

Giulia Andreani - Les Babayagas - Isabelle
 Alfonsi - **O** Jean-Christophe Arcos - Fran
 Bartolomé Deléan - Justine - Rose
 Patricia - Parthiv - Parthiv - Laura
 C. Antier - C. Antier - Hélène D. Antier -
 Valentine Schlegel - Maxime Bichon - Paul
 M. - ke-lalou - que tu combava - Bianca - di
 - A. - us - Rebecca - Chaillon - Monsi - le
 la - me - Mathis Collins - Antonio Co - or
 - MB - - ci - Dominic - lliot
 - - toin - - ubovda - - entina
 Tra - ova - - arina - Lor - Féline
 - - y - Sin - Géraldine D. Gou - Judy
 Chicago - kaela Assolent - P. - Katz
 - Celia Hempton - autres inappro - s -
 Emilie **E** Jouvét - Franz Kafka - Au - Le
 Duc - Toubab Mangu - - aine Loch - es
 Amazones - Léna Mon - - telle Na - at
 - Sébastien Rémy - Lee K - o - G - ia
 René-Worms - LES INSTANTS - AV - s -
 30 MAI - 5 JUILLET - Giuliana Zeffe - mily
 Mary Osb - - Roudil - - rtha
 Salimbeni - Cabinet - - Marion
 Vasseur Raluy - Sergio Verastegui - Cyril
 Verde - Mathilde Veyrunes - Eleanor Johnson

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Odradek, exhibition view, Instants Chavirés, May - July 2015, Montreuil, France

*- While working on that piece, I was secretly thinking about Odradek**

Whispered by Daīga Grantina about
ЯschlepR (2015), Hester Gallery, New York,
February 7, 2015

*Odradek is a creature that first appeared in Franz Kafka's short story "The Cares of a Family Man" in 1919.

According to Wikipedia, Odradek also refers to:

-A work by Jeff Wall: *Odradek*, Táboritská 8, Prague, 18 July 1994 (1994);

-An album by Daniel Menche (2009);

-A play by Brett Neveu (2011)

...

- PREFACE -

One is too few, and two is only one possibility

The issue is dispersion

To situation oneself in order to disseminate oneself

Odradek in/expires dreams, images, flux, of connections, of forces, of life-ether incarnate. *Circé marabout - bout de ficelle*, Odradek is a shifting collective stitched from individual threads. Each second, s/he self-invents, without ever exhausting the meaning of hir references, of hir amulets. Judy Lozano - Lee Chicago. S/he draws on the resource of love to create self-lexicons. Nourished on imagined pasts, presents and futures, s/he writes forgotten histories.

Within digital material, the vibrations of organic matter, the liquidity of bodies, Odradek operates through extension, condensation, mutation, integration. As we move into him/her, Odradek invades us. S/he waves, drools, codes, glues, amplifies, haunts, pirates, infects, affects, appropriates, transforms and becomes. Odradek is not self-contained.

-Why should our bodies end at the skin?

Odradek knows that everything is contaminated, s/he laughs at digitization, at binarism, of wholes and parts. In such, rather than a globalizing thrust, is an intimate understanding of frontiers and of defluxion, an intimate knowledge of their speeds, their constituents, their circuits.

Odradek distorts and translates. Doing so, s/he bifurcates again and again until distinctions of above-under, interior-exterior crack open and dissolve into one another. Amazonian whisper, rustling leaves, Odradek says sisterhood. This is a dream not of a common language, but of a powerful infidel heteroglossia

MATERIALMACHINEPLANTIDEAVIRUSANIMALCODEMEMBRANERUMOUR-
LOVEMEMORYPLANETARIUM

Odradek proliferates and generates the tools that brand a world that has branded it/us as other. Odradek and hir invisible sisters ally and form coalitions.

We require regeneration, not rebirth, and the possibilities for our reconstitution include the utopian dream of the hope for a monstrous world without gender.

Odradek eludes itself, eludes us c o n s t a n t l y.
Odradek will never reveal himself in one take.

INCONGRUOUS OTHER - GENDER HACKER - OUTLAW - TECHNOGENDER
- TECHNOEROS - ALCHEMIST

Odradek is a vector encrypted from our singularities, a fluctuating point on the ethical line of a collective identity made possible through our liberating movements.

We are responsible for boundaries; we are they.

Odradek was born over four suspended evenings, Chez Treize, in secret and within a free temporality, a space designed by the need to build an open and rebellious vision together. Our desire was to invent ourselves as a unified and attentive entity, refusing the precarity of ideas and bodies compressed by time and the injunctions of profit.

