SLAP!

C Research Master
C and PhD-Forum
C Master de Recherche
et Forum-Doctorat

Sara Bissen

SLAP!

TABLE

INTRODUCTION This research initially started with the work of Tamar Koplatadze *Theorising Russian postcolonial studies.*[1] In her work, Koplatadze introduces a post-socialist perspective into postcolonial theory and explores power relations in Russo-Soviet spaces, the Caucuses and Central Asia. She refers to *"The dancer from Khiva"* by Hadjarbibi Siddikova as an entry to explore points of convergence and divergence between the Russian colonial model and other standard colonial models. "The dancer from Khiva" initially had the working title "Scream of the soul", however, the publisher refused to publish these memoirs under this title and the author's real name, stating that "there are many screams of the soul already, no one's gonna buy it" and "your name is unpronounceable for a Russian reader, we will just write Bibish".[2] With a critical approach, early stages of my research explored the complexity of power relations through analyses of reviews, processes of Russian text editing, and translation into English of this text produced by a woman from Uzbekistan. A comparative study of the histories and stories included in or excluded from both the original book in Russian and its translation into English allows us to witness the violence of Soviet and U.S. imperialism, racism, and patriarchy in Central Asia. Yet the limitations of western decolonial vocabulary and difficulties in the translation of post-soviet experiences shifted the focus of the work.

My research and artistic practice entitled *Slap!* tries to address the relative post-war isolation of the southern sphere of the post-Soviet region, in light of the centrality of Western models in decolonial debates and Eurocentric modernising and developmentalist models of thought. Developing a critical perspective on decolonial Central Asia is constricted considering the limited vocabulary of decolonial theory, the hegemony of Western thought, and generalizations built on the basis of the experience of western historical and contemporary empires.

Slap! aims to address the epistemic frustration and countless articulation impasse and uses animation as a method and a proposition. Divergent to fetishised application of the genre in contemporary art, "I thought you were real but you called me bourgeois" is not a digital utopia inhabited by self-multiplying science fictional or mythical entities. Executed as an immersive installation it collides animation characters and viewers to share the mental journey through saturated worlds that were bootstrapped by reality itself. Different realms of animation touch upon the entanglement between identity politics, the centrality of Western models in decolonial debates, the commodification of misery in advanced capitalism, and the reactive recompositions of current social structures. Theoretical references that are largely encrusted into the animation surroundings disclose the motley exchange of thoughts between Agarrando pueblo, Rosi Braidotti, Soviet sci-fi and many more.

The exploratory nature of this research does not restrict the researcher to acquiring any cemented conclusions. The findings and questions of this work, though they might be discordant with mainstream decolonial thinking, aspire to stimulate critical excitement and enrich decolonial theory beyond imperative West-centered knowledge production.

1. Tamar Koplatadze, "Theorising Russian postcolonial studies, Postcolonial Studies". 22:4, 469-489, DOI: 10.1080/13688790.2019.1690762, 2019.

2. Hadjarbibi Siddikova, *The Dancer from Khiva: One Muslim Woman's Quest for Freedom*. Grove Press, 2008.

From the early stages of this work untranslatability of post-soviet experiences and the limited vocabulary of decolonial theory presented insurmountable hurdle for narration of differential ramifications and unrepresented viewpoints. Thus reasonably questioned in the title of David Chioni Moore *Is the Post in Postcolonial the Post in Post-Soviet?*[3] How to explicate Russian black? And if Soviet Republics de jure never were colonies, under which conditions and using which terminology can they be incorporated into decolonial theory? Theoretical impasses and academic fatigue eventuated in theorisation and narration through animation genre. In condition of limited academic vocabulary, 3D animation software Blender can provide extensive tools for transmissions of identity crisis through scanned and sculpted characters, as well rendering social interactions.

Technical work on the animation began in August 2021 with storyboard sketches and environmental simulations. In its first stages this animation took inspiration from a variety of sources such as cinematic trailers of Blizzard Entertainment, classic soviet animation *Hedgehog in the fog*[4] by Yuri Norstein, and Ostin music video of Tatar singer Zemfira by studio Koshta.

