

The Dividual

Exhibition description

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“You? I? That’s still saying too much. Dividing too sharply between us: all”

— Luce Irigaray, *When Our Lips Speak Together*, 1980

“The divisibility of the individual is to be emphasized (as the belonging to several collectives).”

— Bertolt Brecht, *Individual and Mass*, 1929

“Our mode of hybrid living being alone—this together with our also hitherto always genre-specific bios/mythoi enacted orders of supraindividual consciousness—is thereby to arrive on the scene all at once!”

— Sylvia Wynter and Katherine McKittrick, *Unparalleled Catastrophe for our Species? Or, to Give Humanness a Different Future: Conversations*, 2015

“These days one never sees oneself whole and one never moves as a whole.”

— Robert Musil, *The Man Without Qualities*, 1943

“The tying of the hands at birth also symbolizes this; that no-one should accumulate things the rest of the community does not have and he must know how to share, to have open hands.”

— Rigoberta Menchú, I, *Rigoberta Menchú*, 1983

“The unit itself is not a unit of a self. The unit is a holobiont – an assembly of elements which have taken and kidnapped one another and are overlapping, folded into one another.”

— Bruno Latour, *The Anthropocene Lectures*, 2018

The exhibition *The Dividual* explores an emergent subjectivity, divided from itself, and always-already part of something. Since antiquity, the Individual has been defined philosophically, legally, and psychologically as an entity that is distinctively separate from the rest, and indivisible from itself. It is perceived today as an objective subjectivity. As the relations and social institutions that constitute the individual and those that are formed around it are changing, there has been throughout history a constant struggle around the gender, class, race, age, ethnicity, and species of those recognized as individuals.

While the long history of individuation is well documented in philosophy, literature, law, and social sciences, it is in the history of the arts that we find iterations and examples of the dividual and its proposition – from antiquity to modernity all the way to contemporary art. With the second digital revolution, we are now faced with subjectivities that are divided from themselves online and offline and at the same time come to life through networks and constellations. As much as the dividual is a product of our networked computer reality today, it also precedes the individual, as it hints on nomadic, shared, and communal social existence. The dividual denotes a broad set of subjectivities that are divided and at the same time are always in relation to others. Through a multi-disciplinary approach, this exhibition will explore the dividual by a deployment of materials, including contemporary artworks and design pieces, along with historical artifacts, and archival documents.

The term dividual appears at different points when anthropologists, artists, and philosophers tried to describe an emergent subjectivity that does not comply with the logic of the individual. The exhibition explores six different perspectives as entry points to the dividual; In anthropological literature of South Asia and Melanesia (McKim Marriott, Marilyn Strathern), and of the Andean and Amazonia (Eduardo Viveiros de Castro), the dividual appears as a form of kinship; In the critique of the society of control and the rise of digital and financial networks (Gilles Deleuze, Gerald Raunig, Arjun Appadurai, Michaela Ott), it is presented as a distributed subjectivity; In black study (Robin D.G. Kelley, Cedric Robinson, MLK, Marronage, Octavia Butler, Sylvia Wynter, Fred Moten and Stefano Harney), it is experienced as a presence that expands historically and by that generates the solidarity of the undercommons; Within the shock of modernity it emerges as a form of being that both expands and divides the individual (in Psychoanalysis, Feminism, Marxism, and Surrealism); In relation to the soviet science of management and shock work (Platon Kerzhentsev, Andrei Platonov, Sergei Eisenstein, El Lissitzky, Evald Ilyenkov, Bertolt Brecht, Walter Benjamin), it is perceived through new divisions of labour that provide measures or scales between individual and mass, or person and collective; And in the philosophy of biology (Lynn Margulis, Alphonso Lingis, Bruno Latour, Alexander Tarakhovsky), it is perceived as a holo-biont - a unit that is an assembly of elements folded into one another.

These various perspectives are explored in the exhibition *The Dividual* through contemporary and historical art works, documents, and archival materials. A discursive program highlighting the themes of the exhibition will include lectures, discussions, talks, performances, and screenings.

