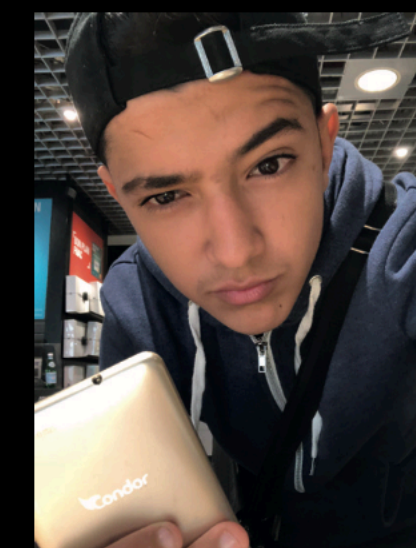
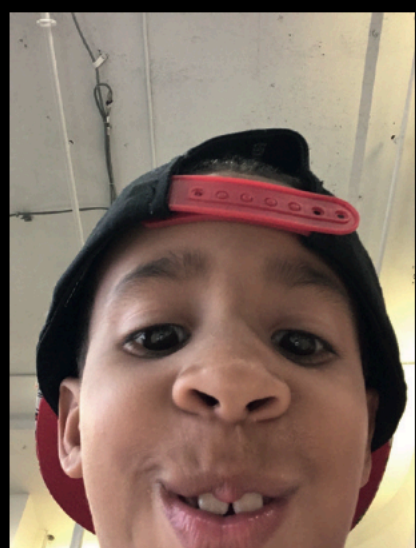
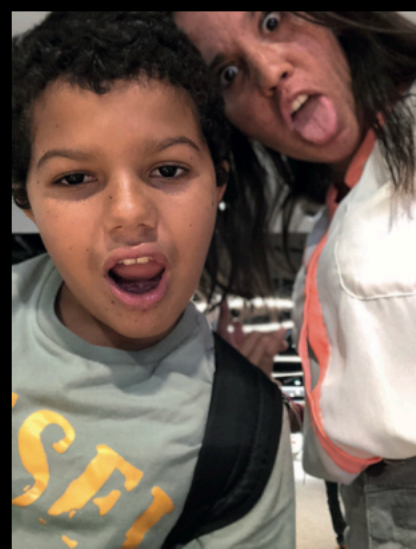


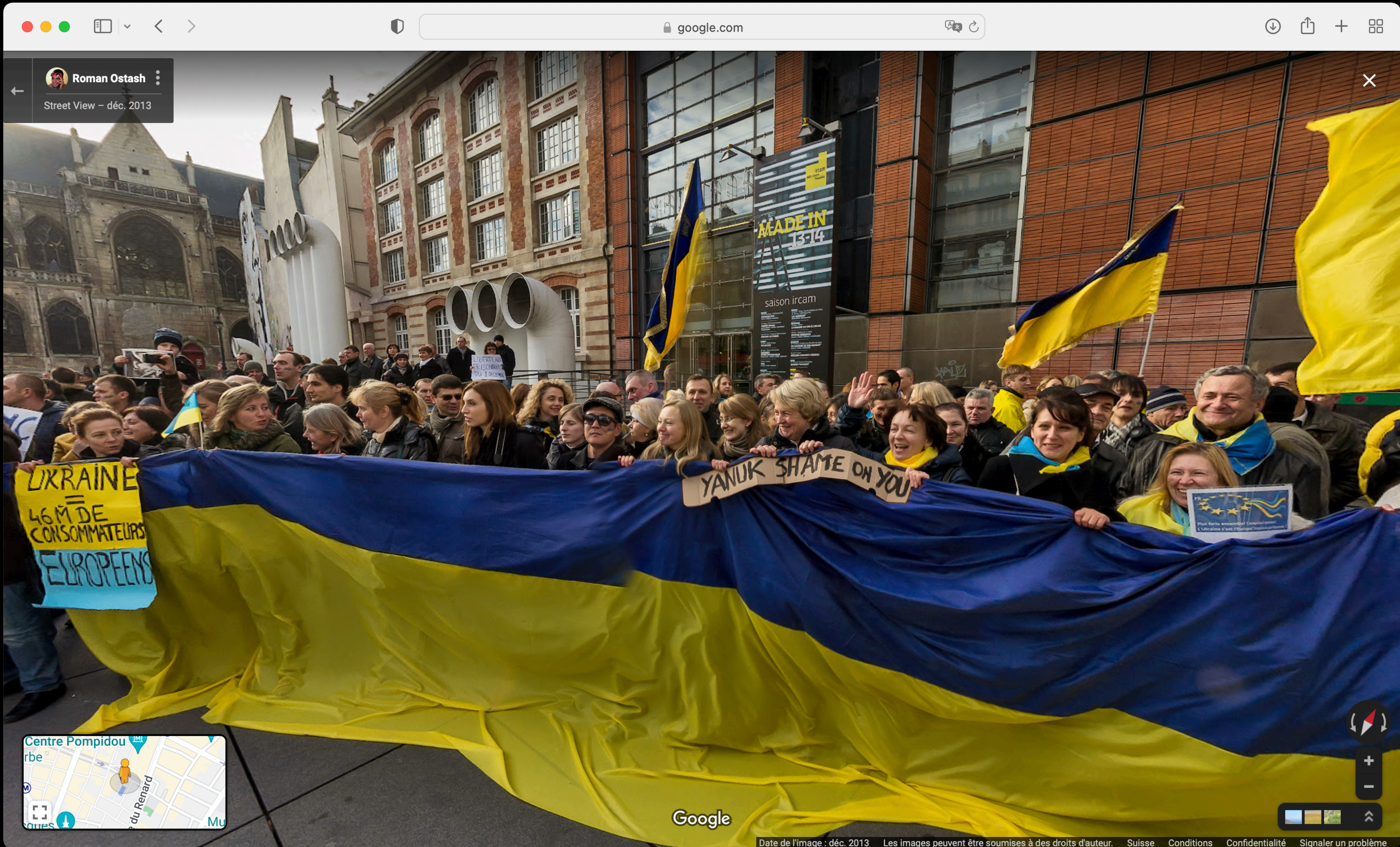
Bérénice Serra
Alice and Bob

Fasnachts workshop, IDCE, Basel
February 27, 2023

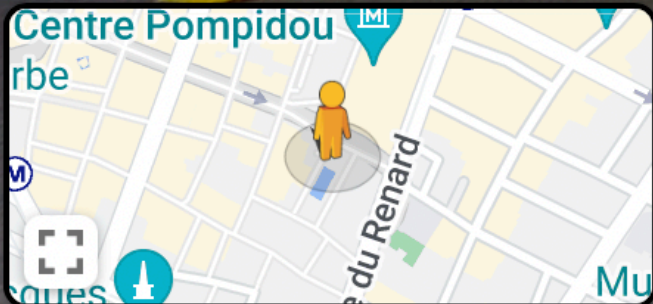
youtube.com/watch?v=oD_S0RcZAml

Lecture Series Fall 2022 IDCE
Tactical Publishing, October 19, 2022

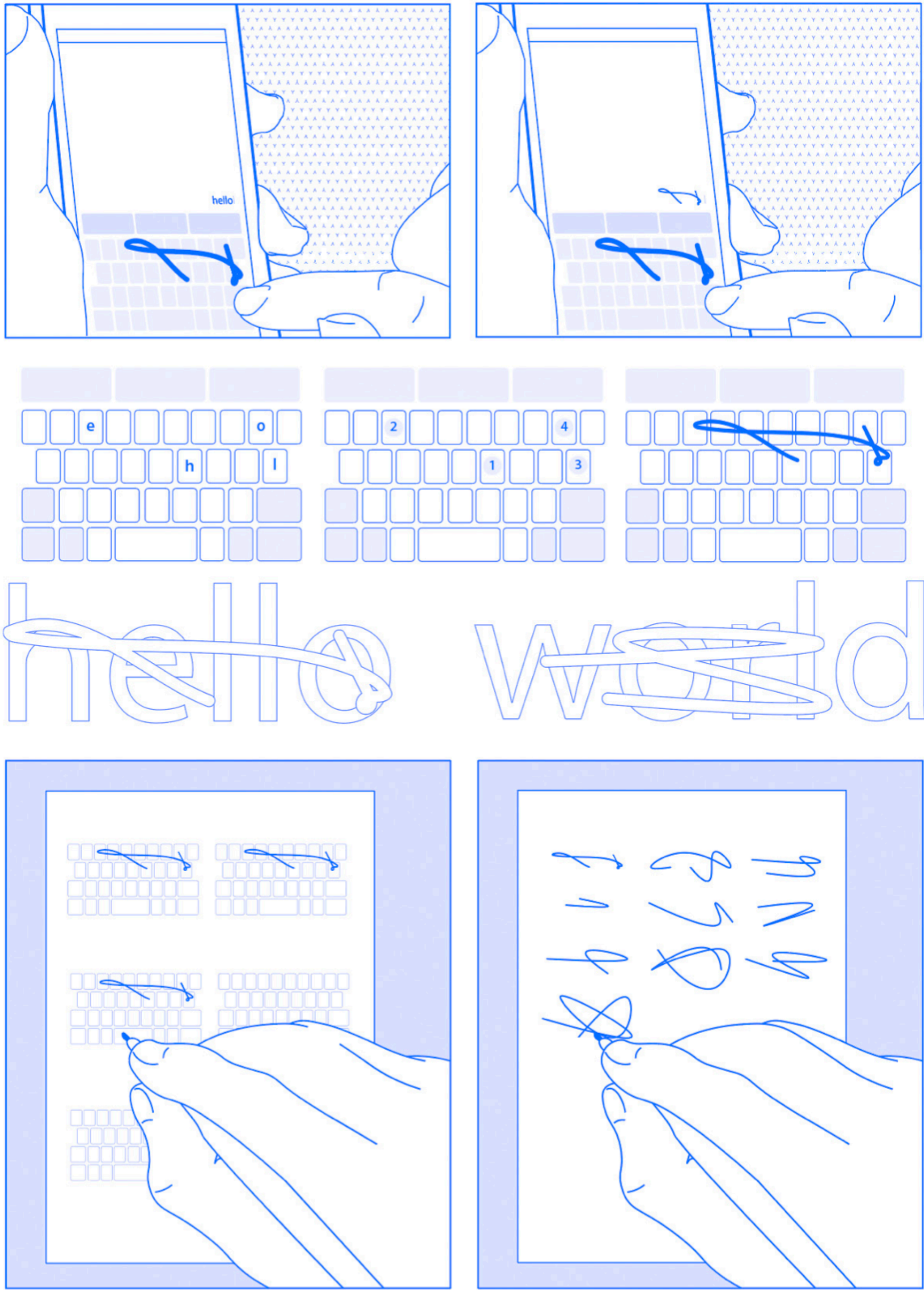


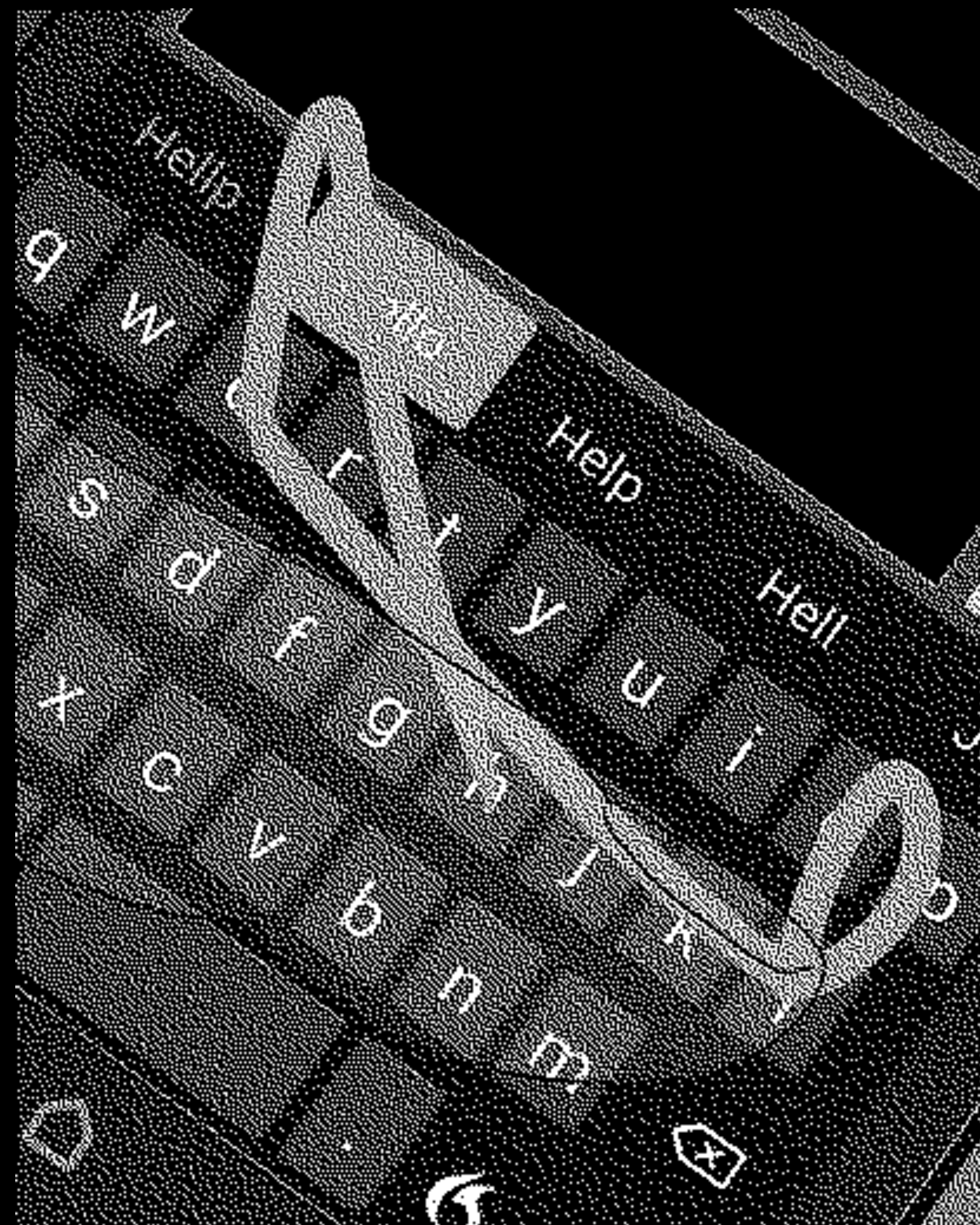
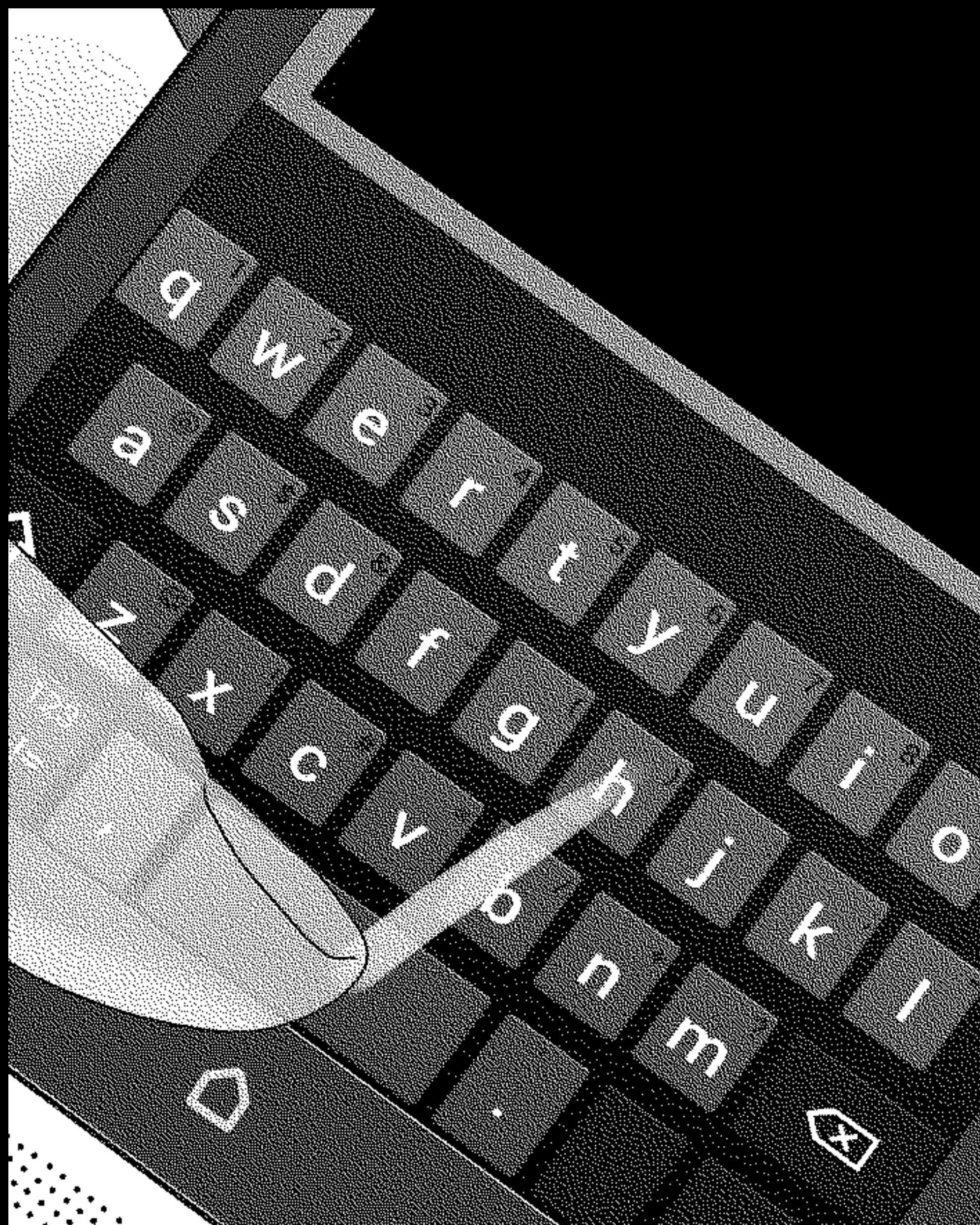


