Dear Artists/ Performers

We would like to invite you to take part in our performative dispositif *Factual Dispersion, Poetic Compression: LANGUAGES OF EXILE* that is to happen during the Marrakech Biennale. Please let us tell you here a little bit about the project to hopefully inspire you to interact/ participate/ perform with the work.

*Factual Dispersion, Poetic Compression: LANGUAGES OF EXILE* manifests itself as a dispositif: as an audio-visual presence, a device for narration rather than an installation. A simple stereo speaker set up, two speakers placed on the floor across from each other, will produce a storyteller circle, an al halqa. These speakers will play two voices each voice addressing and underscoring the other. Together they are producing words reading backwards through a wave of news coverage about the Syrian war, the refugee crisis, and the dangers of the Mediterranean Sea. The reading backwards of these journalistic texts breaks up the habit of our clear factual articulation – a clear factual articulation that, in its fact, becomes ignorable as it satisfies the need for fact. This backwards flow of journalistic facts carried forward from the reversal of the day’s date stamped so firmly and authoritatively on the facts, as if justification itself, is interrupted ever so often by the words of female Syrian poets, whose poems are oddly and noticeably not dated in the books recovered in translation from the British Library. The necessary compression of meaning within each sentence of this poetry is in turn counterpointed against the fact of legal journalistic accuracy and its subsequent dispersal, its general thinning out, particularly in the face of reported death.

You can hear the work as two voiced track: <http://soundstudiesblog.com/?s=exile>

In this particular context there will be times when the dispositif will only play one voice, that of the newspaper reports read backwards. We are inviting you to work within the circle of its reading: to recite the poems chosen by us, and to add others and other texts and maybe even songs which you might bring or write yourself on the spot or before hand. In this way the factuality of the newspaper articles is further dispersed through the orality of poetry, texts and songs performed, spoken out loud, in French, English or Arabic.

These performances and interactions are acoustic; without amplification, and we hope to sound record them to add to an archive of possibilities of how one can perform, act, within journalistic factuality.

We hope this is of interest to you and are very happy for you to get in touch with us so we might answer any question you might have and to discuss your contribution (mail@salomevoegelin.net, mail@davidmollin.net).

With the very best wishes

David and Salomé