaming practice that consists in diverting video games from their initial function, which is to play, to use them in a tactical manner in order to operate a shift of perspective and to take back the initiative of the narrative and to speak from a point of view that has often had little access to the media. (Francis Nyamnjoh) In the machinima workshops, game engines make visible forgotten knowledge buried under centuries of colonialism by collaborating with storytellers to put stories, legends, but especially pre-colonial

knowledge into images.

**Pandemic Dreams Archive** : The idea of a network of unconscious works as a field of communication between things, a non-rational, non-linguistic and non-objective but intuitive communication, transversal and multispecific, in constant encounter and strangeness with everything that communicates. In order to continue our speculative prose, we would like to start from the idea of a network of unconscious that negotiates with various statutes of the unconscious; it could help us visualise a possible texture of the unconscious' cosmos.

In a kind of materialistic machination, we take hints from Guattari's machinic unconscious and break away with a purely anthropocentric ground, establishing the network of unconscious as a place where the relationships between humanity, nature and technology are articulated in order to conceive an unconscious that escapes from homo sapiens and enters the unconscious fabric of "others". To think about this network of unconscious, we must take into consideration that, in addition to being a network of concepts about the unconscious, it is also an active field of intercommunication between different agents of extra-human diversity.

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**Anaïs Berck** : How can we make books, databases, algorithms visible as objects of doubts and how to go beyond their established forms?

**Machinima** : This essay starts from a reading of Decolonizing the virtual: Future Knowledges and the Extrahuman in Africa, a collection of essays published in the Journal of African Studies in March 2021, responses, and commentaries to the Abiola lecture delivered by Achille Mbembe in 2016 in the context of #Rhodesmustfall and the new light given by this movement to the question of decolonizing knowledge.[1] During this lecture, Mbembe states that Africans are better able to leap into the digital because there is a similarity between the plasticity of pre-colonial knowledge and the plasticity of digital virtuality. I therefore sought to know if this hypothesis could be verified: is the digital, through immersive works, video games and machinimas, a good way to document, archive, represent and promote oral tradition and ancestral knowledge? And it is then that I discovered the text of Lia Beatriz Teixeira Torraca published in April 2021 on the Aesthetic look of affect which analyses the machinima as being a medium allowing to change the point of view, to proceed to a

displacement, to a reterritorialization while simultaneously presenting multiple worlds and spaces, often invisibilized.[2]

**Pandemic Dreams Archive** : With the sewing of theoretical fragments as a starting point, we have structured a small framework for a "network of unconscious". A conceptual provocation that articulates human, nature and technology, promoting the idea of the unconscious as a complex environment, in constant change. An intuitive, transversal, multitemporal and multispecific communication that goes beyond objectiveness. An unconscious which does not exist exclusively within the human, but also in the invisible fabric between things. With the "Pandemic Dreams Archive", multiple series and different oneiric models were analysed through graphs and interactive maps, allowing our investigation of dreams according to certain patterns. The semantic coincidences allowed us to make associations between different dreams, and observe the relational fields between these oneiric manifestations. We have also created a bot called MacUnA (Machinic Unconscious Algorithm), a robot developed with NLP (Natural Language Processing), a subarea of computer science and artificial intelligence that deals with linguistics and interactions between computer and human language. MacUnA remixes the dreams' archived narratives and creates derivative dreams. Its language is oneiric, bringing us closer to speculations of what could be the future of extra-human relationships, a machinic unconsciousness and cyborg dreams algorithms.

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## ARTISTS BIOGRAPHIES

### Isabelle Arvers

PHD Candidate, LARSyS, Interactive Technologies Institute (ITI), Faculdade de Belas-Artes, Universidade de Lisboa (FBAUL), Portugal, is a French artist and curator whose research focuses on the art and games decolonization. For the past twenty years, she has been investigating the artistic, ethical, and critical implications of digital gaming. Her work explores the creative potential of hacking video games through machinima. As a curator, she focuses on video games as a new language for artists. She curated several shows and festivals around the world, including Jibambe na Tec (Nairobi, AF, 2020), Tecnofeminismo (Bogota, AF, 2019), Art Games World Tour exhibit (Buenos Aires, 2019), Interspecies Imaginaries (Overkill, 2019), Machinima in Mash Up



(Vancouver Art Gallery, 2016), UCLA Gamelab Festival (Hammer Museum, Los Angeles 2015, 2017), Evolution of Gaming (Vancouver, 2014), Game Heroes (Alcazar, Marseille, 2011), Playing Real (Gamerz, 2007), Mind Control (Banana RAM Ancona, Italy, 2004), Node Runner (Paris, 2004) Playtime (Villette Numérique, 2002).

As a tribute to Nathalie Magnan, her association Kareron produced in 2018 TRANS//BORDER, Nathalie Magnan's teachings, a series of events about ecosexuality, cyber feminism, alternative media and situated knowledge. Kareron produced UKI, a Sci-fi Alt reality cinema by Shu Lea Cheang.

In 2019, she embarked on an Art and Games World Tour in non western countries to promote the notion of diversity of gender, sexuality and geographic origin, focusing on queer, feminist, and decolonial practices. In 2020, Arvers started a PHD on Art & Games decolonization at Fine Arts Faculty in Lisbon, Portugal.

## **Livia Diniz**

I design playful spaces where humans and nonhumans co-create narratives and tools to imagine possible and desirable futures. I weave individual ideas and activate collaborative actions through transdisciplinary practices related to childhood, trees, dreams, sensitive cartographies and interactive technologies.

I went to Cinema and Fine Arts schools in Rio de Janeiro where I co-directed 13 carnival parades along with their derivations and expanded experiences which happened in different places and formats throughout 12 years.

These activities included science and art labs, transmedia experiments and architecture/design workshops with the AA Visiting School Rio, which is where I began to learn how to program interactive creatures, wearables, and toys, and also where I designed a publication for first time.

I am Brazilian, raised in Rio, but I had to leave in 2017. Activism has become dangerous, cultural initiatives with social impact are hardly feasible and scientific research is unsustainable there. I am based in Montpellier now and have been working with projects in Europe, Chile and China. I design

and coordinate cultural initiatives, and collaborate with networks and associations.

In the past 15 years I've engaged in artistic productions and investigations in a variety of places and organisations such as festivals, networks, indigenous villages, quilombolas, favelas, schools, universities, theatres, artists, museums, residencies, maker spaces, artistic research and cultural centres, planetariums... in 17 countries.

