

# Shaping mutant desires: exhibiting GYNEPUNK at the Biennale Internationale Design 2017

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fig. 1:

## 1/ Introduction: context, issues

This poster aims at presenting and explaining the graphic design project imagined to present an immersive practice-based research mission run to investigate Gynepunk, a DITO/DIWO<sup>1</sup>-based healthcare project, reclaiming the decolonization of gynecology. This project is run in the catalan third-place (Oldenburg, 1989; Burret, 2017)<sup>2</sup> CaLaFou.

This short-term research was part of the transdisciplinary research project investigating third-places called “Expérience Tiers-Lieux” (The Third-Place Experiment) and partly based on short & long-term practice-based immersions within various (bio)hacker spaces, maker spaces, fablabs, etc. The results of this year-long experiment were exhibited during the Biennale Internationale Design 2017, as the *Fork The World* exhibition (fig. 1). *Fork The World* was both an open-source exhibition, and a shared reflexive space discussing alternative forms of governmentality, agency, knowledge, politics, identities, etc (Peyricot, 2017).

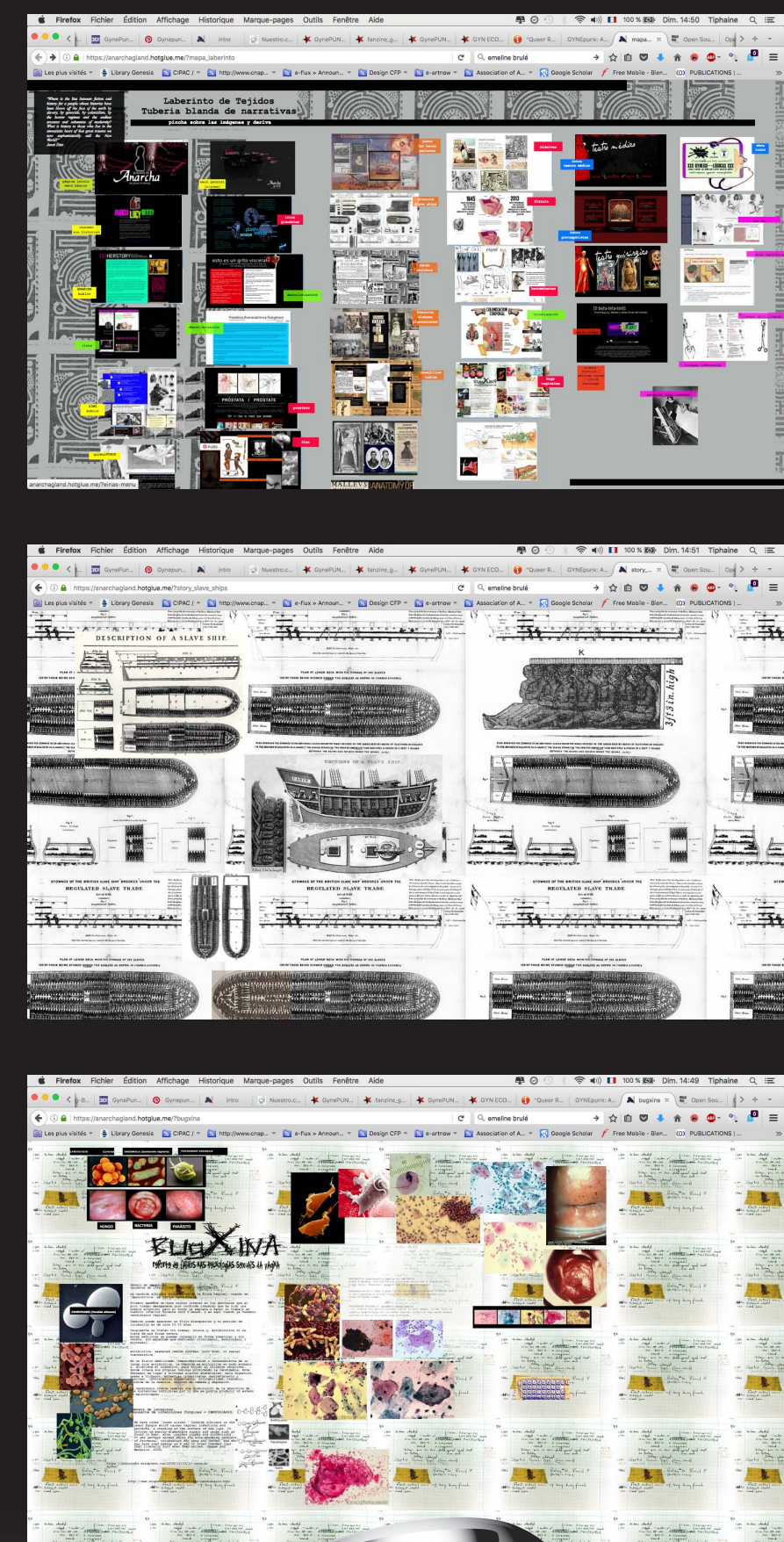
Presenting the Gynepunk project in this context raised issues that the authors tried to outline and fix through visual design, among which:

- ♦ taking into account the various public of the event;
- ♦ respecting the collective political commitment of the curatorial team while articulating this specific project to a network of heterogenous projects and standpoints;
- ♦ respecting and highlighting the political specificity and integrity of the Gynepunk project, to let a certain friction emerge; these three dynamics seeming divergent.

## 2/ Phase 1: immersive research

Gynepunk (fig. 2) was first considered as a well-defined project, related to well-identified issues and actors. During the on-site research, Gynepunk has appeared as a shoot of a rhizome of projects, individuals, actions and researches indifferently spreading as performances, trans-feminist (h)ac(k)tivism, healthcare workshops, DIY practices, the development of online databases, etc. By monitoring the polluted river, growing bacterias out of their bodily fluids, documenting a counter-history of gynecology, hacking devices, synthetizing hormones out of polluted waters, etc. the polymorphic group revealed a structure almost impossible to grasp (fig. 3). While the research offered a more thought-provoking result than expected, the next difficulty was to stay faithful to it, while endorsing the global requirements of the exhibition.

fig. 3:



## GynePUNK

Queeriser Mad Max

Tiphaine Kazi-Tani, designer chercheuse

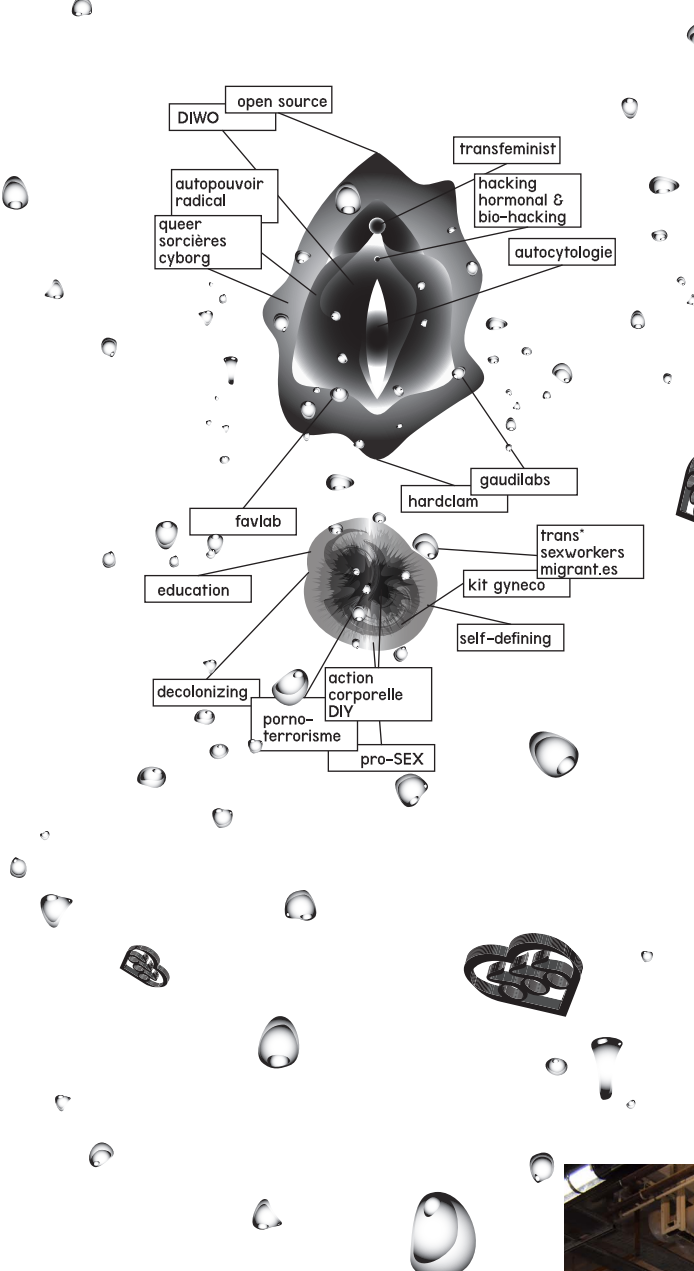
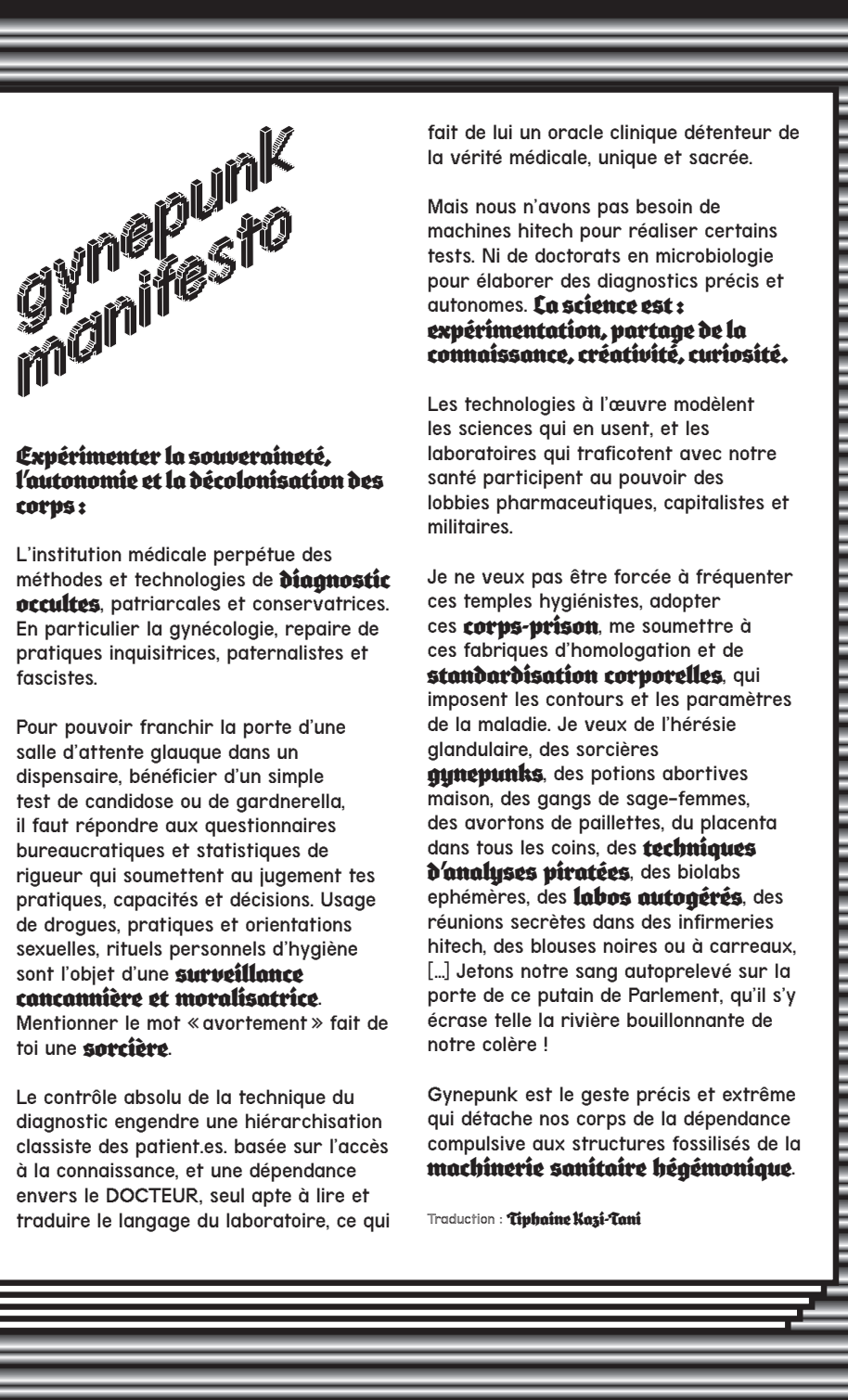
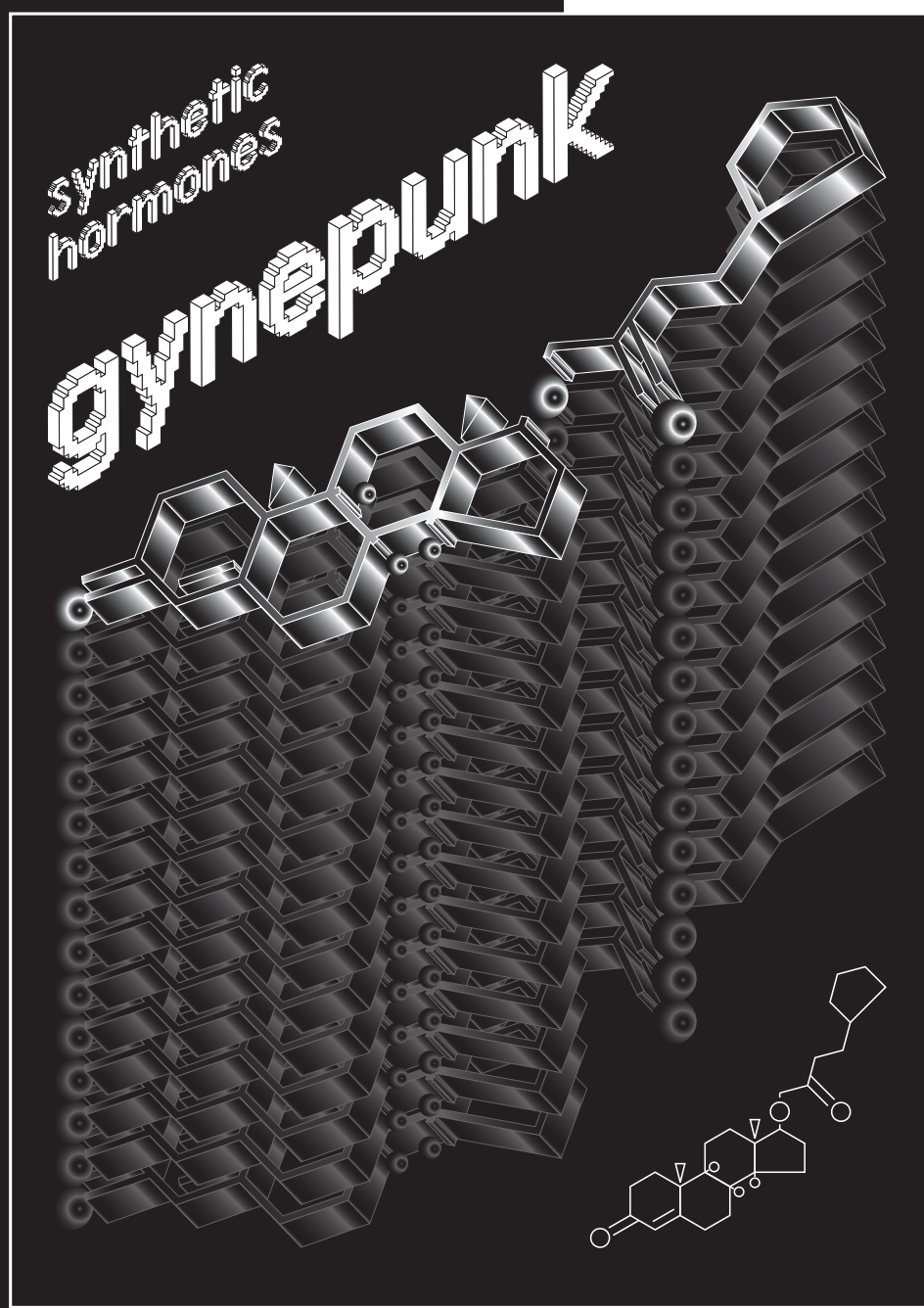


