

28 → 30

04

2016

What's the matter with cooperatives?

notes.local

We don't need!
We want to control
what we want!

3 years

information

NEWER CLASS
NEWER IDEAS
What do you
mean by low?

Don't let
happen in the
basement?

Have notes of
the information

SKILLS
TOOLS

Information

LOW

Why not?

Why not what?

SHIFT - the idea
OF LOW

low

COLONIALISM

PHDs
SCIENTISTS
BRAINS

High
Educated
FARMERS

HANDS?

REDEFINE

EDUCATION

NEED ALSO

USER GOVERNANCE

EXCLUDED
PEOPLE

THE ANSWER IS IN
AN ECONOMICAL BASIS / ~~THE~~
FUNDAMENT

WHAT COULD A MATERIAL
COMMONS PROJECT?

WHAT WE IMAGINE TO CONSTRUCT

Open access is a common
but the contributors don't
make a living, others do.
Need new financing!

Cooperation on Stage: the theatre as a public space

Taking the theatre as an image of our current society, artists are more and more using the stage as a small-scaled laboratory to try out alternative systems and sharpen the consciousness of our individual and collective responsibility. In many collaboration-based projects, the spectators are turned into active participants or co-creators of the project, having to take decisions and act. But how much does the artist still need to control the collaboration to insure 'Good Art'? And how much freedom do the participants get to let appear interesting non-artistic issues?

Jonas Staal
Christophe Meierhans
Juan Dominguez

○ OSP ○ SARAH ○ REGISTER ○ PIERRE RUBIO
 ○ LUDI LOISEAU ○ WOUTER HILLAERT ○ SPIN
 ○ ARTSCOMMONS_

Juan Dominguez

Whenever and wherever theatre operates today, not necessarily in a black box, and whatever it produces, closer or father of how art was understood so far, there is an update or an amplification that has to be done about what art means nowadays. I am interested in art as a continues alternative context of society dynamics, art as a space to imagine and practice the impossible, art as a space of compromise and togetherness, art as a parallel space-time created in togetherness. Maybe art can also be an alternative or parallel context of the arts. Important factors to consider are: to think about the exchange of roles, the conditions to exchange them and the initiatives to collaborate. To deliver projects is not enough, is only the beginning. how to allow projects to progress discursively and practically?

← We will need to deal with Juans English



JAUN DOMINGUEZ - BUDA 2016

Parallell context of the arts

Art should be an independent context of society

With, within and parallel to, but never an alternative

It's autonomy should be supported, not potential for other domains.

How language can understand movement?

Linguistics similar to art – own rules and different from reality

PROJECT: CLEAN ROOM

Made up out of seasons and episodes

There is no performance. But a situation for the audience (of that time and space).

No narration.

Spectators have to activate devices to have the experience.

Asks more commitment.

Curator self-organised festivals by artists

LIVING ROOM FESTIVAL

↔ Spectators housed the festival and became part of the experience in that way

you have to cooperate without knowing if it will work or not

We only really want to cooperate in cases of crisis/disaster (war etc.). Cooperation is a desperate movement.

Do we agree we have been invaded? That we are fucked up?

↔ Enthusiasm, empathy and time

Often there's an economical goal, in reality

Are we willing to cooperate if the goal is not clear, if it's not for profit?

To cooperate, you have to be ready to lose

You have to invest time, money, body

You have to be able to make someone else's project yours. ↩

He is exaggerating We are a lazy society. We need to understand the urgency of cooperation

Let's imagine that there is a disaster on it's way

You will be fucked up or fuck the others up

Cooperation here is a desperate movement

↔ Fiction

We are not suffering for real (but that's not true, some of us are suffering for real) / what is for real?

We are already invaded. by poorness, corruption,

Are we fucked up? We are.

Now we can think of cooperation.

↔ Secret cooperation – operative against power and control.

Juan likes conspiracy



[HTTP://STATIC1.BUSINESSINSIDER.COM/IMAGE/515B226469BEDD8648000010/A-RIDICULOUS-NUMBER-OF-AMERICANS-BELIEVE-IN-CRAZY-CONSPIRACY-THEORIES.JPG](http://static1.businessinsider.com/image/515b226469bedd8648000010/a-ridiculous-number-of-americans-believe-in-crazy-conspiracy-theories.jpg)

It is difficult to follow and find the point of departure

Cooperation Needs more than one entity You need to need it desperately

We are all tourists. You have to be ready to lose. Without risk there is nothing we can transform. We are a lazy society

But let's imagine we are willing to cooperate

Now I look at you for a moment

Conspirare: to
breathe together
Conspiracy as a
mode of creating
Let's abandon the
other dynamics

Let's practice the
conspiracy together

What do we need
to cooperate in a
conspiracy?
shared intentions
There are many
jumps in the
thinking, from
exodos to
decolonialising

We have to be
autonomous,
not dependent
We need good tools

The alternative,
I supposed, is to
argue that God did
NOT act to kill of
rivals to the Roman
dominate, and that
Christianity
triumphed because
of its success in the
marketplace of
ideas. ← Listening to

these quotes are like circles in
themselves, you get lost and end

up at the beginning again

← Yes.

← That poor translator

← Haha, really.

We have to only sometimes be visible, the rest of the time we
need to be committed. It has to be there all the time. Not the
individual commitment, but the commitment in the
togetherness.

A terrorism that doesn't react but act?

Against our contemporary Napoleon by being *poetical*

We need to free ourselves from the invaders To be free you
have to practice it.

Is "Poetic activism" an oxymoron? ← What can this expression do
for Juan? It implies knowledge – you need to know to be free.

Power is too big to be fought by only one person.

Will and ongoing energy is needed.

Who is the contemporary Napoleon?

A giant and virtual enemy?

Will originates movement.

How he visualises the autonomy of art...? ← I see. Thanks.

Aspects of conspiracy that are attractive.

Will is not an immovable motor, it is moved and it moves, it is
itself movement.

Praxis understood as will.

The hunger to be.

Everything that is involuntary is willfull.

Knowing and willing are perfectly unified.

We have to act, not think about creating art, art is the space
in which we act, our acts constitute this space.

Full of gestures, gestures are no so difficult.

← Luckily we can quote Agamben, which is always funny.

*Will is movement. Will traverses and sustains actions. Will moves
and reaches it's own limit. Origin of Praxis.*

Can we do something else then only being moved by our own

interest? ← Honestly, this question really bothers me. Poor humanity that
this needs to be a question.

- OSP
- SARAH
- REGISTER
- PIERRE RUBIO
- LUDI LOISEAU
- WOUTER HILLAERT
- SPIN
- ARTSCOMMONS_

Christophe Meierhans

Using four realized and not yet created projects as exemples, I will attempt to define theatre as a pair of brackets and fiction as a collaborative tool to operate on reality.

*Question of the
power*

For a state that does not exist. Navigate the constitution. Populistic. Insults are allowed. Discussions are in the bar.

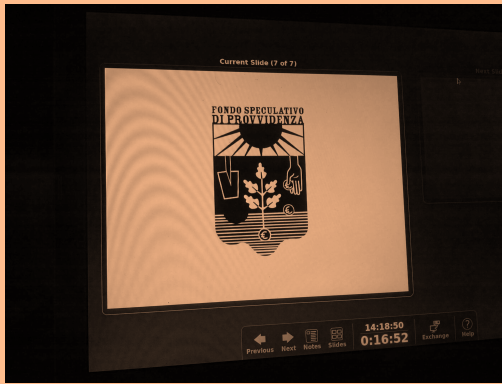
exposing and dealing with the consequences of an enlightened populism

Audience can intervene. Verein. Kitchen on stage, all fully functional. Ping pong balls have numbers, cookbook on stage, nr is called, you get up and go on stage and perform the prompt with your number.

Whatever you decide to do will have consequences for everyone after you. A chain of descisions. Food is the most consentrated container of political problems.

People are hungry.

FONDO SPECULATIVO DI PROVIDENZA



CHRISTOPE MEIERHANS - BUDA 2016

← Speculative foundation providence?

1 euro on every ticket for every event happening. Euros put in wheelbarrow. You then become a shareholder and can take part in deciding how the foundation will use it's funds. Proposals can be endorsed, qualified, disqualified etc.

General assembly at the end, then it is decided how the money will be allocated.

Share holders are presented with a proble. And a potential.

PERFORMANCE 1 : *SOME USE FOR A BROKEN CLAYPOT*

Constitution for a new democratic system: replacing elections by disqualification. Christophe is dressed as a salesman in the performance.



CHRISTOPE MEIERHANS - VOORUIT

Politics are not working well – Christophe as a populist – solution is elections by disqualification.

Questions, comments, insults.

Unpacking the consitution with the audience & try to prove that it's a better option.

The audience can interrupt when they want.

The alternative, I supposed, is to argue that God did NOT act to kill of rivals to the Roman dominate, and that Christianity triumphed because of its success in the marketplace of ideas.

The alternative, I supposed, is to argue that God did NOT act to kill of rivals to the Roman dominate, and that

Christianity
triumphed because
of its success in the
marketplace of
ideas.

PERFORMANCE 2 — *VEREIN ZU
AUFHEBUNG DES NOTWENDIGEN*



CHRISTOPE MEIERHANS - BUDA

The audience is
instructed to do
what it wants (for a
100 other people,
creating
disagreement) -
that sounds as a
paradox?

*Pick a ping pong ball
Make something
brown
Hunger is the drive
of the whole piece*

*Every person can
change anything.*

PROJECT 2 — *DO SOMETHING WITH THE
BLENDER*

Food is the most concentrated container of political problem
Taste, religion elements, traditions: all tools for creating coalitions
and disagreement.

PERFORMANCE 3 — **FONDO SPECULATIVE
DI PROVVIDENZA**

Every entrance ticket is raised with 1 euro.
Extra euros create a speculative fund.
The fund has no destination: accumulation of potential.
The audience decides what the money is used for: use your torn
ticket to make a proposal, to disqualify another proposal,
or requalify a disqualified proposal. *Every person can change
everything. (with a reason)*
Any proposal qualified at the end of the festival will have money
assigned.
The more re- and dequalification; the more debate.
For this you need to write an sms with your reason.
Virtual version of the visual wall of proposals.
General assembly at the end: what do we give the money to?

The owners of the proposals are responsible for the realization

Audience questions

Moving from festival to festival

Christophe is a bit messy - but he wants to change the euros in cents

You would need more than a bucket to steal a good amount

There's a shareholders community, they are left with a problem: how to realize the potential of the money? - The potential can be used or wasted

You become forcefully a political community - you'll have to figure out what to do with this fund

In the end you had a row of people with a handfull of euros and didn't know what to do with it.

The higher the amount would become, the more exciting it will be - more possibilities

applause

Low rate of participation?
And what happened with the project that gets chosen? 47% of participation.

○ OSP ○ SARAH ○ REGISTER ○ LUDI LOISEAU
○ WOUTER HILLAERT ○ SPIN ○ ARTSCOMMONS_

Jonas Staal

IDEOLOGY = FORM

1. WE ARE ALL TERRORISTS HERE

A young cat is curling around the legs of Diyar Hesso—filmmaker, teacher, and one of the main organizers of the Rojava Film Commune in the city of Derbisiye, in the Canton of Cezîre.¹ As I watch the animal play, I hear Hesso say, “He’s Terrorist.” I look up confused. “His name,” Hesso explains, “the name of the cat is Terrorist.” And with a smile, “Because we’re all terrorists here.”²

“Here” is the autonomous region of Rojava (West-Kurdistan), located in what many will know as northern Syria. In 2011, Kurdish revolutionaries, in alliance with Arabs, Assyrians, and other peoples from the region, declared Rojava independent from the Assad regime and established a system that they refer to as “democratic confederalism,” or *stateless democracy*.³ This practice of democracy without the state is structured by a collectively written social contract that defines the key principles of the revolution: self-governance, gender equality, the right to self-defense, and a communal economy.⁴ Through communes, cooperatives, and councils, the performance of stateless democracy has now taken shape over three years. Its primary aim is the development of a system of thought and political practice that structurally undermines the monopolization of power. These decentralized structures are referred to as the “Democratic Self-Administration of Rojava,” which comprises the total assemblage of self-governing political entities from this autonomous region.⁵

I have previously written about the practice of stateless democracy in the context of the Rojava revolution, and here I will engage two related concepts: the

form and the *performance* of stateless democracy.⁶ The nation-state is a structure that demands of its subjects a specific self-consciousness as “citizens.” Abiding by the monopoly of power enforced by the state takes the form of a series of performative acts that are demanded of citizens—from paying taxes to voting—through which the form and legitimacy of the state is strengthened. As such, one could argue, the form of the state embodies a *script*. Those that perform this script are granted a certain privilege for their service in maintaining the state’s legitimacy. This is different in the case of those who are deemed irrelevant as potential citizens (undocumented migrants, refugees, and so forth) or who attempt to challenge, alter, or rewrite the scripts through which the *stage* we call the state directs us (social movements, whistleblowers, liberation organizations, i.e. “terrorists,” and so forth). In the case of stateless democracy, the form of the nation-state is rejected and replaced by a performance based on an ideology of self-governance at all levels of society. This performance brings about a proliferation of new forms, rather than being subjected to a single given one. The success of stateless democracy relies on what the Kurdish revolutionaries refer to as the “mentality” of the individuals constituting the communal organizations that perform self-governance at the base; one could also say that it concerns the *state* we are in—both literally in terms of the state as a structure of governance, and metaphorically in terms of our “state of mind.” The manner in which the ideology of stateless democracy is internalized defines whether or not its performance can be successful.

