

# State of the Community Conference 2018

## *#ShareYourHumanity*

### REPORT Part III.





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### Part III.

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## 1. HIGHLIGHTS – Conference programs

### a. *Phrase of the Year* Youth Competition & Youth Poster Presentations

Thursday, 28, 2018

CIDJ (Centre d'Information et de Documentation de la Jeunesse)

Below shortlisted finalists' video presentations for the Phrase of the Year Competition were showcased to the audience and the jury. Following the discussion and comments from the jury, a team of 3 from Colombia were announced as winner. The phrase will serve as a central theme of the Foundation's activities in the coming year.

1. ***"Heart Sees It All"*** by Sebastian Macias Rico, Wilson Danovis Lozano Jaimes and Juan Pablo Mayorga Garcia, Colombia - **WINNER**
2. *"Fighting Fear"* by Srishti Gupta and Sumeera Godara, India
3. *"Sharing is Loving"* by Leo Landon, France
4. *"Plant a Smile"* by Mehul Narula, India
5. *"Empower through Empowering"* by Zahra Saleh, Tanzania



#### Jury:

**Lionel Veer**, Ambassador  
Extraordinary and  
Plenipotentiary of the Kingdom  
of Netherlands to UNESCO  
**Barbara Muntaner**, Editions  
Director, CIDJ

**Diana Takorabet**, UNESCO's section for Social and Human Sciences  
Shortlisted young researchers/artists were selected to present at the conference, either virtually or in person through poster and video presentations. Their materials are included in next pages.

1. *"Reclaimed Bodies, Reclaimed Lands"* – Nicolo Filippi
2. *"Tribal Agriculture in New-Caledonia"* – Rajwane Kafrouni
3. *"The State of the Observer"* – Rosie Benn, Johanna Folkmann
4. *"Imprinted Memories"* – Natalia Baudoin





## 1. *"Reclaimed Bodies, Reclaimed Lands"* - Nicolo Filippi

### **Reclaimed Lands. Spatial Hinges of Storytelling.**

The contamination of Yatsushiro Sea, in Southern Japan, with methylmercury perpetrated by Chisso chemical company between 1930s and 1960s, heightened the awareness of people on the dangers of a rapid and reckless modernization led for the sake of economic growth. At the beginning sparked only at the local level in Minamata city, the political struggle before long drew support from all over the country, eventually managing to win a trial against Chisso in 1973. Notwithstanding the fundamental influence it had on policymaking during the golden age of citizen activism at the end of 1960s (George 2001), the socio-cultural dimension of Minamata disease has received little attention from non-Japanese scholars over the years (Lagan 2012, Rodin 2003). With the progressive fragmentation of Minamata movement, it could seem that besides the political aftermath there is nothing left to concern about. On the contrary, Minamata case seems to have left a "negative heritage" (Meskell 2002), culturally and socially speaking, that highlights different ways of managing the past within the community.