Roman Ostash
Street View – déc. 2013



Google

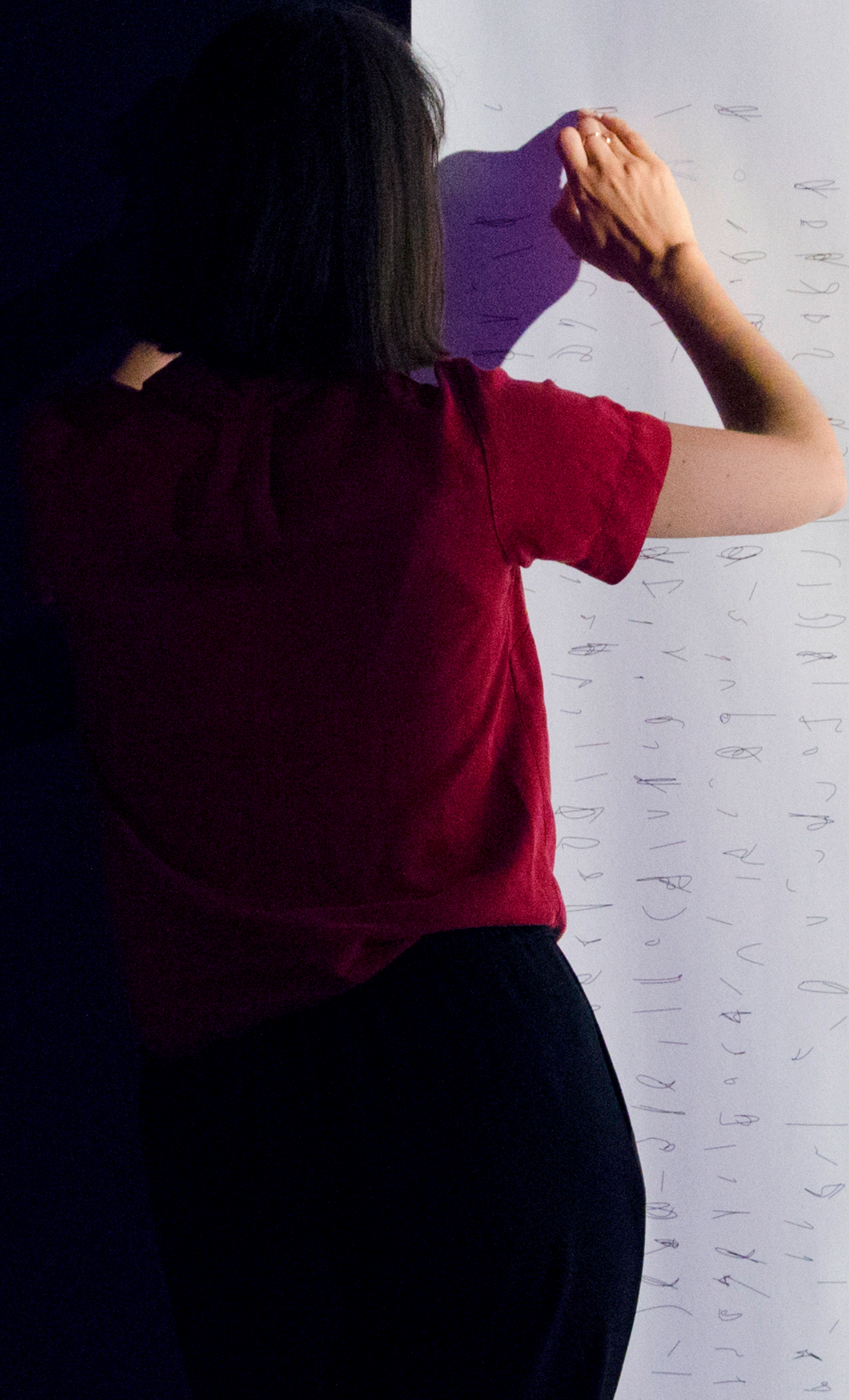




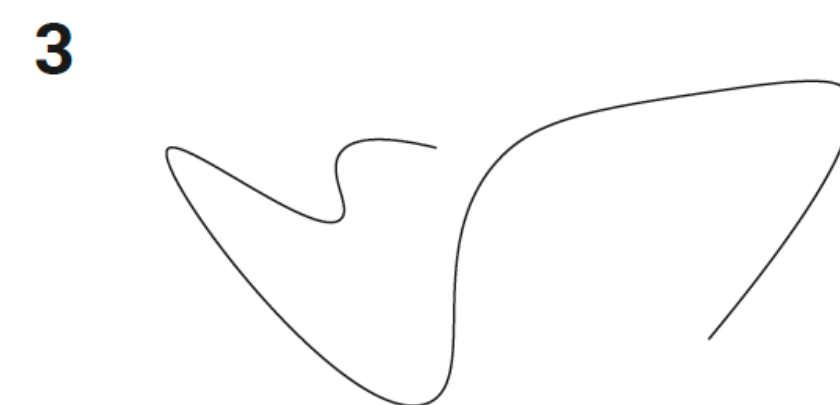
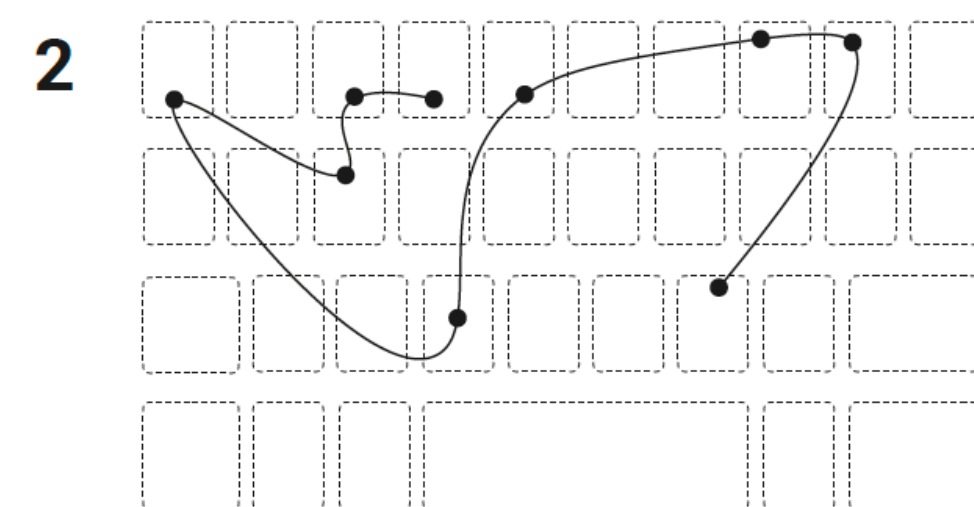
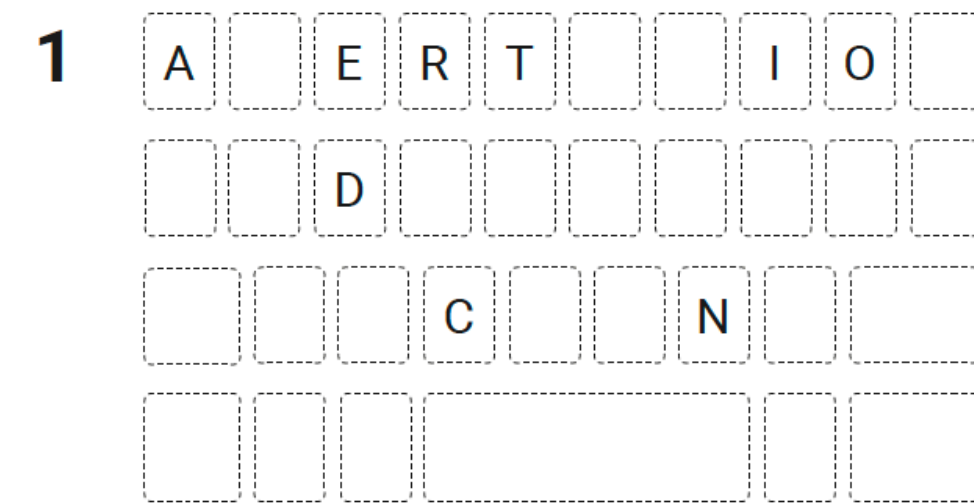
Handwritten notes, likely bleed-through from the reverse side of the page, consisting of various symbols and characters including 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and numbers '1' through '9'.

Handwritten notes in cursive script, likely a list or index, covering the bottom half of the page. The text is dense and difficult to decipher due to the cursive style.

Handwritten notes on lined paper, including the word "HAPPY" and various scribbles and symbols.







Swipe propose un système d'écriture cursive monogrammatique, inspiré par le fonctionnement d'un clavier virtuel, permettant d'écrire chaque mot en reliant de manière continue les lettres qui le constituent.

1

A	Z	E	R	T	Y	U	I	O	P

rangée 1

Q	S	D	F	G	H	J	K	L	M

rangée 2

	W	X	C	V	B	N	'		

rangée 3

A		E			Y	U	I	O	

voyelles

	Z		R	T					P
Q	S	D	F	G	H	J	K	L	M
	W	X	C	V	B	N			

consonnes

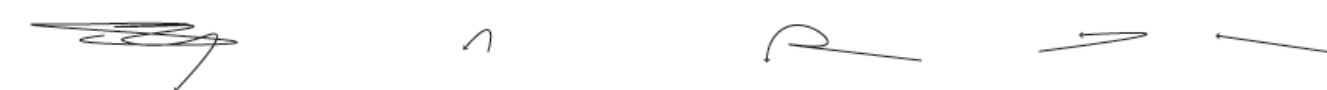
							'		

apostrophe

Ce système demande de retenir la



répartition des lettres sur le



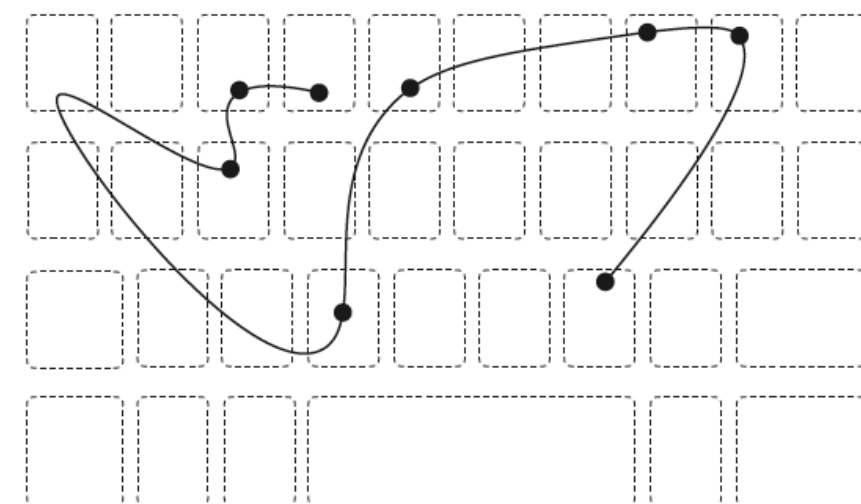
clavier ainsi que les emplacements de



différents groupes de caractères.

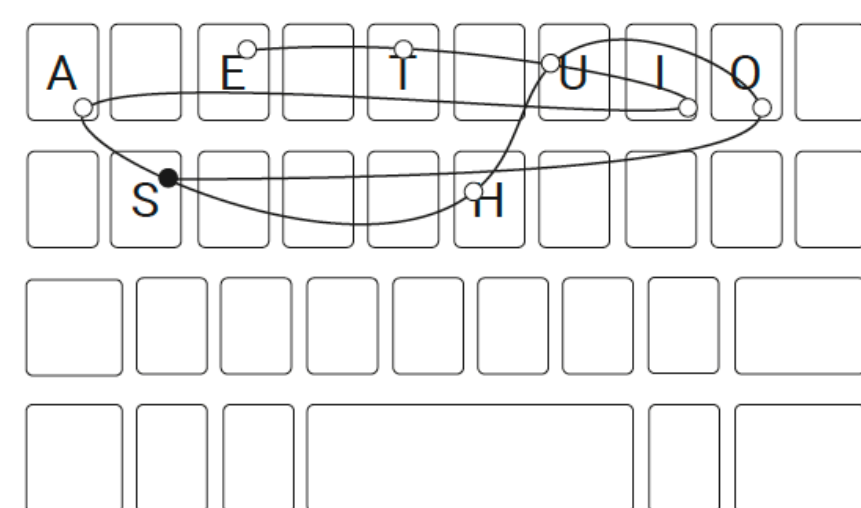
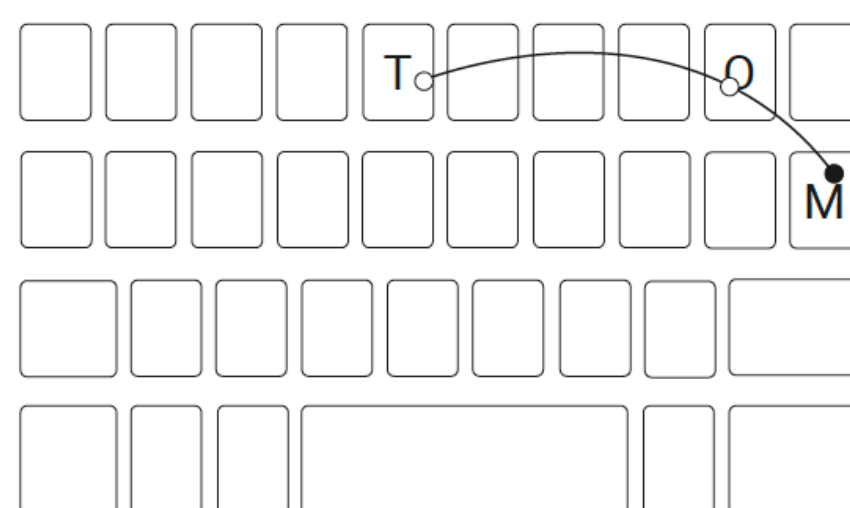
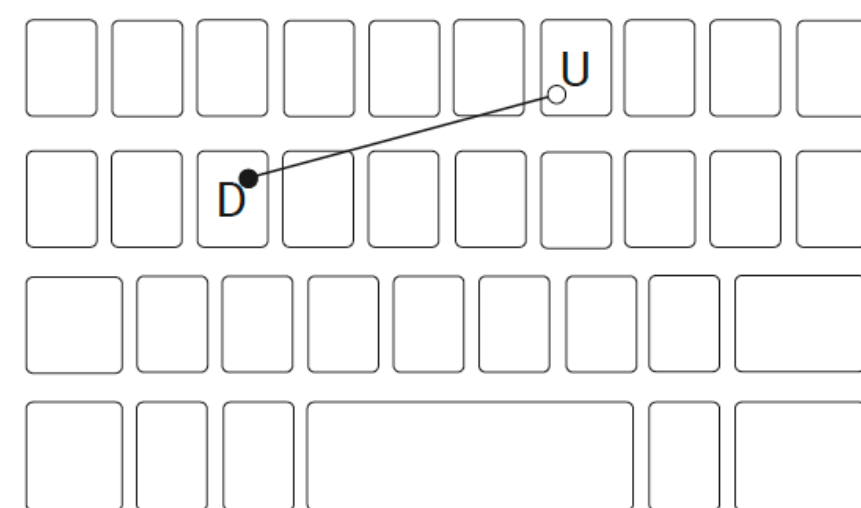
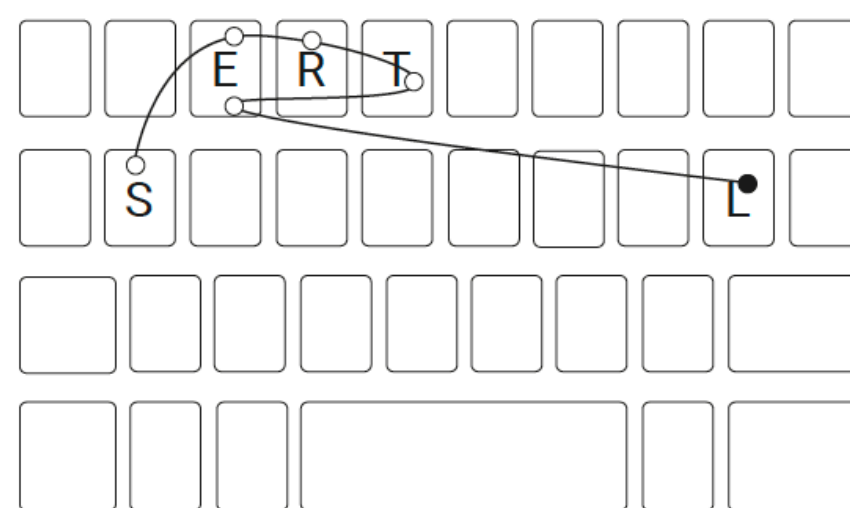
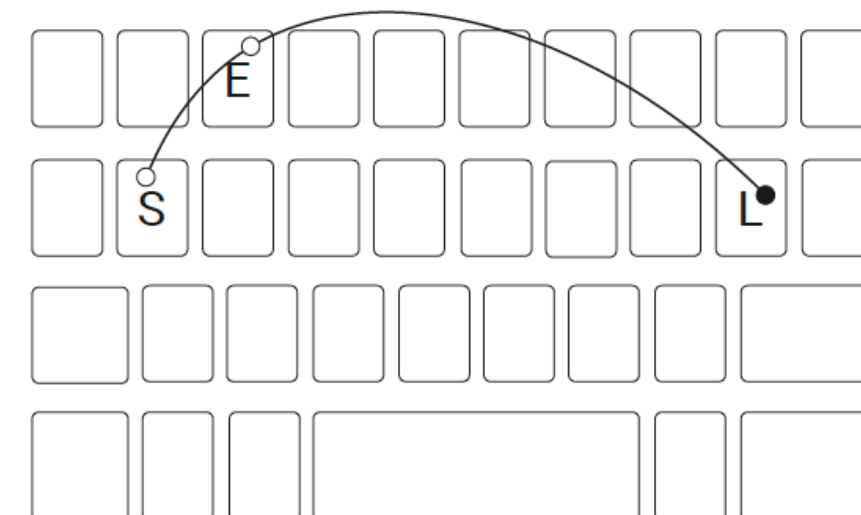
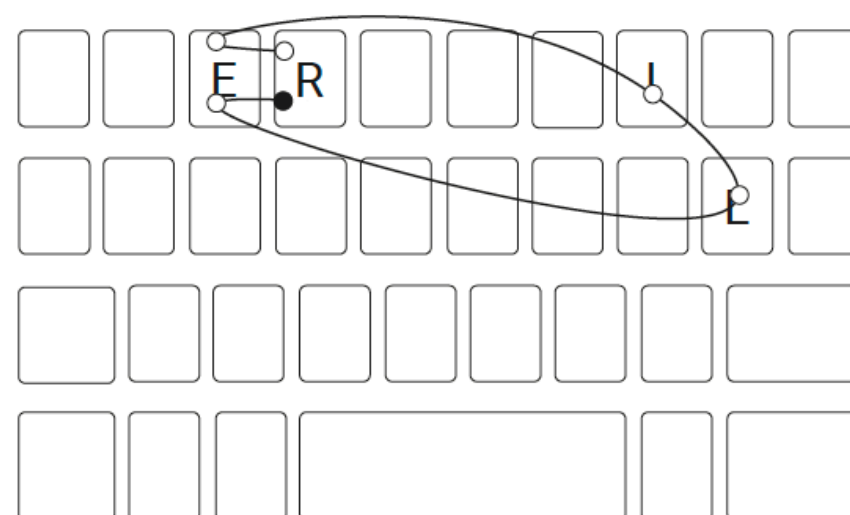


