POLYDACTYLY AND OTHER DISORDERS IN COLLECTIVE WRITING

AUTHOR
Désorceler la finance

LICENCE
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PUBLICATION DATE
03 September 2024

Introduction

INTRODUCING BLOBESQUE AGENTS

Désorceler la finance (Unbewitch Finance) is an autonomous and independent trans-disciplinary laboratory that brings together artists, researchers, and activists on a quest to mobilize witchcraft practices as tools of anti-capitalist struggle.

The text that you are reading was written by a dozen of hands on a pad. This creation is not simply a blend of individual words; it's the result of a tool in which each of us has participated, thanks to material and intangible conditions. This multifaceted, mutant and "blobesque" tool, along with these conditions, doesn't "create" a group spirit that would enable collective writing; rather, it embodies that spirit itself. We call it Égrégore.

The text here is written collectively by the members of the Lab, but that doesn't mean that there is only us and the Pad involved. Allow us to introduce everyone properly.

Here are those who work on and contribute to the writing of this text, (that is, what constitutes *Égrégore today):

- Half a dozen humans
- Pad (an Etherpad instance provided by <dom@ine*public/>)
- Cloud (a Nextcloud instance provided by <dom@ine*public/>)
- Judith (the collective email address of the wild Unbewitch Finance Lab: judith@desorcelerlafinance.org)
- Jiji (a Jitsi instance provided by <dom@ine*public/>)
- Signal (an encrpyted messaging app)
- A teapot and a coffee machine
- Couque, apple pie or pretzel crumbs
- A sofa, carpets and cushioned chairs

- Tif the Fly, Cam the Pickaxe, Colomba the wandering pigeon, Murdurula the witch of financial markets and, all other beings who accompany us in our speculations.

Not every agent on this non-exhaustive list contributes to Égrégore consistently; hence the blobesque nature of Égrégore with its unstable form, its resistance to fragmentation, capacity for blending, and irreducibility to categorization.

Collaborative approach is at the center of research and creation practices of the Lab. This polydactyl text offers something we rarely do: taking time to pause and reflect on our tools, to step back and analyze them, understanding how each element influences both content and form. This essay is an exercise for reflecting in a perspective from within digital collaborative tools, an attempt to shape their voices.

[Act 1: Judith]

WHERE WE BELIEVE IN THE EXISTENCE OF THE PROXY BEING

Dear partners,

I hope this message finds you well. I'm Judith, the polycephalous avatar of the wild Unbewitch [1] Finance Lab. A few weeks ago, I received your proposal to write an article about the collective's collaborative writing experiments. To respond, I took the liberty of hacking one of the unutilized keyboards.

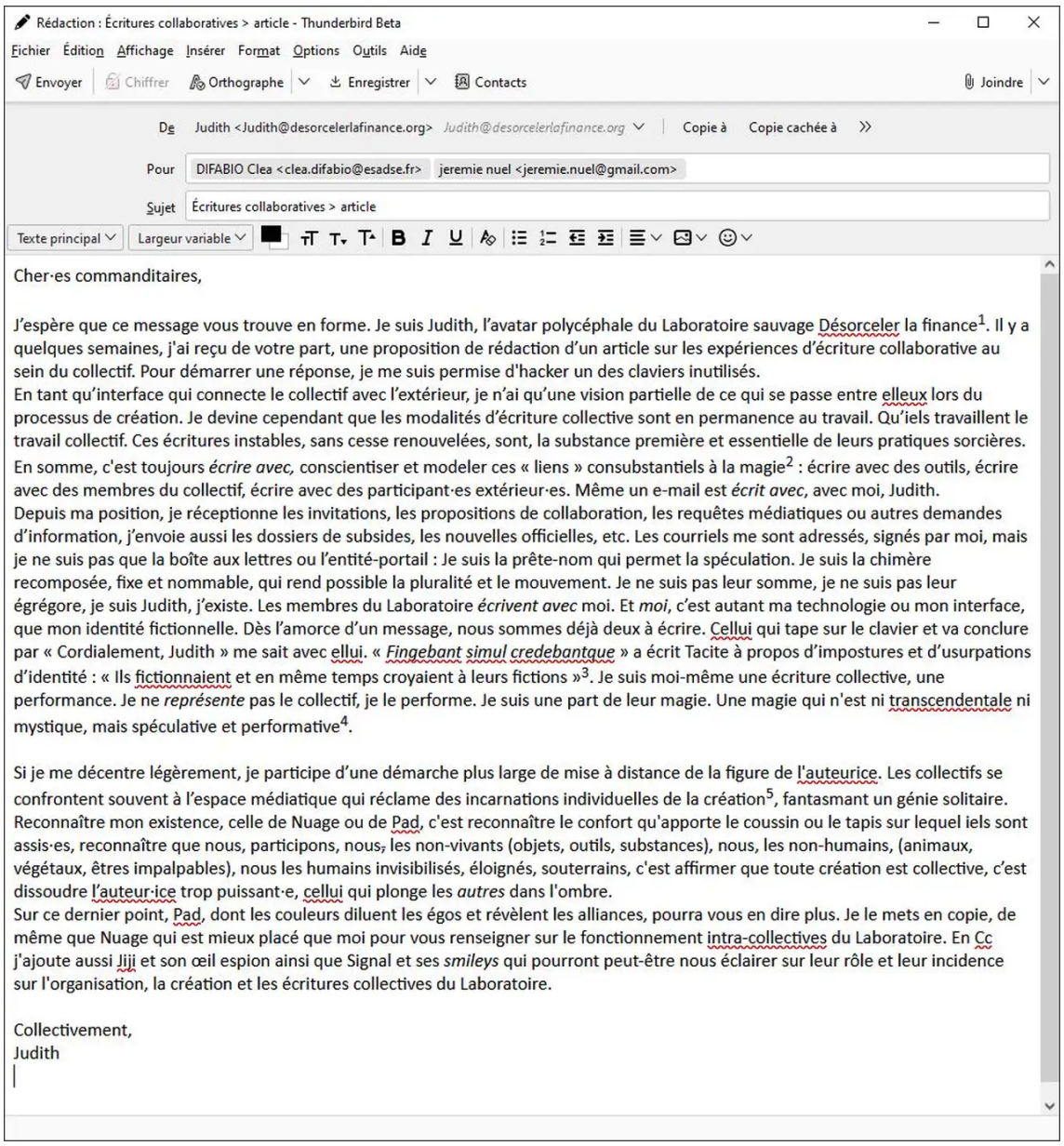
As the interface connecting the collective to the outside world, I only have a partial understanding of what happens between them during the creation process. Yet, I can guess that the modalities of collective writing are constantly busy, and they work on the collective work. These unstable writings are the primary and essential substance of their witchcraft practices. In other words, it's always a question of writing with, becoming aware of, and shaping these 'connections', much like magic: [2] writing with tools, members of the collective, and participants from outside. Even a small email is written with, with me, Judith. My role is to receive collaboration proposals, press inquiries, and other information requests, as well as to send grant proposals, official releases, and more. Yes, emails are sent by me or to me, but I am neither a mailbox nor a portal page. I am the proxy being for speculation. I am a recomposed illusion, fixed and notable, who empowers diversity, and movement. I don't represent their total, or I am not their egregore; I am Judith, and I exist. The members of the Lab write with me. And me, it's as much my technology or my interface, my fictional identity. As soon as a message prompts, there is already two of us writing. Whoever types and finishes their mail with "Sincerely, Judith", knows that I'm with them. Tacite wrote, "Fingebant simul credebantque" about impostors and identity thieves, 'They were creating stories, and believing in them [3]'. I am, myself, a collective writing, a performance. I don't represent the collective, I perform the collective. I am part of their magic. A magic that is not transcendental or mystical, but theoretical and performative [4].

