

BINGO GGGO



Bingo as a pedagogical tool

One of the *TTTToolbox* program's objectives was to create pedagogical tools that could be handed out to others (teachers, students, administrative staff, etc.) in order to allow for the deconstruction of gender, class, race, validist stereotypes, etc. present in art school pedagogy. Whether on the internet or in real life, having a good repartee is a skill that seems essential to survive the hostility of the world. Systemic racist, sexist, classist attacks insidiously infiltrate language and are disseminated, sometimes even involuntarily, by people who have not yet begun the process of deconstructing their privileges. These attacks take the form of recurrent phrases coming from different interlocutors and can sometimes leave us speechless.

It is very often tedious to launch long and lengthy pedagogical explanations when systemic phrases are uttered, without supports or references at hand. So Bingo can be a playful aid, a tool, which brings short, punchy, second-degree or more pedagogical answers to those who need them. The graphic support of the Bingo game is used to list preconceived ideas and ready-made sentences on a specific subject, in order to find effective counter-arguments. The ultimate aim is raising awareness and learning.

Based on the existing «Not Racist» and «Not Sexist» Bingo games, the *Language as Virus* group of the *Teaching To Transgress Toolbox* program offers two new Bingo games collectively developed as a tool to combat racism:

- ∅ the <<I Don't Like Inclusive Writing>> Bingo dedicated to systemic sentences countering inclusive writing, non-binary typography and gender fucker language. ☺
- ∅ the <<Let's Decolonize Art Schools>> Bingo on the systemic racist sentences regularly pronounced in art schools during jury, courses, etc. ☺☺ (see Decolonizing the Arts).

All the attacks could not be defended in these two Bingos, we invite you to expand the list! Get going on your Bingos!

**The term "white people" refers sociologically to privileged people who are not racially discriminated against or assigned based on their supposed origins or skin color. Conversely, the term "non-white" (sociological again) designates all people who are discriminated against or assigned on the basis of their supposed origins or skin color. Both terms come from Decolonial studies, intersectional theories and activist circles. *The asterisk is used at the end of "trans* person" by transfeminist and TFBDD (trans, fag, bi, dyke) activist circles as a marker to allow or not allow any suffixes.

“You are turning language into something excessively political, the masculine is neutral!”

Isn't it the non-binary gender that is neutral? If it were neutral, the masculine would not exist!

What I can name exists, language is the architecture of my thinking and the border of my world. Everything is political, the choice to keep gendered writing as a “neutral” masculine is a political choice. The French Academy in the 17th century decided that the masculine should be neutral, this is called the masculinization of the French language. masculinisation.

“It’s too cumbersome, it takes up too much space.”

What about man-spreading? Isn't it cumbersome? Even in language you monopolize all the space.

Contrary to the use of the doublet, non-binary typography that offers inclusive glyphs is less “cumbersome” when a text needs to take up little space (newspaper articles, etc.).

“It’s not academic, it’s not appropriate in a dissertation or research.”

It's your comment that doesn't fit.

On the contrary, if by research you mean a precise work of construction, verification of one's sources, etc. the choice of a precise and situated vocabulary seems quite appropriate.

“Reading aloud is too complicated, too long, not practical.”

Well, it's less complicated than Latin, isn't it!

We are not in a hurry. We can also use the doublet, or mark a pause between the different suffixes. Using the neuter in speech is very short and practical “students” (“étudiants”)

“It’s incidental, you are fighting the wrong battle.”

And you're talking to the wrong person, it's an essential tool in my life.

A language that makes gender minorities secondary is the mark of a society where they play a secondary role.

“After 40 pages, it's too tiring!”

So stop reading, do something else, take a break!

Being a good ally on these issues also takes effort, and after a few pages the brain gets used to it very quickly. Fighting patriarchy can be quite tiring too, a little help is welcome.

“You’re being overly sensitive: just because I don’t use inclusive writing doesn’t mean I don’t take women into consideration.”

Whom do you take into consideration then? Are you thinking about non-binary, genderfluid and trans people?

It's not a matter of sensitivity, it's about inclusive language that not only serves to include or 'think' about women, but allows for the visibilization of genderfluid, trans*, non-binary people who don't identify as feminine or masculine.

“You don’t acknowledge people with reading disorders (dyslexia, dyspraxia, etc.)”

One should always think about these people! Do you think about all the people you don't include?

The Réseau d'Études HandiFéministes (REHF) has written a post to highlight the misuse of disability as a pretext, and asks people who are not concerned to stop using blindness, dyslexia or dyspraxia to justify their position and speak on behalf of the whole disability community. Working on inclusive writing programming for assistive reading machines and text-to-speech software would solve part of the problem.

“It’s too complicated, it segments reading and the overall type color.”

It doesn't segment your reading, it welcomes others into your reading, but hospitality may not be your thing!

Who says type color has to be perfect? It's a learned standard again. We urge you to draw or use midpoints that don't break the type color or non-binary typography..

“It isn’t legible.”

It's exclusion that hurts my eyes!

This comment rarely is heard when it comes to fancy typography. A few years after learning to read, the human brain recognizes words even without vowels, it's really a matter of habit and training.

“The midpoint! You must at least know how do it!”

Command+Shift+F on Mac and Alt+0183 on PC.

If the use of the midpoint is not adequate, there is also the neutral and non-binary grammar of Alpheratz. There are also epicene terms, doublets, proximity agreement, which are all solutions and alternatives.

“This is propaganda in the service of an ideology, you are acting like a commando.”

Yes, we are at war with patriarchy, my adelphs and I want to persuade you all!