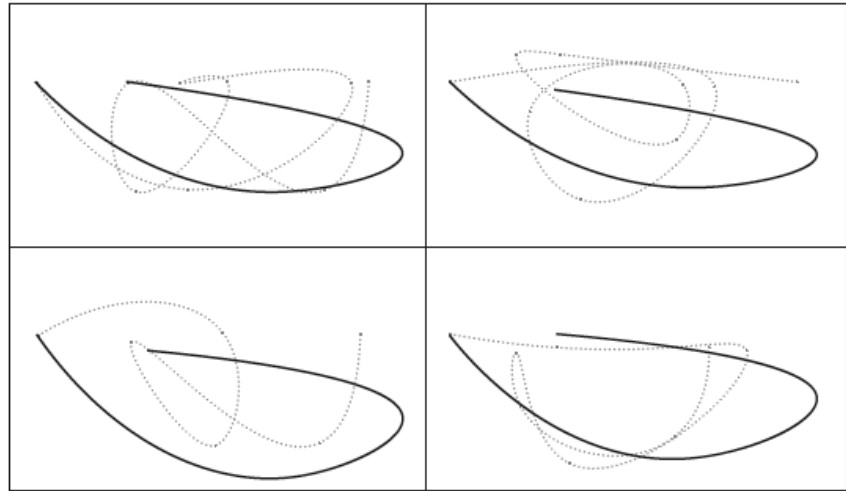
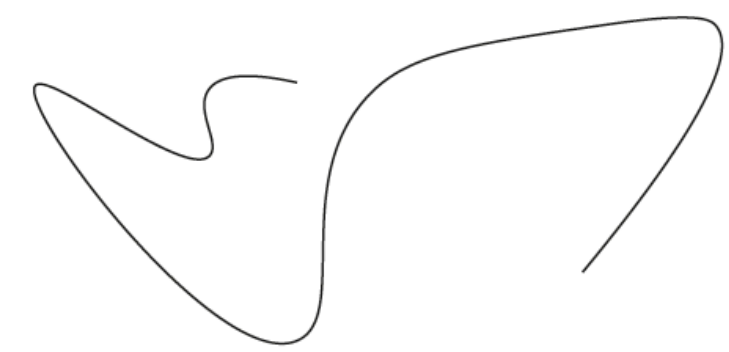
2



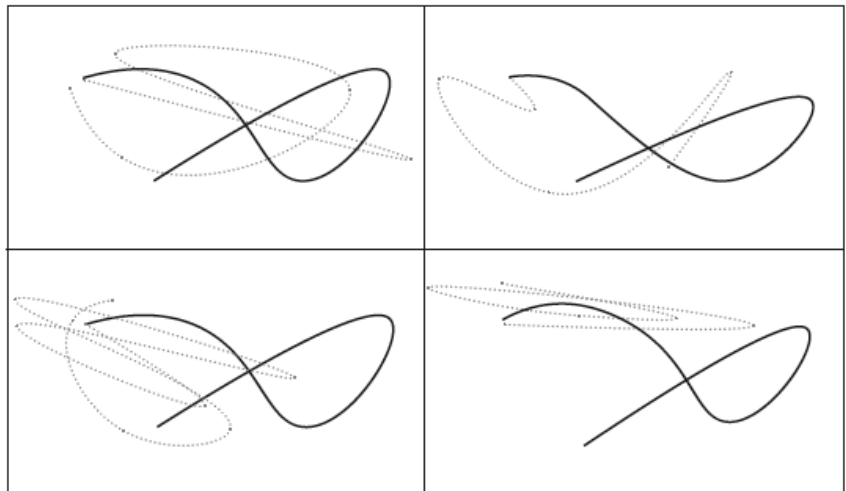
Chaque mot se dessine lorsque les

lettres qui le composent sont reliées.

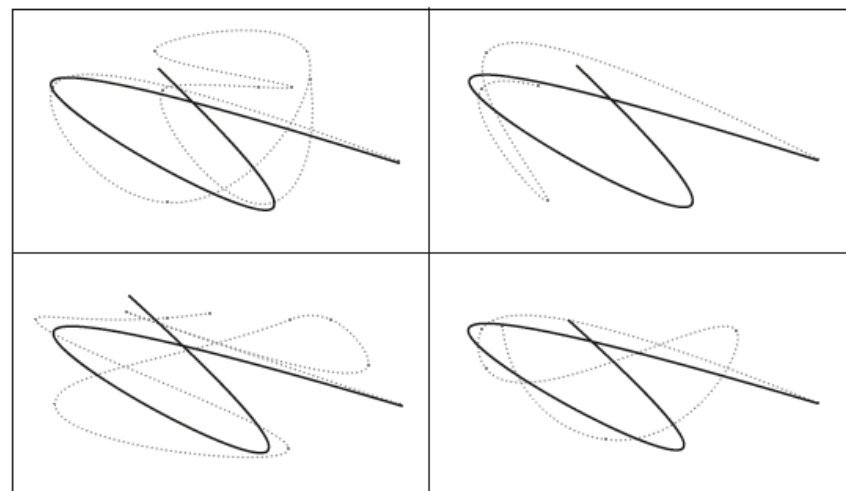




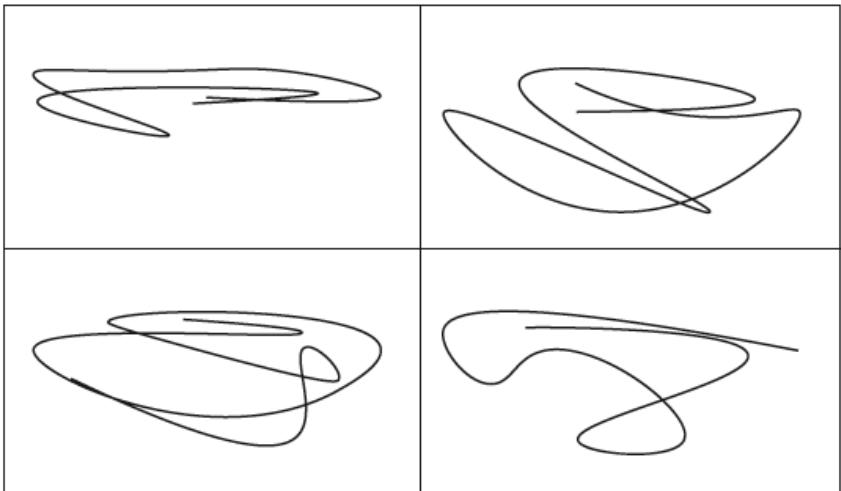
inextricable
inévitable
préjudiciable
indécorable



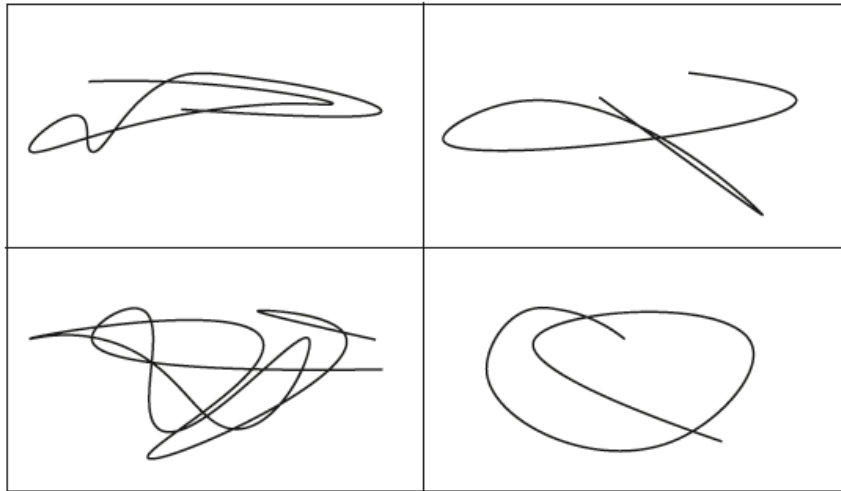
contreforme
contrebalancer
contrefaçon
contrepartie



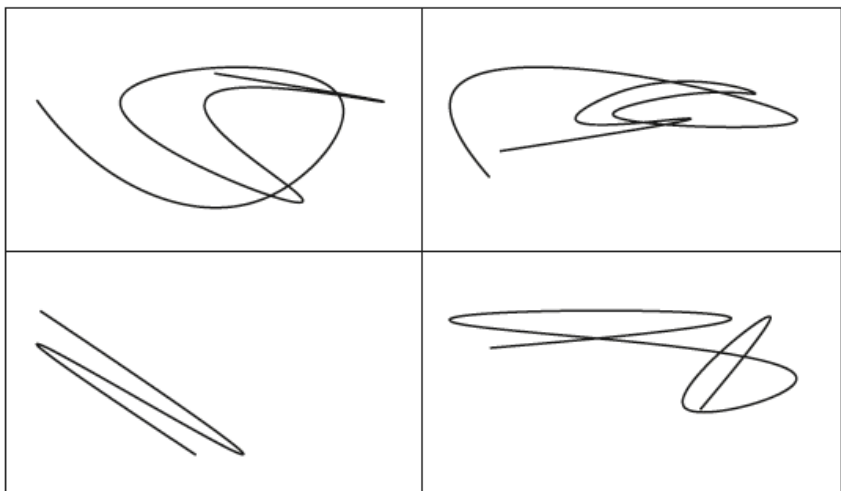
intuitivement
tranquillement
récemment
évidemment



toutàfait
silteplait
rienàvoir
pasencore

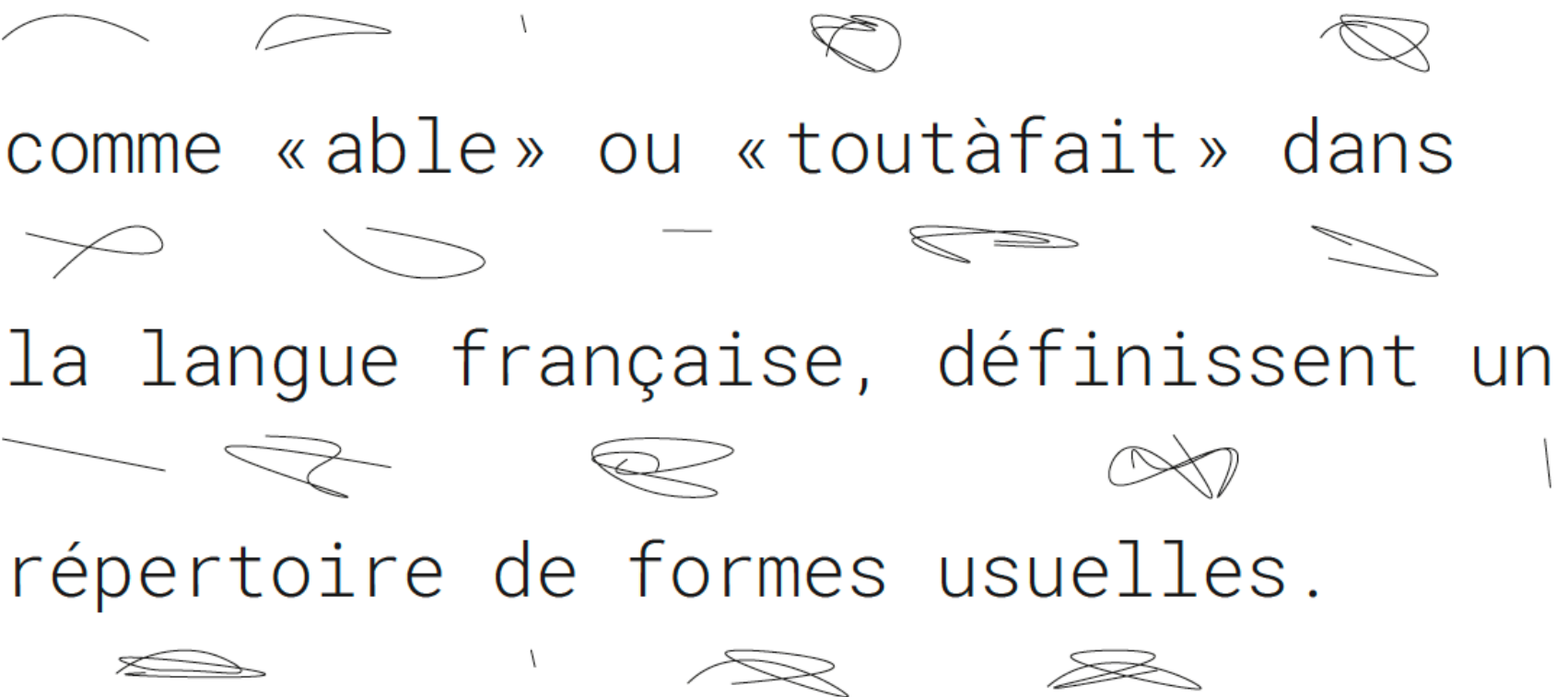


toutdesuite
mercibeaucoup
t'esoù
trèsbien



àbientôt
çava
surtoutpas
nonmais

Les suites de caractères récurrentes,
comme «able» ou «toutàfait» dans
la langue française, définissent un
répertoire de formes usuelles.



Swipe, cahier d'écriture

Swipe est un système d'écriture inspiré par le principe de la saisie gestuelle qui permet, sur smartphone ou tablette, d'écrire en reliant de manière continue les lettres qui composent chaque mot. Dans le cadre du projet d'écriture *Swipe*, ce sont les tracés produits par l'utilisation du clavier virtuel — volontairement ignorés dans l'application — qui sont considérés comme un système de notation à part entière.

Ce cahier d'écriture propose des exercices pratiques et poétiques afin d'envisager l'apprentissage de ce système de notation, en dehors de son environnement numérique, comme une manière de renouveler l'écriture cursive.

Design et développement : Bérénice Serra
Textes : Gianni Gastaldi & Bérénice Serra
Date du projet : juillet 2020
Site internet : berenice-serra.com/swipe
Dernière mise à jour : octobre 2020
Remerciements : Allan Deneuveille, Lucile Haute,
Lorène Cecon et Isabelle Daëron
Typographie utilisée : Roboto, Christian Robertson

2 — 9

Partie A. trois principes d'écriture swipe

10 — 23

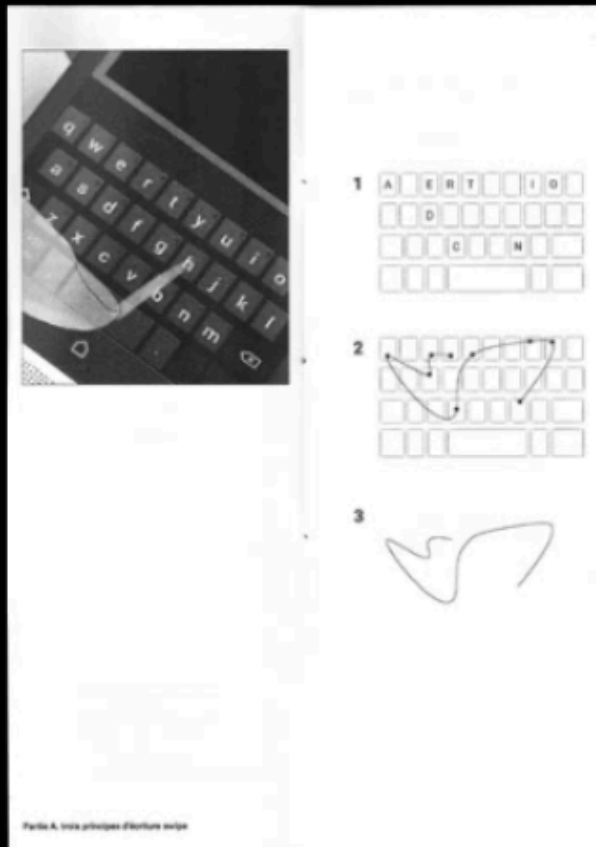
Partie B. trois exercices d'écriture swipe

24 — 38

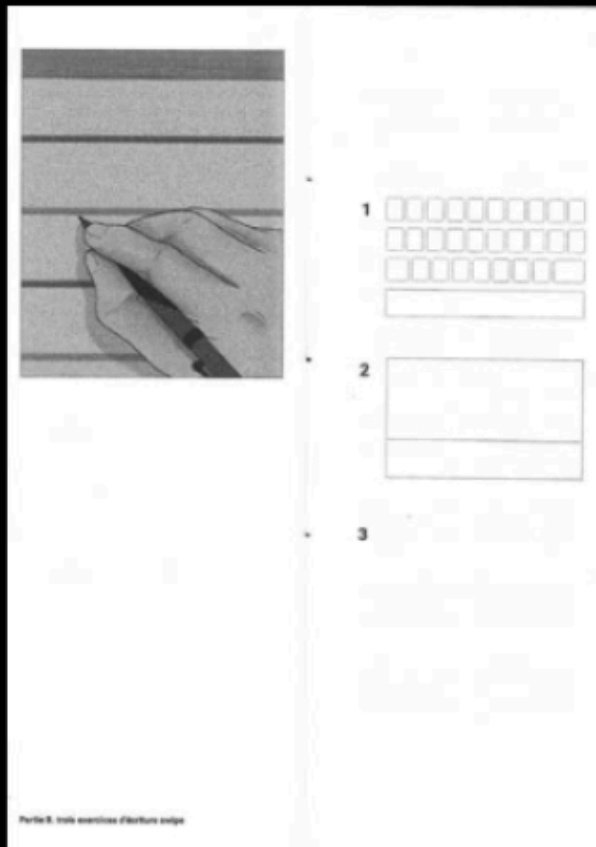
Partie C. article « Swipe, ou l'écriture tout court »

41

Nota bene



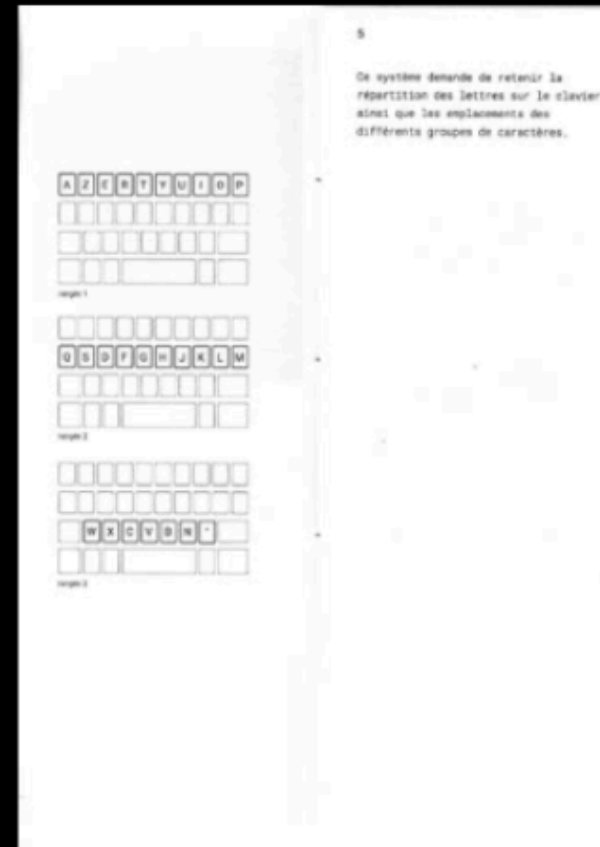
Partie A. trois principes d'écriture swipe