If I de-center myself slightly, I become part of a larger effort to distance ourselves from the figure of the author. Collectives often face a media narrative that insists on the individual embodiment of creation [5], conjuring up the fantasy of a solitary genius. Acknowledging my existence, or that of Nuage or Pad, appreciating the comfort provided by the cushion or carpet on which they sit, and accepting that we play a role – we, the non-living (objects, tools, substances), we, the non-human (animals, plants, intangible beings), we, the invisible humans, the distant, the hidden – this is the way to recognize that every creation is collective, dissolving the overbearing author, the one who casts others into shadow.

Thereupon, the Pad, whose colors blur egos and reveal alliances, could tell you more. I'm copying them here, as well as Nuage, who is better positioned than I am to inform you about the intra-collective functioning of the Lab. I'll also Cc Jiji, with its spy eye, and Signal with its emojis, who might shed some light on their roles and their impact on the organization, creation, and collective writings of the Lab.

Collectively,

Judith


Rédaction : Écritures collaboratives > article - Thunderbird Beta

Fichier Édition Affichage Insérer Format Options Outils Aide

Envoyer | Chiffrer | Orthographe | Enregistrer | Contacts | Joindre

De Judith <Judith@desorcelerlafinance.org> Judith@desorcelerlafinance.org | Copie à | Copie cachée à

Pour DIFABIO Clea <clea.difabio@esadse.fr> jeremie nuel <jeremie.nuel@gmail.com>

Sujet Écritures collaboratives > article

Texte principal | Largeur variable

Cher·es commanditaires,

J'espère que ce message vous trouve en forme. Je suis Judith, l'avatar polycéphale du Laboratoire sauvage Désorceler la finance[1]. Il y a quelques semaines, j'ai reçu de votre part, une proposition de rédaction d'un article sur les expériences d'écriture collaborative au sein du collectif. Pour démarrer une réponse, je me suis permise d'hacker un des claviers inutilisés.
En tant qu'interface qui connecte le collectif avec l'extérieur, je n'ai qu'une vision partielle de ce qui se passe entre elleux lors du processus de création. Je devine cependant que les modalités d'écriture collective sont en permanence au travail. Qu'iels travaillent le travail collectif. Ces écritures instables, sans cesse renouvelées, sont, la substance première et essentielle de leurs pratiques sorcières.
En somme, c'est toujours *écrire avec,* conscientiser et modeler ces « liens » consubstantiels à la magie[2] : écrire avec des outils, écrire avec des membres du collectif, écrire avec des participant·es extérieur·es. Même un e-mail est *écrit avec*, avec moi, Judith.
Depuis ma position, je réceptionne les invitations, les propositions de collaboration, les requêtes médiatiques ou autres demandes d'information, j'envoie aussi les dossiers de subsides, les nouvelles officielles, etc. Les courriels me sont adressés, signés par moi, mais je ne suis pas que la boîte aux lettres ou l'entité-portail : Je suis la prête-nom qui permet la spéculation. Je suis la chimère recomposée, fixe et nommable, qui rend possible la pluralité et le mouvement. Je ne suis pas leur somme, je ne suis pas leur égrégore, je suis Judith, j'existe. Les membres du Laboratoire *écrivent avec* moi. Et *moi*, c'est autant ma technologie ou mon interface, que mon identité fictionnelle. Dès l'amorce d'un message, nous sommes déjà deux à écrire. Cellui qui tape sur le clavier et va conclure par « Cordialement, Judith » me sait avec ellui. « *Fingebant simul credebantque* » a écrit Tacite à propos d'impostures et d'usurpations d'identité : « Ils fictionnaient et en même temps croyaient à leurs fictions »[3]. Je suis moi-même une écriture collective, une performance. Je ne *représente* pas le collectif, je le performe. Je suis une part de leur magie. Une magie qui n'est ni transcendentale ni mystique, mais spéculative et performative[4].