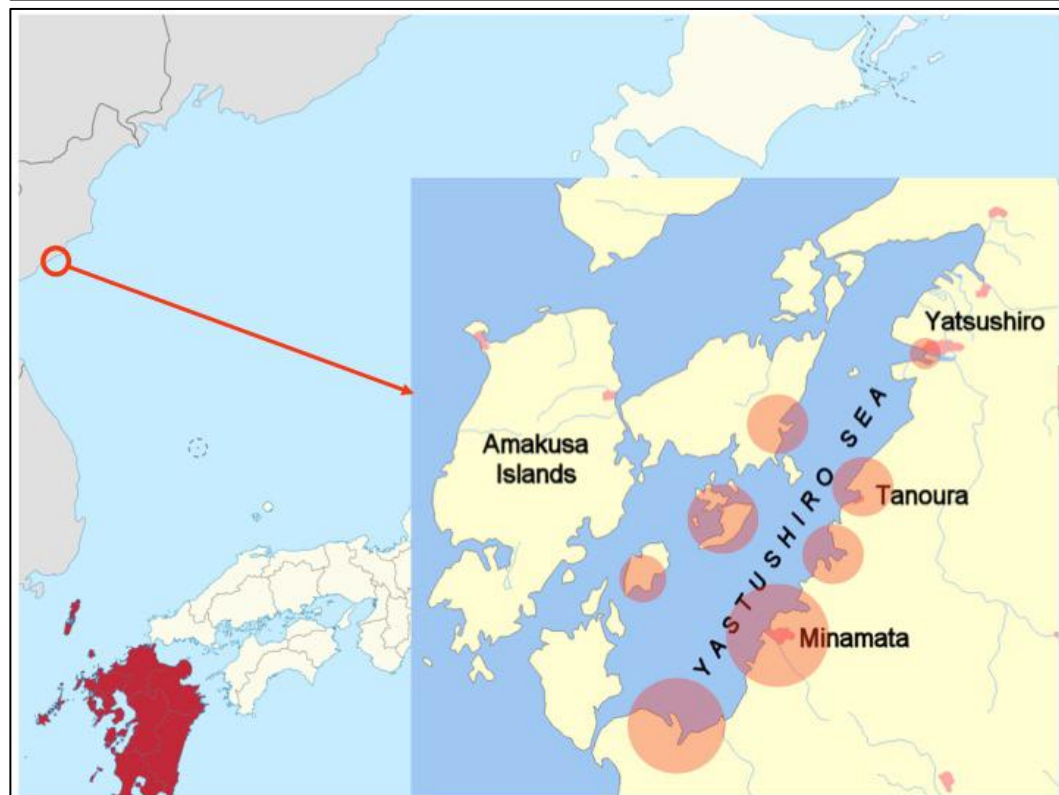
The present paper is based on an on-going fieldwork begun in November 2017, which is set in Minamata city. The methods of enquiry are those of the qualitative research, namely participant observation and qualitative interview, with a focus on life histories. The aim is to understand how individuals either resort to or avoid to use their political agency in everyday life. Minamata case shows how the bodily experience of a disease becomes politicized in collective representations, even to the point of being blamed. Individual experiences are also entangled in the struggle led by citizens to find a new identity to hinge on, hence they are also the cause of tension between past and future. Hopefully, this paper will contribute to give some insights into the long-term recovering process of Fukushima nuclear fallout, an event that tragically shows similarities with Minamata despite the nature of impact agent (Hudson, Aoyama 2013).

### **Biography**

Nicolò Filippi is a student enrolled on Cultural Anthropology, Ethnology and Social Linguistics Master Degree's Program at Ca' Foscari University of Venice in Italy. Previously, he majored in Japanese Culture and Language at Ca' Foscari University with a special stress on the latter. Before beginning the anthropological fieldwork in Minamata as part of his Master Thesis, he joined an exchange program at School of Global Humanities of Nagasaki University. His current interest is the bond between landscape, memory and individuals.

## What is Minamata disease?

- Minamata Disease is a toxic nervous disease caused by eating seafood contaminated with methyl mercury compounds discharged into Minamata's bay by Chisso Corporation between 1932 and 1968. It's symptoms were acknowledged in 1956.
- Officially, the cause of the disease that eventually held Chisso accountable, the methyl mercury, was certified only in 1968, despite Kumamoto University's researchers saw it as a possible cause since 1959.
- Patients and fishermen risen up against Chisso waste discharge were feared as a threat to city's economy. Prosperity of Chisso Corp. meant also prosperity for the citizens related to the chemical plant.



