

## LESSON TRANSCRIPT

### *How stories are forged and passed on*

The theme of storytelling is extremely important when it comes to projects in public space. We tell each other stories about projects in public space, and places tell us stories about the people who live in them, who have spent time in them, who have passed through them.

Cultural rights will focus our attention on how these stories are constructed, without limiting ourselves to official narratives, for example. Nor should we be content with an accumulation of individual personal stories. How can everyone recognise themselves in the story, and even potentially express disagreement?

The stories we tell are sometimes told with a certain distance from reality. We've seen that the more disadvantaged people are, the more the story of their intimacy is thrown to the wolves, and the more the story of their difficulties in life will serve as material to tell stories about places and the life that goes on there.

We can question the choice to deliver this level of intimacy, this level of suffering in the story that is told about our lives. Who can tell their story through fiction? Who has the opportunity to tell their own story through what they want to project about themselves? We limit ourselves in the way we express something, because we meet or think we meet a certain expectation.

A narrative that would suit the perceptions we might have of a space, trying to develop a certain complexity, an interweaving of stories through narratives, encourages us to concern ourselves with the expression and points of view of each individual, with the way in which each person expresses and formulates things, but with the aim of building common ground.

With this right of every individual to participate in public space, artistic projects can open up horizons, but they can also impede a form of speech, and perhaps impose a form of reading. How can this artistic writing continue to honour its source of inspiration, continue to give a place to stakeholders who have been able to tell their own stories? Continue to debate trade-offs, even choices?

How will everyone continue to feel like an author? We're going to examine people's awareness of this whole process. How does each person recognise themselves in the story that's being told, and how do they realise that they've been part of something collective?

The artistic work and the artist behind it stand at a very interesting point in looking for the connection between what is specific to us and what is common to us in the same space. Sometimes, official stories mask the stories we don't want to be told in public. Who defines what is and isn't important to keep in a shared story?

How can we create a shared story while allowing each person to express themselves? Artistic projects have the potential to open up spaces for expression, to allow and enable people to tell their stories. They even open the door to a diversity of forms of expression, and in so doing, develop people's capacity for self-expression.

If stories can be told in multiple forms, perhaps they can also be heard, listened to and discovered with greater acuity. And this is undoubtedly what we're trying to develop when we pay attention to cultural rights.

Sometimes people don't participate, despite being asked to do so. When they don't participate, it doesn't mean they have nothing to say. Perhaps they don't find the means to express themselves in traditional, legitimised forms of expression (such as speech or discourse).

The theme of storytelling encourages us to look at how fiction impacts reality. The artistic project, which will run for a limited time, will come to an end at some point. The magicians will leave. How does the territory come to terms with itself? How can people who have experienced the project continue to be empowered in their expression and participation in what concerns them?