

COMMUNITIES IN MOVEMENT #1

Developed as part of *Social Acoustics: Communities in Movement* an artistic research project based at The Art Academy, University of Bergen. The project addresses questions of art and autonomous politics, posing a transversal approach to critical thinking and collaborative doing. This includes a consideration of social and commoning practices, experimental pedagogies, poetic and philosophical thought.

Communities in Movement: On Experimental Practices

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Slow Thoughts

Brandon LaBelle

Communities in Movement is aimed at capturing creative approaches to social and political issues, and the experimental practices that work at forms of togetherness and solidarity. It is connected to the artistic research project, under the same title, and the related Living School, an ongoing discussion forum operating as part of the project (and organized in collaboration with the Multimedia Institute, Zagreb). Bringing together artists and thinkers, educators and activists, working in a range of contexts and communities, the School tries to facilitate slow learning processes – to foster a time and space for thinking and doing together. In this regard, it follows from Isabelle Stengers’ moving call for “slow science”. Her proposal is critically positioned so as to figure a framework for more affective experiences and considered articulations – to allow the matters at hand to truly matter. Slowness for Stengers, as Nataša Petrešin-Bachelez suggests, is about “learning to listen to each other” in order to attend to the meanings and values that emerge outside or around objective categories. What is at stake for Stengers is to challenge the hurried pace of knowledge production, often found in educational and research contexts, and its impact on our capacity to stay close to the creative process of inquiry. Slowness, and the importance of listening, are positioned as what may allow for more speculative practices, to consider how not-knowing is a generative condition for discovering together.

I greatly appreciate Stengers’ slow approach, which feels help-

ful in organizing the Living School, and the subsequent articles published here. My interest as an artist has been to create social situations and environments where we may nurture a considered approach to spending time together, thinking together, in order to attend to the ideas and actions that come to emerge between those involved. In fact, the intention is to foster such emergence, setting the conditions for collaborative thinking and enactment. Such slow activity or methodology, for myself, is understood as an art form, maybe an art of slowness, or an art of listening from which a creative power can be captured. This might be precisely what the project Communities in Movement searches for, the emergent power taking shape through shared acts of attention, and that specifically impacts onto feelings of social possibility – for what we may continue to do, together and alone. Slow science, slow learning, slow power I follow as guides in contending with those systems or structures that stress the body into restrictive forms of labor and life, that stress identity into particular modes, or that pressure production into territorial battles and economies. In contrast, slow power might give support by being distributive, collective, emergent: a crafting fundamentally based upon generosity, a critical giving.

I share these thoughts as an introduction to the first edition of *Communities in Movement*, and which I feel finds an echo in the four contributions gathered here. For this edition, Michael Leung, Alia Zapparova, Luis Guerra, and Kathrin Wildner offer important reflections on their practices, including approaches to fostering processes of shared learning as well as gestures of activism. From Michael Leung's consideration of agricultural practices and solidarities, and the methods of tunneling crafted in order to foster greater networks of planetary resistance, to Alia Zapparova's somatic pedagogies, whose slow practice gives way to a deep sense for co-operation. Their practices and reflections employ a profound sensitivity for interdependency and the affinities passing between each other, and between human and nonhuman life, and that mobilize the affective capacities defining being-in-common. Their methods and practices, which also embed themselves within particular contexts, from Hong Kong to the Nordic region, are poignant reminders of how language,

and the textual discourses often defining knowledge and the shape of public culture, are sutured to a greater flesh of things. In conjunction with Leung's and Zapparova's contributions, Luis Guerra opens a speculative meditation on Fernand Deligny, whose experimental approach to working with autistic children in the 1960s and 70s captures a deeply suggestive understanding of the plasticity of the human subject. By way of spiders and rafts, Guerra follows Deligny following his autistic partners, who come to draw their own trajectories: wanderings whose seeming disorder comes to order nonetheless – a spidery, fractal order. Guerra captures such diffraction through his narrative, inviting readers into a labyrinth of delay, suspension, an ultra-consciousness that can be seen to map other approaches to knowledge, a wandering approach. This finds a certain ground in the *metroZones school for urban action* documented by Kathrin Wildner. As a member of the metroZones research group based in Berlin, Wildner captures important questions and perspectives on collective learning, especially in terms of rethinking what it means to be a citizen – a political subject of the city. Methods of collective learning are charted and given traction through particular situated enactments, in this case alongside refugee struggles in Hamburg in 2015. Questions of educational formats and urban practices are brought forward in productive ways, complicating and elaborating how we understand the public realm and political participation.

From somatic pedagogies and agricultural solidarities to speculative practices of writing and urban enactments, the gathered texts here are imagined as a type of field guide for a range of critical and creative journeys, from tunneling to wandering, standing still together, breathing, listening together, to building alliances with the stateless.

Following these perspectives, I want to conclude my introduction by offering another view, one that might work at considering writing, the book itself, or that of published matter. In addressing questions of pedagogy, knowledge, and acts of community, it seems important to consider these surfaces that become carriers – of language, thought, and reflection, and how the act of arranging and caring for these surfaces (pages, books, editions, printed matter) – these

material items that emerge through acts of love and generosity, dedication and craft – how they come to perform, particularly in support of the narratives we work at making and sharing. As an artist, I’ve always been greatly moved by the generative potentiality of publishing, and its connection to the movements and circulations of theory and practice, conversation and thought. And I find it continually inspiring in its capacity to enrich creative and critical discussion as well as cultural exchange and association: how the matters of print, such as the item you are holding or looking at now, are deeply attuned to the diverse arena of consciousness, both articulated and unspoken, grounded as well as connected, and how they contribute to the tunnels and gestures we make.

*

The boy walks into the bookshop on this summer day, salt of the ocean on his skin and the laughter of friends nearby. He knows there is something here for him, yet he cannot quite name it, or identify precisely, this thing, waiting. What he is struck by is a sudden feeling of solitude – he is tempted to call it “loneliness” but he thinks this is too much. But still, loneliness is there. On this summer day, when the boy walks into the bookshop, loneliness becomes a scene of sensitivity, attunement; it forms the basis for a new fold of consciousness. That’s it: new subjectivity found in the disquieting murmur of all that stood there on the shelves – can you imagine it, this disquieting murmur of all that stood there on the shelves? I hear it now, as I think about that day, with the summer sun filling the air, streaming across the wooden shelving, the creaking floors, the taste of salt.

The loneliness there, inside, and this sudden desire to enter further, into the labyrinth of sunlight and printed words, the small interiors of every book that stood on every shelf, quietly humming. Maybe it is a question of the festivity of ideas? Carried by way of the book, and which interrupted the rhythm and shape of daily life and imagination?

I linger here because it forms the ground for what I might call the existential urgency as well as transformative potency of writing,

reading, the bright intensity of the book (which is a type of vessel: a carrier). For what drives one toward the surface of paper, text, to engage a festivity of ideas, thoughts, but the urgency of a disquieting murmur, and the gathering of voices? One that evokes emotion, inspires thinking, compels one toward language? Surely, we are in a scene of urgency and joy, and which may be drawn out to reflect upon questions of community, of the coalitional or unlikely alliances captured by way of the book.

The philosopher Jean-Jacques Lecercle opens a productive view by way of what he calls “language delirium”. For Lecercle, it is a misconception to understand language as purely functional, operating to capture the world by way of semantics, signification, a rationality; instead, Lecercle suggests that the central aspect of language is one of delirium, and even madness. He says, there is madness at the center of language, for language drives one toward an endless expression, a continual outpouring, imaginary flights, nonsensical fantasies, a twisting and turning of stories and their telling; we are literally mad with language – it comes pouring out, it drums our thoughts, it fills the heart. We speak to ourselves when walking down the street, we share endless stories, we scream wildly and whisper passionately. Language comes to incite a radical potential for enhancing our lives as creative acts, delirious adventures. As a social medium, language thus oscillates unevenly across what counts as pure communication and poetic excess, suggesting a more vertiginous sense for what it means to be in common.

Even before he opened any number of the books standing on the shelves, the boy already felt it: the promise of transformation. A lonely space through which he might fill his own loneliness with new voices; to make something of his loneliness – to give it purpose. It’s not to say that there was never any laughter – for surely there was, even on this day, with his friends behind him, and the beach a golden flood of California optimism and oblivion. Yet, what he glimpsed from this new situation was a sense of possibility, even an ambience: here, he recognized a cosmos of persistent thoughts, each book a stream of ideas searching for him, wanting to commune with his own. This is what the boy discovered upon entering the bookshop:

an ambience of radical dreaming, that is: poetics, which may be cast as a vital thread passing across and through thought and feeling, to draw one into the world. New consciousness. Delirium.

This might be highlighted as the inside of the book, which I may term a community of ideas, of inner voices, imagination, emotional drive. We open the cover and already one is inside – there is so much to be found within this space of the disquieting murmur. I read, I listen, I enter, I search – I am overtaken; it is a journey; it takes time, demands attention; we enter into a pact, an agreement – to dwell here, and to give time: to meet the voice on the page, within this labyrinth of discovery. To care for this voice that now guides one's thoughts, as it becomes a part of oneself. What mystery this is, what festivity, what delirious, revolutionary, libidinal project is the book – the page bursting with intensity. Is it truly possible to explain? To capture this experience or state? The writing that is the product of a body full of voices, pressed and held on the page, page after page, and into which one enters, a reader, to bring those words into one's own body, drumming within one's thoughts, the unconscious, all this together, suddenly: a community of ideas, a festival.

In this regard, I might suggest we follow the book, not simply as an object, but more, as a complex gesture, or even a dance: for the book is certainly a movement – a series of movements sutured together, stitched by way of text and binding, printing and reproducing, threading and folding. It is deeply bodily while being absolutely immaterial – from thought to thing, memory to speech, the book as a living entity, located in time and space and also completely impervious to their defining coordinates.

A community of ideas that finds its way in, and then also, out again: in acts and conversations, in concerns for what is near and far, in the shared and the given, the debated, and even, through more writing: citations, quotations, reiterations, the making of a voice that is never singular. Precisely. The book is never simply the property of a single person, rather, it is a figure that, in circulating across any number of locations and scenes, weaves together an imaginary public: the public that takes form through acts of reading: all those that have, at some point, entered the book, carried ideas. Is this not a rather

indescribable movement – can I possibly capture where the book starts and where it ends? To do so would be to map a series of interferences and desires, citations and journeys, subjects and iterations, languages and their translations, in and out of audibility, not to mention the crowds that often form around a lonely thought, or the singular identity that emerges unexpectedly as one enters a bookshop to escape from the summer sun. And yet, this is what I am deliriously considering: to map the book as a radical movement – a poetic vitality, a more-than-social object, and the basis for a deep liberation. For while the book may be underscored as a communicational object, a discourse, it is equally challenging to a given social order – the drive of thought is fundamentally the invention of new languages.

Maybe I get carried away, with this memory? With the idea of poetics, as that which captures and sets free any number of thoughts and impulses? Relations. Yet, is this not the tendency of every book, to get carried away? To describe, to collate, to articulate, to obsess? Line after line, diagram upon diagram: what madness! To open new horizons and the previously unthinkable; to carry the reader along, into some fabulous and urgent maze of longing and celebration, reflection and speculation, fantasy and knowledge?

I would say, this is the outside of the book: to create a community of strangers, and the conditions for movement, affinity, practice. For the book is always multiple: it travels, it migrates – the book is mad with itself, bringing its ideas across borders and boundaries; it finds its way into the cracks, underground, to suddenly appear, at certain moments. In reading, we may think of all the others who have read this page; all the other hands that have carried, at some point, these words across the globe, through the generations, in and out of trains, held in sweaty palms on summer days, in the grass or the forests, or by way of any number of digital platforms; a community of strangers gathered by way of the book, proliferating, moving, and that I might refer to as an improbable public. One that is always taking shape.