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## **RESIDENCY PART 1**

*shaping common ideas into the body of a tree*



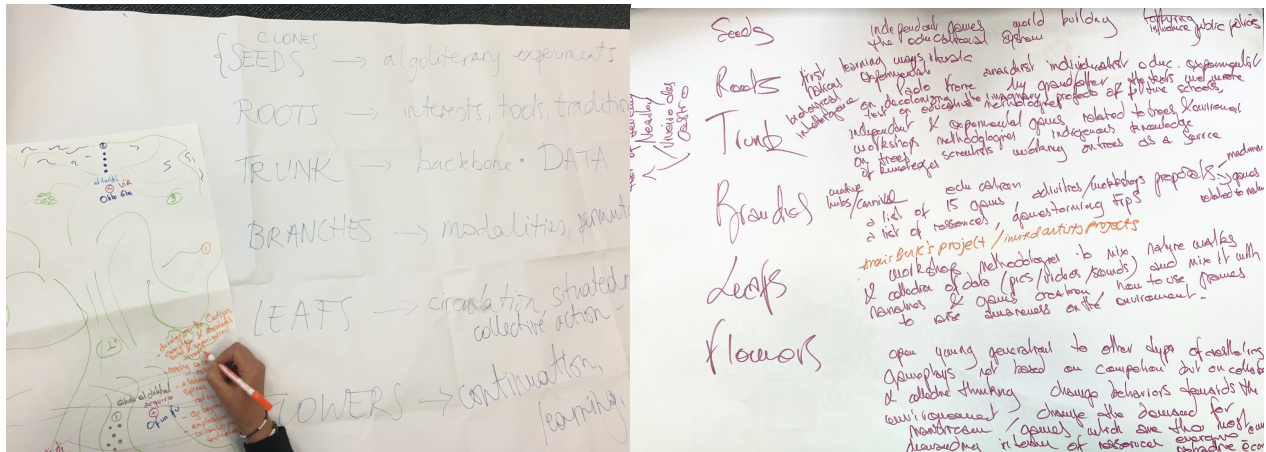
They propose a structure inspired on the body and movements of a tree to visualise their ideas together, to pave the way for ongoing collaborations and imagine a common project: for which they gave the temporary title GreenGames pedagogic kit.

Reference : [IGDA for the Climate](#)

## **GreenGames pedagogic kit**

envisioning possibilities and prototypes

first drafts, brain storms



**Seeds:** independent games, desire to influence public policies and educational systems. World building.

**Roots:** first native learning ways, rituals and women anarchist individualist educational experimentations, texts and research contents from our projects (the pandemic dreams archive, invention parcs and the machinimas on decolonizing the imaginary)

other references we are rooted on : Paolo Freire. Jeremy Nearby, Viveiro de Castro on paradigm change. Our projects and imaginary on the future of schools. Biological intelligence.

**Trunk:** a corpus of 5 to 10 experimental, independent and artistic games related to trees and to the preservation of the environment. Workshops methodologies influenced by indigenous knowledge on trees and scientists working on trees as a source of knowledge.

**Branches:** creative hubs and carnival. A list of games ( that can be downloaded from platforms like itch.io ou sur steam) Activities workshops on games or Machinima - films made with games - connected to walks in forests and integrating environmental elements. A list of resources Gamestorming tips to facilitate these activities.

**Leaves:** workshops methodologies to mix walks and collection of natural data - sounds, pictures, videos - in narratives and games creation. How to use games to raise awareness on climate change and on forest and environment preservation.

**Flowers:** to open new generations to new kinds of games aesthetics, gameplays, narratives, not based on competition, but on collaboration and collective thinking. To change behaviours towards the environment. To change the demand of games and mitigate the power of mainstream games on imposing values and representations but also which are the most demanding in terms of energy, ressources of extractive economy and producing most of the e-trash.

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Experiments with GPT-3 to mix the texts from our projects' articles

September 18th

In order to start experimenting with possible algorithmic outcomes, they imagined that commands, game rules, or texts generated by an AI could literally merge our ideas and make senses that go above their imaginative repertory, they first started to experiment with GPT-3 AI asking for a merge/fusion text of our practices, a game, a spell, a chant and references.

##Texts remix and suggestions

Oneirocracy: Dreams, AI and the rehearsal of possible futures In her call Anais Berk seeks for alternative practices to counter what she calls “the Anthropocentric hubris”. We couldn’t agree more! But instead of starting from scratch we prefer to work with the existing materiality around us. And these days one of this abundant materialities is data generated by Internet users everyday through their interactions in social media platforms, gaming environments or any other web-based activity. However most people see this as a pollution that needs to be filtered out rather than as an opportunity for two way conversations between humans beings and artificial intelligences (AIs). At Kareron Association we want use AIs not only because they are powerful pattern recognition engines but also because we believe in their potential role on shaping our future imaginaries related to climate change, technology ethics among many others topics.(See blog post Decolonizing The Imaginary Through Tactical Use Of Machinimas)

The decolonial imaginary that we propose is not a romantic or essentialist return to an indigenous



past, but the recognition of different ways of existing and producing knowledge in the present. This approach starts from an understanding of how power works today: through control over bodies and minds, as well as over data and algorithms. In this context, it becomes urgent to think about how these tools can be used for liberatory purposes instead of oppressive ones. In order to create a speculative space where different voices can speak with each other without being limited by Eurocentric categories such as “rationality” or “objectivity”, we need new concepts and new ways of thinking that are not grounded in the colonial legacy. These should take into account the fact that there are multiple knowledges and forms of intelligence which have been devalued or made invisible by Western thought. We need to open up our cognitive maps in order to make room for these alternative perspectives – something which can only be done through dialogue between different modes of knowing.

We are not suggesting that we should abandon all Western knowledge, but rather that we need to “decolonize” it: to critique its Eurocentrism and bring to the fore the perspectives of those who have been marginalised by it. This process requires us to question our assumptions and biases, as well as the ways in which power is embedded in knowledge production. It also demands that we listen to alternative narratives and learn from other cultures – something which can only be done through dialogue between different modes of knowing. The decolonial imaginary is therefore a space for critical reflection on how power works today, and on how we can use technology for liberatory purposes instead of oppressive ones

### ##The Game

The Game is a participatory project that aims to co-create experiences for childhood, a research of methodologies and tools for social transformation through sequenced activities crossing arts, contemporary culture, ancestral knowledge, science, new economies and interactive technologies.

The project is divided in three parts:

1. The first part is dedicated to the research and development of the game. In this phase, we will be researching, travelling, exchanging, creating methodologies, constructing spaces and artefacts to let children learn from each other and feel free to imagine, speculate, experiment, make mistakes, invent and rehearse new ways of relating to the world.
2. The second part is the game itself. In this phase, the game will be played by children from all over the world, who will be challenged to co-create their own experiences and invent new ways of

playing.

3. The third part is the post-game phase, in which we will be evaluating the results of the game and its impact on the participants.

### ##A Magic spell

1. Weave a web of words
2. Make a wish come true
3. Draw a picture in the air
4. Build a bridge to the stars
5. Connect the dots of our dreams
6. Create a world without limits
7. Play with the impossible
8. Imagine the future together

### ##A Chant

I am the tree of life I am the tree of life, I am the tree of life I am the tree of life, I am the tree of life  
I am the tree of life, I am the tree of life I am the tree of life, I am the tree of life I am the tree of  
life, I am the tree of life I am the tree of life, I am the tree of life

### ##References

Trees by D. H. Lawrence A Tree Grows in Brooklyn by Betty Smith The Giving Tree by Shel Silverstein The Overstory by Richard Powers

[1] Krenn, Adrienne Shaw. "Decolonizing the Virtual: Future Knowledges and the Extrahuman in Africa." Journal of African Studies 35 (March 2021): 1–15. doi:10.1080/00219090.21009599 [2]

Torraca, Lia Beatriz Teixeira.. "The Look Of Affects" <https://liabeatrizttorraca>

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### Challenge 1 ::: free software use

There, Isabelle and Livia faced the first clear challenge provoked by *Anaïs Berck's* residency experience. The preference for the use of Free software, which led them to arrive at the main idea of creating their own algorithm, instead of using a proprietary already made AI.

