MICHELLE TERAN
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Born in Canada

Current Position and Responsibilities:
practice-oriented Research Professor (Lector) Social Practices Willem de Kooning Academy Piet Zwart Institute

Developing research profile and curriculum for Social Practices minor
Developing the profile and activities at Research Centre WdKA
PhD supervision.
Development of 3rd Cycle Studies. RASL
Leading multi-year externally funded projects
Knowledge dissemination

Research Areas:
Socially enaged art, social movements, feminist, eco-social and critical pedagogy, counter-cartographies, transmedia storytelling

Education

2016	philosophiae doctor (Ph.D.) in Artistic Research Faculty of Fine Art, Music and Design, University of Bergen Bergen, Norway
1993	Bachelor of Arts Ontario College of Art and Design (AOCA) Toronto, Canada
1988	Instituto de las Bellas Artes. Visual Arts. San Miguel de Allende, Mexico.
1987	Hospicio Cabañas Painting and Theatre. Guadalajara, Mexico
1984 - 1986	University of British Columbia. Undergraduate studies in science. Vancouver, Canada.

TEACHING / MENTOR QUALIFICATIONS

2018-	**present Research Professor Social Practices** (Lector) Willem de Kooning Academy and Piet Zwart Institute
2018	Visiting Lecturer, Konstfack, Stockholm
2017	Visiting Lecturer, Leuphana Universität Lüneburg
2016-2018	Associate Professor of Fine Art Trondheim Academy of Fine Art - NTNU
2015	Workshop leader, Cinemateca Distrital-Gerencia de Artes Audiovisuales del IDARTES, Bogota
2015	Visiting Lecturer, Parsons Paris
2010-2015	Research Fellow, Kunsthøgskolen i Bergen
2013	Visiting Lecturer, Hochschule Luzern - Design & Kunst
2013	Visiting Lecturer, Theaterwissenschaften Justus-Liebig Universität Giessen

2012	Visiting Lecturer, Transart Summer School
2012	Visiting Lecturer, Winchester Centre for Global Futures in Art Design & Media
2012	Visiting Lecturer, Kunsthøgskolen i Bergen
2012	Visiting Lecturer, Huis van Bourgondie
2010	Visiting Lecturer, Distinguished Speaker Series, University of Nottingham
2006	Visiting Lecturer, Dance Unlimited, Amsterdam
2006-2012	Visiting Lecturer, Kunsthochschule für Medien Köln
2004	Guest Teacher, Willem de Kooning academie
2003	Mentor, Dasarts, Amsterdam
2003	Guest Teacher, European Cultural Foundation, Amsterdam
2003	Guest Teacher, Montevideo Time Based Arts

Project/Research experience:

Going Hybrid! (2022-2024)
Role: Co-applicant and Co-PI. Funding Source: SIA / Netherlands Organization for Scientific Research (NWO)
A collaboration between Willem de Kooning Academy, the Institute for Network Cultures (INC), MU Hybrid Art House, Framer Framed and Impakt Festival on the topic of livecasting, (e-)publications and living archives.

Digital Didactics in Art Education (2021-2023)
Role: Co-applicant and Co-PI. Funding Source: Erasmus+ EU Programme
Digital Didactics in Art Education (DIDAE) is a two-year EU-funded project to research and develop an online platform of best practices for hybrid learning, using digital materials for online teaching. Akademie der bildenden Künste Wien, Berner Fachhochschule, Moholy-Nagy Művészeti Egyetem Budapest, Universität zu Köln, Willem de Kooning Academy Rotterdam.
https://didae.akbild.ac.at/

Community Care Research Group (2021-2022)
Role: Project Leader. Funding Source: Internal institutional funding
The Community Care Research Group based at the Willem de Kooning Academy and Piet Zwart Insitute is an interdepartemental research group on the subject of institutional and community care practices.

Slow Reading Group (2021)
Role: Co-investigator. Funding Source: Creative Europe EU Programme
The Slow Reading Group based at V2 Lab for the Unstable Media is an interdisciplinary group on the subject of AI & gender inequality.
https://v2.hotglue.me/

Hybrid Publishing Research Group (2019-)
Role: Co-investigator. Funding Source: Internal institutional funding.
Hybrid Publishing at the Willem de Kooning Academy is a research initiative focussed on publishing in its broadest sense. It embraces infinite and uncharted forms of publishing made possible through the legacies of Gutenberg's press to present-day technologies..

SYNSMASKINEN (2015-2017)
Role: Co-investigator. Funding Source: Norwegian Artistic Research Programme
Synsmaskinen is an artistic research conglomerate based at the Institute of Art at the

University of Bergen. Synsmaskinen proposes a multifaceted inquiry through a variety of interrelated artistic projects into contemporary crises.
http://www.synsmaskinen.net/

Microhistories (2013-2015)
Role: Co-investigator. Funding Source: The Swedish Research Council
Microhistories initiated by Konstfack studies the form of the video essay and brings together prominent practices and theoreticians within three fields - art, artistic research and microhistory.
https://www.konstfack.se/en/Research/Research-projects/Overview-of-finished-projects/Microhistories/

Re:Place (2012-2014)
Role: Co-investigator. Funding Source: Norwegian Artistic Research Programme
Re:place is an art research project initiated by Bergen Academy of Art and Design (KHIB) in association with Oslo Academy of Art (KHIO) and The Grieg Academy (Griegakademi-et). The project is an investigation of (relationships between) place, time and memory as manifested in artistic works exploring image, sound, text - or combinations of these.

Future Guides for Cities (2010-2015)
PhD Research project.
This research project examined the notion of following as an artistic method from a theoretical and practical perspective. This research was carried out through the production of several artworks which looked at how a narrative language emerges through the overlapping between different types of mapping systems: online tracking using geo-locational data, situated storytelling, and contemporary archiving practices.
Dissertation (392 pages) "Confessions of an Online Stalker" submitted 04.01.2016.
Financed: Norwegian Artistic Research Fellowship Programme (PKU)

Surveillance Studies Academic Network (2008-2012)
Role: Co-investigator.
A network dedicated to the study of surveillance in all its forms, and the free distribution of scholarly information. Core member of The Everyday Life of Surveillance Seminar Series. These seminars were open to a restricted number of participants, who functioned as a core group, and featured high-level speakers from the UK and abroad.

Connected! (2003-2005)
Role: Co-investigator. Project Leader: Waag Society. Funding Source: Netherlands Culture Fund of the Ministry of Foreign Affairs (HGIS Cultuurprogramma), the Ministry of Education, Culture and Science, Canada Council for the Arts, and Telbotics.
Research on networked performance dedicated to experimenting with a new performative aesthetic based on shared envioornments.
https://waag.org/en/project/connected-liveart

Committee Work, Community Service, and Institutional Responsibilities:

2021-	Advisory Committee for development of PD (Professional Doctorate) across the Netherlands
2021-	Advisory Committee for Studium Generale - WdKA/PZI
2020-	Member - Ethics Committee - WdKA/PZI/EUR
2021	Member - Ecoversities Alliance editorial publication board

2021	External Evaluation Committee for new Faculty KMD, Bergen
2020-2022	Board of Trustees - Stiftung Neue Klassik International (SNKI)
2020-	Advisory Committee to PhD researcher Renée Turner, KU Leuven
2020-2021	Expert contribution: Artistic and Architectural Research (CA2RE)
2019-	Committee member - Ethics Committee - EUC / WdKA
2019-	Member Common Grounds - Prinzessinnengarten Berlin
2019	Expert group: Burnt Out: 'The forgotten Victims: Violent Displacement in the Northern. Trinity College Dublin in conjunction with the Independent Social Research Foundation (ISRF) and Trinity College Dublin, Long Room Hub (TLRH)
2016-2018	Member - Art & Technology Interdisciplinary Task Force (ARTEC), NTNU, Trondheim.
2016	External Reviewer, Icelandic Research Fund (IRF)
2016-	Member - *Nachbarschaftsakademie*, Prinzessinnengarten, Berlin.
2013-2016	Collaborator - *Stop Desahucios*, *Plataforma de Afectados por la Hipoteca*, Madrid.

Networks and Commissions:

2020-	Ecoversities Alliance - Global alliance of educators dedicated to reimagining education otherwise
2015	Commission, Artist-in-residence, La Chambre Blanche (Quebec City)
2013-	Research Network, *Medialab Prado*, Madrid
2012	Commission, m-cult, (Helsinki)
	Research Network, *Connecting Cities Network*, multiple cities.
	Commission, The Museum of Contemporary Art, (Roskilde, Denmark)
2011	Commission, Urban Festival (Zagreb)
2009	Artist-in-residence, Baltan Laboratories, (Eindhoven)
2008	Artist-in-Residence, Interactive Institute (Stockholm)
2007	Artist-in-Residence, La Chambre Blanche (Québec)
2006	Artist-in-Residence, Tesla (Berlin)
2004	Commission, *Mobile Digital Commons Network*, (Montreal),
	Research Network, *Creative Crossings: location, community and media*. Finnish Institute (London)
2003	Artist-in-Residence, Studio XX (Montreal) and Bootlab (Berlin)
	Artist-in-Residence, Waag Society for Old and New Media (Amsterdam)
2001	Co-production, Banff New Media Institute (Banff)
	Artist-in-Residence, STEIM (Amsterdam)
2000	Research Network, *Hot Wired Live Art*, Bergen Centre for Electronic Art, (Bergen)

Awards and Grants

Silver Palm Winner of the 2015 Mexico International Film Festival for *Mortgaged Lives*.
Winner of 2nd prize for *Mortgaged Lives* in the Feature Documentary Category, Athens International Film and Video Festival, 2015.
Shortlisted for the International Award for Participatory Art, Bologna, 2012.
Winner of the Turku2011 digital media & art grand prix award, Turku, 2011.
Shortlisted for the Future Everything Award, Manchester, 2010.
Prix Ars Electronica honorary mention for *Buscando al Sr. Goodbar*, Linz, 2010.
Transmediale 2010 award for *Buscando al Sr. Goodbar*, Berlin, 2010.
Canada Council for the Arts - media arts production grant, 2010.

Canada Council for the Arts - Alberta Creative Development Initiative Grant, 2007.
Department of Foreign Affairs - international touring support for *LiveForm:Telekinetics*, 2006
Second Prize, Vida 8.0 Art & Artificial Life International Competition for *LiveForm:Telekinetics* (LF:TK), 2005
Canada Council for the Arts – media arts production grant, 2005.
Honorary mention, Prix Ars Electronica 2005, interactive art category, Ars Electronica, Linz
Nominated for Transmediale05 Award for *Life: a user's manual,* Transmediale, Berlin, 2005
Canada Council for the Arts - media arts commission grant for *LiveForm:Telekinetics*, 2004
Department of Foreign Affairs - International Academic Relations grant for Time_Place_Space2 project, Wagga Wagga, Australia, 2003.
Travel grant — Canada Council for the Arts, 1999, 2002, 2004, 2006, 2007, 2010, 2012, 2015, 2016
Canada Council for the Arts – New media research residency for Waag Society for Old and New Media, 2002.
Department of Foreign Affairs – financial assistance for STEIM-Waag Society residency, Amsterdam, 2001.
Ontario Arts Council Exhibition Assistance grant, 1996, 1998, 1999, 2001

Selected Public Presentations

2021   Gardens of Berlin: Transdisciplinary Ecology, Humboldt University, Berlin, lecture.
       Transformative Pedagogy: Social Practices, Re-Imagining Education Conference, Ecoversities Alliance, panelist.
       Emergent Perspectives: Listening with, Learning with, in Dialogue with, Codarts Research Festival, Rotterdam, Keynote speaker.
       Everything Gardens! Whitman College, lecture.
       Slow Reading Group XV, V2 Institute for Unstable Media, Rotterdam, panelist.
       To Sleep Comfortably in Common (which is politics), Floating University, Berlin, durational workshop developed with Marc Herbst.
       To Learn Comfortably in Common (which is politics), Climate Care Festival, Floating University, Berlin, seminar with Marc Herbst
       To Learn in Common (which is politics), Kunstinstituut Melly, Rotterdam, Keynote.
       AI4Future Meetup: The Artist in Residency Call & Slow Reading, V2 Institute for Unstable Media, Rotterdam, panelist.
       Rethinking Publicness - today and tomorrow, HDK-Valand and Göteborgs Konsthall, Keynote speaker.
       The Digital Dérive: Embodied Experiments in Practising the Social during the Apocalypse, Digitalität Didaktik lecture series, Akademie der bildenden Künste Wien, lecture and discussion.
       Pandemic Exchange book launch, Leeszaal West, Rotterdam, artist talk.
       Creator Doctus Conference, Ijver, Amsterdam, Keynote speaker.
2020   *Artistic Research Practices,* Aalto University, Helsinki, lecture
       Trans-European Mobile Academy (TEMA), ELIA Biennial, Zurich, lecture and discussion.
       Dando forma a las prácticas colaborativas en red, Viral Imagina, Mexico City, workshop and presentation.
2019   (Un)Learning Place, Haus der Kulturen der Welt, Berlin, workshop and presentation
       Common Knowledge: Rethinking Education as a Commons and Envisioning a Decentralized Pan-European Platfom for Self-Organized Collective Learning, Belgrade, workshop and presentation.

Affects as pedagogy: Relation between, space, time and bodies Conference, Visual Arts and Education of Fine Arts Faculty, University of Barcelona. Lecture and discussion.

2018   Shifting Centres, Shifting Margins, ELIA Biennial Conference, Rotterdam, performative lecture.
Artistic Research Will Eat Itself (ARWEI) conference, Society of Artistic Research (SAR), Plymouth, workshop presentation with Frans Jacobi.
Talk Show - Conglomorate, final presentation of PK/U funded artistic research project Synsmaskinen, KMD, Bergen.
KMD, Bergen, film screening and discussion

2017   *Nothing to Hide? Art, Surveillance, and Privacy*, Real Art Ways, Hartford, group exhibition and lecture performance
The New School, New York, lecturer and artist presentation
Technopolitics: Post-digital Strategies in post-2011 Art and Social movements in Spain, Leuphana Universität Lüneburg, lecturer and artist presentation
Sixth Street Community Center, New York, film screening and discussion
Man and machine – Who controls whom?, Kunsthall Trondheim, artist presentation
Visual Languages and Questions of Representation, Kungl. Konsthögskolan, Skeppsholmen, Stockholm, shared seminar and artist presentation
Microhistory and the production of images: towards an audiovisual historiography symposium, Royal Academy of Letters, Stockholm, discussant

2016   *Archives of violence*, The National Gallery of Macedonia, Skopje, group exhibition and staged reading
Artistic Courage in a Time of Immediacy seminar, Kunsthall Trondheim, lecturer and panelist
LaPublika radio symposium, Tabakalera, San Sebastian, panelist
MetroZones Schule THE CAMP //// Assamblea of connecting spaces and practices, fux Kaserne, Hamburg, lecturer
Reclaiming Workshop, Nachbarschaftsakademie, Berlin, staged reading and discussion
Nachbarschaftsakademie im Prinzessinengarten, Berlin, film screening.
*What Time Is It on the Clock of the World** International Festival on Feminism and Public Space, Hochschule für bildende Künste Hamburg (HFBK), Hamburg, lecturer and moderator
La Casika, Mostoles, film screening and discussion
Centro de Arte Dos de Mayo, CA2M, Mostoles, film screening

2015   Parsons Paris, Paris, lecturer, master class and artist presentation
Trondheim Academy of Fine Art, Trondheim, workshop and artist presentation
Buenos Aires Festival of New Cinema, film screening
Athens International Film and Video Festival, film screening
Narrativas transmedia y memoria: cruces entre espacios y medios, Cinemateca Distrital, Bogotá, lecture
Mediaciones: narrativas transmedia sobre nuestra memoria, Centro de Memoria, Paz y Reconciliación, Bogotá, panelist
Burst Talkshow: Climate Crisis, Methane Bursts and Imbalance, Cinemateket USF, Bergen, panelist.
La Chambre Blanche, Quebec City, discussion and film screening.
Mixité, La Chambre Blanche, Quebec City, solo exhibition and performance
The Age of Catastrophe, Actual Gallery, Winnipeg, film screening and artist talk

2014   *Your Revolution Begins at Home*, USF Visningsrommet, Bergen, solo exhibition
Cinemateket, Bergen, film screening

ThoughtWorks Werkstatt, Berlin, film screening.
Anarchist Book Fair, London, book launch and presentation
Agera Digitalt, Göteborg, performance and keynote
Ruin Archive Archive Ruin Seminar, Bergen, film screening and seminar
Microhistories, Tensta Konsthall, Stockholm, staged reading
Urban Knights, LEAP Gallery, artist talk
B-Talk #2, Prachtwerk, Berlin, panelist
2013   *Re:Place* seminar, KHIO, Oslo, performance and lecture
Kunsthochschule für Medien Köln Cologne, lecture and seminar
Justus-Liebig-Universität, Gießen, lecture and seminar
ScreenCity Festival, KinoKino, Sandnes, performance
ScreenCity Festival, Stavanger, film screening
A Day with Microhistories, Konstfack, Stockholm, performance
Manchester Art Gallery, Manchester, performance
Future Everything Summit, Manchester, panelist
Rethinking Censorship: Aesthetics, University of Copenhagen, lecture
Medialab Prado, Madrid, performance
Teknisk Museum, Oslo, performance
Bergen Offentlige Bibliotek, Bergen, lecture
Lucerne University of Applied Science and Arts, Lucerne, lecture
Galleri s12, Bergen, film screening
2012   *Media Facades 2012*, Helsinki, installation, solo exhibition
TEA_Collective Wisdom, National Museum of Fine Arts, Taichung, Taiwan, exhibition
MFSK_Online, The Museum of Contemporary Art, Roskilde, Denmark, exhibition
Universität der Künste, Fakultät Gestaltung, Berlin, lecture
Global Futures Lecture and Seminar Series, Winchester, lecture
Data is Political Seminar, Bergen public library, panelist
E-Lit/Digital Culture Guest Lecture, University of Bergen, lecture
Huis van Bourgondie, Maastricht, lecture and workshop
The Invisible Seminar, Bergen Academy of the Arts, lecture
2011   *NETWORKS (cells & silos)*, Monash University Museum of Art | MUMA, Melbourne, exhibition,
X Freundschaftsanfragen, Kunstverein Wolfsburg, Wolfsburg, exhibition
Tracing Mobility, Haus der Kulturen der Welt, Berlin, exhibition
Urban Festival, city-wide festival at various locations, Zagreb, commissioned work, public art work
Soft Borders, Campus Sao Paolo, Sao Paolo, exhibition
Tracing Mobility Symposium, Haus der Kulturen der Welt, Berlin, Folgen installation and performance
ISEA2011, Istanbul, lecture
Piet Zwart Institute, Rotterdam, lecture
Placeholders, Bergen Academy of the Arts, lecture
Here and Now seminar, Rom 8, Bergen, lecture
2010   *Transmediale 2010*, Haus der Kulturen der Welt, Berlin, exhibition
Tracing Mobility, Broadway, Nottingham, lecture
Portables, Museo Nacional de Bellas Artes, Santiago, Chile, exhibition
Mediations Biennale of Contemporary Art, National Museum, Poznan, commission, exhibition
CyberArts exhibition, OK Centre for Contemporary Art, Ars Electronica, Linz.
Funk Now!, D21, Leipzig, exhibition
Hacking the City, Museum Folkwang, Essen, commissioned public art work

Stadt am Rande, Today Art Museum, Bejing, exhibition
New Geographies, CK, Skopje, lecture and workshop
Kunsthochschule für Medien Köln, Cologne, lecture and seminar
Panorama Exchange, Museum of Modern Art, Stockholm, lecture
Test Lab, V2 Institute for Unstable Media, Rotterdam, lecture
Crosslab Events: Urban Screensavers, Willem de Kooning Academy, Rotterdam,
lecture
Future Everything Festival, Manchester, lecture
Mixed Reality Lab, Nottingham, artist talk - distinguished speaker series, lecture
Nottingham University, Nottingham, lecture
IMAA Conference and Festival, Toronto, lecture
2009 *flux-s*, Eindhoven, commissioned work, The City is Creative
Techformance, Arco International Art Fair, Madrid, commissioned work, exhibition
Techformance, Centro Parraga, Murcia, commissioned work, public art work
Dropped Shadow Talks, Berliner Technische Kunsthochschule, Berlin, lecture
Kunsthøgskolen i Bergen, Bergen, lecture and workshop
Kunsthochschule für Medien Köln, Cologne, lecture
Museum of American Art, Berlin, lecture
*The Network as a Space and Medium for Collaborative Interdisciplinary Art Practice
Conference*, Bergen, lecture
Festival du Nouveau Cinéma, Montreal, lecture
Skopje Biennal 2009, Skopje, lecture
Hordaland kunstsenter (HKS), Bergen, lecture
NatLab sessions, Eindhoven, lecture
Upgrade Eindhoven, Eindhoven, lecture
Jan van Eyck academy, Maastricht, artist talk in conversation with Bas van Heur
Cities Re-imagined Conference, Oslo, lecture
2008 Interactive Institute, Kista, Sweden, commissioned work, exhibition
Escalators / Mobility Vision, Theater der Welt, Halle (Saale), commissioned work,
exhibition
Mois Multi9_EX, Recto Verso, Québec City, exhibition
Bolit Centre for Contemporary Art, Girona, solo exhibition
Bolit Centre for Contemporary Art, Girona, commission, public art work
Encoding Experience, Plimsoll Gallery, Hobart, Tasmansia, exhibition
Surveillance and Discipline in Public Space, Kosova Art Gallery, Prishtina, exhibition
Mobility Visions / Bewegende Zukunft Conference, Halle, lecture
Kunsthøgskolen i Bergen, Bergen, lecture and workshop
Kunsthochschule für Medien Köln, Cologne, lecture and seminar
Candyland, Stockholm, lecture
Rag Tag, Stockholm, lecture
Media Lab Prado, Madrid, lecture and seminar
Transmediale08: Conspire, Berlin, lecture
2007 *Urban Sensorium*, TRIAD Gallery, Seoul, exhibition
 La Chambre Blanche, Québec City, commission and exhibition
Urban Interface | Oslo, Atelier Nord, Oslo, commissioned public art work
The Porous City: Art Claiming the Urban Void Conference, Oslo, lecture
The Body Double: Ubiquitous Computing, Privacy and Surveillance Space,
Tacheles, Berlin, lecture
Dance Unlimited, Amsterdam, lecture
Technische Fachhochschule, Berlin, lecture
Dubious Views, Gallery TPW / Virtual Museum Canada, Toronto, exhibition