From a community of ideas, and the fostering of an imaginary public, a scene of reflection, to the community of strangers, and the improbable publics it may generate, what I'm mapping by way of

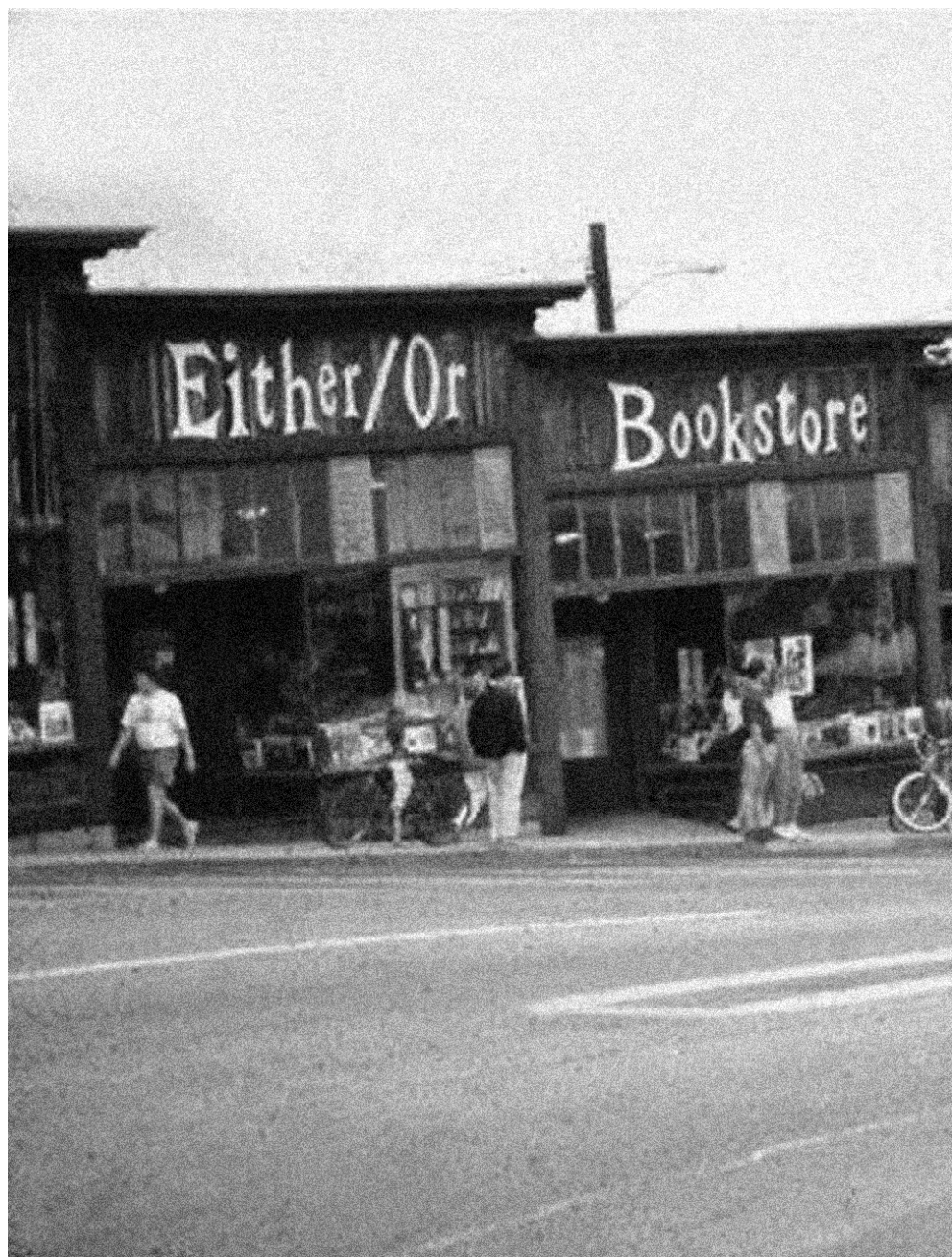
the book – which is a scene of writing, this mad act – are perspectives on what we understand as being-in-common. Returning to Lecerle, while we may approach language as a purely communicational matter, as what acts in the service of sociality, there is an inherent excess to language, one that keeps us close to the delirious drive of poetic imagination. As such, being-in-common, and that sense of community defined by language, is never so far from festival, shattered forms, lateral movements, wild proliferation: a more-than-social imaginary.

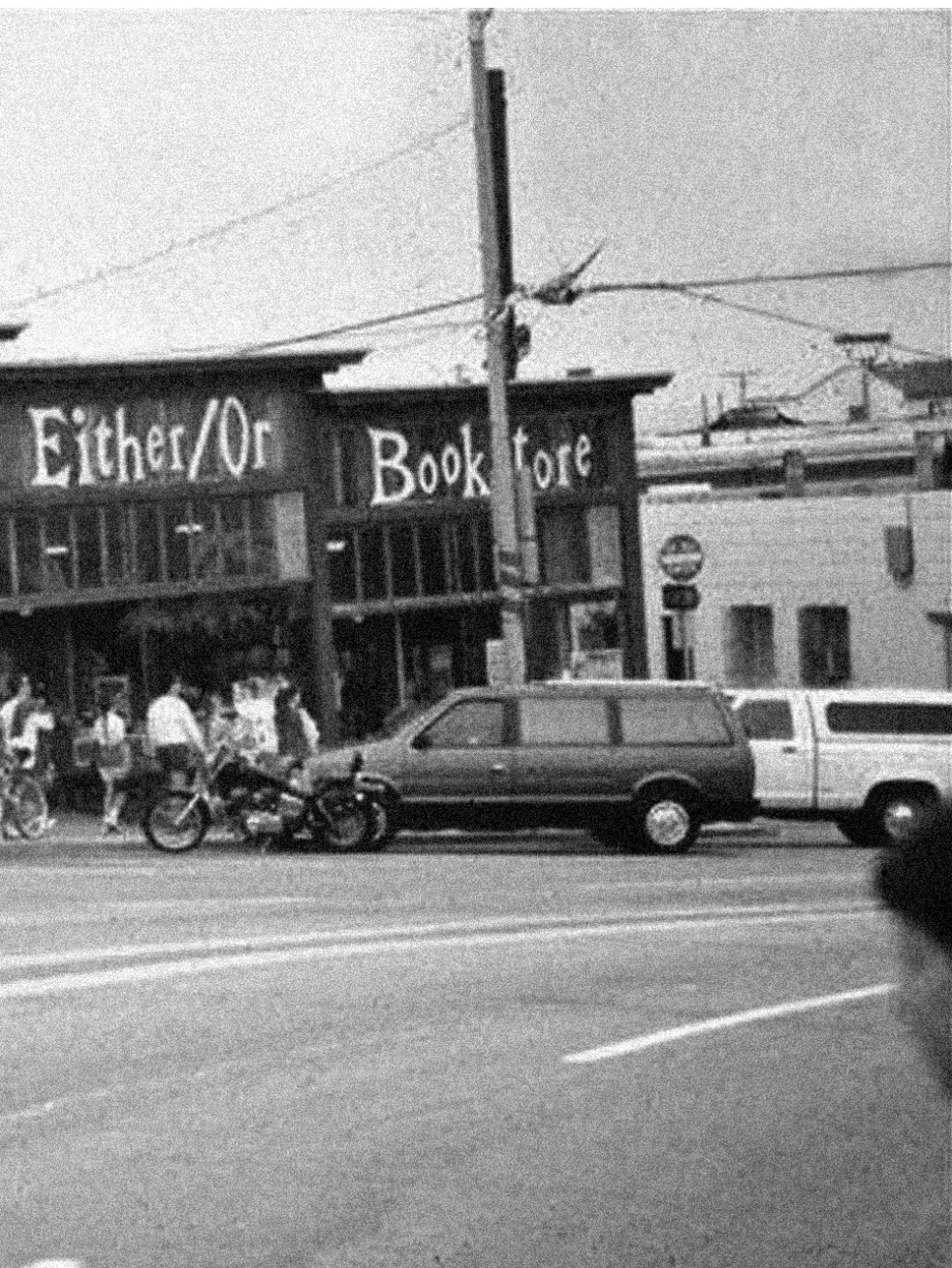
What might such a poetic notion of sociality lead to? Is it possible to consider the community of strangers, engendered by the community of ideas announced inside every book, as the basis for a type of conversation? Not the face-to-face meeting, nor the open public forum, but a conversation of the poetical? Of migrations and festivities, resonances and interruptions? Strangers, obsessive ideas, disquieting murmurs – surely, we are in a scene of existential urgency and pleasure, transformation and joy, as well as celebration, carnival, public life: the passions of new consciousness prompted by the book. A being-together-and-apart. The lonely, now gathered into a constellation of printed matter, captured, held, and then let go, into new thoughts, iterations, gatherings. The poetic is thus figured here as a vital thread passing in and through the body, explicitly drawing one into relations with the delirious intensities of the present and the possible, of knowing and imagining.

Maybe I get carried away, with this memory? Maybe it was all that sunlight, when the boy entered the bookshop, with his friends behind him laughing – the sunlight which still floods my thoughts, to form the basis for a radical agitation, a cultural imagination. This might be what the boy discovered on that day: a range of new partnerships, voices that might guide his own and from which other conversations and friendships became possible.

*

The imagining, the dreaming,
The wishing, the wondering,
The sharing, the defining,
The documenting, the questioning,
The making of an architecture of knowledge there on the page,
A fantastic architecture, an obsessive architecture,
And into which you enter – we enter;
Now and again;
At times, and often without;
That is, in search;
Prodded by an uncertain, tenacious feeling –
that something is there, waiting;
An idea;
A material;
A scene;
A sensation;
Such are the alternative visions, the schools of thought,
and the marginal narratives
that twine themselves into a book:
Delirious,
And deliriously provocative.





**ⒶLL POWER
TO THE PEOPLE!**



**加油!
香港!**

**SOLIDARITY WITH
HONG KONG.
NO CHINA
EXTRADITION!**

Poster by ITWST, 19th June 2019. Shared by ITWST.

WORMHOLES BETWEEN TERRITORIAL STRUGGLES: SOLIDARITY THROUGH PRECARITY

MICHAEL LEUNG

*It is in listening to that cacophony of troubled stories that
we might encounter our best hopes for precarious survival.*

— Anna Lowenhaupt Tsing, *The Mushroom at the End of the
World: On the Possibility of Life in Capitalist Ruins*¹

Despite 2020 being the Chinese Zodiac year of the rat, I would like to begin the new year as a worm, digesting the events of 2019, in an attempt to be productive again — in the second year of my PhD at the City University of Hong Kong and in life.

Since June 2019, I have been one of two million people (perhaps more) who have been part of the Anti-Extradition Bill movement in Hong Kong. Seven months later and despite over 7,000 arrests, the movement continues to be heterogeneous and “Be Water,” in that it is amorphous, reacts / proacts to the constraints imposed on Hong Kong citizens pursuing justice, freedom and a version of democracy never experienced in this former British colony.

Inspired by martial artist and philosopher Bruce Lee, to “Be Water” is to be formless and adopt a flash mob strategy unlike previous occupations such as the Umbrella Movement (2014) and Occupy Central (Hong Kong’s version of Occupy Wall Street, 2011-12). Still flowing,

in the past several months I have only managed scattered texts and short fiction, mostly relating to movement.² As I prepare for a three-month trip to Europe for fieldwork, it seems fitting to reconnect to my research, inspiring friends and piece together this text for *Communities in Movement*.

Wormholes Between Territorial Struggles: Solidarity through Precarity weaves together four places: Wang Chau Village (Hong Kong), Little Miyashita Garden (Tokyo), the ZAD (Zone à Défendre in French, Zone to Defend in English, Notre-Dame-des-Landes) and the Hambach Forest (near Cologne), the latter I have yet to visit. The piece elaborates on my research into rhizomatic forms of agriculture that exist in local response to global conditions of biopolitics and neoliberalism.³ In the past I have referred to such gardens / farms as *Insurrectionary Agricultural Milieux* — transnational territorial struggles and communities linked together by wormholes. Working with me through this text, please enter this wormhole and together imagine where new passages might emerge.



Wormholes Between Territorial Struggles, wormhole diameter indicating the level of engagement, 2nd August 2019.
Illustration by Michael Leung.

FERTILE TOPSOIL

During April to June 2016 I witnessed firsthand the land struggles of a group of farmers, villagers and land protectors in Ma Shi Po Village in Fanling, Hong Kong. The multidisciplinary group used a variety of creative strategies to resist the acquisition of a 7,000-square-foot piece of farmland by Hong Kong property developer Henderson Property Development Limited. The group used creative tactics such as designing fortresses and blockades, anonymity in the form of humorous masks of oligarchs when facing CCTV, befriending security guards so that they were less violent during evictions, attending shareholder meetings, documentary filmmaking, painting multilingual banners, performing spiritual rituals and realising animated puppetry (a character called Spinach Man) to protect the farmland from being developed into commercial land use.



Land protectors on an excavator at Ma Shi Po Village, Hong Kong, May 2016. Photo: Wen — www.dungbak.tumblr.com

Local resistances such as the Ma Shi Po Village occupation have a tendency to stay local and untranslated, and even unreported by mainstream media, who may have financial ties that limit the scope of their reporting. In September 2016 during a planter making workshop in Ma Shi Po Village I met a member of *Mondeggi Bene Comune*, a 200-hectare farmland with several farmhouses squatted in Florence. M., the Italian farmer, informed me that in 2012 a group decided to enter the land, owned by the Province of Florence, to harvest over 12,000 olive trees and make olive oil. Meeting him was a chance encounter that led me to research similar garden / farm spaces and communities around the world.⁴ Since then, *Insurrectionary Agricultural Milieux* have been mapped in a graph that resembles a ginger root, also known as a ‘rhizome.’ In *A Thousand Plateaus, Capitalism and Schizophrenia*, philosophers Gilles Deleuze and Félix Guattari described a rhizome as ‘an acentered, non-hierarchical, non-signifying system without a General and without an organizing memory or central automaton.’⁵ The intention of this map is to bring visibility to local struggles, encourage a ‘total view,’ (re)appropriate each others’ response to biopolitics, build solidarity and even share opportunities to participate.⁶

WANG CHAU VILLAGE, HONG KONG

In October 2015, the Hong Kong government gave the green light to: acquire, demolish and develop three villages; partner with developer hegemony; and decimate the greenbelt, environment and its biodiversity within the villages. The three villages are called Wing Ning Village, Fung Chi Village, and Yeung Uk San Village and are located in Wang Chau, Yuen Long. The villages are home to 200 households, 200 families, 500 people, farms, fruit trees, fauna and flora.

