

## Ozero (school) / The embrace of forces / Rehearsals\_Fugue

Standing under the moon and starry skies of Ust'-Pocha, listening to a villagers song, an act of comparison starts: Was it a night song? Was it a song performed by mothers for their children at bedtime, an intimate sound, reminiscent of a home? Did it send a message of being protected, beholding the atmosphere of a home? A similar, but very different home.

Ozero (school) is an artist-run initiative with nodes in the Arkhangelsk Oblast region and Moscow in Russia, Östersund/Jämtland in Sweden and Kristiansand/Norway. The initiative motored by r a k e t a started in the autumn of 2018 and sought to interact with local inhabitants, environment and existing institutions, while also seeking to break new ground and open for other voices/paths.

*Молодые наставники! я вам проповедую трудное искусство – управлять без предписаний, делать все, ничего не делая. (Rousseau 2018 [1762])\**

r a k e t a is running as an ongoing experiment; a laboratory-in-progress - working interdisciplinary, in theory and practice, with projects in the area between art/architecture/philosophy/democracy. r a k e t a is especially interested in the alternative world map drawn up between the digital and the urban, the mental and the wild terrain: the alternative geographies that lie like a raster across the world, looking in between, below, above. Exploring the connections between the work of the hand, the history of the place/specific conditions and that personal storytelling.

*I am recommending a difficult art to you, young teacher,- the art of governing without rules, and of doing everything by doing nothing at all. (Rousseau 2018 [1762])\**

In the autumn of 2020 a series of choir rehearsals in the form of a fugue reconnects participants of Ozero (school). Through sounds, image (moving & still), word; a refrain, a discussion or a chant, through argument or being silent, the rehearsals bring forth the question of force. Forces are connected to movement, speeds and directions, and concern the ability to effect and be affected. Forces are connected to power and(im-)possibilities of movement, "a set of actions upon other actions" (Deleuze 2006, 59).

*Jag vet inte vad jag ska kalla denna historia. (Duras 1993)\**

Ozero (school) and the question of force finds reference in the pedagogy of Jean-Jaques Rousseau and his treatise Emile, or on education [Émile, ou De l'éducation] from 1763[1762], In his book The Ignorant Schoolmaster (1991), the philosopher Jaques Rancière takes his point of departure an experiment from 1818 where the exiled French schoolteacher, Joseph Jacotot, comes to realize that when teaching is understood as a hierarchical relation between the ignorant and the schoolmaster, it only works at stultifying the students.

Jacotot, who did not speak Flemish himself, suggested that his Flemish students learn the French language by giving them a bi-lingual copy of the novel *Télémaque* written by Fénelon. By comparing words they knew in French with words known in Flemish, they learned French, an act Rancière calls a 'poetic labour of translation' (2009, 10). The question of emancipation and the politics of spectatorship involved in these situations, have by now, become very well known. Less known today perhaps, but similar to the first, is the negative pedagogy in the swiss-born philosopher and writer Jean-Jacques Rousseau's treatise called *Emile, or on education* from 1889 [1762] where Rousseau also puts forth the significance of comparisons and semblance.

I am now as convinced of the existence of the universe as of my own. I next consider the objects of my sensations, and I find that I have the power of comparing them, so I perceive that I am endowed with an active force of which I was not previously aware. (Rousseau 2018 [1762]) \*

Which forces are involved in the act of making comparisons, practices that enhance analogy - similarity and difference? And what happens when these are a part of working together, a larger choir or swarm; involve humans and nonhumans from different fields? Do forces of analogy veal rather than make visible, in the sense that they appropriate similarity in order to make silent by difference?

All he sees and hears impresses him, and he remembers it. He keeps a mental register of people's sayings and doings. Everything around him is the book from which he is continually but unconsciously enriching his memory against the time his judgment can benefit by it. (Rousseau 2018 [1762]) \*

As part of the symposium *Working Together* and the actualisation programme, the continuing rehearsal of a fugue will voice these concerns in the embrace of forces, while opening for further participation/questions/movement.

*Lingonberry.*  
*Bring voices as you remember.*  
*Sound, image, smell.*  
*Sing.*  
*Amplify, contrast, be silent.*  
*Ask a question.*  
*Or whatever.*  
*You are invited.*

/ Alena Trushina / Angelica Ruffier-Holmqvist / Anna Svingen-Austestad / Anna Zubkova / Björn Eriksson / Brenda El-Rayes / Cecilia Enberg / Dima Naidenok / Erland Edberg / Jens Comén / Natalia Smolyanskaya / Susanne Skog / Tove Nowèn / Viktor Fedoseev / Yana Shklyarskaya / Zinaida Fedorovna Toropugina / Åsa Lipka Falck /

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