2006   *First Play Berlin*, HAU2, Berlin, performance
      Dual Realities, The 4th Seoul International Media Art Biennale, Seoul
      Tesla, Berlin, exhibition
      Always On, CCCB/MACBA, Barcelona, exhibition
      Reclaim The Spectrum, Zemos98 Festival, Seville, exhibition
      I*nteractive City*, Zero One San José Festival /ISEA2006, San Jose, exhibition
      ARCO International Art Fair, Madrid, exhibition
      Say It Now!, Vooruit Centrum, Gent, exhibition
      Technical University, Berlin, lecture
      The Apartment Project, Istanbul, lecture
      Galerija Kontekst, Belgrade, lecture
      HAU2, Berlin, lecture
      Tesla Salon, Berlin, artist talk in conversation with Andreas Broeckmann
      Queen's Mary University, London, lecture
      Sonar Festival, Barcelona, lecture
      Emerson College, Boston Floating Points 3 (FP3) lecture
      Dorkbot Madrid, Madrid, lecture
2005   *CyberArts,* OK Centrum, Linz, exhibition and performance
      Sonarmatica, CCCB/MACBA, Barcelona, exhibition and performance
      Radiator Festival, The Broadway, Nottingham, exhibition and performance
      May You Live in Interesting Times, Chapter Arts Centre, Cardiff, performance
      Media Space 05, Wand 5, Stuttgart, exhibition and performance
      HTMlles07, StudioXX, Montréal, performance
      Basic - Transmediale Festival, Haus der Kultur der Welt, Berlin, exhibition
      Espacio Fundaciòn, Buenos Aires, exhibition
      New Media Scotland, Edinburgh, artist talk in conversation with Clive Gillman
      Digital Cultures Symposium, Nottingham, lecture
      Media Space 05, Stuttgart, lecture
      Banff New Media Institute, Banff, Canada, lecture
      SAT, Montréal, lecture
2004   *ECHO Local*, Gallery 400, Chicago, exhibition
      Waag Society for Old and New Media and throughout the city, Amsterdam, exhibition
      DataDifference, Spectrum Gallery, BEAP04, Perth, exhibition
      Sonic Scene, Mobile Digital Commons Network, public wireless hotspots, Montréal, commission and exhibition
      Viper Festival, Kunsthalle Basel, Basel, exhibition and lecture
      DEAF04, V2 Institute for Unstable Media, Rotterdam, lecture
      Banff New Media Institute, Banff, Canada, lecture
      Biennial of Electronic Art Perth (BEAP04), Perth, lecture
      Alberta College of Art and Design, Calgary, lecture
2003   *Maids in Cyberspace Festival*, Studio XX, Montréal, lecture
      Das Verwanten 2, Vooruit, Gent, exhibition
      Politics of Noise, Argos Festival, Brussels, exhibition
      Out of the Box, Impakt Festival, Utrecht, exhibition
      Radio 100 Walk, Radio 100, Amsterdam, radio broadcast of performance
      Waag Society, Amsterdam and Art Space, Sydney, performance
      Dutch Electronic Arts Festival, Rotterdam, performance

Transmediale Salon, Podewil, Berlin. lecture
Argos Festival, Brussels, lecture
Australian Network of Art and Technology, Adelaide, Australia, lecture
Perth Institute of Contemporary Art, Perth, Australia, lecture
Impakt Festival, Utrecht, lecture
Dutch Electronic Arts Festival (DEAF), Rotterdam, lecture

List of Publications (self-authored and about my work)

Teran, Michelle, *Pandemic Exchange*, edited by Josephine Bosma, Theory on Demand Series, Institute for Network Cultures, Amsterdam.
Teran, Michelle, ed. *Situationer Workbook/Cookbook*, Research Centre WdKA and Publication Studio Rotterdam, 2021.
Herbst, M. and Teran, M., eds. *Everything Gardens! Growing from the Ruins of Modernity*, part of the three-book boxed set titled Licht Luft Scheiße: Perspektiven auf Ökologie und Moderne, Hamburg: Adocs, 2020.
Herbst, M. and Teran, M., *Everything Gardens! Working Notes for a Solidarity Economy*, Park Reader, Levart, 2021.
Teran, Michelle, "The 21st Century Nomad" in de Stokker, issue #4, Stad in de Maak (eds.), Rotterdam, 2019.
Teran, Michelle, *Strategies of Reclaiming,* Research Publication. Willem de Kooning Academy, 2019.
Teran, Michelle, *A Few Notes about Getting Lost (Again)*. Issue #1 of VIS – Nordic Journal for Artistic Research, 2018.
Teran, Michelle, *From the Plazas and beyond: A Visual Essay*. Peter Aronsson, Andrej Slávik & Birgitta Svensson (eds), Towards an (audio)visual historiography (Stockholm: Royal Swedish Society of Letters, 2019).
Jacobi, Frans and Teran, Michelle, *perception crisis machine conglomerate*, ARWEI journal, edited by Anya Lewin, Plymouth.
Teran, Michelle, *Technopolitics and Art: An Encounter within the Spatial Bricolages of a Post-Digital World*, RIAT journal, Vienna.
Teran, Michelle, *Future Guides for Cities*, Why When Where and How? edited by Susa Pop, Tanya Toft, Nerea Calvillo and Mark Wright, AVEdition, 2016.
Teran, Michelle, *Folgen* and *Rupture Sessions*, Microhistories Anthology, edited by Magnus Bärtås, Andrej Slávik, Konstfack University College of Arts, Crafts and Design, Stockholm, 2016.
Teran, Michelle, *Confessions of an Online Stalker*, dissertation for PhD project, *Future Guides for Cities: from information to home*, Bergen Academy for Art and Design, submitted 01.03.2016.
Colau, Ada, Alemany, Adria, *Mortgaged Lives*, English translation by Michelle Teran, published by Journal of Aesthetics and Protest, 2014.
Teran, Michelle, *Folgen*, Critical Theories and Critical Practices in Research, published by Universitatea de Arte "George Enescu" Iasi, 2014
Teran, Michelle, *Folgen Archive*, published by The Norwegian Artistic Research Development Programme, 2014.
Teran, Michelle, *Folgen: a city novel*, published by The Norwegian Artistic Research Development Programme, 2014.
Munster, Anna, *An Aesthesia of Networks: Conjunctive Experience in Art and Technology*, MIT Press, Cambridge, 2013.
O'Rourke, Karen, *Walking and Mapping: Artists as Cartographers*, MIT Press, Cambridge,

2013.

TEA Collective Wisdom exhibition catalogue, published by National Taiwan Museum of Fine Arts, 2012.

Kazprzak, Michelle, *Buses, Babies, Temporary Tattoos: Social Media and Art Collide*, C Magazine, Spring Issue, 2012.

Horizon, edited by Karen Kipphoff, published by Revolver Publishing, 2012.

Teran, Michelle, *The City is Creative,* A Blueprint for a Lab of the Future, edited by Angela Plohman, Baltan Laboratories, 2012.

Prada, Juan Martin, *Prácticas artísticas e Internet en la época de las redes sociales*. Editorial AKAL, Colección Arte contemporáneo, 2012 (agotada la 1ª edición).

Teran, Michelle, *Future Guides for Cities*, Sniff, Scrape, Crawl (on privacy, surveillance and our shadowy data-double) edited by Renee Turner, Piet Zwart Institute publisher, Rotterdam, 2011.

Teran, Michelle, *Random Encounters*, Hacking the City Reader, edited by Sabine Maria Schmidt, Edition Folkwang/Steidl, Essen, 2011.

Tracing Mobility: *Cartography and Migration in Networked Space*, published by Trampoline, 2011.

Ludovico, Alessandro, Interview: Michelle Teran, Neural, Issue 37, 2011.

Kluszczynski, Ryszard W. *Sztuka interacktywna*, Wydawnictwa Akademickie i Profesjonalne, Warsaw, 2010.

Coyne, Richard, *The Tuning of Place: Sociable Spaces and Pervasive Digital Media*, MIT Press, Cambridge, 2010

Wilson, S. *Art+Science Now*. Thames & Hudson. 2010.

Armstrong, Kate, Hertz, Garnet, Teran, Michelle, *Visual Geographies*, BlackFlash, Summer Issue, 2010.

Dreher, Thomas, *In Kunst and Technik in medialen Raumen*, PFAU-Verlag, Saarbrucken, 2010.

Seda Gürses, Manu Luksch, Michelle Teran, *A Trialogue on Interventions in Surveillance Space: Seda Gürses in Conversation with Michelle Teran and Manu Luksch*, Journal of Surveillance Studies, 2009.

Ozog, Maciej, *Observing Observation: Visions of Surveillance in Media Art,* Art Inquiry, 2009.

Niedzviecki, Hal, *Peep Art,* Canadian Art, Spring Issue, 2009

Teran, Michelle, *A Beginner's Guide to Parasitic Behaviour*, Inclusiva-net E-Journal, Medialab Prado, Madrid, 2008.

Tenhaaf, Nell, *Art Embodies A-Life: The VIDA Competition*, Leonardo Electronic Almanac, Vol 41, No. 1, February, 2008.

Teran, Michelle, *Exploration #5*, tesla berlin reader, edited by Carsten Seiffarth, Detlev Schneider and Andreas Broeckmann, Berlin, 2008.

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Selected Artistic Works

2021	*To Sleep Comfortably in Common (which is politics)*, 24-hour participatory event. With Marc Herbst
2020	*Everything Gardens! Growing from the Ruins of Modernity*, book. Co-edited with Marc Herbst
2016	*Dignity/Dignidad*, feature-length film
	Obra Social Manual, translation
	Reclaiming Workshop, staged reading and public event
2015	*Mixité*, short films, installation
2014	*Mortgaged Lives*, film
	Mortgaged Lives, book translation
	Folgen, limited edition hardcover book
	Rupture Sessions, staged reading
2012	*The Little Yellow House*, limited bookwork
	Urban Takes Helsinki, gallery installation.
2011	*Folgen*, Installation and performance
	Ilica 1, Performance lecture and bus tour
2010	*Co mist może zrobić dal Ciebie? (What can the City do for you?)*, urban intervention
	Random Encounters, Performance lecture and bus tour
2009	*The City is Creative*, site-specific interactive installation
	Buscando al Sr. Goodbar, bus tour
2008	*Project for a City*. Girona, urban projection
	Protest/Parade, single-channel video
	17 Cities, three-channel video installation
	Parasitic Video Network, site-specific video installation
2007	*Friluftskino: experiments in open air surveillance cinema*, urban projection
	A20 Recall, online map and installation
2006	*Exploration #5*, site-specific installation, video walk
2003/2006	*Life: A User's Manual*, public street performance using found surveillance
2004	*LiveForm:Telekinetics (LF:TK)*, installation and public event. With Jeff Mann.
2003	*InterFacing/Radiotopia/KeyWorx*, connected performance between Rotterdam and New York. With Isabelle Jenniches.
	FM Buzz Sessions, series of short sound compositions using surveillance footage.
	Flatlandia, image database. With Amanda Ramos.
2002	*2.4_interference_interaction*, networked public intervention.
	AFK, online performance interventions in front of public webcams. With Isabelle Jenniches.
	LF:TK (The Telematic Dinner), networked installation and public event. With Jeff Mann
2001	*Stereotactic*, live video performance with Michelle Kasprzak..
	Hot Wired Live Art 2 Airwaves, International live art event. With Motherboard

2000 *Grrls Meet in Different Ways Now,* telematic performance. With Ellen Røed.
 The Playgirls, Performance installation and webcast. With Amanda Ramos
 O + E, connected performance between Amsterdam and London
 Ménage à Trois, 10 day online performance installation.
 Hot Wired Live Art, International live art event. With Motherboard
 Project, Live audio/video performance.
 The Hotwired Live Electronic Resistance Network Art Party Plan,
 networked live art event

Languages:

English Verbal skills: Native language Written skills: Native language
Spanish Verbal skills: Good knowledge Written skills: Good knowledge
German Verbal skills: Basic skills Written skills: Basic skills

Selected Works

Situationer Workbook/Cookbook

Book, 2021

Situationer Workbook/Cookbook, edited by Michelle Teran with Johanna Monk, Teana Boston-Mammah, and Clementine Edwards, is a book in two volumes on transformative pedagogy and teaching in times of crisis. How can times of crisis – or of crises, in their many forms – inform and influence the pedagogies needed to situate ourselves in a troubled world? How can one tune in to the conditions, concerns and difficulties of these complex times, by cultivating new and necessary forms of humility, attentiveness and recognition toward other knowledges, other value systems, other frameworks of understanding? The essays, interviews, and other creative and critical interventions in this book offer a wide variety of reflections upon these fundamental questions.

This publication connects to emergent research around transformative pedagogy in socially engaged art and art education. It comes from the impetus to go back to the drawing board, in order to imagine other possible perspectives on learning and education. It is a body of research that continually writes and enacts itself into existence, cultivated by engaged practitioners within the Willem de Kooning Academy and Piet Zwart Institute in Rotterdam and beyond.

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DESIGNER: HARDWORKING GOODLOOKING
PUBLISHER: Research Centre WdKA and Publication Studio

Dear Michelle,

I hope you're doing well in Berlin, and you've been able to return to your gardening. Now more than ever, it's essential to touch (and smell!!) the dirt and generally just plant things. With so much screen time during this COVID-19 quarantine, I keep thinking about Anni Albers's insistence on the importance of touch. I've printed out a quote from her book *On Weaving* and taped it by my computer screen as a reminder. It says:

> We touch things to assure ourselves of reality. We touch the objects of our love. We touch the things we form. Our tactile experiences are elemental. If we reduce their range, as we do when we reduce the necessity to form things ourselves, we grow lopsided.

It's like muscles that without stretching and moving become weak and floppy. Where once nipping out for a walk or gardening felt like a break, now it's an indispensable lifeline.

I wanted to write and apologize for missing the deadline for the publication. I just couldn't get my essay finished. It's not that I didn't want to write it, but somehow, with everything going on, the binding didn't bind. My lack of concentration has left me with only notes and fragments of thoughts. Initially, I planned to submit something about the pedagogies of the kitchen. Riffing off of Martha Rosler's *Semiotics of the Kitchen*, I wondered what such a domestic space with all its quotidian rituals could teach me or is teaching me. Being sequestered at home and cooking, I've been thinking about how my hands re-enact my grandmother's gestures when I make cornbread. As I whisk eggs, milk, oil, and baking powder into cornmeal, I perform a kind of séance summoning her spirit with my body. No doubt, these movements are also connected to my great-grandmother, who was married off at the age of thirteen to my great-grandfather who was thirty-three. And I assume her gestures were inherited from countless other forgotten women who came before her. All those anonymous women, most of whom could neither read nor write and whose recipes were relayed only through spoken word. They were not chefs but spent their lives practicing the art of care with very little to no fanfare.

Their unwritten biographies are folded into the batter of my cornbread. And although I may add a little less sugar, I recently discovered it is the same recipe Maya Angelou published in her cookbook, *Hallelujah! The Welcome Table*. I guess it shouldn't be too surprising because she spent part of her childhood in Stamps, Arkansas, which is not too far from where I was born. It was there that her grandmother prepared cornbread along with other dishes familiar to me, like biscuits, collard greens, and fried chicken. Food that feeds the soul or soul food, that complexly rich culinary tradition that emerged out of the histories of Africa, slavery, and Native American traditions. These legacies fill my pantry, and I wanted to write about how, depending on the cook, specific pasts are evoked and how we might listen more attentively to these divergent histories.

The food historian Michael W. Twitty talks about this when he traces his family's roots and routes in *The Cooking Gene: A Journey Through African American Culinary History in the Old South* and his *Southern Discomfort Tour*. While we may share a love of cornbread and though our culinary traditions intersect, Twitty is quick to highlight that these traditions are inherited, experienced, and embodied in radically different ways. To set the same table does not automatically mean to be at the same table. He writes:

> It is not enough to be white at the table. It is not enough to be black at the table. It is not enough to be "just human" at the table. Complexity must come with us – in fact, it will invite itself to the feast whether we like it or not.

Being explicit about these differences is where the political and the personal are intimately, inextricably, and at times, painfully intertwined. Besides the kitchen being a space of hospitality, nourishment, nostalgia, and warmth, it is also a place of unreconciled and traumatic pasts yet to be digested in the present. When I cook, I am obliged to acknowledge and bear witness to these histories in their deepest sense.

And these are not the only lessons my kitchen teaches to me. There was more I wanted to write about. Ingesting and digesting, I've also been thinking about fermentation. What does it mean to let things ferment, and what is it as a transformative process? As I'm sitting here writing to you, I'm surrounded by my ferments. Although the smallest room in the house, my kitchen is a menagerie of organisms. A yeasty ginger bug bubbles on the counter, my sourdough starter rises and falls according to its rhythm, milk gradually turns into yogurt, kombucha with its jellylike cap releases a vinegary smell, and under my table water kefir with lemon and hibiscus fizzes in flip-top bottles. All of these are in the making, but none of them are wholly of my making. I tip the ingredients in a particular direction and nudge them by adding just enough salt for an anaerobic environment or supplying the right amount of sugar for yeast to thrive. Many of these ferments are equally influenced and dependent upon the air. That invisible force surrounding and sustaining us is filled with living organisms that feed my ferments. I think about an observation that Sandor Katz made. Do you know him? He wrote an amazing book called *The Art of Fermentation*. After being diagnosed with HIV in the early nineties, he moved from New York City to a queer commune in Tennessee, and that's where he was introduced to fermentation. In reflecting on his fascination with these processes, he writes:

> As my exploration of fermentation unfolds, I keep coming back to the profound significance of the fact that we use the same word "culture" to describe the community of bacteria that transforms milk into yogurt, as well as the practice of subsistence itself, language, music, art, literature, science, spiritual practices, belief systems and all that human beings seek to perpetuate in our varied and overlapping collective existence.

Maybe in tending to my ferments, as well as my garden for that matter, I'm reminded that we are all in this together – me, the bacteria, the plants, and the planet. To come back to the Albers quote, if one of us gets out of balance, we grow lopsided, and I would add, run the risk of collapsing.

I guess this is why the notion of tending to has become so important to me. It happens when I stir the beans to keep them from sticking, it's when I press down the dough for a second rise, and it's when I quickly prepare a snack for my son who is hungry. As this pandemic has brought into focus, it happens when the needs of the ill are cared for or when the food is stocked on the grocery store shelves. Unlike heroic gestures, tending to is quiet and essential, but rarely held in high regard – think of street cleaners, concierges, child carers, and the many others who provide for us daily. The act of tending to is a revolution that moves at a slower pace, only gaining critical mass through an accumulation of more subtle actions executed over an extended period of time. This kind of attention is about persistence, perseverance and routine. As in every kitchen, mine is the scene where cycles repeat themselves – breakfast, lunch, and dinner. If nature has its seasons, I can assure you, my kitchen has its bewitching hours and counts upon the erasure of the previous cycle before the next one begins. Isn't it interesting to think about all the invisible labor that surrounds us – that work which is only rendered visible when things cannot be tended to?

Next to the flows of rhythm and attention in my kitchen, there's all the stuff. I'm not talking about fancy gadgets, but just bits and bobs. I don't know if you remember from the last time you stayed with us, but hanging next to the stove are two potholders made by my mother-in-law. She's sewn them from

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> "I want to make being stricken an opportunity for thought."
> - Sara Ahmed, "Complaint as Diversity Work", 2017

FOREWORD

I have always been fascinated about the stories of others, as a way to increase my understanding of our world, our society, other people, and myself. Stories that I find relatable, that I want to share, and that might even have the power to inspire change within myself. But also stories that are still hidden, still unexplored, and that question my own sense of reality, of what I know and believe.

The people I have admired were often those who "owned" their narrative, challenged the norm, or expressed their ideas and views with confidence. Reading and experiencing their struggle, their bliss, their journey, often helped me to forget the feeling I had of being trapped in a cage.

In the binary system of how we put the things around us in boxes, I often find myself left out, unmentioned. Not smart, not dumb, not the youngest, not the oldest, not a boy but uncomfortably labelled a girl, not white, not black, not Dutch, not Filipino. The only word in which I could find power and meaning, that summed up my complex identity, was the word allochtoon – the Dutch word commonly used to designate immigrants, literally meaning "coming from another soil". Always somewhere in between, average, halfway and unnoticed – or, as the title of my artist statement makes clear: I don't matter.

INTRODUCTION

THE SOCIALISATION PROCESS

Families play a key role in the socialisation processes of one's individuality. My mother had a big influence on how I look, feel and treat myself, bringing Filipino culture inside Western society. Growing up, it often felt that being myself wasn't always appreciated, and I would feel ashamed of who I was. My mother voiced her opinions daily whenever I didn't fit into her belief of how "a woman" should behave. She constantly compared me to the daughters of friends and families, who she took as an example for me to follow: "Girls shouldn't climb trees. Girls shouldn't play with boys. Act more feminine. Dress more feminine. Dress more like so-and-so, act more like so-and-so."

Religion was another important element that shaped me. Growing up Catholic meant that the Bible became my source of knowledge, of how I should understand everything and everyone around me. Starting with the creation of the world, and the banishment out of paradise caused by a woman (of course) who opposed God by eating the apple of the forbidden tree. I felt it was expected of me to never question the authority of the Bible and the church, even though I had my doubts. What was considered morally good and bad in the church and the Bible didn't always feel morally good and bad within myself. Restricted for being a woman, with growing sexual desires, feeling a need to rebel against social expectations, all made me believe I would be banished to hell if I didn't learn to supress my own voice. Putting my faith in others, believing they knew what was best for me, made me unable to cope with the need to stand up for myself whenever I was confronted by society. I learned to take everything as truth, never questioning those who stood higher in the hierarchy.

THE ART SCHOOL EXPERIENCE

As a student at the Willem de Kooning Academy (WdKA), coming in contact with a creative industry, an art world and an institute that had always seemed accessible only to an educated and talented elite, made me feel increasingly disassociated from myself – from where I came from, and from certain aspects of my identity. The expected sense of unfolding individuality, the entitlement of feeling "better" than people outside the academy felt foreign to me – in contrast to how I had felt during my prior education at the Grafisch Lyceum Rotterdam, a mid-level vocational school for media-oriented professions. To survive the new environment I found myself in, I tried to adapt myself, to seem more intelligent, creative and authentic, so I wouldn't remind others and especially myself of my "lower" educational background.

Looking back at my experience within the academy, I find it painful to remember how naive I was at first, believing the academy would be a safe and playful environment for me to be in. Being an outsider among a majority of students coming from a higher class, dominant white Dutch culture – and also mostly from outside of Rotterdam – made me believe I was inferior to them, since there was such a lack of representation, at times even a misrepresentation, of people I could identify with. The life experience and knowledge I had gained up to that point seemed of no value from the moment I entered the academy, since this was presumably "unworthy knowledge" better left outside the building. I was constantly blaming myself for not reading more books, not going to enough museums, not making enough use of the academy's workstations – all because I felt a constant fear of rejection or of being a bother, while at the same time never feeling good enough. And so, this pattern of behaviour, of always blaming and being disappointed with myself, which I had already learned early in life, only increased during my time at the academy.
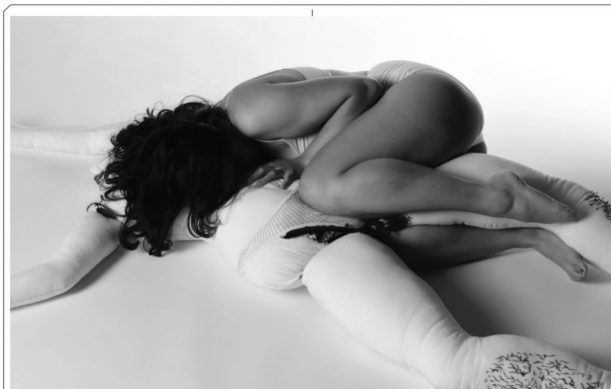
RESEARCH

For this thesis, I will be using my own experience as a case study for analysing the role of the Dutch cultural archive, the Dutch self-image, and the notion of double consciousness within the WdKA.

During the second semester of my third year at the academy, I travelled to the Philippines, staying in my mother's hometown in a rural region of the country. Having just gone through a distressful period, I now became conflicted by the generational and cultural gap that I was experiencing. It made me aware of how my own values did not fully align with where I was, which in turn made me feel I did not belong there – a familiar feeling that I had also often experienced growing up in the Netherlands.

Working through this newfound realisation, I started putting in place what I would need in order to navigate this turning point in my life. The WdKA's minor programme Cultural Diversity became a safe space that helped me develop and cultivate new ways of expressing myself through my work. With the guidance of teachers who introduced me to relevant theoretical tools, I was able to filter the problematic reoccurring patterns in both my personal and my academic life.

One of my goals in writing these words is to generate social awareness of the problem of oppression and marginalisation towards students of colour, and how this affects them during their time at the academy. At the same time, I wish to empower myself in taking ownership of my own identity and position as an artist within the academy, where I have too often neglected my own stories – those of my culture, history, and complex identity.