Prior to visiting Wang Chau Village, my first encounter with the villagers was surprisingly in a 374-metre high, 78-storey skyscraper in Wanchai, a bustling commercial district in Hong Kong Island, 35 kilometres from the village. We met on Wednesday 15th February 2017. I cannot remember what floor we met on, but I do remember

passing through an escalator, two lobbies and two elevators. On the XX floor I met several Wang Chau villagers, members of the Wang Chau Green Belt Concern Group, documentary filmmakers and people I met through the *Anti-North East New Territories Development Plan* movement (2007 to present day).

The stuffy two-metre wide corridor was not the best environment to get to know each other in — multi-layered with us, security guards, journalists, plainclothes police officers, government workers and Carrie Lam (at the time was Chief Secretary for Administration of the Hong Kong government, now the Chief Executive of Hong Kong). During that hour the layers shuffled like a deck of cards.



Wang Chau Village, Hong Kong, December 2017. Photo: the Wang Chau Green Belt Concern Group.

Equipped with a bouquet of vegetables and a letter to Carrie Lam, villagers communicated their plight to protect the Wang Chau green-belt, develop public housing in a democratic way, withdraw the development plan and reconnect with the public. After all smiles in front

of the press cameras, Carrie Lam was then quickly escorted out of the skyscraper via the emergency staircase.

In May 2017, land protectors from Ma Shi Po Village visited Wang Chau to show solidarity and share their eviction experiences from the year before. The meeting happened at night, in a village house belonging to a villager who emigrated many years ago. I joined the Ma Shi Po land protectors and entered the village house to a welcoming group of villagers, multi-coloured stools, a microphone / speaker system and a projector beaming onto a piece of white fabric. For the next two hours everyone shared their stories, photographs and ideas of what could be done before the Wang Chau Village eviction.



Wang Chau villagers, the Wang Chau Green Belt Concern Group and others visiting Carrie Lam, 15th February 2017. Photo: Michael Leung.

The Wang Chau villagers spoke about their small gardens and farms, and fruit trees — grown by their parents. After speaking about their tall jackfruit trees, this led to the idea of creating a *2017 Wang Chau*

Jackfruit Festival, an event that differed from the strategies employed by the villagers in the past year and a half — something welcoming, celebratory and rich with storytelling. Over the course of two months the villagers, the concern group and supporters organised the festival, whilst keeping a close eye on the jackfruits growing in the village.



Land protectors gathering at the Ma Shi Po village entrance, 2016. Photo: Wen — www.dungbak.tumblr.com

The Spinach Man at Ma Shi Po Village inspired a new mascot at Wang Chau Village and the Jackfruit Woman emerged one month before the festival. An artist painted the new member of the village, with facial features loosely modelled on Mrs. Cheung, a Wang Chau farmer villager who has been very vocal in the movement. In an art and farming exhibition in the city, that opened a day before the festival, curator Qu Chang included the festival poster and described the Jackfruit Woman as a ‘Gaia-like nurturing figure that is intrinsically connected with the concept of earth, she gazes back to Wang Chau’s farming roots, while looking towards an unclear future of the land.’



Mr. Ho's jackfruit tree in Wing Ning Village 94 jackfruits were counted on this tree, 27 June 2017. Photo: Michael Leung.

The festival location reappropriated the concrete village public park under the West Rail line bridge into a place that attracted the public and many villagers. The jackfruit became common, shared with whoever visited the festival — seeds too. During the festival, organisers were serving caramelised edible jackfruit seeds, making jackfruit masks, sharing village produce, drinking Ma Shi Po Village tea, and

collectively painting a giant jackfruit. The festival raised awareness of the government's inequitable development plans, encouraged environmental justice and brought people together in solidarity, with live music performances and an evening outdoor feast. Lam On Ki, a member of the concern group, played a series of songs inspired by her experiences and kinships with Wang Chau villagers, such as Mr. Wong who has lived in the village for over 70 years. She recalled a moment in a village meeting when Mr. Wong shared how moved he was by the determination of the younger activists supporting the villagers' struggle.



Wang Chau Jackfruit Festival poster, June 2017.

It was thought that the village eviction would happen in December 2017, but for unknown reasons the government extended the eviction deadline. The indefinite eviction extension fortuitously made way for a second jackfruit festival, organised predominantly by four women villagers, Mrs. Au Yeung, Mrs. Cheng, Mrs. Cheung and Lai Tong, and members of the concern group.

The second festival was located at Mrs. and Mr. Au Yeung's village house and their spacious front yard, opening their private space to the public and activating a 'jackfruit commons,' where jackfruits and jackfruit mead was shared freely alongside creative events such as a banner-making workshop, mask-making, an art exhibition, a book sharing and silkscreen printing.



2018 Wang Chau Jackfruit Festival group photograph, 18th August 2018. Photograph by the Wang Chau Green Belt Concern Group. 2018 Wang Chau Jackfruit Festival group photograph, 18th August 2018. Photo: the Wang Chau Green Belt Concern Group.

Perhaps owing to more villager resistance and several book launches that shared the four-year struggle, the village eviction became further delayed, granting the opportunity to organise the third *Jackfruit Festival* in July 2019, this time with the new addition of a vegan jackfruit curry, a paper jackfruit crafts workshop and an area for villagers to distribute objects in anticipation of an upcoming eviction.



Collective jackfruit opening, 15th May 2017. Photo: Michael Leung.

All three *Jackfruit Festivals* emerged from precarity, but through them, solidarity was built — between the villagers, concern group members and the public who visited on those three memorable and nourishing days. At the time of writing this text, Wang Chau villagers informed me that their trees have started bearing jackfruit again owing to a ‘warm winter.’ I wonder if we will see another *Jackfruit Festival* happen this year.

LITTLE MIYASHITA GARDEN, TOKYO

In September 2016 I was invited by art / activism researcher Ken-ichiro Egami to share my practice as part of the inaugural autonomous East-Asian festival called *No Limit* in Tokyo. During the sharing some members of the Shibuya homeless community joined and I was pleased to show them my collaboration with Mango King (a homeless guerrilla farmer that I worked with for three years in Hong Kong). I kept in touch with the Shibuya community and was delighted to learn that they had later setup a small-scale garden in January 2017 called 'Little Miyashita Garden' located in public space outside the once-24-hour Miyashita Park. The garden is nurtured by the homeless community and supporters, who were displaced by the part-privatisation and imposed 10:00pm-closure-time by the Shibuya City Office and global sportswear brand Nike in 2010.



Cardboard banner attached on the fence of Miyashita Park, 13th September 2016. Photo: Michael Leung.

Since 2014 to date, the public park has been closed for a second development plan, as part of the Tokyo 2020 Olympics, which a Shibuya tourism website describes as a “three-dimensional city park.” Such neoliberal development projects, in this case partnered with real estate developer Mitsui Fudosan Co., Ltd. have not deterred a community of farmers in growing food in Shibuya and harvesting green peppers, okra, aubergine, runner and bush beans, and more.



Miyashita Park closed for redevelopment, November 2017. Photo: Michael Leung.

The temporality and seasonality of growing food on the perimeter of a development zone, offers a different relationship with the space and those who pass by the garden, and perhaps even participate. In *Postanarchism*, Saul Newman elaborates on prefiguration and mentions that “[...] contemporary insurrections need to invent new forms of solidarity and being-in-common.”⁷ The past few years show evidence of such forms of solidarity existing in the virtual space, such as the numerous Facebook groups that emerged during the NoDAPL (No Dakota Access Pipeline) movement in North America and the direct actions by Extinction Rebellion in London (now listed by the police as having an “extremist ideology”).

In the case of Little Miyashita Garden, through various encounters, both physical and virtual, the prefigurative politics of the garden have rippled to Yoshida Dormitory in Kyoto University (via an embroidery workshop in Osaka) and to a neighbourhood street market stall called *Kai Fong Pai Dong* in Hong Kong.



Little Hamilton Garden, *Kai Fong Pai Dong*, Hong Kong, March 2017. Photo: Michael Leung.

The aforementioned emancipatory gardens / farms in East Asia include Ma Shi Po Village, Wang Chau Village, Mango King's Farm, Little Miyashita Garden and *Kai Fong Pai Dong*. Each place has its own unique challenges, communities and contexts. It is through these places and the people that I met there that have led me into a wormhole to research territorial struggles elsewhere. Before starting my PhD in September 2018, I decided to extend a work trip to Zurich and travel to an autonomous region in the west of France.

ZAD, NOTRE-DAME-DES-LANDES

During the Ma Shi Po Village resistance in 2016, I learnt about the ZAD, their occupation of a 1,650-hectare territory in western France, their 50-year fight against the airport and its world (later cancelled in January 2018). In July 2018 I visited for the first time. Arriving at one of the collectives I saw a group of 50+ people of different ages in a large wooden barn, attending a sharing by Belgian philosopher Isabelle Stengers and Serge Gutwirth, an anarchist lawyer. I sat there desperately trying to understand what they were saying with my five years of GCSE French and taking notes of people and quotes that they mentioned in English. After a collective dinner outside in the evening sun, I went to sleep in the rural brick farmhouse under all the stars.

For the following three days I spent most of the daytime working with others at the Ambazada (a ZAD ‘embassy’ wordplay), which is a wooden farmhouse built specifically for transnational assemblies such as the *Intergalactic Week*, that included sharings, workshops and debates by those active in territorial struggles around the world.

At the Ambazada, with ZADistes (people living at the ZAD), their relatives and those visiting for *ZADenVIES* (a nine-day festival organised by the ZAD), we collectively built the 10 x 5-metre concrete platform at the front of the farmhouse. At times, three generations worked together, collecting brick-sized rocks from the road, shovelling gravel, mixing cement, precariously pushing wheelbarrows along narrow wooden planks and carefully pouring the concrete into a reinforced-steel cavity. At lunch we went to a nearby collective and ate organic vegetables grown on the ZAD. At night we ate and drank together, talking until midnight.

At the ZAD, the commons exist in everyone’s shared and collective way of life. It is visible where collectives: live (in squatted farmhouses, farmlands and forests); farm (the numerous collective gardens whose produce is shared in the canteen everyday, at the Non-Market [free

and even a few days after at the festival's main tent, when others shared police confrontation stories from Paris, Glasgow and Istanbul.

When planting organic beetroot seeds I met two people who came alone to understand what is happening at the ZAD and wanted to offer their support. After hand-watering the one-acre farm area, we rested and ate three varieties of tomatoes. We then had dinner at the Afghan tent at ZADenVIES and later walked to *La Grée* to climb a multi-storey wooden tower, watch a couple of games of international chess that were accompanied by freestyles by a member of the ZAD Social Rap group and enjoyed a solo performance in the nearby barn. During my eight days in the ZAD I was kindly given two tours by J. where we walked, cycled and visited many different collectives, architectural cabins and farms on the ZAD, often stopping for him to share a personal history at specific sites (such as destroyed cabins by the police and collective rituals), and elaborate on what the future of the ZAD might be. I shared social movements happening in Hong Kong and in East Asia, and together we discussed creative forms of resistance and how anarchism can evolve in the present situation. It is worth mentioning that several ZADistes told me that they were very impressed by the creativity of Hong Kong's Umbrella Movement in 2014, and were vocal in encouraging me to share this with people in Hong Kong. One ZADiste even said that the Umbrella Movement was a strong point of reference for her and her partner during the Paris Climate Games in 2015. We have since had more exchanges regarding the Anti-Extradition Bill movement.

It was moments like those with J. that have had a lasting impression on me — mutually sharing and (pre)figuring it all out, through our respective precarious situations. Seeing the highs (such as the crèche at the ZAD) and lows (demolished self-built homes) was a visceral rollercoaster. Returning to Hong Kong I became interested in the anarchitecture (a combination of 'anarchy' and 'architecture') that I saw at the ZAD, and this led me to research the late artist Gordon Matta-Clark's site-specific work in the 1970s, who was also part of a group called *The Anarchitecture Group*.

After visiting the ZAD anarchitecture and looking at Matta-Clark's cut works, I found myself problematising his anarchitecture works that circulate in the global capitalist art market. In a Columbia University Graduate School of Architecture, Planning and Preservation podcast (2018), professor and architect Mark Wigley said, "Why would we assume that Matta-Clark knew what anarchitecture is? Wouldn't it also make sense the other way round that he was just fascinated with this word, and spent a lot of his life trying to figure out what it is ..."⁸



La Grée treehouse, ZAD, 13th July 2018. Photo: M. Leung.



Lighthouse at *La Rolandière*, ZAD, 13th July 2018.
Photo: M. Leung.