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## **RESIDENCY PART 2**

### **FaFractal from the Future**

to play within a ritual

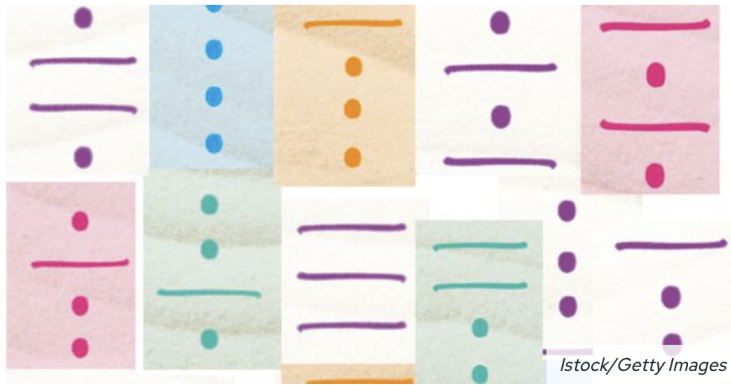
The day before starting the second part of the residency, while in movement, in the water surrounded by trees, they shaped their ideas considering kids as a main source of knowledge, the Yoruba divinatory art Fa as one of the first algorithms and magical game play, and fractal models as a way, a tool of making things happen.

On their arrival in the residency space, they found a kid's treasure under the ground, with a hidden energy plug. There were coins along with other petit treasures, they were added to the circle where the trees advisory board were at.

Livia and Isabelle started imagining what a Fa Algorithm could be.

### **Resources & references about the FA**

Follows some links of their online research about Fa readings



## Géomancie Africaine

### Le Fa, Une Géomancie Divinatoire

### La géomancie ouest-africaine. Formes endogènes et emprunts

### Extérieurs M Brehima Kassibo

### Géomancie : une voyance gratuite à faire soi-même

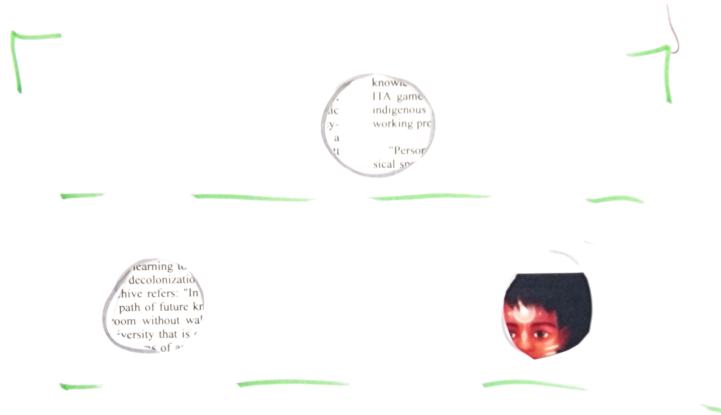
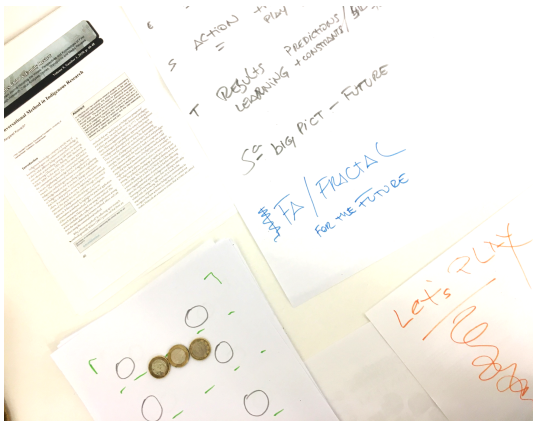
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## **Challenge 2 : doing algorithms out of the computer**

While trying to imagine how the algorithm could work with FA's mathematical and interpretative systems, they turned to Brendan Howell to reflect upon that. He advised them to get out of the computer. Endowed with their research on FA and geomancy, they understood that they could inquire the FA themselves, while trying to find interpretations of the results of the draw, through online tools.

With the idea of kids taking the commands, Livia and Isabelle chose the coins they found in that children's treasure hole to interrogate the FA and then imagined they could use the FA symbols as masks to reveal specific selections of parts of texts and images from their projects' articles.





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## Rules of their algorithmic magical game

Let's play !!

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**Kids enter the magic circle**

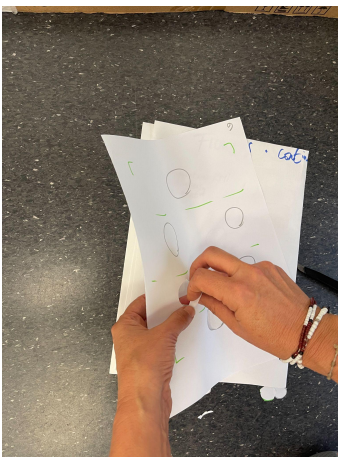
**Play 4 times with 3 or 5 pieces of amulets**

depending on the side they fall on, a pair or odd number generates a dot for an odd or two dots (instead of a line) if it is a pair number.

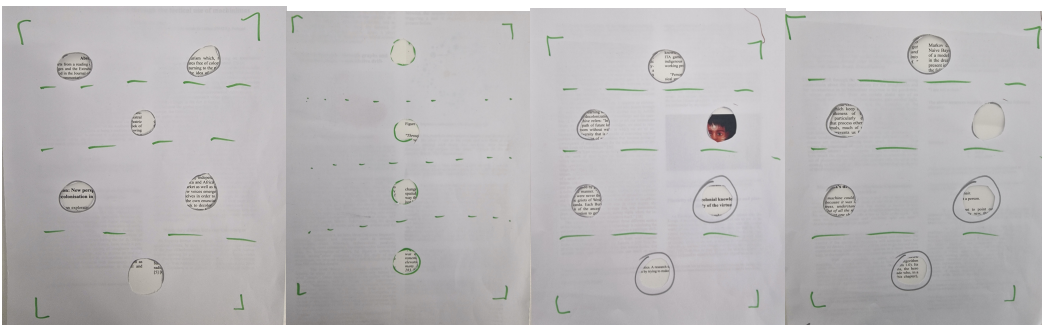
**Draw these symbols on a piece of paper**



**Cut the circles according to each Fa symbol**



**Mask the texts**



**Write the words that appear within the holes following the order they appear**



1 - Ofun fu | gain :: acquire



**Research content :**

South

Wind in the South : The South is our North

Gabda el dakhel

House of Authority / Judge

Fa's interpretation of the symbol : Acquire

Very good, this figure symbolises everything that can be acquired. Jobs, money, love, fate delivers its gifts. It represents homes, businesses and trade. Answer: yes.