I am aware that the problem I am addressing here is very complex in how it is rooted in today's society, and that many people have already addressed this same problem in many different ways. For me personally, however, the problem became visible during my studies at the WdKA, and this is why I have chosen the WdKA as the context in which I will address these topics. Looking beyond my private and personal struggles, I can see that the problem is larger and more political than myself. I am not writing this text for my own personal autobiography, but rather to apply it within the public debate. My experience at the academy stands as a model for what I have been through, and what I can expect again in the future. What happens on a small scale is also happening on a larger scale, and what has been a learning experience to me can become a learning experience for us all.

The concept of intersectionality (Crenshaw 1989, p. 140) has further led me to realise that there are partially overlapping common interests among students, but that these interests can suddenly diverge when class and colour are also taken into account. Since I am using my own perspective as my starting point – a woman of colour with a migration background – I am aware that I have experiences that can be similar or different to those of both white people and people of colour, and that what I have to say in my thesis may not necessarily resonate with everyone.

Inspired by two blog posts by Sara Ahmed titled "Diversity Work as Complaint" and "Complaint as Diversity Work" (Ahmed 2017a, 2017b), I want to make use of my own complaint as a way of teaching us something about how the academy functions in the context of diversity. In building my case, I will discuss the following topics in order to provide a perspective on the problem I am addressing.

Part 1: Dutchness focuses on the influence of the Dutch cultural archive – the product of our Dutch history of imperialism and colonisation that has formed the Dutch self-image (Wekker 2016). It is a self-image that exists in people born and raised in the Netherlands, particularly white people, and is based on historical Dutch achievements that fuel the self-image of Dutch white people with pride, while

Positioning the Body as a Learning Tool:

Gabriel Fontana & Nathanja van den Heuvel

NvdH: *Thank you for inviting me to talk about the sport education tool Multiform in the context of queer pedagogies. Could you tell me a bit more about your motivations in choosing a conversational format for this publication?*

GF: Firstly, I think it's important to mention that I never consider Multiform and its research on sport and queer pedagogy to be my work alone. I established this performative research by developing bodily experiences that directly include the experiences of others. Therefore, I see the reflection process not only as mine, but as real collective work. Moreover, beyond including the experience and voices of the players, the project always has been positioned at the intersection of different fields that exceed my own expertise as a designer. For example, the fields of sport, philosophy, education, and politics. In that sense, I see my role as a social designer as a 'connector' who facilitates the exchange of knowledge and practices between experts from very different domains.

Therefore, having been asked to write and reflect upon this research, it's important to me that my contribution to the publication will take the form of a dialogue as well. And so, almost as if re-enacting our usual dialogue between theory and practice, I wanted to invite you to tell us a little bit about the background of the project, in terms of both philosophy and design. One of the most interesting things about the project for me is that it's not only based on theory but also involves dialogue, so that practice comes to feed back on the theory itself by producing further knowledge.

GF: *Could you say a few words about your background and your interest in the philosophy of sport and play?*

NvdH: I have a master's degree in literary studies and another in philosophy. Currently, I work as a Ph.D. researcher and lecturer at Leiden University, where I conduct research and teach in the fields of postmodern philosophy, feminist theory, aesthetics, and the philosophy of sports. An important realisation to me today is that we can no longer consider sport as a microcosm of society, but rather that we should understand our society as being modelled after sports. With this I mean that our lives seem to have become fully subjected to the workings of the market, the logics of scarcity and competition – intersecting with the normalising of discourses related to gender, sexuality, ethnicity, physical ability and so on. Following the logic of sport, we have come to believe that we can only become who we really are when we strive to excel and continuously improve our performance. But what it means to excel is not something we determine ourselves. By contrast, in order to find our true selves, we subject ourselves to the knowledge of countless experts, whether in the context of health, beauty or work. As this knowledge imposes all sorts of norms on us, our current way of relating to ourselves – for example in terms of self-improvement – will eventually only induce feelings of self-loathing and self-doubt. And so, the question that I am really interested in is the possibility of a different ethical relationship to ourselves.

It is from this perspective that my contribution to the social study of sport should be understood. The central thesis of existing frameworks in social sport studies is that there is nothing in or about individuals that escapes the workings of power and discourse – in short, of ideology. To put it differently, the way a sports practitioner experiences the world is an effect of language, discourse and power. Yet, in so far as everything we think and feel is fully predetermined, the question arises: how can we think in terms of resistance and social change? This is where my interest in the philosophy of play should be situated. What precisely interests me in the philosophy of play is the notion of the freedom it brings forth. More particularly, what the philosophy of play adds is that even though we are subjected to normalising discourses, there is always something in our experience that is indifferent to the workings of power and discourse. This experience is best described as an experience of autotelicity – of doing something for the sake of the activity as such – and this is precisely what we experience when we play. I believe this attitude of taking the experience of play seriously has important ethical and political consequences, as it means that we can find a certain form of freedom in play, and that subsequently play

may allow for a different ethical self-relation, and thus could become a vector for social change.

NvdH: *When we first met, you described your practice as being positioned in the field of social design. How does this field relate to your current research with Multiform?*

GF: I graduated from the Social Design master programme at the Design Academy Eindhoven. However, the field of social design was never really defined by the curriculum, and we were expected to come up with our own definition of the discipline and its practice. For me, social design has come to mean questioning the interplay between the material and social forms that constitute society. For example, it's about interrogating how our material environment impacts social interaction and reinforces specific power structures. Coming from this perspective, I started to question how systems, norms, ideologies and assumptions are encoded and reproduced through the design of sport.
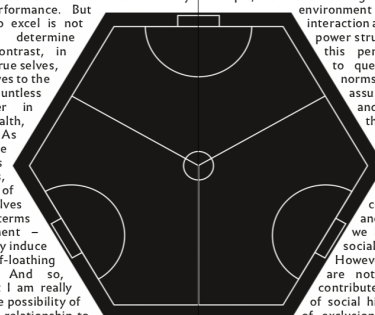
I was thinking about how sport and physical education (PE) play an important role in constructing identity and in defining how we learn and reproduce social norms and values. However, these values are not neutral, and they contribute to the production of social hierarchies and forms of exclusion related to gender, sexism, racism and ableism. These ideologies continue to affect our bodies, our modes of thinking, and our interactions with others throughout our lives, defining our responses to concepts such as binary oppositions, competitiveness and hyper-masculinity. And so, in response to how sport systems impact our modes of thinking and social interaction, starting from a young age, I started to experiment and propose, with Multiform, modes of design that question and destabilise this old rigid system.

Therefore, in considering the body and sport as important sites of knowledge, Multiform became an ongoing research through which I constantly ask myself: How can we design new pedagogies and activities to imagine and foster alternative value systems? And what kinds of practices can help us reframe reality, allowing us to imagine, enact and rehearse new modes of being together?

NVDH: *How do you investigate that? Which research methods do you use to deconstruct the system of sport?*

GF: By considering the practice of sport as a performance of broader social structures, I wanted to place the human body within the research as a central perspective from which the social world is not only experienced and reproduced, but can actually also be challenged. Therefore, I established

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creating a spirograph of multiple becomings. At one point, I hope to be able to say: "Darling, look at you go! And me… Hah!" In order to make such critical pedagogical moments in our coming together, whether in text or in "real life", I believe we must both incorporate a kind of childish way of fooling around. Improvisation in body and soul. Since the aim of us coming together is that we are making other worlds happen, rather than merely describing these worlds. I know that it is easier said than done. Because pre-accelerating energy in a classroom must be felt, before actual bodies can start moving. Before we can experience that glimpse of undisciplined ecstasy in a classroom.

The starting point of such a classroom is therefore that we deeply respect the bodies that are engaged, always with an acceptance that nothing can be forced. There are only creative propositions. Propositions allow us to bring things into movement, to take a leap into the imagination. Propositions invite others to participate.[2] It is always a question: do you want to boogie with me? Never an imperative: dance with me! Second, laughter is crucial. If tension is the soul of our dance, then we need to also have its counterpart in there. But not as a form of relief, that we cannot take the tension anymore. Laughter is not for stupid people. It is a way to refuse seriousness from taking over our business of knowledge production. We laugh at the idea that we actually know something. Through laughing, we are implicated in the messiness of research. You laugh, therefore you are responsible and accountable.[3] Darling, I feel your hesitation, when I tell you this. I feel your cramped body. But why so serious? Yes, these are serious times, that is why I urge you, in order to survive: chuckle and shake your body. It can transcend times and feelings in immanent ways.

So…   Let's
You   can't?
Then let me sit with you.

CLASS DISMISSED

> "Let us not then make the future our project, let us improvise."
> - Fred Moten

Darling, what happens to our research and teaching practices when we start killing our darlings in the name of those who are yet to be born or may never live, rather than in the name of the Future, Knowledge and Reason? How to channel those voices, bodies and histories that are traditionally lost to narratives of modernity and progress? What kind of educational practices could then come into being? What new concepts and narratives for earthly survival could unfold? With what dance of attention will we tango together? As a transdisciplinary[1] researcher and teacher, who combines imagining alternative futures with a personal love for the deep superficialities of "guilty pleasures", these are the kind of questions that occupy my mind and that result in another way of dealing with tensions in the classroom. First of all, it is no surprise that tensions arise. Transdisciplinary research is an experimental, speculative criss-crossing boundary practice that cannot be predicted or determined in advance. Consequently, one of the main differences with a monodisciplinary classroom is that tensions are not seen as a "bad thing" that might get in the way of fruitful collaboration. Tension in a transdisciplinary classroom is the soul of our dance. It is how we fall into one another – and (un)learning how we can fall into one another in new ways in turn enables us to constitute new worlds.

Darling, this means that I try to operate the classroom as a work of art, and that I love taking the risk of not being taken seriously. We – all human and non-human participants – follow each other, not entirely clearly, but rather intuitively. In our dance of attention, we are close, but never controlling. We allow each other to take a spin. Together, but also alone. Around, around and around. Sensing and

Darling, just like you, I find myself in this fucked-up place. Here and now, we are forced – on the one hand, to think less hard in order to survive in a world you wished you were not a part of, or to endure with great difficulties the miserable conditions of our society, and of its educational institutions, through which it is becomes hard to think; and on the other hand, to still learn to think hard. Darling, I know. People find it impossible to think together with you. That is why you are here. You seem voiceless, not because you do not speak, but because your language is perceived as too gaga and too blabla. Dangerous even! They wonder: how to think with you, when you are not able to use words as your vehicle of thought? Your work looks like a big mess. Your thoughts are unclear and/or your critical thinking can be taken as an insult to Knowledge. But I am aware that your capacities for thinking have gone unrecognized. You know, it is nothing new that

1   Within this approach, disciplines and fields are decomposed and recomposed (S.W. Aborlela et al., 2007; B. A. Wilcox & C. Kueffer, 2008). This generates spaces for considering major concerns and issues in a completely new way; for instance, not only nor primarily as "problems" that require "solutions", but as concerns that are ongoing objects of care and recomposition.

2   Isabelle Stengers, based on Alfred North Whitehead
3   Donna Haraway

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whether we ourselves are recipients of benefits of the total result of all this labor?

It is crucial to be attentive to how much time and effort each individual invests in the project, and also to consider the thin line between "giving" and "receiving" – particularly when a volunteer feels that they are receiving less than they are giving. One should always be aware of the line between being a person who gives, and being a person who is exploited. Often, those who are giving are those who are "supposed" to give. Similar power dimensions play out when the labor of certain people is more appreciated and noticed, while the efforts of others who participate in the total labor are disregarded, invisible, unrecognized, or ignored. Time and again, there is an unequal interchange (an unfair economy) between givers and receivers of care. This means that we need to find a way not to replicate these power relations. We could consider, for example, how to institutionalize mutual aid. What form might this institutionalization take?

Mutual aid suggests a reciprocal support network, often one in which people exchange care and resources in times of crisis and emergency. Within a decentralized solidarity infrastructure, community members share skills, services, care, emergency funds and other resources in order to cover the network's needs. Mutual aid differs from the organizational model typically applied in charity, where an external institutional body distributes unidirectional support. In mutual aid, however, people living within a community or local setting – such as a neighborhood or a residential building – create networks that have people's well-being at heart. Mutual aid suggests horizontal relations, whereas charity is top-down. How might long-term sustainable care practices, rooted in the places where we live, help build up a community, foster alliances, and act as counterproposals to individuated neoliberal ways of living?

Money: The notion of the garden removing itself from the cash economy is counterintuitive to how organizations usually function. This economic conundrum is a fundamental reality of the conflict currently affecting the garden. Everyone involved in this conflict wants the same – to find ways of disconnecting from money and capitalism – what we disagree on, is how fast this process should take place, and the ethical aspects involved.

Ironically, the garden's conversation about an economy operating without monetary accounting reminds me of something quite different. In the 1980s and 1990s, there was a TV show in the US called Lifestyles of the Rich and Famous. It made me wonder about people who were famous but not rich, and why they never showed these famous but poor people's lifestyles.

We need to develop ways of being socially wealthy – of living deeply, with a collectively held and genuinely shared meaning – without the tools of money. In the "old" Berlin, where there was very little cash and plenty of time, this was easy. But the 90s are long gone, and times are different now: more precarious, and increasingly scary.

Not having money or leisure time should not be a barrier to meaningful participation in the garden. If participation as a Common Grounds member is hindered or limited by being able to afford the free time and considering the work to be pleasurable, then we face a situation in which only people in a more financially stable condition have enough time to invest in the project, and thus determine its development. Their voluntary work is considered a virtue, while the labor not donated by those who are not in such a position remains invisible. Money produces a power relation in which only those from a particular economic class can participate freely in a social/community project.

Member: Membership in a project suggests that one's voice and interests are central to a project's concerns. Membership often indicates an affinity with, and devotion to, the ideas of a project. Membership also suggests a certain level of participation in key activities. Membership is adequately defined in terms of what it takes to belong to a group – it suggests both an objective, and a social connection to the objective's achievement. The core of a group's sense of belonging relates to its members' affinity to one another, and to the ethical and bureaucratic process of the group's representation and function. Barriers to membership define a route toward achievement.

It is belief of the authors of this document that, regarding the Prinzessinnengarten, money should not be a barrier to participation in what we collectively agree to be necessary activities. If a member is unable to contribute free labor to the project, then there should be some means of financial support. Not everybody is in a position where they can volunteer their time. There are needs connected to social reproduction (housing, family, health) that require tending. There should be a solidarity fund for these needs. Having free time, time to give, is a privileged position. People should be able to freely and openly express their needs, and to have these needs tended to.

How do we define who belongs, and who is worthy of support? The definition of being worthy of support should be: whoever expresses the need. This criterion is how mutual aid functions. There is no "committee" that meets to decide whether standards have been met in a satisfactory way. If someone communicates a need, the need is met, without any assessments or "judges". Such criteria assessments are relevant to charity work, social work, and welfare systems, not to mutual aid. Also, mutual aid is not a one-way channel; rather, it is reciprocal and based on convivial forms of exchange.

Contributive accounting: Contributive accounting is a form of accounting in which contributions to a shared project are logged. This form of accounting makes all work visible, thus ensuring a fair distribution of livelihoods, rather than merely an equitable distribution of incomes.

Community: There are varying levels of commitment amongst people who volunteer in the garden, and those who attend meetings and do back-end bureaucratic work. How can we distinguish

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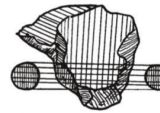
these different levels of commitment with regard to the proposition of money? Should we? Also, should we distinguish between an intimate member of Common Grounds and someone from the broader neighborhood community?

Commons economy: A commons-based economy considers collective resources to be at least as important as any profits generated through these resources. Some worker cooperatives function primarily under this logic, not only in terms of day-to-day business but also in various decisions, for example related to placing orders and managing supply chains.

The quality of the relation is consequential

relations

Drawing: Marc Herbst

PRACTICES

LENDING CIRCLES

A lending circle is a rotation system to which each member of a group or collective contributes a certain amount of money. Members takes turns in receiving the total amount, one month for each member. If a member does not require or desire any form of payment, they can pass their turn and give it to the next person in line.

A variation on this theme is a monetary payment assigned to a few individuals within the association, but only on a short-term basis – for example to three members, during one season of the garden. At the end of the season, three other members take over for the following season. In this way, neither roles nor salaries ever become fixed.

ONE-KITCHEN GARDENS

The Intersektionales Stadthaus (Intersectional City House) in Vienna, Austria, is a project initiated by the Verein für die Barrierefreiheit in der Kunst, im Alltag, im Denken ("Association for Accessibility in Art, in Everyday Life and in Thinking"). The association worked together with architect Gabu Heindl to develop the project in a rented building on the Grundsteingasse street in Vienna's 16th district. The building is intersectional in two senses: the spatial layout of the building, and the emancipation and solidarity practices of members living there. The building's three stories and staircase share a large central kitchen, which is the main space for people living in the house, and where everyone meets and intermingles. Rather than individual apartments, the building consists of a mixture of living spaces for individual use alongside shared common areas: bathing room, living room, workspaces and garden. The members come from queer and refugee communities, in which they are also active, and share a committed solidarity and social justice perspective in the fight against all forms of oppression; racism and xenophobia, sexism and homophobia, economic precarity and ableism.

For the Prinzessinnengarten, this idea of a "one-kitchen house" could translate nicely to a "one-kitchen garden": a space where minority groups and people who might typically find themselves excluded from specific areas in the city (whether mentally and physically differently-abled people, immigrants/refugees, people of color, queer communities, etc.) find a place to garden and then come together,

concerns me is when does mending become over-mending? Over-caring can be asphyxiating and stifling, too.

TYING UP LOOSE THREADS

At the most basic understanding, to mend is the gesture of gluing, stitching, connecting and bonding of damaged threads. These threads may have been broken due to violence – be it psychological, emotional, physical, sexual, political, institutional or environmental. The way I understand it, mending can be a method and metaphor to reweave the ruptured connections to our senses and body, friends and family, to the material, social or ecological. It is the practice of care and interdependency within our collective condition of vulnerability. Mending is a form of creating that decenters cognitive knowledge by working with tacit knowledge that is craft. Mending doesn't have to mean "starting from scratch"; in fact it proposes that to mend is to make. The aesthetics of mending can help to interrogate aesthetic values set by institutional powers that uphold certain legitimising visual languages as forms of gatekeeping power. In the best-case scenario, mending aesthetics might be a small step in the larger process to decolonise, de-modernise and decenter patriarchal notions of wholeness and brokenness, and beauty and ugliness.

AUXILIARY ATTACHMENTS

MENDING ACTIONS

Foucault once spoke of the etymological relationship between curiosity and care.[27] Curious comes from the Latin word *curiosus*, which means careful, diligent, thoughtful, to inquire eagerly, akin to *cura*, which means care, concern, worry. Curiosity is about "the care one takes of what exists and what might exist".[28] To be curious is to be concerned. For me it is important to be curious as a teacher but also to nurture a sense of curiosity within students, to be concerned about what's going on around them and within them. bell hooks writes that if we are to teach deeply and intimately, we need to care for the souls of our students.[29]

María Puig de la Bellacasa writes that "to value care is to recognize the inevitable interdependency essential to the existence of reliant and vulnerable beings. Interdependence is not a contract, nor a moral ideal – it is a condition."[30] The acknowledgment of this very interconnectedness of vulnerable living as a fundamental condition is the beginning of care. But what does care look like within an educational context, and what actions does this entail? How are we relating to one another? What are some overlooked and underestimated values that we need to reconsider? Below are some things that I'm learning how to put into practice; it is by no means exhaustive.

Trust is essential to nurture within the classroom; it is vital that a relatively safe space is established for

Mum in her shop with her employee

students to engage in open conversation without fear of condemnation, shame, judgement or failure.

Reciprocity – the exchange of energy, actions or stories – is necessary in building a community within the classroom so that interdependency can take place.[31]

Active listening is the practice of being present, it is to witness the presence of oneself and to the presence of others without presumption and judgment. It is the act of allowing others to speak freely while one listens with empathy and understanding. The Vietnamese Zen Buddhist monk Thich Nhat Hanh calls this compassionate listening, while the American experimental composer Pauline Oliveros calls this Deep Listening. Only when people feel like they've been seen and heard can sincere

Various joss paper designs

Amy Suo Wu

27 Puig de la Bellacasa, *Matters of Care*, 92.
28 Foucault, quoted in Puig de la Bellacasa, *Matters of Care*, 92.
29 hooks, *Teaching to Transgress*, 13.
30 Puig de la Bellacasa, *Matters of Care*, 70.

31 A theme explored in the Beyond Social event "Queering Not Just the Bodies but the Game Itself", a public lecture and activity program on queering sports and teamwork hosted by Gabriel Fontana, Jay Tan and Z. Blace. (25 Apr 2019) Willem de Kooning Academy.

Situationer Cookbook Contents

THE SITUATIONER COOKBOOK

Taking Down A Monument

Our experience as housing activists points out that:

RAISING RENTS
CEASING UTILITIES due to default
NEGLECTING PEOPLE FROM MARGINALIZED COMMUNITIES PLACED IN DEPRIVED AREAS
LEAVING PERSONS AND FAMILIES ON THEIR OWN WITH HIGH HOUSING-RELATED DEBTS OR PRIVATE RENTS THAT THEY CANNOT PAY IN THE EVENT OF LOSING THEIR JOBS

will increase people's vulnerability to the virus, putting the whole society at risk.

Pandemic Protests

• Award-winning archaeologist gives detailed instructions on how to pull down Confederate obelisks as protesters topple racist statues in Birmingham and Nashville
https://www.dailymail.co.uk/news/article-8376541/Archaeologist-gives-instructions-safely-pull-obelisks-George-Floyd-protests.html--->short link https://rb.gy/atzyb6
University of Alabama at Birmingham archeologist Sarah Parcak tweeted instructions on how to safely topple an obelisk. Parcak even offered a rough, hand-drawn schematic and references that 'there might be' an obelisk in Birmingham's downtown.

• Why Protest Tactics Spread Like Memes
https://www.nytimes.com/2020/07/31/style/viral-protest-videos.html
When items like umbrellas and leaf blowers are subverted into objects of resistance, they become very shareable.

• Interface, 12(1): Organizing amidst COVID-19: Sharing Stories of Struggle (2020)
https://monoskop.org/images/f/fb/Interface_12_1_Organizing_amidst_COVID-19_2020.pdf

• K-pop fans drown out #WhiteLivesMatter hashtag
https://www.instagram.com/explore/tags/whitelivesmatter/?hl=en

• Socially distanced human chain to protest racism
https://www.dw.com/en/berliners-make-socially-distanced-human-chain-to-protest-racism/

• Everyday Borders, Everyday Resistance

https://roarmag.org/magazine/everyday-borders-everyday-resistance/
Under COVID-19 emergency rule, the EU border regime creeps further into our daily lives, calling for everyday resistance through solidarity and mutual aid
Author: Anna Papoutsi

• The New White House Fence Is Getting Covered In Protest Art
https://dcist.com/story/20/06/07/the-new-white-house-fence-is-getting-covered-in-protest-art

• D.C. Mayor Bowser has 'Black Lives Matter' painted on street leading to White House
https://www.nbcnews.com/politics/politics-news/d-c-mayor-bowser-has-black-lives-matter-painted-street-n1225746

• The power of crowds
https://www.theguardian.com/news/2020/jun/02/the-power-of-crowds

• Tactics in a time of physical distancing: Examples from around the world
https://commonslibrary.org/tactics-in-a-time-of-physical-distancing-examples-from-around-the-world/

CONTENTS
1. Frameworks and tactic lists
2. Banners, Posters and Murals
3. Car Based Actions
4. Virtual Civil Disobedience, Gaming and Maps
5. Holograms, Projections & Skywriting
6. Digital Rallies, Strikes, Picket Lines and Forums
7. Bodies on the Line
8. Strikes – Workers and Renters
9. Objects Representing People (Aprons, Art Installations, Shoes)
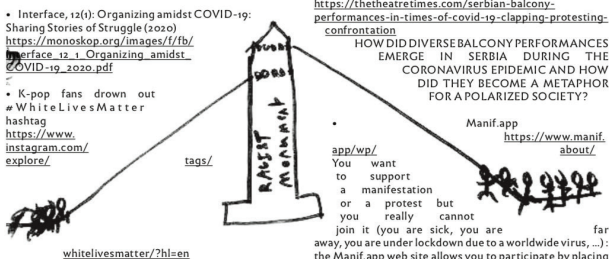10. Noise Making

• SERBIAN BALCONY PERFORMANCES
https://thetheatretimes.com/serbian-balcony-performances-in-times-of-covid-19-clapping-protesting-confrontation
HOW DID DIVERSE BALCONY PERFORMANCES EMERGE IN SERBIA DURING THE CORONAVIRUS EPIDEMIC AND HOW DID THEY BECOME A METAPHOR FOR A POLARIZED SOCIETY?