With the three fortresses at Ma Shi Po Village resistance (2016), the Little Miyashita Garden community (DIY street homes and gardening structures) and the ZAD (self-organised housing, barricade housing, DIY cabins, treehouses, old farm houses and wooden barns, and of course the Lighthouse), I feel that the term ‘anarchitecture’ can be developed further to reflect the ‘revolution of our times’ — a neoliberal world where precarity is normalised, but solidarity is rhizomatic and can be stronger than ever before.

In preparation for my fieldwork in Europe, on a theoretical level I will explore professor and architect Keller Easterling’s idea of ‘active form’ and professor and philosopher Timothy Morton’s object-oriented ontology view (phenomena anarchitecture ‘emits’). In *Extrastatecraft: The Power of Infrastructure Space*, Easterling mentions that, ‘A building is shaped to suggest a dynamic blur of motion, or the circulation of inhabitants is mapped with a blizzard of arrows. The more complex or agitated these tracings, the more “active” the form is seen to be.’ Her description reminds me of the maps by the Situationist International and the *Theory of the Dérive* (drift in English). How will I be drifting and flowing in the coming months, and what buildings will I be living in?

HAMBACH FOREST (NEAR COLOGNE)

In February 2019, I attended the *European Assembly of Reclaim the Fields* that was at *Mondeggi Bene Comune* in Florence and met M. again, the Italian farmer that I encountered at Ma Shi Po Village three years ago. In the last group sharing of the *Assembly* a facilitator spoke in Italian. Behind him was a video shot in the first-person perspective projected onto a screen. The video brought the viewer, on a bicycle, towards a forest, through a land art piece composed of branches forming an arch and later up into a treehouse, where a red squirrel was climbing around and eating remnants left by the person(s) living in the treehouse (perhaps the person holding the video camera).

B. was then introduced and began sharing the current situation at Hambach Forest near Cologne in Germany, and the resistance against the coal mine and deforestation (2012 to present day). They spoke about the constant evictions that happened in 2018, and how the police would sometimes visit in the night, in a group of 20 officers to make small evictions and arrests. The resistance was fought in the trees, on the land and in tunnels. The video reminded me of the treehouses and anarchitectural cabins at the ZAD.



Treehouse, Hambach Forest. Photo from www.hambachforest.org

The fourth large-scale eviction happened in October 2018 and led to the death of journalist Steffen Meyn falling from a great height. The eviction was paused and the government cancelled the “cutting season” (deforestation) in 2019 and 2020. This has since led to a stronger reoccupation, with even more treehouse villages, some connected.

At the end of B.’s sharing, they mentioned that what is happening in Hambach Forest is ‘interesting’ and that we should, “Go there, find out what’s happening.” I heard someone in the audience cautious about encouraging an ‘activist tourism.’ I thought about my carbon

footprint, what I have learnt from my trips and what will come from all these wormholes and digestion of local knowledge. Her comment continues to push me to think about our territorial struggles and how we can be more resilient by collectively sharing and / or (re)appropriating tactics and strategies used around the world — both past and present. Please become active and share resources and what you know.



European Assembly of Reclaim the Fields 2020 poster.

SOLIDARITY THROUGH PRECARITY

This is the meaning and the strength of the many struggles that people are waging across the planet to oppose the expansion of capitalist relations, defend the existing commons, and rebuild the fabric of countries destroyed by years of neoliberal assault on the most basic means of our reproduction.

— Silvia Federici, *Re-enchanting the World: Feminism and the Politics of the Commons*



Transnational solidarity graffiti in Hong Kong, September 2019. Photograph from Telegram.

Whilst preparing for the next *Assembly* I am reminded of the start of the new semester next week and the work ahead — both locally and globally. How can these transnational territorial struggles connect with the local Anti-Extradition Bill movement in Hong Kong and vice versa? How can I be a worm and “Be Water” at the same time? How will the movement develop during my three-month trip in Europe?

Which European Anti-Extradition Bill movement groups shall I reach out to during my travels?

During the past few years of PhD research, I have felt that emancipatory garden / farm communities offer a sustainable counter-proposal to global neoliberalism and land commodification, and their work can be shared and (re)appropriated across borders to effectively challenge top-down and hegemonic land development. Inside these wormholes we share stories, (un)learn and digest what is locally relevant, care for each other and build solidarity through precarity. When we all resurface from fertile topsoil, may we be ready, and wriggle and flow together as part of a transnational emancipatory movement.

Notes:

1. Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton: Princeton University Press, 2015): 34.

2. *Being Water in Hong Kong*, 14th September 2019 – www.tinyurl.com/BeingWaterInHK

3. Antonio Negri once referred to ‘biopolitics’ as the ‘the possibility of resistance, disobedience and self-determination, from the bottom-up.’ Paul De Bruyne and Pascal Gielen, *Community Art, The Politics of Trespassing* (Amsterdam: Valiz, 2011): 171.

4. In February 2019 we met again in Florence during the *Reclaim the Fields 2019 European Assembly*, a yearly six-day gathering of activist farmers from all over Europe – www.tinyurl.com/CommonsPar2

5. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus, Capitalism and Schizophrenia* (Minnesota: University of Minnesota Press, 1987): 21.

6. In *Ecology, Community and Lifestyle* Arne Naess emphasised ‘the responsibility of any integrated person to work out his or her reaction to contemporary environmental problems on the basis of a total view.’ Arne Naess, *Ecology, Community and Lifestyle: Outline of an Ecosophy* (Cambridge: Cambridge University Press, 1993): 163.

7. Saul Newman, *Postanarchism* (Cambridge: Polity, 2015): 65.

8. <https://www.owltail.com/podcasts/62441-gsapp-conversations#top-6NPf8> (accessed 15 August 2019).

Performing Elsewhere¹

Alia Zapparova²

To listen and not to speak.
To look for and not to found.
To open and not to close.

We began with an elsewhere.

We begin with not knowing, again and
again. Again and again, we fail to know,
we try not to know, we seek to unknow.

Disarrange habitual configurations, mis-
interpret lines of thought, misdirect at-
tentions.

Disrupt continuity.

Sometimes a purposeful withholding or
a holding back. Not defining edges.

A point of departure.

In conversation.

An elsewhere in all its senses, an elsewhere that is both within here and somewhere else, that could be both an actual place and an imaginary one, that is connected to where we are but also always reminds us that there are other places that are not here and that are different from here, that many places exist in each place and many incompatible realities encounter each other and impossible constellations come into existence.

Sources; references; inheritances; their doubts, suspicions; uneases;

ambivalence and ambiguity; shifts; crossings.

We would like to know how to stay in-between. We would like to keep being on the way, to take time for a journey whose arrival point does not exist.

To try to speak from within.

Deviations; divergences; strayings;

disorientations.

Work in progress; work without progress; incomplete, unfinished, partial, fragmented; lost or missing.

The summer I was absent (along with some others; someone is always absent), I learned something about absence as an option, not only in theory but as a practice. I practiced absence, because at the time there was noth-

ing left to do, but the absences and presences became collective. They were elsewhere, performing absences and silences together, and I was elsewhere, performing absences and silences.

We departed from elsewhere and arrived at another one: the other places and other times of the many forms of absences and silences, their invisible presences, their sites, their qualities, their possibilities and impossibilities; the many ways we encounter and live them in the now and here.

To understand that there is no such thing as absolute silence. To imagine that absence is also not absolute.

There is no language without silence; perhaps there is also no community without absence.

How do we make sense of our silences and absences? How do we learn to speak with, to and nearby³ them? What ways of speaking, writing, being, doing, looking and performing will get us closer to the unseen, unheard, unknown and unthought? How do we meet it?

To remember the value of secrets, staying in the dark, not coming out into the light and remaining opaque, impenetrable, refusing, not participating. That we need obscurity and resistance as much as presence, light and voice.

There are many ways to be present and to participate. To speak, to write, to show an image, to screen a film, to tell a story, to present a reasoned

argument, to bind a book, to move, to gesture, to
walk, to draw, to dance, to start a conversation.

To come prepared for a certain kind of encounter
and to unprepare yourself, revise and reinvent. Re-
writing, rethinking, revisiting. Re-knowing.

To cross an island, to walk on a frozen lake,
to climb a tower, to swim in a sea.

The articulation of possibilities, the articulation
of impossibilities. The languages, the accents, the
voices.

To read together, many voices speaking at
once, taking their turn, calling, responding.

To step away and disappear.

There are constant shifts between the radical
and the familiar, challenge and agreement, mis-
reading and recognition.

To look out, to look in, to break the circle, to make the
circle, to move in and out.

How to ask a question? How to question?

It is a question of knowledge, of who has knowledge
and who is excluded from knowledge, of what is ad-
mitted as knowledge, what knowledge counts, and
who is counting. Who is in and who is out? What
are our frames of reference, and who is in the frame?

Where to begin.

What do we read? Who do we quote? Where are our sources? Who is behind and around us? Of whom do we speak? Whose words have we learned?

Sometimes I wish that we could always think and speak on the side of the subjective and the partial, the personal, the specific, the emotional. It is not knowledge that I think we need, it is something else, something unnamed.

There are many ways to be absent and excluded. All of us who have the possibility to arrive and be somewhere, to sit on a chair or on the floor, to be in a room and speak, or who have a possibility to speak even while absent, have the privilege of some control over our absences and silences. We can choose when, where and how to speak, we can choose when to leave or not appear.

To learn to unravel those mechanisms of inclusion and exclusion and to look for knowledges and insights in the gaps left by their operation. How to open the absences and silences that surround us even a little, how to let them speak without undoing them?

There are three levels of not-knowing, said Grada Kilomba. Not knowing, not having to know and feeling that you should not know⁴. They are all ways to say, these knowledges are not for me, they do not affect me, I can live without them. But we need those knowledges. And we move onto another plane of not-knowing, of questioning ourselves, of not relying on the established knowledges and looking for those unnamed ones.

Knowing and not-knowing, when to step
closer and when to move away.

We want to stay in-between, because here nothing
will be resolved. We can only ask questions. We can
only speak. And pause.

Your silence will not protect you, said Audre Lorde⁵.
We return home to our silences, said Trinh T. Minh-
ha⁶. We speak and pause between these silences and
many others, of refusal and resistance, but also of
failure and futility.

What we hope to reflect on and encounter in
the space that we create is the practice; the go-
ing beyond the clear and the obvious to the
obscure and unseen, to illuminate the seen
with shadows and populate the everyday with
absent ghosts.

To be fully present and speak, but also to allow space
for not-participation, disappearance, retreat, refusal.
To allow ourselves and others not-to. To agree to
missing out, not being there, not finding words and
failing to explain; to be both here and elsewhere and
to bring them both back to now.

Look slowly, move slowly, listen slowly. Wait.

It is a group based on friendship.

It is not only that friendships have developed.
Friendship is how we practice knowledge.

There is a style of sharing knowledge and
insights that is animated by the values of

friendship, such as generosity, attention and thoughtfulness. We can aim to practice knowledge as friendship. We can aim to consider our knowledge in its wider context. We can be there not only to present our thoughts and theories, but to participate in a community that is inseparable from our lives and our ways of relating to each other.

We listen, we speak, we exchange.

We respond. To each other, with words and gestures. We follow the trail of pages, we walk around a book, we find ourselves always leaving and arriving in unknown places.

People come and go, some have been coming for years, others visit once and never return, there are newer generations, older generations, there are networks and collaborations that have moved to other places.

To listen and to ask; to call and respond.

Knowledge as friendship, friendship as conversation, knowledge as conversation.

Knowledge as care.

To care, to take something in, to accept it as it is, and to give something back, and also have it accepted. Without competition, without accounting, without applause. It is not about expertise and it is not about success. Exchange takes time. To take care is to take time.

With a certain kind of playfulness.

In most contexts where we live and work we're used to understanding playfulness as a game with rules and goals, winners and losers. That is how we play, when we play, in most of life. That is how we take things seriously, we use the game as a model, we want to know the rules and we aim to win. We dismiss our playing as "just playing" and yet we can't let go of its methods.

But we can try. Actually, we already know how. It is about not-knowing.

"Our activity has no rules, though it is certainly intentional activity and we understand what we are doing. The playfulness that gives meaning to our activity includes uncertainty, but in this case the uncertainty is an *openness to surprise*. This is a particular metaphysical attitude that does not expect the "world" to be neatly packaged, ruly. Rules may fail to explain what we are doing. We are not self-important, we are not fixed in particular constructions of ourselves, which is part of saying that we are *open to self-construction*. We may not have rules, and when we do have them, *there are no rules that are to us sacred*. We are not worried about competence. We are not wedded to a particular way of doing things. While playful, we have not abandoned ourselves to, nor are we stuck in, any particular "world." We *are there creatively*."⁷

Uncertainty, openness, surprise. This is how I'd like to think, between one idea and the next, between the back and forth of playing, between our questions and our worlds.

Not holding on, not seeking certainties, staying there where our knowledges no longer work. Openness to be otherwise. In other places. But remembering that other places are not somewhere far away, they are here and we need to keep them here.