## Is Minamata disease over yet?

- After another case of Minamata Disease broke out in Niigata prefecture, the Minamata's movement took action and sued Chisso in 1968, winning the process in 1973.
- Minamata Bay, the most polluted area by mercury was dredged and filled with dirt between 1983 and 1990. The once bay is now called "Reclaimed land" (*umetatechi*) or "Eco-park", a huge open space filled with green areas and athletic infrastructures. Despite the sea bottom was dredged, the Reclaimed Land was built on the mercury sediment so as to contain it.
- Since Nineties the municipal government tried to restore the reciprocal trust among citizens with a civic policy called "Moyai naoshi", infrastructures, events, talks, festivals aimed to deal with the tough social contrast brought by Minamata disease's events (demonstrations, trials, surveys, discrimination). Nowadays, such policies are regarded by many as something more official than useful to the public debate and to the social cohesion.

## The social impact of medical knowledge

- The long *iter* of acknowledging the real cause of the disease taken by physician led to different hypothesis. At first the illness was thought as contagious, believed as such the victims were kept away and discriminated. Chisso Corporation complicated the knowledge-making process issuing counter theories to not be held responsible.
- After it was understood the fish as source of the problem, the local food market partly collapsed due to mistrust and suspicion among buyers; yet, contaminated fish was delivered in nearby towns by mongers, exposing more people to Minamata disease.
- The public administration did not take any measure to avoid the consume of seafood. Instead were the local associations or single individuals to act by themselves trying to solve the issue, influenced by local knowledge as well as by the lack of it in biological terms (food chain).



## Minamata Disease Memorial

2006 – now



### Divided memories, divided places

- The first memorial to Minamata disease, built next to the Minamata Disease Municipal Museum, was used between 1997 and 2005 for official services.
- The newest one, used since 2006, was raised on the shore of the Reclaimed Land, facing Minamata Bay and Shiranui sea.
- Despite the shift to the newest memorial – really different aesthetically speaking from the older one – there is one feature left unaltered: the **names' box**.



- The **names' box** houses the names of Minamata disease patients belonging to a very specific status: **officially certified** and **deceased**. The names are hidden from sight to respect the privacy of the families.
- In spite of the larger officially acknowledged number of people affected by mercury pollution in Shiranui sea (**more than 40'000**), the victims acknowledged as Minamata disease patients are virtually **2'282**. Due to the certification system made more rigid by the Government in order to reduce the amount of compensations, most of the people resorted to other resolutions proposed by the Government itself. So doing, their official status remains unclear, they are not acknowledged as Minamata disease victims, though they were damaged by mercury pollution.
- Of 2'282 recognized patients, only little more than **400** are housed into Minamata Disease Memorial today. **Why so few?**

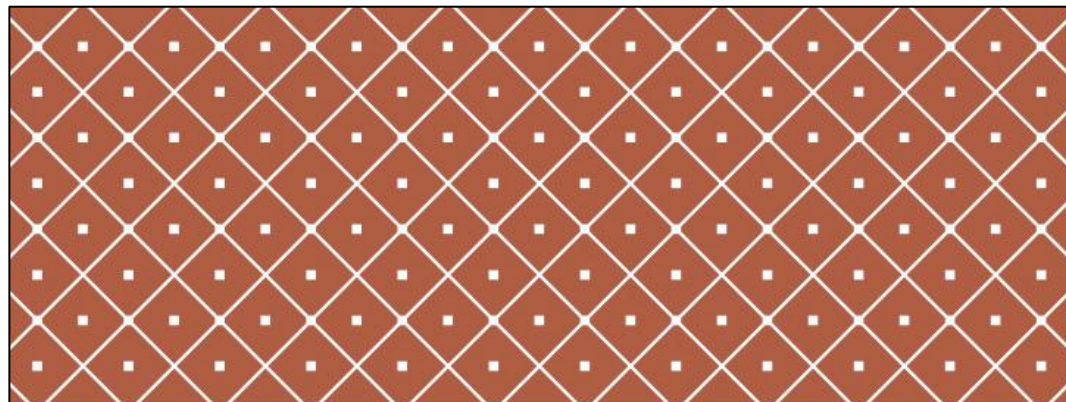
## Name as body, body as political claim