Diamond of soviet animation Hedgehog in the fog both stylistically and historically connects to a deeper meaning of self-discovery and ever-progressive temporality that occurs even amidst a stagnant time period. Several generations of soviet and post-soviet kids grew up watching hedgehog venturing off his familiar path, getting lost in a mysterious fog. The beloved childhood animation in fact is a direct symbolism of the era of stagnation in the Soviet Union, longing for change and discovering the depth of the unexplored.[5] Zemfiras *Ostin*[6] music video follows Austin the Butler from *Homescapes* mobile-phone game. The main character's aspiration is to bring warmth and comfort back to his family's wonderful mansion. The song and its animation gives the image of total isolation, a feeling of general confusion and instability, depression, and a great desire to find a way to go beyond this darkness. Iconic rock musician Zemfira was born and raised in Tatarstan, during the last 3 decades she was substantially the only artist of non-Russian origin who retained their position in Russian pop culture. Known for her unapologetic straightforwardness, which is often mistaken for rudeness, and against all the odds and rules of the art market she produces genuine music remaining uncompromised.

As a matter of fact, all three animation reference points, including *StarCraft 2 Zeratul VS Kerrigan cinematic trailer*[7], share in common virtue of navigation through unbearable, catastrophic, unlivable condition. There is as much hope and thirst for life in it, as confusion and despair. *I thought you were real, but you called me bourgeois* extrudes reality into the 3D animation realm to navigate through warped axes of socio-political conditions, thereby the journey through surreal scapes becomes the vehicle of reflection.
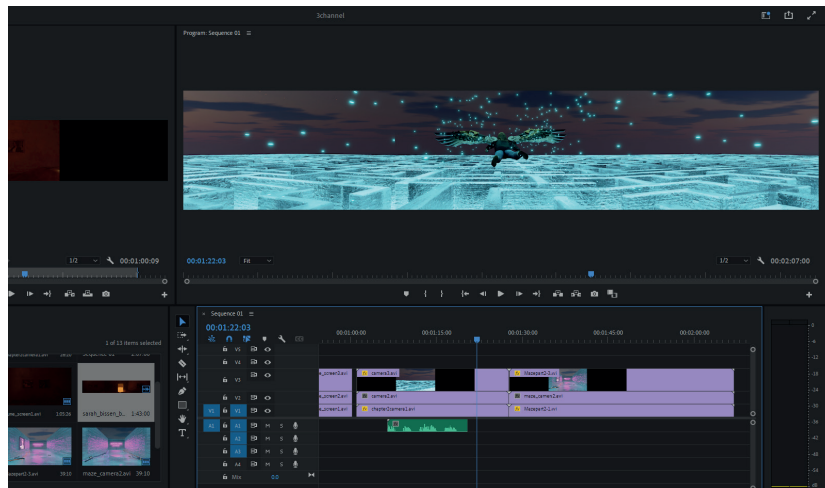
Invisible labor behind large scale animation production includes the work of 3D character creators, an animation team, lighting specialists, team respon-

3. www.mo.cz Martin Odehnal, "Atlas of Transformation," Is the Post- in Postcolonial the Post-in Post-Soviet? Toward a Global Postcolonial Critique | David Chioni Moore, accessed May 4, 2022, http://monumenttotransformation.org/atlas-of-transformation/html/p/postcolonial-post-soviet/is-the-post-in-postcolonial-the-post-in-post-soviet-toward-a-global-postcolonial-critique-david-chioni-moore.html..

4. Hedgehog in the Fog, Yuri Norstein (YouTube, 2010), https://www.youtube.com/watch?v=ThmaGMgWRlY..

5. Sophia Pruett, "Hedgehog in the Fog Analysis." YouTube, December 1, 2020. https://www.youtube.com/watch?v=7QDsooEtMys&list=WL&index=1

6. *Zemfira-Ostin,* Vimeo, 2022, https://vimeo.com/514171823..

7. *StarCraft 2 Zeratul VS Kerrigan Cinematic Ingame Version Full HD*, StarCraft (YouTube, 2010), https://www.youtube.com/watch?v=rgatL2LQKLI.

sible for video editing and color correction, sound designers, voicing actors. Thus average team of Pixar or Disney animation production can consist of 300+ people and take 3+ years of work. My research project *I thought you were real, but you called be bourgeois* was executed by one animation artist, simultaneously performing duties of investor, producer, director, script writer, 3d sculptor, voicing actor, lighting specialist, video editor and technical installation team. Sound design was outsourced to artist Amos Cappuccio, who created magical soundscapes and brought animation to life by generously investing in years of experience in the film industry.