It is an open-ended search, a permeable space.

We don't need to go far to step into elsewhere. Elsewhere is everywhere. Everywhere is elsewhere. It is here. The question is how to unravel, how to unfold, how to unspeak, pause and speak again.

How not to endlessly repeat what we already know, how not to reproduce the old injustices, how to find new positions of the body and the mind that help us be receptive to each other and the world.

To stay in-between. Where does knowledge happen? Where do we find it? Where do we lose it? Whose calls do we follow? Who is speaking? Who is silent? Whose silence are we hearing?

Where is in-between? Between what and between whom? Between whom does knowledge happen?

Where does it stretch to?
What determines its boundaries?

It is not what happens there but what is around what happens. What gives it its contours, its form.

How do we hear? Who is looking at whom? Between

whom are words and silences exchanged? To whom are they addressed?

To begin, not to continue. To stop, to break, to come to a standstill. To start again.

To hesitate.

Once again, disorientations. What happens, when we no longer know? What happens, when we do not know yet? Between knowing and knowing, not knowing and not knowing, where do we go, how do we move?

Paths are created by being followed and followed by being created, said Sara Ahmed⁸.

Step by step, passages, impasses, wrong turns, unforeseen ways.

Sidestepping, bypassing, detouring, losing our sense of direction.

What is the language that we have to disorient ourselves, to speak our disorientations, to find another ground, not to support us in what we already know but where we can look for other paths to walk and dance along?

“For there are no new ideas. There are only new ways of making them felt.”⁹

It is not about innovation, it is not about originality, it is not about authorship. It is about a new relation; what happens in-between. How to make something happen, how to transform, how to open up.

It is a question of what kind of in-between we're able to create, what our starting points make possible, what they disallow. The distances, the qualities of spaces, the gaps, the blind spots.

Perhaps we're going around in circles, perhaps there is no end point. There are no answers and no closures. Everything remains an open question. We pull out a thread from the tangle and follow it, and that is all we have, the threads.

“We go leaving ourselves in every direction.”¹⁰

Not knowing, unknowing, re-knowing, and beginning elsewhere.

Notes:

1. Artistic Research | Performing Heterotopia study circle is a series of symposia developed within the framework of the Nordic Summer University, whose aim is to share ways artistic research can explore, experiment with, critique, create and perform heterotopias. The circle has existed in many different incarnations and since its inception has been concerned with doing artistic research through embodied, collaborative, experimental methodologies and transformative strategies. Performing Heterotopia is the theme of the current three-year cycle, which I co-coordinate together with Elina Saloranta.

<http://nordic.university/study-circles/7-artistic-research-performing-heterotopia/>

2. Many of the thoughts and gestures in this text have been heard, seen and articulated in conversation with other participants of the circle, past and present, present and absent, as well as their ancestors and ghosts. I particularly acknowledge co-coordinator Elina Saloranta, and Ami Skånberg Dahlstedt, Camilla Graff Junior, Lucy Lyons, Myna Trustram and Renata Gaspar for words, questions or discussions that are present here. At the same time, the circle is a space where multiple ideas, visions, hopes, experiences and interpretations come together, and this text only speaks for mine.

3. The concept of “speaking nearby” comes from Trin T. Minh-ha. Chen, Nancy N. (1992), “Speaking Nearby:” A Conversation with Trinh T. Minh-ha. *Visual Anthropology Review*, 8: 82-91.

4. Kilomba, Grada. *Illusions Vol. I, Narcissus and Echo*. 2017. 4. Berliner Herbstsalon, 26 October – 17 November 2019, Palais am Festungsgraben, Berlin.

5. Lorde, Audre. “The transformation of silence into language and action” in *Sister outsider: Essays and speeches*. Crossing Press, 2012. p. 41.

6. Minh-Ha, Trinh T. *Elsewhere, within here: Immigration, refugeeism and the boundary event*. Routledge, 2010. p. 12.

7. Lugones, María. *Pilgrimages/peregrinajes: Theorizing coalition against multiple oppressions*. Rowman & Littlefield Publishers, 2003. p. 95 (Italics in the original.)

8. Ahmed, Sara. *Living a Feminist Life*. Duke University Press, 2017. p. 46

9. Lorde, Audre. “Poetry is not a luxury” in *Sister outsider: Essays and speeches*. Crossing Press, 2012. p. 39.

10. Ocampo, Silvina. “In every direction” in *Silvina Ocampo*. New York Review of Books, 2015. p. 111.

“Une fois que les choses sont formulées,
c’est plus des choses”
Fernand Deligny, letter to Issac Joseph,
July 8th, 1975

The Raft, the Map and the Spider

Luis Guerra

Once upon a time there were three circumstances that appeared in a park, or was it a garden? I don't know if that garden was private or public, I wasn't sure that it was actually a park until I counted some shadows' leaves running away during a winter day in a southern border. In fact, I owe the discovery of this text to the conjunction of these three circumstances in that pale park, on a December morning. A park again that I wasn't sure of being one at all, except by the fact that some Quaker parrots were flying around and talking in tongues.

The raft was in the mountains at first. The map was in a dusty desk, not hanging but lying there, and the spider was, as you can imagine, indistinguishably in different parts of a place at the same time. An oscillatory movement had captured their sights, at once. Their sights conformed a conical interference, like the one you can see throughout a hole made by Matta-Clark in an old city, throughout time and space. An oscillatory trajectory doubled by its shadow and by a hyper-object composed by the sudden assemblage of two different forms seemingly connected. Who was connected to whom? You may ask now. Difficult to say, I will reply.

The clay ball was in fact hanging from a thin cord tied to a fragile branch, near the stonewall. A dancing clay-body was loved by two child's hands. We have a photograph to prove it. Yes, you will say, that is the inscription of an event, so now we can have a testimony of both the boy and the ball, opening a space and a story of love.

And yes, in some sense, this is just another ex-scripture of it, another morning anamnesis searching to receive a sudden running echo from somewhere else.

So, the raft and the map, and of course the spider too, were all mesmerized by that oscillatory figure the boy and the ball formed. As if they, as a dancing apparatus, could swirl the entire perceptual cone to its pivotal point, like Borges' aleph.

A bouncing body and a hanging oscillatory ball, made with clay, traced a solidarity encounter woven between a raft, a map and a spider. That is how and when they saw each other, sorry, they touched each other for the first time.

The boy's name was Janmari, at least that was the way Deligny named him.

Janmari touches that ball and Deligny repeats the words written by the psychiatrist:

Here's what she says, Psychiatry, of these children, that there are many, and about this one in particular, not to say in person. That's what the psychiatrist can say, who tries to tell the truth about what he sees and what he knows. He was 12 years old in 1967.

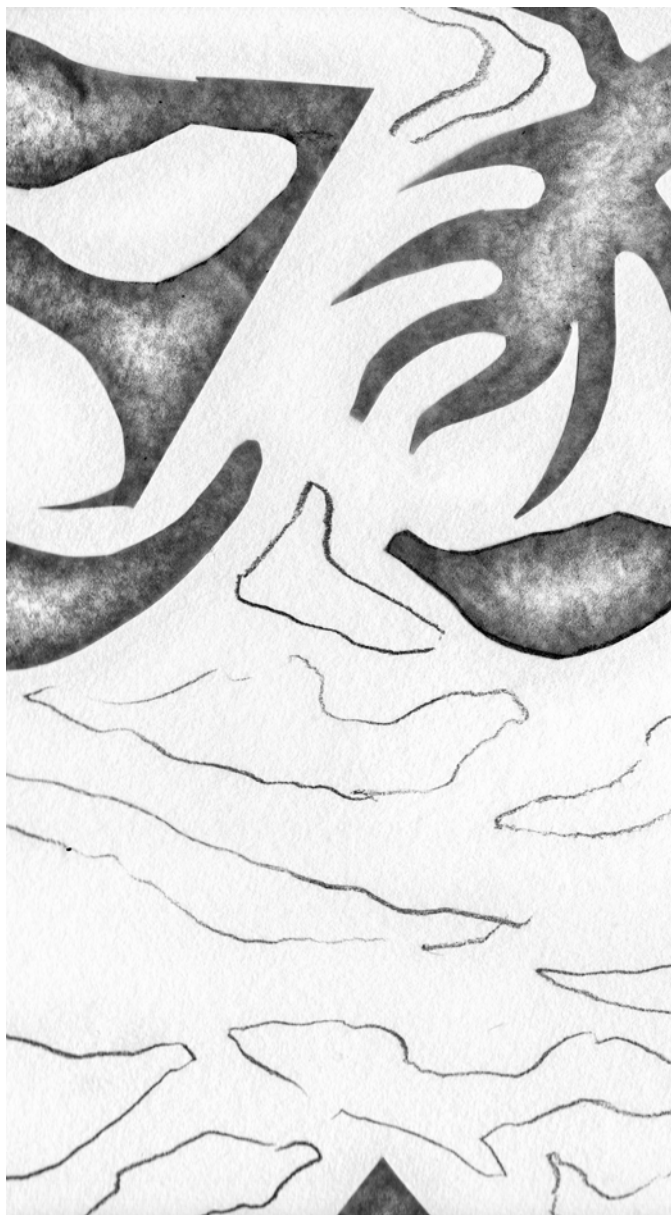
Unlivable, it is true, because of the damage, because of the neighbors, because of all that we can say about all that can be said, and then nothing to do. They said it right: Uncurable, unbearable, unlivable, uncurable, unbearable. So, society has everything planned, even the places to invite you, everything planned ... And it turns out that this planned place-here, I know it (Deligny, 2007: 1040).

I found Deligny sitting next to me one day. He was looking at me with the blindness that evidences the thickness of his glasses. His clothes reeked of wet grass, of chalky soil. His beard was semi-white, as if it had been painted over occasionally. His blue cloth trousers were creased in the right folds. By my side, he was breathing and saying words. He said them, the words I mean, and then he repeated them. I lost consciousness of the moments in which the spoken word

gave rise to another that also disappeared. It was like attending a cadence of veils that were falling apart. Rather, I was thinking more of curtains. The spun curtains that are left to hang halfway out the window. Or even worse, sometimes it seemed to me that they had not, these words, but the heavy nature of front curtains or white crocheted woolen blankets. Deligny smiles at my word in French: *Ricochet!!!* (a shot or hit that rebounds off a surface) he exclaims, and gets lost again, behind glasses that do not let me see his eyes, which appear as two white squares softened at the vertices, as if two screens had been left to nestle on his cheeks.

Thus, Deligny and I in an atonal conversation that only belonged to the realm of drawings made on folds of craft paper. Wrapping papers. Thus, a spider's web made of wrapping papers, so dear to Deligny's spiders and their webs, to wrap around in its unfolding, in the disappearance of its folds. Our conversation occurred only through echoes and whistles: *Ricochet!!! Bounce!!!* I say. My voice comes out high, it bounces at the same time. Bouncing is what the echo does, it extends, until its own extermination, which does not belong to it properly. *Chevêtres!* Then he says to me and laughs alone as Deligny laughs. When Deligny laughs, it's as if there were clouds in the room. What's that? I ask him. He doesn't comment. He indicates something, makes a gesture, sits down again, because he had stood up as if he wanted to reach something in the air, and I try vainly to decipher a sense that allows us to think in exact concomitance. But everything is lost suddenly.

Now I sit on the pigeon-couch, that's how we call it, pigeon-couch because of its pigeon color. Think of you sitting on a pigeon, which does not fly clearly. There I see myself now, with myself, alone, without Deligny. I draw him in a notebook, next to some scratches and some letters. It was me who had drawn in the air a gesture as if I wanted to portray a cloud passing, a small one, through the house. I look at the mirror in front of me, I have never been able to stop thinking about Borges when I say or write the word mirror. I sit down again. Deligny's gone. All I feel is an echo. His close presence is installed like an artistic installation is installed in the texts I read, in the images I visit, in the words I say and translate.





Je ne crois pas aux activités intentionnées. Du moins pour les gars présents à La Magnanerie, qui vivent hors le langage. Toutes les finalités, causalités et autres motivations que nous trimbalons en bandoulière, sont rarement évidentes pour ce qui les concerne (Lin, 2004: 110).

An attempt then was born, it appears in Cévennes. Deligny was forming non-institutional platforms: “the attempt is a walking” (deligny, 2007: 706). His materials were social relationships and networks formed by and in-between humans and non-human entities: institutions, objects, places, forms of lives, unattended events. Encounters that suddenly occurred, like the finding of the house where the attempt began: “When I say that Janmari leads the attempt, it’s not a playing with words at all. If we’re here in these houses, for example, it’s because Janmari led us here. Why here? Because there was a fountain” (Deligny, 2007: 705).

A child + Cévennes’ forest + fountain = an attempt. Within this series of knitting dots, an attempt happened through a bunch of decisive actions avoiding any conditions toward a fixed regularity, without salaries, without a detailed plan, just some words, as remembers Jacques Lin: “solidarity ... companionship ... He’s offering me to be Janmari’s companion.”