In the following pages please find a selection of the visual material to be incorporated in the exhibition.



El Lissitzky, *Poster for the Russian Exhibition*, Zurich, 1929

André Masson, *Illustrations for Georges Bataille, L'Anus solaire*, 1931





Ruth Patir, *Marry Fuck Kill*, 13 min., 2019



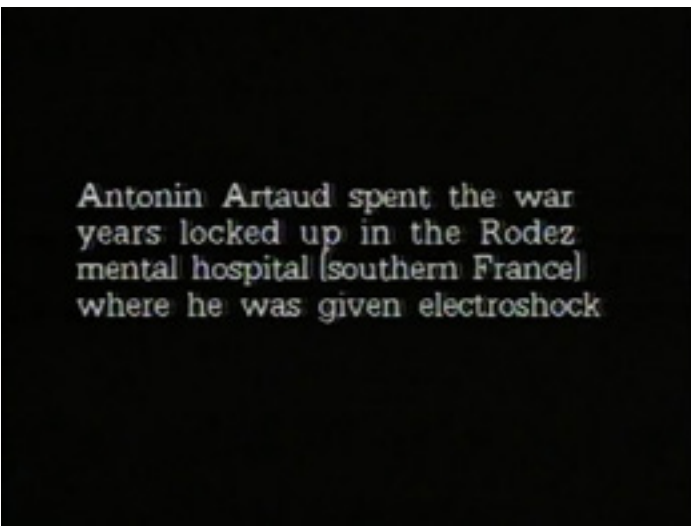