In this light, Hesso’s joke—“We’re all terrorists here”—rings very true. We are not talking about terrorists in the sense of the sheer physical violence perpetuated by the Islamic State on whoever does not abide by its brutal Saudi-exported and US-armed Wahhabi doctrines, but rather people who are terrorists by default, because the Kurdish revolutionaries have separated themselves from the form of the state as such.⁷ While an imperialist state such as the US employs non-state or extraterritorial entities such as drones, extralegal prisons, and proxy armies (out of which the Islamic State emerged), this love for extraterritoriality embodies a mere wish to expand the state, rather than a liberation from it. Unsurprisingly, the imaginary of the Islamic State—the “rogue” proxy-child of foreign intervention and financing—cannot but strive for yet another state. While its rhetoric focuses on the establishment of a worldwide caliphate, recently leaked documents, such as those that became known as the “ISIS Papers,” show a rigid but rather conventional blueprint for a new nation-state.⁸ According to Dilar Dirik, representative of the Kurdish Women’s Movement, non-state entities that truly “live without approval” are of a different kind, as they are subjects engaged in the terrifying process of emancipation—a rejection of old forms in an attempt to perform new ones.⁹ The notion of “changing mentality” names that terrifying process, for we are not merely speaking of a changing of guards from Assad’s soldiers to Kurdish defense forces, but of a rejection of the internalized guards and the oppression the old regime represented within the individual performer. Non-state entities that change mentality move beyond the usual script imposed

upon them through the form of the nation-state. Consequently, they live a dual form of terror: the terror of liberation, and the state-terror that is employed to punish those that engage in this process.¹⁰ For regimes such as Erdoğan's in Turkey, the true terrorists are those that Hesso describes: the humans and cats that decide to go off-stage—or better, *off-state*—altogether.¹¹ The fourth wall of the geopolitical theater that the Kurds are dismantling consists of performing the fact that life beyond the state is possible, even though no one yet knows exactly which form this life will take.

What we can say with regard to the new forms that the Rojava Revolution has developed so far is that the assemblage of radical institutions gathered in the Democratic Self-Administration of Rojava is essentially the “form”—or the *transformative* base—of stateless democracy. The formation is transformative in that its decentralized, conflicting, and complex structures are hard to unify even in thought. As such, they interrogate the very idea of what the form of a nation, people, or community is supposed to entail in terms of a homogeneous entity. The heterogeneous, self-assessing nature of power performed through the disciplined practice of stateless democracy attempts to undermine any monopolization of power by all possible means. While “discipline” might be considered a problematic term for some, for the Rojava revolutionaries the capacity to collectively govern goes hand in hand with the governance of the self. This governance no longer takes place through an external actor—the “cop inside our head,” in this case the former Assad regime—but through an attempt to define oneself as both an actor in and cocreator of the collective script entitled stateless democracy: a script that is performed off-state and thus, inevitably, a script that has to be performed as a terrorist.

2. REVOLUTIONARY REALISM ACCORDING TO THE ROJAVA FILM COMMUNE

The term “discipline” in this context can be understood in two ways: discipline in terms of a capacity to self-regulate one's performance in order to develop the common script of stateless democracy; but also discipline in terms of one's field of expertise. How, in this regard, does the discipline of performing stateless democracy relate to the discipline of form, the discipline of art?¹² To answer this question, I will return to Diyar Hesso of the Rojava Film Commune. When I asked him about the specific relation of the nation-state to the form of art, he explained:

If you look at the
history of art from the
perspective of
statehood, we see the
emergence of an art
that I would call

With this notion of “realism,” Hesso does not refer to a figurative “unrealistic.” With that realism, an art that derives from the mimicry of natural appearances. Rather, Hesso speaks of a *revolutionary realism*, meaning the kind of reality that becomes possible through a revolutionary practice but is not yet present. Revolutionary realism means that we reject the scripts that define what is realistic and what is utopian, what is proper citizenship and what is a terrorist act. Revolutionary realism focuses on shaping new possible realities once we have rejected the forms that structure our current performance, in this case specifically controlled within the stage of the nation-state.¹⁴

The question, from one artist to another, is how the transformative practice of stateless democracy and the new forms of self-assessing power that it tries to establish relate to the morphology of art. With the term “morphology,” originally derived from biology, I refer here to what I believe defines the concept of art: the knowledge and practice of visual literacy.

Visual literacy means our capacity to “read” form, but also to create form. For example, one can look at the depiction in a painting (it shows Marat in a bath after having been stabbed by a political opponent), but one can also read its construction, the anatomy of its form: its materiality, its accumulated layers of paint resulting from a series of performative acts—brushstrokes. The morphology of art contains at least as much information as a description of the image that a given artwork depicts.¹⁵

But this analysis and understanding of morphology is not limited to the confines of a painting or museum; one could, for example, engage in a morphological analysis of a parliament. If we would limit ourselves to a descriptive understanding of what a parliament depicts, we learn that it is a place where politicians and the government assemble. A morphological reading of a parliament, on the other hand, will tell us more: it shows us the parliament as an arena, as a theatrical space, where power is performed both through a specific spatial configuration, a specific number of actors, a composition of symbols, as well as an overall choreography. From a descriptive perspective, it is only of relative importance whether the parliament is circular, square, or triangular—the only thing that is important is that it’s a parliament, and functions as such: people assemble, debate, vote, and this has a certain impact on the external world. From a morphological perspective—from a perspective that reads into the form of the parliament—we understand that a square parliament creates a different spatial and social dynamic than a circle, to the point that the form and choreography of the assembly affect the outcome: an open-air parliament might produce a radically different outcome than a covered one; a parliament with benches might produce a radically different outcome than a parliament with chairs.¹⁶ Each spatial configuration, each object, each choreography inscribes a

I mean that we see ourselves faced with an art that is consciously separated from societal developments, what is called “art for art’s sake.” In the context of the Rojava revolution we aim to develop a realistic art that is of a specific use, one could say a “useful art.”¹³

set of ideas into the performance of its actors. So while the nation-state is a construct that demands a specific performance, so do the shapes and forms through which its power is articulated and inscribed upon those speaking in its name. Ideology, in other words, has a material reality, which one can understand through morphology: through art.¹⁷ The discipline of the revolutionary practice of stateless democracy thus also affects the possibilities of the discipline of art to engage new, yet unscripted morphologies.

Upon a superficial reading there might appear to be a relation between the ideal of “revolutionary realism” as derived from Hesso’s words, and what in the Stalinist era of the Soviet Union became known as “socialist realism.” In his “Speech to the Congress of Soviet Writers,” cultural minister Andrei Zhdanov stated that “in our country the main heroes of works of literature are the active builders of a new life—working men and women, men and women collective farmers, Party members, business managers, engineers, members of the Young Communist League, Pioneers.” Zhdanov explained that the task of the artist was “knowing life, so as to be able to depict it truthfully in works of art, not to depict it in a dead, scholastic way, not simply as ‘objective reality,’ but to depict reality in its revolutionary development.”¹⁸ Art historian Boris Groys explains that this notion of “realism” in “socialist realism” had indeed little to do with the idea of an accurate representation of objective reality, but was rather “oriented to that which has not yet come into being but which should be created.”¹⁹

The main difference between the two realisms is located in the collective dedication to the *possibilities* of a revolution (revolutionary realism) on the one hand, and the brutal singular enforcement of a decision of what a revolution is *dictated* to be (socialist realism) on the other. Socialist realism relies on the idea that the crystallization of the will of the proletariat finds its absolute form in the creation of a “socialist” state with a single author, in this case Stalin: the tragic role of socialist realism in that context is to depict a future society which, by definition, cannot be realized though the schizophrenic and violent state machinery developed around this single leader. Revolutionary realism, on the other hand, engages with an ideal of politics in which power is in a continuous process of self-assessment: its “realism”—in its most ideal outcome—is one that engages the new formations that come as a result of the collective, common performance of stateless democracy. Echoing the famous ’68 dictum “Be realistic, demand the impossible,” Hesso thus refutes the idea that realism is defined by what is currently present rather than by what is possible:

We as the Rojava Film
Commune try to
represent the dreams
and imaginary of this
revolution. We believe

As a consequence, the transformative base of the practice of stateless democracy affects the conditions of artistic practice. The result is a highly speculative form of revolutionary realism: a formation of art based on the “imaginary and dreams” that are already present, albeit not in a fixed form, but in a process of permanent transformation. As such, the practice of stateless democracy reintroduces, both in politics and in art, the idea of a permanent revolution of *form*.

3. IDEOLOGY MATERIALIZED

When Rojava was declared autonomous and announced its commitment to stateless democracy, this changed the whole infrastructure of the region, as the material remnants of Assad’s regime were suddenly declared stateless—or, following Hesso’s joke: these infrastructures became “terrorist”; their existing morphology began to mutate.

What used to be the northern region of Syria and is now Rojava consists of many government buildings, monuments, and parliaments built by the former regime. But with the Rojava revolutionaries’ rejection of the nation-state paradigm, they also lost the overall form that maintained their unity. Suddenly, the government buildings, monuments, and parliaments were left formless. That is to say, for those non-state subjects that embody the revolutionary cadre of the autonomous region, these infrastructures had abdicated their previous construction of power. They were no longer acknowledged in their authority, as the form of the nation-state as such was no longer recognized. The practice of stateless democracy stripped government buildings of their power; it reduced public monuments to isolated islands no longer capable of enforcing their historical narratives; and it handed over the exclusive space of the parliament to communal councils and assemblies. Ideology changed the nature and meaning of form, even though this is not yet the same as creating new forms in the way that Hesso and the Rojava Film Commune are investing in a transformative culture that takes the imaginaries of the revolution as its point of departure.

So what kind of morphology can we observe emerging? In many ways, Rojava can be seen as a gigantic squat. It’s a squatted country, which, due to the ideological perseverance of the Kurdish revolutionaries, has begun to alter the meaning of the remnants of the nation-state that were left behind. When I visited the region for the first time in 2014 with my organization, the New World Summit, we were hosted by Amina Osse, the minister of foreign affairs for the Cezîre Canton, and Sheruan Hassan, the international representative of the Democratic Union Party (PYD). They were the ones who introduced my organization to the altered and new institutions that the Democratic Self-Administration was constructing all over the region.²¹ Old monuments portraying Assad and his father were appropriated into monuments for martyrs and thinkers of the new revolution; old military buildings now house

in an art that connects the historical culture of society with a new revolutionary morality and politics. Our cause is society’s cause; but not the society that is already present, the society that we’re constructing as we speak.²⁰

schools or centers for the ideological training of the self-organized protection units of the region; municipal parliaments are now occupied by communes and cooperatives that have begun to govern their own neighborhoods, villages, and cities. Democracy had become liberated from the nation-state, although the practice of stateless democracy still struggles to reshape the old remnants of the regime to benefit revolutionary transformation.



CONSTRUCTION OF THE NEW PUBLIC PARLIAMENT AND SURROUNDING PARK IN THE CITY OF DERİK, CEZİRE CANTON, IN THE AUTONOMOUS REGION OF ROJAVA IN EARLY DECEMBER, 2015. PHOTO: RUBEN HAMELINK/NEW WORLD SUMMIT.