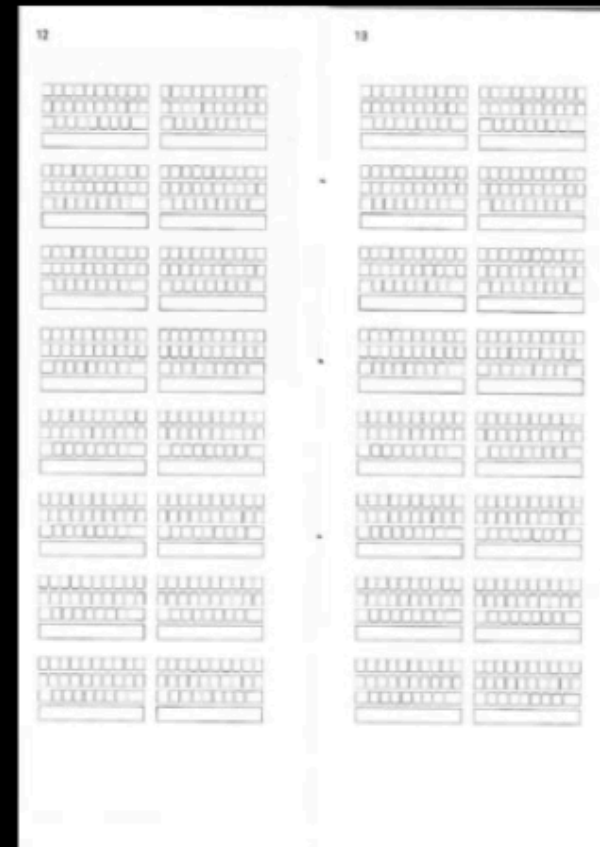
Partie B. trois exercices d'écriture swipe



Partie C. article par Gianni Gastaldi & Bérénice Serra



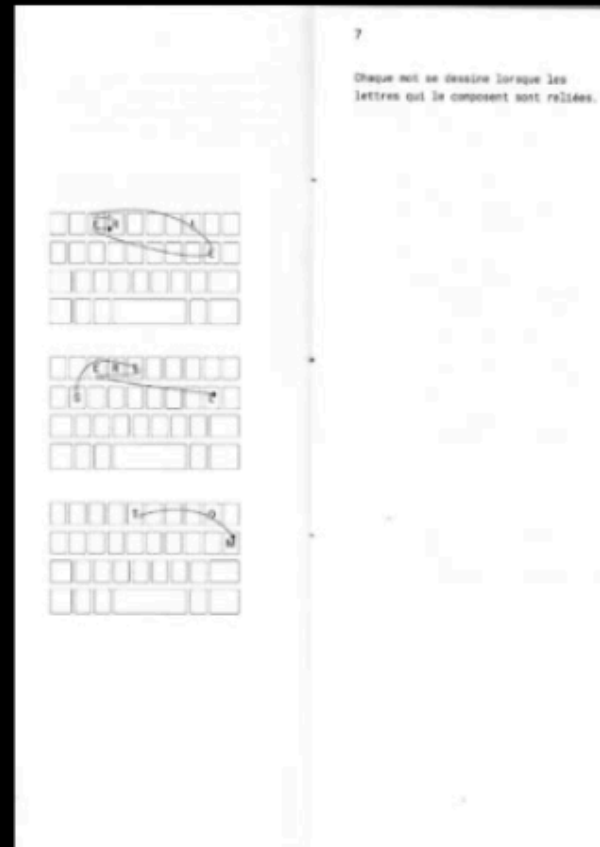
Page 5



Page 12



Page 26



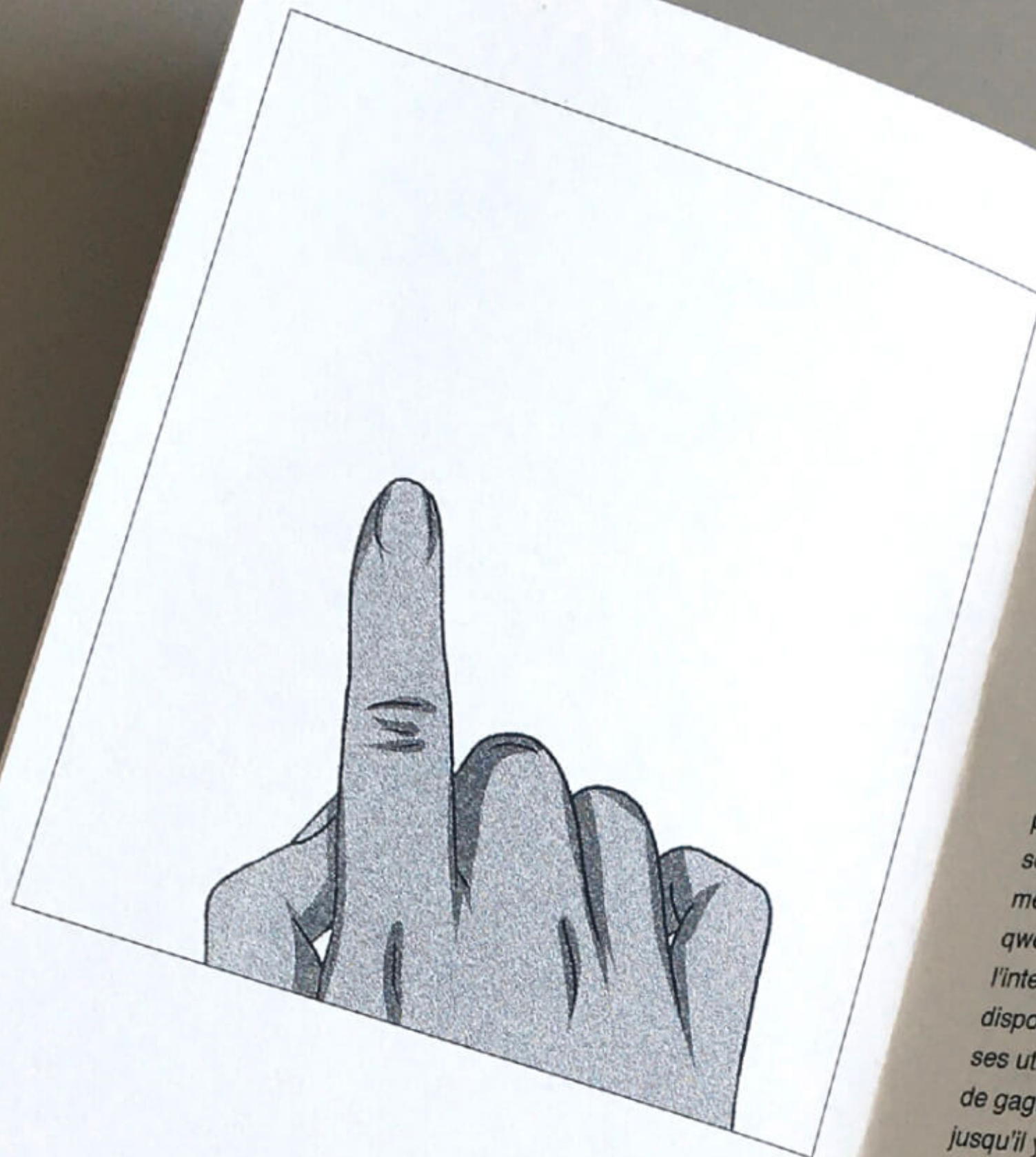
Page 7



Page 18



Page 27



Swipe, ou l'écriture tout court

Les saturnales de la textualité numérique

Parmi les innombrables transformations de la pratique de l'écriture dont la diffusion massive des dispositifs numériques a été la source ou l'occasion, il y en a une qui, bien que discrète, demeure à tous égards décisive. Il s'agit de l'adoption de l'écriture tapuscrite ou dactylographique comme moyen principal d'écriture courante. En effet, la miniaturisation des ordinateurs a d'abord rendu possible, ensuite désirable et enfin pratiquement incontournable de faire des ordinateurs portables [1] les intermédiaires privilégiés entre les individus et leurs mondes, au sein des sociétés les plus variées à travers la planète [2]. Or, pour le meilleur ou pour le pire, le clavier dactylographique, du type qwerty, ou azerty pour la version française, constitue l'interface première entre les principes opératoires de ces dispositifs numériques et la pratique du langage naturel de ses utilisateurs. Si bien que l'écriture sur clavier n'a cessé de gagner du terrain sur l'écriture manuscrite, qui détenait jusqu'il y a peu le monopole de la spontanéité de l'écriture du langage naturel. Mais on aurait tort de croire que le tapuscrit se substitue ainsi au manuscrit comme l'artificiel au naturel. Il faut plutôt penser que, en se généralisant jusqu'à la naturalisation, l'écriture tapuscrite devient elle-même une nouvelle forme d'écriture manuscrite.

Cette circonstance pourrait donner l'occasion d'une énième réflexion autour de la portée des supports matériels d'enregistrement pour la production du sens, et plus largement, des médias, notamment à l'ère du numérique. Le lecteur risquerait alors, entre autres, d'être à nouveau confronté à une glorification des machines à écrire comme substrat technique de la pensée. Toutefois les ordinateurs, en tant que dispositifs calculatoires ou computationnels, n'ont hérité des machines à écrire que la carcasse. Les machines à écrire ont beau être des dispositifs d'enregistrement du langage, ils ne sont pas des supports de

Secret writings

Secret writings

Military purposes

Secret writings

Military purposes

Love letters

Secret writings

Military purposes

Love letters

Censorship

Secret writings

Military purposes

Love letters

Censorship

Surveillance

Secret writings

Military purposes

Love letters

Censorship

Surveillance

Secured transaction

Secret writings

Military purposes

Love letters

Censorship

Surveillance

Secured transaction

etc.

Secret writings
Steganography

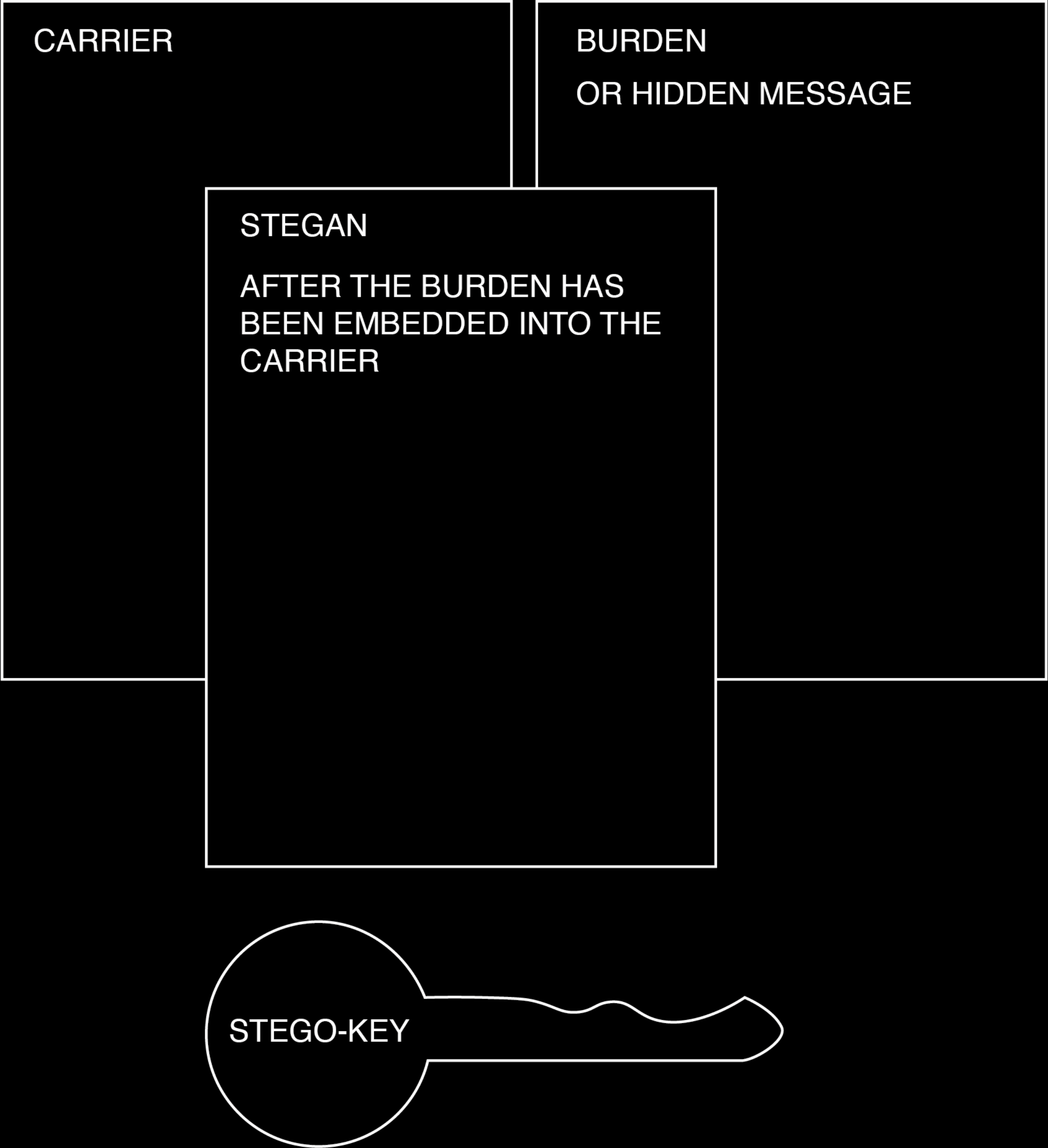
Secret writings

Steganography

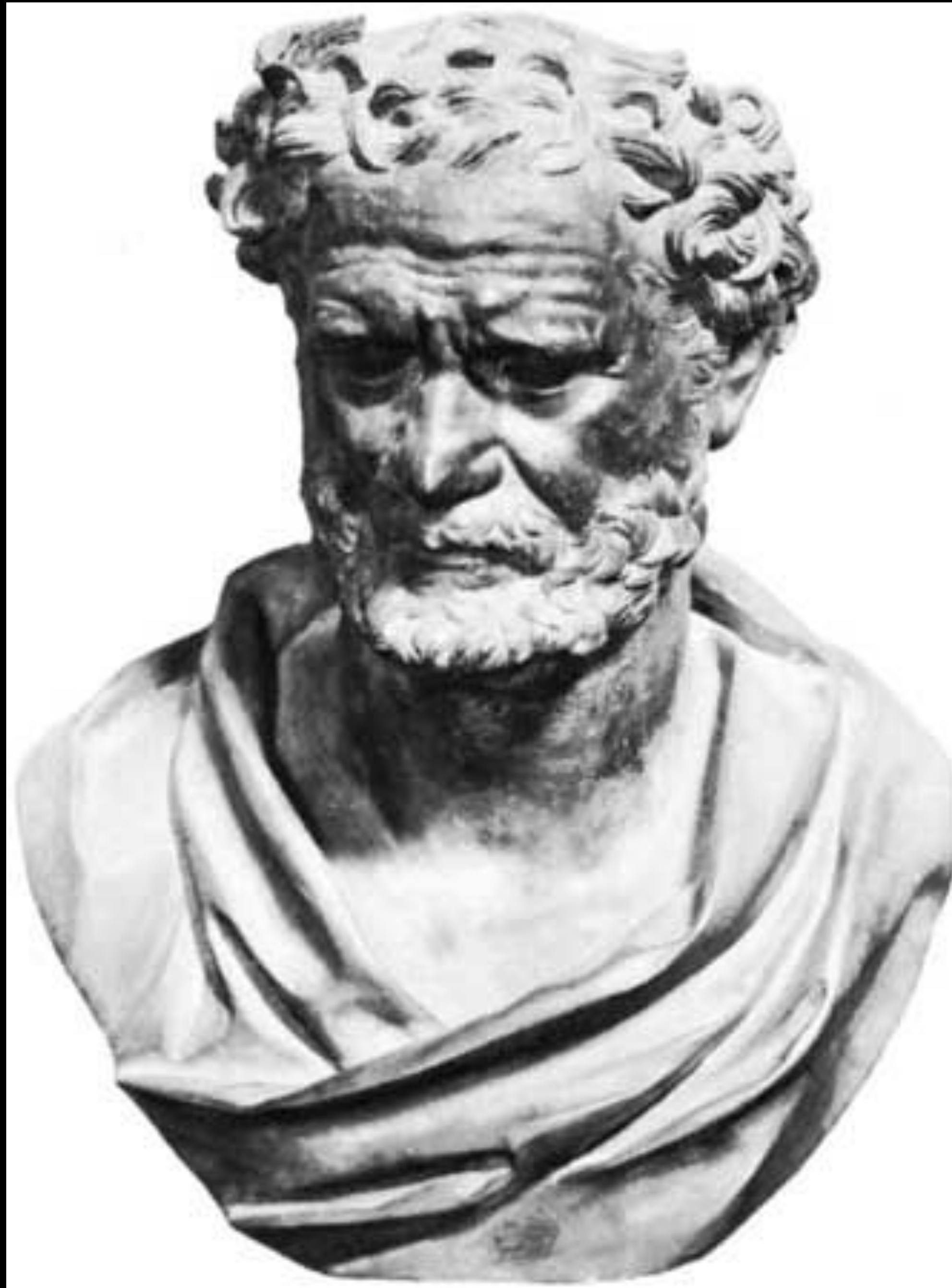
Is the art and science of embedding secret messages within openly accessible information in such a way that the presence of the secret message is hidden.

Basics of steganography

The stego-object



Demaratus, king of Sparta
480 b.c.

