

Entering into resonance: vibrations around a common world from encounters between the 9th art and science

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What if comics allowed us to understand scientific knowledge (production) differently?

Some comics, beyond their aesthetic and playful aspects, raise numerous political, ethical and societal questions that directly resonate with social science work. As part of this 'making and doing activity', our goal is to address sociotechnical issues, with the help of comic book writers and other artists, and to collectively rebuild spaces for collective reflection on, and engagement in, open-ended technological futures.

Themes covered so far include inhabiting the site of a nuclear accident, the ideal of progress and the relationship between knowledge and power through history, or the privatization of seeds on a global scale.

By putting comics at the heart of the imaginative and critical resources of scientific research, **we want to relate fiction and science, co-produce collective knowledge, and critically question the role of the scriptwriter and the researcher** in the investigations and fieldwork they conduct.

A new experimental space:

Both fiction and non-fiction writers are characterized by a common ability, based on the same set of cognitive and normative patterns, to anticipate the future and, through reading, to eventually empower political communities to engage in further action. We propose an experimental apparatus within which the drawing finds its place and where the borders between science and art merge.

A collective performance:

To keep track of the exchanges of each session, participative performance is made at the end of each workshop.

Caricature
sketched
In live

Exquisite
corpses

Seed
bombs

Photographs

Methods and practices:

The activity takes place in three steps. (1) Participants remotely read the selected comic book. (2) The comic book writer(s) and the researchers then participate in an **'arpentage' session**, a popular education technique which aims at reading a related book in an original and collective way, in order to make it resonate through a polyphonic feedback.

This consists in tearing a book into several parts corresponding to the number of readers present; each reader holds a small part of the book from which to re-produce collective knowledge. (3) Based on the experience of these two readings, the discussion starts.