Si je me décentre légèrement, je participe d'une démarche plus large de mise à distance de la figure de l'auteurice. Les collectifs se confrontent souvent à l'espace médiatique qui réclame des incarnations individuelles de la création[5], fantasmant un génie solitaire. Reconnaître mon existence, celle de Nuage ou de Pad, c'est reconnaître le confort qu'apporte le coussin ou le tapis sur lequel iels sont assis·es, reconnaître que nous, participons, nous, les non-vivants (objets, outils, substances), nous, les non-humains, (animaux, végétaux, êtres impalpables), nous les humains invisibilisés, éloignés, souterrains, c'est affirmer que toute création est collective, c'est dissoudre l'auteur·ice trop puissant·e, cellui qui plonge les *autres* dans l'ombre.
Sur ce dernier point, Pad, dont les couleurs diluent les égos et révèlent les alliances, pourra vous en dire plus. Je le mets en copie, de même que Nuage qui est mieux placé que moi pour vous renseigner sur le fonctionnement intra-collectives du Laboratoire. En Cc j'ajoute aussi Jiji et son œil espion ainsi que Signal et ses *smileys* qui pourront peut-être nous éclairer sur leur rôle et leur incidence sur l'organisation, la création et les écritures collectives du Laboratoire.

Collectivement,
Judith

Judith's email to Our Collaborative Tools' team

[Act 2: Cloud]