Our New World Summit has been working with the revolutionary Kurdish movement since 2012. Its representatives were among the first contributors to the temporary parliaments that our organization developed in theaters, art institutions, and public spaces in Berlin, Leiden, Kochi, and Brussels.²² As an artistic and political organization, our idea has been to reclaim the concept of the parliament as a temporary and public space, where we invite those dealing with parliamentary exclusion, such as blacklisted and stateless political organizations, to appear. Over the course of two years, our parliaments have hosted more than thirty organizations: representatives of liberation movements from the Basque Country, Catalonia, Kurdistan, Azawad, Ogadenia, Oromia, Tamil Eelam, the Philippines, West Papua, and East Turkestan. But here, in Rojava, our imaginary of a stateless parliament was no longer an object of speculation: in Rojava, all parliaments are stateless.

When Amina Osse and Sheruan Hassan suggested that we organize one of the New World Summit parliaments in Rojava, a fundamental separation between the imaginary of art and the imaginary of politics—as Hesso had named it—was overcome. The revolutionary imaginary of politics reached out to that of the arts. Ever since, my organization has worked with the Democratic Self-Administration of Rojava to develop a new, public parliament: a stateless parliament for a stateless democracy. Its construction is an attempt to engage what Hesso described as the useful art of revolutionary realism: a parliament that both expresses a political vision, but at the same time serves as a tool to bring this vision into practice.

What the Democratic Administration of Rojava in collaboration with the New World Summit has begun to construct is essentially an architecture that connects the material reality of the creation of a space with the aim of

transforming mentalities along the lines of the practice of stateless democracy—transforming the state not just in terms of its infrastructure, but also in terms of the specific “state of mind” that the performance of the nation-state implies. Rather than occupying an existing building, we began to construct a public parliament that from beginning to end was shaped by the ideological propositions of stateless democracy. We approached the notion of ideology as a material form; we approached ideology as a morphology.

For example, Rojava claims to be recuperating democracy’s origins as found in the form of the *agora* (assembly) of ancient Greece, the space where the theater of politics began. The fact that Rojava’s parliament is designed as a public space is a result of the declaration of Rojava’s stateless democracy, which by definition turned all parliaments into public, communal domains. The circular shape of the parliament derives from the shape of the assembly and its attempt to dislocate power from a clear center and instead engage in an egalitarian social composition in which the distance between people is equalized. The circular arches represent the foundational pillars of the practice of stateless democracy, each carrying one of the key concepts of the collectively written social contract that forms the basis of the autonomous Rojava region. The trilingual representation of words on the arches, such as “Confederalism,” “Gender Equality,” and “Communalism,” is an expression of the cultural diversity of the region; the Democratic Self-Administration always communicates simultaneously in Assyrian, Arabic, and Kurdish. The large canvasses that cover the roof of the parliament are hand-painted fragments of flags representing organizations that play a key role in the Democratic Self-Administration, together giving shape to a new confederate whole. Revolutionary practice and a revolutionary imaginary created the ideological design of the parliament; its morphology is ideology materialized.

The Constructivist aesthetics of the parliament engage the principle of a permanent self-interrogation of power in the practice of stateless democracy: the spherical shape of the parliament is no perfect circle; it does not commemorate a successful revolution of the past, but one that is enacted continuously in the present. The pillars of the parliament and the principles they represent are not necessarily in unity; they seek for connections, and in the process often stand in public conflict with one another. The decentralized placement of the arches that form the parliament as a whole further strengthens this sense of a parliament that is in *permanent construction*, even when it is finished.²³ The permanent construction of the public parliament thus also aims at a permanent aesthetic and ideological self-interrogation, a parliament in a state of self-critique: a hybrid architectural manifesto that can only be completed through the ongoing engagement of its users. This ideal of permanent construction relates directly to the self-assessing structures of power employed by the Rojava revolutionaries: its morphology thus cannot but engage these same principles in the domain of aesthetics.

The parliament, as the Democratic Self-Administration and the New World Summit intend it to be, is ideology materialized. Not just as a mere form, but as a

form to be performed, and a performance aimed at self-interrogation and transformation. Rojava has shown that revolution is first of all a performance of ideology. The Rojava revolution is not one that hopes for a different world in an unknown future when statehood is achieved and utopia has developed properly and linearly, as our revolutionary textbooks have taught us. Rather, it is revolution as a painstakingly won process of building a new society through a change of mentality and a change of performance: through a change of form. The Rojava revolution proposes a different performance of politics, and as such, also a different performance of art.

4. IDEOLOGY = FORM

The eventual moment of the Rojava revolution has liberated the performance of democracy from the construct of the nation-state. Rather than performance following the prescribed scripts of the state, the revolutionary break from old oppressors and masters allows for ideology to be performed differently, to take a different form. Concepts of self-governance, long in the making through decades of guerrilla struggles in the mountains of Bakûr, are liberated from their bondage to a structure of governance that was never their own.

Revolutionary realism—the one and only true realism—thrives, and the formula that structures the paradigm of a new world is spelled as follows: Ideology = Form.

... Out of old monuments, new shapes grow: the images of father and son Assad disappear, and a multiplicity of faces emerge, those of the martyrs of the Rojava revolution. A swarm of fighter-portraits consuming the pedestals one piece at the time ...

... In Kobanê, for months the epicenter of the struggle between the Kurdish revolutionaries and the Islamic State, reconstruction is in full swing. Despite Erdoğan's refusal to allow for a humanitarian corridor, soberly built foundations of new houses have emerged all over. Just one neighborhood remains in ruins. No one touches a single stone or bombshell there: the ruins have been declared a monument—an enormous, permanent, and open scar in the heart of the city ...

... On the first floor of a bombed cultural center, where children play with half-melted guns, a series of murals is still visible. Despite the bullet holes and the black graffiti of Islamic State militias smeared on the walls, the depictions of traditional Kurdish instruments and covers of books by local poets have remained ...

... A few streets from the bombed cultural center, a new one has opened. A sharply dressed teacher sits in the garden with his students, playing traditional folk songs. Songs of defiance, performed in defiance. Stubborn forms that will be performed, again and again, despite everything, against everything, for resistance is life ... ²⁴

... During a conference, a Kurdish party leader lectures in Arabic. While having fought for the right to speak Kurdish, now she decides not to: she was a former minority, now a majority; her Arab listeners were a majority, now a minority. She could perform power, but decides not to ...

... A former guerrilla fighter is now a minister. She has been offered a private car and driver; she is offered the services of waiters and cooks; she is offered a bodyguard and bulletproof glass. Instead, she does the dishes for her assistant, she cooks for her team, she walks home alone. She performs differently ...

... In Rojava, cats silently move through ruins and new building sites; they stand guard with fighters and rest with artists. Even the cats have changed form; even cats are terrorists here.

This essay is dedicated to the artists of Rojava that taught me how to make a world: Nesrin Botan, Abdullah Abdul, Masun Hamo, Diyar Hesso, Onder Çakar, ?éro Hindé and Khushman Qado. I further thank composer and poet Samuel Vriezen for discussing with me the mathematics of egalitarianism and political transformation, and philosopher Vincent W. J. van Gerven Oei for his relentless editorial support in writing this essay.

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The alternative, I supposed, is to argue that God did NOT act to kill of rivals to the Roman dominate, and that Christianity triumphed because of its success in the marketplace of ideas.

Art is not harmless

Art as a poetic terrorism, my basic suggestion is that we have to be desperate Microphones as terrorists

There is already some hostility in the room

'Cooperative' does not acknowledge a balance of power. In the language we already say something about the power balance and politics we want to achieve. (I find that an interesting topic - sensitivity to our exact language needs an 'self-education' in this)



JONAS STAAL - BUDA 2016

Art as public space

NEW WORLD SUMMIT: ALTERNATIVE PARLIAMENTS

Collaborator <->
collaborateur

FOR STATELESS PEOPLE / "TERRORIST" (OUTSIDE) ORGANISATIONS



[HTTP://NEWWORLDSUMMIT.EU/WP-
CONTENT/UPLOADS/2013/04/KOCHI_HEADER.JPG](http://newworldsummit.eu/wp-content/uploads/2013/04/kochi_header.jpg)

You are placed outside of the realm of democracy Groups who struggled for the right to a 'place' of their own. Once placed on the blacklist they are made 'stateless' again.

Is it possible to think of a space and create a space to engage groups that are placed outside of democracy? Who are we fighting against and denying access to the political realm?

To be blacklisted is to be outlawed, denied access to the political realm, negated twice. These groups are often rooted in a struggle for democracy, but these are opposing visions of democracy.

Relevant in first summit: all groups come from longstanding anticolonial social movements invested in democracy. Imposing visions of what democracy is or should be.

De Morgen decided not to use the word 'allochtoon' anymore: power in language

Important to rethink the language. Also visual language. In order to represent this independence. And to overwrite the existing system. Rethink the history & representation of the world. Not from the perspective of 'victors' but from those who are currently resisting.

And then there is the language of the map.

Language of the 'Map' is problematic: colonial, administrative origins. (understanding world through borders)

Language of the map makes it seem 'logic' territory - makes you think of infrastructure. But the reality of the territory is often different than what a map might imply. (picture of desert with cardboard flag)

Too democratic
visions of
democracy for our
current system

Overwriting instead
of opposing



JONAS STAAL - BUDA 2016

Nomadic people and nomadic reality of use of the territory. Reality of the map and constitution is a way to be understood by global world order.

For touaregs, the word 'state' is not part of their language. Nation is a concept of the international community, it's the only thing the UN can They are forced to employ this language.

New state is not represented by infrastructure, but by symbols and images that immerge in the region.

Mass manifestations – protests without counterpoint – a protest of and for the people themselves.

It builds a symbolism for self-recognition. (interesting way to see our protests and manifestations with a government that is absent in that part of public debate – stupid thought)

Kurdish movement: new concept of democracy: 'democratic confederalism': Kurdistan spread out over 4 nations, can it become a state? Women critiqued the idea of the nation state as a patriarchal concept.

Ideological map

State as colony of capital

Alternative paradigm: democratic confederalism – separate democracy from structure of the state – *stateless democracy*

To achieve democracy, we have to separete it from the state.

Stateless democracy.



[HTTP://WWW.E-FLUX.COM/WP-CONTENT/UPLOADS/2015/03/THE-ART-OF-CREATING-A-STATE-ROJAVA-1_SMALLWEB.JPG?B8C429](http://www.e-flux.com/wp-content/uploads/2015/03/the-art-of-creating-a-state-rojava-1_smallweb.jpg?b8c429)

Syria : North – Kurdish region Rojava: 1,5 times Belgium

Put stateless democracy into practice (until that moment only theoretically developed) – in complicated geo-political situation (in between Turkey, Daesh and Irak)

No institution is separated from the idea of a radical democracy – even military organised that way – rethink institutions

A theater chosen as place to organise the parlement

Self-organisation

In radical democracy, collective descionmaking has to aply to all organising bodies: army, politics etc..

Self-governance

Decide over collective interests together

Smallest political entity (= local towards accumulation of local groups) has most power – the higher up you go on the ladder, the more the function becomes coördinating instead of decision-taking. (inverted pyramid)

Who has the right to educate whom? Education being re-thought.

Old monuments are decorated into the colours of the new democracy

Build a new parlement for the autonomous region – completely new that would take the stateless democracy as departure point (as imaginary) – circular, as an open public space, no center to be occupied, as an agora. A spatial-architectonal manifesto.

A squatted country



HTTP://NEWWORLDSUMMIT.EU/WP-CONTENT/UPLOADS/2015/10/001-600X336.PNG?1461850803036

A space for the many to represent themselves (instead of for a few to represent the many)

The core – the center of power – is never occupied
Architectural manifesto of the values and ideas, and at the same time a space for them to be practiced

Stars and suns in their flags: universalism – values with a universal capacity

The architecture is not only the physical, but also the social once the space is being occupied and being put into use.

Art architecture and designed understood as 'representational', structure is symbolic of social structure.

Capacity of the space of theater to rethink the capacity of democracy but also performative aspect of it.

History of politics and history of theater connected.

Imagining the world differently is very real.

We institutionalised the separation of the imagination from the real : this is absurd and wrong – we have to bring them together again.

Our image of power and politics have been created by artists and designers, if we disagree with power and politics today, we can change them.

THE COOPERATIVE

But, our imagination on itself does not change anything.

