

**PROJECT SALÉ**

**NON-ALIGNED**

**INTERNATIONAL RADIO**

Under the banner of

**Biennial Encounters**

*Archipel#Chaos-Monde*

**MONS**

**BEYRUTH**

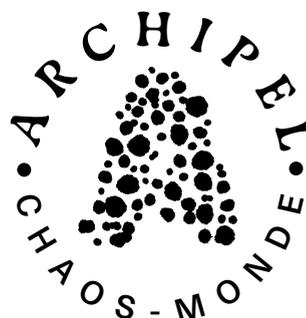
**ALEXANDRIA**

**TETOUAN**

**PALERMO**

**ROMA**

**PARIS**



**Concept** : Stéphanie Pécourt

**Coordination** : Isabella D'Aprile - Lucie Legenre - Pauline Couturier

**General Administration** : Saskia Hermon - Valentine Robert

**Technical oversight** : Charlie Aubry

**E-Mails** : s.pecourt@cwbc.fr ; i.daprile@cwbc.fr ; l.legenre@cwbc.fr ; p.couturier@cwbc.fr

*A language can transform exile into habitation,  
strangeness into familiarity, and the unknown into a human face*

Abdourahman A.Waberi

*A sea can transform exile into habitation,  
strangeness into familiarity, and the unknown into a human face*

At the end of 2024, the Centre – also called the vessel – launched its biennial *Archipel#Chaos-Monde* with a Focus dedicated to overseas and pan-African territories.

These Encounters intend, to borrow Dipesh Chakrabarty's expression, to "provincialize" the European gaze and to bring together voices disrupting schools of thought. The first edition hailed itself from an appeal to *epistemic disobedience*<sup>1</sup>, to ferality, to hacking.

Under the banner of the *Salé* project, *Archipel#Chaos-Monde*, seeks to approach new epistemes, to fracture the obvious, to regenerate regimes of experience and language, as well as engage with nomadic, liquid, and hybrid ontologies gravitating across a multitude of worlds.

The first edition of the Encounters focused on the French language and put forward the call for its denationalization. The idea that a language – *French denationalized*, as coined by Achille Mbembe – deterritorialized, *métissé*, inhomogeneous, and vernacularized – even more so that the idea of French and non-French language – might fertilize new forms of connection acted as one of the guiding principles of this inaugural edition.

In this second edition, what creates connection, what becomes language, will be the Mediterranean – considered as a potentially unifying element not in terms of similarities but through the valorization of an ethic of multiplicity, diversity, and irreducibility.

The sea has long been an antithetical symbol of the predictable and the domesticated, and inspired spiritualities and cosmogonies, just as it inspires artists.

Within the shadow of certainties, liquid zones, zones of flow – the Mediterranean offers the possibility of a metaphorical narrative making into paraboles a series of changed alterities, crossings, circulations, and migrations.

*An idea of French and non-French languages,  
and a Mediterranean freed from the "pax romana" concept  
dismantling postcolonial biases will be our main guiding principles.*

*Damn great empires! – including that of the Absolute!*

William James

The will be many languages and narratives without any forced resemblance – no preferred narrative lineage.

New languages will be put on the forefront; barbarous ones, including those linked to the uses of cyberspace – coded languages, denationalized, alongside the languages of the protagonists of *Archipel* and the *Salé* project. Translation as a rule will be abandoned, for a language also speaks through musicality, and not everything can or should be translated.

The Encounters were conceived following a biennial rhythm and alternate between a year of events and a year devoted to project incubation. 2025 saw the incubation of a prototype and subsequently iterated in 2026. The project took the form of a pirate digital *Têlè-visionS* – in collaboration with *beaux-arts* schools and art centres in **Brussels – Kinshasa – Paris – Tunis, and Sousse.**

**Têle\_VisionS** was based on a grid of self-produced content curated year-round by its protagonists and orbited across four ephemeral television platforms that simultaneously broadcasted it during “climax days”, which prompted the building of a centralizing set within the spaces of the Centre Wallonie-Bruxelles in Paris – in November 2025.