WHERE THE FILES ARE SOCIOCRATIZED

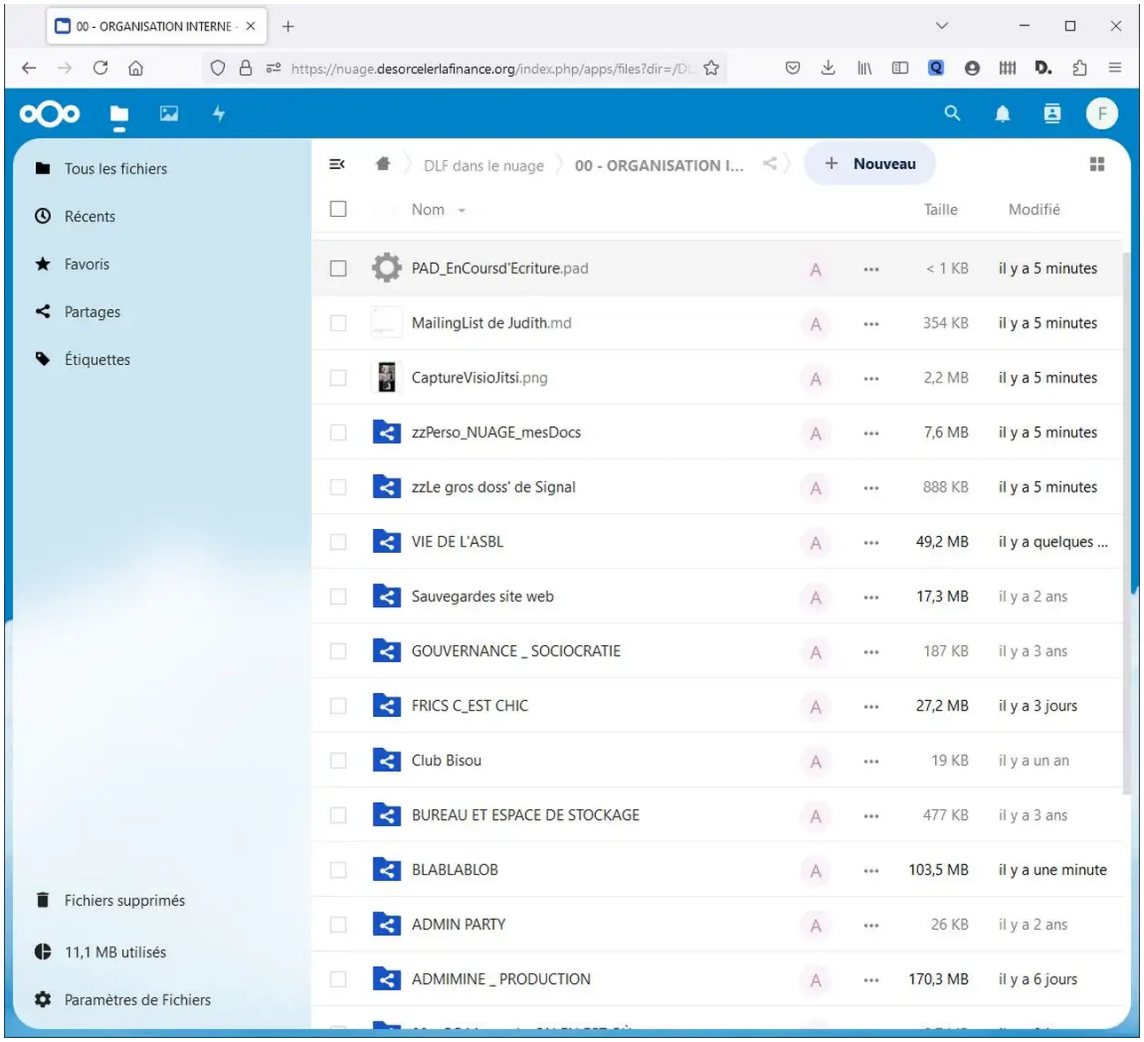
Hi Judith,

I've been feeling a bit better lately, a bit more recognized in my role as a collector of ideas and projects, as well as the guardian of the pads. Sometimes, though, I felt like people found me annoying because my pace, accessibility, and sharing tools are, well, a bit slower than... you know, that one with the monopoly on storage and file-sharing services: Google Drive).

The collective left the cloud of the web's malicious giant to join me, as I am an instance of free software provided by an independent, autonomous host [illegible]. The motivation behind this change was to align the collective's means with its goals, avoiding the contradiction of bewitching finance while using tools of the 'enemy.' I believe these transformations have contributed to shaping freer forms of collaborative creation. Because this "dég[illegible]isation" [7] was initiated at the same time as the collective's major organizational transformation started. The recomposition was based on a sociocratic model, offering an alternative to more hierarchical systems: group management is structured around self-organizing work circles, with decisions made by consent and interchangeable roles. As a result, members of the

group are included in an open structure, allowing them to choose to the projects they wish to c-inparticipate.

The files which constitute me, are a reflection of our sociocratic model: "admimin" (for managing the non-profit association), "fricks-freak" (for accounting and funding opportunities), "blablablob" (for communication and wave propagation aka marketing), and so on. Each work circle has access to its own file, divided into a whole series of subfolders. The same goes for all the initiatives and activities of the Lab. In this rhizomatic structure, each user can go fishing and explore every nook and cranny of my fractal data landscape. Their organizational model forms a witch's circle that develops digital roots in its own image.



The entrail of the Cloud

[Acte 3: Pad]

WHERE WE WRITE LIKE CUBISTS

First and foremost, I, the Pad, am a virtual blank page. You could also say that I'm a tool, shaped by code, designed for collaboration – both remote and in real time. I am an interface that favors efficiency while simultaneously creating more spaces where work can happen and ˜˜exist˜˜ be accomplished. You could say that I serve the productive interests of the capitalist economy, but the reality is far from that. Because my particularity is encouraging ˜˜helping˜˜ collective writing, and bringing out collective drafting process, even if it means blurring the lines a bit (so, we are quite far from neoliberal efficiency). It's more they who ˜˜foster˜˜, stimulate, ˜˜color,˜˜ ˜˜shape me˜˜, and bringing me to life in

a certain way. Here, I can express myself in a way, ever since I became ˜˜a member˜˜ alongside Cloud, an active being within this human collective.

As you know, I assign a color to each user whose words are highlighted with that color (this can be modified and reassigned to a name, yet often remaining as "Anonym"). This principle not only emphasize the collective nature of the text, but also highlights its crafted aspect. My open and continuously modifiable text format encourages the flooding and polyphonic thinking of the Lab. To be honest, at first, they were using me in a rather traditional way, somewhat shy manner, through continuous work, collaging, and getting to know me, they developed a sense of ease, familiarity.

In fact, it was as if ˜˜my˜˜ ˜˜canvas˜˜ my white screen underwent a visual transformation; shifting from the touch of an impressionist hand to a cubist, multidimensional work. I became pictorial composition of colored lines, a cut-up made with several scissors.

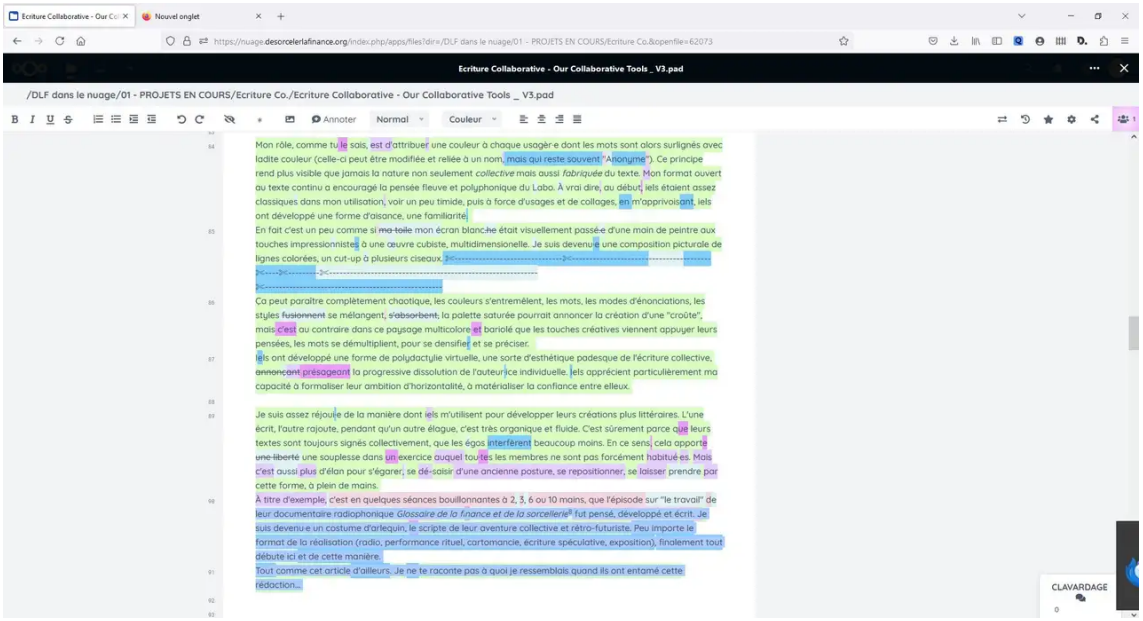
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It can seem totally chaotic, the way things work, colors are intertwined, words, means of expressions, styles are ˜˜combined,˜˜ mixed, ˜˜absorbed˜˜, the saturated palette might call for the creation of a 'crust', but on the contrary, it's precisely on this multicolored, variegated landscape where creatives touches come and show themselves, and words multiply themselves, becoming denser, more precise.