      I modeled animation realms throughout the year using open source animation engine Blender, inspired by real locations as well other artistic works. The texturing of each asset was made using the functionalities of shading nodes. Special attention was given to the atmosphere of animation realms, applying physical simulation that allowed to synthesize artificial sky, clouds and various weather conditions for each scene. The utilization of the Volume Scatter node of Blender engine in the scene *Dunes and Debris* recreated effects of dusty and sandy air, through which movement of light becomes more visible and points to the theoretical reference of *Vampires of Misery.* [8]

I thought you were real, but you called me bourgeois, 2022, editing workflow

8. *Agarrando Pueblo*, Carlos Mayolo, Luis Ospina, 1978, https://vimeo.com/channels/84360/6086559.

The very title of the work "I thought you were real, but you called me bourgeois" is related to anti-humanism disenchantment with the unkept promises of the great western philosophical tradition when it comes to freedom, democracy and social justice. As was pointed out by philosopher Rosi Braidotti "human" never was a neutral term, it never was an inclusive term.[9] The pain infliction of this term that resides in selectivity can be presented through the example of the Universal Declaration of Human Rights and Olympe de Gouges who questioned the notion of a human in it, posing a crucial question "Aren't women are also human?". For her *Declaration of the Rights of Woman and of the Female Citizen*[10] she had been guillotined. The continuous struggle to expand differential production of the human who counts as a human is at the core of every movement for social justice - decolonial thinking, feminism, LGBTQ+.

The necessity for decomposition and deconstruction of identities which are not included in the notion of human gave this world colossal thinkers and civil rights activists such as W. E. B. Du Bois, Audre Lorde, Malcolm X. However, despite their continuous fight against corrupted western humanism, all of them expressed sympathy for the Homo Sovieticus. So far the failure of the promises of soviet humanism and socialism are explained exclusively by Stalinism, and the bigger picture of violence, inequality, and racism towards the Caucasus, Central Asia and indigenous people of the Russian North remain muted, and ignored.

The complexity of the inclusion of post-Soviet experiences into decolonial perspectives would require to let go of the phantasm of socialism as a socially just system. The power relations between the Soviet Union, the Caucasus, and Central Asia emphasize the insolvency of the binary thinking base on capitalism-socialism, and unfolds deeper problems where the quality of relatedness in both socio-economic systems were uncommonly similar. The misconceptions of civil rights activists cited above can be pardoned given the limitations of the socio-cultural context in which their thinking emerged, yet, the contemporary shore-blinded conviction in socialism as a problem-solver is hard to comprehend. Just as humans of the first world, some humans of the second, Soviet world, were never equal, and Central Asians were and still remain ewoks.

The uprising interest of European POC and queer activist groups in socialism-based collectivity is at best alarming, which brings us to the conclusion that to be different doesn't mean to be different from the dominant vision of the subject.

9. Rosi Braidotti, "Harvard GSD," *Harvard GSD*, https://www.youtube.com/watch?v=0Cewn-VzOg5w.

10. Hao Chan, Jia. "An Analysis on 'Declaration of the Rights of Woman and the Female Citizen,'" n.d. https://www.academia.edu/14521491/An_analysis_on_Declaration_of_the_rights_of_woman_and_the_female_citizen_.

DUNES AND DEBRIS   The first few minutes of the animation situate the viewer in the imaginary landscape surrounded by dunes and debris, which symbolizes decades of 1990-2020th. 3 turbulent decades that can be characterized by decaying socialism of post-Soviet and turbo-adaptive advanced capitalism globally. Traditionally perceived as two polarities, at the down of 2d millennia they merged into interdependent complementary parts of one system, a sick orgy of socialism and capitalism as Marx and Lenin could never imagine.

Years of Soviet scientific progress forged ahead by Sergei Korolev, in a form of a spaceship blueprint transit into the hands of Elon Mask. The human race is about to expand the boundaries of unattainable and travel to Mars. Astronaut training program functions on the basis of equality, anyone can become a hero no matter which race, gender, or sexuality. This is it, the golden era of humanity. Those who didn't pass the application process can afford to buy a consolation prize in a form of the Tesla Model S. Post your new car on Instagram because you care for the environment, don't think too much of electricity production based on coal combustion. If you can't buy Tesla post a polar bear, black square, rainbow flag, post something about Uygur people in Xinjiang.

Viewers of animation alongside animation characters find themselves surrounded by this vast saturated and surreal world, which functions on extraction and exploitation of their thinking. From the dusty painting on the wall, they are followed by a sorrowful gaze of the character of *Agarrando pueblo*[11], film co-directed by Carlos Mayolo and Luis Ospina. The two directors created remarkable pseudo-documentary unfolding phenomena of pornomisery.