Manif.app
https://www.manif.app/wp/ about/
app/wp/
You want to support a manifestation or a protest but you really cannot join it (you are sick, you are far away, you are under lockdown due to a worldwide virus, …): the Manif.app web site allows you to participate by placing your avatar on a map at the location of the manifestation and thus display your support. Your avatar is visible publicly on the map, as well as all the other avatars.<br

• 'Black Flag' protest at Rabin Square
https://www.haaretz.com/israel-news/.premium-over-

a-thousand-israelis-brave-coronavirus-fears-to-protest-netanyahu-1.8781869
Two Thousand Israelis Brave Coronavirus Fears to Protest Assault on Democracy

• The global pandemic has spawned new forms of activism – and they're flourishing
https://www.theguardian.com/commentisfree/2020/apr/20/the-global-pandemic-has-spawned-new-forms-of-activism-and-theyre-flourishing
We've identified nearly 100 distinct methods of non-violent action that include physical, virtual and hybrid actions:

car caravans
cacerolazos
walkouts
mask-sewing
community mutual aid pods
crowdsourced emergency funds
scavenger hunts
live-streamed readings
balconies and rooftops performances
drone deliveries
digital rallies
food banks
reclaiming vacant housing
crowdsourced funds
mass donations of medical supplies
rent strikes
teach-ins
toolkits for civic action
tweetstorms

Authors: Erica Chenoweth, Austin Choi-Fitzpatrick, Jeremy Pressman, Felipe G Santos and Jay Ulfelder

• SOS Moria
https://www.sosmoria.eu/
Appeal from European doctors: bring refugees on the Greek islands to safety.

• DZIEWUCHY BERLIN
https://dziewuchyberlin.wordpress.com/2020/04/09/solidarity-action-no-to-abortion-ban-in-poland/
In Solidarity to Polish Women! No to Abortion Ban!

• Hygiene Demos
https://www.vice.com/en_us/article/z3bpgx/anti-vaxxers-gun-nuts-and-q-anon-germanys-bizarre-anti-lockdown-protests-are-uniting-the-fringe-right-and-left
Anti-Vaxxers, Gun Nuts, and QAnon: Germany's Bizarre Anti-Lockdown Protests Are Uniting the Fringe Right and Left

• Social movements in and beyond the COVID-19 crisis: sharing stories of struggles
https://www.interfacejournal.net/
We're tired of hearing stories about the virus and the crisis that only feature governments and corporations, and where we only appear clapping or as corpses. So we're asking activists around the world to share stories of what movements are doing where they are.
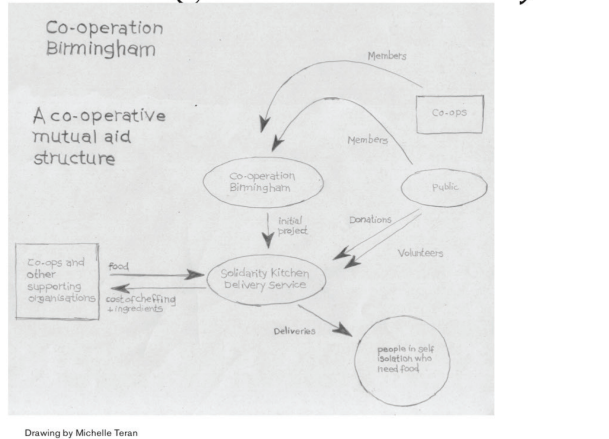
EUROPE>ASIA>AFRICA>AMERICAS>GLOBAL>

Themes
1. Movements already going on before the virus

2. Lessons learned from previous collective actions that inform how activists respond to the crisis
3. Civil society struggles to get states to take action
4. Campaigning to get the specific needs of particular groups / communities taken into account
5. Solidarity economy and mutual aid initiatives and their connections to other movements
6. Struggles developing within the crisis
7. Longer-term perspective: what might the crisis mean for movements and the possibility of a better world?

• COVID-19 list of prisoner actions
https://perilouschronicle.com/covid-19-list-of-prisoner-actions/
Scroll down to see our current list of prisoner actions that have occurred in the midst of the COVID-19 crisis. The vast majority of these events involve prisoners acting in direct response to the epidemic, but we have also included events that occurred amidst the epidemic since we often do not know prisoners' motivations.

• CITIZENS TAKE OVER EUROPE
https://citizenstakeover.eu/
On the 9th of May we reclaim an open space to discuss current problems and co-develop solutions from a political, social and personal perspective.

What are our concerns and our most urgent problems? What is the current meaning of crisis and what solutions can citizens propose and implement?
How do we organize solidarity among Europeans and with the rest of the world?

• The Agitprop of the Pandemic
https://crimethinc.com/
Posters, Stickers, and Graffiti from around the World

• Rent Strike! Graphics Collection
https://justseeds.org/graphic/rent-strike-graphics-collection/

• Impressive May Day for PAME in Syntagma in the middle of quarantine [images + video]
https://www.efsyn.gr/ellada/koinonia/241426_entyposiaki-protomagia-gia-pame-sto-syntagma-en-meso-karantinas-eikones

Environmental Racism

• How environmental racism is fuelling the coronavirus pandemic
https://www.nature.com/articles/d41586-020-01453-y

Toxic living conditions have long inflated death rates. Scientists must learn to track these patterns of inequality.

Author: Harriet A. Washington
Source: https://www.nature.com/articles/d41586-020-01453-y

How to Organize A Solidarity Kitchen

Co-operation Birmingham

A co-operative mutual aid structure

Drawing by Michelle Teran

marginal in our unequal country. We are an alliance of social movements, trade unions, community organisations and NGOs united by the Programme of Action we've all endorsed. We are in the processes of setting up democratic coordinating structures and activists working groups.
Source: https://c19peoplescoalition.org.za/about-us/

FOOD PREPARATION, FOOD AND OTHER DELIVERIES

• Oakland farmers band together to help feed frontline protesters amid demonstrations
https://www.sfgate.com/food/slideshow/Oakland-based-farms-help-feed-frontline-203265.php

• Organising A Solidarity Kitchen: Reflections From Cooperation Birmingham
https://www.weareplanc.org/blog/organising-a-solidarity-kitchen-reflections-from-cooperation-birmingham/

• McDonald's takeover
https://www.leftvoice.org/workers-in-france-take-over-mcdonalds-to-distribute-food?fbclid=IwAR097U78rIcKcBhytbmjSHsFjXismV79pjA3xnld2B7I8XZITjMcslOxiA4
French workers took over a McDonald's restaurant in Marseille and turned it into a solidarity platform to distribute food aid for those who are in need during the #coronavirus pandemic

• Giving Food to Truck Drivers
https://www.prensalibre.com/vida/que-bueno-es-mi-pais-sec_vida/traileros-recibieron-una-sorpresa-al-pasar-por-el-puente-el-incienso-ultima-hora
People in Guatemala are giving food to truck drivers who do not have places to eat while moving cargo, since the restaurants are closed:

• Employees of HCM City company provide free rice to disadvantaged people
https://vietnamnews.vn/society/674873/employees-of-hcm-city-company-provide-free-rice-to-disadvantaged-people.html
A free rice 'ATM' in Vietnam

• People for Accountable Governance and Sustainable Action
In Metro Manila, Philippines, Pagasa (People for Accountable Governance and Sustainable Action) is feeding families of low-wage daily workers for P700/week with their survival pack. The group buys fresh vegetables from local farmers, too, and helps give them a living.
Source: https://www.facebook.com/pagasaFB/?hc_location=ufi

• ACORN Brighton - Union for the community
ACORN is a renters union that added mutual aid and call outs for volunteers. People are helping isolated people with shopping and getting medicine. They're also organising volunteers for a community kitchen, making and delivering hot meals and food parcels. There are mutual aid groups popping up all over Britain
Source: https://acorntheunion.org.uk/corona/

• Keju Kitchen / Keju Cares

Offering free meals and grocery packages for those in Rotterdam North, every Tuesday and Friday from 18.00-21.00 on Almondestraat in Rotterdam as long as the Corona measures are in effect. Currently delivering care-packages for the elderly.
Source: https://www.facebook.com/KejuKitchen/

• Toronto Public Library
"The discussions to turn libraries into food banks happened a day or so after the decision to close the branches. We see libraries as community hubs and librarians as public servants… Almost right away, we decided to redirect our resources to help with this critical need. We have 100 buildings in neighbourhoods all across the city. We realized, "Okay, we can do this." The library handles materials all the time. We do plenty of packing and unpacking. We work with communities. It just made sense."
Source: https://torontolife.com/city/we-can-pack-850-food-hampers-in-two-hours-how-the-toronto-public-library-turned-its-branches-into-food-banks

• The People's Pantry Toronto
We are a volunteer initiative dedicated to safely providing and delivering cooked meals and grocery packages to folks who have been disproportionately affected by the COVID-19 pandemic. These communities include low-income and working class families, QT/BIPOC (queer and trans, Black and Indigenous People of Colour), precariously-housed folks, those living with illness or disabilities, and the elderly. COVID-19 has led to the loss of income, an inability to pay rent, insecure housing, evictions, and excessive hoarding at grocery stores across the GTA, making it difficult for many to access basic food items, toiletries, and more.
Source: https://www.facebook.com/groups/675649626532144/about

GROWING FOOD

• Experimental Farm Network
Nate Kleinman of the Experimental Farm Network in south NJ has initiated Co-op Gardens (renamed from the initial "Corona Victory Gardens") to network people across the country to develop new or expand existing home, community, and school gardens to help meet the oncoming wave of food insecurity due to the inevitable economic depression. There are now several hundred of us across the country doing multiple weekly conference calls, collaborating in google groups and reaching out to all sorts of organizations and people seeking resources and helpers.
Source: https://coopgardens.org/

FINANCIAL AID

• GNO Caring Collective
A fundraising effort for providing rental support for those workers who lost their income and don't fit into the categories that received government support, and who also may not have the financial paperwork or employer references that are required by other organizations to receive financial assistance to pay rent.
Source: https://www.gofundme.com/f/new-orleans-covid19-rent-aid-for-the-underserved

• Bowdoin Labor Alliance
This student-led mutual aid network fundraises and

provides grants of up to $400 for students and community members facing financial hardship as a result of the Coronavirus Pandemic. They welcome assistance with any daily costs of living and unexpected expenses: rent, car payments, groceries, heating oil, surprise medical costs, etc. As requests are funded by donors, student leaders distribute funds from an account at a local credit union to applicants via check, direct transfer, etc. Application done using an online form, with name, address, amount and reason for request. Crowdfunding page setup for each applicant. People make donations to individuals.
Source: https://bowdoinlaboralliance.nationbuilder.com/mutual_aid

PROTECTIVE GEAR / HYGIENE

• Worker-Occupied Factory Sends Soap to Refugee Camp – Coronavirus in Greece
https://unicornriot.ninja/2020/worker-occupied-factory-sends-soap-to-refugee-camp-coronavirus-in-greece-part-2/

• Open Source Designs for Face Shields
The UP College of Fine Arts' Fablab in Manila and their FabShields program together with the Acacia dormitory have been providing open source designs for face shields while helping provide parts and donations to other 3D printers in the city.
Source: https://www.facebook.com/upcfafablab/

• Manila Protective Gear Sewing Club
Designer Kendi Maristela, together with the Manila Protective Gear Sewing Club and The Open Source Medical Supplies medical team has created an open source design after reverse engineering a PPE. The design, which people can download from the link above, can be used to create one's own PPE or manufacture them for donations.

• Mondkapjes Maken!
An initiative in Amsterdam of many volunteers sewing mouth masks for health care workers.
Source: https://www.gofundme.com/f/help-mondkapjes-maken Link to patterns: https://drive.google.com/drive/folders/1-cWT9Rat3aehPwXVfB11lezL4ngFHO4o

• Manteros Mutual Aid
"Barcelona's street vendors (manteros in Spanish, or manters in Catalan), most of whom come from sub-Saharan Africa, face a particularly uncertain future as the government-imposed lockdown forbids non-essential economic activity. No longer allowed to sell their wares, some street vendors have joined forces with a local clothing company to sew masks and aprons for health workers whose supplies are running low.
Source: https://www.hrw.org/news/2020/04/02/barcelonas-show-solidarity-time-covid-19

• Roseship Medic Collective
Portland Activists configure homemade recipe for homemade hand sanitizer and distribute for free.
Source: http://www.rosehipmedics.org/pandemic-response/

Rent Strikes, Rental Freezes, Mortgage Freezes

Everything Gardens! Growing from the Ruins of Modernity

Book, 2020

Everything Gardens! Learning the Ruins of our Collective Disaster outlines a pedagogical model that is intended to remain useful throughout Berlin's next 99 years, through the ravages of climate change and social upheaval. This model is centred in Berlin's Prinzessinnengarten at Moritzplatz and developed under the moniker of Nachbarschaftsakademie (The Neighborhood Academy). The Nachbarschaftsakademie (NAK) was created in 2015 as a self-organized platform for collective learning, bringing together critical artistic practices and urban and rural activism. The NAK is an educational project bound up with an ecosystem of other projects that share similar goals in Berlin's Prinzessinnengarten – guiding an eco-social practice over time.

Informed by the concept of "staying with the trouble," it names key issues, while seeking an ethno-poetic approach that energizes, orients and sustains the project for the duration. The book serves to document the conflicts that inform the garden project today. At the same time, while cataloging the 2019 summer course offerings.

PAGES: 144
EDITORS: Marc Herbst and Michelle Teran
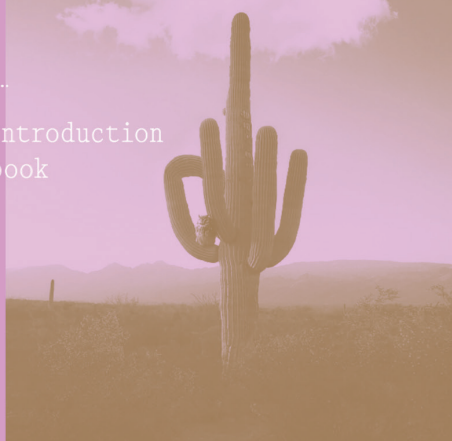ISBN: 978-3-943253-33-7
DESIGNER: Luca Bogoni
PUBLISHER: adocs Verlag

EVERYTHING GARDENS, FUCK YOU!

A brief introduction
to this book

By the time you read this, the Prinzessinnengarten will have its 99-year occupation clarified by the city. Our political desire to claim this fact is built upon our understanding that to meaningfully curtail capitalism's ecological and social violence, there must be a total spatio-temporal rearrangement of things, here and everywhere. EVERYTHING GARDENS! FUCK YOU.

Here, collectively, It is as though we have allowed ourselves to be suspended in time. And the ether that affords and organizes this suspension is that mix of our individual personal economies, the organizations we are staggering to put in place and our collective political desires for many different things to come to pass. The Prinzessinnengarten's occupation is one of these things. It is also that time-traveling geographic fact that manages to contain all this suspension.

This book, focusing on the garden, was intended to be written in stone and be authored between time. Within the folds of this binding are analysis, documents and the luxury of errors we allow ourselves to make because, though the contours of the future are unknown, we do know ways we'd like to get there.

We enter the Prinzessinnengarten through one of it several gates, whose vistas seem perpetually blocked by people or the lazy branches of hanging vines of wild hops. People drink beer in this garden. The education projects that this book mostly concerns itself with, primarily the Nachbarschaftsakademie (the NAK) but also our more praxis-based Abendschule, shake loose ideas and practices here in this improbable forest. Like any school, these schools are political and cultural projects created to maneuver and reorient logistical, social and poetic relations. These schools attend to the 99-year window of communal luxury we have allowed ourselves.

An awareness of the climactic and capitalist disasters both here and coming has released a subtle air panic– but the luxury folded into our binding and 99 years is the manageable political garden space we have claimed as an urban, open commons.

This book you hold in your hand is something like a stone and is authored between time. It has been ascribed to until at least the year 2118 when the Prinzessinnengarten contract will be renegotiated for a second time. The open green commons that the garden remains as will have been utilized as a place to commonly work through the problems and opportunities afforded the least and most marginal among us.

This book documents the efforts
of the Prinzessinnengarten's 2019
Nachbarschaftsakademie.

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have a chance to practice both the nature and culture of this transition, and of to build a necessary creative refuge.

Our eco-social pedagogy concerns itself with what has been classically understood as 'human affairs' as much as with what has been understood as 'nature'. To progressively live together in the many ways that reflect our own ways of being unique and becoming commonly different through this changing climate, we attend to the social and cultural forces that flow through this city as well as the changing landscapes above, below and beyond.[3] Our city is a sponge that contends with the effects of heat and cold and transitions. If permaculture asks us to attend to patterns and flows, in order to studiously utilize them in our transitions, we recognize that our 99 years asks us to attend to human and beyond-human powers.[4]

Our teachers attend to both climate and agricultural questions, that help nourish us in one way, as well as political and activist knowledge that can help organize common thought, funding and land tenancy projects, as well as connect with the new environmental margins and marginal people created by all these changes.

Within this climate of change, everything that flows through our city has a knowledge that is needed to help collectively co-organize our lives together. Whether you have years of practice with the flows and forces of Berlin, or have just arrived from elsewhere to contribute to being other, together, our changed future will have demonstrated why we have joyously studied through this ruined future for something other than the ruins.

[3] One of the many demands made during the April 6th 2019 housing demonstrations was that "We want a city: that is not a business model but a living space for all, regardless of their origins, language, age or capabilities; where houses are built for people to live in and not for profit; where nobody is forced to live in camps, shelters or on the streets; where housing, land and nature belong to the commons".

[4] Heather Jo Flores & Lucy Bardos (2018) *Permaculture Principles Coloring Book for All Ages.* Bradford: Permaculture Women's Guild.

Real estate prices
Temperature Anomaly
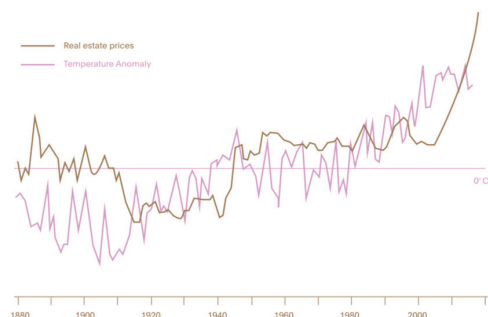
Above: Photo of the Laube, the Prinzessin-
nengarten's no-walled structure.
The Laube was planned by Christian Bur-
khardt, Florian Köhl and Marco Clausen,
and collectively built and maintained by
more than 100 volunteers, students and
apprentices. Constructed from 2015 to
2017.

Left: What was here before we came.
A photograph of the empty lot of what is
now and for (at least) 99 years will remain
the Prinzessinnengarten.

Following pages: This Tenure Treaty for
Berlin Gardens, authored by Marco Claus-
en and Kerstin Meyer 2018, lays out the
claims for Berlin's urban green commons
and how they should be preserved over
the long durée.

SECTION TWO

SYLLABI

Licht Luft Scheisse

· Develop and present creative work-in-progress material to each other.
· Offer each other supportive feedback.
· Critically self/reflect.
· Speculatively imagine what Prinzessinnengarten could become in the future
· Respond to the needs and desires of the participants.
· Evaluate our work as we go along and at the end, through a variety of approaches including talking, image-making and writing that draw on Permaculture approaches.

LEARNING AIMS :
· To learn about Permaculture in theory and practice (TECHNICAL)
· To learn about Theatre of the Oppressed in theory and practice (TECHNICAL, SOCIAL, COMMUNICATIVE)
· To integrate and experiment collaboratively with Permaculture and Theatre of the Oppressed (TECHNICAL, SOCIAL)
· To engage with Prinzessinnengarten and its local environment and climates (EMOTIONAL)
· To respond to climate injustice (COMMUNICATIVE, EMOTIONAL)

COMPETENCIES :
· Listening skills (SOCIAL/COMMUNICATIVE)
· Multi-sensory observation skills: How do we perceive ourselves and each other in multi-species environments? How do we perceive ourselves and each other otherwise in an already familiar environment? (SOCIAL, TECHNICAL)
· Attunement to climate injustice and racism (SOCIAL, EMOTIONAL)
· Self-reflection vis-à-vis the above (SOCIAL, EMOTIONAL)
· Collaborative skills through group exercises (SOCIAL)
· Problem-solving skills through exercises & techniques (TECHNICAL)
· Artistic skills (TECHNICAL, EMOTIONAL)
· Bodily awareness (TECHNICAL, EMOTIONAL)
· Working from attunement to environmental, social and political climates to imagining beyond what we know and habitually enact (SOCIAL, EMOTIONAL, TECHNICAL)

ASSESSMENT :
To know whether or not this workshop was a success, we will:
· Invite and listen to verbal feedback from participants.
· Integrate creative methods of feedback such as physical image-making, spatial and anonymous responses to evaluative questions, metaphorical responses in words and writing, etc.
· Ask participants to complete evaluation forms.
· De-brief as facilitators, read and respond to the above

and reflect on how far we have achieved our aims.
· Consider what we learned that we did not expect to learn.
· Invite feedback and responses from others engaged in imaging and planning possible futures for Prinzessinnengarten after the workshop.

To Sleep Together in Comfort (Which is Politics)

Workshop, 2021
Together with Marc Herbst

A workshop on generative conflict and difference within collective, socially-engaged projects. This workshop was a semi-closed event, and embedded within the 2021 version of the Climate Care festival, curated by Soft Agency for the Floating University in Berlin. Participants invited to spend the night in the basin at the Floating University campus were members of the floating e.V and invited guests.

Workshop description

How can we create and maintain a generative space where not everybody agrees but manages to nourish comfort? Can we recognize difference and disagreement as abundance? Where does disagreement not mean failure? What is the feeling of the individual in the differentiated collective? These are affective and grounding questions.

Together in difference. Over 24 hours, including an overnight stay, we intend to write and rewrite, based on collective experience, rules, and poetics around our common being together. The event's focus will be on experiencing conviviality and reflections upon it through speaking and listening practices, writing, sleeping, and late-night dreaming. The politics of the event are based around the understanding that to sleep with each other in mind comfortably is a conscious project of collective organization. The inclusion of dreaming in this event is key, as dreams are understood here to be an accelerator/magnifier of time and openness to the world. What vulnerabilities and entanglements are further manifest when dreams are utilized as a tool through which collective articulation is consciously composed?

Making our own bed.

Workshop detail

For us, "rewilding" refers to a horizontal return to the commons, to the entangled social relations that are. In our changing post-Holocenic world, living through the ruins of modernity, we think about rewilding only to the extent that it helps us conceptualize how productive social difference has been repressed by more patriarchal and singular forms of order. In the name of helping us to envisage how wild the common social sphere already is, we appreciate the term.

To sleep? Surely dream.