- Several reasons stand for a refusal to put one's Minamata disease loved one into Minamata Disease Memorial.
- What the name epitomizes is a sufferer, whose body was offended by the reckless economic growth pursued by all means by Chisso and Japanese Government.
- Looking at the larger picture, the Reclaimed Land itself is a symbol of a failure policy led by the Public Administration. An irreversible transformation of the landscape that create a distance with the affection to and the memories of it before the change. Thus, it's a site of "negative heritage" (Meskell 2002). Not joining any event placed on *umetatechi*, the victims state their on-going opposition to Government's actions. They negate their own name as well as their own body (and their relative body for extension) to the Minamata Memorial.
- Other who benefitted somehow from Chisso Corp., see the Minamata Disease Memorial and the names' box somewhat as a paradox, a betrayal to what the company and the country gave them. Within this frame is also the idea of a shared advantage from modernization of society that makes everyone guilty (benefitting from the polluter's money) and innocent (not being directly responsible) at the same time, a fragile neutrality based on not hurting others in a direct and offensive way.

## Name as memory

- On the other way round, many people reclaim the names of the livings as well as the name of those not officially recognized to be put into the memorial. Hence, they want to overcome the rigidity of the Recognition System that defines only few as Minamata Disease patients, leaving the others in such a limbo where they are victims but not enough to be raised to Minamata Disease victims' status.
- The Recognition System established a political as well as economical distinction among victims, causing more discrimination among patients themselves. It is clearly reflected into the different standpoints towards Minamata Disease Memorial, tightly tied to personal histories of people involved into Minamata Disease. Expanding the memory that makes the memorial, it's part of the cultural struggle to recognize Minamata Disease wholly and to overcome the State's biopolitics.

2. “Tribal Agriculture in New-Caledonia” – Rajwane Kafrouni



**TRIBAL AGRICULTURE IN NEW-CALEDONIA**  
THE ROLE OF SOCIAL CAPITAL AND CULTURAL CAPITAL

Dhillon Marty Foundation  
June 2018

Authors: Kafrouni R., Zugravu N., Bouard S., Apithy L.

## MOTIVATIONS

**Why New-Caledonia ?**

Intangible capital represents 70% of the total wealth of New-Caledonia (Couharde et al., 2011)

**Why tribal agriculture ?**

Ancestral activity of the kanak population

- Triple nature: economic, social, and cultural

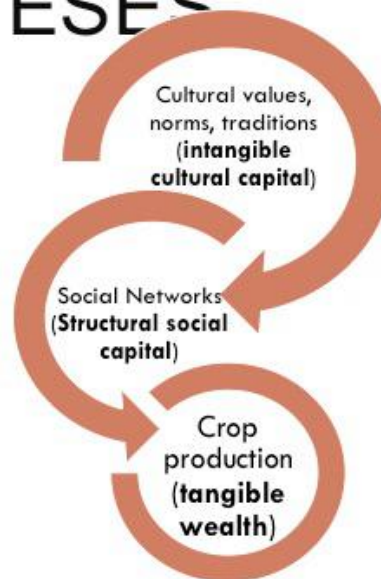
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## OBJECTIVES

- ❖ Complete the existing literature on the role of intangible capital, and more specifically, **cultural capital** and **social capital**, in the creation of **tangible capital**
  - \* investigation on the link between intangible wealth and tangible wealth
- ❖ Propose a conceptual framework allowing to better distinguish between cultural capital and social capital and their components