Paul Mpagi Sepuya, *Mirror Study*, 2017



Andre Breton, Jacqueline Lamba, Yves Tanguy, *Untitled (Exquisite Corpse)*, 1938



Valentine Hugo, Paul Eluard, Andre Breton and Nusch Eluard, *Exquisite Corpse*, 1934



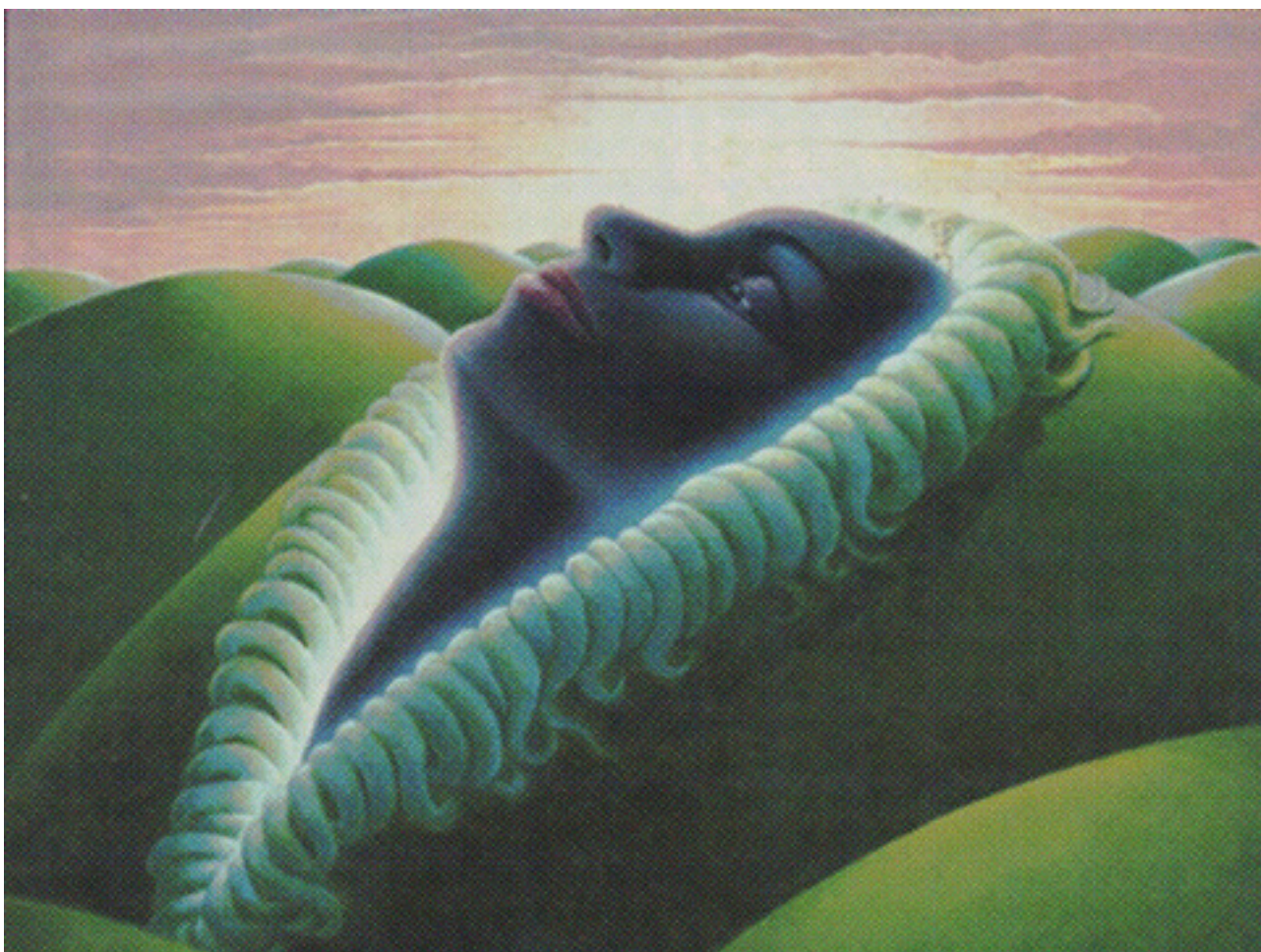
Chris Kraus and Sylvère Lotringer, *Voyage to Rodez*, 13 min., 1986



