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*Special
issues*

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A PROJECT OF D.C.A/
THE FRENCH ASSOCIATION
FOR THE DEVELOPMENT
OF CENTRES D'ART

2014

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2015

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the online magazine
of centres d'art

guest-edited by

Catalina Lozano *Autumn*

Zasha Colah *Winter*

Moe Satt *Spring*

Manuela Moscoso *Summer*

Launched in February 2013, the webzine *uncoupedés.net* is beginning its second year. With over 40,000 visitors in a year, nearly a quarter of whom were outside France, the online magazine was well received both in France and internationally.

A collectively produced, unique object, *uncoupedés.net* brings together contributions from 34 centres d'art (out of the 48 that make up the d.c.a network); each of them has supplied the magazine with specific commissions: critical texts, short stories, fiction, essays, epistolary exchanges, interviews, online performances, as well as works of video, sound and photography...

Over 50 personalities were invited to offer a perspective relating to the programming of each centre d'art. One after another, visual artists, filmmakers, writers, art critics, art historians, curators, philosophers, anthropologists, graphic artists and even primary school students expressed themselves in speech or in writing.

These contributions, varying widely in form and tone, together provided a new vista of the centres d'art, an amalgamation of multiple views from outside. The image that ultimately results is more like a kaleidoscope with multiple reflections than a uniform, objective cartography.

By de-hierarchising the relationship between the centres d'arts, *uncoupedés.net* provides an opportunity to reassert the egalitarian spirit in which the d.c.a wishes to work, since the diversity of this network is another of its strengths.

In the audacious spirit of a throw of the dice, each centre d'art was asked to play with a notion, like a proper name that helped interpret its DNA and its unique identity. Thus the participating centres d'art played:

immersion discrepancy
afterlife the fiction know-how
duo gap anticipation escape incorporation
infiltration questioning reversal
shift porosity the wait acquaintance
resonance the prospective
bricology inadequacy site
affects correspondence the game
complicity oblivion effervescence interaction
the witnesses mobility distance overflow
the logbook

Bolstered by its success and visibility, *uncoupedés.net* is restarting and subjecting existing content to new voices. In 2014 and 2015, several personalities from outside France will be asked to become our editorial writers for one season. Their task will be to place the contents of the whole magazine in perspective, presenting them differently through the prism of their subjectivity and their own work contexts.

Catalina Lozano (Colombia), Zasha Colah (India), Moe Satt (Myanmar) and Manuela Moscoso (Brazil): each guest editor will reformulate the actions of the centres d'art, various aspects of which they will have been able to perceive through the magazine. Each editor-in-chief will "roll off" a cross-cutting text, presenting an original re-examination of the resolutely fluid geography of the centres d'art.

uncoupedés.net repeats the challenge from the poet Mallarmé¹, resurrected in the cinematographic art of Jean-Marie Straub and Danièle Huillet (*Every Revolution is a Roll of the Dice*, 1977²). The guest editors, coming from a variety of disciplines, will widen the circle of expression even more. Choral and fragmentary, *uncoupedés.net* takes just as much after puzzles as it does after memories, and naturally calls for cut-outs of every kind...

Rediscover *uncoupedés.net* beginning in November 2014, with the first guest editorial by Catalina Lozano.

1

A roll of the dice will never abolish chance, Stéphane Mallarmé (1897)

2

Every Revolution is a Roll of the Dice, Danièle Huillet and Jean-Marie Straub, 1977, 10'10"

Autumn issue

CATALINA LOZANO

(Bogotá, Colombia)

Independent curator and researcher, born in 1979. In 2011, she co-founded the curatorial platform *de_sitio* in Mexico City. Catalina Lozano studied history (Universidad Nacional de Colombia), visual cultures (Goldsmiths College, University of London) the theory and practice of language and the arts (École des Hautes Études en Sciences Sociales, Paris). At the heart of her work are minor narratives and the revision of dominant historical discourses. Her most recent projects include *Une machine désire de l'instruction comme un jardin désire de la discipline* (MARCO, Vigo; FRAC Lorraine and Alhondiga Bilbao, 2013–14), *Being an Island* (with Kasha Bittenr, daadgalerie, Berlin, 2013), *La puerta hacia lo invisible debe ser visible* (Casa del Lago, Mexico City, 2012), *¿Tierra de nadie?* (Centro Cultural Montehermoso, Vitoria-Gasteiz, 2011) and *Everything has a name, or the potential to be named* (with Anna Colin, Gasworks, London, 2009). From 2008 to 2010, Catalina Lozano was head of the residency program at Gasworks (London). She is a member of the artistic team of the 8th Berlin Biennale (2014).

Winter issue

ZASHA COLAH

(Bombay, India)

Zasha Colah co-founded 'blackrice' in 2008 in Nagaland, and the Clark House Initiative in Bombay in 2010, after studying art history at Oxford University and curatorial studies at the RCA, London. She was the curator of modern Indian art at the Jehangir Nicholson Art Foundation at the CSMVS museum (2008–2011), and was head of Public Programs at the National Gallery of Modern Art (2004–2005) in Mumbai. In 2012 she co-edited 'In Search of Vanished Blood' a monograph on artist Nalini Malani for documenta 13, and she curated two exhibitions of Burmese art, 'Yay-Zeq: Two Burmese Artists Meet Again' at ISCP New York and 'I C U JEST' in Kochi.

Spring issue

MOE SATT

(Yangon, Myanmar)

Moe Satt is an artist who lives and works in Yangon, Myanmar. After graduating in 2005, he is part of a new generation of Burmese artists to emerge after 2000 with a different approach to conception and embodiment. In 2008, he founded and organized *Beyond Pressure*, an international festival of performance art in Myanmar. As a performance artist, Moe Satt has performed in galleries and also on the streets of Yangon. He has actively participated in live art festival in Southeast and South Asia, and occasionally in the West.

Summer issue

MANUELA MOSCOSO

(São Paulo, Brésil)

Manuela Moscoso is a Brazil-based curator. Recently she has curated *12 Bienal de Cuenca, Ecuador*; *Yael Davis* in the Museo de Arte do Rio Brazil; *Fisicisimos*, Universidad Torcuato di Tella, *The Queens Biennale* in the Queens Museum New York; or *Before Everything* in CA2M (Madrid). Together with Sarah Demeuse is *Rivet*, a curatorial office investigating notions of deployment, circulation, exercise, and resonance. Their research has materialized in projects in Spain, Norway, Lebanon and the US. Manuela Moscoso holds an MA from Center for Curatorial Studies at Bard College.



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