fig. 5:



By locally disrupting the unified scenography, the designer and the researcher designed a visual queer space that literally forked the exhibition, cohering the collective engagement through individual disruption.

## Notes

1 • Do-It-Together / Do-It-With-Others.

2 • To (Oldenburg, 1989), a third-place « host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work », while (Burret, 2017) proposes the third-place « as a social configuration in which the encounter between individual entities intentionally involves the conception of a common representation. »

3 • The latter being a direct reference to the vinegar test, a cheap cervical visual-inspection method, used in situations where advanced cytological examination can't be offered.

4 • See Kazi-Tani, T. (2015). Queer Graphics. The Critical Work of Hélène Mourrier: Designing Counter-Powers, Shaping Counter-Knowledges (online). Presented at ENVELOPE : Designing Critical Messages, University of Plymouth, UK (February 17th). <http://bit.ly/2oARSet>

## References

Kazi-Tani, T. (2015). Queer Graphics. The Critical Work of Hélène Mourrier: Designing Counter-Powers, Shaping Counter-Knowledges (online). Presented at ENVELOPE : Designing Critical Messages, University of Plymouth, UK (February 17th). <http://bit.ly/2oARSet>

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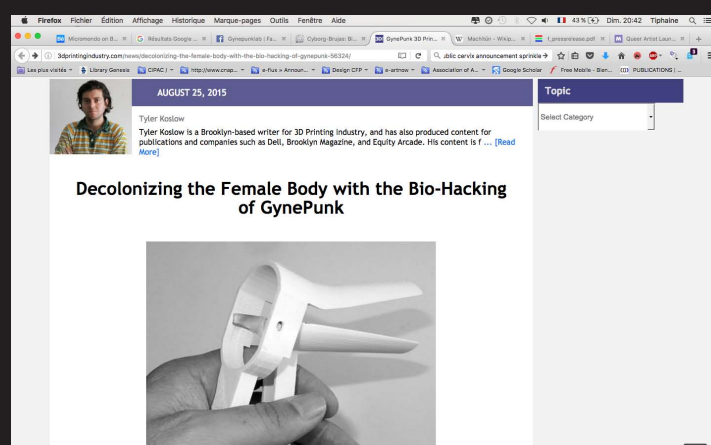
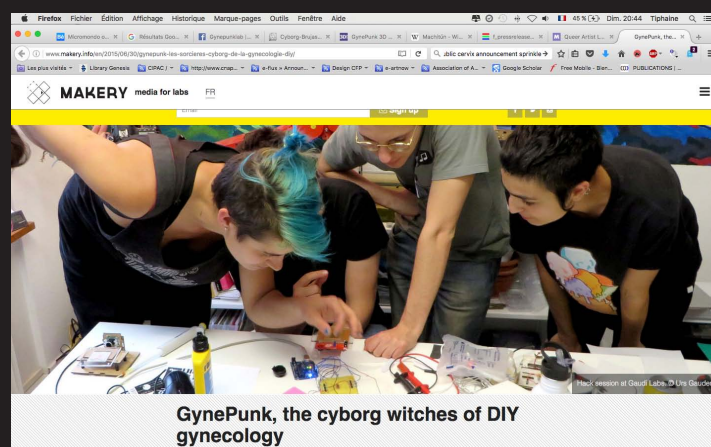
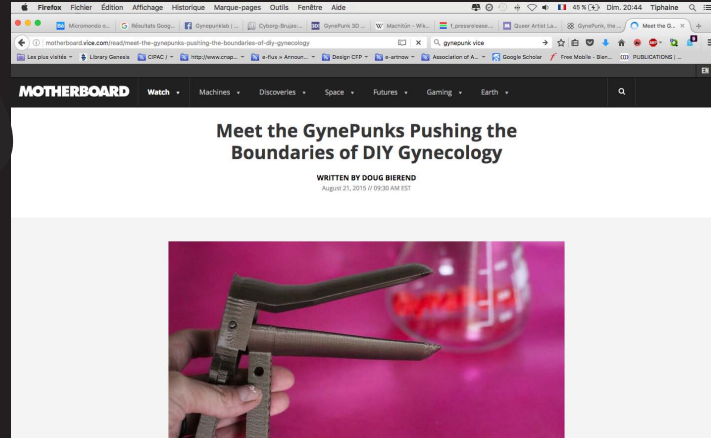
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fig. 2:



## 4/ Conclusion: the aesthetics of politics

Engaging with graphic design helped the emergence of implicit yet crucial contents and issues. The polluted river and hybrid algae as a metaphor for mutating identities emerged in a constellation of floating shapes inspired by plants, bacterias and female genitalia (fig. 5). The normative organization of the anatomical chart was used to map a transfeminist agenda, while the raw yet geometrical layout design of the Gynepunk manifesto imposed its visual and conceptual boldness to the visitors (fig.6). The visual language created by the designer was also a migration of her own formal vocabulary. Thus, while spreading, sharing and extending the use of her designs, she initiated a graphic attempt to extend a political community.

fig. 6:



## Figures

fig. 1: views of the *Fork the World* exhibition, Xth Biennale Internationale Design 2017, Saint-Étienne (France), March 9th-April 9th 2017.

fig. 2: Gynepunk as described by online mainstream medias (*Vice Magazine*, *Makery*, *Cosmopolitan*, *3D Printing Industry*)

fig. 3: Gynepunk is entangled in a complex network of projects, linked to Anarcha Server, Freakabolic, Pechblenda Lab, etc.

fig. 4: integration of Gynepunk in the generic 'project' display designed by the scenographers RDC, as firstly suggested by Juliette Gelli (RDC).

fig. 5: a mutating graphic grammar of algae, bacteria and genitalia.

fig. 6: final layout design of the Gynepunk Manifesto.

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