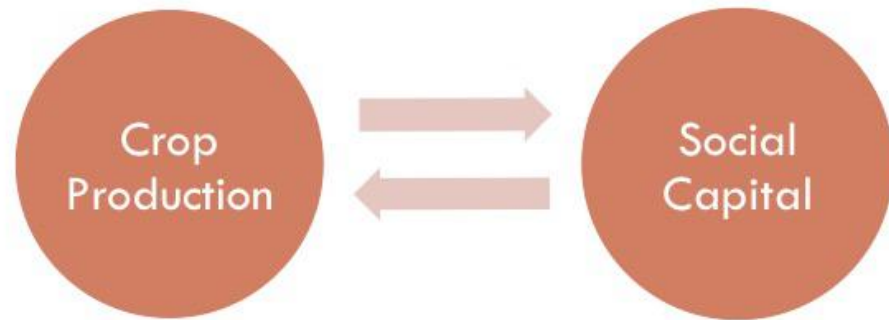
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## EMPIRICALLY TESTED HYPOTHESES

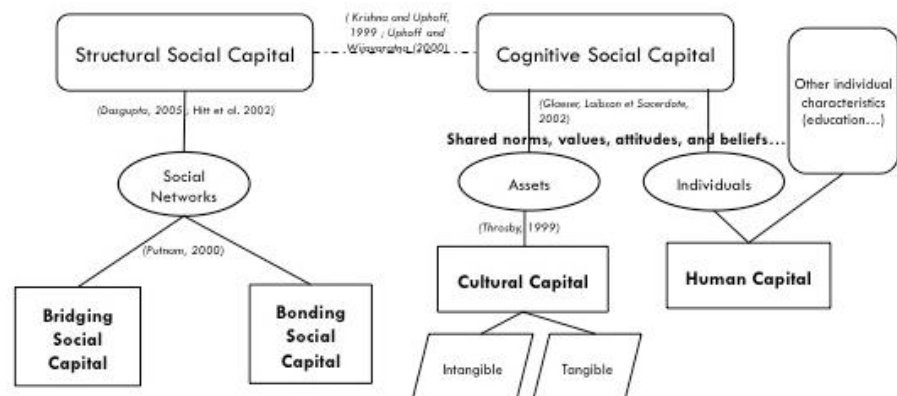




# EMPIRICALLY TESTED HYPOTHESES



## SOCIAL CAPITAL



*Human capital lies in individuals, cultural capital lies in assets (tangible or intangible) and social capital lies in relationships (homogeneous or heterogeneous groups)*

## VARIABLES OF INTEREST

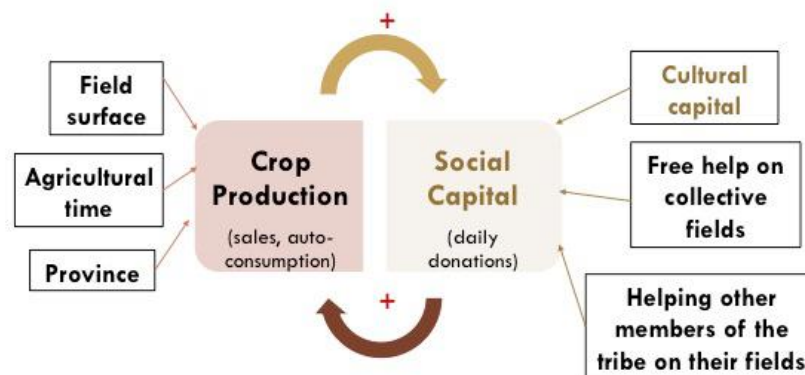
### ***Bonding Social Capital***

- The spirit of mutual aid and cooperation between individuals
- Measured by the value of daily crop donations

### ***Intangible Cultural Capital***

- Customs, values and norms
- Measured by the value of customary donations

## EMPIRICAL RESULTS



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## CONCLUSIONS

- Cultural capital is an important determinant of social capital and social capital is an expression of cultural capital in practice
- Crop production is affected by social capital, as well as an important factor of social capital
  - Complimentarity between tangible wealth (crop production) and intangible wealth
  - **Strong Sustainability !**

3. “*The State of the Observer*” – Rosie Benn, Johanna Folkmann

## The State of the Observer

### Research Video

Rosie Benn, Johanna Folkmann

Reflecting on different statuses of observing. In the context of an open source project like CERN, where do the boundaries begin and end for this scientific setting and its team? How can the scene for a production of knowledge be portrayed and how did our interchanging role as Artist and Tourist at CERN affect this? Can we think of technology as an isolated product of genius engineering or does the exploitative rabbit in the magician’s hat *Hornborg* put a strain on the paradoxical entanglement of progress? How might we position ourselves concerning our own practice in art, science and everyday routine within a complex system of cultural contradictions *Decter\**? All of which are stickily entangled in the artifact network *Hornborg\*\** and a globalised industry.