In the late 70th in Colombia misery and poverty became a striking theme of the film industry and thus commodity, easily sellable abroad, where it acted as a counterpoint to viewers opulence. Carlos Mayolo and Luis Ospina gave birth to the term Pornomiseria:"Misery was presented as one more spectacle for audiences to cleanse their dirty conscience, be moved, and pacify themselves. If misery had served its role as a tool for analysis and criticism within independent cinema, the mercantilist urge of the time transformed it in an escape valve of the system that instigated it in the first place."

The significance and relevance of mentioned pseudo-documentary in relation to Colombian film scene of late 70th is indisputable, but there is more to it in the prophetic nature of Agarrando pueblo, that foreseen turbo adaptivity of advanced capitalism. The mutational nature of advanced capitalism doesn't exclude anymore, it absorbs any movement or thought which criticizes inequality, injustice spawned by it and propels it into the absurdity of yet new niche market. Did you want women's rights? Accepted, why their labour potential be wasted? Silicon Valley will grant them an alternative reproductive medical plan. Racism is bad? Don't worry, Nike will sell you BLM t-shirt to fix that. You don't like tokenization in the art world? Didn't you ask for equality in art institutions?

The very system which inflicted pain on minorities commodified their struggle for equal rights, feeding upon pornomisery which is provided to spectators in some cases unconsciously. The simple fact that minorities are given visibility and quotas doesn't change the quality of relatedness, rather creates a deceptive perception of power.

11. *Agarrando Pueblo*, Carlos Mayolo, Luis Ospina, 1978, https://vimeo.com/channels/84360/6086559.

I thought you were real, but you called
me bourgeois, 2022, installation view

Dunes and debris dialogues

Voice over:

        Hello, gorg.
        How are you?
        Who are you?
        Are you a knight? My brave fearless SJW?
        Am I a knight? Am I a princess? Maybe I am a
        whore?
        Are you up for a crusade? Against capitalism?
        Against socialism? Against master? What are
        you up to?
        What is your quest?

//sands, pornomisery picture, camera flows through the photos, sound   of
sand and wind, morphing of main characters, blezik emits light balls*aryu-
ahs*, character stands in front of the exit//

THE ICE MAZE A magical journey of animation takes the characters yet to another surreal landscape - the ice maze. Was this maze cut out of the last iceberg? Or maybe viewer finds themselves in the advanced labyrinth of nano-crystal motherboard? Was it a marvelous creation of Soviet cybernetics? Phantasm of powerful AI that will magically erase inequalities and stop the wars.

Soviet cybernetics didn't prevent the Aral sea from shrinking, it also didn't guard the population inhabiting that area from the misery that followed human evoked environmental crises. Because no algorithm or socio-economic model can calculate the vast complexities of human society and its effect on the environment. Soviet projects didn't take into account catastrophic consequences for the environment, not only because of limitations of the algorithmic problem-solving approach but because even when the consequences were clear, grievability of the Aral population didn't stand a chance in comparison to short-term economic profit.

Developing this thought from the point of view of the environ-mental economy, what algorithms can do is to perform automated deci-sion-making, automated reasoning within a finite amount of space and time, long-term consequences for environment and society are unseiz-able and unpredictable in calculations. However, evil genius Instagram algorithms of Zuckerberg execute small task of providing automated deci-sion-making and realizing a short-term profit masterfully. This is the reality of surveillance capitalism described by Shoshana Zuboff[12], reality of algo-rithms that feed on personal data to optimize targeting.

Damage and violence caused by the system, algorithmically pro-cessed, compressed to the form of generalization, and served as equation solution in a form of a caramel latte in a recyclable cup for profit-taking. The customer doesn't have to know that the overwhelming majority of microplastic in oceans is industrial, resolving this problem will involve tedi-ous work on international law and economic repercussions on developing countries. The customer should be supplied with seemingly fast, con-science-cleansing, and economically profitable short-term solutions.