To have effect we will have to cooperate as artists with emancipative progressive organisations all over the world

To make art relevant we will have to build a cooperative network around it

www.hartbovenhard.be
www.climate-express.be

↔

1 An undated press release from the Rojava Film Commune, founded in 2015, states: “The most valuable outcomes of the cinema will be delivered to the peoples of Rojava in their own languages. We shall not allow the cinema to be simplified to become an industrial tool, or a consumable and exhaustible object. The squares of our villages will become our culture and art centers. Our factories and our restaurants will become cinema halls. Our vibrant streets will be our films sets.” ↔

↔

2 Interview conducted with Diyar Hesso at the Rojava Film Commune, Derbisiye on October 30, 2015. ↔

↔

3 See *Stateless Democracy*, eds. Dilar Dirik, Renée In der Maur, Jonas Staal

(Utrecht: BAK, basis voor actuele kunst, 2015). ↩

↔

4 “Social Contract,” in *ibid.*, 131–58. ↩

↔

5 My own research in the autonomous Rojava region taught me the following: The foundation of the practice of stateless democracy is located in the commune, of which there are dozens in every small city. The city municipality has the responsibility to meet the communes’ infrastructural demands, but cannot enforce its own will upon the communes. For the cantonal council—three in total, from the east to the west of Rojava: Afrin, Kobanê, and Cezîre—the political task is that of coordination and international mediation on behalf of the communes and municipal councils. Finally, the trans-cantonal supreme council connects the three cantons and has the task of facilitating communication within this mosaic of political entities. ↩

↔

6 Jonas Staal, “To Make a World, Part III: Stateless Democracy,” *e-flux journal* 63 (March 2015) - <http://www.e-flux.com/journal/journal/to-make-a-world-part-iii-stateless-democracy/> ↩

↔

7 “Turkey’s role has been different but no less significant than Saudi Arabia’s in aiding ISIS and other jihadi groups. Its most important action has been to keep open its 560-mile border with Syria. This gave ISIS, al-Nusra, and other opposition groups a safe rear base from which to bring in men and weapons ... Most foreign jihadis have crossed Turkey on their way to Syria and Iraq ... Turkey ... sees the advantages of ISIS weakening Assad and the Syrian Kurds.” Patrick Cockburn, *The Rise of the Islamic State: ISIS and the New Sunni Revolution* (New York: Verso, 2015), 36–7. ↩

↔

8 “The document—written as a foundation text to train ‘cadres of administrators’ in the months after Isis’s leader, Abu Bakr al-Baghdadi, declared a ‘caliphate’ in Iraq and Syria on 28 June 2014—sketches out how to organise government departments including education, natural resources, industry, foreign relations, public relations and military camps.” Shiv Malik, “The Isis papers: leaked documents show how Isis is building its state,” *The Guardian*, December 7, 2015 - <http://www.theguardian.com/world/2015/dec/07/leaked-isis-document-reveals-plan-building-state-syria/> ↩

↔

9 Dilar Dirik interviewed by Jonas Staal, “Living Without Approval,” in Dirik et al., *Stateless Democracy*, 48. ↩

↔

10 I write this in line with a series of conversations with writer Vincent W. J. van Gerven Oei on the subject of “progressive terrorism.” With this term

we do not refer to what is generally considered “terrorism” in terms of the violence of non-state actors, which, as we discussed, can differ from being the (necessary) result of a liberation struggle (e.g., the PKK) or embody a mere oppressive mimicry of the violence of the state (e.g., Islamic State). With “progressive terrorism” we specifically relate to a *terror of form*, meaning the existence or emergence of forms that existing structures—such as that of the state—cannot contain, and thus must refer to as “terrorism.” For example, the Polish writer Witold Gombrowicz—an essential reference for both Van Gerven Oei and me—in many ways dedicated his lifework to confronting the internal formlessness of any structure of governance, thought, or sexuality: the terror of form in Gombrowicz’s work embodies the necessity to recognize one’s own authorship in confronting this essential formlessness, rejecting any glorification of form as “natural” or “authentic” in its supposed “mature” authority. “Living without authority” in that regard interrelates with Dilar Dirik’s definition of autonomy as “Living without approval”: both name the terror and necessity of liberation. ←

↔

11 Especially from the perspective of Turkish President Erdoğan, the existence of the autonomous Rojava region represents a threat to his increasingly dictatorial policies. The rise of the progressive Democratic People’s Party (HDP), which unites both progressive Turks and the Kurdish movement, and which managed to pass the high electoral threshold in the last two elections, has increased the regime’s fear that Rojava will attempt to unite with Bakûr, the northern part of Kurdistan, which Erdoğan considers to be southeastern Turkey. Erdoğan’s regime even tolerated the fundamentalist Islamic State’s use of its borders in order to get rid of the Kurdish autonomists, and Turkey’s strong position in the NATO alliance has been exploited by all possible means in order to gain international support to renew the war against the PKK and block humanitarian corridors or even economic exchange with the Rojava region. A recent article by anthropologist David Graeber gives a clear overview of Erdoğan’s use of the Islamic State for his own purposes: “Had Turkey placed the same kind of absolute blockade on Isis territories as they did on Kurdish-held parts of Syria, let alone shown the same sort of ‘benign neglect’ towards the PKK and YPG [the Kurdish militant organizations from North and West Kurdistan] that they have been offering to Isis, that blood-stained ‘caliphate’ would long since have collapsed—and arguably, the Paris attacks may never have happened.” David Graeber, “Turkey could cut off Islamic State’s supply lines. So why doesn’t it?,” *The Guardian*, November 18, 2015 - <http://www.theguardian.com/commentisfree/2015/nov/18/turkey-cut-islamic-state-supply-lines-erdogan-isis/> ←

↔

12 In a private conversation on October 17, 2015, in the city hotel of Derik, Amina Osse, the minister of foreign affairs for the Cezîre Canton, elaborated on what she referred to as “democratic discipline.” With this term she named not the role of the state in enforcing democracy upon its subjects, but rather

the necessary moral and ethical compass of an individual in bringing about the collective performance of stateless democracy. In a democracy without the state, the capacity to outsource responsibility to an external structure of governance disappears, meaning that we essentially “self-govern”: both in relation to our individual role in the performance of stateless democracy, and that of the community in which we partake. This is effectively summarized by the political group TATORT in their assessment of the practice of stateless democracy in Northern Kurdistan, when they say, “Popular participation generates a politicization of society, in which each person may become an autonomous political actor.” See TATORT Kurdistan, *Democratic Autonomy in North Kurdistan* (Porsgrunn: New Compass, 2013), 21. ←

↔

13 Interview conducted with Diyar Hesso in the Rojava Film Commune, Derbisiye on October 30, 2015. One will note how Hesso’s introduction of the notion of “useful art” resonates with what artist Tania Bruguera has termed “Arte Útil,” following her creation of the *Arte Útil Association* in 2011: “Arte Útil aims to transform some aspects of society through the implementation of art, transcending symbolic representation or metaphor and proposing with their activity some solutions for deficits in reality ... Arte Útil practices try to address the levels of disparities of engagement between informed audiences and the general public, as well as the historical gap between the language used in what is considered avant-garde and the language of urgent politics, science and other disciplines.” Tania Bruguera, “Glossary,” - <http://www.taniabruquera.com/cms/609-0-.htm>). Bruguera’s frequent collaborator, theorist Stephen Wright, elaborates further that “usership ... names not just a form of opportunity-dependent relationality, but a self-regulating mode of engagement and operation. Which makes usership itself a potentially powerful tool. In the same way that usership is all about repurposing available ways and means without seeking to possess them, it can itself be repurposed as a mode of leverage, a fulcrum, a shifter, and as such, a game-changer.” Stephen Wright, *Toward a Lexicon of Usership* (Eindhoven: Van Abbemuseum, 2013), 68. ←

↔

14 In the process of editing this text, Brian Kuan Wood noted in this regard that “‘realization’ here is a key term alongside realism when it comes to form. To be realist assumes a position with regard to the real, where to realize is to alter the status of the real.” Personal e-mail exchange, December 2015. ←

↔

Whereas the term “morphology” today has significance in domains as different as linguistics, biology, and mathematics, Johann Wolfgang von Goethe is considered to have defined the term in relation to the study of plants, rejecting examinations of plant organisms in the tradition of Linnaean taxonomy: “The close proximity of Goethe’s perception of art and his study of nature suggests that the choice of the same methods for both fields is based on similar intentions. In several essays, Goethe wrote about his aims as a scientist ...

His intensive visual examination of natural phenomena, his efforts to objectify empirical observations, to use comparisons, and to establish series of observations, formed the basis for his project of morphology. Goethe defined morphology as ‘the science of form (*Gestalt*), formation (*Bildung*) and transformation (*Umbildung*) of organic bodies.’ Morphology was based on careful examination of forms and their modifications under different external circumstances, as well as on intuition in order to find archetypes (*Typen, Urphänomene*) and fundamental rules of their (trans)formation.” Johannes Grave, “Ideal and History: Johann Wolfgang Goethe’s Collection of Prints and Drawings,” *Artibus et Historiae* 27.53 (2006): 183. ↩

↔

16 A relevant study in this regard was developed by architect Francis Cape, who analyzed the role of the bench in different communalist groups in the United States. The “utopian bench” in his analysis becomes the visual and ideological foundation for communalist politics: the surface on which we organize and articulate what a community is, should or could be. Francis Cape, *We Sit Together: Utopian Benches from the Shakers to the Separatists of Zoar* (New York: Princeton Architectural Press, 2013) ↩

↔

17 My first attempt to define the practice of art in terms of a morphology was published as “Een wereld maken,” *Metropolis M 1* (2015). ↩

↔

18 Andrei Zhdanov, “Speech to the Congress of Soviet Writers,” *Art in Theory 1900–1990*, eds. Charles Harrison and Paul Wood (Hoboken, NJ: Wiley-Blackwell), 420. ↩

↔

19 Boris Groys, *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship and Beyond* (New York: Verso, 2011), 24. ↩

↔

20 Interview conducted with Diyar Hesso in the Rojava Film Commune, Derbisiye on October 30, 2015. ↩

↔

21 It is important to name the variety of political parties that are, like the PYD, united in the Movement for a Democratic Society (Tev-Dem): an association of political parties and grassroots movements from all over the region. Within the Tev-Dem coalition, women’s organizations are also prominently present, such as Yekitiya Star, which is part of the larger Kurdish Women’s Movement and chooses its own women representatives and runs autonomous cooperatives and communes. Each of these organizations also runs its own academies, such as the Tev-Dem and PYD academies, but also the Star Women’s Academy, where *jineology* (the science of women) is taught. Throughout the Rojava region, the cultural dimension of the revolution is shaped by the Movement for a Democratic Art and Culture network (Tev-Çand), which consists of cultural

institutions in each village and city that organize theater and musical performances, but also exhibitions and education for children and adolescents—the Rojava Film Commune being one of them. ←

↔

22 The main contributors from the Kurdish revolutionary movement to the New World Summit have been Rojda Yildirim and Dilar Dirik of the Kurdish Women’s Movement, Adem Uzun of the Kurdish National Congress (KNK), *Dil?ab Osman* of the Kurdish Democratic Society Movement in Europe (KCD-E), and *Havin Gune?er* of the International Initiative. See the New World Summit video channel for their lectures - <https://vimeo.com/user17523939/> ←

↔

23 Architect Paul Kuipers, a member of the New World Summit, and myself have based a lot of our collaborative work on Russian Constructivist art and architecture, but we have also taken a lot of influence from Brazilian architects: of course Niemeyer, Lucio Costa, and Burle Marx, but even more Lina Bo Bardi (1914–1992), who further translated the European modernist paradigm of the infamous Congrès International d’Architecture Moderne (CIAM) into the specific context of contemporary Brazilian society. Bo Bardi took the step of developing a modernism that in many ways ran counter to the European administrative and formalist paradigm by investing far more in the sociabilities of architecture and its relation to other cultural domains, such as art, music, and theater. Her work formed a key reference in developing the interrelating political and social dimensions of the parliament, from its function as a space of political assembly to its cultural manifestation and—through the surrounding park—its role as a recreational space. Part of my research on Brazilian architecture that informed the construction of the Rojava parliament was published as *Nosso Lar, Brasília: Spiritism—Modernism—Architecture* (Rio de Janeiro/Heijningen: Capacete & Jap Sam Books, 2014). ←

↔

24 One of the most well-known Kurdish slogans: *Berxwedan Jiyane*, “Resistance is Life.” ←

- SARAH
- GIJS
- LUDI LOISEAU
- WOUTER HILLAERT
- SPIN
- ARTSCOMMONS_
- AGNES
- ARTSCOMMONS@
- ELKE
- KATE
- CHRISTEL DUSOLEIL

Commoning the gaps 1

WORKING SESSION – THE ARTS COMMONS

↔ Nicolas :

1st question Nicolas: we will leave his festival without having cooperate – it's a festival – do we need a moderation or not what is the value of moderation also in your art works moderation or mediation is the moderaor the one responsable making place for others giving the capacity is a form of power power relationships are aknowledge? what are the structures? who benefits from the event? are the participants empowered at the end of the process?

is the moderator the third part? cant he artists be the third part towards his own work using/ abusing the arts for politic or the other way around? false separation? institutationalize that arts as somehting else art is a juridically exceptionnal space that has the capacity of self reflection

what is the ideal outcome of eh piece "verein...3,
the insurectio nnever happened the performance is akgin the people to go against their own intuition > negocation
forcing people into situation putting yourself in risk
is the sptactor a slave of participative arts?

fiction nis ral basic incomes is the most beautiful fiction of our time

long time fiction, now reality the fiction has a big real dimension

the sumit is actualising a fiction showing the other side
is speculation = fiction speculation is meant ot become real
fiction can stay fiction

best show is when the food is bad how the fuck did we get there?

is failure the aim?

the political aspect of bench, utopian vision of how are we seating together there is place for one and for 10 the effective form of democracy how many seats are there to seat on, in a parliament, this define the amount of people who can take part

An alternative to moderation would be to allow people to take the word.