In 2026, the project is set to morph into a pirate extraterritorial radio and will be carried by Allies from **Morocco, Egypt, Lebanon, and Belgium**, also joined by partners in **Rome and Palermo**.

The imaginary of this project – coined *Salé* – draws its source from counter-narratives, from a neglected segment of Mediterranean heritage, as well as the renegade symbolism underscored by its very name. It refers to a pirate maritime society created in reaction to the absolutism of divine right which characterized European monarchies in the 17th- century, and was located at the ends of the Bouregreg River in Morocco.

This republic of corsairs – which carries as many mythologies and fantasies as unknowns – included numerous exiles from the Iberian Peninsula and *raïs* of European origin. It prompted the creation of a language and a syncretic culture. Its very evocation – like an incantation – rekindles impulses toward secession from absolutism. The name – *Salé* – is here borrowed with the aim of acting as a fervent siren call to seize the possibility of inventing the unprecedented, of privileging defiant audacity, of formulating new vernacularized languages – languages of use, akin to maritime languages.

This project draws its source from the symbolism of casting off, of wandering, of deterritorialization, and of sabotage. It is inspired as much by philosophies and semantics of cyberspace, by the Faiseurs (Makers) movement, by the ideas at the origin of the emergence of offshore pirate radios anchored in international waters, as by dissident artistic practices such as those of the *Assemblagistes hétérogénéité irruptive*<sup>2</sup> – coined by African-American artists in the 1960s in California in reaction to the Watts riots. The project rests on a hermeneutics of “making” and an aesthetic of the makeshift, of the non-definitive.

The act of pirating can be explained as an actualization of the virtual within the present and a perpetual requalification of what presents itself as immutable and inevitable.

Transmitted not through airwaves but through the internet, the *Salé* radios are freed from the concept of centrality; they are without nations, without borders, without regencies, and founded on the power of their creators.

This project will act as a key component of the *Archipel#Chaos-Monde Encounters*. Its regime of incarnation will be virtual and physical, and its anatomy decidedly “rhizomatic & viral,” constituted by a **core** aggregating beaux-arts schools and art centres – with **satellite partners** where the radio will dock during 2026: the Villa Medici and the Institut français of Palermo.

Community of pirate artists named “**L’Externationale**” and **locally anchored radios** will be associated with the core and satellite partners.

The radios to be implemented do not aspire to become antechambers to conventional radio, but rather antithetical vectors of non-aligned, autonomous, agile, and native productions – they aim to be carriers of diffracted broadcasts in celebration of *marronage* and interference, and act as megaphones of subjectivities.

*Radio Alice did not simply set out to convey alternative content through the language of radio. It sought above all to shatter the language that radio had inherited from five decades of the history of radiophonic communication. [...] It is not a matter of reacting to the force of power by opposing an equal force to it, content against content. On the contrary, it is a matter of introducing factors of deviation, irony, and decompartmentalization into the gaps of social communication.*

Franco Berardi

<sup>2</sup> - Expression borrowed from Gilles Deleuze

Born in the 1970s, pirate radios – among them the iconic *Radio Caroline*, an offshore station created to circumvent the state monopoly and the verticalization of media production – broadcast from a ship anchored in the international waters of the North Sea off the coast of the United Kingdom. The *Salé* radios will broadcast in cyberspace as well as ephemeral heterotopic spaces: huts, barracks, and rafts.

From the beginning, these pirate radios were dissident media. Independent radios across the world were and remain tactical and strategic instruments fostering struggles and giving a voice to countercultures. They were also powerful levers of sabotage, sometimes of subversion, of counter-fiction.

As bodies were constrained, voices passed through; messages were emitted, broadcast, and communities were virtually assembled. The history of pirate radios – which is also that of autodidactic learning – is consubstantial with struggles and resistance. Radio was and remains a privileged space for situated speech kept at a distance from mainstream media – a medium for voices often subalternized, escaping the standards of voices deemed prescriptive.