Sleeping together in the city – divided by our homes, our individual jobs, and plans and possibilities for them, and also commonly united in the modern state of difference under the order of capitalism and the modern state. What also unites us here in this gathering is some shared language, affection or desire to work together, and perhaps some positive affinity for what we might be able to do together. Capitalism is already present to provide a system to account for our ordering, and the state can provide some law. As modern cosmopolitans we have left common symbolic order that does not simply normalize profit or the violence of the quicker and stronger towards the weaker and the slower. Thus are initially bereft fo commonly meaningful ways to coordinate between the individual and the collective desires besides patriarchal and profit-oriented ordering. Perhaps, learning to listen to others and our common and different grounds and how they appear over different temporalities might prove meaningful.

to sleep comfortably in common (which is politics)

24 hr score

17:00 Arrival and introduction round with name and pronouns. Introduction to the schedule.
10 minute partner-work: How do we want it to feel in the space between us?
Each finds their sleeping spot by what they desire, taking into account the limits of available spaces.
A tour of our chosen sleeping spots.

18:20 Organize a meal based on the ingredients that each person brought for the common meal.

19:45 A writing experiment around an autonomous eating commune.

20:00 Listening rounds of speaking about setting up the overnight together.
Each person is given a full 5 minutes to speak or be silent.

22:00 Short writing, describing rules for sleeping together, dreaming and living overnight.
Do we agree to a set of caring rules? What is the proper angle of the head on the pillow to call in the right kind of dream? How shall we all sleep?
Reading of selected texts as bedtime stories.

23:00 Bedtime Dream writing: Each person keeps journal and pen by their sleeping spot to write down dreams as they occur during the night.

Introduction

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Que soñaste?

This durational workshop is socially grounded in personal experiences of difference, internal group conflicts and convivialities, and exterior group boundaries in social practice work. The workshop's practice is based on experiences in early net art performance jams, commoning, and informed by Dean Spade's writings on organizing, adrienne maree brown's emergent strategy, disability and restorative justice, feminist science fiction, and decolonial theory on other poetics. Active listening is a key method in an effort to hear the least articulate of thoughts and wishes as loudly as those most articulate. And to recognize extant practices within our common lives that nevertheless escape public notice.

The workshop will be a semi-closed event embedded within the 2021 version of Climate Care. Participants invited to spend the night in the basin will be members of the floating e.V. and invited guests. Artifacts from the sleepover will be made public once the group resumes their normal daytime activities.

This document includes:
workshop schedule- introduction- glossary of terms- bibliographies- biographies- poetics for dreaming

8:00 Morning coffee and 5 minutes of cacophonous listening/talking.
10 minute dream conversation with partner over coffee.

8:30 Establish a morning cooking practice based on what it is we learned overnight.

9:00 Breakfast.

9:45 Morning listening round.
Each person is given a full 5 minutes to speak or be silent.
Group listening prompts will be introduced.

11:00 See if there are plans and working groups established for a day of working.
Readings on generative conflict, consensus-building, and listening exercises will be made available for short training sessions.

15:00 An opportunity for a check-in.

16:45 Closing possilities.

17:00 Close camp.

Glossary: Words anchor, bridge and are magents for the opacity of dreams and social margins.

essence in western thought, the core of any matter, proper to its unique more individual being, but also separable from the thing itself. Rocks, flowers, people and concepts have essences.

embodied: where thought and action seem to seamlessly flow.

dissociative: where the individual consciousness is seemingly removed from the immediate context.

signifier: an object that stands in for something else.

symbol: in the psycho-linguistic sense, things around which meanings, ideas and drives coalesce.

Terra: to mean both the soil and planet. (see LeGuin)

diffraction: a mapping of interference, not of replication, reflection, or reproduction. Diffraction does not produce 'the same' displaced, as reflection and refraction do. A diffraction pattern does not map where differences appear, but rather maps where the effects of differences appear. (see Haraway)

divergent:

differences: things that are not alike are different.

dissensus: not assigned to the immediate social mythology of the status quo. The fact that there is more than one way to handle or understand events. (see hooks)

solidarity: a radical form of interdependence where the WE is more important than the ME (see Piepzna-Samarasinha and many others for more)

preguntando caminamos "walking at the pace of the slowest". (from the Zapatistas)

caracol: a living entity where community, history and time continually interact. (Zapatista origins)

crip time: to discard notions of productivity and guilt, to listen to the rhythms of our bodies. (see Raghavan)

circular time: a way of keeping time that recognizes the circularity of change, and also the different but similar ways that things return.

project time: the time where everything has limits and ends. The time when things can appear final whether or not they are actually completed.

dream-time a time when something akin to our consciousness differently experiences the world. Dream-time is a collective space of coming in contact with and acted on by the essential selves of others. (see Le Guin and Groark)

world-time: when dream-time becomes action and acts upon the world.

emergence: how complex systems and patterns arise out of a multiplicity of relatively simple interactions, with embodiment vs. criticality. (see maree brown)

emergent strategy: strategy for building complex patterns and systems of change through relatively small interactions. Adding a WE to the I – towards a holistic way of flowing. The patriarchal model is how to get the WE to flow towards my ends. (see maree brown)

development: here understood as the normative collaborative order where somebody's project goals determine outcomes rather than individual capacities and and other contingencies.

loving question: refers to questioning's potential as a dynamic process of opening up other-as-yet-determined horizons. Rather than thinking of questions as leading to a result of some form of resolution, the power of questions and questioning as means for keeping within the flow of life. (see Wa Kamonji)

ethical attunement: a collective process of experimentation. The willingness to experiment, make mistakes and let others make mistakes as well. Based on concepts of emergent trust, deep listening and attunement to the capacity and abundance of the collective. (see bergman & Montgomery)

entanglements: the known and unknown contingent relations that facilitate and define, inform and limit our capacities to act, feel, do and dream.

systems and complexity thinking: understanding context and intersectionality. Seeing patterns, holding contradictory thoughts and feelings simultaneously.

community & collectivism: working together, working from a movement lens. Understanding interdependence of all struggles.

transformational relationships: building relationships internally and externally that are based on trust, understanding and shared commitments. Space to appropriately be in one's majesty, and share in each other's cultural bounty.

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Biographies

Workshop hosts Marc Herbst and Michelle Teran are not leaders or therapists. Marc and Michelle represent **Nachbarschaftsakademie** (أكاديمية الجوار) a project founded in Kreuzberg's Prinzessinnengarten who are articulating an eco-social pedagogy capable of structuring situated but cosmopolitical learning for the coming 98 years in Berlin.

Marc Herbst is an editor and artist-researcher, co-editor of the Journal of Aesthetics & Protest, and advisor at the TransArt Institute.

Michelle Teran is an artist, researcher and educator. She is practice-oriented Research Professor at Willem de Kooning Academy in Rotterdam.

Poetics (ways of feeling and sounding through this)

For the highland Maya, the transition from waking to sleep represents a basic shift in the boundaries of the self. During the day, the focus of awareness and interaction lies on "the surface of the earth" (ta aba banamil). As one enters into sleep, consciousness is carried to "the other earth, the other sky" (yan banamil, yan vinajel) in the form of the essential soul, a simple experiential subself or dream alter that bridges the gap between the physical realm of bodies and the essential space of souls. In this space, the soul comes into contact with – and is acted on by – the essential selves of others (as well as the various deities and extrahuman entities that animate the material world). The transition from sleep to waking represents a literal "return of consciousness," a movement of the soul from outside the body back to its home in the dreamer's head or heart. This newly returned component or extension of self carries with it the memory of its experience, which (at least in the telling) has a quality of revelation, of just-arrived news."- **Groark 2009**

Recently, I was on a work call when everyone (a group of disabled women) was only communicating through text. Text read out by screen readers. Time slowed down. We all typed one after the other. Waiting for the other to complete their thought. Waiting for others to read. Waiting for others to type. The entire process had patience embedded in it, but also a challenge to "normative" ideas of discussion time and pace. No one impatiently typed over others or wanted to "move things along". The time was well spent in engaging with each other at our own pace.- **Raghavan 2020**

– La historia que te voy a contar no me la contó nadie. Bueno, me la contó mi abuelo pero él me advirtió que sólo la entendería cuando la soñara. Así que te cuento la historia que soñé y no la que me contó mi abuelo –el viejo Antonio estira sus piernas y se frota las rodillas cansadas. Suelta una lanzada de humo que opaca el reflejo de la luna en la acerada hoja que reposa sobre sus piernas, y continúa...

«En cada surco de piel que se nace en el rostro de los grandes abuelos se guardan y se viven los dioses nuestros. Es el tiempo de lejos que se llega hasta nosotros. Por el tiempo camina la razón de nuestros antepasados. En los viejos más viejos hablan los grandes dioses, nosotros escuchamos. Cuando las nubes se acuestan sobre la tierra, apenas agarradas con sus manitas de los cerros, entonces se bajan los dioses primeros a jugar con los hombres y mujeres, cosas verdaderas les enseñan. Poco se muestran los dioses primeros, traen cara de noche y nube. Sueños son que soñamos para ser mejores.

«Por los sueños nos hablan y enseñan los dioses primeros. El hombre que no se sabe soñar muy solo se queda y esconde su ignorancia en el miedo. Para que pudiera hablar, para que pudiera saber y saberse, los primeros dioses enseñaron a los hombres y mujeres de maíz a soñar, y nahuales les dieron para que con ellos caminaran la vida.

«Los nahuales de los hombres y mujeres verdaderos son el jaguar, el águila y el coyote. El jaguar para pelear, el águila para volar los sueños, el coyote para pensar y no hacer caso del engaño del poderoso.

«En el mundo de los dioses primeros, los que formaron el mundo, todo es sueño. Es la tierra que vivimos y morimos un gran espejo del sueño en el que viven los dioses. Viven todos juntos los grandes dioses. Parejos están. No hay quiénes arriba y quién abajo. Es la injusticia que se hace gobierno la que descompone el mundo y pone a unos pocos arriba y a unos muchos abajo. No así en el mundo. El mundo verdadero, el gran espejo del sueño de los dioses primeros, los que nacieron el mundo, es muy grande y todos se caben parejos. No es como el mundo de ahorita que chiquito lo hacen para que los pocos se estén arriba y los muchos se estén abajo. El mundo de ahora no es cabal, no es un buen espejo que refleje el mundo de sueños donde viven los dioses primeros.
- **Zapatistas 1995**

As a daughter of immigrant insomniacs who sleeps with one ear open, I think this question of sleep is crucial. As Black women artists, from Almah LaVon Rice-Faina to Shelley Davis Roberts to Patrisse Khan-Cullors to The Nap Ministry, are making abundantly clear, rest is resistance and sleep is political. Systemic nightmares threaten our sleep.

Could we, the restless, the overworked, the underslept, the one-eye-open wary sleepers, activate kinship through the dolphin adaptations we have already learned in order not to drown here? Could we imagine a world where we are all safe enough to sleep held in the arms of the river, in her mothering flow, supported by the boundaries we need to fully rest?- **Gumbs 2020**

To help participants experience in real time the primary reasons groups who attempt to use consensus and fail, do so; unstated assumption and unacknowledged differences in worldview. Whereas the dominant ideology of group process would have us assume that fissures arise in groups primarily from differences in opinion, or the process taking too long, or people not knowing how to be in conflict, the real problem is so much simpler and also so much harder to see: we think we agree because we think we mean the same things with our words, but we don't. The fissure is there long before the conflict arises.

Be in Principled Stance: Know that you cannot meaningfully agree until you have meaningfully disagreed, and that disagreement requires honest assessment of ourselves and our conditions. Principled stance with and towards one another requires us to have an honest assessment, to disagree and then find alignment from that place. Then we know we can agree, and that it means something. Consensus Reflection - **Brown 2021**

Dreaming is not only a necessary political act, but also a connotation of men and women's social-historical form of being. It is part of human nature, which finds itself within history, in a permanent process of becoming.... There is no change without dreams just as there are no dreams without hope....
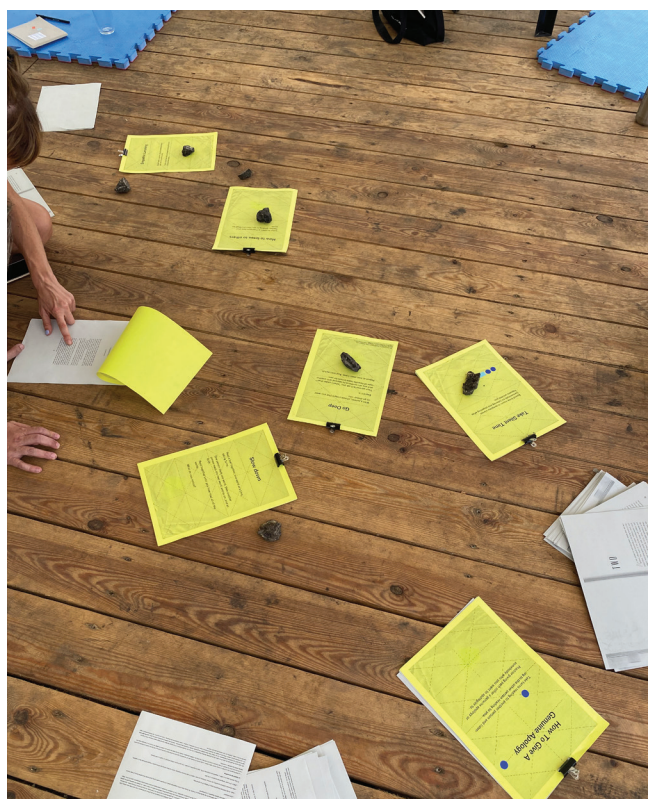
The understanding of history as possibility rather than determinism ... would be unintelligible without dreams, just as a deterministic view feels incompatible with them and, therefore, negates them. - **Freire 1992**
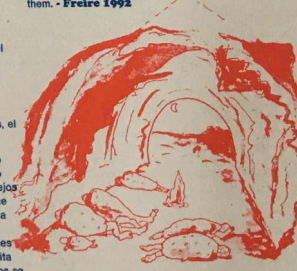
Our relatives, self-regulating

Front and back of publication made for the workshop

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Dignity / Dignidad

film, 88 min, 2016

Dignity / Dignidad is a film about strategies of reclaiming in times of crisis.

The film focuses on "La Dignidad," a residential building in Mostoles, a suburb of Madrid. The building was constructed during the real-estate boom but never occupied after the property market collapsed following the Spanish financial crisis starting in 2008. Housing activists from *Stop Desahucios* (Stop Evictions) in Mostoles took over the building in June 2014, and christened it "La Dignidad." The activists made the decision to take over the building when they realized that more and more people coming to the weekly housing assemblies were either already homeless or were about to be evicted the following week. There are currently fifty people living in "La Dignidad," 18 are children under the ages of 10.

The building "La Dignidad" is part *La Obra Social* (Social Work), a nation-wide campaign initiated by the *Plataforma de Afectados por la Hipoteca* (PAH) which targets the hundreds of thousands of empty apartment buildings constructed during the Spanish housing bubble. The banks are the current owners of these buildings: they took over possession of the property from bankrupt developers who defaulted on their investment loans. The banks received massive government bailouts, while, at the same time, people were being evicted from their homes at unprecedented levels. The activists use these buildings, to relocate families and individuals with housing difficulties. The logic of the action is thus: if the banks belong to the public, then the houses do as well.

Most of the events and encounters portrayed in Dignity / Dignidad occur between Mostoles and Madrid, Spring / Summer 2015, during the post-election environment of new city governments lead by 'rebel' mayors, and the Greek bailout referendum.

Dull Janiell Hernández, a Cuban filmmaker and one of the occupants of La Dignidad, acts as editor for the film.

Accompanying the film is the English version of *La Obra Social Manual*, a translation project initiated by Michelle Teran and published by The Journal of Aesthetics & Protest.

The Obra Social Manual, a 25-page manual of civil disobedience on the tactics of recuperating houses- a direct action how-to. It offers a step-by-step guide for reinstating the social use of empty housing owned by banks, by putting them in the hands of evicted individuals and families.

The original Spanish version was released by the *Plataforma de Afectados por la Hipoteca* (PAH) in 2013.

USEFUL DOCUMENTS

ACTIONS

Reclaiming Workshop

public intervention, 2016

The *Reclaiming Workshop* is an exchange of models and strategies on the relations between places, materials and performative actions that are produced in the context of reclaiming.

The workshop was initially developed for the Neighborhood Academy program of 2016, which focused on forms of collective learning. Located in the Prinzessinnengarten – a community garden located around Moritzplatz, Kreuzberg – the Neighborhood Academy is a self-organized open platform for urban and rural knowledge sharing, cultural practice and activism. "Die Laube," a three-story experimental 'treehouse' is the headquarters for the academy, and which provides a space for self-organized, community-oriented and future-oriented learning. The *Reclaiming Workshop* took place with the participation of various grassroots initiatives and affinity groups operating with Berlin, connected by the fight for the right to the city, and strategies for reclaiming. We officially launched the event by hanging protest banners used by each of the participating groups on the façade of "Die Laube," thereby designating it as a space for collective learning.

During the workshop, we introduced participatory models and methodologies for collective learning developed inside and outside of Berlin (Paris, Madrid) which exercise the collective power to reshape the process of urbanization (Harvey, 2008), by using community toolkits that combine online and physical interactions.

The focus was an exchange and discussion of practical case studies, which provided the basis for the production of knowledge and ideological positions for grassroots political and social movements against property speculation and privatization of public space. We elaborated further on the case studies introduced within the workshop by collectively reading through manuals, manifestos, open letters, pamphlets and other materials produced by workshop participants in their ongoing fight for the right to the city, and strategies for reclaiming.

The public act of reading was the act of making public the physical artifacts of current activities, many times the only traces of a constant flow of activity that often goes undocumented. This event proposed that the public reading and exchange of these materials created a bridge for dialogue and collective knowledge, building up a public archive through the circulation of instructions and recipes for living.

Mortgaged Lives

film, 42 min, 2014

Mortgaged Lives examines the experience of rupture, through the loss of a home, within the Spanish eviction crisis. The film analyses the psychosocial experience of eviction from three perspectives: psychological analysis, personal testimony and an actual event.

In July 2013 in Madrid, a small group of women travel on a metro towards a home on the other side of the city where they try to prevent the eviction of a young family. They are activists in the PAH, a right to housing movement in Spain, as well as being personally affected by the current eviction crisis happening throughout the country.

The film maps out the psycho-social trauma of homelessness, social estrangement, and the fight against injustice by those who are suffering the consequences of the economic crisis within the global economy.

Within the era of a global financial crisis, everyday reality is defined by destabilization, particularly felt around the home. In Spain, the onset of the financial crisis resulted in an increase in unemployment and surge in evictions of citizens who were able to pay their mortgages. In 2009, the PAH, a right to housing movement operating throughout Spain, was established to fill a gap in insufficient measures within government for dealing with the housing crisis and an unfair mortgage system and to make visible the abuses of power by the financial systems.

This film documents the everyday realities of contemporary crisis on individual lives. It shows the growing needs and inspiring strategies for fighting injustice produced by a neo-liberal economy. What are the ways that we can understand and describe contemporary crisis? How can the transformation of societies be perceived?

I would be ashamed to evict a family!

film stills

Accompanying the film is the English translation of *Vidas Hipotecadas* (Mortgaged Lives).

Written by two of the founders of the PAH, *Mortgaged Lives* explains the causes of and points towards those responsible for the Spanish mortgage crisis and the broader situation. Ada Colau and Adrià Alemany analyze the role of the public administration, reveal the fights carried out by the PAH through first-person accounts and offer advice and useful resources for defending the right to housing and avoiding abuses of power by banks and financial institutions.

Translation by Michelle Teran, published by the Journal of Aesthetics & Protest with help by Traficantes de Sueños.

224 pages, b/w, soft cover.

Officially launched by Michelle Teran, Traficantes de Sueños, Journal of Aesthetics & Protest and the Radical Housing Network during the Anarchist Book Fair, London, 2014.

The role of the government: *buy, buy, you cursed ones!*

The Spanish transition from Franco to a Democracy, far from marking a breakpoint, gave continuity to the housing policies of the previous era. Gradually, the newly formed democratic government strengthened reforms that transformed renting into an unstable, expensive and even disgraceful option, pushing most of the population into taking on a debt in order to obtain housing.

THE PRIVATIZATION OF THE BANKS AND THE OUTSOURCING OF ECONOMIC POLICY

The privatization of the banks not only meant the loss of one of the most important economic policy tools within the hands of the state, such as the creation of money, but also meant the loss of a basic tool for designing a production model on which our economy would be based. Suddenly, the savings of millions of citizens were being managed by private enterprises. With a much higher volume of private deposits than public budgets, the large investments being made within the banking industry were those that were determining the productive fabric of the country. It was the bank, from that moment on, who started to decide which national project to invest in and in which not, which activity to finance and which not. Why strategically bet on a certain sector and why not. Privatization left decisions in the hands of private interests, which until then had been taken up within the public sphere. Accordingly, they told us that the privatization within the financial sector ensured the most efficient use of resources. The market would take care in directing our savings into the most productive activities and everybody would win. But it turned out that boards of directors of banks were more interested in obtaining short-term benefits than ensuring the sustainability of their investments. Thus billions of euros of savings from the accounts of millions of depositors went towards the real estate sector, where the highest yield could be obtained within the shortest time.

If the State wanted to straighten out the economy, it had to make use of fiscal policy to develop a model that would get it back on course. But instead of setting limits, the fiscal policy did nothing but reinforce the tendency towards rewarding speculation.

In this way they were solidifying the foundations for an insufficiently diversified economy. An economy that operated more like a pyramid scheme that needed more and more capital in order to propagate itself. When all resources had finally depleted themselves at home, they went looking for more outside of the country. The Spanish economy became more dependent on international capital and thereby increasingly more exposed to the cyclical swings of the global economy. For years, this model, based on the housing market and cheap labor, seemed to work. The real estate market had been converted into a hen with golden eggs. But everybody knows that it is very risky to put all the eggs into one basket, as all of them would break if the basket were to fall. And the basket did break the moment that Lehman Brothers fell and international capital stopped flowing, a collapsing house of cards that turned the Spanish miracle into a distant mirage.

THE DEREGULATION OF THE CREDIT MARKET AND ITS EFFECT ON PRICES

The privatization of the banking sector during the 1980s followed a progressive deregulation of the financial market, which completely did away with any credit control mechanisms that had existed before. This deregulation encouraged a policy based on credit and facilitated debt within families, which went from 55 to 130% of all disposable income from 1997 to 2007. The State defended these reforms saying that a flexible financial market would benefit society and would allow more people to buy a home through mortgage loans. Of every three euros of debt, two are attributed to mortgage debt. Therefore, for years they made us believe that democratizing access to credit was the most efficient way of guaranteeing the right to housing. The reality was, however, that this policy of easy credit contributed in a straightforward manner to the rise in housing prices, multiplying the effort that people had to make in order to access housing. While in 1997 a family needed the equivalent of 3,8 times its average gross annual salary in order to buy a flat, by 2007 this had climbed to 7,6. If we use another measurement, we could say that for the average family the average proportion of its monthly income that had to be destined to pay the mortgage went up in the same period from 37,6% to 51,2%.

Given the capacity that real estate vendors had in fixing housing

Rupture Sessions

public reading, 2014

Rupture Sessions is a performative re-enactment of a conversation between a psychologist and four women living in Madrid about their personal experiences with eviction. The conversation took place as part of a research of the psychosocial impacts of eviction carried out by PAH Madrid.