↔ Jonas' opinion :

a moderator is necessary.

↔ Nicolas:

we see this in your artwork

Also your approach to democracy is strongly through moderation

↔ Jonas:

Artist as mediator – there is a difference between a moderator and a leader. Moderator to avoid messes.

Also a responsibility that comes with that – this helps to define the space of participation

Power position as initiator?

↔ Wouter:

a good moderation is distribution of power and authority.

Without moderation it might be even more 'undemocratic'

↔ Juan:

What would it mean to moderate my work – for a crime you are the one building the plan, the robbery. But those collaborating on the robbery is just as important as the one moderating.

Moderation can be a shared responsibility, but a division of roles.

↔ Jonas:

the question of power and authority often present without being acknowledged. The title of collaborative work is hiding the power relations behind it.

Recognize and locate responsibility

To be equal in the process: recognize your own position

Important is that the responsibilities are clear. Power is always present: it's necessary to identify it to change something

↔ Agnès:

in context of arts: is it interesting art? And who is responsible for that? The spectator or the audience? How to deal with the authorship of the artist and the critique of the audience?

Attached to this question:

Who has the responsibility to asses?



COMMONING THE GAPS - BUDA 2016

Who's responsible for the quality of the art in the case of collective artworks: who's the author? Who is assessing if it was 'good' or 'bad', as a moral judgement?

The moderator tries to achieve moderate results. Moderator can make the conversation more 'urgent' but will then run into

the problematics of using his own power. What is the balancing act that makes moderation produce moderate effects?

Taking responsibility for the space? What happens within this space without moderator? And how to deal with that as artists?

By taking power you open the possibility of provoking a counter-power. Does that happen in your case Jonas Staal?

↔ Jonas:

For the participants it's important within which frame they will act. As there is a political interest. What alliances are being formed? Acknowledge power structures & dilemma's coming out of this way of working. Also important to make clear that I'm doing this as an artist.

↔ Philippine:

Does the realisation that it is 'art' take the edge of what you are doing? Often the label 'art' deflates the political / activist impact.

↔ Jonas:

I get comment that I abuse politics as artist, or abuse art to do politics. So 2 opposite critiques. This separation is false, historically false! Our ideas of art have always been politicised. That critique builds on the (false) notion of a separation between art as a simulacra, and politics as 'the real'. We have institutionalized art as 'something else', which is not the case. That's a west-european notion of art, artists in the Philippines see it in another way. Showing the symbols of ones movement is a case of life and death - in those other countries and contexts art is not separated from the 'real'. This is a (European, Western) (view, illusion). Art space can also function as a freezone for things you cannot do outside art?

What differences art from politics is that it has a different capacity to criticize / question itself. Art is questioning the conditions of its own being - self-interrogating Allows for a much more critical position (and self-reflection) then politics allow for.

↔ Christophe:

Christophe left more and more the stage in his three projects? More an more in the realm of the stage? Christophe sees it different: he likes to use the theatre as classical as possible: to stage something that is clearly 'artificial'. The audience became more and more shareholders.

Playfulness in contradiction with the real money that is death with - you allow yourself to fantasise about this in a different way - as you do in art. But you are dealing with a very concrete amount of money.

↔ Juan:

poetics at the center

Theatre not always the right realm for action

In order to establish different relations with the spectator / public space & private space for intimacy or stronger relations, no history enabling people to act.

Radicalizing making yourself responsible of what is going on but with clear roles.

In 'Verein' the 'director' became very present through the written presence? Where is the space for the audience to rebel? Christophe: Everything is completely open for the audience to take over, but it didn't happen yet. Discover before they rebel. Then negotiation.

Nobody ever addressed me personally during the show.

Book is asking people to go against their own intuition. Adapting the 'recipe' and policing happening.

But people come to the theatre for a reason, if people dislike they leave.

Forcing the audience in a certain situation

Regulated space

Buying a ticket for a show is subjecting you to something else to happen.

Slavery: using that word for art is very problematic, because some people are actually slaves. But aren't we enslaved by a system? Many different kind of regimes that occupy us – but 'enslaved' and 'slavery' has a material reality There is much to rebel against (as a privileged western artist) – but not the same as struggles and oppression and resistance as artists in other contexts.

Condition of desparation is a better term

Assumption that there is liberation (through art?) – and the setting up of a framework in order to produce / provoke this liberation.

↔ Jonas to Christophe:

questions from the audience showed a real and deep hunger for an 'alternative' Piece was a political event, in the will of the audience to figure out what you were proposing. The imaginary was so powerful Piece showed a possible alternative and the hunger for an alternative

Division in the audience? Hositivity also present. Showing how we should approach every political system: deconstruct and figure out if we really want it or not.

Audience can also play roles, in interaction with the performance. In interactive performances, does the audience step in, or does the artist step out?

↔ Lara:

Use the space of the theater for care-taking of making proposals better collectively, instead of criticising Christophe: important also to re-introduce the 'theater', the fiction by letting claypots fall down from the ceiling Agnès: Asking a question is also entering the fiction. A well set-up fiction can be a very strong political tool.

↔ Jonas:

Maybe biggest fear is that the model you propose would work. Because it opens the capacity of a real political discussion.

↔ Agnès:

Jonas, where is the fiction in your work? Depends on how you define fiction. But first define who is the audience? We decide on forehand who we want to be the audience. A large part of the audience is also diaspora. A very mixed audience is very important: looks for a language that connects. (composition of our audience) Fiction? Basic Income is also a fiction, ...

↔ Marijn:

But maybe the question is, what is the abstraction?

Fiction means we open up a horizon of what could, should or we demand to be true.

Fiction is depoliticising.

NWS is a nomadic parlement for stateless people from all over the world. This in itself challenges our notion of the parlement (always within nation state). Fiction or abstraction has a very real dimension. Visual and spacial choices also have influence on outcome of it. 'Autonomy means living without approval'

What is this substructure of democracy? **Speculative** rather than fiction Speculation is meant to be real at some point, while fiction doesn't?

↔ Christophe:

I want people to take risk. If the food is very good, the audience is often very homogenic. Different people with different takes produces weird outcomes. Failure has to be an option. People

leaving, often (partly) out of 'self-failure'. Everyone has agency.

↔ Agnès:

Taking the risk of failure together (maker & audience). This makes the dramatic tension of many participatory works at the moment.

↔ Juan:

In my current project the risk of failure should be minimal. Operating the device should be possible for everyone. The risk of nothing happening, I don't like for this project. I try to minimize the risk of not wanting to participate.

↔ Philippine:

Risk of failure makes the audience an accomplice, and create a sense of care.

Is complicity really a collective feeling, or an individual one? + 1

↔ Marijn to Lotte:

Can 'building conversation fail'? Lotte: no. In the reflection there is importance, even if the conversation was boring. In doing it together, it can not fail. What is failing?

↔

Jonas on risk & failure:

↔

concrete assesment of failure (goals of the summit)

Esthetic conscience: morfology - form

f.e. : Chairs: makes you look at who is absent instead of aknowledging who is there.

(see history of benches and utopion architecture - a bench is never empty + a different negotiation of space)

Also mathematical limit to the collective (?)

Bench as the architecture of a (collaborative) negatation of space, while chairs are the architecture of a society of individuality

COMMONIZE THE GAP

The alternative, I supposed, is to argue that God did NOT act to kill of rivals to the Roman dominate, and that Christianity triumphed because of its success in the marketplace of ideas.

We asked all the presenters to define a 'gap' a part of their work they fail to speak about.



Be it where I live,
in Molenbeek,
Brussels, Europe or

Christophe Meierhans

Problematic: to end it with the term 'believe', it brings us to a dead end? As long as you believe it will happen? What is the alternative to 'believe' – believe is too determined? I can't accept believe is the final destination. A question mark? No, that's also too vague.

– Jonas Staal

It's the empty chair? At the summit presence is very important. There are certain groups for whom it's unsafe to be physically present.

When would you skip the value of the presence? Looking at the the G25 organized by Greece I saw Assange, still captive in the Ecuadorian embassy mediated through a huge screen. Probably he should ?even when released? always be mediated through such a projection.

– Lotte vd Berg

↔

ArtsCommons: What would be the value of intimacy Connected to feeling of social incompetence. The work we propose is a space in which we practice our relationship towards the other. Sharing this social incompetence is very intimate.

↔

Lotte:

I don't understand your role, it feels somewhat like a interrogation ? Role of 'moderators' feels like interrogation instead of talking.

↔ Agnez interrupts :

as it's time to move to the performance.



A LETTER

Dear ____

Being here in Kortrijk with the __, I had the strange notion today, that I am standing on the _ side. **(What happened was the following:)** There were 3 lectures and after the lectures we, the _ were asked to first lead a debate between the speakers (.....who were all __, by the way. But of course, one of them pointed this out, when referring to the ___ of the translator.....) and then do a workshop with the gaps that were offered by the participants of the festival. But we didn't get to the workshop, we got stuck in discussion, and I think it was _____ this way and also not.

The primal question was, if the group needed a moderator for this conversation / debate / _ / ___ / _ . *Certainly we obeyed the unwritten rule of the ArtsCommons, that there should never be power and never a leader and that everything should be undecided, uncertain, unless ___ decides it in the most __ way possible. (The trick is simply, to let the _____ think, that we know what we are doing.)*

the world.

The course of things seem to go in the wrong way? Is what I'm doing as an artist the best thing I can be doing regarding the state of the world? - This can not be assessed, it must be believed in.

How to deal with groups who want to participate at the summit but don't want to or can't be present

Intimacy is a gap. - Lack of intimacy, we are very quickly afraid that it will become too much, or that we won't know how to end it

So, we did not have a moderator, it just wouldn't fit. But at the same time we did have a certain power over the way the **__ could have gone, but did not use it clearly.** _ would suddenly and in a quite harsh way appear when we asked questions. Because there was the agenda to collect more gaps and to make them come out of the participants, to take them even by force. (This might sound over the top, but this letter is as fictional as it is _____. What is the real?) But I am certain about one person who felt interrogated by the way we asked questions. I can proof that. It is on video.

This is what made me feel _____ .

On one hand it is again and again the thing about power. Probably **_ can never deal with power in such a way, that it would disappear nor levitate into the sky or sink into the ground like trains do. Well I guess it is a __ sign** to come closer to the functions of power when dealing with commons.

On the other hand, what really turned me _ , was the amounts of words used to **__ the gaps. First grab the gaps, then fill the gaps, or use them at least. That's how it feels. It almost feels like anti-gaping and it is hard for me to take it _ .**

This is why I was very glad to read your letter! I think I would like to turn our contribution into a celebration of gaps. And as the person who felt interrogated said, intimacy is a gap. Or maybe celebrating a gap is a intimate thing.

(.....It is not easy to say that because I have a __, **but I am quoting a __, so I guess it's . Does awareness make something __ or _ or is it a kind of anticipatory confession, forgive me, __, I am __ . Is there any place without god that oozes christianity like the left? Sorry, I am levitating and sinking all the time and could also be _____)**

Anyway. How to be intimate? How to be with someone or a group of people? If you started interaction, how far does it go? Where is the point you fall into politeness and act accordingly because you want to be a _____ person?

looking forward to read you.

Cooperation in the City: the public space as a theatre and the citizen as an acting body

A lot of artists are using the city not only as a subject, or as an exceptional outdoor stage, but also as a place where people can address their positions and/ or take (common) action. Next to the artists, many non-profit organizations are investing in the transformation of the city as the place where visions for a possible common future can emerge. But what does 'participation in the city' exactly mean in critical art context? And is 'citizen participation' often used by governmental bodies to control opposition to urban development?

