

DISCARDS

The phenomenology of prediction that marked the artistic panorama at the beginning of the 21st century gave rise to darkened zones and large gaps whose echo we can finally hear today. The research on the so-called “discards” comes to repair these “sampling errors” from the recovery of collective practices, non-capitalizable artistic experiences or proposals of xenofeminist, biomediatric roots, as well as projects of anarcho-ethological orientation or myco-emancipatory currents.

The research on the discards also reveals a sequence of exhibitions and documentaries that dealt with this type of cultural divergence and that connected, at the same time, with a whole horizon of creative effervescence, such as the psychic currents, the referential figure of Kriska Le, or the schools of the uncancelling, which we will now present here.

The recovery of audiovisual archives, the development of DNA technologies applied to the collective authorship of the past, the stubborn struggle against the new laws of iconographic morality or their tenacious resistance to the monopolistic power of The App, shaped many of the marginal disputes of the thirties and fifties.