Odradek is not the fruit of a vertical decision, rather the occurrence chosen in an organic trajectory born of a horizontal impulse. For and by hir friendship, S/he is a collective composition which is brought into play at every moment.

Odradek arrimes nothing but its existence.

*-Though both are bound in the spiral dance,
I would rather be a cyborg than a goddess.*

Odradek is copyleft. You are free to take it and create your own script.
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Text translated from french by Frances Perkins.

This text makes numerous references from numerous sources, and in particular, we are indebted to Donna Haraway, *A Cyborg Manifesto: Science, Technology and Social-Feminism in the Late Twentieth Century*(1985), Paul B. Preciado, *Testo Junkie, sex, drugs and biopolitics in the Pharmacopornographic Era* (2008).



Sessions at Chez Treize from November 2013 until February 2014

Credits and captions: <http://sinouscontinuons.blogspot.com/>

**-IF WE CARRY ON SPEAKING THE SAME LANGUAGE TO EACH OTHER,
WE ARE GOING TO END UP REPEATING THE SAME HISTORY -**

From November of 2013 to February of 2014, artists, curators, performers, writers, researchers gathered at Chez Treize in Paris to present, each in their own way, an object, text, or gesture that was problematic to them, and unfinished.

Inspired by the logic of feminist groups, as developed in the 1970's in conjunction with civil rights movements, the format of these meetings attempted to create a laterally oriented space, safe and free, in which each person's voice would unfold by the presence of the other.

During these encounters, numerous fictive or real individuals emerged: Pantopon Rose, Tony Chicane, Lee Lozano, Eleanor Johnson, a chamber choir, Angeloneuilly, Toubab Mangu, etc. What these characters have in common is a certain inconsistency, an opacity, a hybridity; they destabilize a normative system of representation and open the possibility for existence beyond the norms that dictate individual personality.

Odradek is none of them, Odradek is each of them.

Odradek maintains the momentum created by these gatherings.

For further information: <http://sinouscontinuons.blogspot.fr/>

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1 - *If We Carry On Speaking the Same Language to Each Other, We Are Going to End Up Repeating the Same History* also took place in November 2014 at PARMER, New York.

2 - Participants responded to an Open Call launched by Mikaela Assolent and Flora Katz in May 2013. There was no selection, just a limited number of places.

- ODRADEK -

= Giulia Andreani, Isabelle Alfonsi, Jean-Christophe Arcos, Eva Barto, Julie Béna, Hélène Bertin, Maxime Bichon, Bianca Bondi, Laura Carpentier Goffre, Rébecca Chaillon, Mathis Collins, Antonio Contador, Maeva Cunci, Hélène Deléan, Antoine Dufeu, Camila Farina, Lorraine Féline, Dominique Gilliot, Géraldine Gourbe, Celia Hempton, Emilie Jouvét, Aurore Le Duc, Violaine Lochu, Paul Maheke, Léna Monnier, Estelle Nabeyrat, Sébastien Rémy, Georgia René-Worms, Clémence Roudil, Barbara Sirieix, Martha Salimbeni, Valentina Traianova, Marion Vasseur Raluy, Sergio Verastegui, Cyril Verde, Mathilde Veyrunes, Giuliana Zefferi.

= Initiated and organised by Mikaela Assolent and Flora Katz

Odradek thanks everyone who has supported and contributed to this project, from 2013, and especially all participants, Chez Treize, Le Commissariat, the Kiss Kiss Bank Bank funders, ART-O-RAMA, Dorothée Charles, Guillaume Constantin, Sarah Frappier, Galerie Sultana, Galerie Southard Reid, Daiga Grantina, Jérôme Pantalacci, Frances Perkins, Rachel Rose.

The projects of Géraldine Gourbe and Sébastien Rémy were produced in the United States (New York, Los Angeles, Dallas) with the support of the French Cultural Services in the United States. The project of Celia Hempton is produced thanks to the support of Fluxus Fund. The project of Mathilde Veyrunes is produced from a grant by the Centre National des Arts Plastiques (support for an artistic research). The projects of Antoine Dufeu and Valentina Traianova were supported from the Laboratoires d'Aubervilliers and the Cneai. The works of Paul Maheke and Mathis Collins were created through their residency at Open School East, London. *Have you seen Pantopon Rose?* by Julie Béna is supported by FNAGP and its residency spaces. *If We Carry On Speaking the Same Language to Each Other, We Are Going to End Up Repeating the Same History* is supported by Drac Île-de-France and by the Mairie de Paris.

Les Instants Chavirés is supported by:



Odradek is supported by:

