

CALL FOR PARTICIPANTS

TALWEG 06: Distance

Deadline : 01/06/2019

After *fold*, *periphery*, *movement*, *soil* and *extract*, **distance** is the theme of the next issue of *Talweg*, to be published in 2019.

Talweg & Pétrole Éditions

Talweg is a trans-review published by Pétrole Éditions.

It is published once a year, it costs 20 €.

Talweg brings together authors and actors from different disciplines around the same notion. Within print, artistic creation becomes an anchor point from which views can emerge, progressively allowing dialogue with other domains (literature, philosophy, sociology, science, urban studies, politics, etc.). A collective research is taking place by the confrontation of reflections and approaches, between text and image.

Following this call for participants, several proposals will be selected, to which we will add the work of the authors invited by the editorial team. The call is open to everyone. Collective projects are accepted and the choice of medium is free. Proposals will be reviewed by the team of Pétrole Éditions. The selection will be based on the graphic and conceptual qualities of the proposals, as well as how these interact with the other projects selected.

Talweg has no permanent technical or formal constraints. Format, paper, printing, binding, form an architectural system specific to each issue.

Within the field of contemporary creative practice, Pétrole Éditions designs, produces, publishes, exhibits and distributes artist's pieces and publications, whose form and content are related. For *Talweg*, these actions take place in a participatory manner. The editorial team consists of artist/researchers Nina Ferrer-Gleize (Lyon), Audrey Ohlmann (Strasbourg) and Andrée Ospina (Paris). www.petrole-editions.com

Pétrole Éditions rigorously and enthusiastically distributes its works in bookshops, art centers and fairs around France, Belgium and Switzerland, as well as on the internet all over the world. The work of each published artist and / or author is thus presented to all partners associated with Petrole Éditions in this context.

www.petrole-editions.com/diffusion

Several launches, events and exhibitions will be organized following the publication of *Talweg* 06 (planned for the end of November 2019), where artists and authors are invited to join us if they wish. www.petrole-editions.com/espaces

Our perspective is research, we expect surprise and discovery.

Distance

According to the dictionary, *distance* refers to the interval separating two objects in space and time. This interval can be understood, evaluated by using tangible data (units and measurement tools), but also through more abstract perceptions, such as our senses, our emotions and our thoughts.

Pétrole Éditions' team is made of three people living in three different cities. For their various activities, they are required to move about regularly. Remote work is in fact a fundamental aspect of our practice and of our structure's activity. It refers to a form of *teleworking*, an increasingly popular practice in many domains, but also to the issues related to the mobility of individuals, distance from workplace and the constraints related to transportation today.

Distance brings together the notions of flow, transport and communication. It invites us to reflect on the social dimension of distance, in its relation to the constraints of mobility and work.

Distance leads us to the idea of "separation" ; to look at what separates individuals, what distinguishes them from each other, what sometimes opposes them, but also what lies between them and what it is that they have in common, what brings them closer. It is distance rather as a space "between" than a movement, a territory that has fuzzy and shifting boundaries, that connects beings, that makes things stand together without them being amalgamated.

In collective imagination, the idea of *distance*, at first at least, is what is foreign to us, what is far from us, what reaches us with less impact, in a more diffuse way. This kind of distance is also to be questioned : why does something geographically far away affect us less, or in a more stifled manner than something occurring nearby ?

Today the notion of *distance* is polymorphic and elastic : by current flows of communication, distances are tightened : we can easily and instantly exchange words, images, information, money, with people thousands of miles away. Does this time reduction of information bring us closer together ? This impression of the near-abolition of distance disrupts our relationship to time — in fact, thinking of distance is also thinking of how it relates to long term and to immediacy.

Distance questions correspondence and exchange, what allows us to dialogue, to construct thoughts that are shared in spite of geographical or cultural remoteness. From the first peddlers, the sending of letters, parcels, books and other objects, to our instant and virtual conversations today, what are these flows that bring us together, allowing us to democratize and share knowledge? In the distance, thought transits and transforms, is interpreted and re-appropriated.

To think of *distance* is to question difference and relation to others ; this seems fundamental in order to understand and to consider the question of borders, limits, regarding the issue that Europe faces today. Migration has everything to do with the concept of distance : someone who flees a country but who is not welcome elsewhere, lies in the distance, in the "space between", in the "interval separating two [subjects] in space".

Distance leads us to think human relations, our behavior towards each other. It brings us to question our position, our approach, our proximity and our remoteness, our way of creating contact, links, our knowing of how to stay away sometimes.

Distance is a matter of settings, these must constantly be re-apprehended, re-measured. These can be extremely precise and rigorous, for example when it comes to mapping a territory ; but they can also be much more organic and subjective when thinking of our relationships, our friends, our sisters, our brothers, people whose language we do not understand, our next-door neighbor or someone one who does not share our points of view.

Technical constraints

Talweg has no permanent technical or formal constraints : the characteristics of this new issue are defined according to its theme, in order to create an object whose content and form interact.

Each author is free to invest a **maximum of 8 pages** within *Talweg* 06. As an indication, the format of *Talweg* 06 will be **330 x 203 mm (closed)**, **330 x 406 mm (open)**. This format is borrowed from the American standards for administrative mail, and is similar to the so-called "foolscap" format.

No colorimetric constraints have been set for the moment ; send us your files as you designed them.

Subsequently, the selected proposals will all be subject to editorial work with the Pétrole Éditions team. They are therefore open to evolve and to modifications through the exchange of dialogue with the team : by sending us a proposal, you agree to take part in these exchanges and to consider your work from a new angle, nourished by external views.

Your proposal should be built around a **reflection on distance**, as a formal and / or conceptual notion, in the domain, research area and / or practice that is yours. During the selection phase, **we will pay increased attention to the letter of intention** that specifies your project. This one does not need to be fully defined at the time of sending. **Clear intentions** will allow us to project more clearly how your intervention could find its place within the issue.

Do not hesitate to seek our help in order to compile your documents, or for any other question you may have.

Composition of the proposal folder

- ♦ visuals and / or proposed texts
- ♦ 1 letter of intention that explicits the project
- ♦ 1 short biography in pdf format (website, year of birth, workplace, course, etc.)
- ♦ the completed registration form (see end of document)

Technical characteristics of the folder

- ♦ format: PDF / jpg
- ♦ maximum file size: 25 MB (avoid wetransfer, send the file by email, as an attachment).

Applications must be sent by e-mail to : **contact@petrole-editions.com** (only complete proposals will be examined).

Useful information

For any further information, do not hesitate to contact us by e-mail:
contact@petrole-editions.com
or by phone at : +33 (0) 6.70.81.73.46. (Nina Ferrer-Gleize)

A contract will be drafted with the selected artists and authors. If they are not registered in France (as holders of a SIRET number), they must be attached to a legal structure in their country.

Out of respect and gratitude for the work done, within the operational realism of our economy, artists and authors with whom we work with are paid. A percentage of the income generated by the sales of the issue is evenly distributed amongst contributors.

Calendar

April 1st : launching of the call for participants

June 1st : Deadline for sending proposals

June 20 : Communication of the final selection. Unsuccessful projects will be automatically deleted after selection unless you specify otherwise.

For selected participants:

September 1st : work with the authors / sending of the final files

end of November : release of *Talweg* 06, beginning of the launching tour

**Registration form
(to be attached to the completed file)**

Name :
First name :
Address :
E-mail :
Telephone :
Siret number (or proof of attachment to another legal structure) :
Social Security number :
 For artists-authors :
number of declarant (if) AGESEA or MDA :

Send us :
♦ A Bank Statement

Technical sheet :
Do not hesitate to give us all the information that you know about your images, even if it seems obvious or useless to you. **We prefer to have too much information rather than not enough.**

Title of the image or text :
Year of production :
Original size :
Medium/technique :
Origin of the files :

Precise the type of image (digital or analogue photography / drawing / painting / digital techniques / etc ...) :

History of the processing of files / images (any modifications made to the images that may interfere with the formats and quality of files / change of dimensions and DPI of the image / scanned etc ...) :

For scanned images, specify the DPI used during the scan :

Notes :

« Le coeur de cette mutation [de la possibilité du *télé*] est constitué par le phénomène de distanciation sociale, c'est-à-dire la diffusion de leur capacité à exister au-delà, à la fois dans le temps et dans l'espace, de la co-présence physique des individus [...]. Or, c'est précisément sur la dimension — mais sur la valeur aussi — de proximité que les fondements des sociétés humaines ont reposé jusqu'ici. Les 'téléactivités' viennent explicitement rompre ce schéma de la proximité, notamment par l'abolition des frontières physiques classiques et l'insistance sur leur mise en réseau. Le déclin de l'idée d'inclusion, d'appartenance, au profit de la notion de connexion, de branchement, n'est donc pas sans bouleverser les catégories les mieux établies, tant au niveau pratique qu'au niveau théorique. »

Bernard Fuselier et Pierre Lanoy, « Télétravail et téléformation : de l'objet technique au phénomène sociologique », in Bernard Fuselier et Pierre Lanoy dir., *Les techniques de la distance*, L'Harmattan, Paris, 1999.

« Comme dans le rhizome, deux principes font loi, à la place d'un plan général : un principe de 'connexion' et un principe d' 'hétérogénéité'... En connectant n'importe quel point avec n'importe quel autre, le *Reticulaera*, comme tous les rhizomes, 'fabrique du multiple' sans rajouter une 'dimension supérieure' ; il ne commence ni ne termine, mais il est toujours au milieu, « au sein des choses », et donc il lui manque toujours un « point culminant ».

Mari Carmen Ramirez et Theresa Papanikolas dir., *Questioning the line : Gego in Context*, The Museum of Fine Arts, Houston, 2003.

« Il y a qu'un pas de l'éloignement à l'étrangement »

Roger Brunet, « Les sens de la distance », op.cit.

« Sidérants en effet ces voisinages, dans leur indécence, entre des poches d'espace qui ne doivent pas communiquer, et le font d'autant mieux [...] que tout cela se déroule au bord d'un fleuve, formant ici comme une butée, dans le repli d'une boucle assombrie et ralentie de l'espace urbain ; [...] sidérante, cette sorte d'obstination des bords à se faire encore plus bords ; [...] sidérante cette évidence d'un impossible côtoiement. »

Marielle Macé, *Sidérer, considérer. Migrants en France*, 2017, Verdier, Paris, 2017.

« La distance elle-même n'est pas une dimension : elle a des dimensions, qui changent selon les points de vue. Il est bien des façons de les représenter. Surtout, les acteurs se les représentent de manières différentes, selon leurs modes de pensée, leurs habitudes, leurs informations et même selon leurs moyens techniques et financiers. »

Roger Brunet, « Les sens de la distance », *Atala n°12 : La distance, objet géographique*, Centre de Réflexion Universitaire du lycée Chateaubriand, Rennes, 2009.

« Prenons du recul : la migration est un phénomène biologique et social. Quoi de commun entre des gnous, des hirondelles, des humains, des graines de pollen ou des larves d'huitres ? Rien, si ce n'est qu'ils sont tous vivants, et tous mobiles. Leurs déplacements prennent des formes différentes et peuvent, dans certaines circonstances, être nommés migrations. S'il est bien une propriété spécifique des être vivants, c'est leur propension à se propager dans l'espace et dans le temps. »

Aline Averbouh, Frédéric Chlous, Bruno David, *Manifeste du Muséum : migrations*, Reliefs éditions, Éditions du Muséum national d'histoire naturelle, Paris, 2018

« Michel de Certeau a montré comment les cartes du Moyen Âge, qui étaient en fait des histoires illustrées racontant les voyages et les rencontres mémorables faites durant le trajet, ont progressivement été remplacées au début de l'époque moderne par des représentations spatiales de la surface de la terre. Au cours de ce processus, les récits d'origine furent fragmentés en légendes qui, à leur tour furent réduites à de simples ornements décoratifs qu'on intégrera aux côtés des lieux, dans le contenu de sites particuliers. Cette fragmentation du récit, et la contraction de chaque fragment contenu à l'intérieur d'un descripteur de lieu, trouve un parallèle frappant avec l'impact que le transport orienté vers une destination a eu sur les premières pratiques de trajet. Dans le voyage comme dans la confection de cartes, la piste inscrite à l'origine sous la forme d'une trace gestuelle devient l'équivalent d'une ligne pointillée. Tracer une ligne sur une carte topographique revient à relier des points. Comme sur une carte marine ou un itinéraire aérien, ces lignes forment un réseau de connexions reliées par des points. Elles permettent au voyageur potentiel de construire un itinéraire, sous la forme d'un enchaînement de connexions qui lui permet d'atteindre virtuellement sa destination avant son départ. En tant que construction ou artefact cognitif, le plan préexiste à sa mise en oeuvre 'sur le terrain'. »

Tim Ingold, *Une brève histoire des lignes*, traduit de l'anglais par Sophie Renaut, Zones sensibles, Bruxelles, 2011.