Hella Rogiers
Lotte van den Berg
Anna Rispoli
Pepijn Kennis
Lars Fischer

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- LUDI LOISEAU
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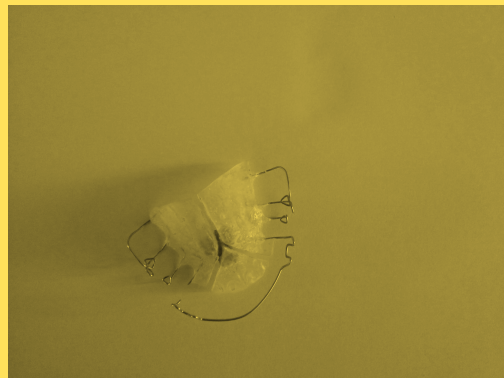
Hella Rogiers

COMMON GROUND – RUIIMTE MAKEN

Not artistically or culturally engaged, but a consultancy agency focused on spacial planning.

From marketing evolved to processes of spacial projects and their complexity.

SOCIAL COMPLEXITY – the hardest to deal with



WHAT - WHEN - WHERE ?

↔ costly

↔ time consuming

What is the governing model? Authoritative or open to dialogue.
emacipated citizens and social media are making authority models more diffiult

All large infrastructure projects costs more then foreseen and take more time then foreseen. Why? Look at the complexities at the heart of these projects; the social complexity seemed to be the hardest to deal with.

worked in public transports marketing and communicaiton, special porjects

need more tacticks

strated with a doctoral thesis, the safe illusion of manageability studied 25 large infrastructure projects, they all costed more and were longer than foreseen, why? the more complex was social often lacking an attention to the social maaging the social is key to success what is the governance? authority or dialogue?

Most projects well organised on a technical, financial and juridical level, but the social aspect is not taken into account.

GAP: social complexity is a gap.

Common Ground structures handling with social complexity.

1. WHAT IS YOUR GOVERNANCE MODEL?

Know who you are: is your model authoritan or open to dialogue?

← yes, definitively similar in the arts sector

Authorothy:

- ↔ Knowledge is power (keep your knowledge to yourself)
- ↔ Possession of power and control
- ↔ Emancipated citizens
- ↔ Encounter, how to make it valuable

Dialogue:

- ↔ Open
- ↔ Honest participation
- ↔ well-led process required ← yes you need a moderator

To consider:

Take care of your contestations ?

The lader of participation: from

2. SET YOUR GOALS RIGHT

Avoid opposition and create supporters by making a positive dynamic happen. Communicate to the right people (that might oppose and those who are neutral or positive) If you do this in advance (which is rarely done) you might find supporters for your project Most of the time the energy is invested in avoiding opposition, and by that focus goes to the negative.

Don't forget internal stakeholders

3. TO LEAD OR NOT TO LEAD

Most institutions are scared of leading because of the opposition they expect. But not communicating and being silent is never a good idea. Make sure you can do something with protest by addressing it in advance.

4. PROJECT VS PROCESS

- ↔ Project: Knowing the path
- ↔ Process: Making the path ← together

5. PROJECT, PROCESS AND COMMUNICATION

When things go wrong it can be either of the reasons above - not only bad communication

Fabriek Plastiek - Aalst

Tupperware fabriek about to be demolished for urban

working more on precesses - dealing with social complexity

over time and overbudget

If you have a dialogue, you need to take people serious and do something with it.

Collaboration is the new competition

development. Social café and cultural and social activities

Community engagement

What makes it happen?

Make a win-win situation [← Marijn: How do you **change your stakeholders?]** Big difference between wanting to enhance social cohesion in an area or trying to push gentrification in an area. Through organising things in an area, you enhance social cohesion. For gentrification you need to make it possible for the people you 'want' in an unattractive area to get to know the area. So you need to question in advance what your goals and strategy are with the urban development you are setting up. And this rarely happens. [← "the Middle-up-down approach" In which service is the Middle-up-down approacher? What's her/his proper goal and interest?

Ownership

They take the lead in a project and make others enthusiastic (They break up projects in smaller parts and can get others involved in that way)

Government often asks to participate and at the same time deliver plans that are completely drawn up. They are not conscious of this problematic, and the fact that it is 'false participation' The gov. needs to be aware of the participation they want (or don't want) and be honest, open and transparent about it.

Eye-opener for designers, since they are not used to deal with anything beyond their computer. When getting in contact with their stakeholders they see the consequences of what they design for the stakeholders.

Example of Gent-Dampoort

A lot of people passing through (students, etc.) How to make the inhabitants engage and make them do things themselves. Investigate what dreams they have for the neighborhood & how they can make that happen. (instead of designers developing a pre-conceived plan that then ends up in a drawer - ready to

become dust) [← As far as I know Dampoort, it's more multicultural than the picture of keyfigures showed. How do you - in participative processes - avoid that only the middle class of 'the busy people' can share their wishes? Also new social - and environmental - movements are confronted with that question. [← You should ask that in the plenary discussion! it is an important issue - how to avoid that a social engagement intention turns out to go into a gentrification direction anyway [← I will, this was a note not to forget!

If you want to get something done, ask busy people



○ SARAH ○ REGISTER ○ ARTSCOMMONS
 ○ LUDI LOISEAU ○ WOUTER HILLAERT ○ SPIN
 ○ ARTSCOMMONS_ ○ AGNES

Anna Rispoli

SOME QUESTIONS ON URBAN PARTICIPATION: BETWEEN CITIZENS' - RE-APPROPRIATION, CITY BRANDING AND CIVIC DESPOSSESSION.

The relationship between humans and *urbis* being a central narrative in my work, I have until now tested citizens' possible (re)appropriations of public realm via architectural performances or installations that used the city plans of urban revitalization as fictional backdrops to set contemporary *naumachie*, domestic light shows, ephemeral monuments and watchtowers on the current state of utopia.

My interlocutors being theatre festivals as much as city planners, I can find myself in the intermediate zone where artistic action is able to be as a resolute critique to the situation or risks to be instrumentalized by local institutions aiming at appropriating civic participation.

Notwithstanding these constraints I still find essential to keep in dialogue with non merely artistic contexts, in order to test the potential of fictional scenarios applied to concrete urban plans.

Some questions concerning the independence of artistic action become therefore urgent, but also concerning the general picture of public realm, its fictionality, its representativity.

↔ City marketing makes often usage of of public participation in order to promote commercial projects and to give room to expropriation of public space. If the word “participation” has been abused by this institutional rethoric, how can we re-invent new words?

↔ Is the boundary between "representation" and "concrete action" a fake problem?
Isn't the question more revolving around those undeclared forces trying to profit from the artistic action?

↔ What is the difference between participation and cooperation?

↔ Should community art rather aiming at community-making or community-critique?

↔ What is the enjoyable dynamic between conflict and consensus?

↔ In the last years we have been facing a progressive de-politicization of society and public sphere. Is this element somehow linked to the current radicalization of society? Is the attempt of wiping out visible conflicts and open critique from the public space opening the back door to more radical practices, more un-negotiable conflicts? In other words, can radicalization be seen as a side effect to this de-politicization?

↔ Is militarization is a form of de-politicization (when it monopolizes civic responsibility and reduces individual freedom)?

I would like to base my argumentations on some of the projects I have initiated in the last years.

I think in particular to :

Les marches de la Bourse, Brussels, 2015 ← doesn't want to tell you a message, want to reclaim was is not

there not selling a succesfull story, want to put the finger la bourse = centre of the new pedestrian zone, biggest in europe

placed used for pubic gathering for all causes natural arena the bourse who have change destination? Bier temple project ?

Reaffirm that the bier temple who have created other problems demonstration are not allowed anymore ? gathering of all the

demonstrations from the 60's that took places on those steps to have them all together in one place. they all came back ?

cacophonous and noisy moment of public conflict at the moment the steps are occupied with a similar cacophony of messages, non-

organized we tried to neutralize our public space, but also, over political approaches are getting back from the side door

Tempus Fugit, Kortrijk 2015 ← project for a city that has a strong touristic potentiality the need of teh city

to present the entreprise as an succesful story what is the non said, looking for waht is behind because in the bio-diversity of

approaches, there is aso criticism digging the land of kortrijk, on the borders of the leye ? connection with the invisble the

non-said story analyses of the soil a choir on a boat, singing the works that have been done, teh story of the developement of

the city, textes on the shores that are making the differents voices of the city appearing. how to work with a super branded

city in a super representationnal , hawaiien mode *A piece of land, Muelheim an der Ruhr, 2010* ←

visiting the building tower, development urban bureau - Rurhbania new development proposed to the city transparently top-down

didn't encounter a welcoming reception from the populaton anna invited the differents parts of the population who were hostile

to this proect and created together a re-staged working with local ressources, caterpillars, musicans, etc against the plans of

the marina for tourists policeman working together with the bikers, dressed as a bandidos interesting experiance, how represent

the groups put them on stage confronted with the danger of being recuperated *Vorrei tanto tornare a casa,*

Brussel 2009-2016 and Paris 2016 *Les marches de la Bourse, Brussels, 2015*

The new urban project approved by the City of Brussels provides for the pedestrianization of the boulevards in the hypercentre, the deployment of a commercial proposition destined for day visitors, a regular programme of events, ... The plan has been strongly criticized by the inhabitants, users, and citizens and

environmental associations, who have appealed to the State Council.

Coinciding with this new city project, an ‘informal’ decision has been made to disallow political demonstrations and rallies of a protest nature to take place on the steps of la Bourse (the Stock Exchange) and to relocate them to ‘places intended for politics’.

The aim is to protect a touristic and events atmosphere in the square and this decision has probably been influenced by the fact that the Stock Exchange, recently purchased by the City, has been assigned to house the touristic attraction Belgian Beer Temple.

Following the terrorist attacks of the last month, the Brussels Stock Exchange has naturally served as a gathering point to citizens movements.

A Piece of Land, Muelheim an der Ruhr 2010 This project was inspired by the urban development plan for Mülheim an der Ruhr which aims at repositioning the city as a major tourist's destination within the Ruhrpot area. The planned renovation of the City Hall, the demolition of the old Kaufhof giving way to a new shopping mall, the transformation of the municipal bathhouse into private apartments as well as the creation of a miniature Mediterranean yachting harbor are all issues which the citizens discuss with passion. Voices of this public debate have been integrated into a collective dramaturgy which questions grand-scale urban utopias as well as the individual visions for a city's future. Former customers, new tenants, the touristic river ship company, a local rock band and a bikers' tribe make up this performance, invoking a new and vital usage of the public space.

Vorrei tanto tornare a casa ancora una volta – remolition 2009 > 2016

The first episode of the performance *Vorrei tanto tornare a casa* premiered in Brussels in 2009 with the assistance of residents of the Brigittines-Visitandines estate. The domestic light show transformed the windows of a high-rise block of flats into instruments in an orchestra of light operated by the residents themselves. It questioned our ability to live together in the density of major urban centres. Seven years on, this public work of art is now being recreated or, as the architect Lucien Kroll would say, it is being “remolished”: revisited, enhanced by the complexity of the hundreds of stories that have gone into it. How has Brussels changed during these seven years? How has our view of the city changed? What are the challenges posed by cohabitation today? To what extent does an ephemeral work of art leave traces in a community's imagination?

how much are you in dialogue with the institution today super formalized projects – project where is a door open

FIRST PROJECT

Relation with the institution, how far can you push that relationship openly critical, but with an opening for dialogue
A project in a tower.

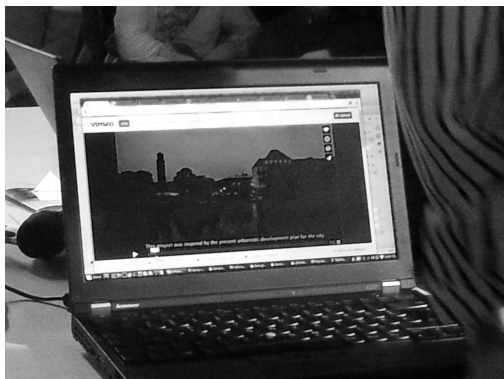
Relation with the institution

RUHRBANIA

Urban development bureau of Ruhr-gebiet Artistic name for such an organisation Top-down project coming from the city, not well received by the population.