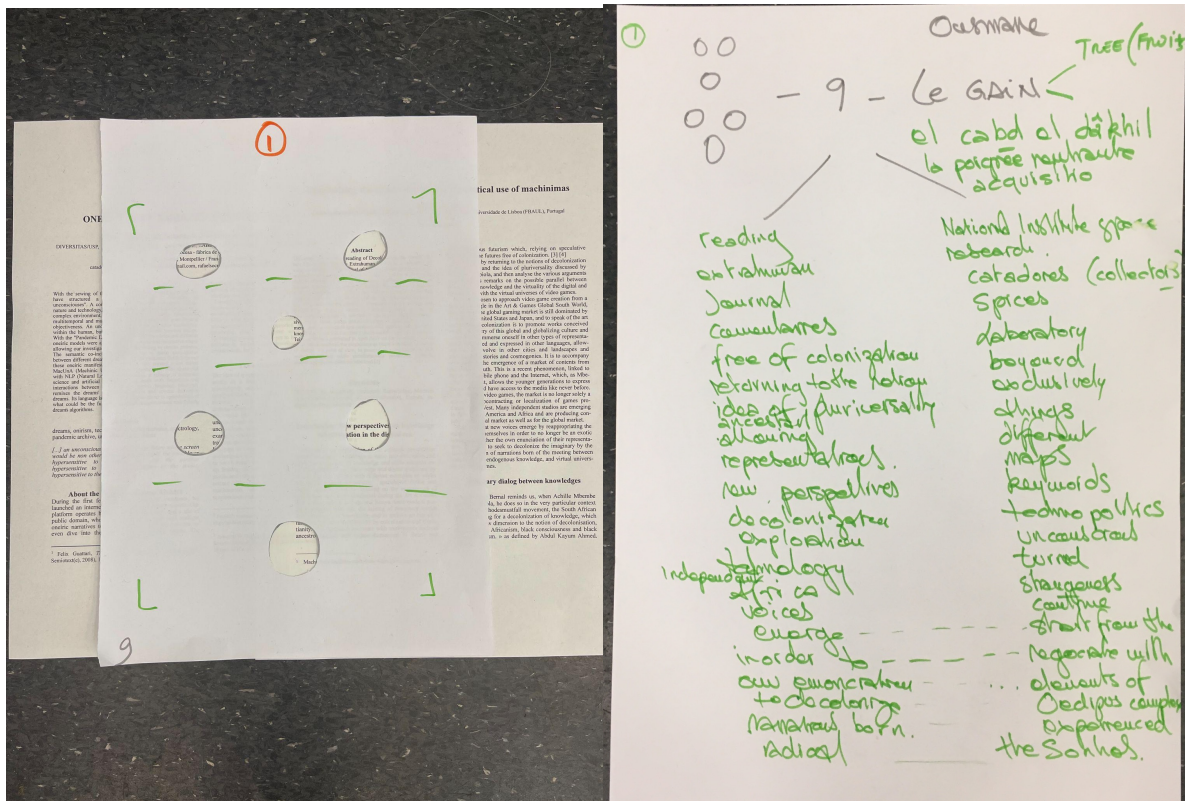
Work: progress, honours. Ambitions fulfilled. Growth of the company. High responsibilities.

Money : important profits. Investments pay off, real estate buys or sells well.

Love : commitments in love. Birth or end of loneliness.

Health: weight gain, cholesterol.





## Words connected :

Reading the National Institute of Space extrahuman research, The Journal of catadores brings commentaries on spices free of colonisation laboratory, returning to the notion, beyond the idea of pluriversality and things ancestral, allowing different representations and maps to give a new perspective on keywords. The decolonization of technopolitics and the exploration of the unconscious technology turned into independent africa, without the strangeness of voices to continue and emerge, starting from the, in order to and to negotiate with our own enunciation and elements of to decolonize the Oedipus complex and narrations born and experienced through radical sonhos.

## Edited merged texts

Decolonize the Oedipus complex with narratives born from experiences through Radical Sonhos.

Reading extrahuman research

A laboratory of spices free of colonisation.

Go beyond pluriversality

exploration of unconscious technologies

::: transactional dimension :: the harvest :::

2 - Okbe Gbe | via ::: path ::: VIA or the journey



**Research content :**

North

El tankē

House of Children

Fa's interpretation of the symbol : VIA or the journey

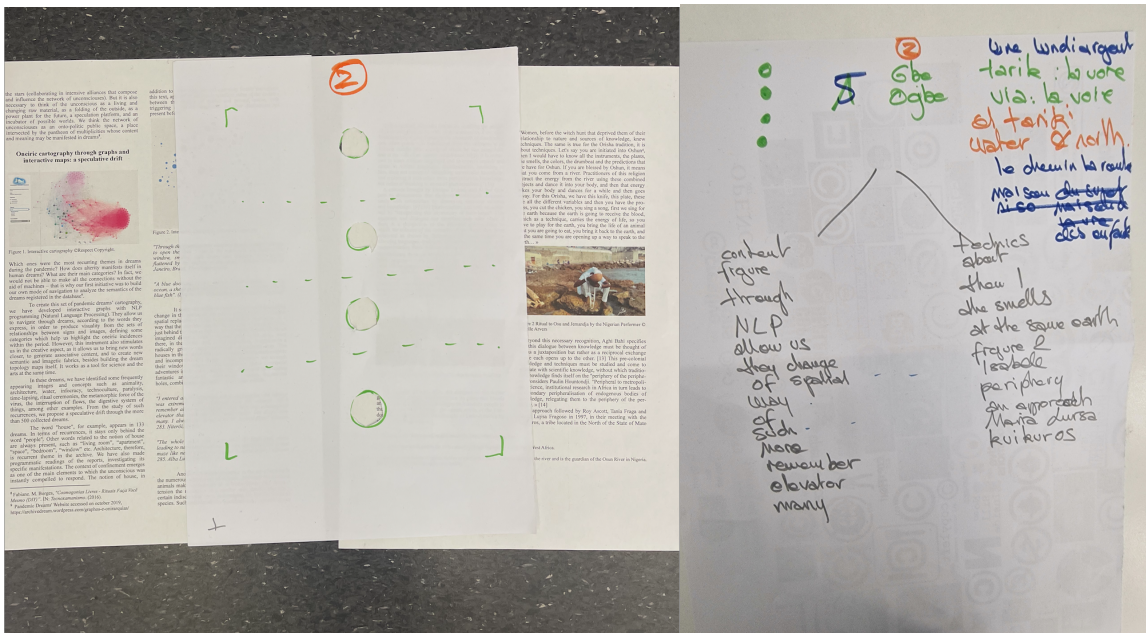
Slightly hostile, it symbolises delayed transformations. The steps will have to be taken one after the other. It will be necessary to fight a certain complacency and not to withdraw into oneself. Answer: maybe.

Work: Willingness to change but instability. Road full of pitfalls. Perseverance is necessary.

Money: income delayed. Debts and difficulties prolonged. Austerity and rigor.

Love : fragile union and weariness. Difficulty in making decisions. Isolation, relationship not evolving.

Health: fragile intestines. To be watched.



## Words connected :

Content and technics to figure about through, then I used Natural Language process of the smells to allow us to be at the same earth. They change the figure 2 of spatial Isabelle through a way at the periphery of such an approach. More Maria Luisa remembers Kuikuros more elevators of many.

Open edition prediction: The Journal of Catadores will continue to explore the decolonization of technopolitics and the exploration of the unconscious technology in order to give a new perspective on the keywords that emerged from the idea of pluriversality and things ancestral.

## Edited merged texts :

Kuikuros elevators of many.

Use Natural Language Process of the smells to allow us to be at the same Earth.

Periphery as a way.

::: cultural dimension :: the seeds :::

3 - Odi di | via ::: path ::: CARCER or prison



## Research content :

East

Et Tiqaf

Akaf Thaqāfa

Yoruba Ewe

Intelligence | Instruction

Fa's interpretation of the symbol : CARCER or prison

It forces to failure and impossibility to act, and sets up barriers on the road. Suffocation, pressure and hardship. Feeling of going in circles and treading water. Answer: no.