\*Decter, Joshua, ‘Art is a Problem’, Selected Criticism, Essays, Interviews and Curatorial Projects, 1986-2012, Published by JRP|Ringer, edited by John Miller

\*\*Hornborg Alf, ‘Machine and Machinations: rethinking the ontology of technology’, Depot, cooperation with Im\_fli eger, STOFFWECHSEL and the University of Applied Arts Vienna, 2017

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4. *"Imprinted Memories"* – Natalia Baudoin

## IMPRINTED MEMORIES



## WHAT IS IT?

*Imprinted Memories* is a collection of everyday objects that is inspired in indigenous usages and productive techniques. It is first and foremost a tribute to indigenous cultures and its prevalence in a world where globalization tends to erase local identities and cultures.

The collection is composed of 1 water carafe, 1 cup, 1 mortar and 2 dishes. These objects are inspired in typical primary utensils used by several indigenous communities of South America.

*Imprinted Memories*, is a reappropriation of an ancient indigenous technique: Imprinted ceramic and evokes several levels of memory.

The memory of the indigenous community, Comunidad Comechingona, from whom the production techniques are inspired from. This community was for a long time believed to be extinct. However its remaining members are fighting to keep the community alive by recovering and transmitting their native knowledge to new generations.

It also evokes the memory of the weaver who knitted the moulds as each piece will bear the trace of his work and know how. The trace is charged with meaning, because it carries along the native knowledge and history of the community.

Finally, the project evokes the memory of a period time when I worked with this indigenous community during my stay in Córdoba, Argentina. It allows me to resignify this experience through a creative process that seeks to pay tribute to their history and knowledge and thus keep it alive. It is also a dialog with mainstream culture, and it's geometrical limpid language.





These objects are presented as two sides coming together in a singular conformation. On one side they present the traces of collective memory which gives them their own singular meaning, not only because of the memories themselves but also because the objects bear the traces of these productive processes. And on the other hand they bear a very contemporary language of clear straight lines representing the modern world with its aim for universality.

The productive process is inspired in an ancient indigenous technique called imprinted ceramic. This old technique, characteristic from the Comechingones ethnic community from Córdoba Argentina, consists in using woven basketry made of caranday palm as mold to make ceramics. The pieces with their molds were placed in an oven buried in the ground ovens in direct contact with fire. Being in contact with fire, the basket mold would turn to ashes leaving the trace of the knitting on the surface of the piece.

The finish of the pieces is done with an also indigenous technique called Tiznado which consists in embedding the pieces in organic material and burning it to give a dark color to them.





A second version of this collection has been made with blown glass, being the result of an experimentation of the imprinted ceramics technique transposed to another material whose transparence seems to represent the fading away of native knowledge. However, the thickness of the material, makes them stronger than the ceramic version and the act of blowing is a metaphor of the act of giving life.





## SHORT BIO

Natalia Baudoin is a Bolivian and Venezuelan designer based in Paris. After obtaining her degree at the National Fine Arts School of Lyon (France) Natalia moved to Argentina where she worked with indigenous and marginalised communities developing productive activities enhancing crafts and native cultural knowledge. She obtained her Master's degree on Design Arts and Media at Panthéon Sorbonne University and integrated the Design Research group Symbiose at EnsadLab from École Nationale Supérieure des Arts Décoratifs of Paris. She also leads the project Crafting for Change, a project from Sorbonne for the United Nations Organization. This project aims for social integration of craftsmen minorities through design. Her work has been exhibited in Buenos Aires, and Córdoba (Argentina) and Paris (France).