A Piece of Land, film. Questioning grandscale urbanistic projects

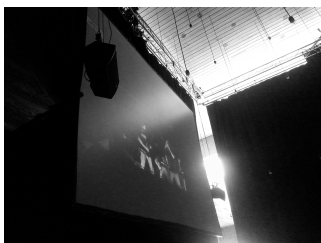
"Does solte ein show sein" Family shopping mall, that was going to be demolished. Giving a text to this place, projected on a boat passing by on the river. ← Some cooperation going on to get the video going, applying the collective intelligence present in the room ...



A PIECE OF LAND, FILM.

← We come back to the film, that's now working, after the presentation of Hella Rogiers

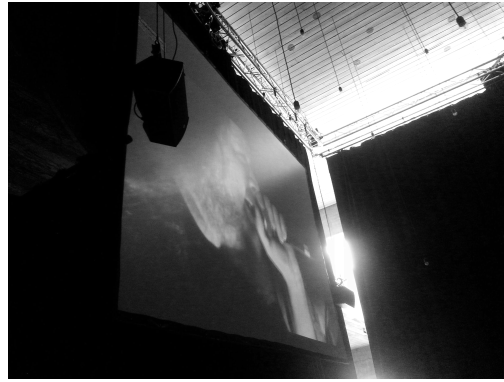
The idea of the developers was to redevelop Müllheim for more chique tourists. A motor gang decided to take part in the artistic project since they were involved in a court case for assassinating a biker from an other gang. They had to rehearse together with a police motor biker group. This was a very interesting encounter that could happen because of the artistic proposal.



Don't let empty buildings take you down
Let's have a pic-nic among the ruins

← We see machines,
a lightshow made by the
buildings, a metal concert on the
water, audience, applause, waving
from behind the windows

Super-local resources



Core of the project: How to give a diversity of groups a tool to represent themselves and put themselves on stage. But I – as artist – was also confronted with the danger of instrumentalisation. [← Is it about social cohesion? Am I at the service of this plan or using this plan?



Art as a context facilitated cooperation between police motorbike group and a motorbike gang

KORTRIJK – LEIE WERKEN – TEMPUS FUGIT

City busy with a big scale operation of repositioning itself as a city with a strong touristic potential Changing course of the river 'Leie' – using public space and it's different qualities Didn't expect such large scale projects here.

Rethoric is that the story should be presented as succesful, even while it is still running, **there is a need to present it as positive**

We tend to look for the greyzones in the succes stories (the gaps). Constant criticism **But art has a taste for the non-succesfull and grey zones of this story**

Digging (literally) with a geologist (pollution analist) on the borders of the Leie, to find secrets but also **get connected to what is invisible.**

Artistic approach is a bit more critical, is a bit more uncertain.

Digging up untold stories.

We zouden hier op

Tempus Fugit Stad Participatie, toren 180 graden draaien,
 we beginnen onderop. Een prachtige kalme explosie, goed zo.
Plaats maken voor de penthouse populatie. ← It seems to rain a lot
 in Kortrijk

The challenge was how to deal with the rethoric of city-
 (re)branding in a very theatrical mode. In other projects
 I encounter the opposite challenge. There the theatricality is
 there, but doesn't want to sell a message but reclaim a space.
 Instead of selling a successfull story it put's the finger on the sore
 spot.

Stock exchange in Brussels

Beurs, Brussel

New pedestrian zone But also historically a place for
 demonstrations and public gatherings with the steps of the Beurs
 building as a natural stage. The building of the stock exchange
would become a 'beer temple'. ← ridiculous commercial project,
 completely affirming all the clichés about Belgium



BEURS, BRUSSEL



BEURS, BRUSSEL



BEURS, BRUSSEL



BEURS, BRUSSEL

trying to reaffirm a second problem: impeached the fact that
 these demonstrations would no longer be allowed. Re-enacted all
 demos that had taken place on the steps of the Beurs since the
 80's. From very small causes, to big ones. All came back in a huge
 noisy messy event, together on the Beurs-stairs.

Political demonstrations were no longer allowed on the steps of
 the Beurs. So all the activists from the past were re-invited for
 this project to re-enact their protests on the staircase.

If we look at the Bourse now, we see a very similar image ←
 after the tragic bombings a cacophony of flags and messages. A citizens
 outing of their emotions and opinions.

Is there a link?

Over-political re-entering in public space through a side door?

Gap: something missing in the artistic work: Open conflict. It is
 not afraid to slip out of our hands and become no longer artistic

← reminds me of discussion with Jonas Staal yesterday - he is allowing his work
 to slip out of the artistic? a conflict that can slip out of our hands.

We are trying to domesticate too much, bringing a less peaceful
 society in stead of a more peaceful one. ← Does she mean that by

letting the conflict be open and undomesticated it allows for 'peace' to happen/
 find it's place? Or the other way around? ← I think she's talking about

overregulation, of the public space especially. ← bringing unpeacefull use of

de bodem van de
 zee zitten In 30 jaar
 tijd zijn er al heel
 wat studiebureaus
 en burgemeesters
 gepasseerd

Focus op de wortels
 Een prachtige,
 kalme explosie -
 goed zo Zie je jezelf
 daar wonen, op de
 18e verdieping?
 Deel van de
 penthouse-
 populatie ← Migration

- all the reasons to live in the
 city float by

A cacophonous and
 noisy moment of
 public conflict

|it? Or the opposite? **So overregulation becomes a form of oppression. Which creates discontent.**



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- WOUTER HILLAERT
- SPIN
- ARTSCOMMONS_
- AGNES

Pepijn Kennis

Toestand vzw originated as a search for abandoned buildings for music events and parties. Gradually, we became aware that abandoned spaces - public or buildings - offer much more potential. Free space is under pressure, and those needing it most often can afford it the least, or are otherwise denied access. *Toestand* therefore wants to offer free space for experiments in social and cultural practices, stressing cooperation and the appropriation of abandoned and publicly accessible space.

Citizen participation in urban development through artistic & non-artistic projects.



PEPIJN-KENNIS -
 ← It's Pepijns birthday. ← Happy birthday

TOESTAND

What they did, do and will do. Abandoned spaces.

Toestand started of in Brussels Young people expressing themselves creatively & organize parties. Found abandoned buildings and discovered the potential of those buildings. They occupied an abandoned Chinese casino & invited people to come and be producers of an event themselves (instead of consumers)

People did not know how to cope with the unknown setting (not consuming a proposed format)

Waffles Dj's *Clothes swap* Poetry slam

all emerged But the police emerged as well

Toestand decided to write letters to owners of abandoned buildings, but they never got a reply.

They did get a building from the city of Vilvoorde: a school that they were going to tear down. **Space 322**

By everybody,
for everybody



Decision on a format: a **moment** Decided when it would happen, but not what would happen. There were workshops with kids, artistic things, ...

final party, 2000 people

← looking at Pepijn talking, I'm surprised how young formal skaters/ party organiser, with still a good education and some interesting university background can present their stories in such a decontracted and still accurated way- they did really a lot of things and can reflect about it in a interesting way, dealing with many stake holders. Because he is definitely younger than many others in the audience, it somehow gives a very nice perspective to all the parents who are having seemingly disordered kids

← It is true that Toestand is such a great, fun, engaged, serious project/organisation that is very motivating and inspiring



THE SEARCH FOR MORE ABANDONED BUILDINGS

Trying to build their own cultural center, with recup material on an abandoned terrain. (Sint-Pieters-Leeuw) They organised *Moments* again.

← The canal seems to be coming back in their story

4 murs sans toit

The police made them leave, but they already communicated their *Moments*. So they found a new location ← It used to be SPINs storage I think close to the Ninoofsepoort in Brussels, where a lot of homeless were living. * *Big Bubble*, that they built with plastic wrap and lots of tape

The police came again, but thanks to Brussels system of incomprehensible police divisions they managed to organise their *Bubble party*.

The bigger picture of Toestand's practice (in Dutch): <http://www.rektoverso.be/artikel/kraken-bewaken-en-benutten>

ALLÉE DU KAAI

Redevelopment of the area around the Canal: in which context you build on cooperation?

Brussels Region gave the space – they want to build a park there in 2 years Who will this park be for? For the rich people who the towers are built for? Or for the people who actually live there now?

something for the people are there now. allée du aai. opening ceremony; first events them selves, then actually they are not reaching local communities. they are having other needs, no job, sports, other needs. looking for organisations who are looking organisations who are looking for a space. young marocain, boxing, ... Toestand coordinate the different organisations – all subprojects

abandoned places are outside of the market. make your city construis ta ville

Do something for the youngsters from the area, but what they want to do: Looking for other local organisations, that do not do what we are doing and invite to do what they want to do. Looking for local organisations: cinema by film students, boxing studio, skate ramp... Mix of public. There is also a rehearsal space for bands, kitchen, bar, silk screen workshops, youthhouse, club (Barlok)

Different groups coming together, coordinated by *Toestand*. Events: debates about public space Allée du Kaai day (every 3 months): getting all organisations together, synergy, sharing the space

We coordinate,
we help people to
work together.

This is what the
city is about, being
together in the
space

" If it's artistic,
you get away with a
lot of things -
apparently. "

Just do it

WHERE ARE OUR ROOTS?

Leonidas factory – by everybody for everybody But 1 difference that made that the police not interfere: sign outside that said 'Art Expo'

Abandoned space offers much potential There are no boundaries to what you can and can't do

MAKE YOUR OWN CITY – PLEIN PUBLIC

Make a public space where the warehouse (from the Bubble) used to be for 2 days. Through: * Painting sports facilities * Concerts * BBQ The kids & families came out, and took over the space The minister of Public works contacted them months after "well we did it already, what do you want from us"

Gave them a budget to do something with the space during the summer.

In the meantime they decided that the space will be turned into a park, we like to think that we had some kind of impact on that decision.

ANNEESSENS

Dense neighborhood with no public infrastructure Making a garden with a big bench ← and we know now how important benches are But, someone put the bench on fire. Which was sad. But some young guys also tried to put the fire out. Tension between vandalism and protection of what was built: co-ownership

UKRAIN

Turning an abandoned cinema into a cultural place for the youth Lot's of cleaning, building, recuperation Lost in translation sometimes

What's the notion of "cultural place" here? Toostand does it in 2 days, in 1 week, over the summer etc...

Homeless man was living in the building, they made him the 'concierge' of the building instead of kicking him out. He was proud of that and took care of it.

local kids are helping, concerts are happening, homeless are hanging out, etc. It's not called Art, though.

OTHER CURRENT PROJECTS IN BRUSSELS

St. Katherine & Square next to Parvis de St. Gilles, other buildings and projects in the canal zone, similar to Allée du Kaai



Making a book to inspire you and give you all the tools you need to start a project using the abandoned spaces in the city to make that city a better place, together with the city.

CONSTRUIT
TA VILLE /
MAAK
UW STADT

We won't sell our city, but we'll build it.

BY EVERYBODY,
FOR EVERYBODY
the importance of the common place, as a place used by many, owned by nobody

○ SARAH ○ GIJS ○ REGISTER
○ LUDI LOISEAU ○ WOUTER HILLAERT ○ SPIN

Lars Fischer

← TITLE SLIDE The Lecture title: What's the Problem. this question is central to how common room works. the question defines a process of searching, experiencing, interacting and communicating that not only informs how we understand architecture and approach projects but also how we work and how we problematize architecture.

one problem is, that often, collaboration is used as a synonym for cooperation. our collaboration is not very cooperative. common room's process of collaboration is a complex reality, not a romantic notion of 'common ground'.

The problem is part of the process of how we produce. because in the end the process defines the problem. ← WEBSITE SCREEN SHOT WHITE common room is a practice with a publishing imprint, AND an exhibition space. common room was founded in new york in 2006 by architects todd rouhe, maria ibanez and myself. ← WEBSITE SCREEN SHOT BLACK since then it has expanded both in terms of people and geography with an office in Brussels and the addition Rachel Himmelfarb, graphic designer geoff han, architectural researcher kim forster, and often works in collaboration with other people and organizations. ← COMMON CIRCULAR SQUARE AND CIRCLE we don't want to 'expand' the current boundaries of the discipline of architecture (conventional or critical). expanded practice creates a bigger footprint which leaves conventional values in place and tacks on a few more. we focus instead on repositioning the institutional boundary between what is part of our discipline and what is not. by questioning how one looks at a lobby, a museum or a harbor, for instance, we hope to put things together in a way that challenges what we take for granted. ← AXON AND INSTALLATION OF POIPOIDROME reforming/re-thinking means re-learning what architecture is and can be.

this is a form of resistance to the external network of finance and power and to the internal autonomy of professional discourse.

this is our motivation behind writing, editing, teaching and curating. all of these

are means of engaging in spatial practice: they are ways of communicating discussing and occupying the built environment.

this is why we like to think of common room as a ‘provisional architectural practice’: it is an architectural practice that isn’t defined yet.