An alarming phenomenon is that accelerating generalizations and simplifications of adaptive capitalism, which exploits information, reached far beyond targeting. The overall approach to critical thinking slowly degrades to automatic quoting. Do you criticize Audre Lorde's notes on the Soviet Union? The answer is simple, you are racist and flaming capitalist. Approaching this question as an invitation to enrich decolonial theory through the deconstruction of the phantasm of the Soviet Union as a multi-racial just system, would require unfolding many layers of complexity. This complexity in return would challenge the Western-centered approach to decolonial thinking. One can get ontological anxiety only by reading the last few sentences. No one wakes up in the morning with the thought "I want to be anxious today." Get your caramel latte in a recyclable cup and be happy.

Nothing can visualize the absurdity of advanced capitalism as another prophetic film. *Teens in the Universe*[13] is a classic Soviet sci-fi directed by Richard Viktorov based on a script by Isai Kuznetsov and Avenir Zak. A Group of young astronauts is assembled on a mission to rescue an extraterrestrial civilization, that transmitted a distress signal. Soviet teens cross unimaginable distances of outer space only to find out that alien civilization went extinct because AI, initially created for automated deci-sion-making and governing, went nuts. The key phrase of AI was "we will make you happy". Teens in the Universe became one of the central links for the construction of character interaction in The ice maze scene.

12. Shoshana Zuboff, "Humboldt Institut for Internet and Society," Humboldt Institut for Internet and Society.

13. *Teens in the Universe* (Киностудия Горького, 1974), https://www.youtube.com/watch?v=t-nuacY5Wofw.

The Ice maze dialogues

//wind sound, crystals sound, steps, one snow flake falls, red giant
planet is in the sky//

Voice over:

        Are you a snow flake? Or are you an avalanche? What if
        you are a snow flake in an avalanche?
        Would you feel responsible for avalanche?
//Several Gzheztirnaks are trying to make a polar bear happy//

//Gzheztirnak moves behind the wall of the ice maze//
Gzheztirnak hisses:
        Ha-ha-ha-ha-ha....caaaaanccccel...caaaaanccccel...
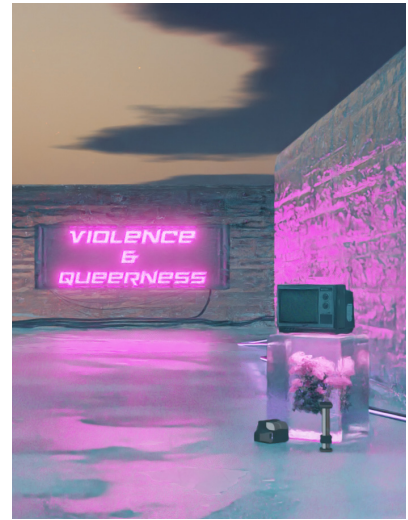CapitalistWhore:
        What a weirdo...
//Bracelet of CapitalistWhore emits light and lures her//
CapitalistWhore:
        Where are you taking me?//speaking in Russian
        – куда вы меня ведете, Аруахи?//

The ice maze, 2022, animation CGI

TUNNEL AND PURGATORY Following two scenes Tunnel and Purgatory immerse viewers and characters into the atmosphere of darkness and learned helplessness. Every actor of these scenes is equally trapped whether she is the Queen of Kurdistan, Colombian diva, or Metis dude. Interconnected chapters of animation suggest reflecting on the notion of identity in general, and the notion of identity in times of advanced capitalism. Question is posed through a first character introduced as the first of Gzhagalbaily, Mother of Dragons, Imperatrix du Turkestan.

Central Asia, formerly known as the Grand Turkestan area, at the moment of merge with the Russian Empire, though it had several statehoods had no notion of national identity. Kazakh lands annexed to Russian Empire in 1731 were inhabited by nomadic society functioning on clan-tribal system. The current map of Central Asia with all the ensuing consequences in many respects is the result of the Russian imperial project of Islamisation, violent saddling of nomadic tribes, and construction of identity.[14][15]

Above mentioned infamous colonial emulations were enthusiastically adopted and reinforced by the Soviet Union. Teleporting into post-Soviet era, one can say that the celebration of Kazakhstan independence day on the 16th of December is a celebration of liberation and freshly acquired independence of the Kazakh nation. Continuing this thought with the quotation of famous ABBA lyrics "no more champagne and the fireworks are through", the whole country celebrates identity which was constructed and enforced on their ancestors. Critical thinking is an effective pill against nationalism, side effects can include lonesome nights with Foucault, Mbembe, Azoulay, and severe depression.