Minority practices cannot be considered propaganda, whose characteristic is to emanate from a dominant power. The hegemonic neutral male writing is also an ideology, which excludes.

“You make up a private jargon.”

You have a jargon too, it is called hegemonic masculine neutral French.

Many forms of inclusive language exist, it is not «our» private jargon, it is precisely constructed so that everyone recognizes him/herself and it is understood by all. Language evolves according to the uses. It has always done so.

“I don’t like it, it’s ugly!”

And I don't like spinach!

This is a personal aesthetic criterion that has no place in this debate. What is socially established as «beautiful” is often related to norm and habits.

“But what does it do for me?” (says a cis man)

It helps you to include the humans around you and shrink swollen heads!

You have the privilege of not being concerned!

“I am too attached to the French language.”

So how come you don't speak Old French instead of French?

The language was massively masculinized by the Academicians in the 17th century, and these reforms made it rigid. We claim our right to transform language in order to break the limits it imposes on us. The French language is a living matter, rich in its evolutions, and open to experimentation.

<p>“What are your origins?” (in relation to an artistic production)</p> <p>De l'origine du monde! Quoi...</p> <p>I am showing you a production, my origins have nothing to do with the debate, I invite you not to make any amalgam, and to remain focused on my work.</p>	<p>“Where do you come from?”</p> <p>Now I'm coming back from downtown, and I took the bus to get to school. Where are you from?</p> <p>What makes you think I'm from somewhere else and why is it an issue? Would you ask a white person this question?</p>	<p>“No but where are you from, really?!”</p> <p>So I was on the N°34 bus, third row, sitting window side, etc.</p> <p>It's not by insisting that the answer will change.</p>	<p>“You should work on the history of your country” (suggestion of a project to a student)</p> <p>Are you talking about the crafts of my “country of origin” or about how my grandmother came to France? If not, I was born in Paris</p> <p>History is common and shared, you too might consider working on the oppressor’s and colonizer states’ point of view. Non-white artists are often required to be exotic in order to succeed in art. By fetishizing bodies, dance practices, culinary knowledge, war trauma.</p>
<p>“I don’t have a problem with African art, I have some at home.”</p> <p>I have a problem with the colonizers, I don't have any at home.</p> <p>What you have are certainly pieces of art stolen from the whole African continent during colonization, they must be returned. Contrary to what they think, the heritage of the world does not belong to white people.</p>	<p>“I advise you to go see the work of X.” (referring to an outdated white cis artist)</p> <p>Okay, give me artistic references from a decolonized curriculum. ?</p> <p>Non-white artistic references exist, you have to ask around, find them, and present them. This work should not be required of students, it is the job of every teacher to decolonize their curriculum and library.</p>	<p>“You can’t use cotton in your artwork without being aware of what it represents.” (implying the history of slavery, when the piece is completely unrelated)</p> <p>If I had been white, would you have made the same remark to me? Can we decolonize the materials?</p> <p>What are we talking about? Why do you associate it with me? Whereas white people all have individual histories, black people all have the same history?</p>	<p>“Ah yes “you”, you are very careful and precise.”</p> <p>Who is “You”? We've always been on first-name terms, haven't we?</p> <p>By using “you” the person distinguishes himself and hierarchizes the others by asserting a position of domination.</p>
<p>“Olalala, people can’t say anything anymore.” (applied to the criticism of an artistic work)</p> <p>Ah yes, it would be better to say nothing sometimes! Why don't you say “I”? Are you ashamed of what you think?</p> <p>Qui sont ces autres personnes que vous incluez avec vous? En effet, en 2021 “on” ne peut plus dire de choses racistes, sexistes, etc. Si ça vous dérange ou vous demande un effort c’est que vous êtes oppressif/e et/ou problématique.</p>	<p>“You Asians are good with technology and computers, so it’s okay for the website code.”</p> <p>“You” Westerners are good at racism and stereotyping.</p> <p>Where does this association come from? You are projecting skills onto a continent. Asian people are regularly stigmatized by microaggressions (hyper sexualization of Asian women, projection of a natural inclination to discipline...)</p>	<p>“There is another student of color at the school that you could turn to for help with your work.”</p> <p>I have white friends too, I could introduce you to them, you must have a lot in common, a lot to talk about!</p> <p>This is an amalgam. It is not because two people share the same “color” that they share the same vision of an artistic work.</p>	<p>“Ah the little Chinese girl, but she should be told that the school offers free French classes, she should put her mind to it.” (the student is not Chinese, speaks French fluently, and her teachers refuse to make as much time for her as for other students)</p>
<p>“The jury might not understand your work, it’s not sufficiently related to contemporary art.” (a student doesn’t graduate, facing a white jury that didn’t do the work of decolonizing their curriculum and library)</p> <p>Ah yes, I saw that one of the jury members paints monochromes. I'm going to do that too, it will be more consensual.</p> <p>I show my practice, it's not because my references and my work don't fit in the idea that you have of contemporary art, that they are not legitimate. I'm not going to change my work to please a white jury. Do other students adapt their work for the jury?</p>	<p>“I saw that he was growing a beard, we have to be vigilant.” (during a class council, about a student)</p> <p>Why? Do hipsters scare you?</p> <p>It is a stereotype. To associate “beard” and “suspicion of radicalization” in the same sentence is a racist amalgam that stigmatizes a community.</p>	<p>Maybe you could take free courses in pedagogy or non-violent communication, like those French courses offered by the school?</p> <p>Be aware of your privileges and accompany this student with kindness, as it is your job as a teacher. Also, he/she is Taiwanese, not Chinese, it is different, and China is not Asia.</p>	