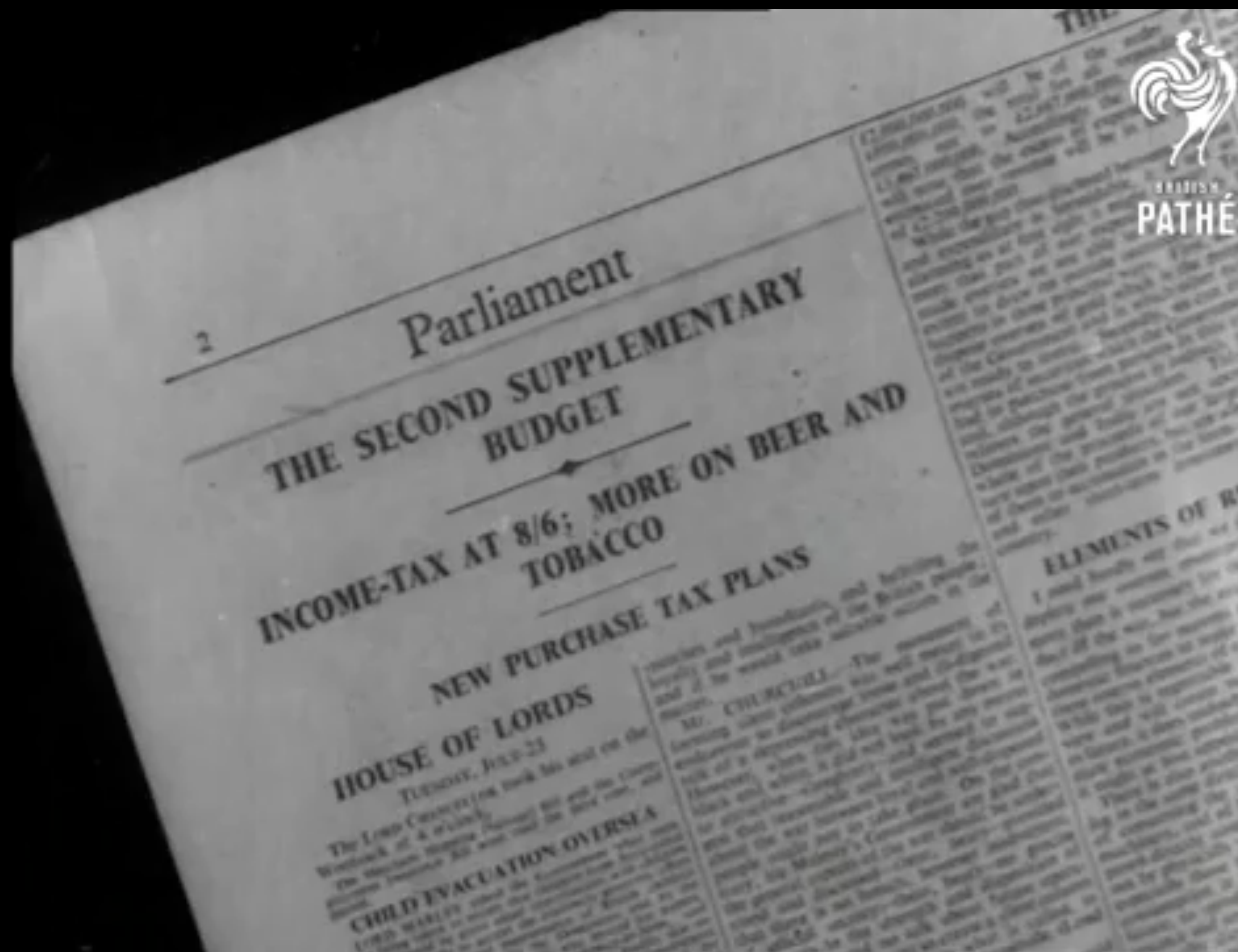


Nabuchodonosor, king of Babylone
600 b.c.



Everyone knows that there is a language of the stamps,
which is related to the language of the flowers as the
Morse-code to the written alphabet.

The language of stamps
Since Victorian times
<https://youtu.be/Sbloku-6GAU>



Josephine Baker's Music scores 1940 (video)

VOLUPTUOSA

TANGO

Paroles Espagnoles et Musique de
José PADILLA

Accord de l'Ukulele
IV III II I
La Hc F# G Si

En un lindo Bu-lu-ci-to de Amor Rodeada de lujo y gran esplendor.

M^e de Tango

Ha-bitaba una chi-ni-ta Voluptu-o-sa, Milongue-ri-ta. Ella se da-ba por

cie-go querer a un milongue-ro, su so-la pa-sion; Peroun-dia la de jó... Este hombre que ella

-mo. Por ir con o-tra mu-jer. Y la chini-ta Vo-lup-tuo-sa

mf la 2^e fois ff et 8^e

Llo-ró de rabia y de sa-pe-cho...

Copyright 1928 by Francis Salabert
International Copyright secured all rights reserved
EDITIONS FRANCIS SALABERT Paris 35 rue Capucines
78 Avenue des Champs Elysées (Arcades) 107 Avenue Victor
Hugo, 22 rue Chateaubriand (Grands Boulevards) 14 rue de


Agents exclusifs Allemagne Autriche
Musikverlag SEMFA GmbH
Berlin W.56 Jägerstrasse 24
Hugo, (nom) E.A. 84740

Ukulele arr: by FRANCIS SALABERT
Pour la Turque J. D'ANDRIA
68 Grand' rue de Péra, Constantinople.

Apprenez à 10 minutes
L'UKULELE

Vous apprendrez
en 10 minutes
grâce à
La MÉTHODE
FRANCIS SALABERT
ENVOI FRANCO COTÉ
5 fr.

L'INSTRUMENT
MODÈLE de LUXE 120



CE MORCEAU
EXISTE
EN
ROULEAU

PERFECT
FOUR
AUTO PIANO
88 NOTES

L'avis contre
réception de
17

178
 178
 178

*Demands to help
pay survey public
share costs, usually
collection, answer
independent*

CE MORCEAU

CE FORCER
EXISTE
EN
DISQUES

FRANCIS JALABERT

PATHE
GRAMOPHONE
ODEON

WINNER
HENRY
CHANTAL

IDEAL
PERFECTAPHON
OPERA

CE QUE
L'ON JOUE

UNA LAGRIMA
TANCO

UN REGARD,
UN FRISSE

VALSE BOSTON
ESTRELLA DEL S
LARGO-MILONGA

DANCING
TAMBOURIN

FOX-TV
THE MAN I LOVE
FOX-TV

I'M IN LOVE AGA
FOX-TROT

I WONDER FOUR-TEEN
BARBARA FOUR-TEEN

CHARIVARI-JAVA

hasta que un día pensó el poder se ven - gar del infiel del cru - el del que a un guerria...

Y cuan - do lo encontró un día en el Pi - gall... lo pa - ró su pli - có... pero el se re - a -

de la chi - ni - ta Vo - lup - tuo - sa...

de la pobre Mi - lon - gue - ri - ta.

Lo - ca, sacó un puñal... Y yendose ha - cia el... lo hi - rió, le es - cu - pió. Mientras que el moria.

E - lla... re - i - a de su a - mor!

1. 2.

EAS 4740

IMP. L. ROCHÉ (S.A.) 143, Rue de Clignancourt, Paris.

CONFIDENTIAL

REGRADED ~~SECRET~~

Authority NNR 750065

By CR/gf, NAME, Date MARCH 15, 1976

SECRET WRITING

EXEMPT from automatic declassification
per E.O. 11652, Sec. 5(E)(2)

Turner, CCA 28 JAN 1978

Name	Agency	Date
A		

_____ / _____
 Name _____ Date _____

678-4917

For Secret Writing can be used :

First : A solution of nitrate of soda and starch in water x / may be carried for example in handkerchiefs or starched collars, starched shirts or anything else starched. These things being laid in this solution and then ironed. The article thus treated is later on again put in water and a solution obtained which can be used for invisible writing. / The best means for developing are iodide of potassium.

Jeremiah Denton
T-O-R-T-U-R-E
1966 ([video](#))



Alice



Bob



Secret writings

Cryptography

Secret writings

Cryptography

Uses mathematical methods to scramble and encrypt messages, which means you can always spot a cryptographic message through its nonsensical codes.

Secret writings

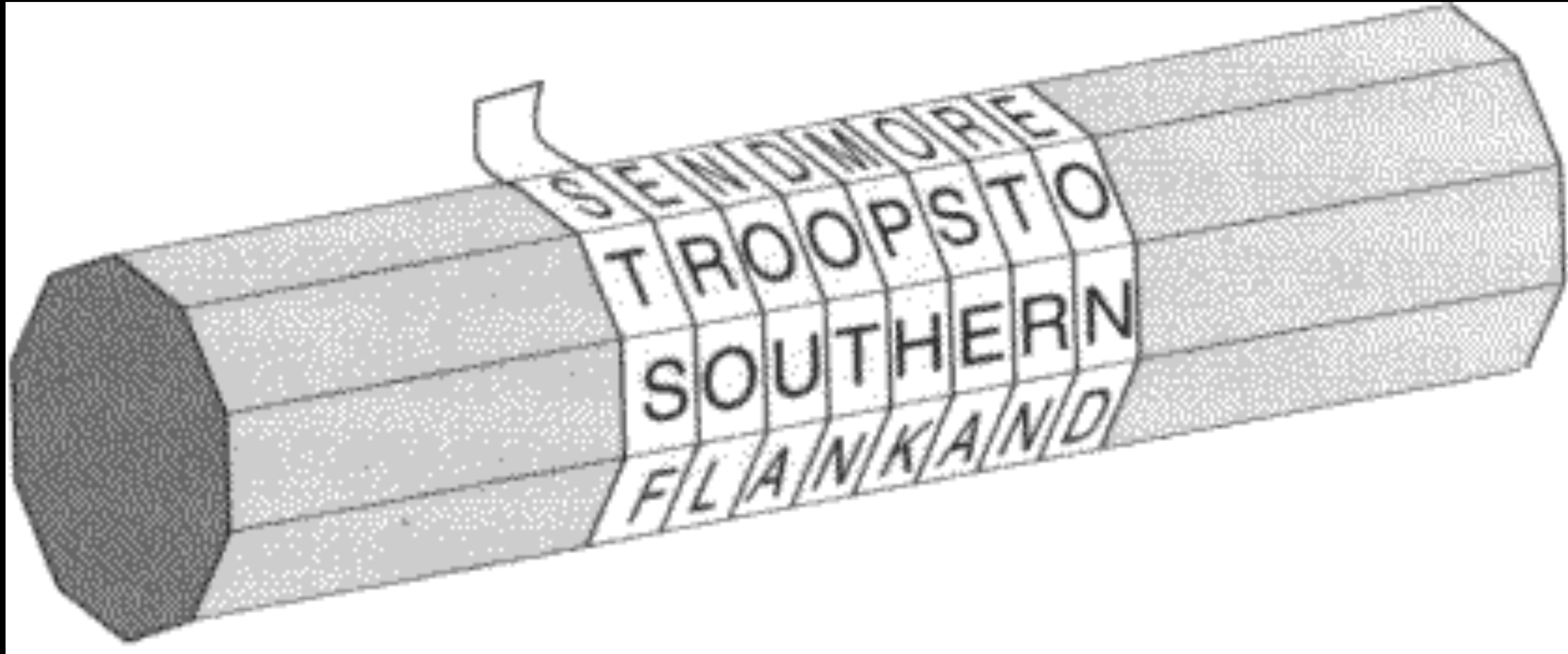
Cryptography

- to scramble messages
- intended to provide privacy, through the use of codes and ciphers

Steganography

- to hide messages
- intended to provide secrecy, to conceal the presence of messages

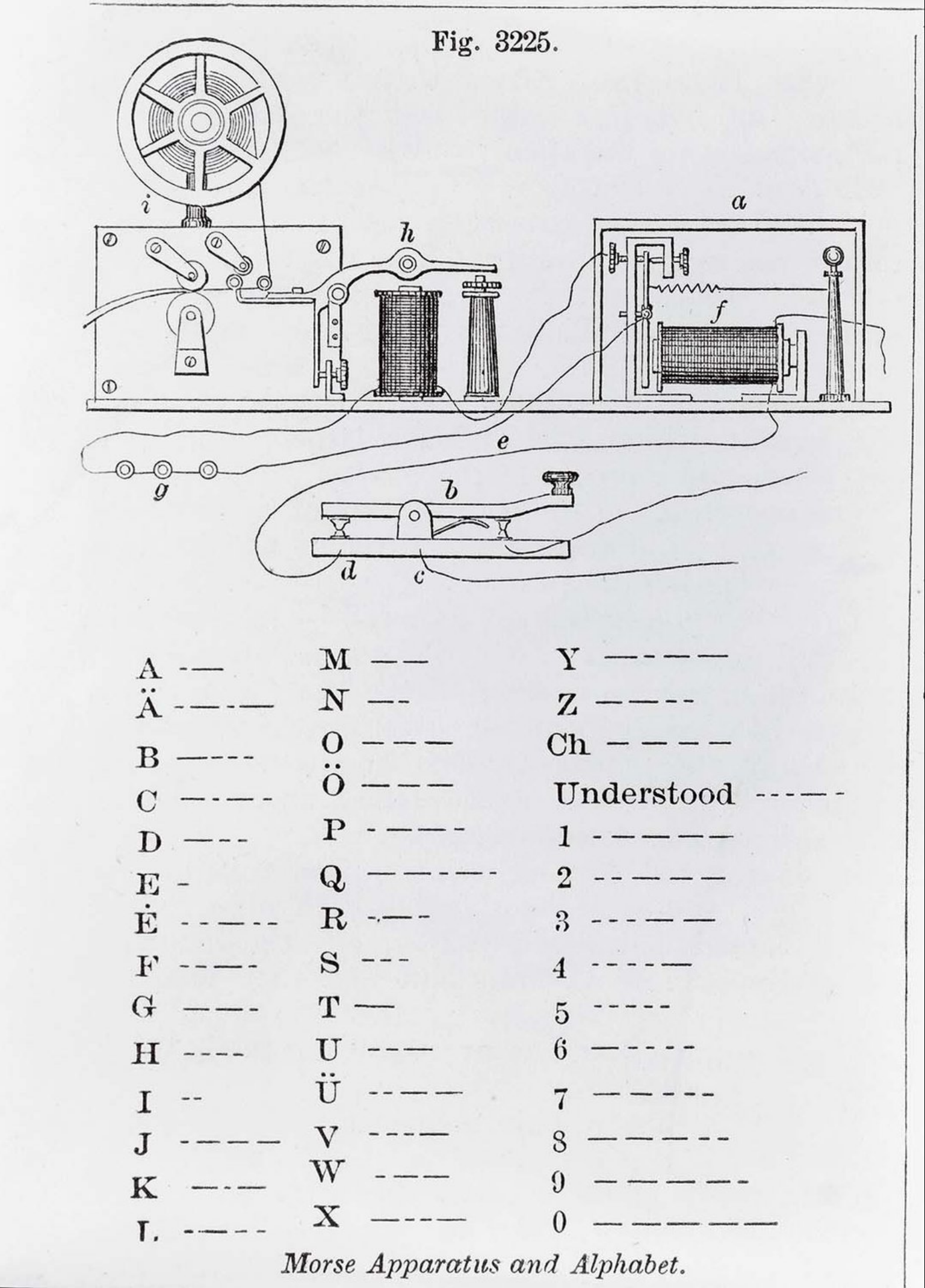
Scytale (first cryptography object)
Ancient Greeks used it



Polybius square
Polybius
150 b.c.

	1	2	3	4	5	6
1	A	B	C	D	E	F
2	G	H	I	J	K	L
3	M	N	O	P	Q	R
4	S	T	U	V	W	X
5	Y	Z	0	1	2	3
6	4	5	6	7	8	9

Samuel Morse
Painter and inventor
1840



Morse code
International convention
S.O.S

S O S

(· · · — — — · · ·)

Ars Signorum,

VULGO
CHARACTER UNIVERSALIS
ET
LINGUA PHILOSOPHICA.

*Qua poterunt, homines diversissimorum Idiomatum,
spatio duarum septimanarum, omnia Animi sua
sensa (in Rebus Familiaribus) non minus intelli-
gibiliter, sive scribendo, sive loquendo, mutuo com-
municare, quam Linguis propriis Vernaculis. Pre-
terea, hinc etiam poterunt Juvenes, Philosophiæ
Principia, & veram Logica Praxin, citius & fa-
cilis multo imbibere, quam ex vulgaribus Philo-
sophorum Scriptis.*

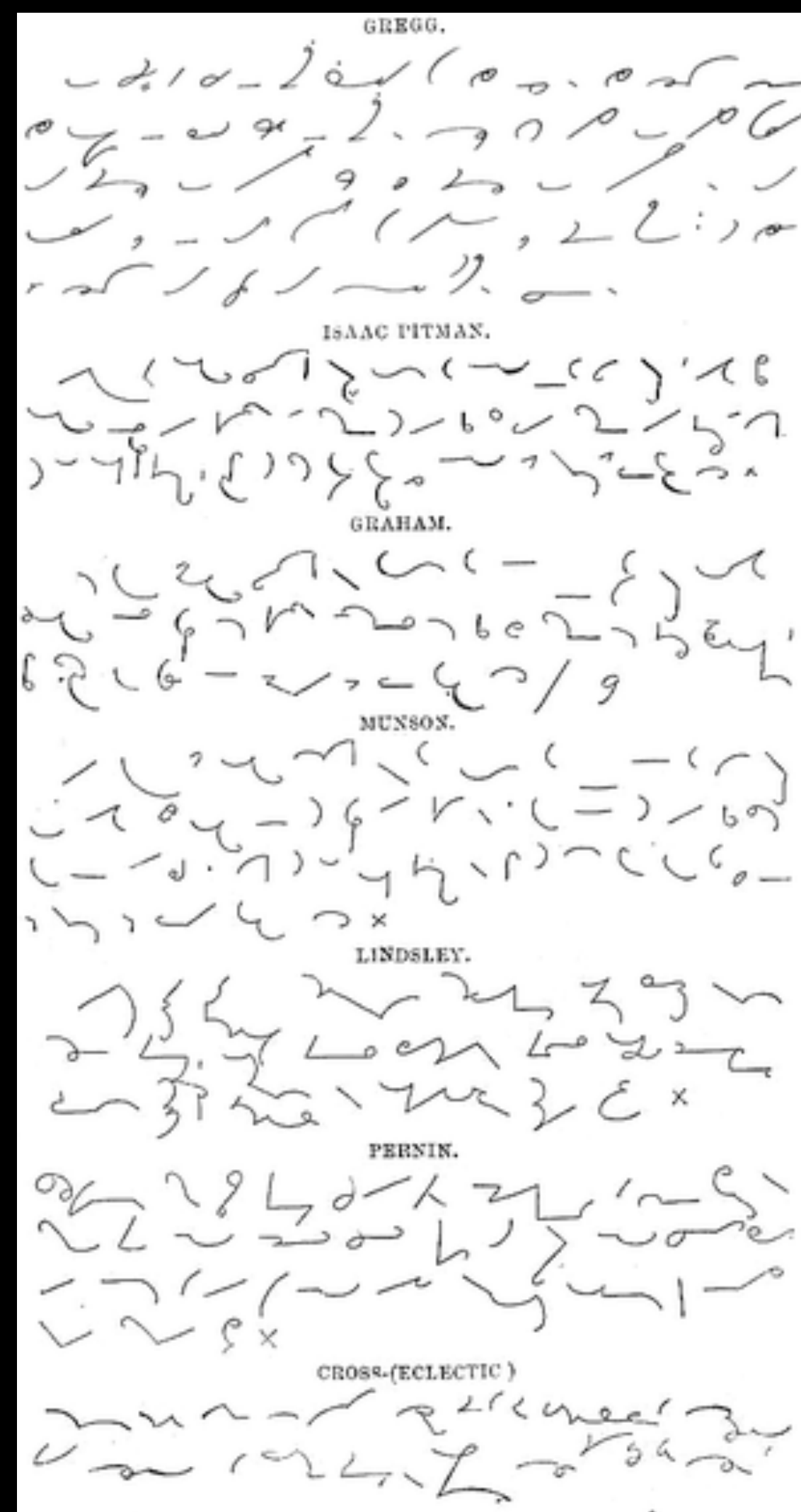
Authore Geo. Dalgarno, ——— hoc ultra.

LONDINI,
Excudebat J. Hayes, Sumptibus Authoris;
Anno reparatæ salutis, 1661.

Handwritten notes in a cursive script, likely representing the 'Ars Signorum' or 'Universal Character' described in the title. The notes are written on lined paper and include various symbols and letters, possibly representing a shorthand or universal language system.

