



standing in
two places
con/jointly...



*Katanga-cross from
the Republic of Congo
(formerly Zaire)*



*...sympod: a cross
suspended
between the floor
and the ceiling*



Centre d'art Waza. Part of Another Roadmap Africa Cluster (ARAC)

At dOCUMENTA 15, this year (2022), the artists were immersed in the weft of their peers. The common curatorial concept was participatory and based on collectives, common efforts (*lumbung*) and the multiple. Though from the 4 corners of the earth, it was not unconnected to the current situation in Kassel, where 40% of the population are immigrants. *How to live together?*

Amongst the works at the *Fridericianum Museum* the second floor, in the hall of the Eastern aisle, a work from Congo—the colonial Zaire—blended with the South African history of repair, and the passing figure of Germany as a colonial power on the African continent: Togo, Cameroon, Tanzania, Angola. Under the dome of a blue tent the manufacture & meaning of a copper ingot.

An artist-story of the ingot—the *Katanga cross*—was shown on a video projected on the *ceiling* of the blue dome. On the floor: *a cross*. In mid-height, *another* cross. The arms of the cross: the four *cardinal* directions (South, North, East, West). The centre of the cross was presented as a 5th element: the *position*. In the tent this position was layered: *above, below* and *between*.

As an item the cross (*croisette*) was a vehicle of the inter-operability we know with money—i.e., economic exchange—was combined with *other* aspects of inter-operability: assuming a *position* on what is *above, below* and *between* (a function which the current monetary system does *not* cover). And, in that sense, prompting a *cartographic* embodiment that is absent from economics.

Here the point was made from a *visual art* position (inclusive performance installation). But, as a statement, it could have come from contemporary *dance* (overflowing from a stack that denies it). The transposition to the field of contemporary dance—which I am doing here—could be of consequence: since *contemporary* dance links to a “kitchen” of *multiples* and *commons*.

The content of the project on the Katanga-cross was *archaeological*, in the sense of *contemporary* archaeology. It could also have been architectural in the sense of how we bridge *space* and *organisation*. That is, the interoperable conditions of what comes from the *ground-up* (such as the workshops of an art school), what comes from *top-down* and what goes *middle-out*. A sum.

In *cartographic* terms: a *map* indicating the *location* where we stand with a cross, is then *placed* on that exact spot on the ground. Where do we stand? The puzzle that we attempt to solve by assuming a position. In organisational terms, a vectorial sum: *ground-up + top-down = middle-out*. This exchange is unattended and currently left to anarchy. The project is *precise* on this matter.

It presents us with a *specific* bid—proposed in story and formulated in space—in which the vertical dimension is put into question: in the sense that it cannot be taken for granted, and has somehow to be *worked* for. Taking stock of the situation through [precision](#): clarifying effort of *how the problem is set* a) from *below*, b) from *above* and then c) *move*: taking a middle-out position.

In the scope of the Katanga-cross project, the cross is *not* the infamous mark on a map indicating a treasure to be *looted*; but a treasure to be *built* at the cost of a cumulative human effort. The digital community—the internet—is built to *scramble* this aspect of *inter-operable* ability to *respond*: or, responsibility. Cyber-capitalism will thereby be seen as the *heir* of colonialism.