Identities stick to biological matter with the adhesion of superglue. However, despite linguistic similarities of certain identities, they can vary depending on the geographical displacement of the body and differential scheme of identity creation in that particular context. Central Asian migrant bodies relocated to Russia would experience transformation into the identity of black, while the same Central Asian identity in European reality tends to be reduced to Asian, as a result of the terra incognita effect and untranslatability of Russian black. Shading nodes, textures, and displacement functionalities of 3D modelling software applied to characters mesh used for the visual expression of identity. Various actors of animation though they are seemingly opposite, in fact, share the same body.

Geographical displacement alongside mutation of already existing identities very often results in the adhesion of additional identities. The personal experience of an artist as a Central Asian lesbian migrant in Europe, evoked the assignation of new identities, including POC and queer. Very often in such a case, identification of an individual has little importance, as once again identity has been created through the gaze, through the eyes of another. The controversial nature of such assignation lays in the tunnel-visioned origin of identity term in general.

POC and queer initially American and European originating identities hardly can claim the inclusion of experiences lived east of the Berlin wall. Continuous enforcement of the above-mentioned identities leads to the erasure of silenced, muted, and unheard voices of the vast world beyond American and European borders. From the heights of the glittering Swiss Alps, it may sound beyond belief, but there are various intelligent life forms out there.

Despite the fact that queer identity in cases when it's chosen by actor willingly assumes the emancipatory quality, in cases of enforcement it transforms into a constructed trap. The essence of any identity, whether national, racial, or sexual, implies acting upon them in already predetermined patterns. As a result, both appointed or taken emancipatory identi-

14. Могильнер, М. Homo imperii: История физической антропологии в России (конец XIX-начало XX вв.). Новое литературное обозрение, 2008.

15. Круз, Р. За пророка и царя. Ислам и имерия в России и Центральной Азии. Новое литературное обозрение, 2020.

ties, share in the common quality of relatedness to individual actors.

The reality of advanced capitalism with the commodification of struggle, multiplication of identities, and their alignment into the consumer market transformed many emancipatory identities and wore down previously effective methods of resistance, depleted quality of relatedness inside identity clusters. Close encounters with multiple non-mixed activist groups of POC and queer reveal a frightening picture, though, in theory, they carry on the application of tools of preceding activist generations, in practice perform truly colonial relatedness as systematizing, schooling, punishing, and ostracizing.

Systematization notably, in the overwhelming majority of cases, is based on physical appearance. Physical-based reactive composition of relatedness to individual results in the incidents of shaming and bullying of white individuals, who later might appear non-white but white-passing(as well can be applied to gay and trans), exclusion of individuals incompatible(non-fitting) with established identification modus, whose experiences are not integrated, or not fully integrated into extremely western-centered decolonial theory(as well can be applied to queer theory), ostracizing of above-mentioned individuals if they question limitations of current critical debates. Applying thermodynamics to the biological systems, no inflicted violence magically erased from the equation, it consistently transforms into a multiplicity of responses and occasionally reciprocates to the wrong addressee. The system of thoughts also tends to regulate itself, between stability and change, too much change leads to ontological anxiety.

Tendency to approach decolonial theory and queer theory as fully framed and dogmatic, alongside with commodification of struggle by advanced capitalism, castrated critical discussions. Tunnel and Purgatory chapters of animation were created to reflect upon these phenomena in dialogue with feminist scriptwriter Satoko Ichihara, YouTuber Contra-Points, and feminist Jo Freeman. Japanese theatre director Satoko Ichihara in her adaptation of *Madama Butterfly*[16], act Yellow paradise presents a bystander view on cemented approach to decolonial theory in Europe, which is accompanied by orientalization and infantilization of Asian women. Trans woman youtuber *ContraPoints*[17] dedicates her video Canceling to the overall level of disintegratedness of the queer community, cyber-bullying, cancel culture, and perverse drive to ostracizing without critical analysis of the situation. As for Jo Freeman, who was quoted in the above-mentioned youtube video, her article *TRASHING: The Dark Side of Sisterhood*[18] gives insightful confession about trashing in the American feminist community of 1970th.

16. Ichihara, Satoko. "Madama Butterfly." October 1, 2021.

17. Wynn, Natalie. "Contrapoints." YouTube. YouTube. Accessed May 9, 2022. https://www.youtube.com/c/ContraPoints.

18. Joreen. "TRASHING: The Dark Side of Sisterhood." Trashing: The dark side of sisterhood. Ms. magazine. Accessed May 9, 2022. https://www.jofreeman.com/joreen/trashing.htm.