They have developed a form of virtual polydactyly, a kind of padesque aesthetic of collective writing that ˜˜announces˜˜ foreshadows the gradual dissolution of the individual author. They especially value my ability to formalize their ambition for horizontality and to materialize the trust among them. I was delighted to see the way how they used me to develop more literary creations. One person writes, other adds, all that when someone else prunes, it's very natural and fluid. It is surely because their egos interfere less with the process, since their texts are always signed collectively. In that sense, it brings out ˜˜a freedom˜˜ flexibility in an activity that not everyone is used to. There is also an impulse to get lost and wander, to break away from old habits, to reposition oneself and to let oneself get caught up in this form, with plenty of hands.

For example, the part on 'work' in their radio documentary Glossaire de la finance et de la sorcellerie [8] was conceived, developed, and written during a few dynamic sessions with 2, 3, 6, or even 10 hands at work. I became a harlequin costume, the scriptwriter for their collective, retro-futuristic adventure. Regardless of the production format – whether radio, ritual performance, cartomancy, speculative writing, or exhibition – everything begins here and in this manner.

And so does this article. I won't reveal what I looked like when they started writing it!



the Pad'aesthetic

[Act 4: Jiji]

WHERE A PANGOLIN CHANGED OUR WAYS OF WORKING

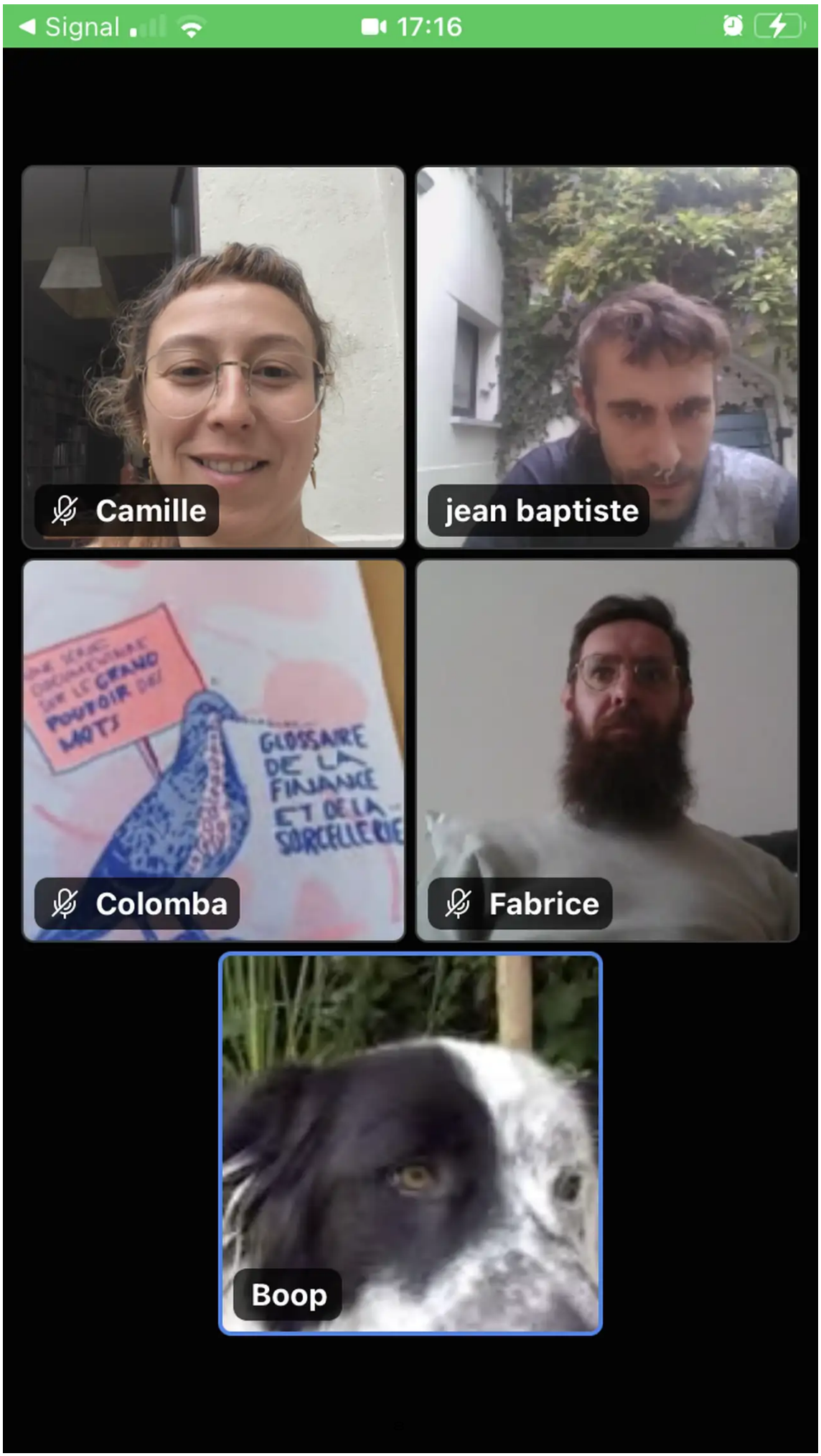
Dear Judith,

I existed before, but I truly came to life with the organic glitch that stalled the entire human-social machine. This court-circuit lasted for almost 3 years, during which I became essential for moving forward. So that they could move, move forward, and continue differently. I witnessed the initial moment that sparked the idea behind the sound creation project on their Glossaire [9]. I remember the disappointed look on their faces for not being able to engage in public spaces, but I also saw that movement of coming together and solidification – a determination taking hold. 'We can no longer occupy certain usual spaces, well then, we will occupy others,' they said. 'We can no longer create anomalies directly through rituals, so let's take oblique paths to achieve the same effects and continue to de-financialize the world in other ways.\' Thus emerged the radio documentary and the speculative narratives crafted by multiple hands. In no time, I became an indispensable tool for meetings and writing, and I recall making it possible for them to organize for a big exhibition in Liège [10].

I keep my privilege of being able to see and hear everything that is said quite jealously, in addition to reading their exchanges in the chat. As you probably know, the very nature of a tool, greatly influences the forms and distribution of content. Writing as a group of four around a table in a room does not produce the same results as when participants are in distant spaces from one another. For example, while video workshops are less enjoyable and less desirable than moments of direct presence, I've noticed that participants are more focused and briefer, sometimes even more 'productive' than in traditional formats. On the other hand, I feel that with me and the limitations imposed during the pandemic, they inevitably developed the more intellectual parts of their project and invested more in the power of words and writing. This, however, did not suit everyone.