He divided the universe in forty categories or classes, these being further subdivided into differences, which was then subdivided into species. He assigned to each class a monosyllable of two letters; to each difference, a consonant; to each species, a vowel. For example: *de*, which means an element; *deb*, the first of the elements, fire; *deba*, a part of the element fire, a flame.

Stenography class
Shorthand writings
1940

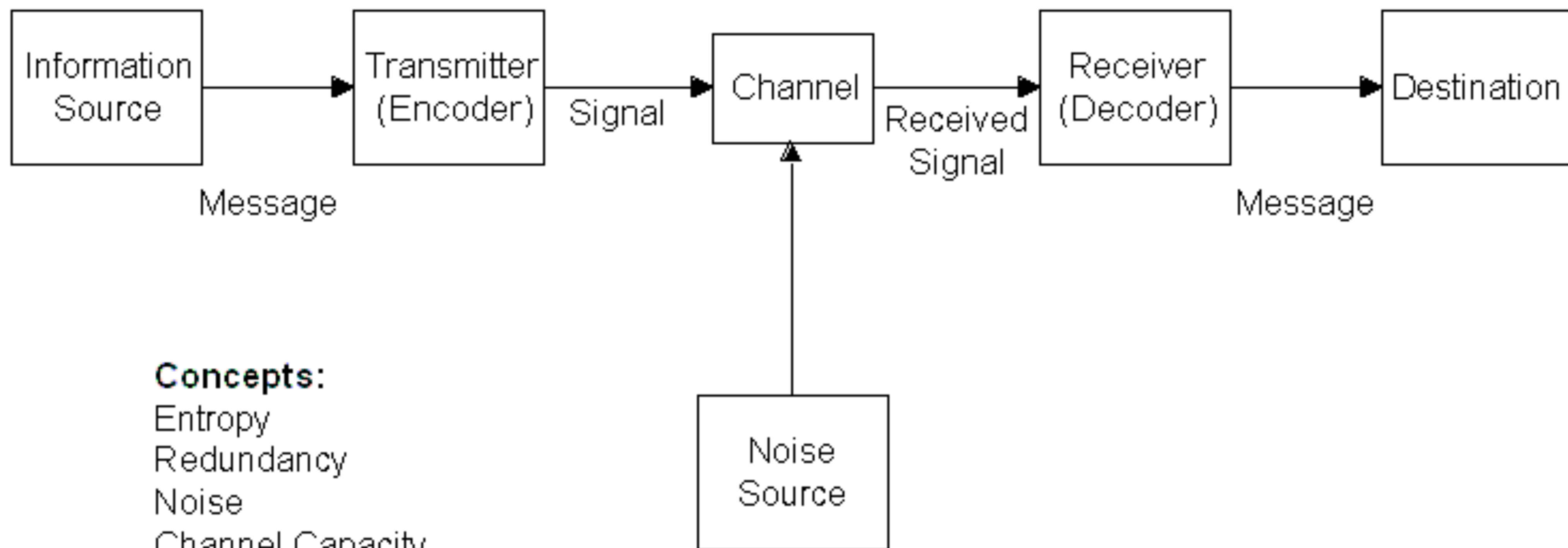


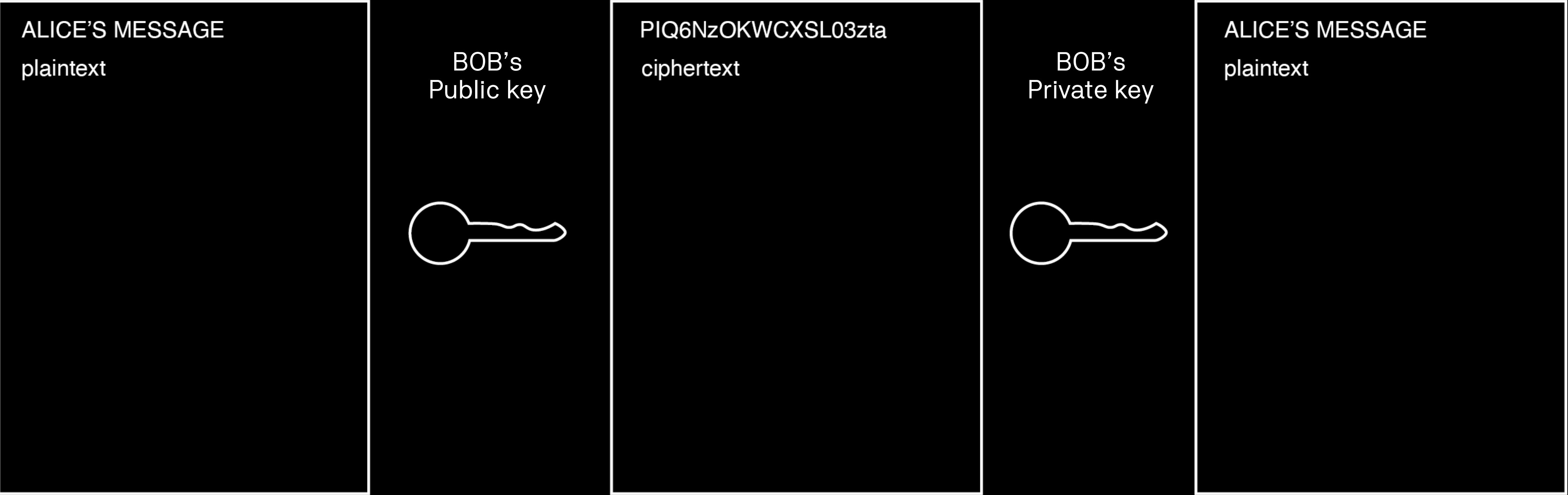
Enigma Machine
Used during the WWII
1919



Imitation Game
about Alan Turing ([video](#))
2015

The Shannon-Weaver Mathematical Model, 1949





Keys are different but mathematically linked.

Nowadays

Nowadays

Cryptography



Tweet



Edward Snowden

@Snowden



Use Tor. Use Signal.

Ce Tweet est indisponible.

3:50 PM · 21 sept. 2016

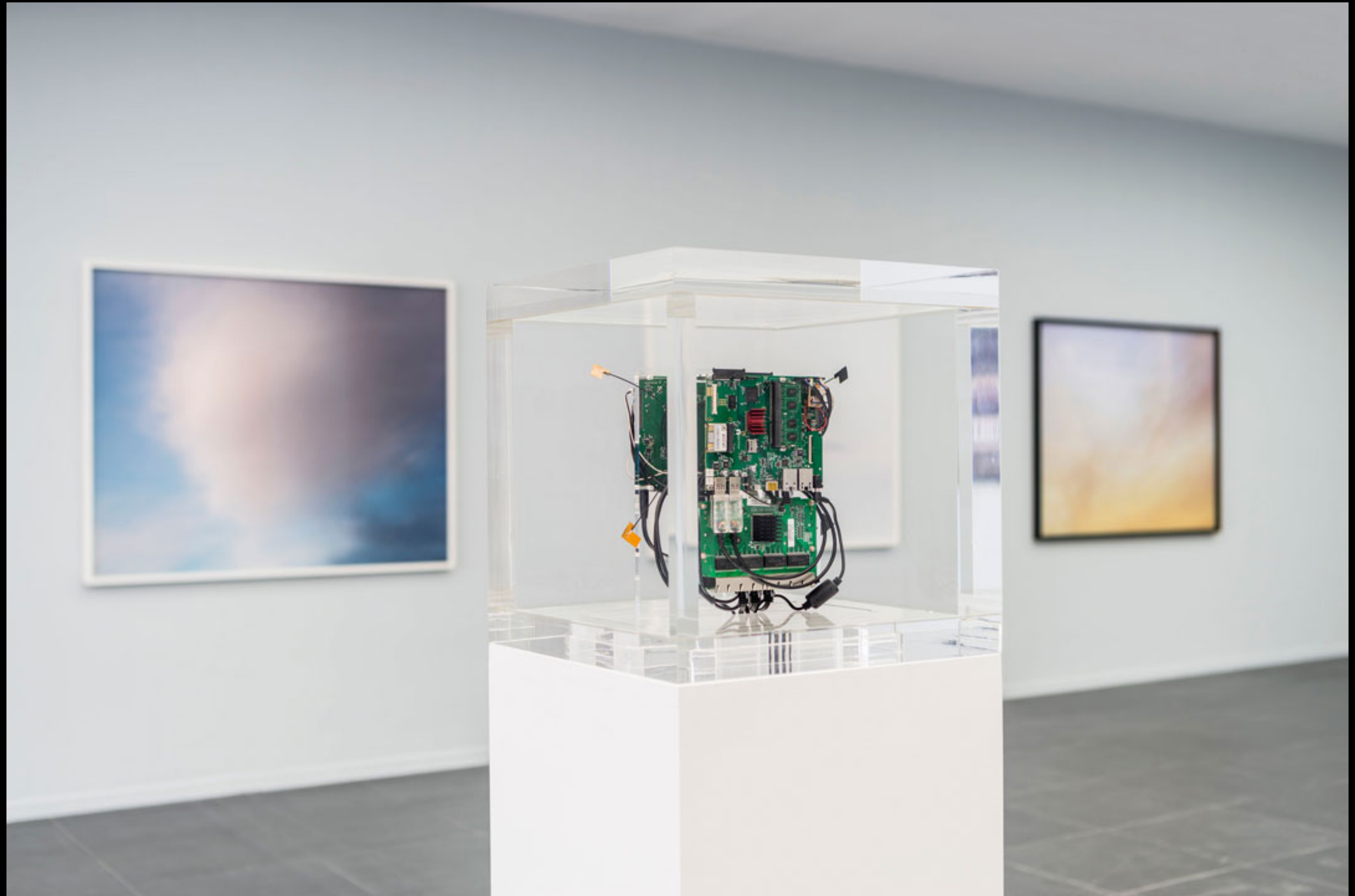
1 350 Retweets **121** Tweets cités **2 113** J'aime





Edward Snowden
by Laura Poitras
June 2013

Trevor Paglen
Autonomy Cube
2014-2018



Julian Oliver
Cyborg Unplug
2014



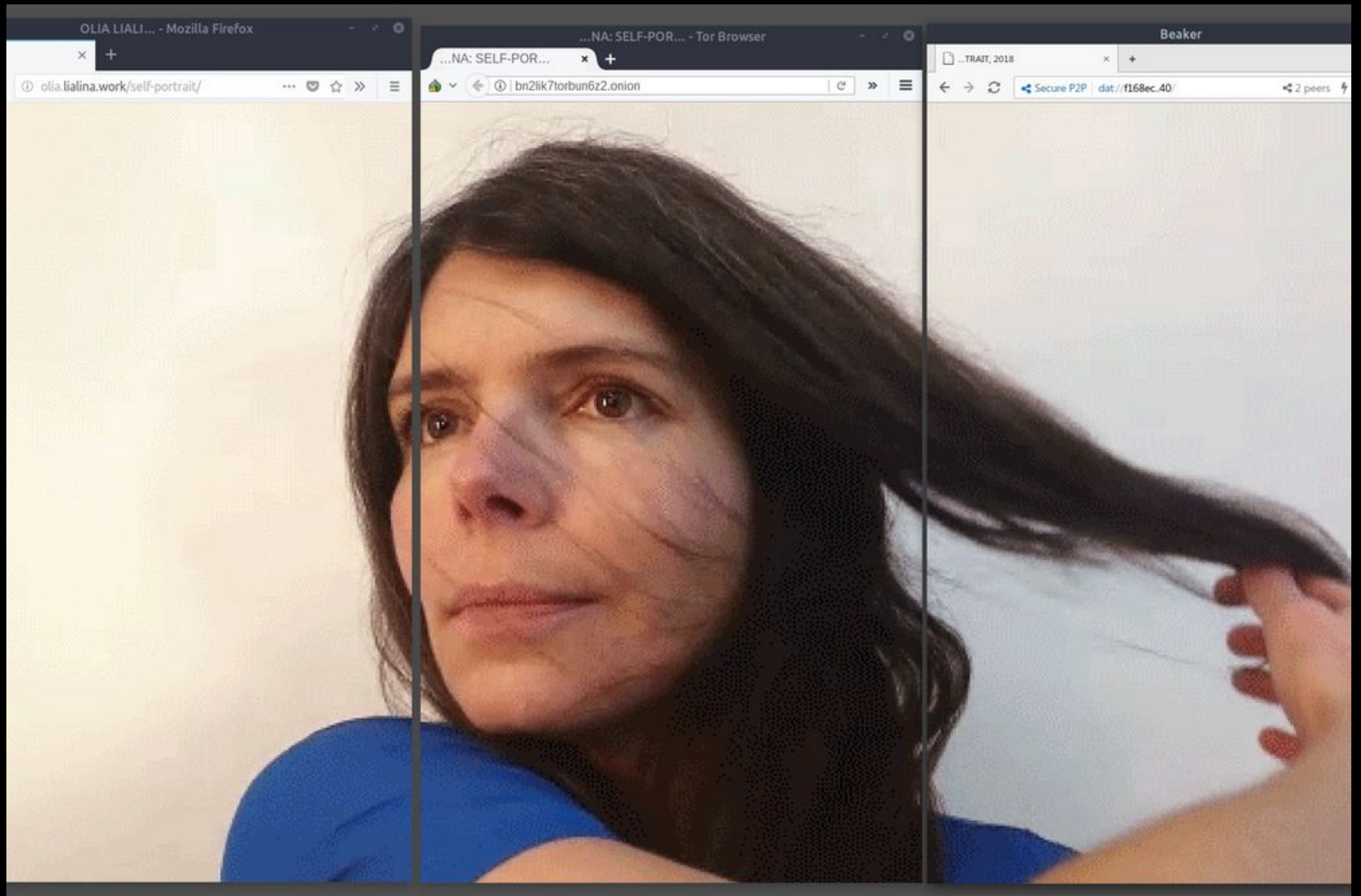
Timo Toots
Memopol-2
2011-2013



Aram Bartholl
Post Snowden nails
2016



Olia Lialina
Self portrait
2018



Three kinds of networks
Paul Baran
1962

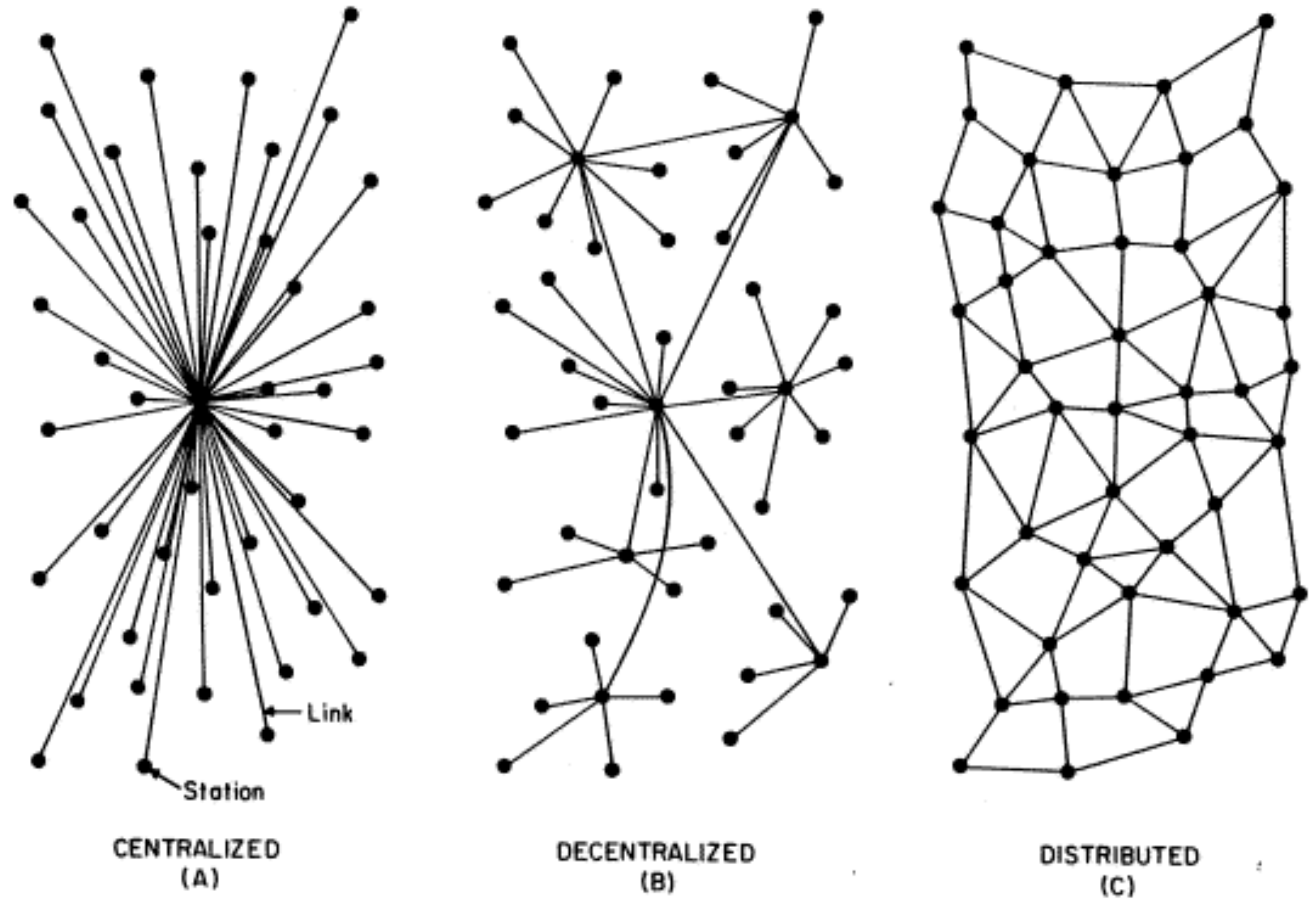
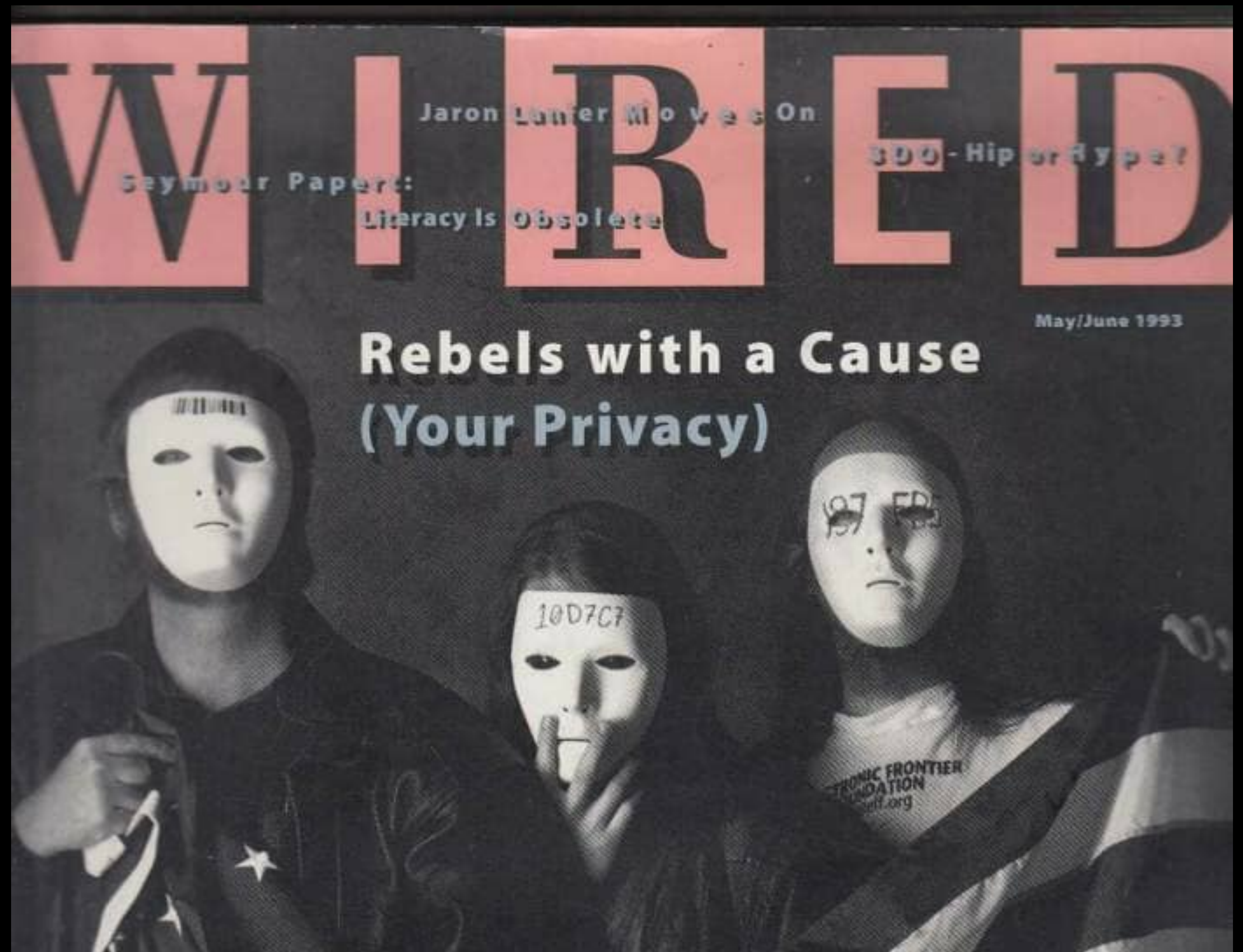


FIG. 1 — Centralized, Decentralized and Distributed Networks

The option of going offline or off-the-grid is becoming increasingly relevant due to our digital vulnerability and unease generated around that reality.