Tunnel, 2021, animation CGI

Tunnel

//humming of a tunnel, drops of water//

Gzheztirnak1 hisses:

Shhhhhh....shhh....the first of Gzhagalbaily is here.
Mother of Dragons, Imperatrix du Turkestan

CapitalistWhore:

Hey, gorg. How are you?

Gzheztirnak2 hisses:

Ha-ha-ha-ha-ha//laughs coquettishly//

CapitalistWhore:

What a beautiful gzheztirnak!

//sound of gold coins falling//

Gzheztirnak2 hisses:

You want my gooooooold. You are bourgeoiiiiiis!

CapitalistWhore:

I already have your gold. What if I want to sit by your side and take your hand and have your ear?

//Handkerchiefs fall like a snow//

Gzheztirnak2+3+4 hisses:

You are bourgeois!You are bourgeoiiiiiiiiiiiii is!You are bourgeoiiiiiiiiiiiiiis!

//CapitalistWhore falls, looses her bracelet, the lamp is broken, no light//

Gzheztirnak2+3+4 hisses:

She issssssss an Ariesssssss

Tunnel 2

//Character Colombian diva appears with lamp//

Colombian diva:
                    Hola, bebe. Are you okay?
CapitalistWhore:
                    ...
Gzheztirnak1 hisses:
                    You are bourgeois!
Gzheztirnak1 hisses to Dani:
                    Panem et circensesssssssssssss

Colombian diva:
                    No mas, basta. No more chuchas! Porfavore!
                    //to CapitalistWhore//Get up.
CapitalistWhore:
                    I lost my blezik. We are stuck here

Voice over:
                    Which promises feed your quest? Heaven on
                    earth? The promise of dismantling the master
                    and... becoming one?
                    Or promise of becoming free?

Purgatory dialogues

//Cave, characters are all together, humming, water drops, groaning//

Gzheztirnak1 hisses:
                    Whhhhhhhhho are you?
Gzheztirnak2 hisses:
                    He is whiiiiiiiiiiiiiiite...He is ciiiiiiiiiiiiiis...He is a
                    duuuuuuuude...
Metis dude:
                    Dude!Dude!Haz un esfuerzo, dude...

//Imperatrix du Kurdistan in old Mercedes-Benz. Car horn//

Gzheztirnak1 hisses:
                    POCCCCCCCCCCCCCCC queeeeeeeerrrrrrr
                    only...
Gzheztirnak1:
                    She isssssss the quuueeen of Kurdistan...
                    ssssssssssss...
Gzheztirnak2+3+4 singing ominously *Amos*:
                    Panem! Panem! Panem et circensesssssssss!

//QofK is angry in her Mercedes, car horn//

Gzheztirnak1 smells CapitalistWhore:
                    She isssss POCCCCCCCCCCCCCCC...she
                    issssss queeeeeeeer...
CapitalistWhore:
                    But...but...wait...I thought I was bourgeois...?

//Ruyun flying around drinking "patience" from the bottle//

Gzheztirnak2+3+4 singing ominously:
                    Panem! Panem! Panem et circensesssssssss!

//Cyber miracle flying, shares "patience" from the bottle with other//

CapitalistWhore:
                         Babes, stop cementing yourself!
Gzheztirnak2+3+4 hisses:
                         Agressssssssssssive vomiiiiiiiiit!
Purgatory cave exodus

//Cave, characters are all together, humming, water drops, groaning//

Golden Gzheztirnak hisses:
                         Eaaaaat the riiiiiiiiiiich...
Lucrezia//flying around with her cyber bicycle//:
                         Eat ME...ha-ha-ha-ha...//whispers playfully//

//QofK angrily horns, CapitalistWhore finds her bracelet and fairy light brings her the sword, tensions arise, characters look like they are about to slaughter gzheztirnaks//

CapitalistWhore:
                         Dragons! WHERE ARE MY DRAGONS!?
Colombian diva:
                         Chuchas!
Metis dude:
                         Haz un esfuerzo, dude...
Cyber miracle:
                         We are almost out of "patience"...
Woman voice in the speakers:
                         Ladies and gentlemen...hmmm and everyone
                         in between...khhhm
//Indistinct chatting//
Woman voice in the speakers:
                         And everyone outside...pardon me.
                         Performance is finished. The exhibition space
                         is closing. Please, relocate outside.