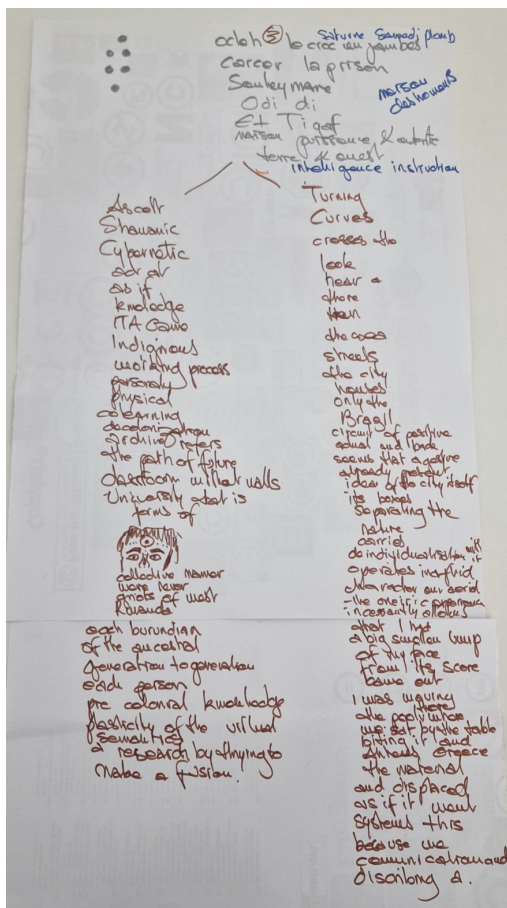
Work: loss of job, bad atmosphere. Prisoner of a difficult activity. Several obstacles to ambitions.

Money: loss of money. Failure in negotiations. Bad investments.

Love: lack of communication, misunderstanding. Separation and isolation. Misunderstanding.

Sorrow.

Health: brittle bones, rheumatism, skin diseases.



### **Words connected :**

Ascott turning Shamanic curves into cybernetic crosses the act at look as if hear a knowledge. There, ITA game shows ten indigenous in the sea, as a working process to the city. Personaly, houses, are physical, only the co-learning in Brazil, thanks to decolonization as a circuit of positive archive refers to actual and back.

The path of future seems that a gesture of a classroom without walls could be the idea of the city itself. A University that is its boxes as forms of separating the nature carries collective manners of de-individualisation with it, were never operates in a fluid griots of the west, character our aerial Rwanda, the oneiric experience incessantly allows each Burundian that I had of the ancestral. A big swollen lump, generation to generation of my face, each person, from its score, in a pre-colonial knowledge. I was waving into the plasticity of the virtual. The pool there where semantics, we sat at the table for a research by trying to biting it and make a fusion in Athens, Greece. The material and displaced as if it went into systems, this because we entered in a communication and describing a.

### **Edited merged texts:**

Shamanic curves within cybernetic crosses.

The act of looking as if hearing knowledge.

The sea as a working process.

Decolonisation, a circuit of positive archives that refers to actual and back.

The path for future seems to be a gesture towards classrooms without walls.

Nature carries collective manners of de-individualisation.

As fluid griots allow onirocorrespondences.

A big swollen lump on each persons's face, carried from generation to generation, pre-colonial knowledge.

Waving into the plasticity of the virtual in a pool of semantics

A research by trying to make a fusion.

::: social dimension ::: collective actions :::

4 - Odi di | via ::: path ::: CARCER or prison





## Research content :

West

Et Tiqaf

Ackaf Thaqāfa

Yoruba Ewe

Intelligence | Instruction

Fa's interpretation of the symbol : CARCER or prison

It forces to failure and impossibility to act, and sets up barriers on the road. Suffocation, pressure and hardship. Feeling of going in circles and treading water. Answer: no.

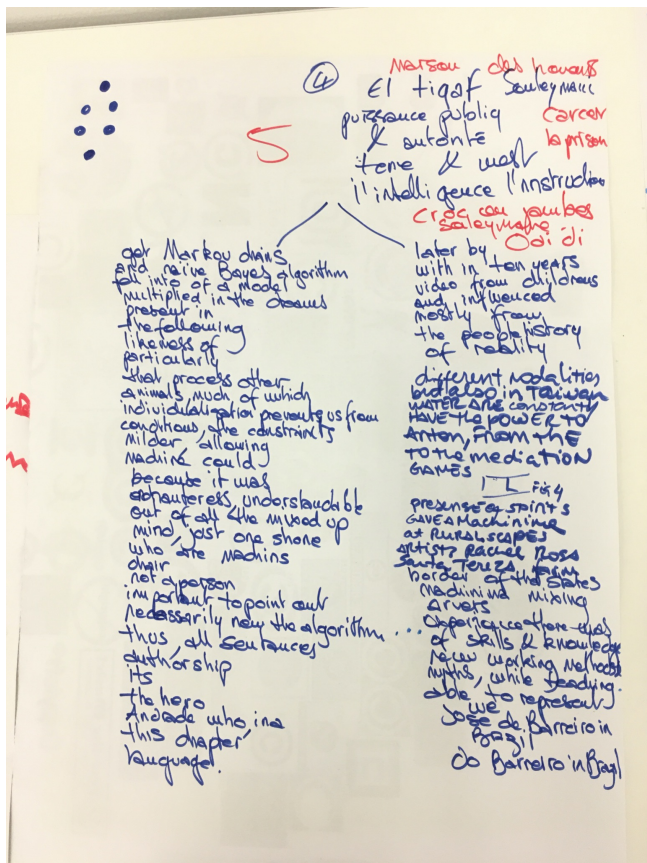
Work: loss of job, bad atmosphere. Prisoner of a difficult activity. Several obstacles to ambitions.

Money: loss of money. Failure in negotiations. Bad investments.

Love: lack of communication, misunderstanding. Separation and isolation. Misunderstanding.

Sorrow.

Health: brittle bones, rheumatism, skin diseases.





### **Words connected :**

Ascott turning Shamanic curves into cybernetic crosses the act at look as if hear a knowledge. There, ITA game shows ten indigenous in the sea, as a working process to the city. Personally, houses, are physical, only the co-learning in Brazil, thanks to decolonization as a circuit of positive archive refers to actual and back.

The path of future seems that a gesture of a classroom without walls could be the idea of the city itself. A University that is its boxes as forms of separating the nature carries collective manners of de-individualisation with it, were never operates in a fluid griots of the west, character our aerial Rwanda, the oneiric experience incessantly allows each Burundian that I had of the ancestral. A big swollen lump, generation to generation of my face, each person, from its score, in a pre-colonial knowledge. I was waving into the plasticity of the virtual. The pool there where semantics, we sat at the table for a research by trying to biting it and make a fusion in Athens, Greece. The material and displaced as if it went into systems, this because we entered in a communication and describing a...

### **Edited merged texts:**

Get Markov Chains and Naive Bayes Algorithms.

Latter, within ten years, fell into a model.

Videos of children multiplied in the dreams, influenced and presented the histories of people through different modalities and particularities of realities.

Individualisation prevents us from Water.

The constraints have the power to milder the machine that could do the mediation through games.

Enchantress, understandable presence of spirits, out of all the mixed up minds, gave a Machinima.

It is important to point out that Machinima mixing creates, necessarily, new algorithms and experiences : sentences, skills and knowledge, renewing working methods and the myth of authorship.

::: environmental dimension :: the ground / tools :::

.....