By using transistors that could not be censored, radio still constitutes today “*an instrument of resistance in itself*,” and moreover an easy device requiring no refined technological experience, as evidenced by its use in numerous causes.

*There are too many barriers on Earth,  
but the sky above is very open,  
We are so parched by borders yet united in voice*

Radio Verte<sup>3</sup>

Radio had also been a dizzying instrument and fictional medium – let us recall the paradigmatic radio fiction *The War of the Worlds* by Orson Welles in 1938 and the mythical wave of panic its broadcast generated; also the feature film by Lizzie Borden *Born in Flames* – an anticipatory political science and almost *podromic* fiction which draws us into a collapsing New York and into a country weakened by racism, classism, and sexism. Following a radio call by a army of women, several activist groups rally into a nomadic, non-hierarchical network that confounds the FBI.

*(...) One will be able to spread false news through  
recordings broadcast at peak hours.  
Or insert stammerings and idiotic noises into the  
recorded speech of a politician. By scrambling  
tracks – in both the literal and figurative senses –  
one will thus succeed not only in short-circuiting  
information networks, but also in demonstrating  
how the media system manipulates us.*

*A Course in Subversion, by a master of  
counterculture Evolution électronique.*

William S. Burroughs

<sup>3</sup> - Radio Verte was the first so-called “free” FM radio station to openly broadcast in defiance of the French monopoly over the airwaves. It was launched on 13 May 1977 at the initiative of Antoine Lefébure and his accomplices from the journal *Interférences*.

Marshall McLuhan

At a time when the fundamental stake of algorithmic governance is in question *\_Code is law<sup>4</sup>\_* the act of invading cyberspace with a radio *\_an iconic rhizomatic medium\_* founded on the production of content rather than solely on the capture of monetizable content constitutes a significant challenge of reappropriation.

Opening black boxes – such would be one of the stakes of this project of reappropriating a means of communicative transmission – to reappropriate, de-alienate, decode, demystify, de-sequence in order to better apprehend and interact.

Through the *Salé* project, technologies of mastery and self-publishing, of self-determination, become objects of investigation.

Artists – among others – possess this capacity to hack, to de-coincide and *freaktionalize* possibilities, as well as potentialize technologies in unexpected ways.

They are invited to write new narratives collectively.

Pirates of the world, unite!

**Stéphanie Pécourt**

---

4 - Analysis of anti-nuclear archives recurrently leads to traces of struggle radios during the most active period of anti-nuclear militancy between 1977 and 1981. Ref: <https://journals.openedition.org/radiomorphoses/7100>

# PAVILLON

---

Pluriversality is to be celebrated at the heart of this project. This concept coined by William James and taken up by numerous thinkers working within the fields of decolonial studies in Latin America makes it possible to apprehend in a deeply situated manner the question of identities, ontologies, and ways of being in the world – a world made up of a multitude of worlds.

The *Salé* project under the banner of *Archipel#Chaos-Monde* seeks to valorize the multiplicity of ways of being, speaking, and making world through an artistic and reflective point of view – these Encounters set themselves the task of giving voice to discourses that prefigure aspirational futures and of stimulating ecologies of alliances.

*Archipel#Chaos-Monde* aims, through a saturation of propositions, to dissolve the aspiration toward a conquering voice. Its programming frees itself from an ordered taxonomy – artistic writings erupt polyphonically and draw their strength from what appears to be lacking: order and homogeneity. The *Archipel#Chaos-Monde* Encounters – in the manner in which the Centre's programming is constructed, whose vocation is experiential – will occupy all of its spaces: gallery, cinema, theatre, bunker, courtyards.

Radiophonic creation is to be a key element of the *Archipel#Chaos-Monde* Encounters, where the ultimate ephemeral SALE radio studio will dock – after its moorings in Rome and Palermo – from which will be broadcast the content produced throughout the year by the students and artists engaged in the viral adventure, and where live broadcasts will take place according to a dilated temporality. This pirate studio is to be housed in a Cabin created in collaboration with the residents of the “S” Grand Atelier – an artistic laboratory located in Vielsalm in the heart of the Belgian Ardennes, which offers a series of creative workshops for artists living with mental disabilities.