Deligny answers us by avoiding the ways we regularly presupposed for having a form. It departs from an abandonment, “mais surtout ne pas retourner à Paris ...” And it continues through enacting non-disciplinary solidarities. Abandoning the university, Armentieres, La Borde, escaping, detouring, deriving.

What sort of solidarity exists-resists between a raft, a map and a spider? A solidarity of bare nearness, co-presences sharing shadows. A confident participation without a contract. You can’t search for solidity here, on the contrary, there must be plasticity. You must always be prepared for a sudden happening, *l’avenir*. And that preparedness can’t be that of an awaiting for a change to happen. It will happen *malgré tout*, despite everything. In the meantime, you continue forming your lines of errancy.

At some moment, Fernand Deligny says the word “guerrillas”:

“a small gang that organizes itself, if only to escape direct employment, finds the old vein of libertarian communism. Its existence, if it lasts, is a mirage. It is a bravado which I still think is a good thing” (Deligny, 2007: 1023). A guerrilla of autistic children, adults and environments. A guerrilla formed by a raft, a map and a spider. A guerrilla is an apparatus, within which a raft, a map and a spider collaborate without any specific means or aims. A raft, a map and a spider conform an attempt, a territory upon a territory, a net of actions, gestures that aren’t productive. The attempt is a staying mechanism of an echoicity without inscription. The attempt is its own apparatus of inscription, intelligible only through its echoic trajectory.

In the attempt a dense sedimentation of trajectories unfolds, apparently nested in the hyper-relationship constituted between the environment, or environments, the bodies, the movements and the very contingency of an insistent repetition. An echoic landscape is formed by a continuing sedimentation of trajectories in action:

It seemed that in the lines of wandering, traces of journeys from which any project seems to be absent – the child no longer having to be supposed to want to go here or there – the trace only revealed that the action was a reaction to what, from ‘us’, was leaving traces, these traces dating as much from three years ago or more as from the day before, or from the previous moment; which shed new light on what could be of our presences (Deligny, 1980: 112).

Deligny’s net, “le reseau”, was an invisible shelter of figures that wandered and crouch in different uncertain zones. Destitute rooms, adjoining walls, areas with no thickness, vacant sites, houses or just workshops abandoned to the violence of a daily nature. The images we have of this network present us with an open space where shadows permeate to one another. Unnoticed events, unattended events. “L’agir”, which was different than “faire” for Deligny, could be translated as “the act”, is an involuntary activity without a pre-established end:

It is clear that the gestures of one are not of the same flow, the same way, as the gestures of the other. Isabelle links her gestures to those of Anne, either to hand her a stone, or to remove the stones in front of the hands of the other. It is indeed the other, and she helps or hinders her, and Anne's gestures stumble upon this obstacle, trying to recover her own line of wandering, the wandering coming from this impulse where the other does not exist as such. We can 'understand' what Isabelle does: she plays. Her gestures resemble ours. Anne doesn't play. In this kind of action, which is to have fun, the other one is there, in the front row. In Anne's acting, it's not about having fun. She's not acting. In acting there is a role, and often an 'around a role'. Young animals play, and pretend to play, while an autistic child seems to have no role to play. This is what is surprising: that an animal plays while an autistic child does not. To say that Anne plays, alone, would be wrong, and doubly wrong: there is no role played, and a point of solitude which would be the absence of any other. The non-existence of all others is not her absence¹ (Deligny, 1979: 219).

The difference is that "le faire" is articulated around an objective, it supposes a utility, meanwhile "l'agir" is what escapes that order, in fact "the excitement of 'l'agir' is not of the order of the fault" (Deligny, 2008: 219).

This is probably one of the most important elements proposed by Deligny's thinking: an action without destination, without a project. What does it mean to act without means, without aims? Is this not, in fact, the condition of the playful before any competition or competence? When a child plays "alone", what is really happening is an action without objectives outside of its very act. The action of the game does not take place in itself as a learning process, but as a reflection of the act. A thinking in action. In that act, and through its unintentional occurring, a proper territoriality is formed "a la d rive".

The raft, the map and the spider were playing without roles. They were de-institutionalizing themselves by the activity of



a collaborative gesturing. Without solving or dissolving the limits of their intelligible individual forms, they were forming another nomadic social-architecture in solidarity besides the possible measured distances you can imagine between bodies. A touch was being made that transcended fixed temporalities. And through this touch, a world was being e/merged. Like Deligny's wet hand near, closely near, the surface of the lake: "and I had felt the beginning of one of those endless gestures where the 'my' in that hand-here was being lost"² (Deligny, 2008: 219).

That is a new diverse functional institution, based on a solidarity sustained by actions that you may not be able to see at all, and that you do not need to check: "It often seems to me that action (*l'agir*) resonates (echoes) in art and, in a completely different way, in the ritual gestures of religion" (deligny, 1979: 94). It is sustained by echoes, remnants, vibrations, trajectories in detour, coming again. "Le réseau est un mode d'être" (Deligny, 2008: 11).

The raft, the map and the spider are communal gestures. They belong without authority to the presence of the other, like the image of the river our eyes can't capture in any sense, like the passing by of an entire day with you just seeing it, without eating or drinking, just letting the passing by of the light to come to be, and then, the raft and the map and the spider will tell you the same secret you have just learned from the same passing by of the light, which was not just one light, like the raft, the map and the spider are. Limitless, the raft, the map and the spider (but, I must say, especially the spider), become beyond a thought, they make love to each other, tenderly, slowly, infinitely.

Finally, the raft loved the map, and the spider loved the raft. The map loved both of course. They all became a gestural commune of memories in absolute dispossession. They hung a clay ball from a fragile tree's branch, and they heard the cicada's summer noise.

Notes:

1. “Il est clair que les gestes de l’une ne sont pas de la même coulée, de la même venue, que les gestes de l’autre. Isabelle enchaîne ses gestes aux gestes d’Anne, soit pour lui tendre une pierre, soit pour enlever les pierres devant les mains de l’autre. Il s’agit bien de l’autre, et il y va de l’aider ou de la gêner, et les gestes d’Anne trébuchent sur cet obstacle, tentent de reprendre leur propre ligne d’erre, l’erre provenant de cet élan où l’autre n’existe pas en tant qu’autre. Nous pouvons ‘comprendre’ ce qu’Isabelle fait: elle joue. Ses gestes ressemblent aux nôtres. Anne ne joue pas. Dans ce genre de faire qui est de s’amuser, l’autre y est, aux premières loges. Dans l’agir d’Anne, il ne s’agit pas de s’amuser. Elle ne joue pas. Dans jouer il y a du rôle, et, bien souvent, un ‘à tour de rôle’. Les jeunes animaux jouent, et se font la comédie, alors qu’un enfant autiste semble dépourvu du moindre rôle à jouer. C’est bien ce qui étonne: qu’un animal joue alors qu’un enfant autiste ne joue pas. Dire qu’Anne joue, toute seule, serait erroné, et doublement erroné: point de rôle joué, et pointe de solitude qui serait l’absence de tout autre. La non-existence de tout autre n’est pas son absence.” (Deligny, 1979)

2. “and if I come back to the way I made waves, with my hand flat in a puddle of water, it’s because when I evoked this memory several days ago, the real of the gesture followed in its wake, several days later, as if aspirated. That hand, flat against the cold surface that lets itself be pierced and then reforms itself above, my hand however suddenly lighter, and, when I raised it back out, it seemed like it was aspirating water, but barely, and I had felt the beginning of one of those endless gestures in which the ‘my’ of that hand was being lost. It was about making waves in order to see, to see how waves made themselves, since they indeed have to make themselves or be made, but in the same wanted and even reasoned gesture, acting was occurring, and it led me to feel something like shame, at being there, hunkered down, a few dozen steps from the North Sea, and all alone; shame? More like turmoil, and as for what I think about it now, it’s that my hand was outside, a human hand and nothing more, abandoned, or almost, offered to the risk of experiencing the real, and if I was at fault, it was in believing that I was capable of understanding how waves were made. And I was conscious of that fault, or almost, whereas the turmoil of acting was of a completely different order than that of fault. Quite simply, I lost myself, which can also be written as: I lost itself. Something perilous was going on” (Deligny, 2015: 227).

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URBAN CITIZENSHIP – SPACES FOR ENACTING RIGHTS*

KATHRIN WILDNER

In autumn 2015, one of many demonstrations in Hamburg caught my particular attention. It was not so much the size of the ‘Never Mind the Papers’¹ demonstration that was impressive, it was the dynamics: the broad range of participants, the diversity of languages, posters and signs. It was the first sizeable demonstration that came at the end of the ‘long summer of migration’ (see Hess et al. 2016). The protest was organized by a coalition of the refugee movement and its supporters, including many newcomers, refugees and migrants who lived in Hamburg. After the first month of a collapsing border regime with people continuously arriving – crossing the Mediterranean Sea and national borders in Eastern Europe (Hess et al. 2016, p. 6) – a fairly intense state of emergency was present in most big cities within (northern) Europe. Receiving thousands of people daily led to a lack of shelter and basic provisions. At the same time, an incredible mobilization of voluntary support and solidarity substituted or supplemented the failing local institutions (Mokre 2015). By November 2015, the situation was slowly changing; the initial days of emergency were left behind and everyday life had to be faced. The newly arrived began organizing with other groups of refugees and migrants and engaging more directly with the city. This also involved claiming their rights to social and political participation. Political participation can be discussed as one of the conditions for citizenship; this is precisely how I would like to frame it here: citizenship not as a formal,

institutional and normative arrangement made by national governments, but as an active process of doing and negotiating, performed by diverse groups claiming the right to participate (see Isin 2017; Cvejic and Vujanovic 2015; Lebuhn 2013).

At the time of the refugee struggle, I was involved in a project on urban learning. The *metroZones school for urban action*² was a self-organized, model project for political education and critical urban reflection; a think-tank for perception and discussion, for theory and urban debates, for practical tools and urban interventions. Focusing on questions surrounding the production of urban space, the refugee movement was an important aspect – looking at the ways in which new forms of appropriation, negotiation and citizenship in urban space were invented and, in diverse ways, leading to a re-politicization of the urban debate (Hess and Lebuhn 2014, Lanz 2015, p. 487).

Based on the hypothesis that citizenship is a performative act (Isin 2017, p. 501ff.), I would like to have a closer look at the spatial conditions for acts of citizenship: How and which kinds of urban situations can facilitate or prevent accessibility to the city? Are there possible spaces where citizenship might be provided or invented? How can citizenship be performed? Are there certain tools, skills and expertise required in performing citizenship? And if there are certain spaces which might facilitate practices of citizenship, how can citizenship be enacted in those spaces? How can citizenship as a practice be learned?

What role could the *metroZones school for urban action* play in providing space and tools for debates and interventions to politicize the urban?

In order to reflect on some of these questions, I will focus on a certain moment and discussion of the *metroZones school for urban action*. The text is a compilation of questions and ideas connected to each other; it is not a finished analysis. In the same way, the drawings by artist Erik Göngrich are to be read as graphic comments, in dialogue with the text (Fig. 1).³

The *metroZones school* was born out of cooperation between the Hamburg- based initiative *dock europe* and *metroZones – center of urban affairs* from Berlin. Over a period of two years, a wide range of urban actors, activists and other urban citizens met in Berlin and Hamburg to discuss, and put into practice, a number of conceptual ideas and methodological tools from critical urban studies for the purpose of urban explorations and interventions beyond academia.⁴

Therefore, the school actively oriented itself towards those urban dwellers and activists who were curious to think about urban practices in dialogue, to learn from one another in order to connect various urban skills, experiences and expertise. Understanding the city as a cosmo-polis, made up of people arriving from very different global contexts, we asked ourselves how to negotiate spaces of acting and belonging. Urban action here is understood in the sense of the German term *Handeln*; it refers to the act of negotiating, to be distinguished from working or producing. In the meaning of Hannah Arendt's concept of *Handeln*, acting is understood as a process of communication and primarily as a political interaction which takes place in public space (Arendt 1998).

For six months, the participants of the *metroZones school* met continuously – at events such as public lectures, reading circles and discussion 'salons', partaking in practical exercises in workshop sessions and attending a four-day summer camp. The combination of theoretical and practical approaches, conceptual as well as methodological tools, exercises and performative enactments in public space, produced various formats and situations for collective reflection on urban experiences and practices. The questions and discussions revolved around issues of production and configuration of urban spaces on different scales: the effect of collective perceptions and actions on everyday life as well as the invention of strategies and tactics as modes of (urban) citizenship.

Crossing boundaries between disciplines – in the reclaiming of those border zones of context between everyday practices and activism, art and science, political and urban education – the *metro-*

URBANE Bülgew

Logik der Gleichheit
Stadt als Polis-Logik?

ÜBERRÜCKEN
ist das was ein
Körper von dem
Ort entfernt von
dem er von dem

geclerkert
hergestellt wird.

REFUGEE'S

brande Hilfe

virtuelle
Eingriffe

zind Schwarzen

gleiches Recht an
alles ist
Wohnortgebunden
man verliert sie
wieder wenn man
den Ort verlässt.