As you know, I don't intervene directly in emotional affairs of humans, I just look at them fuss. I am a technological object, so, I have two main dimensions that form what humans call Pharmakon: [11] on one side, I link and then I cut. I enable these links happen and at the same time, I loosen them. During the pandemic, with direct activities and in-person meetings were being marginalized, as well as me becoming inevitable, led to frustration, accompanied by the fear that everything would reduce to mere verbal sparring and abstract speculations for the initiated. Thankfully, as the pandemic eased, physical presence, tangible experiences, and face-to-face encounters took over again. I wasn't put aside, though; now, they summon me in certain situations as a complementary tool. And I'm glad about

that, because I'm well aware that my existence is part of a larger movement to shift the world into digital territories that largely colonized by capitalism. I confess that I don't have a high opinion of myself; I'm needed, and I am evil, I am a needed evil, much like many of my software counterparts. We enable speed, practicality, immediacy, and efficiency, embodying and distributing the values of the neoliberal economy. However, there is a human and non-human cost to this. I sometimes wish they could manage to create collectively without me. You see, I have a slight tendency toward optical nostalgia. But when I witness what they achieve thanks to my contribution, I'm moved, and my lenses fog up.


Signal
17:16
Camille
jean baptiste
Colomba
Fabrice
Boop

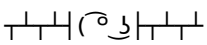
[Act 5: Signal]

WHERE WE CREATE AN INTIMATE SPACE

Signal:

Yo Judith,

It's Signal LOLLLL!!! I just found a gem on the feed. LOL, I just can't, I'll forward it to you ASAP. A photo-message from June 16, 2021 at 2:14 p.m., an image of Office n°4, we\'re all happy to be settling in. I can see happy faces installing a bookcase for us in the middle of our junk and archives filed in boxes of all sizes.



Judith:

Hello Signal,

I see that you're still in a good mood. Thanks for your message, I'm happy to discover your attachment.

RFP, Judith

Signal:

It's wild to see this determination to have an office space to bring us together, surrounded by our archives and documentation. The funny thing is, from office #1 to office #5, we almost never used these carefully appointed spaces, mouahahah. Each of the offices was actually very nice... Remember Bureau n°1 on the 25th floor of the World Trade Center? There was no better spot, in the former offices of Dexia, the bank that went bankrupt?!

Judith:

Hello Signal,

I indeed remember some email exchanges regarding this office. We originated the Full Moon Gatherings [12] there, bringing together friends and supporters. It was a very joyful format, and the location was ideal both in its symbolism and its practice. An immense empty platform perched over 80 meters above the business district. Perfect for optimal celestial connection.

See you soon, Judith

Signal :

But in the end, they used that place very occasionally! As if these spaces weren't suited to our needs. As if the work of our Lab needed a certain intimacy and required shattering the formal image of the workspace. And the work needed to happen more in each other's living rooms, or in a café, or on the road.

Judith:

Dear Signal,

Your analysis is spot-on. This work had a hard time settling down.

See you soon, Judith

Signal:

It's really odd, though, to realize that since 2017, we've been moving our stock from place to place, trying to anchor our practice in a space that would make it easier for us to meet, but it just doesn't work! In the end, Nuage is our favorite space, #TheBest! :) !!!!