Roe Rosen, *Kafka for Kids*, approx. 110 min., 2021



Emmanuela Soria Ruiz,
Private Speculations (After Eileen Gray), 2020



George Underwood 1988 cover illustration of *Dawn*, the first book of Octavia Butler's "Lilith's Brood/Xenogenesis" trilogy



Man Ray, from *Alphabet for Adults*, 1947



Emanuel Almborg, *Talking Hands*, 48 min., 2016



Alain Resnais and Chris Marker, *Les statues meurent aussi*, 30 min., 1953

Rosie Lee Tompkins, *Untitled*,
1985; quilted by Willia Ette
Graham, 1985

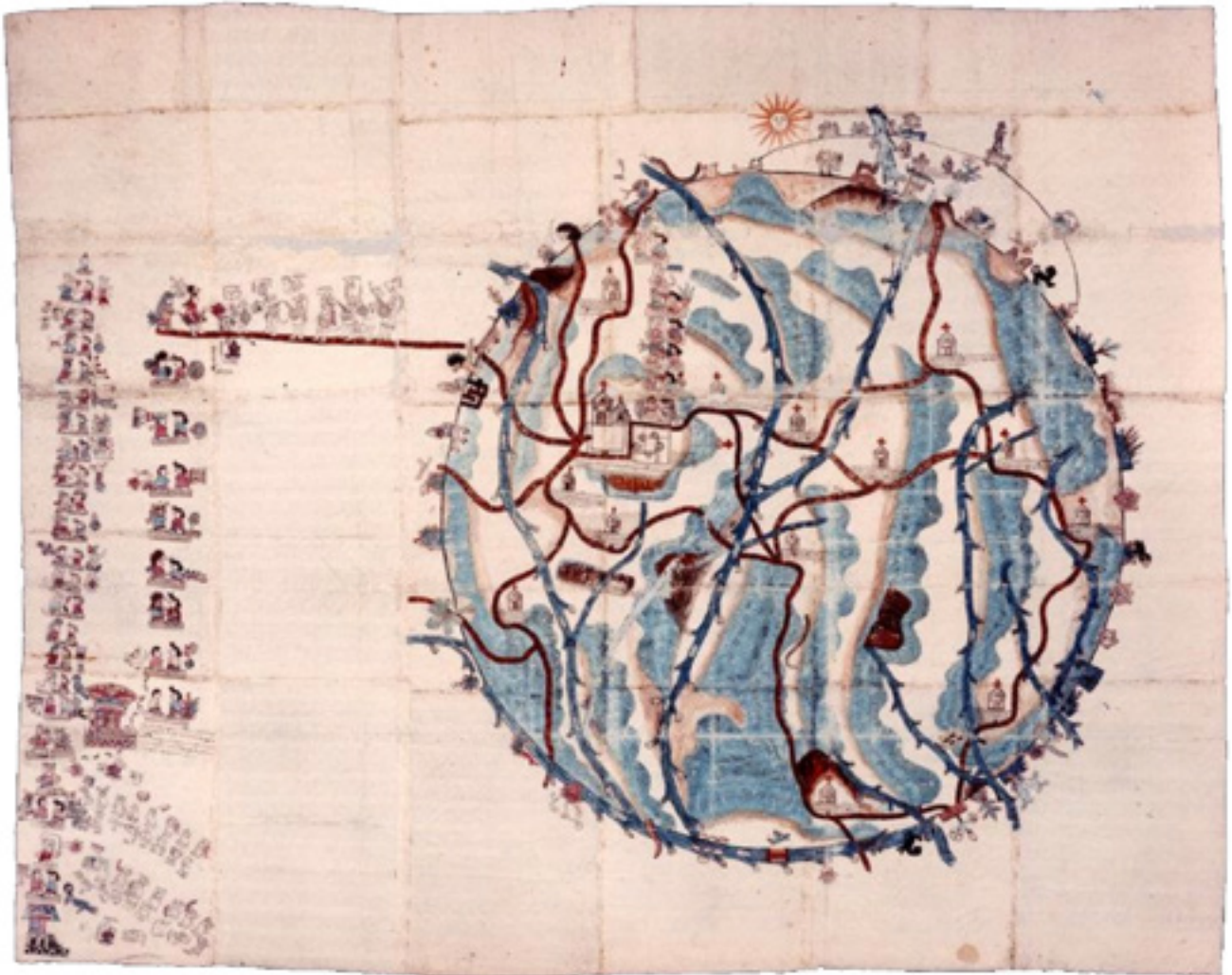


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Paul Klee, formal analysis of
"Grid dance," from his *Notebooks*,
Volume 2, 1935



Aztec time-space map of Tezacoalco in Oaxaca, Mexico, made in 1580

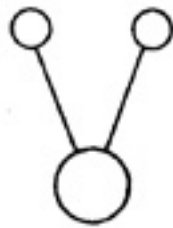


Рис. 1. Тип элементарной организации (например, «крестьянин-пильщик с двумя сыновьями, помогающими ему в работе»).

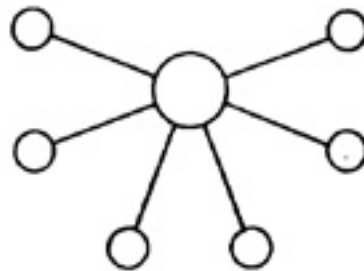


Рис. 2. «Обрастание» (руководитель работы получает вместо двух, как на предыдущем чертеже, несколько новых подчиненных).

лась не одна, а несколько групп пильщиков. У них имеется общее задание, допустим, свалить две сотни строевых деревьев. Эти группы, связанные между собой общей задачей, могут не иметь никакого центрального организатора (см. рисунок 3).