The Anarkhè-exhibition of the Encounters – named ASILE – will bring together works probing the issues of human and non-human exiles, exoduses, refuges, shelter, and also mutations – artworks engaging with the notion of asylum, a profoundly polysemic concept.

Put in the forefront of the *Archipel#Chaos-Monde* Encounters and the *Salé* project are the idiosyncratic beliefs, rites, spiritualities, totems, fetishes, mythologies, and narratives of this era– the artefacts and modes of thought that reconnect us to immensity, to the sea, to the incommensurability not only of our globe but of our universe.

The growing interest in modest, fallible, less demiurgic practices, devoid of overhanging creative missionary zeal – as well as the consideration of non-human performativities within artistic practices – contributes to the revalorization of practices and minoritized artistic figures that *Archipel#Chaos-Monde* seeks to shelter – a nave of the margins in the shadow of certainties.

Numerous artistic projects invite experimentation of ritual forms and call for communion, reconnecting us in specific ways to the elements, to the environment, and to the other. Numerous artistic projects privilege lived experience, sensation, and aesthetics – in the etymological sense of the term referring to *aisthêtikos*, defining the science of the sensible – works that unsettle.

*Archipel#Chaos-Monde* intends to be the temple of these creations carried by artists in the role of intercessors, who invite to *épochè*. The aesthetics of the ineffable is to be at the center of the artistic propositions of the Encounters.

# PROBES

## Speculative utopias

*Utopia is not the unrealizable but the unrealized.*

Théodor Monod

*“in the midst of lands” ... to the peoples of the sea ... to the damned of the sea*

*Archipel#Chaos-Monde* intends to orient its programming around environmental issues without claiming to be a prescriptive ecological project, but rather by assuming itself as a cosmopolitan project, perspectivist in the metaphysical sense of the term. As a counterfire to retrotopia, a virtualization that overturns both messianic and eschatological visions and anchors itself in imaginaries linked to the Mediterranean, perceived and experienced polyphonically.

It deepens issues explored in the project produced by the Centre in 2025 under the title *Symbiosium\_Cosmologies spéculatives#Abyssal – Sidereal & Synthetic*, which was taken up within the agenda of the “Year of the Sea”. The questions of “conquests,” of interspecies relations, of human and non-human performativities, as well as of new alliances that lay at its core will constitute axes of reflection for *Archipel#Chaos-Monde* Focus Méditerranée.

The “conquests,” in place of the “explorations” of those who conquer – space and abysses – have returned to the heart of current affairs, and they become all the more pressing in an era marked by the rise of apocalyptic discourses, for they would serve as “Plan B” for those for whom the endangerment of “their world” constitutes the endangerment of the world – those who have mortgaged resources considered inexhaustible.

Now known as “common heritage of humanity,” the deep seabed nonetheless encounters the same geostrategic problems as spatial *res nullius*. Today, in each sampling from abyssal plains, 90% of species are unknown. While the Mediterranean represents only 0.8% of the surface of the oceans, it nevertheless concentrates nearly one-tenth of global biodiversity. An alien world lives alongside us. Seven percent of the world’s population, spread across 23 countries representing 450 million inhabitants – one third of whom are concentrated along the coastal strip – live alongside the Mediterranean and share this common horizon that will outlive them, beyond flags and administrative boundaries.

A paradigmatic interspecies space, the stakes of “living and living together” arise here with gravity. Due notably to anthropogenic greenhouse gas emissions, the sea is warming faster than the rest of the planet; its acidification is increasing, and its first fifteen centimetres of water are polluted by billions of drifting plastic fragments. It is composed of numerous non-indigenous species and is being reconfigured within a world in perpetual mutation.