ÜBERRÜCKUNGS
Arbeit





Fig. 1: This work by Erik Göngrich comments on the diverse claims of a cosmopolitical city and the right to public space, interpreting the everyday practices of refugees as political protest. (metroZones school for urban action, November 2015)

Zones school experimented with diverse formats of urban learning. We understand urban learning as meaning practices and interactions through which knowledge is created, contested and transformed (McFarlane 2011). This production of knowledge, which takes place beyond academic, cultural or education institutions, is seen as a collaborative process of self-empowerment. Densities, diversities and unsettledness – considered to be predominantly urban – are made productive. Therefore, urban learning needs to address different speeds, ways of speaking and body languages. Precisely through disruption – of routines, critical reflection on situations usually taken to be self-evident, attempts at de-normalization and alienation – potential for (social) change might emerge. This way, urban learning and knowledge production – useful in everyday practices as well as political action – become urban strategies in and of themselves.

Aside from questions of the potentials and limitations of the format of a school – with its corresponding hierarchies between lecturer and learner, classroom and public space – one of the main questions arising from our experiment was: how the school could position itself within pre-existing political structures, or as a political structure in its own right. Could the school provide a space to act as (urban) citizens?

THE DEMONSTRATION ‘NEVER MIND THE PAPERS’

In November 2015, the alliance ‘Right to the City – Never Mind the Papers’ initiated a demonstration in Hamburg, focussing on the everyday situation and the necessity of political participation for the newly arrived.

The call for the demonstration asserted that the basic condition of political participation was a human right equal to the right to adequate shelter, the right to work, access to education and medical care.⁵ Under the slogan ‘Refugees Welcome means Equal Rights for All!’, about 7000 people took part.

Months before the demonstration, the coalition of self-organized migrant groups and supporters concentrated on mobilizing

people. Beside a series of networking and organizing meetings of the involved initiatives, inside the refugee camps, claims were discussed, slogans invented and posters created; speech workshops were organized to practice the use of microphones as well as shuttle buses to transport people from their accommodation so they might participate actively in the demonstration.

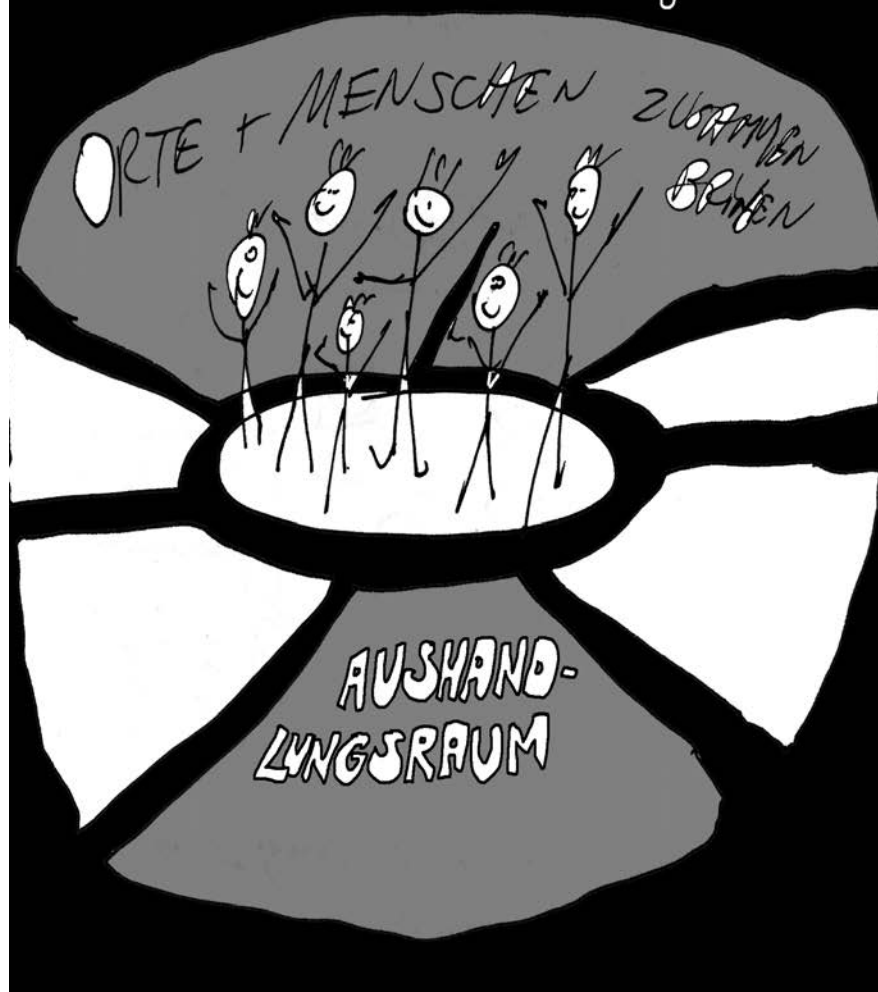
The demonstration 'Never Mind the Papers' in November 2015 coincided with the workshop weekend of the *metroZones school for urban action* in Hamburg. As the subject matter of the weekend involved reflection on public space and urban intervention (see Wildner 2003; Yudice 2005), the demonstration seemed to be a perfect source (and cause) to discuss and rehearse diverse aspects of urban action. Such questions arising as: What is public space? What kind of tools and instruments might be helpful to intervene in public space? How can they be practiced and implemented? (Figs. 2 and 3)

SPACES AND STRATEGIES OF ENGAGEMENT

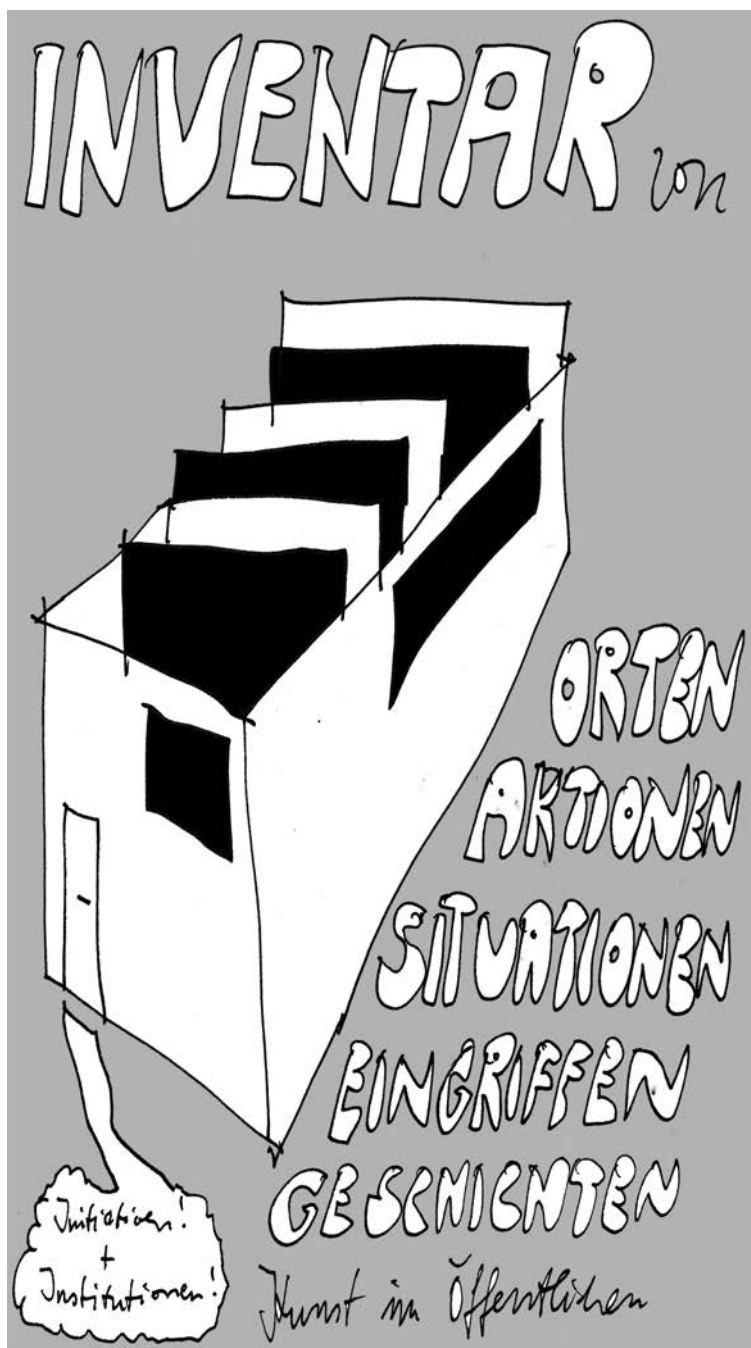
By means of theoretical inputs and lectures, we started to have a closer look at various spatial settings and events, looking at discussion in public space as a mode of negotiation between contradictory positions (Delgado 1999; Wildner 2003). We identified the demonstration as a well-established means of public political intervention, whereby civil society practices collectivity on the streets and dissent is made visible. Alongside the discussion of concepts, a main focus for the school lay in identifying tools and practices to intervene or generate visibility in public space (Fig. 4).

At the school workshop, we split into three groups to work with different perspectives. One group decided to take the perspective of observation. Under the guidance of the cultural scientist Anne Huffs Schmid, this group prepared a series of questions and a variety of formats of notation (photography, mapping, use of note-taking, sound recording) in order to carry out participant observation at the demonstration. Spatial settings of the route and material elements (sound trucks, banners, posters) as well as slogans and shouting were

WAS IST ÖFFENTLICHER RAUM ?



Figs. 2 and 3: Erik Göngrich visualizes public space as a fragmented space of negotiation, art in public space is seen as a box composed of practices, places, activities, situations, and stories. (*metroZones school for urban action*, November 2015)



registered – producing a kind of archive of collected elements of protest culture, looking at participating groups and different ways to perform participation at the demonstration.

Who is giving a speech? About what, and where? Who is invited to talk? And who claims the right to speak?

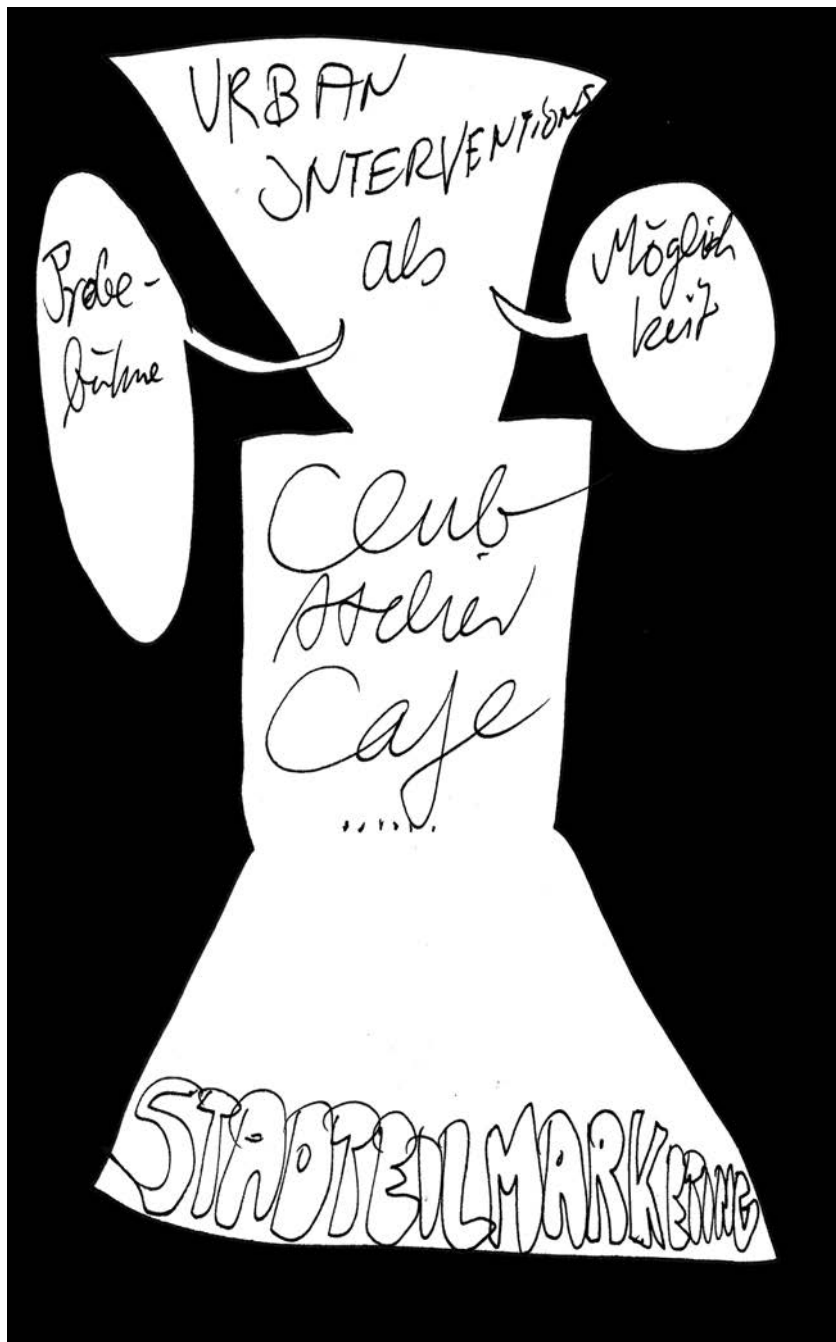
The idea of this approach was to create a register that later could be used for a discourse-analytical observation, going beyond the concrete situation of the demonstration in Hamburg. The register of elements become a manifested inventory of politics of participation that is to be analyzed in the contexts of ongoing conceptual debates on the potential and limits of urban citizenship (Lebuhn 2015) (Fig. 5).