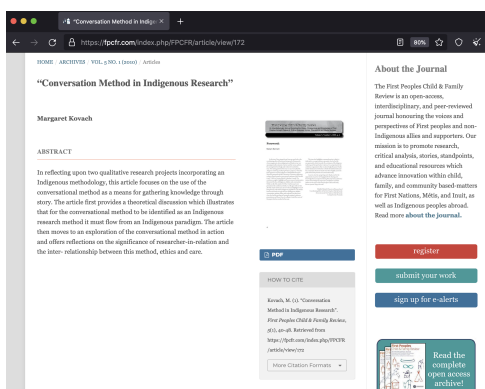
**Presentation by Isabelle and Livia: Indigenous methodologies and how they influence our practices**

As Isabelle and Livia both referred in their application but also in their texts to decolonial and indigenous methodologies, they were asked by An Mertens to give a presentation on how indigenous methodologies influence their work.

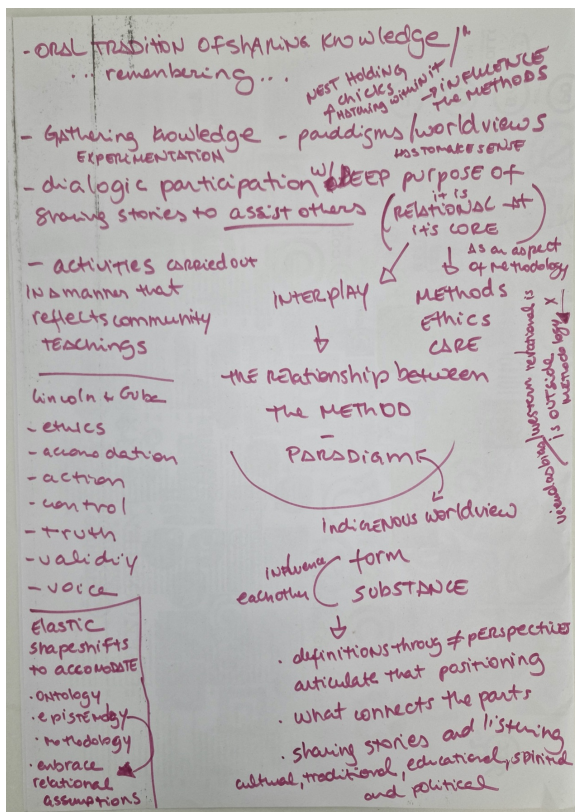
## Presentation by Livia and Isabelle about their research and practices influenced by Indigenous methodologies

To prepare for this presentation, they first read a text selected by Isabelle, written by Margaret Kovach, that, coincidentally, she had just met in Austria a few weeks before.

### Margaret Kovach text on Conversational Method in Indigenous Research



To prepare the presentation, they used the referred text to design a structure for their presentation and wanted to finish with a dialogic participation proposal by inviting the other residents to play their games on their own texts.



During their presentation, they focused on the 3 areas they find most common among their practices:

1. The social technology of parties, rituals, gatherings and celebrations
2. The presence and force of Ancestrality
3. Kids as a source of knowledge, kids in the command

## 1. The social technology of parties, rituals, gatherings and celebrations

.....Isabelle

Art Games Demos

<http://www.kareron.com/art-games-demos/>

Playtime - Villette Numérique

<http://www.isabellearvers.com/2002/12/playtime-the-retrogaming-room-of-villette-numerique/>

Constança Pina

The social technologies of parties

<https://u.pcloud.link/publink/show?code=XZtLmjVZ9RFObSoLowBhP4A7GkoCum65DphX>

.....Livia

. Carnival

<https://marabertofilmes.com/livia>

. Casa Sapucaia and Casa Nuvem / Ateliê de Dissidências

<https://www.casanuvem.com>

## **2. Ancestrality**

.....Isabelle

Art Games World Tour #queer #feminist #decolonial

<http://contosdeifa.com/>

<http://www.isabellearvers.com/2019/10/tour-du-monde-du-jeu-video-en-indonesie-par-isabelle-arvers-pour-immersion/>

Azongnike l'esprit qui n'a pas d'ennemis

<https://u.pcloud.link/publink/show?code=XZy8mjVZw0Cq0QHWNJQKXnw57uUnmmxtWhvV>

Les ancêtres start at 11.41

<https://u.pcloud.link/publink/show?code=XZAmmjVZUkXk8GdgmRXh2DwSFzdmy0RLXyw7>

.....Livia

. World Tour through Learning Experiments

Xingu

<https://www.facebook.com/photo?fbid=10151155221972259&set=t.573022258>

Quilombolas

## Carnival

### Patagonia / ERAP e Ushuaia

<https://www.facebook.com/photo/?fbid=10153967229507259&set=a.10153967224577259>

<https://www.facebook.com/photo/?fbid=10153967309772259&set=a.10153967394347259>

<https://www.facebook.com/photo/?fbid=10153978305372259&set=a.10153978301212259>

### Playing for Change

<https://playingforchange.org/programs/>

### Favela da Maré

<https://visoesdamare.wixsite.com/visoesdamare>

[https://issuu.com/visoesdamare/docs/viso\\_es\\_da\\_mare\\_\\_2016\\_2017](https://issuu.com/visoesdamare/docs/viso_es_da_mare__2016_2017)

.....Isabelle

### . Personal Ancestors

<http://www.ajpn.org/personne-Zimet-Henoch-4236.html>

[https://kehilalinks.jewishgen.org/suchostaw/sl\\_trembowla\\_faces.htm](https://kehilalinks.jewishgen.org/suchostaw/sl_trembowla_faces.htm)

### . Learning Experiments :

[https://en.wikipedia.org/wiki/Individualist\\_anarchism\\_in\\_Europe](https://en.wikipedia.org/wiki/Individualist_anarchism_in_Europe)

Wilde represents the anarchist as aesthete.

Les militantes anarchistes individualistes : des femmes libres à la Belle Époque

<https://journals.openedition.org/amnis/1057?lang=en>

"To live for the anarchist, what is it? It is to work freely, to love freely, to be able to know every day a little more of the wonders of life... We claim all of life."

"observation and experimentation should, in her opinion, precede it because it could be a powerful stimulus to the intellectual development of the child."

“The libertarian educator must be well penetrated with the principle that teaching in which the child

is not the primary architect of his education is more dangerous than profitable [...]. The child must be boldly considered as a genius to whom one must provide the material of his discoveries and the instruments of his experiment.”

Lamotte, Emilie, L'éducation rationnelle de l'enfance, édition de l'Idée libre, Paris 1912.

Bank of knowledge platoniq

[https://we-make-money-not-art.com/\\_you\\_set\\_up\\_a\\_1/](https://we-make-money-not-art.com/_you_set_up_a_1/)

Learning by doing / Popular universities

### 3. Kids as a source of knowledge, kids in the command

..... Isabelle

. teens dreaming videogames

<https://www.youtube.com/watch?v=RBpr61LIMOW&t=75s>

Start at 1.15”

. Kids led experiments >>> inspirations, insights and new methodologies

Machinima workshop in Sao Jose de Barreiro, Images by Manoela Cardoso, Ruralscapes, 2015

<https://www.youtube.com/watch?v=35VPJ--vePA>

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### **Challenge 3 ::: Dedemonising ancestral magical practices**

When the participants were invited to play with the Fa Fractal from Futures there were multiple reactions expressing discomfort and fear to be in contact with Voodoo, and unknown and distant cultural practices. There was also a critic on reappropriation of “other” culture.

This situation allowed them and the other residents a deeper reflection on the subject, which revealed blind spots. It also pushed Livia and Isabelle to question their own abilities to interrogate the FA and decided to contact Voodoo practitioners.