Translated from the original recordings in Spanish into other languages (to date English and French), the transcript is a testimony to the everyday realities of contemporary crisis, bringing personal experiences into universal issues around social rupture and the disintegration of the home. The public reading of the text is a discussion and analysis of the conversation through aesthetic reflection. The circulation and introduction of the translated text into other configurations and conversations give impetus for reflection on issues, around contemporary crisis and its impacts on the home, a cross-pollination of ideas which takes place within a dialogical situation.
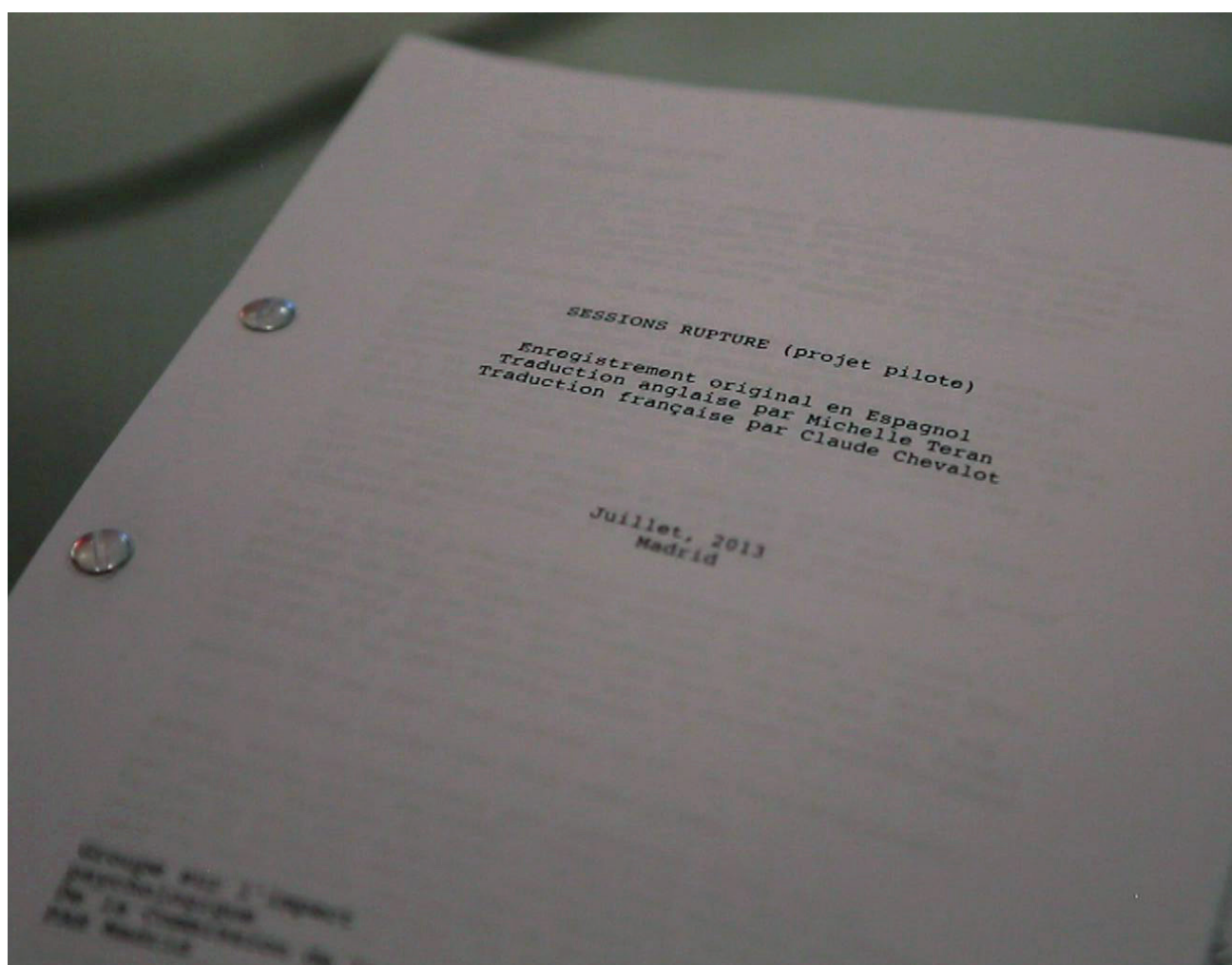
Public event,

Text read by five individuals from community organizations working on issues of the right-to-housing in Québec City.

Gallery La Chambre Blanche
Québec City, 2015
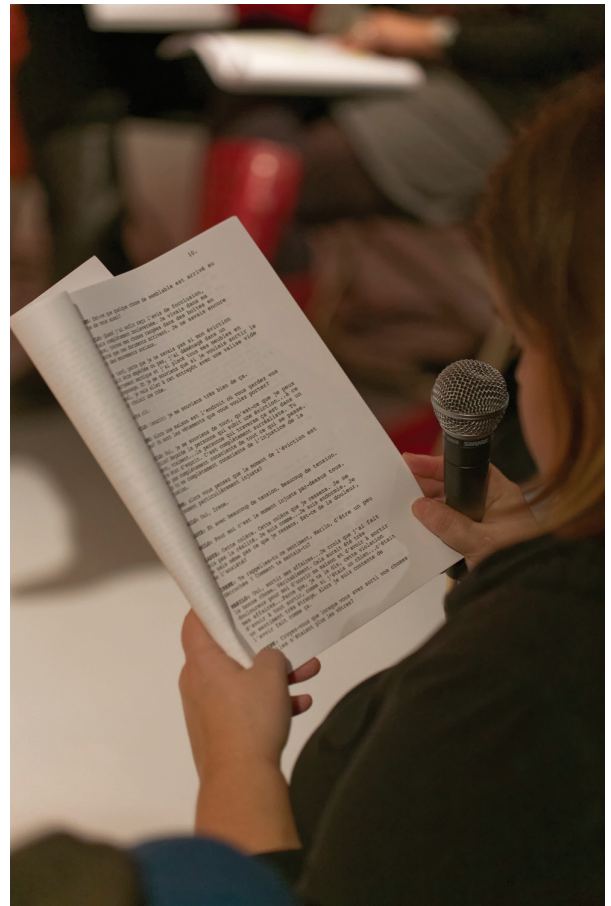
Folgen

Transmedia storytelling project, 2011-2012

Folgen is a transmedia storytelling project that looks at the publication of personal archives and the tension between the public and private experience. It explores the personal experience of what it is like to follow somebody, first by monitoring the videos people put online, then following this information to actual physical addresses within the city where these videos were produced.

Folgen draws on the existing narratives of amateur video makers found on YouTube to build a multi-layered media landscape of Berlin. A subjective approach combines fragments of images and sound from the videos with my own narration, using the traces video makers have left in the public sphere of the internet to follow people throughout the city. The videos are self-representative acts, performances, and depictions of the everyday, which together form a relation with the city spaces where they transpire. The geographic locations encoded in the videos become waypoints for traversing an unofficial, unintentional map of Berlin. Through this process, the city becomes a place to be inhabited and experienced through an other's narrative — stepping into somebody else's shoes.

The german word 'Folgen' has several meanings. As a verb it means 'to follow', while as a noun is refers to episodes, consequences, implications or effects. The project draws on several meanings of the word. The act of following someone or something builds up a collection of stories, pieced together in different orders and variations. At the same time, both the disclosure and the act of following personal information towards its source has unanticipated effects and consequences.

The research material from *Folgen* resulted in the production of different cultural forms: a table installation, lecture performance and limited edition artist book.
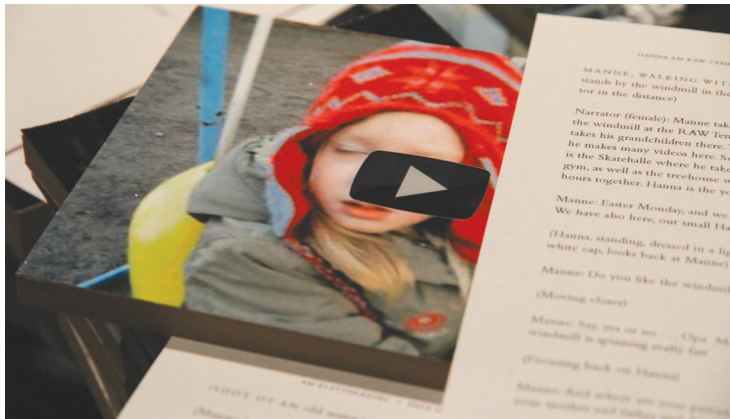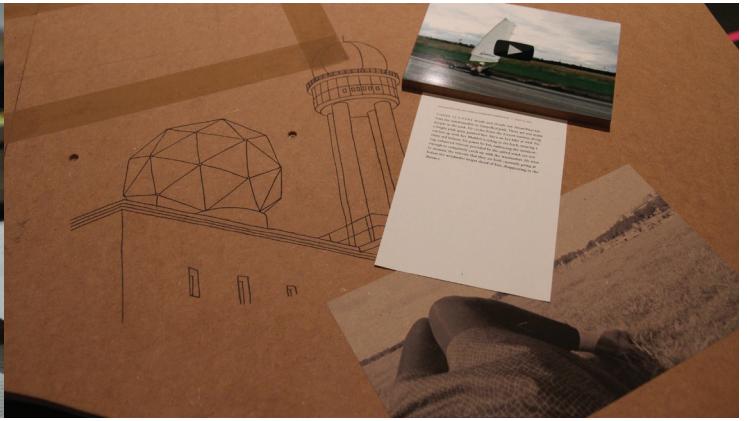
Table installation
wooden table, photographs, printed text, illustrations, live performance. 2011

Produced for *Tracing Mobility: Cartography and Migration in Networked Space*, Haus der Kulturen der Welt, Berlin. Trampoline, curators.

A large table, roughly shaped like the city of Berlin is covered with drawings, texts and photographs. The table, which functions as a storytelling environment, addresses issues of life in the virtual world mediated through images, which become re-materialized within the spaces of the personal and the urban where the images originated. It emerges as a temporary tactile media archive and becomes a physical environment for the re-playing of personal histories.

installation details

lecture performance, 50 min, two screens, novel, video, 2012

During a 50-minute lecture performance, I explore the performative act of reading as a live event, which becomes of polyphonic re-enactment of different mapping systems, voices, events and locations. The performance is a deliberate mixing between reality and fiction, an interweaving narrative about desire.

SELECTED STORIES

A woman on a bicycle follows the traces that people have left in the public sphere of the internet, which lead her to different places around the city.

A performance of her "city-novel", a multiperspectival portrait of Berlin, drawn from voyeuring public YouTube videos
—@cityofsound

Michelle Teran's "Folgen" at Manchester Art Gallery. Insane storybook lecture set in Berlin based on YouTube clips
—@anthonymobile

It's difficult to articulate just how special Michelle Teran's Folgen is. Uncomfortable, thoughtful, utterly moving – a masterpiece. #futr
—@honorharger

What a bizarre, creepy, beautiful performance of folgen by Michelle Teran tonight @FuturEverything @mcrartgallery
http://www.ubermatic.org/?p=2060
—@SonicAffective

@SonicAffective @futureverything @mcrartgallery I loved it. Strangely gripping and extremely memorable.
—@Anne_L_Kershaw

The lives of others: Michelle Teran (awardee #VIDA8.0) explores in Folgen the tension between public and private
http://ow.ly/pMdzf
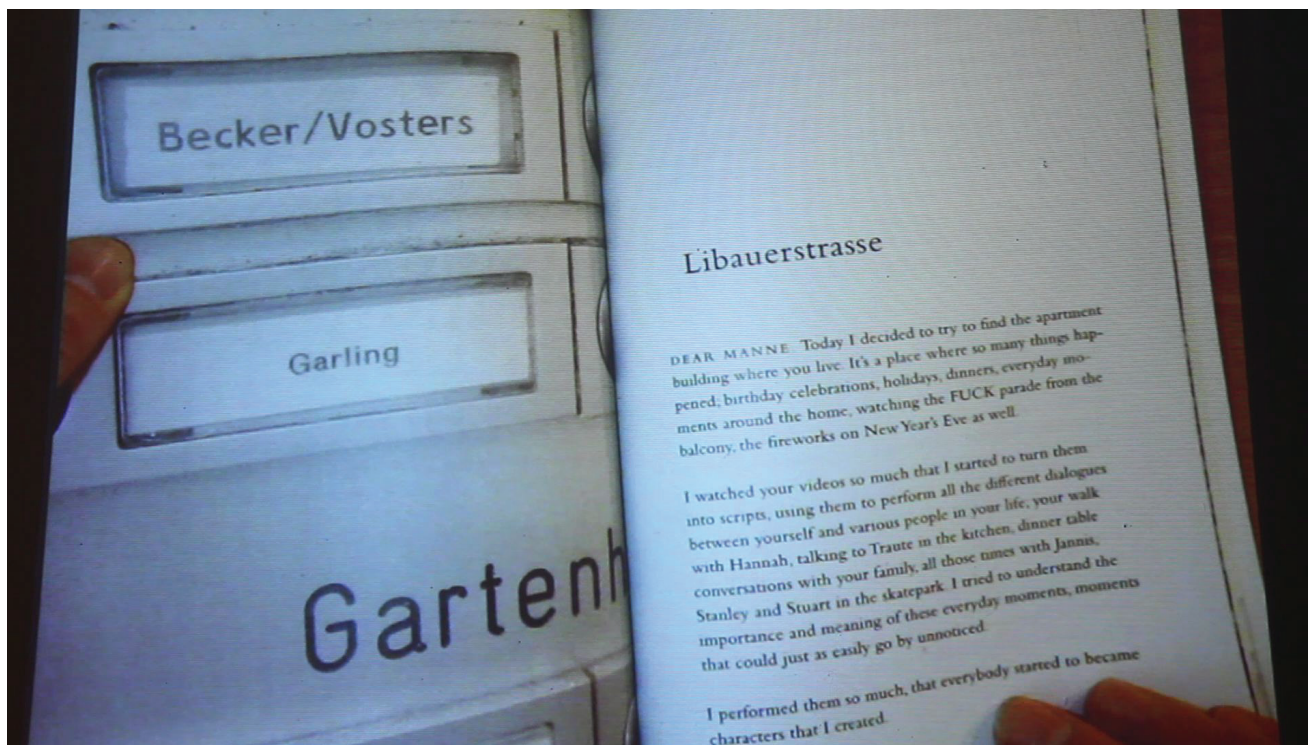—@VIDAAwards

MICHELLE TERAN

Folgen
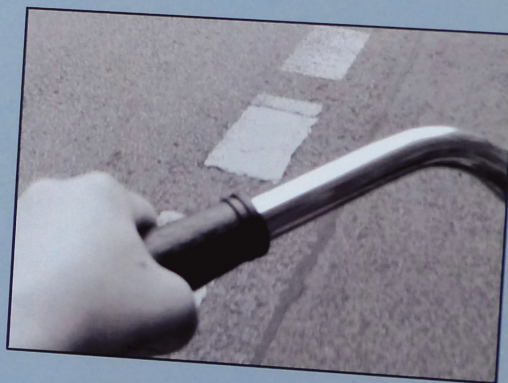
A CITY NOVEL

Performance setting at KinoKino, Stavanger, 2013

Performance setting at Telemuseet, Oslo, 2013.

Co miasto może zrobić dla Ciebie? (What can the City do for you?)

installation and urban intervention.
Photographs, printed material, social action. 2010

commissioned by the Mediations Biennale in Poznan, Poland

Branding the terms "Biennale" and "European Capital of Culture" promotes a certain legitimacy to local cultural events in an attempt to make them attractive for corporate sponsorship (and city development) tying them to economic and political agendas. Art and culture are part of the larger political and economic issues that shape the daily life of any city. Invited artists are implicated in these structures. As such, these officially sanctioned spaces for art provide a rich ground for artists to address the conditions that define how and for whom their work is produced and displayed.

My own work addresses the overlapping relations that create social space in both the real and virtual sense. To generate a critical reflection on the complicated conditions of artistic production and social space, I wanted to give visibility to two creative currents not sanctioned by the city. Rozbrat, a sixteen year old squat and autonomous space for various political, social and cultural activity was in a precarious position with the threat of closure and "Poznan: To nie Firma!" (Poznan: Not a Company) a counter campaign to the official city campaign "Poznan: Miasto know-how (Poznan: City of know-how) that become visible in the city in June, 2010 in the form of an illegal stencil campaign that appeared throughout the city. Both Rozbrat and "Poznan: To nie Firma!" played a critical role in creating alternative narratives into how urban spaces should be constructed as well as the rights of its citizens to decide about the life of the city.

The initial proposal by Rozbrat was to stage a public event in the city centre during the Mediations Biennale that politically addressed the disparity in spending between affordable public housing and the construction of a football stadium in preparation for 2012 European Football Championships in Poznan. This proposal was rejected by the city and revised by the organizers of the Biennale in a way that would prevent visibility and its effectiveness.

I offered instead to transfer half of my artist's fee provided by the Biennale in order to support their ongoing activities. Stencils of the "Poznan: To nie Firma" campaign were produced by the Rozbrat collective for people to take away and use at their discretion. A campaign protesting the disparity of spending on the new football stadium to public housing took place several months after the Biennale.

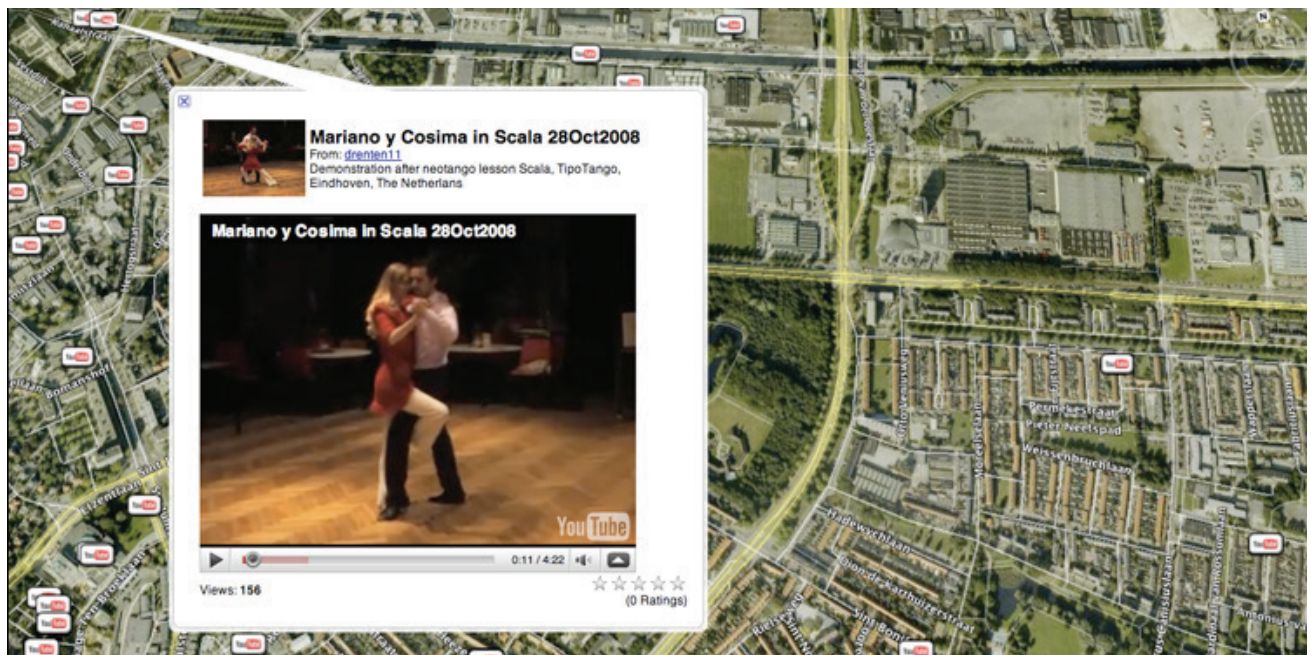Documentation of football stadium protest action

The City is Creative

Site-specific installation. Painted mural, video, printed material, tables, infrared flashlight interface. 2009.

Commissioned by Baltan Laboratories and the flux-s Festival, Eindhoven.

performance still - *Tango Salon*

map still - original YouTube video

With a minimal play on words in the title of her interactive installation, Michelle Teran refers to the concept of *The Creative City* by the Dutch avant-garde artist Constant Nieuwenhuys. In the early 1950s, this artist started the project New Babylon*, which centred on the inherent, but still unused creative poten*tial of citizens. His goal was to generate a new perception and construction of the city and community, one that went beyond economic motives.

Teran has transposed this experiment into the present and, using Google Earth, has sought out people living in Eindhoven who have displayed stimulating originality via films shown on YouTube. Whether they are jugglers, dancers or science-fiction buffs, they all show unbridled creativity and curiosity coupled with the urge to share their fascination with others.

Teran invited them to re-record their videos in, and in the context of, De Hoge Rug building, located within the former Philips industrial terrain and future site of the urban development project The Creative City. In an interactive installation, the video makers and their audience can meet in a new and more intimate way. Visitors can influence the projections themselves, using infrared torches; it is up to them how much and what aspects, they want to learn about the makers. It is they who determine the frames, on their own or together with other visitors. At the same time, files displayed on the tables document the entire development process. Personal stories, visions and discoveries bear witness to a perviously invisible, unmistakably fertile, movement.