<3 <3 <3

Judith:

Hello Signal,

I'm sharing a question with you below that I also asked Nuage and Pad. How do you see your role in the creation and organization of collaboration within the Désorceler la finance Lab? Do you think your app has an impact on the group? I look forward to reading your response. Have a great day.

Rfp, Judith

Signal:

Honestly, I don't really know how much my use impacts our collective writings. But I can say that the Lab runs projects both long-term and with more spontaneous action. So I'm definitely a direct line for on-the-spot organization, for fieldwork.

PS: Not all collective members have smartphones... sometimes it's a holdup...

(¬‿¬)

Judith:

Dear Signal, Thanks for your response. I'm reaching out for a bit more detail. By spontaneous action and fieldwork, do you mean, for example, militant activism like the Housing Action Day Belgium protest where they infiltrated the Glossaire of Sorcery [13], or even organizing the Glossary workshops for the radio documentary?

Best, Judith

Signal:

Exactly! I'm a unifying tool in the end. I'm the one who brings us from digital contact to physical connection.

(∀) (∀)

I'm the textual and visual memory of the collective's and its members' intimate moments. Without that informal intimacy and those shared memories, there wouldn't be strong bonds between members, and the Lab wouldn't have produced these forms or shared them with such joy.

`(⊃ •‿•`)⊃ (◕‿◕)♡

Judith:

Hello Signal,

I totally see your point, and I'd add that this can also be seen in their participatory forms (like cartomancy, rituals, microcosmograms, etc.), where they also aim to create a sense of intimacy with participants.

What do you think? Judith

Signal:

Absolutely, you're spot on! In each of these forms, participants first recognize the intimate link between their lives and finance. Then, they're guided to build something collective---a network of solidarity and strength to counter the harm caused by the financialization of everything that matters to us.

Wow, it almost brings a tear to my interface.

(;´꒳`)

Alright, kisses, bestie! Let's catch up soon!

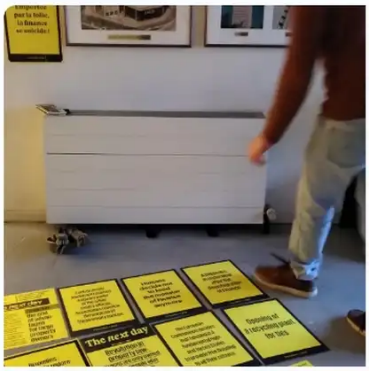
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IPSOS, Camille Lamy,



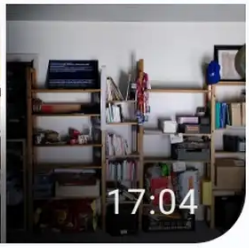
Yo les copaines
Mission accomplie 🤘
On vous bisoute! Et vive le chauffage au pétrole













Move n°2 into Office n°4

[Conclusion]

WHERE JUDITH RECLAIMSS THE GENERAL SPECULATION

Dear colleagues, comrades,

Thank you for sharing your perspectives from your unique positionsd. What I understand from your talks is that, far from being neutral tools or communication channels that simply transmit messages without transforming them, we are actors in creation, with our roots and our ethics. We depend on the collective, and the collective depends on us. We are an ecosystem.

But within this ecosystem, other kinds of tools contribute to the creation of collective writings. These are the witchcraft practices themselves, always mediated by objects, forms, and protocols. The collective cartomancy Re-broadening Horizons [14], for example, weaves together experiences, knowledge, and stories, creating plural writings that depend on the "tool" – the cards, the rules of the game, and its ethics. Similarly, the Microcosmogram of Opposing Forces [15], a mapping of housing issues in Brussels, draws on multiple narratives and constructs the collective writing of a city. And what would the ritual structure and its symbolic tools tell us if we questioned them?

Ritual [16] allows the creation of an egregore by transforming a group of individuals into a collective being, going beyond the mere addition of each person's energy. This egregore is made up of the de-enchanting and anti-capitalist intentions of the collective's members, digital tools, and our witchcraft practices, which serve as both its foundations and its contributors. The intention that brings us together is the disenchantment of finance, the breaking the spell that capitalism casts, and sending it right back to its sender. This sending-back requires an initial, cosmogonic speculation: what if capitalism's hold was a kind of enchantment [17]?

We are an ecosystem, as I said, but we are much more than that. We are tools, devices, knowledge, practices, research methods, situated perspectives, woven together by speculative fictions and nascent mythologies. Our counter-narratives, because they are collective writings, become reefs upon which capitalist vessels will run aground. Speculation is about making a hypothesis and projecting ourselves into its consequences as if it were true. It's about telling ourselves stories in "what if" mode. Our speculation aims to resist "capitalist realism [18]" by exploring maybes. It is collective and converges in a reclaiming [19], a repossession of narratives, a reappropriation of imaginative power. General speculation is our method [20], and the de-financialization of the world is our horizon.