Henry Warwick, *Radical Tactics of the Offline Library*, 2014. ([video](#))

Wired cover
Cypherpunk movement
1993



CryptoParty
Santiago, Chile
2013

VUELVE SEGURAS TUS COMUNICACIONES Y DEJA A LA REINA DE CORAZONES CON TRAGEDIA

cryptoparty.cl

¿QUÉ HAREMOS?

Nos reuniremos para enseñar, compartir y aprender las herramientas esenciales para la supervivencia en la red, tales como PGP/GPG, Tor, OTR, TrueCrypt, etc. ¿Retención de datos? ¿Intercepción de mensajes? ¿Acoso?... HAGÁMOSLES LA PEGA MÁS DIFÍCIL QUE LA CHUCHA.

-----BEGIN PGP MESSAGE-----
VERSION: GnuPG V1.4.11 (GNU/LINUX)

HQIMAZHQRRRVJ3AQ//RDZKZKQZYU9VWAXALHQC+Q3UTLOA
HF-PVKZGHI/6YUHI8HYFLTUM6ZATVP8MLWLQC1TLXA2002JY
ZW9F+WEPSYNOR08PRQJXL3D/+NSE/TN8C8B4K06UAFHPXTOPNOC
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TPTXND38M1PD0379QK9FTBAKFXLXAB7VN8CPSF85G

-----BEGIN PGP MESSAGE-----
VERSION: GnuPG V2.0.18 (FREEBSD).

OWHS+QOAU8U2MI5PCHBPAQVFRUXFIKKQAGOLYB5DAQSVFARGIHS
SWPV7VGRQRQSFEDIRORJQKIBEXZK7M3ZXP03PVUE/F73VF73W2TV
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BAQH5DLPEWLAPELFPULOOKIEE/SPN2TQCHUC1EVH2L3UEZZMCEMR
BHCKSUHWF58XGSA8CRWGMUS8XCIPIFNEHKKJ3TX0DE8BYLXOYD7

¿CUÁNDO?

28 SEP.

20:00 HRS.

CASA VOLNITZA
Vidaurre 1629,
Santiago centro

¿MÁS INFO?

cryptoparty.org



Christopher Wylie
whistleblower
2018

Sophie Zang



Christopher Wylie
whistleblower
2018

Sophie Zang
Frances Haugen



Christopher Wylie
whistleblower
2018

Sophie Zang
Frances Haugen
Brittany Kaiser



Christopher Wylie
whistleblower
2018

Shoshana Zuboff
The Age of Surveillance Capitalism
2019

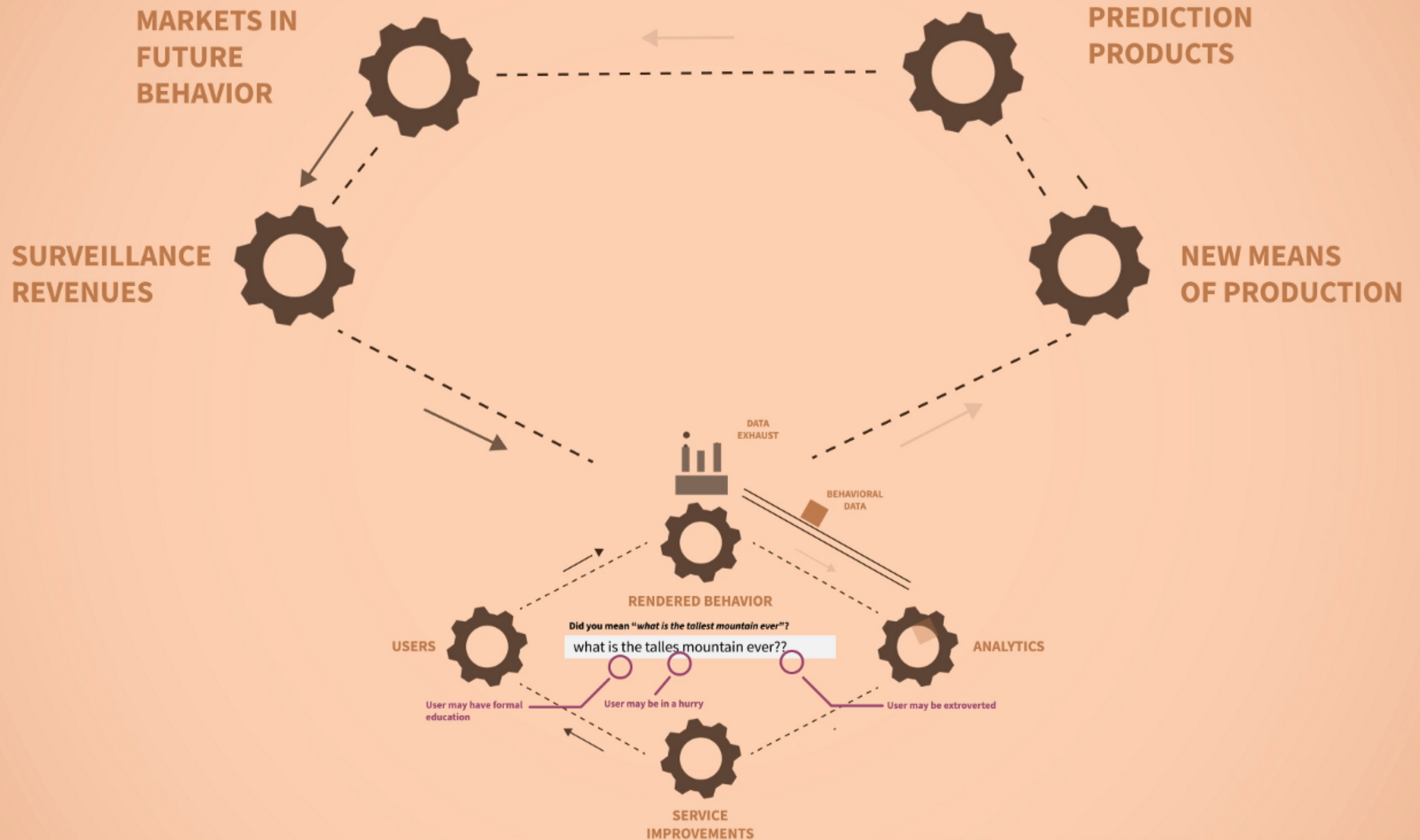
A NEW YORK TIMES NOTABLE BOOK OF THE YEAR

**THE AGE OF
SURVEILLANCE
CAPITALISM**

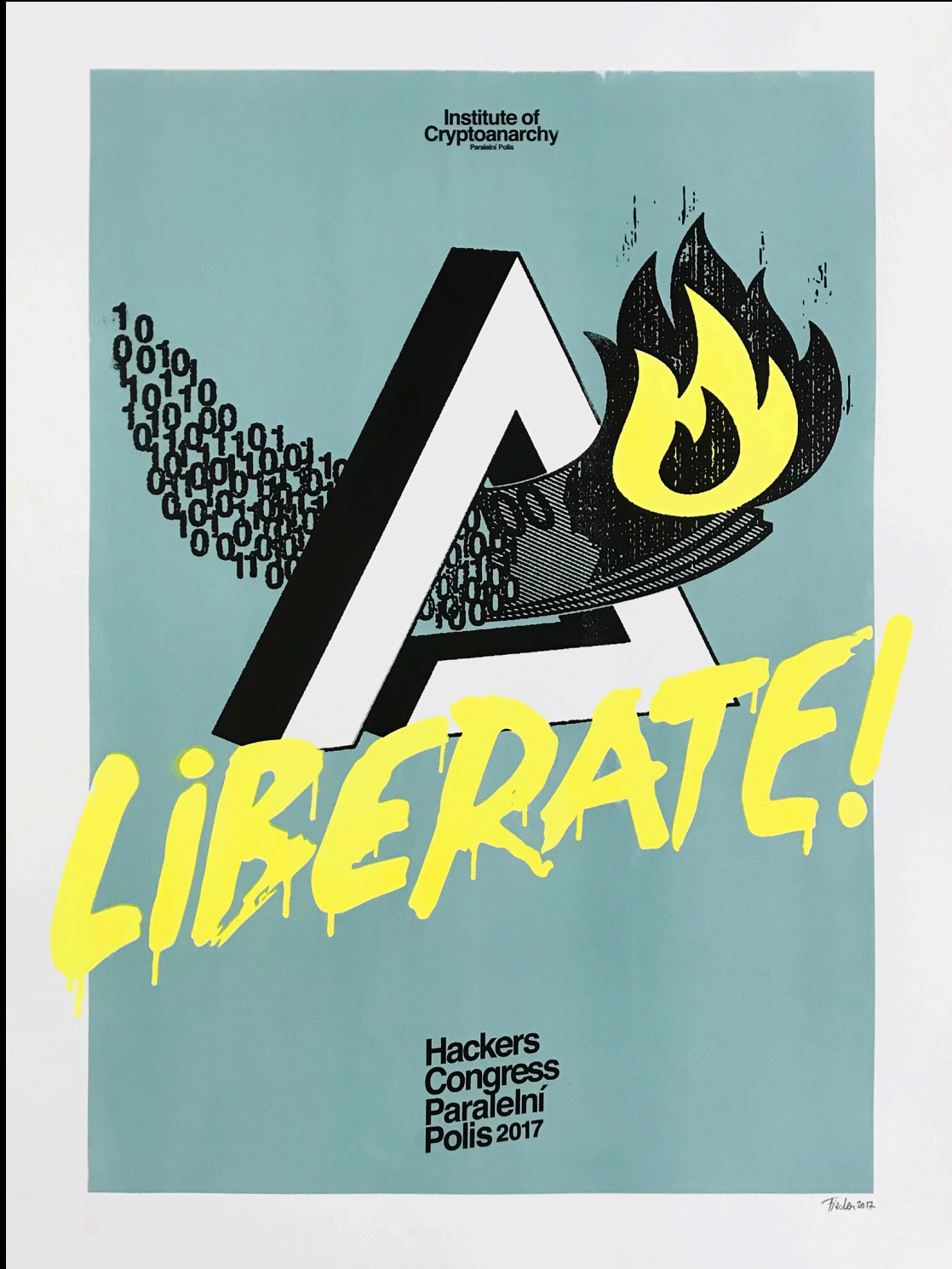
THE FIGHT FOR
A HUMAN FUTURE
AT THE NEW
FRONTIER OF POWER

**SHOSHANA
ZUBOFF**

"Groundbreaking, magisterial, alarming.... Unmissable." —*Financial Times*



Personal image
Institute Paralelni Polis
2017



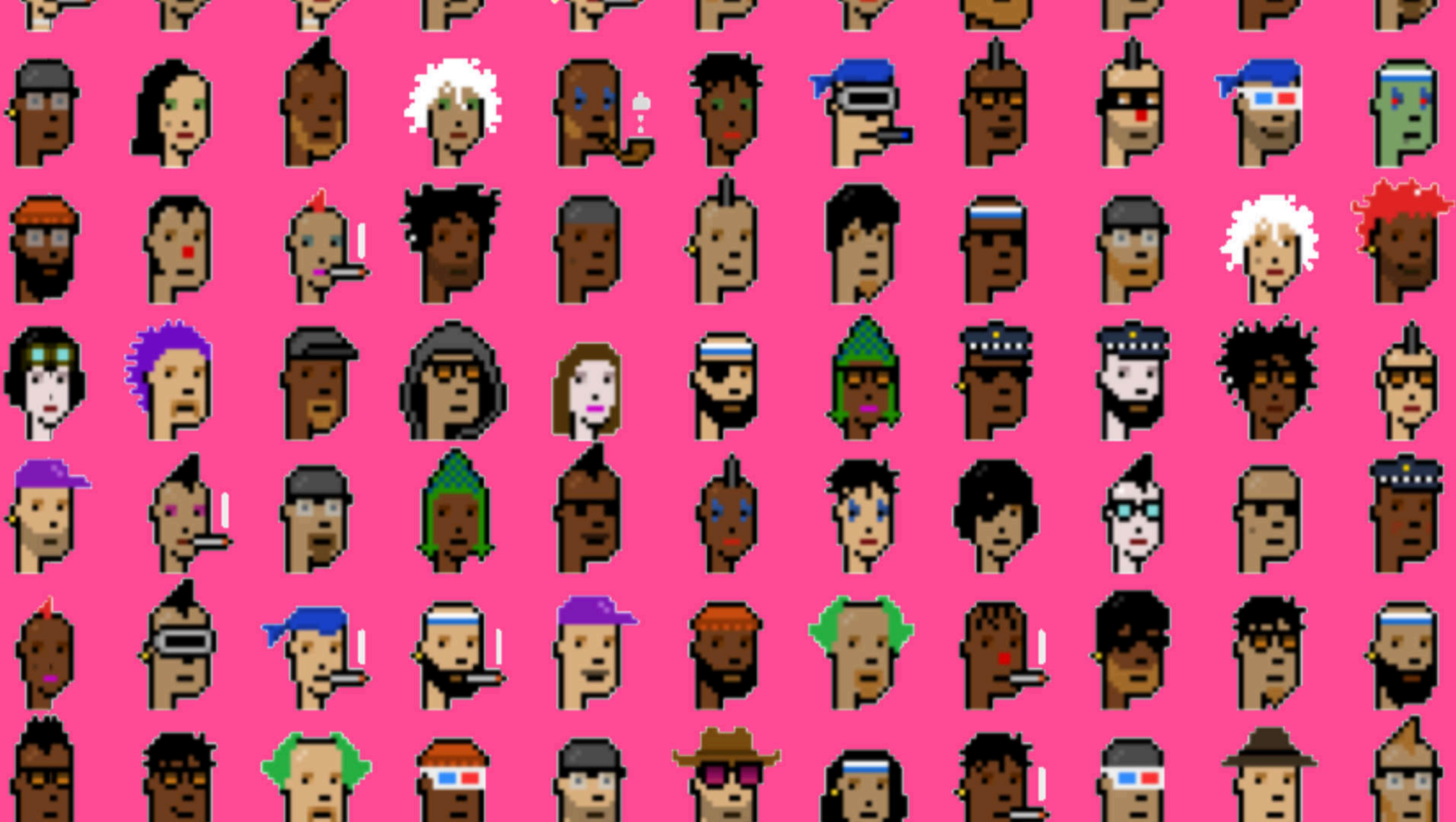
Blockchain

Blockchain Cryptocurrencies

Blockchain

Cryptocurrencies

NFTs



Collection

The Centre Pompidou in the age of NFTs

As 2023 kicks off, the Centre Pompidou is the very first institution dedicated to modern and contemporary art to acquire a group of works dealing with the relations between blockchain and artistic creation, including its first NFTs. In all, eighteen projects by thirteen French and international artists are joining the collection. Produced by a variety of practices and cultures, such as crypto art, the plastic arts and new media, these works reflect the astonishing wealth of the forms of artistic creation associated with blockchain. Discussion by Marcella Lista and Philippe Bettinelli, curators of the video, audio and new media collection.

- Entretien
- Crypto art
- Blockchain
- NFT
- Acquisitions



While cryptography is still thriving in finance, copyright and the private sector to increase commercial profits, its « dark-cousin », steganography has more quietly spread among communities that live in places with restricted freedom of speech.