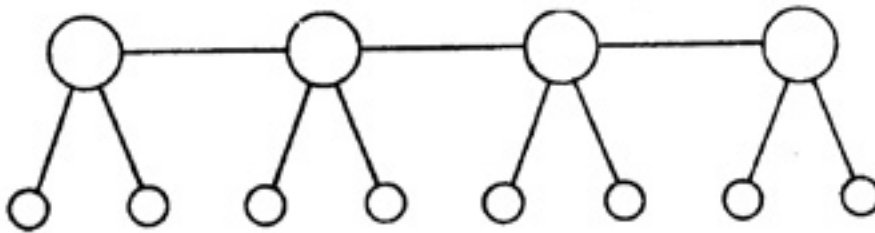
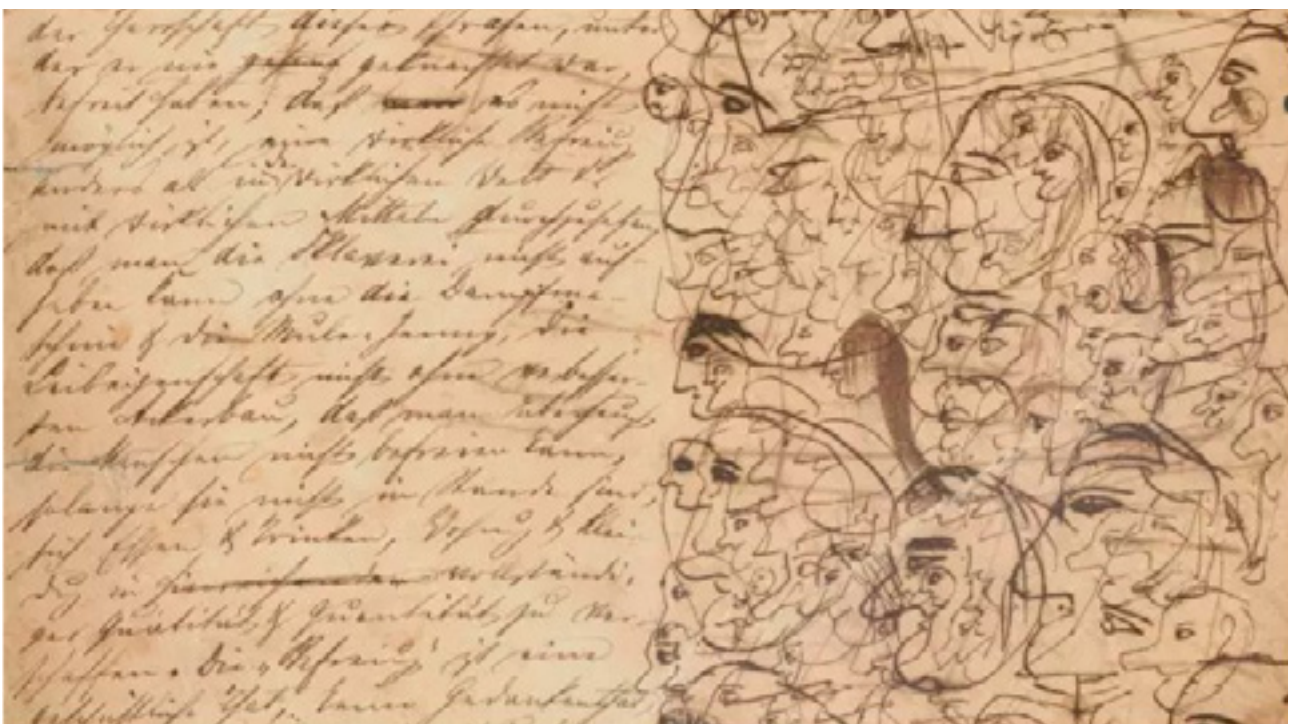


Рис. 3. Расширение организации по горизонтали (организация анархического типа).

Литер	Наименование	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	1	2	3	4	5	Итого час.
С	Сон																									8
Л	Самобслуживание																									1/2
Е	Еда																									2
О	Отдых																									1
																										11 1/2
Р	Обычная работа																									6
Ч	Чтение																									2 1/2
Д	Доклад																									1/2
З	Заседание																									2
П	Проезды																									1
																										12
Н	Непроизводительное потраченное время																									1/2



Jacob Lawrence, *Migration Series*, 1940



Karl Marx and Friedrich Engels, joint doodles on their collaborative manuscript of what will be called posthumously *The German Ideology*, 1846