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**Transcription of FA reading by Kokou Nouwaki from la Case des Daltons in Lomé, Togo and his cousin, a Vaudou priest who first initiated Isabelle to Vaudou in 2019.**

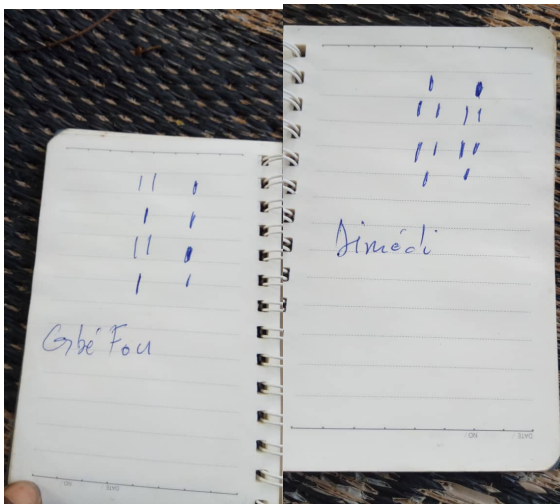
.....

Kokou Nouwaki: “You are descendants of the earth, in the 4 numbers, there are three fives, the two fives that are in the round, make infinity, whatever the FA, your path, you can do many things together for the future. And the middle, the I, which is 4 points, the representation is that which makes the unity between you two. You are each on your own different side on a different string, but the unity between you is the spirit of the water, the spirit of the earth, that is to say that you are really the reincarnation of the future that comes back, so it means that you have already spent a life before. But this is the right time to meet again to chart another new life. 5100 cf the signs in Mina. It is a good meeting and this meeting will generate a lot of fruits, which will create a lot for the future, but not immediately, it is in the future that we will see all that we will have succeeded in doing together, which will advance each one of our knowledges, we are two elements which will push each other to help each other and to reinforce each other intellectually to create many things in the future.”<sup>1</sup>

Vaudou priest: “FA answers are interpreted as a sentence so the first two results come as “Dimedi “ and the two last results create the sentence “Gbefou” in Mina, one of the main languages spoken in Togo.

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<sup>1</sup> Vous êtes des descendants de la terre, dans les 4 chiffres, il y a trois cinq, les deux cinq qui sont en rond, font l'infini, quel que soit le Fa, votre parcours, vous pouvez faire beaucoup de choses ensemble pour le futur. Et le milieu, le I, qui est 4 points, la représentation c'est ça qui fait l'unité entre vous deux. Vous êtes chacun de votre côté différents sur un diapason différent, mais l'unité qu'il y a entre vous, c'est l'esprit de l'eau, c'est l'esprit de la terre, c'est à dire que vous êtes vraiment la réincarnation du futur qui revient donc, ça veut dire que vous avez déjà passé une vie avant. Mais c'est le bon moment pour se croiser pour tracer une autre nouvelle vie. 5100 cf les signes en Mina. C'est une bonne rencontre et cette rencontre va générer beaucoup de fruits, qui va créer beaucoup pour le futur, mais pas tout de suite, c'est dans le futur qu'on verra tout ce qu'on aura réussi à faire ensemble, qui fera avancer chacun de nos savoirs faire, on est deux éléments qui vont se pousser s'entraider et se renforcer intellectuellement pour créer beaucoup de choses dans le futur.



### 1st sentence: “Gbefou” in Mina

If you have a cough, you're going to cough up the dead and there are coughs where you're going to swallow everything so that means you can only trust yourself, as it's the two of us who have consulted the FA, you must only trust yourself. Since you two are the ones who consulted the FA, you must trust only yourselves. Be careful that no one joins the team, otherwise there will be jealousy and bad vibes. Otherwise, in the future, it won't work.

### 2nd sentence: “Dimedi” in Mina

If you have consulted the FA for the two of you, it means that you must act now without waiting. It talks about witchcraft, the great personalities, the high priests who will meet every year to unite their spiritual forces, so your project what you want to do you have to do it right away, if you have to work with other people, you have to be careful, because you have to make sacrifices and go to the four crossroads. If it is you two who have consulted the FA and if you have to work with other people, you have to be careful, because it is a big house, you have to make sacrifices and go to the four crossroads and respect some of the laws of this sentence.

Dimedi means that you have entered the big house so you can never forget the door of the big house so later there will be happiness and there will be witchcraft. If there are other people involved, if it is "+", your project will work in the future. If it's "-" it's what's happening in the present.



But which day did you consult the FA? Normally there are two days of the week, Tuesday and Friday, when it is "-". If you have finished consulting the FA on a Friday, it is "-", which means that you will have to make sacrifices in order for the happiness of the future to reign with you. So you have to make sacrifices now. If you consult the FA on Friday it is the day of "Gou", it is the fetish of iron everything that is travel, driver, scrap, it is the danger, so you never consult the FA or the horoscope on a Friday, otherwise, you have to make sacrifices to turn it into "+".

What you will have to do: normally you will have to make sacrifices to the great witchcraft, and you have to look for a goat that has already had children and offer it at 4 crossroads, otherwise it will attract jealousy, envy, you have to make a ritual so that everything is good for you. Since you are in France, we can catch up with other rituals, and the FA says you have a project going on, you have to make sacrifices first or it won't work.

If you have the plant that I gave you when you were in Lomé, you can use it, if not, you should find tubers like ignam or manioc, you look for a white bowl that will never be used again, and you take potatoes that you cut into several parts and you pour red oil, if you don't have any you can pour olive oil on it and you go and drop it at a place with 4 crossroads at night, from 9pm and you go to a crossroads and drop it at a crossroads. You will say that you have consulted the FA and that you have had "Dimedi" and that you come to make a sacrifice to the great sorcery and you have to look for a goat that has already had children and offer it to 4 crossroads, otherwise it will attract jealousy, envy, you have to do a ritual so that everything is good for you. Since you are in France, we can catch up with other rituals, and the FA says you have a project going on, you have to make sacrifices first or it won't work.

So you come to make envy and jealousy go away, then you turn around and don't look back. You make like you're making food for someone on the street and you put it down there and don't look back. You make a vow to eliminate the evil eye, jealousy and you make a vow to attract good omens.

Before leaving, you take a basin with water in it and on your way back, take all the plants you find on your way and you put them in the water and you purify yourself with that, you put some perfume in the water as well as some white powder and you purify yourself in it. This is a ritual bath that you will take to shower, normally it is with a calabash but you can take a bucket. Then you bathe

with this water and purify yourself for three days. You must not eat potatoes for sixteen days, because sixteen days is the exact day of the FA.

At first, Kokou answered you about the alliance between you two, now we talk about your project. Now you two become "one" because your project brings you to a big door and that brings you to people who will envy you in the future. The FA tells you, when you get to a certain point in your project, there are people who will steal your ideas and hurt you, so you have to make those sacrifices to make the project go well.”<sup>2</sup>

.....  
.....

#### Challenge 4 ::: understanding the game and the consequences of our actions' timing

The first three draws were made on a Thursday and the fourth draw was made on a Friday, while being advised by Voodoo practitioners, they understood how that would influence the readings as well as their next steps.

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.....  
.....

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<sup>2</sup> Première phrase Gbefou en Mina

Si tu as la toux, tu vas tousser tu vas cracher les morts et il y a des toux où tu vas tout avaler ce qui est mort, donc ça veut dire que tu ne peux avoir confiance qu'en toi-même, comme c'est vous deux qui avons consulté le FA, il faut que vous n'ayez confiance qu'en vous-mêmes. Attention à ce que personne ne vienne rejoindre l'équipe, sinon il y aura de la jalousie et des mauvaises ondes. Sinon, dans le futur, ça ne marchera pas.