Nowadays

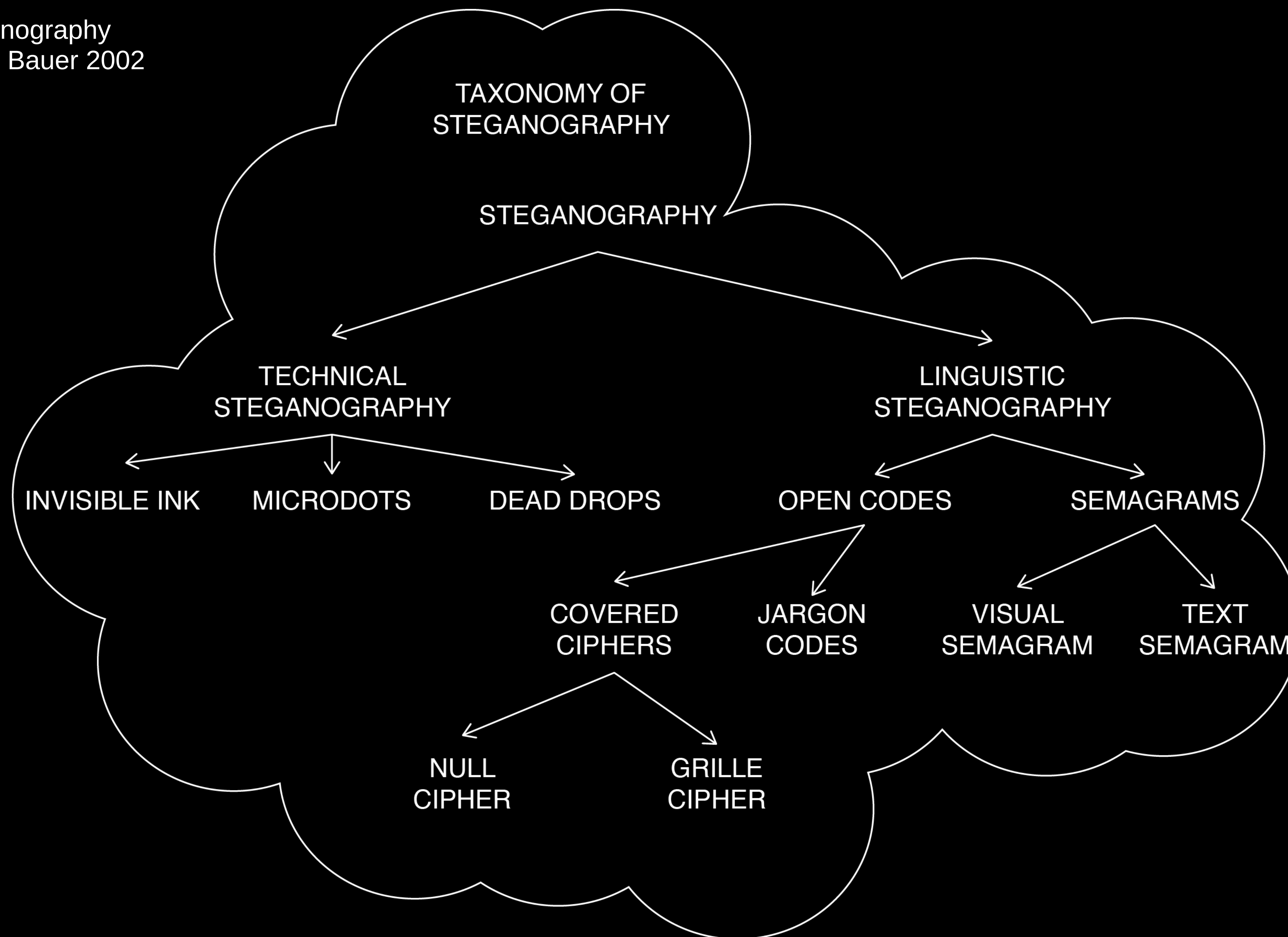
Steganography



The visibility paradox

The visibility paradox

To be visible is to be vulnerable to social control and surveillance. But visibility can facilitate public recognition, as well as cooperation, solidarity and community building.



TECHNICAL STEGANOGRAPHY


is dependent on the material manipulation that will be lost if one technically reproduces it.

1

2

3

4

 Back

Index

1. Invisible inks

2. Microdot

3. Dead drop

LINGUISTIC STEGANOGRAPHY


is steganography that can be transferred and applied to other media.

1

2

3

4

 Back

Index

1. Semagram

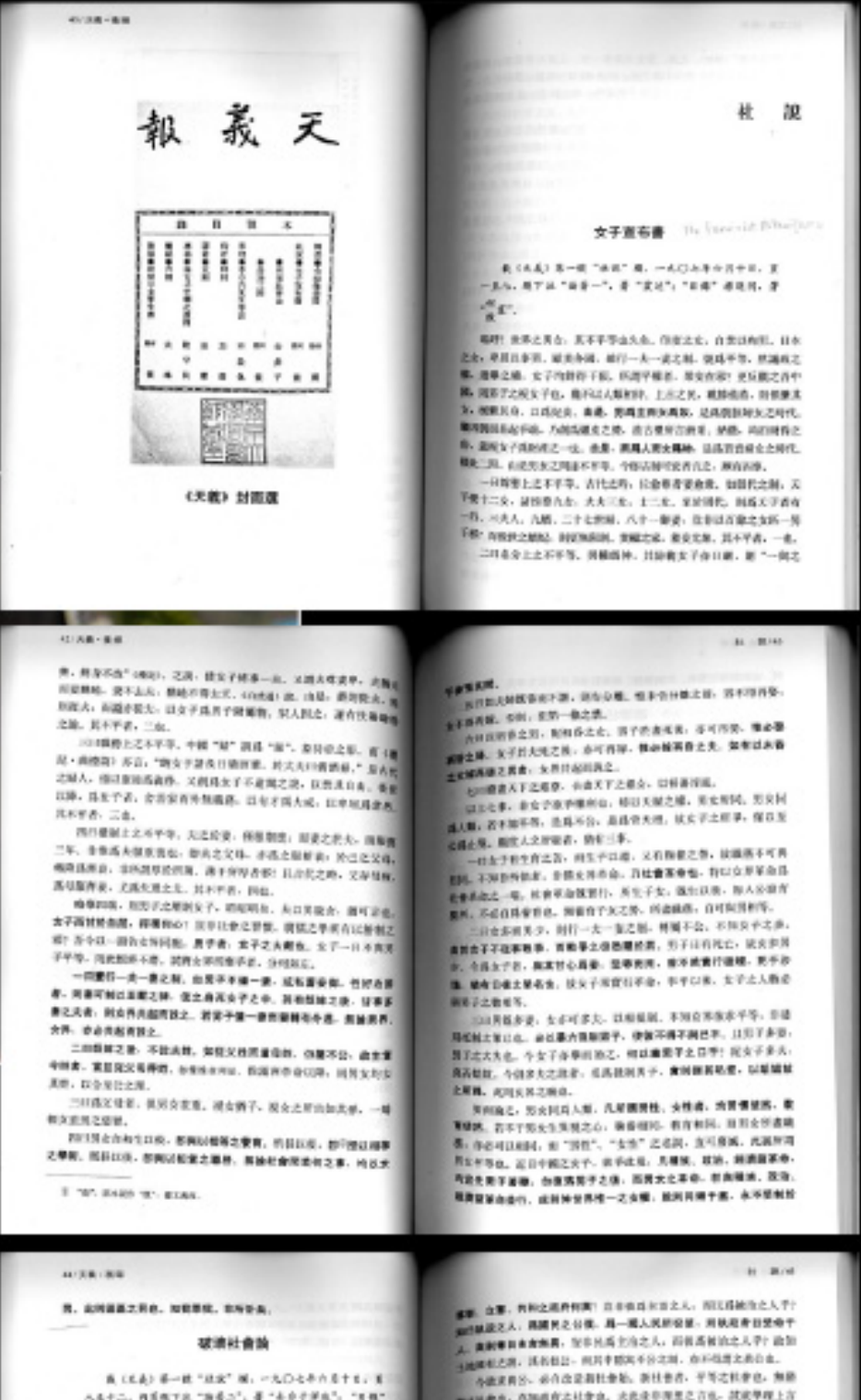
2. Jargon code

3. Grille cypher

4. Null cypher

5. Camouflaged code

Amy Suo Wu
Thunderclap
2017



Émilie Brout & Maxime Marion
A truly shared love
2021



Aram Bartholl
Dead Drops
2010 – ongoing



Julian Oliver
The orchid project
2015



Digital steganography

CARRIER

BURDEN
OR HIDDEN MESSAGE

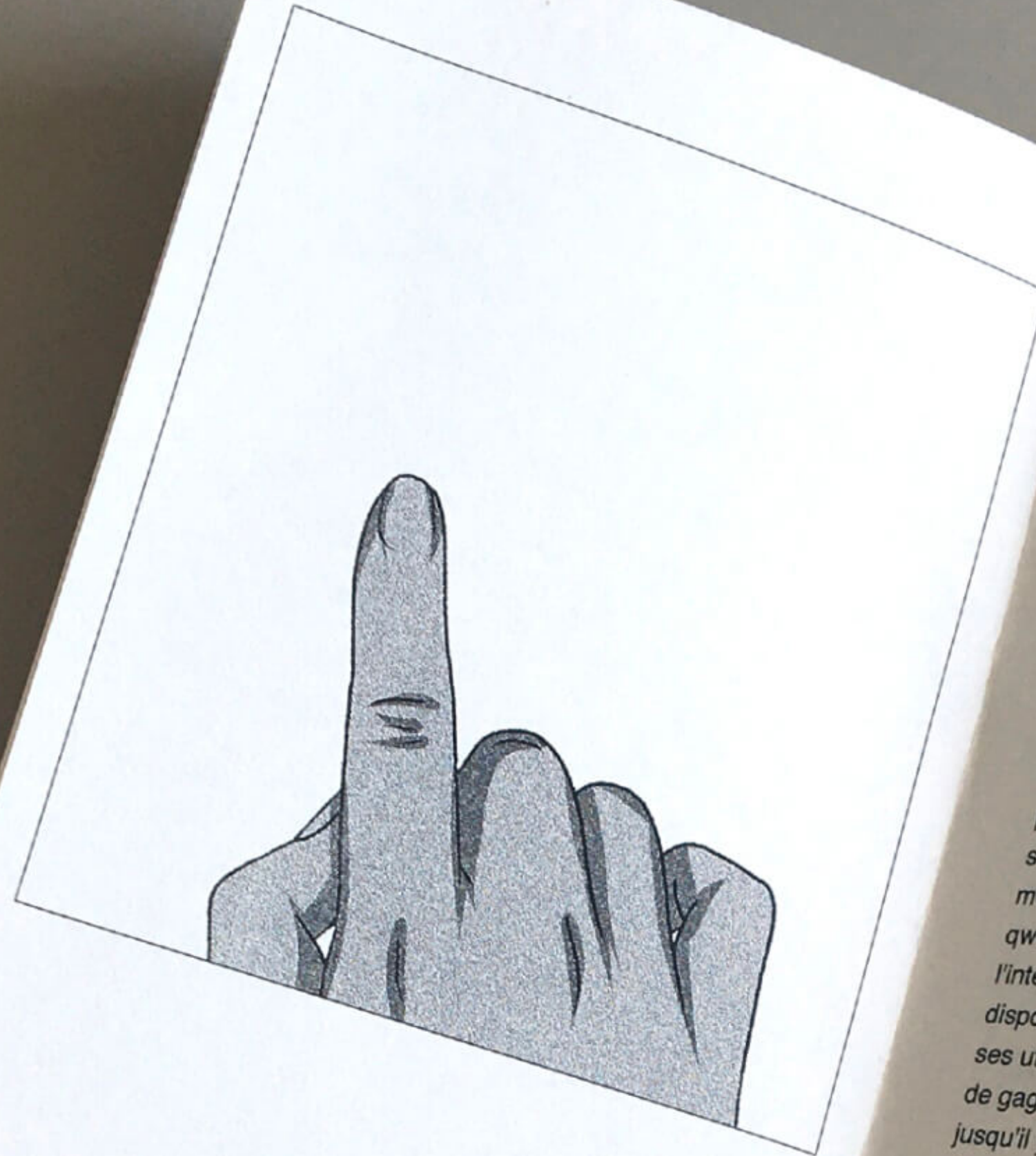
STEGAN

AFTER THE BURDEN HAS
BEEN EMBEDDED INTO THE
CARRIER

STEGO-KEY

How does it work?





Swipe, ou l'écriture tout court

Les saturnales de la textualité numérique

Parmi les innombrables transformations de la pratique de l'écriture dont la diffusion massive des dispositifs numériques a été la source ou l'occasion, il y en a une qui, bien que discrète, demeure à tous égards décisive. Il s'agit de l'adoption de l'écriture tapuscrite ou dactylographique comme moyen principal d'écriture courante. En effet, la miniaturisation des ordinateurs a d'abord rendu possible, ensuite désirable et enfin pratiquement incontournable de faire des ordinateurs portables [1] les intermédiaires privilégiés entre les individus et leurs mondes, au sein des sociétés les plus variées à travers la planète [2]. Or, pour le meilleur ou pour le pire, le clavier dactylographique, du type qwerty, ou azerty pour la version française, constitue l'interface première entre les principes opératoires de ces dispositifs numériques et la pratique du langage naturel de ses utilisateurs. Si bien que l'écriture sur clavier n'a cessé de gagner du terrain sur l'écriture manuscrite, qui détenait jusqu'il y a peu le monopole de la spontanéité de l'écriture du langage naturel. Mais on aurait tort de croire que le tapuscrit se substitue ainsi au manuscrit comme l'artificiel au naturel. Il faut plutôt penser que, en se généralisant jusqu'à la naturalisation, l'écriture tapuscrite devient elle même une nouvelle forme d'écriture manuscrite.

Cette circonstance pourrait donner l'occasion d'une énième réflexion autour de la portée des supports matériels d'enregistrement pour la production du sens, et plus largement, des médias, notamment à l'ère du numérique. Le lecteur risquerait alors, entre autres, d'être à nouveau confronté à une glorification des machines à écrire comme substrat technique de la pensée. Toutefois les ordinateurs, en tant que dispositifs calculatoires ou computationnels, n'ont hérité des machines à écrire que la carcasse. Les machines à écrire ont beau être des dispositifs d'enregistrement du langage, ils ne sont pas des supports de la pensée.

LE PROJET DE RE
SYSTÈME D'ÉCRITURE

LE CAHIER D'ÉCRITURE
WEB EN UTILISANT

Cahier d'écriture *Swipe*

Swipe est un système d'écriture imaginé par Bérénice Serra et inspiré par le principe de la saisie gestuelle qui permet, sur smartphone ou tablette, d'écrire en reliant de manière continue les lettres qui composent chaque mot. Dans le cadre du projet d'écriture *Swipe*, ce sont les tracés produits par l'utilisation du clavier virtuel — volontairement ignorés dans l'application — qui sont considérés comme un système de notation à part entière.

Ce cahier d'écriture propose des exercices pratiques et poétiques afin d'envisager l'apprentissage de ce système de notation, en dehors de son environnement numérique, comme une manière de renouveler l'écriture cursive.

L'article « *Swipe* ou l'écriture tout court » écrit par Bérénice Serra et Gianni Gastaldi, et situé en dernière partie de cet ouvrage, a fait l'objet d'une parution dans la revue *Formules*, revue des littératures à contraintes, à l'occasion du 22e numéro consacré aux *Littératures, performances et technologies* et dirigé par Lucile Haute et Allan Deneuville.

Bérénice Serra

Née en 1990, Bérénice Serra est une artiste et chercheuse travaillant à Caen (FR) et Zürich (CH). Elle enseigne l'édition d'art et les pratiques numériques à l'École d'arts & médias de Caen, en Normandie. Sa pratique, tant plastique que théorique, se concentre sur la notion de publication à l'ère numérique.

Swipe

Bérénice Serra

Cahier d'écriture

Imprimer

22 pages

Destination

Enregistrer au format I

Pages

Tous

Mise en page

Portrait

Plus de paramètres

Annuler

Enregistrer

OMME UN

TE PAGE

Alice and Bob workshop

DAY 1

Presentation

Playing with analog steganography

DAY 2

Introduction to digital techniques

Alice and Bob game (by pairs)

DAYS 3 & 4

Imagine a fictional community, or a community of which you are a part. Design a secure system that allows people to communicate with each other, using steganography. Design graphic objects that support these exchanges.

DAY 5

Breaking the hidden messages

Thomas Pausz
Shellreader
2023 (ongoing)



SHELL A // SOURCE CODE

UNTIL THE VERY END OF THE KITCHEN TALK. "IT IS THE" she said without waiting. "That our story is told. The story of 'Space-Corals'." With her permission, I started the second recording. I sat back on the wooden chair in front of the papers and material fragments. What follows is the unedited account of the recording I made of Francis that summer day in a remote corner of Brittany. I leave it up to you to believe these transcripts - but remember that this came from a discredited future biologist turned oyster farmer. It is the year leading to the disappearance of my colleagues, our artificial breeding of intertidal species had worked beyond our wildest hopes. We had created a miniature lagoon with the consideration from our grandparents. Our small patches of genetically modified pioneer plants, which had taken five years to sprout and mature into adult individuals, were now growing at a fast pace all around the water's edge. The plants were deep blue, due to the filtered sunlight, which created variegations in colors unlike any spectrum known on Earth. We had used *Crispr-Cas9* to crossbreed hybrids of *Salicornia* plants and diatoms. That we synthesized our own forms of silicon we were mimicking the natural specimen we had found in Northern Iceland. In this box, you can see some of the fossilized bones I smuggled back. They are so enigmatic, I miss waking up with them around me immensely. With these giant-diatoms hybrids thriving and taking roots, the first permanent polychaetes started to form on the edge of the water. A perfect spot to lie down and look at the stars. Inside the lagoon, Sofia wanted to experiment with a Coral Reef, which we named *Spacecorallia*. We used the proven methods for coral reef rehabilitation developed at Okinotorishima, the Japanese Coral Island. The Japanese researchers had developed a sustainable system to produce adult Corals of the *Acropora Fumosa* species by assisting their hatching in tanks. In the same way that all the 'Fake Wild' salmon were produced on Earth back in the days. We had spread the larval settlements of polyps obtained with this same process or artificial hatching all around the lagoon bed. The colours they were taking cannot be explained in words: it was a constantly changing gradient of pinks and purples, sometimes fully translucent and sometimes reflecting and shimmering. Because of the reduced air resistance and the absolute silence, we could hear these Corals grow and move, like thousands of tiny mouths whispering to us that they were alive. There was still some manual care work to carry out at this stage. To make sure that the balance of species was right, some of us had to dive in the lagoon every day and physically move some of the colonies by hand between cages. This was very delicate work and with the sounds and texture of the Space Corals a very immersive and visceral experience. This is when some strange things started to happen. The divers would stay longer and longer underwater, more than needed for their tasks. When they returned they started to talk about seeing other species that could not be there. One had seen Nyas, these spectacular sea worms; another swore he could see Gorgones... They all agreed that the species they were seeing were more like images or spectres. They were morphing into other life forms and dancing around the Coral Polyps as if emanating from the Corals themselves. Some of us were joking that extinct species from Earth had come to haunt our artificial Martian paradise. But as scientifically minded people, we concluded on some light reflection, which added to the fatigue of the divers might have been taken for these moving life forms. Because of the tight schedule at this crucial time of the growth program, the divers were heavily medicated to be able to keep the same rhythm of work. But things got weirder. The following days the divers would often not speak for several hours after their dive. They would just wait by the lagoon, lying on the polydunes for their next shift back under, with a smile of beatitude. We only had one team of divers, and they were obviously overworked. That evening, the emergency council gathered and we decided to suspend their manual handling of the Space Corals for a few days and to send our robotic submarine explorer to survey the underwater colonies. But the three divers refused to obey this decision and sunk back into the lagoon that same night... never to return. We also lost the submarine, which only emitted glitchy images before breaking down altogether. I found this notebook scribbled in the cabin of Amoeba, one of the divers. The last sentence reads: 'I was alone, now we are a colony, a forest, a hive.'

-

Ressources

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Henry Warwick, *Radical Tactics of the Offline Library*, 2014

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