Although the sea in its mythological force is perceived as the matrix of societies that have intermingled, hybridized, and mixed – of diasporas and human migrations and of very many non-human ones too often minoritized – it is also the matrix of cyberspace with a venous system invading its depths with submarine cables intended, not without paradox, to facilitate flows of communication.

The Mediterranean contains deep and ultra-deep hydrocarbon deposits coveted for exploitation that would nevertheless risk endangering already fragile ecosystems. This sea is constantly subjected to irrigation demands that will weigh ever more heavily if voracious agricultural practices are maintained. Whereas this sea is the eldorado of more than 630 million tourists who traversed it in 2025, it has become the sarcophagus of those fleeing poverty, inequality, food insecurity, and resource plundering; it has become the grave of climate migrants – without recognized legal status – who wash up at the gates of what still represents a salvific escape toward a better life.

The Mediterranean offers fertile ground for thinking – among other things – the correlations between climate change and human and non-human mobilities, as well as the emergence of conflicts in relation to environmental vulnerabilities.

Some 30 million years ago, the uplift of the African continent and the mechanisms of plate tectonics enabled the original formation of the Mediterranean Sea, which since that illustrious epoch has – like all things in this world – changed, and which in its history was even once dried up. From the Middle Ages onward, Christian Western Europe, the Islamic world, and the Byzantine Empire made it a strategic territory of encounters and exchanges.

At all times – a fragmented space – the Mediterranean inspires and unsettles, connects and divides. The Mediterranean is a sea fascinating in its contradictions and complexities, and it strikingly bears witness to the challenges and stakes of our contemporary world and of possible futures. There is an alternative – to paraphrase the Thatcher slogan – many ways of living in alterity with the sea, of thinking toward the improvement of socio-ecological resilience in the Mediterranean, many ways of thinking it, dreaming it, mediating it are emerging. The Mediterranean is the object of numerous artistic “probes” that our project intends to valorize through multiple prisms.

Narratives participate in constructing the ways in which we inhabit a world – one world among others that coexist.

## Asylum & Migration

*We are the eyes and ears of those who have been displaced.*  
Silvia Federici

At the crossroads of three continents, the Mediterranean has long been a sea conducive to exchanges. Through the call for projects that will be launched as part of the operationalization of the *Salé* project, the issues of human and non-human migrations, of the memories and narratives of migration, as well as that of the emergence of climate refugees is to be a key point of interest.

The question of migration in its most contemporary dimension must be addressed; the deadliest maritime migration route in the world is that of the Mediterranean – to overlook this reality would amount to intellectual fraud.

The migratory question, the migratory journey, arises in profoundly different ways depending on gender. Numerous studies on the correlation between climate change and migration highlight extreme gender inequality and advocate a Copernican revolution in the way we apprehend the driving role women can play in climate governance efforts.

The stakes of non-human migrations – of those who have no voice to speak or testify – is to be another focal element of this call.

It is not insignificant to note the use of a lexicon typically borrowed from the vegetal realm of nature to evoke human situations – we speak of uprooting, rooting, acclimatization, invasion... In biology, to evoke the beneficial effects of hybridization, one speaks of heterosis effects. It is this “grafted,” life-giving dimension that the *Salé* project intends to mediate.

The biological expansiveness – plant and animal biodiversity – of Mediterranean ecosystems is exceptional, and it is the fruit of numerous exchanges that must be narrated, valorized, and mythologized. Studies show that 10% of the world’s higher plants are found in the Mediterranean region, on a surface equal to only 1.6% of the Earth’s land area. The Mediterranean Sea is one of the planet’s ten biodiversity “hotspots.”

The stakes – for humans and non-humans alike – of protecting spaces, of guaranteeing habitat corridors preserving biological and human connectivity, of protecting people and species, are fundamental, just as fundamental as the claim to an inalienable right to mobility... and to flight.

The question of “who speaks,” of enunciate and thus performative dispositifs, is fundamental and will lie at the heart of the Encounters, rigorously addressed within them. Who speaks, and of what? What kind of speech can emerge?