A second group worked on the topic of performative speech-acts as interventions in public space.⁶ In this workshop, choreographer Liz Rech and mediator Petra Barz reflected on the performative aspects as corporeal interventions in public space. Using examples of artistic urban intervention, they discussed the diversity of performances and activism conducted in public space. By way of practical input, they provided technical and vocal training. Some of the participants of the workshop were unused to speaking out loudly and, during the workshop, experienced their own voice in this way for the first time.

At the demonstration, some of the group took a closer look at the sound truck and the moderator group. This group not only moderated the well-prepared speeches by members of the diverse communities but, during the march, a mobile microphone was also used, allowing people on the street to participate by actively speaking of their situations – being given a voice and being heard. Through the school's exercise at the demonstration, participants experienced the importance of speech and bodily presence when participating politically in public space. Alongside achieving an experience of collectivity, this moment supported the individual presence in public space as an important moment of participation.

A third group on this weekend was guided by Erik Göngrich.⁷ As an architect and artist, Erik was especially interested to develop tools that utilized writing and drawing as material elements to intervene into public space. The workshop began with some

Fig. 4: Erik Göngrich depicts urban intervention as a rehearsal stage, a possibility or a city marketing process. (*metroZones school for urban action*, November 2015)



drawing exercises, producing simple protest boards that participants then carried into the outside space.

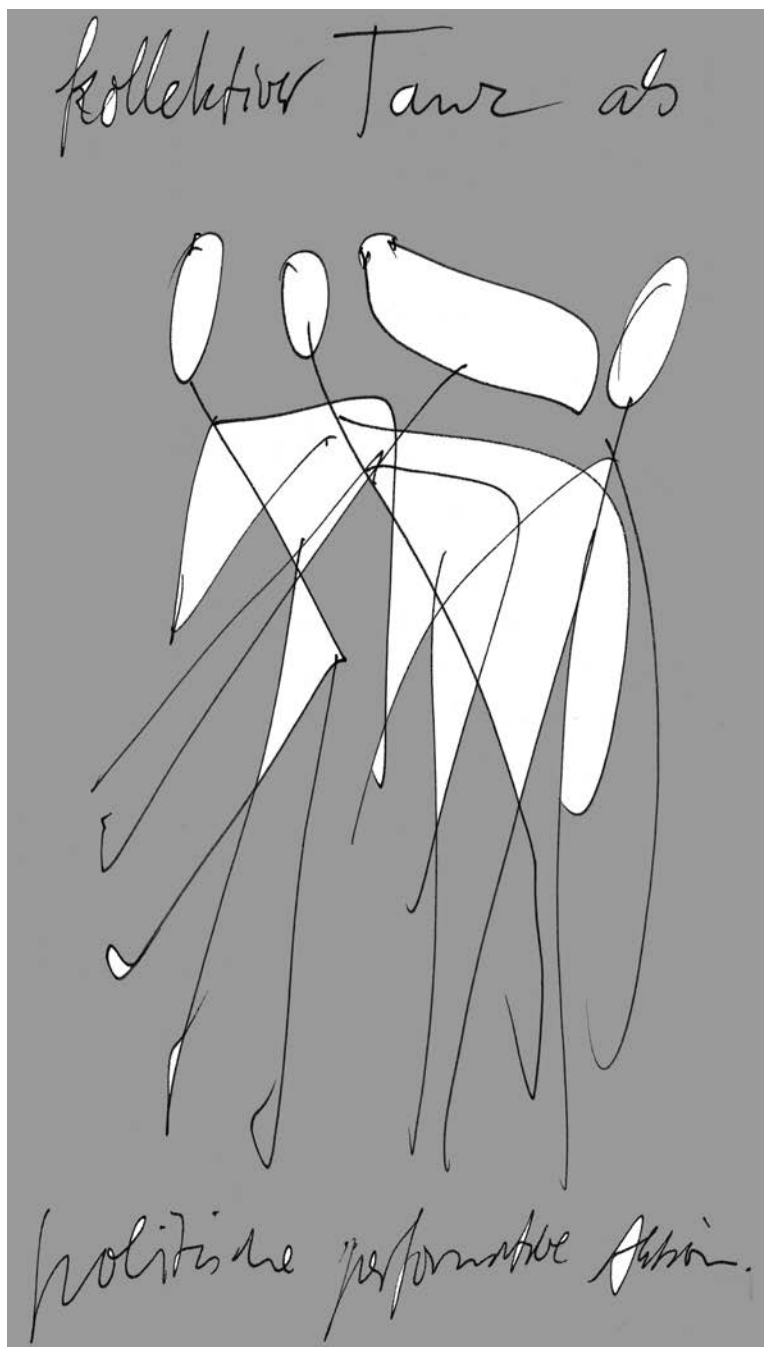
What do I want to say? What happens if I carry my protest board – a slogan as a statement – into public space? How visible or vulnerable do I become?

Initially, the boards were tested out in the garden and streets around the workshop space, a cultural center in Wilhelmsburg on the periphery of Hamburg. That Friday evening, the neighborhood was characterized by everyday life, with no apparent reason for protest or demonstration. This meant that the action became something of an artistic intervention, which left some participants (a number of whom did not want to take their boards into public space) feeling even more vulnerable. This situation produced discussion full of controversy around the question of how the *metroZones school* could and should take part in the demonstration the next day. In particular, the meaning of intervention was discussed: What kind of slogans could be invented, which message would be appropriated – and, in particular, would it be a misuse of the refugee cause to make an intervention as a part of the *metroZones school*? Finally, some members of the group decided to go to the marketplace in the neighborhood, talking to the people about the demonstration and the situation of the refugees, offering to write a message on a board composed by their conversation partners and bring it to the demonstration in the city center the next day. Motivated by positive responses, eventually, the school's participants did indeed take part in the demonstration, bringing messages from the periphery of the city to the center. Again, questions surrounding accessibility, visibility and possible acts of participation became subjects of discussion.

URBAN CITIZENSHIP ENACTED

The different examples of the *metroZones school*, in the context of the demonstration, showed certain conditions of negotiating urban space as moments of performing citizenship. Taking into account the idea that people become citizens through their participation in the

Fig. 5: The drawing by Erik Göngrich evokes a mutual body, naming the collective dance as a political performative action. (*metrozones school for urban action*, November 2015)



conception, construction and negotiation of space (Irazabal 2008, p. 15), certain configurations of public space and elements for citizenship were pointed out.

We agree: People become citizens when they act as political subjects. One of the fundamental characteristics of a political subject is to make claims for rights (Isin 2017, p. 501).

Hannah Arendt's phrase 'the right to have rights' (Arendt 1998), which addresses the right to be part of a political community, is here pushed further. The right to make claims for rights goes beyond the surface concessions of 'integration'. Instead, it marks an active positioning of the subject by way of *doing* things, such as claiming rights (Isin 2017).

In this sense, citizenship is not understood as a top-down arrangement made by national governments – so called 'paper citizenship' – but as an active process of doing and negotiating, in the sense of a *performed* citizenship (Isin 2017, p. 504). Re-conceptualizing the notion of citizenship means shifting its center from the state to the people; stressing pluralist models; and including participatory, inclusive and insurgent definitions of citizenship (Miraftab and Wills 2005, p. 202). This understanding of citizenship unfolds over time. Since we understand the moment of acting or engaging as a fundamental moment in which citizenship comes into play, we can define citizenship as a time-based and ongoing process of negotiation. Citizenship here is not a formal – but a substantive position – with bearing on an array of civil, political, social and economic rights, including rights to shelter, water, education, and so on (Miraftab and Wills 2005, p. 201). At the same time, this concept of citizenship is not focused on an endpoint – the achieved status – but is a permanent debate, a temporary and changing condition, acted out in time and space.

To understand the act of citizenship as a performative act, we have to look carefully at the time and space in which these performances are acted out, or in Isin's words, 'look at the performing acts through which people become citizens in exercising or claiming rights and duties' (Isin 2017, p. 520). A demonstration represents a temporary space in which citizenship is enacted as a right to speak

and be heard, to participate, to be part of a multitude. The demonstration that came out of the refugee movement – discussed above – ‘Never Mind the Papers’, provided such a space for those who are excluded from the basic rights of state citizenship. By performing speaking-acts on the street, they ‘transform conventions by enacting provocative acts’ (Isin 2017); the refugees’ struggles for rights are made public. In this moment, re-politicizing the urban debate (Lanz 2015, p. 487), they become citizens through their actions.

Here, public space comes into play: through the demonstration, participants collectively become manifest in urban space, turning the streets into a stage for their claims, visible for everybody to see, ‘transform[ing] them into temporary places of urban citizenship’ (Lanz 2016, p. 489). The appropriation of the streets by masses of people, right in the middle of Hamburg’s downtown shopping district, waving colorful banners, shouting slogans and eliciting reactions from passers-by, succeeded in creating – despite the heterogeneity of the participants – at least a momentary sense of common struggle and collectivity.

Among urban practices, the demonstration is a ritualized and sometimes spectacular event. Following Engin Isin’s argument for ‘acts of citizenship as quotidian enactments, which might lack the visibility of certain performative acts but nevertheless can be consequential’ (Isin 2017, p. 509), we might look in more detail to the collective appropriation of urban public spaces; for example, in the playing out around the tent of the ‘Lampedusa in Hamburg’ group at the central station, or the dynamics of the former self-organized refugee protest camp at Oranienplatz in Berlin (Fontanari 2016). In these cases, the everyday production of space in the city reflects a heterogeneous and diverse society, seemingly tying together those central elements of everyday practice that constitute possible versions of a continuous urban citizenship (Lanz 2015, p. 489). With the *metro-Zones school for urban action*, a situation was created to reflect upon urban spaces and urban citizenship as a localized practice. The school became a space to exchange experiences, reflect on activities, and discuss self-empowered political engagement, as well as a performative space for enacting urban citizenship.

NOTES

*This article originally appeared in *Performing Citizenship: Bodies, Agencies, Limitations* (Palgrave, 2019).

1. 'Never Mind the Papers' is a Hamburg-based network of refugee activists, supporters, the 'The Right to the City' movement, Union activists and other left-wing initiatives, all fighting for an accessible and just city for everybody. <https://nevermindthepapers.noblogs.org>, accessed 13 March 2018.
2. The *metroZones school for urban action* is a two-year public founded project (2015–2016) conducted by the Berlin-based group *metroZones – center for urban affairs* – www.metrozones.info, date accessed 2 February 2018 – and the Hamburg-based NGO *dock europe* – www.dock-europe.net, accessed 2 February 2018.
3. For each workshop of the *metroZones school*, an artist was invited to protocol and comment the discussions by a kind of graphic record, see <https://schoolbook.metrozones.info>, date accessed 2 February 2018. For this paper, I selected some drawings by the Berlin-based artist, Erik Göngrich. His drawings have a specific focus and narration, presenting his position as an observer of some moments of the *metroZones school* as well as an active participant of the situation: 'It is not so much about learning, but I try to understand through my drawings [...] I try to summarize the situation in a subjective and provocative way.' Erik Göngrich, <https://vimeo.com/209878106>, accessed 2 February 2018 (translation by author).
4. The *metroZones Schule für städtisches Handeln* was financed for two years (2015–6) as a model project by the German Federal Institution Bundeszentrale für politische Bildung, see www.metrozones.info, accessed 11 February 2018.
5. <http://hh-mittendrindr.de/2015/11/demo-fuer-gefluechtete-zeigen-dass-alle-menschen-in-hamburg-gleiche-rechte-haben>, accessed 10 January 2018.
6. For further information about the workshop, see Liz Rech (2015) 'Körper und Öffentlichkeit – zur performativen Dimension städtischen Handelns' in *metroZones Schule für städtisches Handeln: 'Von der Situation zur Intervention – Zugänge und Stationen'*, <https://www.metrozones.info/wp-content/uploads/2016/08/mZ-Schule-fuer-staedtisches-Handeln-Dossier-2015.pdf>, date accessed 10 January 2018.
7. The artist Erik Göngrich was invited to organize a workshop on drawing and artistic intervention in public space through objects. Additionally, he was invited to comment on the school workshop by taking minutes through the action of drawing; the graphic comments in this text thus arose in the framework of the *metroZones school* in the autumn of 2015.

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