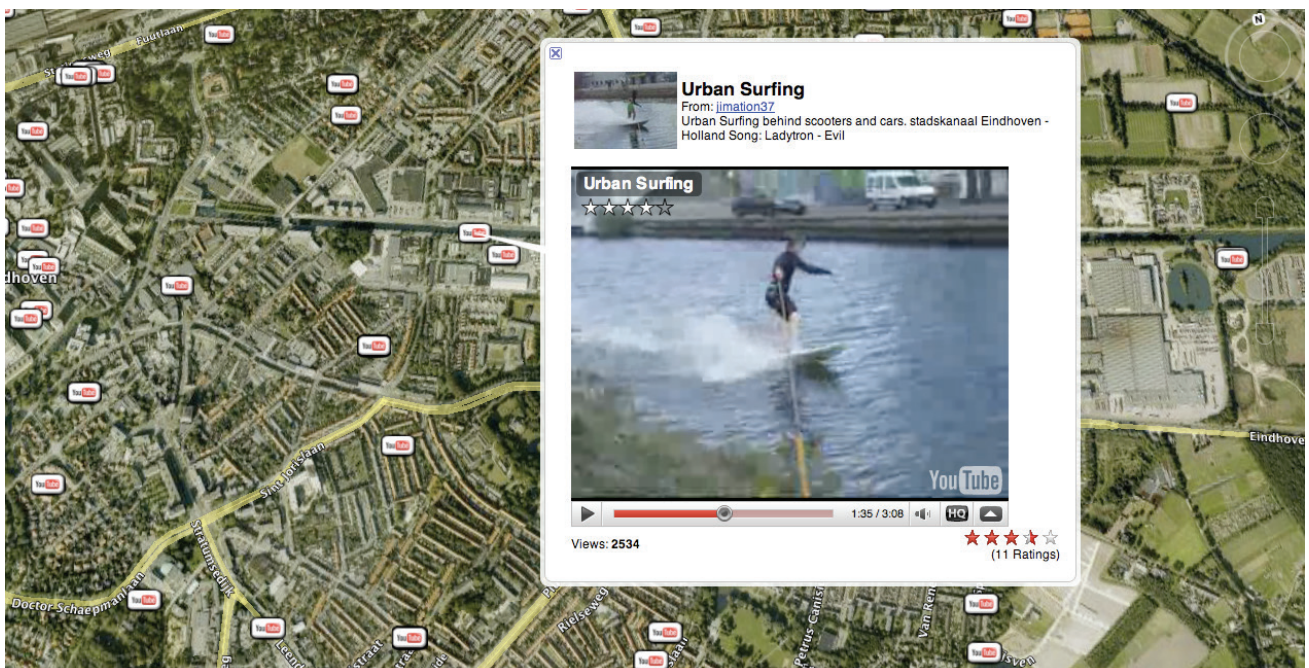Miryam van Lier, flux-s festival catalogue text

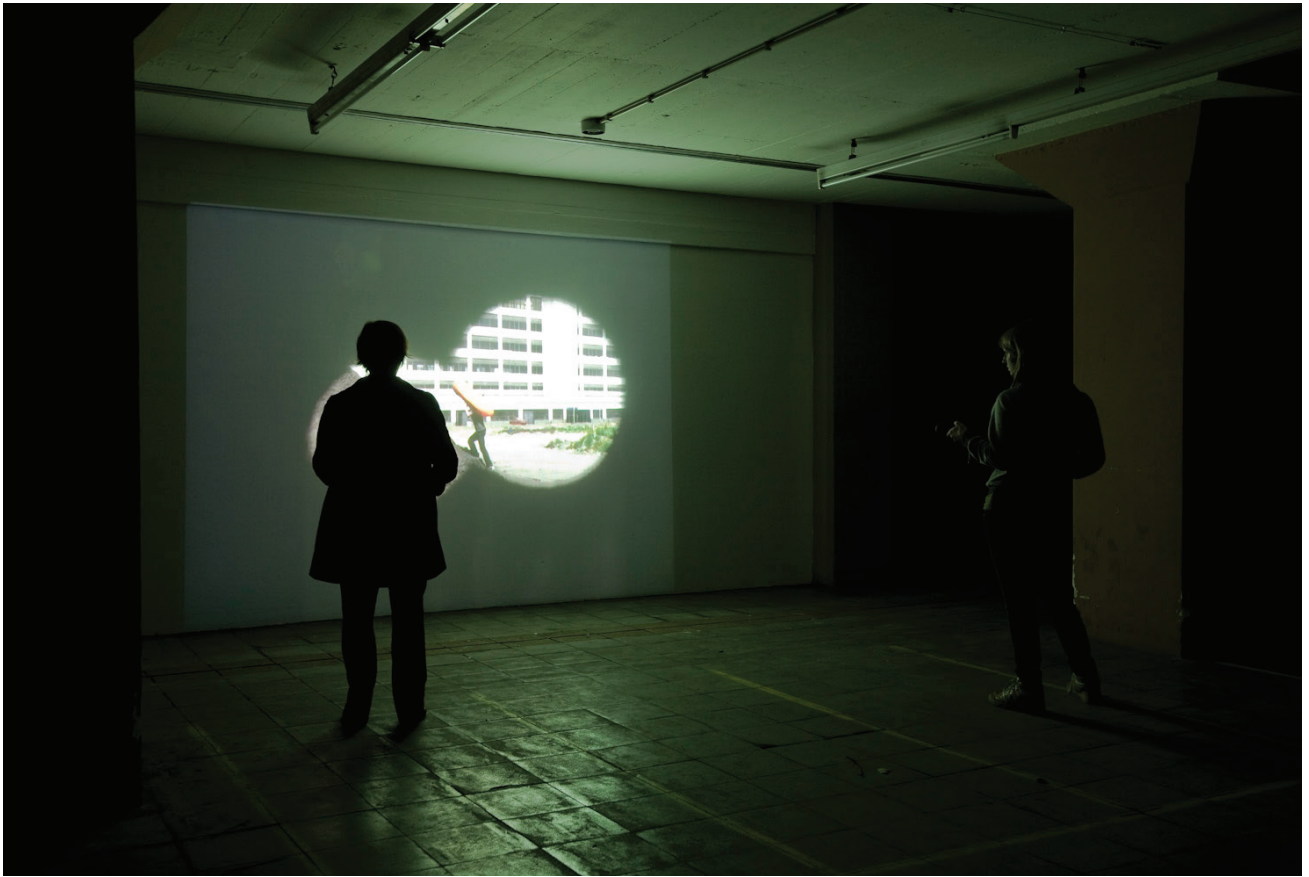Performance Still - *The Evolution of Emily*

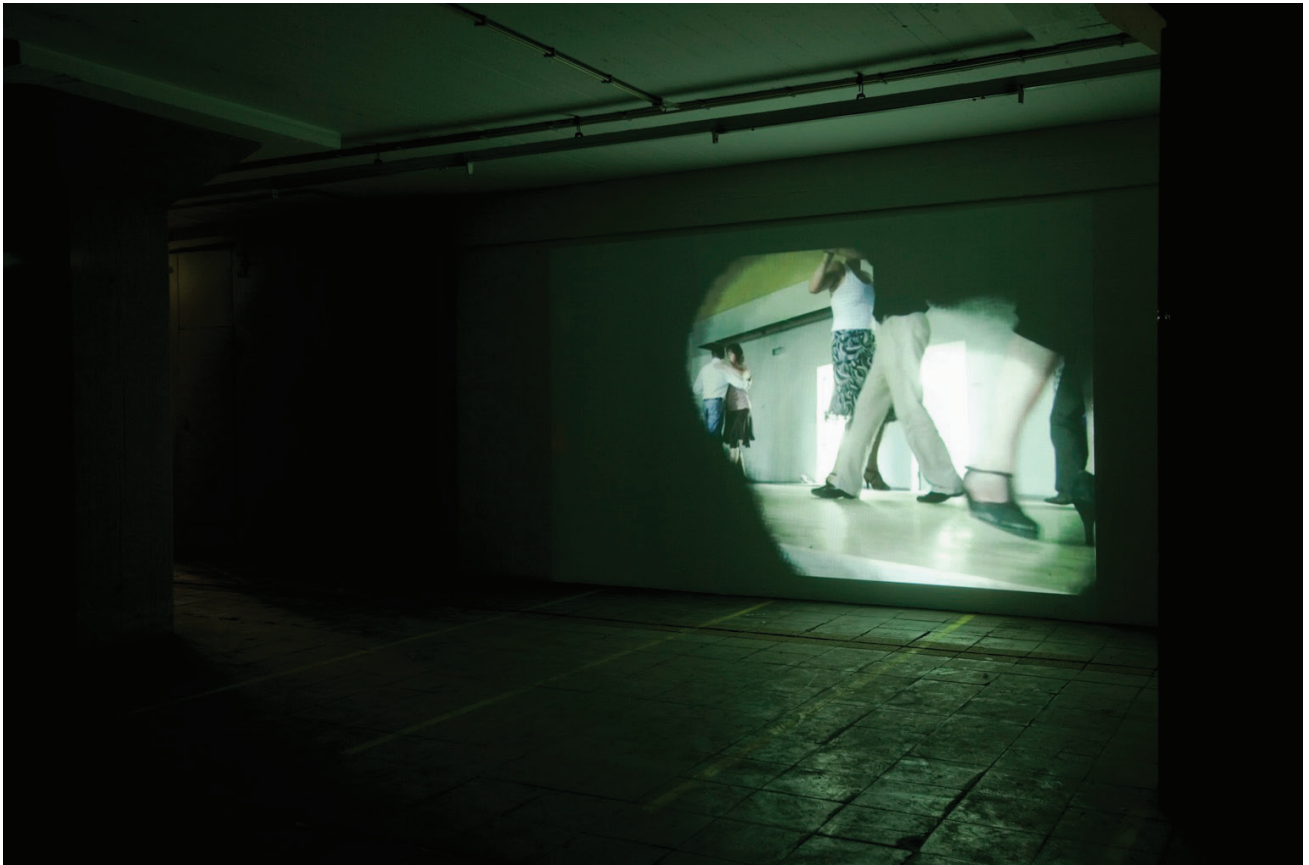Performance still - *Urban Surfing 2*

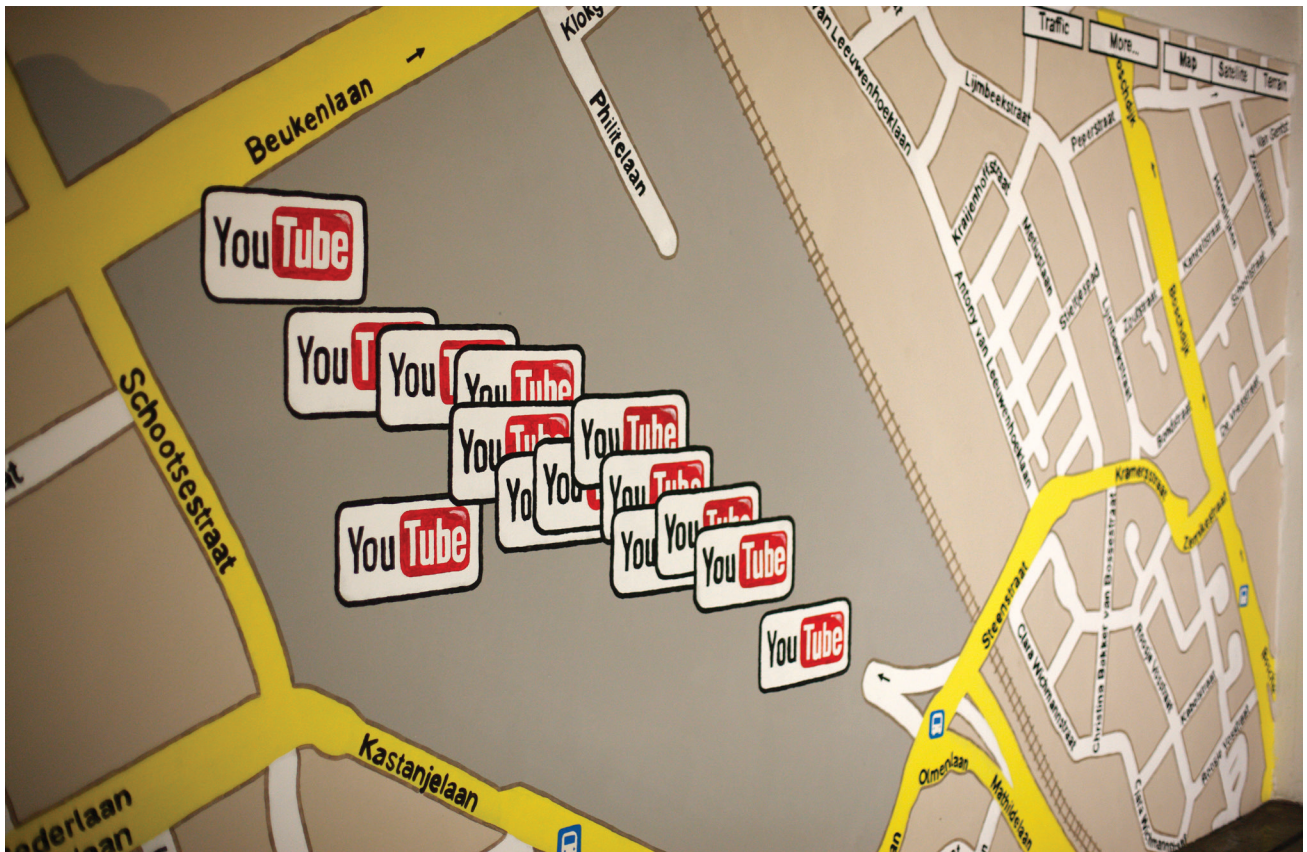map still - original YouTube video

installation detail - interactive video projection

Installation detail - painted mural

installation detail - reading table

Buscando al Sr. Goodbar

Bus tour, 2009

Winner of the 2010 Transmediale Award. Honorary Mention Prix Arts Electronica. Short-listed for the Future Everything Award. Winner of Turku2011 digital media & art grand prix award, Participative Media category.

Buscando al Sr. Goodbar *is impossible to pin down to a particular genre of networked media art. It is at once locative media, performance, social media, psychogeographical, participatory. It flows less as a result of software, interface, virtual environment, and the Internet, even though it is wholeheartedly a work in and about networks within the Web 2.0 environment; it functions more as a work proceeding from "enactive networking"…The networking in* Buscando al Sr. Goodbar *is dynamic–an unfolding relation that ensure via the conjoining, the enacting of city, media, inhabitants with one another…The bus tourists begin to inhabit and move through their networked city by being brought into actual con-junctions with the YouTube performers…Google Earth functions here less as a map, less as a self-enclosed world and more as the condition for the very event of networking as edging–an opening-out-onto. It sets off and is thoroughly entangled with a series of (recur-sive) relays that become the predicates for novel predicates–emergent socialities inflected by networks that are ecologies of performing, traversing, seeing.*

Anna Munster, *An Aesthesia of Networks* (MIT Press, 2013)

Buscando al Sr. Goodbar is a threefold tour which takes place simultaneously on Google Earth, YouTube and on an actual bus driving throughout the city of Murcia, Spain.

The passengers of the bus embark on a physical search for the locations and authors of various YouTube videos produced in the city. Whenever any such YouTube video discloses the geographical coordinates of where it was shot, the video becomes tagged onto Google Earth via a special software mapping system. The bus can be followed virtually on Google Earth while YouTube videos are screened on the bus itself.

At certain points the audience leaves the bus and meets some of the video authors who present them with re-enactments of their performances. By entering the spaces where videos were produced, an intimate encounter occurs between video makers and audience.
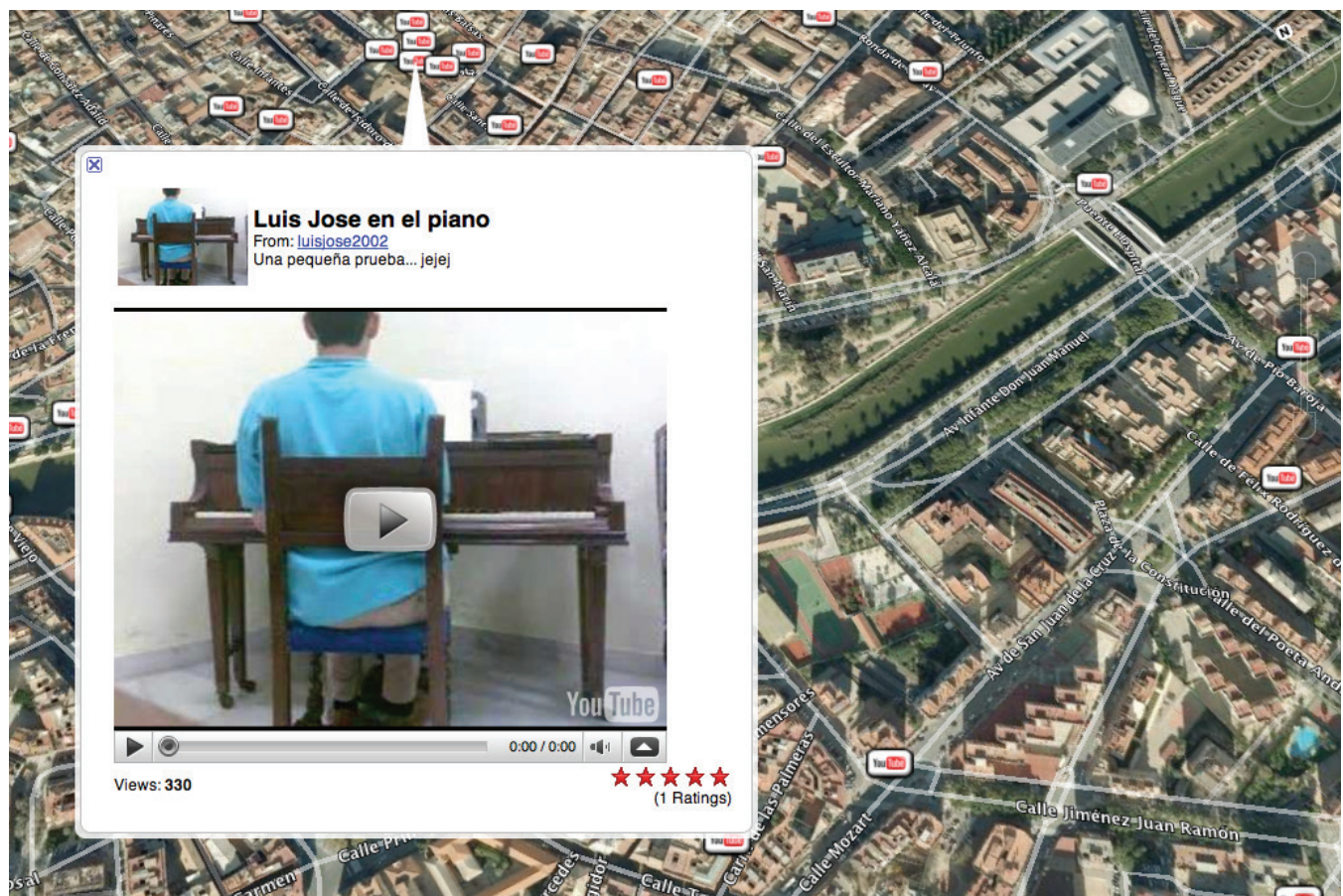
Research documentation, Google Earth/YouTube, 2009

Performance still, Murcia, 2009

Performance still, Murcia, 2009

Parasitic Video Network

Roaming video network installed within various architectural sites, 2008
Wireless surveillance cameras, custom electronics, monitor, constructed object

Produced through an artist-in-residence at The Interactive Institute, Sweden
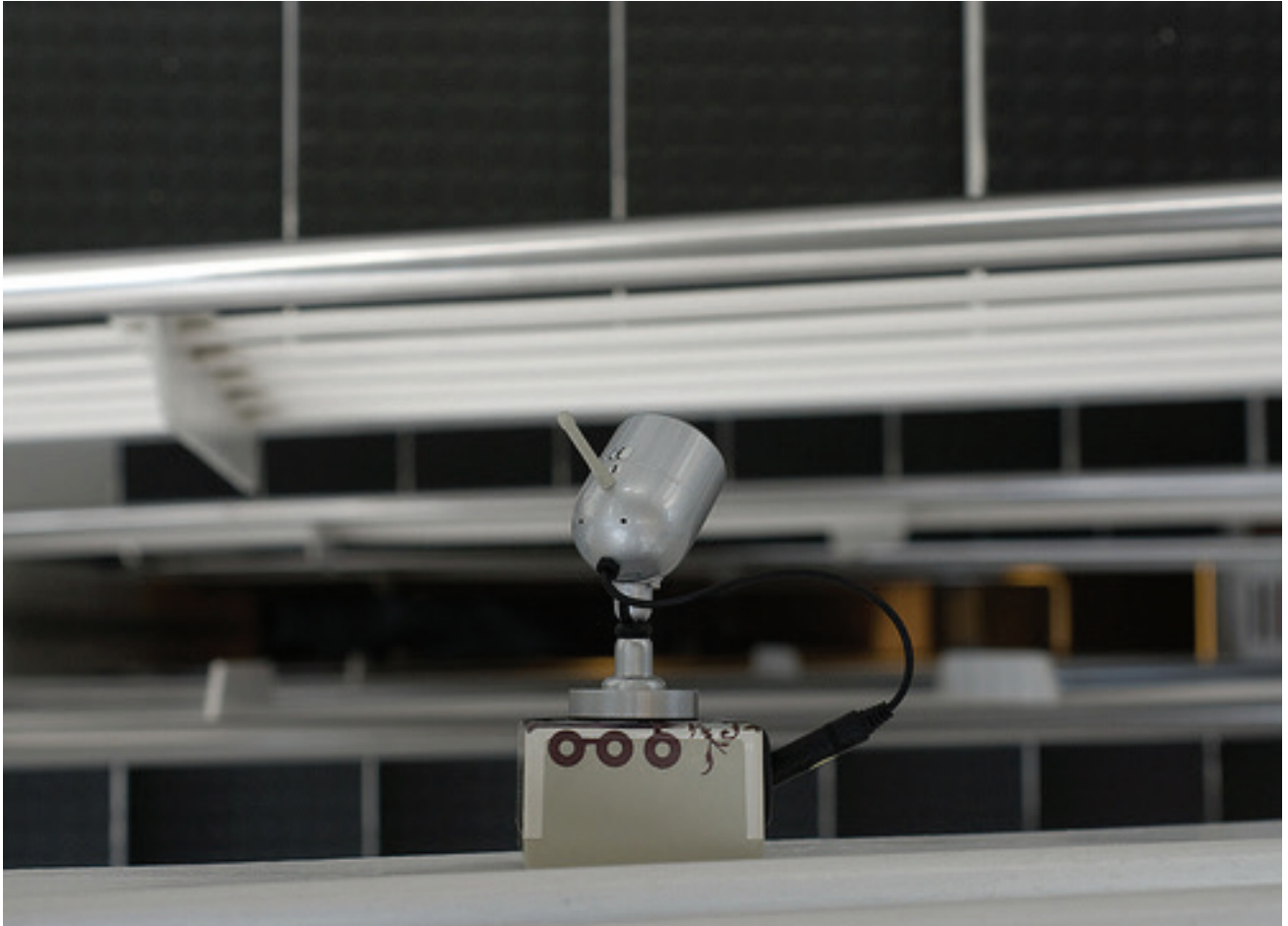
Installation set up, Office building "The Electrum House",
Kista IT City, Stockholm, 2008

Parasitic Video Network, overlaid upon an architectural space, such as an office building,
shopping or park, is a live video installation of 25 low-range wireless video security cam-
eras that temporarily transforms an everyday space simultaneously into a media space. It
becomes a gaming environment or live film set that is explored by moving through it. On
the border between surveillance and observation, it is poetic, subversive and surreal in its
design. The video network is set up to observe different architectural spaces that populate
cities, to highlight their characteristics and affects on the body. Non-places of super-mo-
dernity (Auge), such as IT cities, hi-tech office buildings, or shopping malls and areas
transformed through gentrification are some interests for study.

Installation setup, Stadtcentre Rolltreppe shopping mall in Halle, Germany, 2008

To explore the environment the visitor carries a portable device called *The Parasitic Video Interceptor (aka The Spy)* that captures and records live feeds from surveillance cameras and augments them with a sound scape that is generated by the visitor's movement through the architectural space. The walk through the space does not involve a preset itinerary nor fixed duration but is dependent on the person who carries the device. The video that is viewed is based on ones proximity to a camera. As a visitor approaches a camera, then this video appears on the monitor. As the visitor walks away and towards another camera, then the video switches to the next. The visitor controls the narrative that is generated by moving through the environment, but the cameras also control how the one moves through the space. This creates strong link between the viewer and space that she occupies and creates a renewed experience of how we perceive and navigate through everyday spaces. The person entering this environment becomes an explorer and voyeur of both space and oneself.

Visitor carrying device in Jardin de Saint Roch, Quebec City, 2008

In his book "Parables of the Virtual: Movement, Affect, Sensation", Brian Massumi describes much of our movement through space as 'modulations', conducted absentmindedly, on autopilot and guided by different tropisms like memories, habits and other external stimuli. Vision functions as a type of reference, or self-reflection, for our mostly unconscious movements, by generating landmarks or markers for where we are. A distinction is also made between 'mirror' and 'movement' vision, where a 'mirror' vision is described as how one sees oneself, such as in front of the mirror, while 'movement' vision becomes how others see you, that is in motion. Being able to view oneself in motion, creates a displacement of the subject-object mirror view and creates a new experience in self-reflection.

These bodily experiences of moving through space, as described by Massumi, are exemplified in our interactions with contemporary architecture and also through media spaces created by communication and audio / visual networks, found both within online gaming environments and urban surveillance systems. Glass façades, long, winding hallways, tunnels, escalators and elevators within shopping malls, office buildings, airports, subways, etc, create situations of fragmentation, dislocation, transparency, disorientation, alienation and passivity.