//Characters dismantle the cave walls with the sword, bicycle, wings, Mercedes and get out of the cave to the meadows//

Closing scene Meadow invites viewers to the peaceful gathering. Seemingly conflictual figures share drinks and chat, they are nor heroes nor villains. The light of day emphasizes the difference in modelled textures and the uniformity of meshes. By the canon of the tragedy genre, each of them is right in their own way, yet they are unhappy. Common humanity with the derivatives in a form of identity unable to break free from old patterns of relatedness.

Possible definition of 'catastrophe' as when a world as it currently is, is inflated to the status of the only possible world. Throughout the whole animation, oversimplified imaginary identities of characters become axiomatic, actions derived from it lead to a hazardous, reductive surrogate of reality. The dysfunctional artificial reality of advanced capitalism disguising as organic. The meadow scene revolve around the question how to retrieve possible futures, beyond the horizon determined by cognitive capitalism? Eventually retrieve the future as such.

The Imperatrice du Turkestan anxiously inspecting her identities has no answer or revolutionary remedy. The animation journey retraces back to starting scene Dunes and debris. Circular composition locks.

Meadow dialogues

//Characters, including gzheztirnaks, chatting, drinking "patience". Cheerful discussions. Meadow with flowers and lot's of sun//

Voice over:
> They are nor heroes, nor villains. Each of them is right in their own way, yet they are unhappy, stuck in the same old fairytale.

CapitalistWhore thinking:
> Hmmm...Who am I?Who am I? Who am I? Who am I? //mumbling anxiously//

Voice over:
> No, no, no, darling. The question is who are you to become?

//switch to scene 1 Dunes and debris with Pornomisery painting//

CONCLUSION: ANIMATION AS A MEANS OF COMPREHENTION AND NAVIGATION

Work on animation "I thought you were real but you called me bourgeois" carried out the function of systematization and formulation of the Slap! research. Process of motion capture with Rokoko suit and characters voicing developed into corporeal study of prevailing approach to critical, decolonial and queer thinking distinguished by limited performativity of political: mimicry of political goodness, extermination of political badness.

In such a system of leftist thinking the political becomes personal, identities of oppressed minorities predestined to be good, political goodness reinforced by self-tokenization, self-victimization, and commodification of misery. Pornomisery pumping in contemporary art market can compete with the arse of Kim Kardashian and will most definitely win. Genuinely professional ethics and moralism were nor the source of intellectual excitement for my work, nor the focus of it. Yet addressed relatedness patterns are distinct in its moralistic drift and furious hunt for an embodiment of political badness.

The most intriguing and stimulating part of the animation was exploring the ambiguity and multifacetedness of politically bad. Animation character Metis dude mistakenly opted into the category of collective evil‑white hetero cis dude, asks for a big favor in this system of relatedness‑he asks for an effort. Identification modus aims to ostracize everything that doesn't correspond to oversimplified criteria of politically good generated by adaptive capitalism. Polarization of relatedness thus requires distinct and clear landmarks to act upon, which leads to the rigidification of decolonial and queer thinking.

A large part of such relatedness presents us with what Mark Fisher termed "Stalinism without utopia"[1]:an ascetic ethic with highly judgmental norms for interpersonal engagement, rigid enforcement of mores, and libertine abstentionism but without the utopian calculus that justified the cruelty of the commissar and the party official. As a matter of fact, what followed Stalinism were long decades of stagnation, just like the Hedgehog in the fog my animation characters navigate through frustrating mystical realms longing for an effort and rediscovery of the new approach to relatedness.

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SLAP!	Sara Bissen
Tuteur-trice de mémoire/Thesis Advisor	Çağla Aykaç
Étudiant-e-x-s diplômant-e-x-s/ Graduating students 2021/2022	Roman Alonso, Sara Bissen, Garance Bonard, Vanessa Cimorelli, Basile Collet, Louis Dambrain, Joséphine Devaud, Phoebe-Lin Elnan, Fig Docher, Daniela Gutiérrez-González, Yasemin Imre, Emilie Moor, Cecilia Moya Rivera, Matthias Paulus, Mikhail Rojkov, Balam Simon, Camille Shirin Zaerpour
Étudiant-e-x-s Students	Carla Alis, Lucrezia Calabro Visconti, Alexandre Boiron, Inès El Mansouri, David Favre, Sawsane Hema, Orfeo Aurora Lili, Jazil Santschi, Gemma Sandrine Ushengewe, Jonas Van Holanda, Ruyun Xiao
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