## PORTFOLIO

<https://www.nataliabaudo.in.com/>

## PHOTOS COPYRIGHT

Natalia Baudoin  
Andrés Pezuk





## 2. HIGHLIGHTS – Post-conference program

### a. *JustRunParis*

Saturday, June 30, 2018

Luxembourg Garden & various locations in Paris

50 participants joined the run to support Gender Justice, the 5th SDG 2030 (UN Sustainable Development Goal). The run covered a 7km route around Paris, featuring some of the spots where pioneering, trailblazing women changed history and keep inspiring generations.

At Luxembourg garden, tour guide *Charlotte Souлары* of *La Guide de Voyage* introduced the importance of shedding light on female accomplishments in Paris, sharing stories around the very garden and Georges Sand, whose statue stood before the runners. After the run, participants gathered in a picnic to share a beautiful afternoon and reflections on gender justice and various social issues from diverse viewpoints.





A map marking historical spots around 5 women's accomplishments and their quotes were distributed to provide inspiration and reflection to the runners. The featured profiles included *Simone Veil*, who entered the Pantheon the day after the run as the 5th woman in French history, just a few kilometres away from where the run took off.



1.

You cannot hope to build a better world without improving the individuals. To that end, each of us must work for his/her own improvement and, at the same time, share a general responsibility for all humanity, our particular duty being to aid those to whom we think we can be most useful.

-Marie Curie

**Marie Curie**  
**1867-1934**

**Associated Location:** Sorbonne University, where she became the first female professor

- Physicist and chemist who discovered Radium and Polonium
- First woman to win a Nobel, as well as first person to win a second Nobel

2.

To transmit the memory of history is to learn to forge a critical spirit and a conscience.

-Simone Veil

## Simone Veil

**1927-2017**

Associated **Location**: Pantheon, where she will be buried on Sunday, July 1, 2018 as the fifth woman to be buried there in French history

- Holocaust survivor, French politician and a women's rights advocate
- Led the campaign to legalize abortion as France's Health Minister
- Second French woman to hold a position with full-Cabinet rank in France (as Health Minister in 1974)

3.

Liberty and justice consist of restoring all that belongs to others; thus, the only limits on the exercise of the natural rights of women are perpetual male tyranny; these limits are to be reformed by the laws of nature and reason.

-Olympe de Gouges

Article IV,

*Declaration of the Rights of Women*

### Olympe de Gouges

1748-1793

**Location:** Consiergerie, where she was detained before execution

- One of the pioneers of French feminism
- Author of *Declaration of the Rights of Women and the Citizen*, modeling off of *Declaration of the Rights of Men and of the Citizen* (1791), which was published by revolutionaries to demand for fair rights to all “male citizens”
- Wrote on civil and political rights of women, the abolition of slavery of blacks

4.

My illustrious lordship, I'll  
show you what a woman can do.

-Artemisia Gentileschi

When questioned about her  
ability as a woman, by Medici  
family, her patron

**Artemisia Gentileschi**

**1593-1656**

**Associated Location:** Louvre museum,  
where she is among the 21 women  
whose artworks are included in the  
collection (out of roughly 1,400)

- Italian Baroque painter, among the best followers of Caravaggio
- First ever woman to be admitted to the Accademia del Disegno in Florence, during the time art was men's profession



5.

I tore myself away from the  
safe comfort of certainties  
through my love for truth -  
and truth rewarded me.

-Simone de Beauvoir

**Simone de Beauvoir**

**1908-1986**

**Associated Location:** Les Deux Magots  
café, where she was a patron along  
with other notable Surrealist  
artists and intellectuals of her era

- Writer, feminist, political  
activist, social theorist and an  
existential philosopher
- Her work includes “The Second Sex”  
on female oppression, which made  
her one of the most prominent  
feminists of her time