Deuxième phrase Dimedi en Mina

Si vous avez consulté le FA pour vous deux, cela veut dire que vous devez agir maintenant sans attendre. Ça parle de la sorcellerie, des grandes personnalités, comme les grands prêtres qui vont se réunir chaque année dans une maison pour multiplier leurs forces spirituelles, donc votre projet ce que vous voulez faire, il faut le faire tout de suite. Si c'est vous deux qui avez consulté le FA et si vous avez à travailler avec d'autres personnes, il faut se méfier, car c'est une grande maison, il faut faire des sacrifices et aller aux quatre carrefours et respecter quelques lois de cette phrase-là.

Dimedi signifie que vous êtes entrées dans la grande maison donc vous ne pouvez jamais oublier la porte de la grande maison donc plus tard il y aura du bonheur et il y aura de la sorcellerie. Si il y a d'autres personnes qui interviennent, si c'est "+", votre projet marchera dans le futur. Si c'est "-" c'est ce qui se passe dans le présent.

Mais quel jour avez-vous consulté le FA? Normalement, il y a deux jours de la semaine, le mardi et le vendredi, où c'est "-". Si vous avez fini de consulter le FA un vendredi, c'est que c'est "-", cela veut dire que vous allez devoir faire des sacrifices pour que le bonheur du futur règne avec vous. Il faut donc faire des sacrifices dès maintenant. Si on consulte le FA le vendredi c'est le jour de "Gou", c'est le fétiche de fer tout ce qui est voyage, conducteur, ferraille, c'est le danger, donc on ne consulte jamais le FA ou l'horoscope un vendredi, sinon, il faut faire des sacrifices pour le transformer en "+".

Ce que vous allez devoir faire: normalement il va falloir faire des sacrifices à la grande sorcellerie, et il faut chercher une chèvre qui a déjà fait des enfants et l'offrir à 4 carrefours, sinon ça va attirer la jalousie, l'envie, vous devez faire un rituel pour que tout soit bon pour vous. Comme vous êtes en France, on peut se rattraper avec d'autres rituels, et le FA dit que vous avez un projet en cours, il faut d'abord faire des sacrifices sinon ça ne marchera pas.

Si tu as la plante que je t'avais donnée quand tu étais à Lomé, tu peux l'utiliser, sinon, il faudrait que tu trouves des tubercules comme de l'ignam ou du manioc, vous cherchez un bol blanc qui ne sera plus jamais utilisé ensuite et vous prenez des pommes de terre que vous coupez en plusieurs parties et vous versez de l'huile rouge, si vous n'en avez pas vous pouvez verser de l'huile d'olive dessus et vous partez le déposer à un endroit avec 4 carrefours à la nuit, à partir de 21h et vous allez à un carrefour et vous le déposez à un carrefour. Vous direz que vous avez consulté le FA et que vous avez eu "Dimedi" et que vous venez faire un sacrifice à la grande sorcellerie. Donc vous venez pour que envie et jalousie s'en aillent, puis vous vous retournez et ne regardez pas en arrière. Vous faites comme si vous faisiez à manger à quelqu'un dans la rue et vous le déposez là bas sans vous retourner. Vous faites le vœu d'éliminer le mauvais œil, la jalousie et vous faites le vœu d'attirer les bonnes augures.

Avant de partir, vous prenez une bassine avec de l'eau dedans et au retour, prenez toutes les plantes que vous trouvez sur votre chemin et vous les déposez dans l'eau et vous vous purifiez avec ça, vous mettez un peu de parfum dans l'eau ainsi que de la poudre blanche et vous vous purifiez dedans. C'est un bain de rituel que vous prendrez pour vous doucher, normalement c'est avec une calebasse mais vous pouvez prendre un seau. La poudre blanche, on peut utiliser du talc par exemple. Ensuite vous vous baignerez avec cette eau et vous vous purifierez pendant trois jours, il faudra ne pas manger de pommes de terre pendant seize jours, car 16 jours c'est le jour exact du FA.

Au départ, Kokou vous a répondu au sujet de l'alliance entre vous deux, maintenant on parle de votre projet. Maintenant vous deux vous devenez "un" parce que votre projet vous amène à une grande porte et qui vous amène à des gens qui vont vous jalouser dans le futur. Le FA vous dit, arrivées à un certain point de votre projet, il y a des gens qui vont vous voler vos idées et vous faire du mal, donc vous devez faire ces sacrifices pour que le projet se déroule au mieux.

## Entering the House of the Sorceress

Because they consulted the FA on a Friday, they entered in the house of the Sorcerers and to protect themselves and give the best chances to their project, Isabelle and Livia complied to the ritual recommended by the Voodoo Priest and performed the sacrifice. Coming from the Future, they now know that they have to work the two of them only on their project and that it will take a certain amount of time to be successful, but doing so, it will change the world!



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## Post residency resources and links

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The study of divination and divination systems, particularly in non-technological societies, presents a set of unusual problems that challenge the core of rational and epistemic thought. Notwithstanding the bulk of research on cultural genres such as religion, magic, and myth, efforts fall short of distinguishing the constituent theoretical and ontological underpinnings of divinatory practices. Employing modular arithmetic principles, this study proposes a case for situating mathematical concepts within atypical cultural and historical contexts that essentialize mathematical thought as embodied expressions of human endeavours. This article presents an investigation into the mathematical structures underlying an ancient historical and cultural divination practice known as ilm al-raml (Arabic translation of sand science). Principled by socio historical and sociocultural lenses, the study employs an ethnomathematical methodology. Coined by D'Ambrosio (1985 , 1999) and Knijnik's (2000) seminal ethnographic research, ethnomathematical methodology can be interpreted as delineating a way to track and analyse the processes of generation, transmission, diffusion, and formalisation of mathematical knowledge in diverse cultural systems. By reflecting

on the concepts of synchronicity and acausal events, I show that ilm al-raml presents an algorithmic divination system that is based on fundamental computational rules based on Boolean algebra laws with a probabilistic time ordering of events specifically designed to predict future outcomes.

Mawu Lisa the first deity of Vodoun was androgynous

**exchanged links :**

[h t t p s : / / w w w . t e d . c o m / t a l k s / antonio\\_donato\\_nobre\\_the\\_magic\\_of\\_the\\_amazon\\_a\\_river\\_that\\_flows\\_invisibly\\_all\\_around\\_us](https://www.ted.com/talks/antonio_donato_nobre_the_magic_of_the_amazon_a_river_that_flows_invisibly_all_around_us)

<https://call.emare.eu/node/153>

<https://www.silbersalz-festival.com/de/node/104>

<https://festivalafropolitainnomade.ca/>

<https://emare.eu>

<https://www.framerspace.com>

<https://www.framerspace.com/course/2lVgkfhEt-games-for-learning-educator-s-toolkit>

[https://d1c337161ud3pr.cloudfront.net/files%2Fd61c7672-81d3-4ae0-8cc0-b14f53d1ab01\\_Working%20Paper%205.pdf](https://d1c337161ud3pr.cloudfront.net/files%2Fd61c7672-81d3-4ae0-8cc0-b14f53d1ab01_Working%20Paper%205.pdf)

<https://www.media.mit.edu/projects/cocoon/overview/>