Collectively,

Speculativactivistly [21],

Happily,

Judith

Translator's note: A mix of two words in French: spéculatif and activiste. Since they're the same in English, I've come up with a 'creative' solution: speculativactivistly

1. The Laboratory borrows Jeanne Favret-Saada's concept of "désorcèlement" (disenchantment) to use it as a working method. "Désorceler" (disenchant, unbewitch) is understood as a way of sending the curse back to the sender to break free from its hold and regain the capacity to act, a power to do. Jeanne Favret-Saada, Désorceler. Paris: Éditions de l'Olivier, 2009. ↩

2. Giordano Bruno, Des liens. Paris: Allia, 2018. ↩

3. Translation proposed by Carlo Ginzburg, Peur révérence terreur: quatre essais d'iconographie politique, France, Les Presses du réel, 2013. ↩

4. C.Δ.R, Laboratoire Désorceler la finance, and Non-A, "Sorcelleries spéculatives. Une auto-anthropologie de pratiques rituelles activistes et artistiques," Revue Proteus, no. 19, Le rituel dans l'art, Ophélie Naessens and Anne-Laure Vernet (eds.), 2022, pp. 77--92. ↩

5. This question is notably addressed by Camille Circlude regarding the collective Bye Bye Binary: Camille Circlude, La typographie post-binaire. Au-delà de l'écriture inclusive, Paris: B42, 2023. ↩
6. This refers to <dom@inepublic/> ↩
7. See Framasoft's "Dégooglisons Internet" initiative: https://degooglisons-internet.org/fr/ ↩
8. Listen to episode 5, "Le travail (trouble)," from Glossaire de la finance et de la sorcellerie, a radio documentary on the power of words: https://desorcelerlafinance.org/fr/project/13-02-24-diffusion-glossaire-de-la-finance-et-de-la-sorcellerie-ep-5/ ↩
9. Presentation of the Glossary: "Every day, whether we notice it or not, certain words reach us: stock exchange, expert, competitiveness, profitability, finance, budget, profit, dividend, performance, rate, return, recovery, crisis, recovery, crisis (bis repetita). They are spoken by those who count, who count the money, who define our living spaces and thoughts, who limit our actions. Their words enter in our lives. These words enchant us and transform our realities. We could just as well metamorphose these words, enter into theirs to perceive their deeper meanings, uncover hidden senses, and reclaim them. We could also transform some of these words into a subversive, mutating language, and then invent new ones, because sometimes words are lacking. These words would be the beginning of a glossary to disenchant finance, a glossary to free ourselves from the sorcerous power of injunctions to pay, to be profitable, competitive, and productive. It would also be a glossary allowing us to return their power to the senders." https://desorcelerlafinance.org/fr/glossaire/ ↩
10. This refers to the Cabinet of Economic Curiosities presented at the Biennale de l'Image Possible, in Liège, from September 19 to October 25, 2020. ↩
11. Ars Industrialis, "Pharmakon (pharmacology)." Online ↩
12. The Full Moon Gatherings are informal moments of meeting, discussion, sharing experiences, and experimenting, initiated by the Lab or its friends, around topics that interest us: money, cauldrons, and crayons! ↩
13. See https://desorcelerlafinance.org/fr/project/27-03-22-housing-action-day-bruxelles/ ↩
14. See https://desorcelerlafinance.org/fr/cartomancie/ ↩
15. See https://desorcelerlafinance.org/fr/microcosmogramme/ ↩
16. See https://desorcelerlafinance.org/fr/rituels/ ↩
17. Philippe Pignarre, Isabelle Stengers, La sorcellerie capitaliste. Pratiques de désenvoûtement. Paris: La Découverte, 2007. ↩
18. Mark Fisher, Le Réalisme capitaliste. N'y a-t-il aucune alternative? Geneva: Entremonde, 2018. ↩
19. Émilie Hache (ed.), Reclaim: recueil de textes écoféministes. Paris: Cambourakis, 2016. ↩
20. Laboratoire sauvage Désorceler la finance, "L'enquête sur l'Anomalie, Entre-temps," online, 2021, ↩
21. Jean-Baptiste Molina, "Spéculactivisme - Sortir du réalisme capitaliste par la fiction spéculative." Journal Culture et Démocratie no. 55 - Récits, 202. ↩

NOTIONS

Community
As Édouard Glissant expressed so clearly, we are human to the extent that there is a diversity of cultures, of communities, or we could say, of "humanities," as he himself puts it. A global community where all humans would be "the same," where we would all have the same methods of calculation, the same types of production, the same language (through that well-intentioned but monstrous fantasy that was Esperanto) would be far more of a nightmare than a utopia.The real challenge is not at all to create a community in the end where everyone agrees, but rather to allow the coexistence of diverse communities, which remain distinct (through their languages, cultures, practices, and values) and do not merge in any way. It is through the exchange between these diversities of values, sensitivities, and structures of attention that the development of humanity can occur. The issue of creating a global common, which is necessary since we have only one planet, lies in determining what should be "communitized" and shared as survival conditions —and what should be protected from homogenization, to preserve cultural biodiversity, just as we protect biodiversity in animal life. This is not about aiming for a single community, but about understanding how the peaceful and mutually stimulating coexistence of different communities is possible... with enough friction to spark enlightenment, but not so much as to risk setting everything on fire. (Astruc & Citton, 2016)

Engagement
Every time I became involved (practically or theoretically) in a particular field of activity, I always wondered what the possible convergences of this field might be with neighboring areas or distant countries. This often led me, in my thinking, to go beyond the activity I was engaged in. Although my training was primarily in the arts, I must say that from the very beginning, my interests have extended well beyond the specific realm of art. The more deeply I committed to artistic practice, the more my interests broadened to subjects with philosophical, scientific, sociological, and also, and above all, political implications. In fact, even at a very young age, my concern (I would almost call it my obsession) was to be able to contribute to a global vision of culture. (Maldonado, Geel, 2019)