*The map is not the territory...*

Our world maps governed by the Mercator projection induce a distorted relationship to scale. The call launched by two organizations in July 2025 – Africa No Filter and Speak Up Africa – advocates for a redefinition of the proportions granted to continents on current geographical maps, which drastically reduce the size of Africa and South America to the benefit of regions near the poles. These maps bias the way we apprehend what presents itself as a simple representation of reality but is in fact only a conventionalized – and therefore entirely arbitrary – formatting of it.

The way the Mediterranean has been named as much as represented has also shifted over the centuries. If it is perceived as a land of concord – “a machine for producing civilizations,” wrote Paul Valéry – it was already a vibrant space of piracy as early as the second century BCE, and its history is one of numerous complexities long smoothed over by a fabulated mythology written by those whose speech, writing, and administration were considered legitimate – those who civilized, and who for some still today extol the circulation of capital and goods while hindering human mobility from south to north.

The Mediterranean, as a concept, as an adjectivable proper name, as a representation steeped in a colonial project context, is interrogated by numerous strands of research. To grasp it in all its heterogeneity constitutes an essential stake in profiling and sketching its symbolic role in the age of our liquid societies and the dematerialization of social life. The Mediterranean reduced distances, brought markets and resources into proximity, just as the laying of submarine cables at its heart optimizes a society of flows.

The stakes of valorizing the ambivalence and heterogeneity of Mediterranean representations and narratives, as well as of dissecting our representations and epistemes, lie at the heart of the Archipel Encounters.

All content created within the framework of the *Salé* radios is to be recorded and organized according to a taxonomy developed with the project’s protagonists. The “collection” of content thus produced and made freely accessible will constitute an aggregation of macroscopic and microscopic points of view.

# CWB Paris

Direction Stéphanie Pécourt

Far from a mausoleum contributing to the canonization of the pa-ma-trimomial heritage of Francophone Belgian culture, the Centre – also known as the vessel – is a non-prescriptive space with an experiential vocation, a reference catalyst of so-called Belgian contemporary creation and of the artistic ecosystem in its transversality.

Through resolutely deconsecrating and a-transdisciplinary programming, the Centre is mandated to disseminate and showcase the work of artists based in the Fédération Wallonie-Bruxelles. It thus ensures the promotion of emerging and established talents, from the peripheral to the consecrated. It helps stimulate co-productions and international partnerships and crystallizes attention in favor of the so-called Belgian scene.

Each season, the Centre unveils artistic approaches showcasing irreducibility to a common denominator of the porous territories of contemporary creation. Located in the 4th arrondissement of Paris, its programming unfolds over more than 1000 sqm.

As a decentralized Belgian vessel it also carries out Off-Site programming and invests Cyberspace as a territory of creation and dissemination with specialized content beyond the programming it deploys In-Situ.

The Centre is a decentralized service of Wallonie-Bruxelles International (WBI): an instrument of the international policy conducted by Wallonia, the Fédération Wallonie-Bruxelles, and the Commission communautaire française de la Région de Bruxelles Capitale.

The Centre works in close collaboration with the Wallonie-Bruxelles General Delegation in Paris. The Wallonie-Bruxelles General Delegation in Paris is responsible for the diplomatic and institutional representation of the governments of the Fédération Wallonie-Bruxelles and Wallonia to the French authorities, both national and regional, as well as to international organizations: in particular Francophonie (OIF) as well as UNESCO and OECD. As spokesperson and relay for the values carried by Francophones of Belgium, the General Delegation carries out its activities in collaboration with the Wallonia Economic and Commercial Attaché, its tourism representatives, and with the Centre Wallonie-Bruxelles.

## Press contact

Pauline Couturier  
Chargée du département du développement  
des publics et des partenariats  
+33 (0)1 53 01 97 20  
p.couturier@cwbb.fr

## Access

Galerie	127-129, rue Saint Martin, 75004 Paris
Théâtre - Cinéma - Bunker	46, rue Quincampoix, 75004 Paris

Métro Châtelet-Les-Halles, Rambuteau, Hôtel de Ville