(left) image of myself captured on surveillance   right) image of myself in Second Life

The *Parasitic Video Network* incorporates the technological system of surveillance, a common feature within contemporary architecture, installed to monitor flow and behaviour of individuals and which, through their use, introduce discourses of power and control. Other spatial qualities of surveillance are not necessarily contained within these discourses. Qualities of temporal and spatial disruption, absence, fragmentation and disembodiment are part of encounters within these systems. *Parasitic Video Network* utilizes the complex spatial situations created by these systems, to highlight the different ways that body and space interact, by creating a situation where these interactions are experienced in a non-conventional manner.
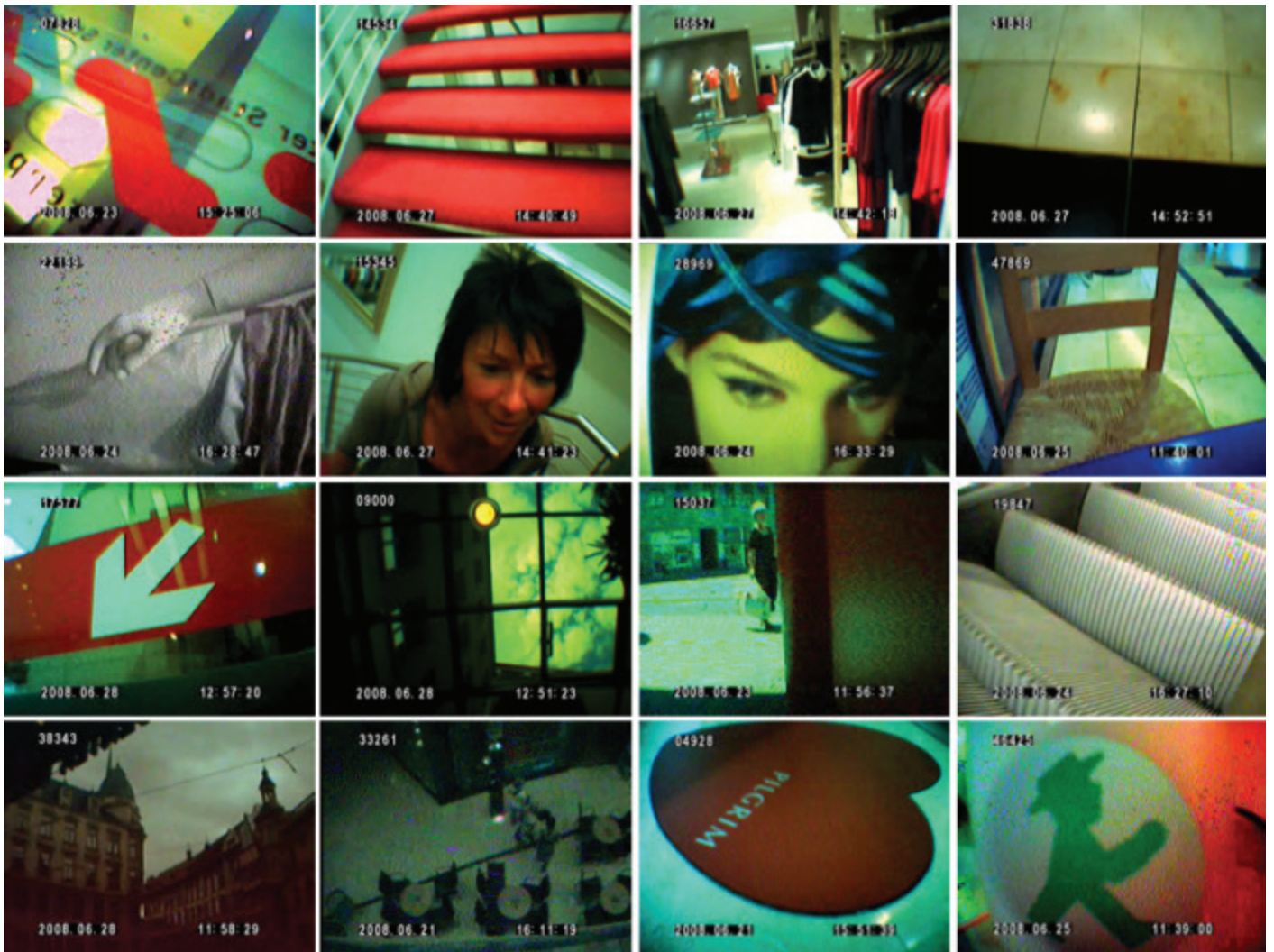
Video stills from walks by participants in Stadtcentre Rolltreppe shopping mall in Halle, Germany, 2008

Friluftskino: experiments in open-air surveillance cinema

Urban Projection. 5000 ANSI lumen projector, battery, mobile cart, antenna, popcorn and seating. 2007.

Curated by Susanne Jaschko for Urban Interface Oslo. Atelier Nord, Oslo, producer.

Screening: Car Wash, Oslo, 2007

A series of urban interventions throughout the city of Oslo. The city provides the source and the projection surface for an open-air urban cinema.

Using a powerful video beamer and video scanner, live surveillance video, intercepted from wireless CCTV cameras, is intercepted and then rebroadcasted upon the city walls. The live transmission ideally lasts as long as a feature length film and also takes it's title from a cinematic source, according to the scene created by the surveillance camera. Chairs are laid out and popcorn is served

The extended time of the intervention allows one to contemplate the live image which, contrary to being titillating and action-filled, is actually empty and still, a place of non-action. They are spaces to be filled, through subtle shifts that take place within the observed scene, or through the viewer's own physical or imagined intervention.

Screening: *Car Wash*, Oslo, 2007

Screening: *Baghdad Cafe*, Oslo, 2007

FRILUFTS KINO

PROGRAM

BARFLY
Fredag 14.09 Sofienberg gata og Sarsgate
21.00

CRADLE WILL ROCK / IN THE BEDROOM
Lørdag 15.09 Lakkegata og Heimdalsgata eller
Breigata og Valsgate **21.00**

TV NATION
Søndag 16.09 Tøyengata og Norbygata
21.00

CAR WASH
Mandag 17.09 in the parking lot
Heimdalsgata og Vahlsgate **21.00**

BAGDAD CAFE
Tirsdag 18.09 Grønlandsleiret og Platousgate
21.00

THE MAN WHO KNEW TOO MUCH
Onsdag 19.09 Sofienberggata og Toftesgate
21.00

TRAFFIC
Torsdag 20.09 Biskop Gunnerusgate og
Skippergata **21.00**

Friluftskino, et eksperiment i offentlig overvåkingskino,
finner sted en rekke steder i Oslo. Hver kveld blir signaler frå
trådløse overvåkingskameraer hentet og projisert direkte
på vegger i byen. Det er stoler og popkorn tilgjengelig.

Friluftskino, et prosjekt av Michelle Teran, er et oppdragsverk
for Atelier Nord til utstillingen urban interface I oslo. urban
interface I oslo er en utstilling i Oslos byrom som undersøker
mellomrommene mellom det offentlige og det private.

http://www.urban-interface.net

Canada Council   Conseil des Arts
for the Arts   du Canada

anart.no

Film flyer, Oslo, 2007

Map of preliminary research, Oslo, 2007

Screening: *The Cradle Will Fall,* Oslo, 2007

Life: A User's Manual

Performance. Monitor, video scanner, antenna, car battery, found object. 2003-2006

Nominated for Transmediale Award, honorary mention Interactive Arts
category for Prix Ars Electronica.

How many wireless video camera systems have been sold to monitor babies' sleep?

*In the video of the 2005 Berlin walk, a woman in black pulls a rolling video-suitcase, on the
front of which a vignette window shows an indistinct black and white image. She moves
her wrist so that the device strapped to it can pick up nearby video streams: a high-angle
view of a supermarget aisle is replaced by a shot of an open window seen from inside
looking out. Elsewhere, the suitcase became a backpack (Montreal) or a street vendor's
cart piled up with television monitors (Linz).*

*In Teran's work, activities that take place within the monitored rooms are revealed to a
handful of participants as they unfold. This project questions the limits between public and
private space as they are traditionally defined–inside (a home or a business) and outside
(the street). These limits shift when people film their interiors and post their videos on the
Web. Teran taps into private video streams by does not rebroadcast the footage she cap-
tures.*

Karen O'Rourke, *Walking and Mapping: Artists as Cartographers*
MIT Press, 2013.

Brussels, 2003.

Life: a user's manual is a series of performances that exposes and examines the hidden stories captured by private wireless CCTV streams and how they are overlaid with the more tangible and perceptible spaces of the city.

During each performance, a nomadic, female character invites the public on an urban tour, where they are shown different surveillance views of the city. Using a video scanner she intercepts live surveillance from wireless security cameras within public and private spaces, and displays them on mobile public broadcasting system. Revealing hidden layers and forbidden fragments, she pieces together unseen stories from the invisible media present in the city.

A tiny fraction of the radio spectrum has been allocated for public use. Taking advantage of this unlicensed part of the spectrum, the result has been an increase in use of wireless devices that are transmitting on this narrow band. The culmination of these autonomous and synchronous acts contributes to an invisible, ad-hoc network of media overlaid upon the socially codified spaces of urban environments, the café, the home, the apartment building, the office, the store, the bar, the hallway, the entrance, the parking lot and the street.

Life: a user's manual focuses on the use of wireless surveillance cameras within public and private places that transmit on the unlicensed 2.4 Ghz frequency band. Whether intended or not, a person that plugs in a wireless surveillance camera becomes a broadcaster who transmits live video out into the streets. Walking through the streets and carrying a video receiver, an alternate view of the city and its inhabitants starts to unfold, created by these anonymous and unofficial broadcasts.

Curated within many festivals and exhibitions including the Transmediale Festival (Berlin) and Ars Electronica (LInz).

Berlin, 2005

LiveForm:Telekinetics (LF:TK)

networked social installation
mixed media, robotics, custom electronics and software
2001-2004

in collaboration with Jeff Mann
Commissioned by Waag Society for Old and New Media.
Funding provided by The Canada Council for the Arts, the Netherlands Culture Fund of the
Ministry of Foreign Affairs (HGIS Cultuurprogramma) and the Department of Foreign Affairs
and International Trade of Canada.

2nd place winner of the Vida 8.0 Art & Artificial Life Award.

installation detail
Theatrum Anatomicum, Waag Society for Old and New Media, Amsterdam

Digital networks extend communication across distance and time. How might they influence the forms of our daily social interaction? Sharing a meal, a walk in the park, making music, sports or games – these are the kind of social activities and rituals we use to build meaningful relationships. But the typewriter keyboard and computer screen are artifacts of a business machine that seem out of place here. What if the interface allowed for body language, gesture, and physicality? What if you could go out for dinner and dancing with friends, even though you're a thousand kilometers away?

The *LiveForm:Telekinetics* (LF:TK) project re-imagines the familiar objects and utensils of our everyday social spaces as an electronically activated play environment, capable of transmitting over distance the physical presence and social gesture that comprise such a vital element of human interaction. Furniture, decorations, cutlery, doodads, and bric-a-brac come to life as both kinetic art and telecommunication interfaces, building a complex arrangement of movement and gesture. Imagine a shared creation, a social ritual, a dance through objects, an electric dinner-table that is played.

LF:TK creates these experiences in transgeographic temporary performance zones, centred around wireless Internet access points that are now ubiquitous in the urban landscape. No longer tied to a terminal screen and keyboard, nomadic groups pack mobile feasts of sensors, antennas, robotics, food, and music, and head out on the town. Networked telepresence picnic parties unfold in vacant lots, roadsides, cafés, alleyways, bars, and hotel lobbies – wherever bandwidth is plentiful and security guards scarce.

installation detail
Theatrum Anatomicum, Waag Society for Old and New Media, Amsterdam

installation setup
ISEA2006, San Jose, 2006.

A20 Recall

Walking performance and online map. 2006.
Commissioned by La Chambre Blanche, Quebec City.

In April 20-22, 2001, the FTAA Summit of the Americas took place, a meeting of North, Central and South American leaders in which a proposed trade agreement to eliminate or reduce trade barriers was discussed. In anticipation of the massive anti-globalization protests that this meeting would attract, the city became extremely militarized. Of the many extensive security measures, by far what attracted the most attention was a perimeter fence, dubbed "The Wall of Shame" which enclosed a large part of the old city, government buildings and also cut through the residential neighborhood of Saint-Jean Baptiste, transforming the city into a high security fortress. The protest around the fence and the summit was violently subdued by police resulting in many arrests and the deployment of over 5,000 canisters of tear gas within a 72 hour period.
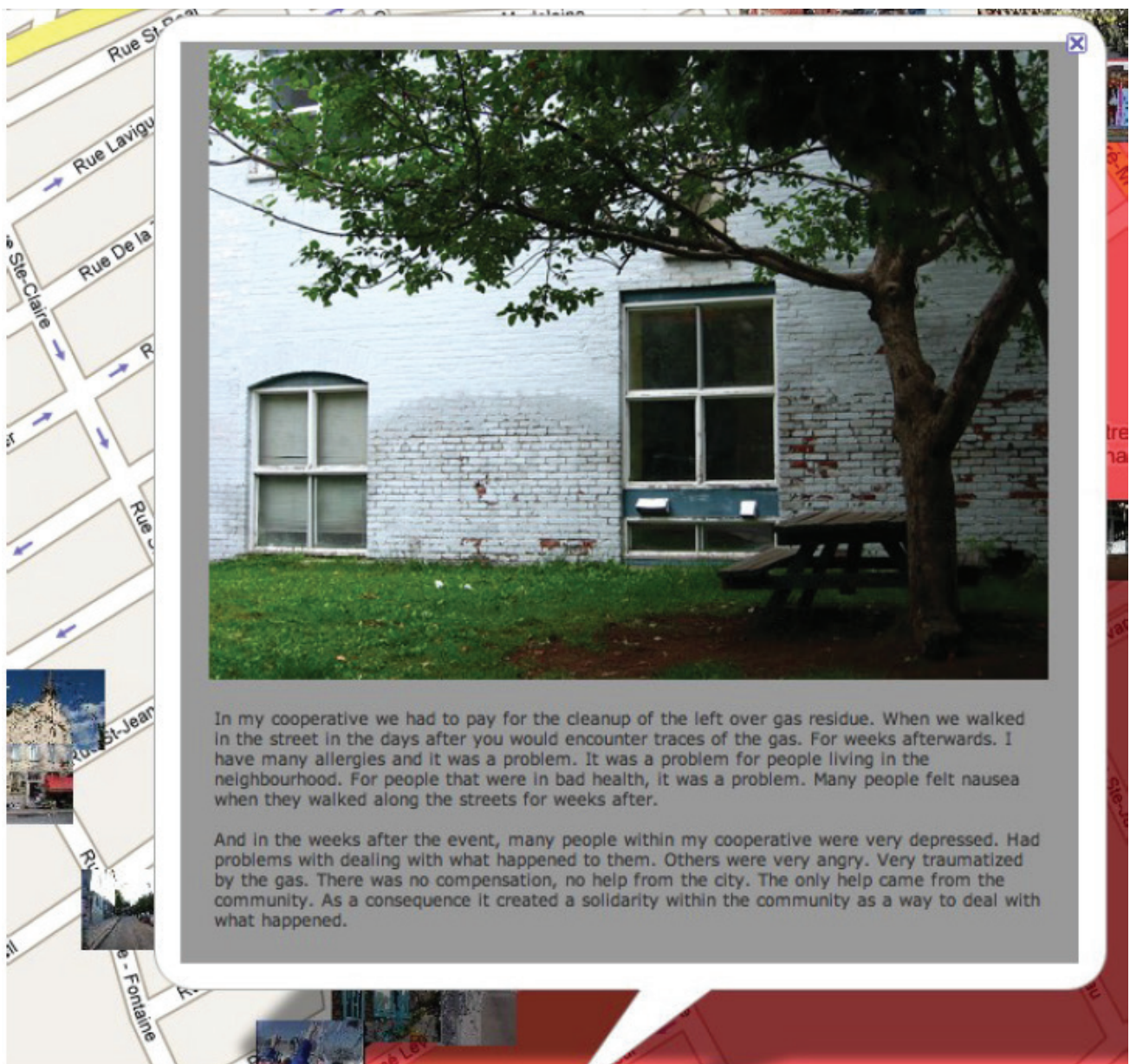
Similar security tactics have since appeared in other cities such as during the G8 summits in Genoa and Heilingendamm and APEC Summit in Sydney, where the emptying of a space creates the conditions for power to operate and where citizens become suspect.
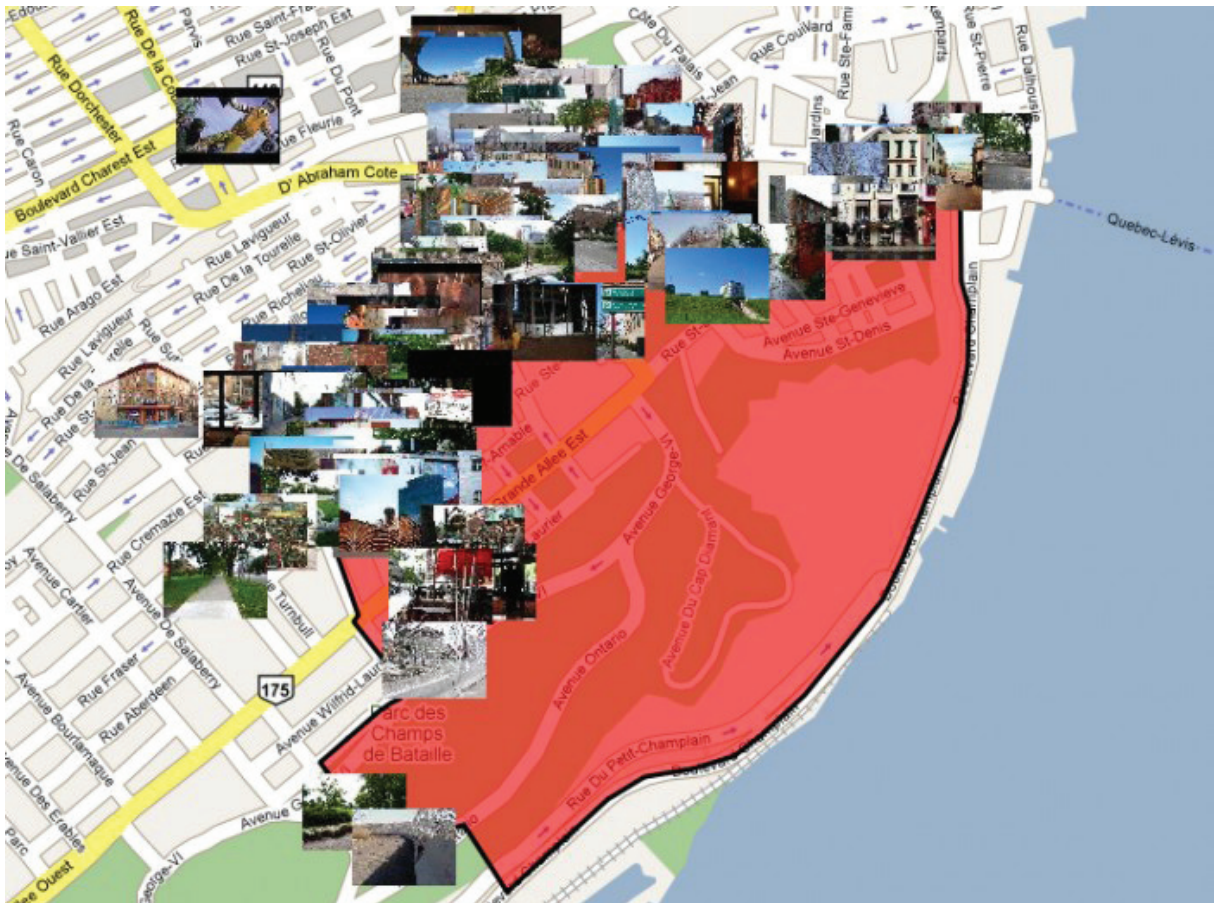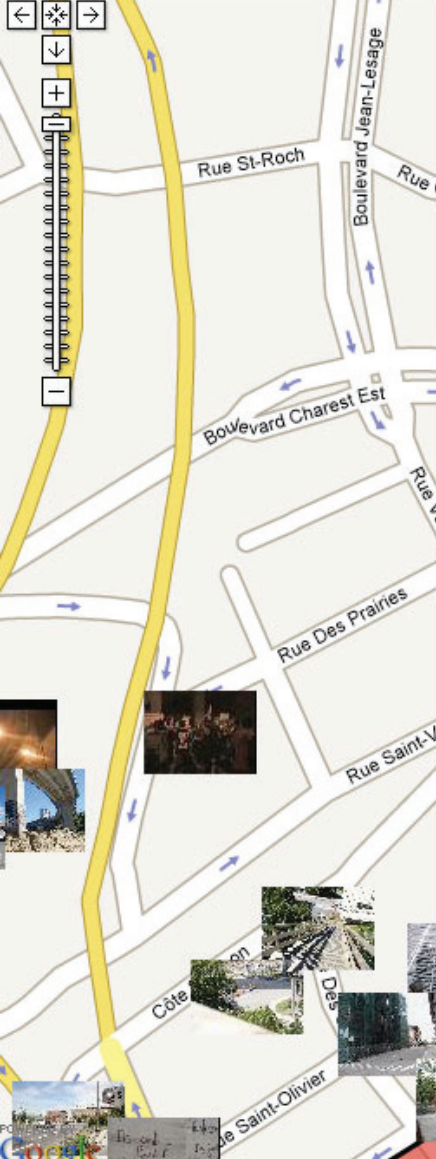

map view

To understand psychological effects and residual traces of a violent protest within the cultural memory of an urban space, I decided make a pilgrimage to the former site of the "Wall of Shame" in which I retraced the periphery of the security fence over a series of walks that took place over a period of three weeks. During these walks, I conducted ad-hoc interviews with anybody that I might meet (in parks, private businesses, a firestation, a hotel and on sidewalks) where I asked different people to share their memories, perspectives and opinions of the protest.

Images, text and tracings from this journey became a collaborative online map of individual perceptions, experiences and consequences of the event.

In my cooperative we had to pay for the cleanup of the left over gas residue. When we walked in the street in the days after you would encounter traces of the gas. For weeks afterwards. I have many allergies and it was a problem. It was a problem for people living in the neighbourhood. For people that were in bad health, it was a problem. Many people felt nausea when they walked along the streets for weeks after.

And in the weeks after the event, many people within my cooperative were very depressed. Had problems with dealing with what happened to them. Others were very angry. Very traumatized by the gas. There was no compensation, no help from the city. The only help came from the community. As a consequence it created a solidarity within the community as a way to deal with what happened.

First you don't see it. We started to realize that the summit was happening when we saw the fence arrive at the Saint-Jean Street, Grand Allee. And when we saw it, it was suddenly everywhere, from the Plains.

So it started very slowly.

At the last moment. I was with my nephew and we walked the wall taking pictures because it was the first day that I was not working. My shift was the next morning. The summit was starting on Thursday and I was working that morning. So the Wednesday that they closed the fences we were walking and seeing all the protesters arriving and putting stuff on the walls and a lot of policemen. And when they closed the wall along Rue Saint-Jean. I was there. When they closed the wall at 6:00 pm, I was there, like a civilian.

And I said "Oh, it's started" You have now have no rights in your city. You have to show a citizen pass. To show where you live. It was crazy.

map detail

Puis, mon balcon était face au nord. Puis le samedi, on ne pouvait pas rester assis sur le balcon, nos yeux pleuraient. Il y avait des gens dans Montcalm qui m'ont dit que leurs yeux pleuraient à cause des gaz. Il y a beaucoup de gens qui ont été incommodés. Eux ils n'étaient pas à côté de la barricade.

Ça m'a vraiment fait réaliser, de plus plus près, ce que peuvent vivre tous ces peuples qui sont opprimés tout le temps. Moi, le samedi, pour aller au dépanneur, je me faisait arrêter et je devais m'identifier. Pour aller au dépanneur. Puis, je me faisait demander de m'identifier en anglais. Même pas dans ma langue. Parce que c'était des gars de la GRC qui venaient de l'Alberta. Puis qu'y-en avaient rien à foutre de moi. Pis ils avaient leur gros chien, pis, si je ne coopérais pas, ils me menaçaient quasiment de me tirer les chiens dessus.

L'information qu'on nous véhicule, c'est rien. Quand on voit Israël, qu'on voit l'Afghanistan, quand moi, je voyais les nouvelles de mon quartier, cette fin de semaine là. Pis que je me disais " Mais c'est quoi, ça n'a pas de sens. C'est rien, c'est n'importe quoi se qu'ils disent".

map detail

The day they put the fence in I was so shocked. I didn't realize that it would be that kind of fence. My hotel is two buildings and one part of the hotel was suddenly disconnected from the other. I just assumed that they would use part of the building. I didn't realize that they were going to be using fences like that. But I had myself to blame for that for not attending all those meetings. We had guests that could not go inside the security area so we had to pass the key to them through the fence, like it was a prison.

We felt a little bit like prisoners inside. There were just throngs of people walking around. They looked at us and it felt like we were in a zoo. It was surprising and shocking that everything happened at once and then you just had to relax.

map detail