“The Poipoidrome project , a speculative architectural environment, by artist Robert Filliou and architect Joachim Pfeufer, has never been fully completed; it works specifically on this ability to remain continually in progress as a built and unbuilt structure.”^{← WHAT WE DO}

The work extends beyond the office. Or beyond the project...[←]

^{PROBLEMS} the problem is architecture

the problem is the process of communicating, enough, to make architecture

the problem is on-going...and it changes^{← WHAT IS A PRACTICE} a practice lies in between ideology and everyday circumstances.

it is how you work out your ‘project’ on a daily basis.^{← HOLLEIN}

common room’s practice is a theory-in-use.

we believe that architecture is a collaborative process and so we attempt to collaborate...

our practice is defined, not by creativity or built-form, but as an active engagement in interpreting spatial relationships. and it starts with ourselves.[←]

^{A PLANNER} The practice of architecture is an inherently collaborative process.

practice is not defined by creativity, intellectuality or built form, but as an active engagement in the process of understanding interpreting and shaping spatial relationships. collaboration it is an ambivalent process constituted by a set of paradoxical relationships between co-producers who affect each other. the knowledge of the architect can be instrumental in combination with the user’s input and it exists only when there is input from the user.

A practice both promotes collaboration on different scales and is at the same time informed by it.^{← WHAT IS A TO PROJECT} A project is a set of conditions in which the

architect acts.^{← REFUSAL DIAGRAM} each phase of the architectural operation changes the system of relationships between the users. each phase has an effect on those which precede and follow it, until the combinations of influences go beyond the limits of the immediate operation. objectives, solutions of use, and criteria of judgment, through their reciprocal adjustment, generate an ongoing experience.

A project is never finished and the user ultimately takes on part of the responsibility of the design.^{← DONKEY} conventionally, architecture addresses a need and offers solutions to problems. the solutions expected of architecture too frequently act as a cover up, obscuring problems of use and users through the production of aesthetic objects.

architects should instead question the formulation of their discipline’s stated problems, goals, and values within contemporary culture.^{← WHAT IS ARCHITECTURE}

Architecture is an act of communication.^{← DICARLO ARGUMENT} communication between all stakeholders is required not just to design architecture, but rather the process of understanding is what represents and constitutes architecture.

making and meaning in the current cultural environment requires a response to

“Creative activity alone is not enough. One can not just stop. One must not do that.”

existing institutional and organization structures, identifying differences and recognizing both the agency and contingency of space.^{← ABRONS} in order for communication to occur, there has to be a difference of direction, time, or meaning. Space is both correspondent and respondent. Agency means that various networks that make a space are enabled to both act and be acted on, while contingency means nothing is fixed and these networks are mutually dependent and are continuously being redefined.^{← WASHINGTON} architecture appears in forms other than its object-form. this requires an adjustment of conventional spatial and cultural boundaries. in practice, this means questioning the circumstances under which architecture is initiated, reevaluating the base values and given expectations of a project.^{← HOW WE DO IT} common room started as the result of a ongoing conversation. with a shared understanding of architecture as a critical engagement with regards to designing building and using space, the question arose, how could an architecture practice operate in a way that would feel true to our understanding of architecture, both in terms of choosing clients and projects, as well as process and design values. This became the starting point for collaboration. For common room collaboration means acknowledging that each of us has a different point of view.

often we don't agree on a unified idea for a project, we find a way of working without an idealized consensus. this is only possible through a mutual trust of all those involved, a trust that is gained gradually through an open dialogue about the goals of the project throughout the process of development.

we start with given expectations – what the client expects, what the architecture community expects, what anybody expects to happen when they work with an architect and if we question base values, we often end up somewhat to the side of what is expected

Our proposals aren't necessarily the solutions that are asked for and are, not subversive, but somewhat oppositional. nevertheless we believe in the importance of questioning normal conditions: for example, to reduce costs below a generally accepted standard, to question the relation of different activities in a building or reject the dominance of the visual dimension of design, its formal spectacle. sometimes it is strategically important not to think too much about how it looks but to emphasize how it performs. it's about rearranging the hierarchies.((COMMON ROOM 2))an exhibition space located in the public elevator lobby of our office building in New York through the installation of the gallery, the supposedly neutral space of the lobby becomes a point of assembly, an instrument of communication, and a stage for debate. common room 2 grew out of the simple observation that the public lobby spaces are under used and out of the desire to engage with our immediate context. this is a curatorial project as much as it is a spatial intervention. it is more than exhibition space: it operates as a gathering point on a daily basis and as a place of discussion during events. by activating what had previously been an apparently neutral space, building occupants were prompted to reconsider their own relationships to the lobby. previously uninterested users began to take claim of the lobby space, adding furniture and signage. different users occupy the space at different times and with each exhibition these users have to be negotiated but also each user has the

opportunity to renegotiate the space. common room 2 re-presents the lobby as a space of transition. used as a gallery, the inherent meaning of the space is destabilized, redefining its every-day relevance to its day-to-day users; the understanding of the space has to first be 'unlearned' in order to then be 're-learned'.^{← COMMON BOOKS} common books, is a collaborative editorial and publishing platform

the publications are focused on the built environment in content, format and distribution.

generating installations, prototypes for distribution systems and events, common books responds to many contexts and scales of space.

common books is a means to draw on architecture's potential to work with other disciplines and initiate a dialogue between those disciplines (graphic design, journalism, curating, pedagogy, art) using architecture as a kind of 'host' each publication elaborates the notions of provisional practice, critical theory, and alternative history.

we have published 3 books communist guide to NYC by yveginy fiks, 2009 a collection of 76 photos of sites and buildings and public places in NYC that are connected to the history of the communist party USA. Arts for Living, 2013 looks at the Abrons Art Center in the lower east side as a case study for an architecture designed to address issues of public space and community life.

The Public School for Architecture Brussels, 2015 A reflection on alternative education in architecture and why it is necessary. published following the spring 2014 residency for the Public School for Architecture Brussels. and published 5 circulars. a newsprint publication made in response to a specific occasion, such as an exhibition or an event. each common books publication encourages learning through the operative processes of producing content in creative collaboration with stakeholders and with a close connection to potential readers. for us the production of each book is a kind of archival research, knowledge production, visual documentation of interest and issues that relate to our practice.^{← PSFA NY / BXL} the public school for architecture (psfa), is a framework the supports auto-didactic activity, operating outside of established architectural institutions. It is part of the larger public school project initiated by telic arts exchange in los angeles

common room initiated the public school for architecture new york in 2009 at the van alen institute. by holding classes in temporary classrooms located in interstitial spaces within existing architectural institutions, the school sought to identify and inter-connect a community of users within and between those institutions.

by encompassing many definitions and materializations of architecture and of the built environment more broadly, the public school for architecture attempts to move discourse beyond its own disciplinary boundaries, suggesting that the intersection of education and discipline should be viewed as a site of contestation. the public school for architecture brussels (psfa-bxl) was initiated with recyclart in the spring of 2014 in the public spaces of the brussels congress railway station. classes removed the physical boundaries between the school and urban environment and allowed the school's interaction with the city to define its

content and development.

the open-ended curriculum and self-determined schedule allows for different forms and qualities of interaction, redistributing authority and challenging the functions of expertise and education.

learning through non-hierarchical networks such as the psfa follows the approach of de-schooling, requiring the active engagement of the participants – both teachers and learners – in defining the context and process of education.

by creating a forum for discussion that is open to the public, the school allows for the formation of communities independent of institutional interests. through this encouragement of open dialogue, it pursues the production of cultural meaning and, at the same time, subjects its own production to questioning.

learning then occurs within the context of continuous communication, contestation, and redefinition.

the psfa constitutes itself in practice through its spatial and conceptual indeterminacy and its ongoing renewal. it is undefined but provides a space for definition. it remains unfinished and a space of both uncertainty and possibility.

the psfa asks us to reflect on what architecture can be instead of defining what architecture is. ← PROBLEM AS PROCESS the different but interrelated forms of practice presented here all combine architectural, cultural, social and pedagogical aspects into a problem-oriented approach

they embrace the impurity of architecture allowing for the existence of contradictions and complexities and the formation of new knowledge. ← POIPOIDROME we

constantly encounter situations where we actually do not know, and realize that we need to continuously question what constitutes established knowledge.

knowledge is readily transformed into a source of governmental instead of emancipatory power.

the notion in architecture, as an autonomous practice, that knowledge produces 'experts' needs to be viewed critically.

like the poipoidrome our practice is the functional relation of thinking, activity, and communication. ← CIRCULAR COOPERATION now we will take and break and then we can start all over again...

COMMON ROOM / ARCHITECTURE

Process defines the problem

Problems The work extends beyond the office

Between ideology & everyday circumstances Theory in use
Architecture is inherently collaborative – exists only with input
from the user. Ongoing experience

← Let's just ask him for the text afterwards

← What would we say to each other if we couldn't use any more the words

'question', 'process', 'never fixed', 'loosening the boundaries', 'problem' ... ?

It's like we cannot imagine ourselves differently than floating...

← I propose 'an unknown', 'something going on involving many factors', 'een

losse schroef', 'traveling' ← What makes that there is such an anxiety for

fixation? - Wouter, enlighten us!

Reforming,
rethinking means
relearning

Collaboration
means

EXHIBITION: GEMEINSCHAFTSTRAUME – COMMUNAL SPACES

Complaints of a messy view from the outside.

acknowledging that
each of us has a
different view Only
possible through
mutual trust



THE PUBLIC SCHOOL OF ARCHITECTURE

Identify a community of users within and between institutions
Removing physical boundaries between school & environment

← so I guess they went outside Redistributing authority



Example: *Eco-housing class* A class organized by and interested
fligh intendent looking to share his knowledge and questions
around eco-housing

A space of both
uncertainty and
possibility

PROBLEM AS PROCESS

← Presentations on being collaborative are not always the best examples of
cooperation - is that's because it are different things? ← Why don't we use more

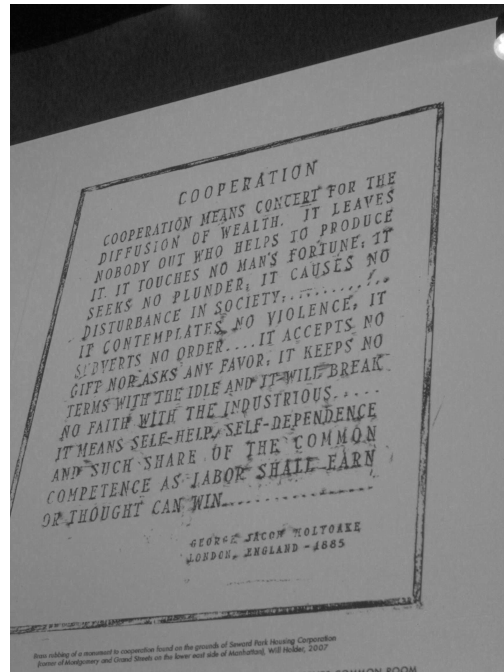
| artistic and collaborative strategies to exchange our ideas? This separation is very uninspiring. I also noticed this in the proposal of Juan yesterday evening, and it is a pity that we don't use this time spent together to practice our cooperative future and utopias

← Because it's a *process* in which nothing is certain, Ingrid! Shit, I used an exclamation mark, sorry... We are just questioning and requestioning, that's what we do. Do we?

← I'm sorry - I think I'm not an artist but a political activist after all...

← yes, let's start a movement!!!

← but we started one already!!! Let's broaden the movement, let's enrich the movement, and some other thoughts that will not be publicly distributed in this pad

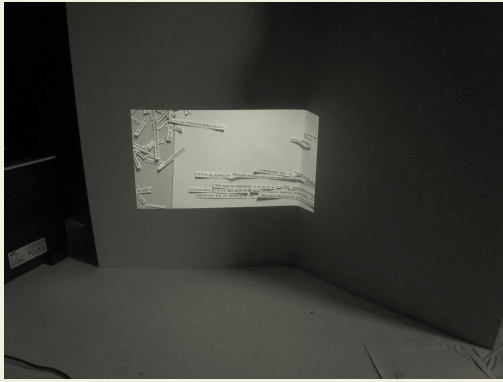


SARAH LUDI LOISEAU SPIN
 ARTSCOMMONS_ AGNES LISA ANTOINE

Commoning the gaps 2

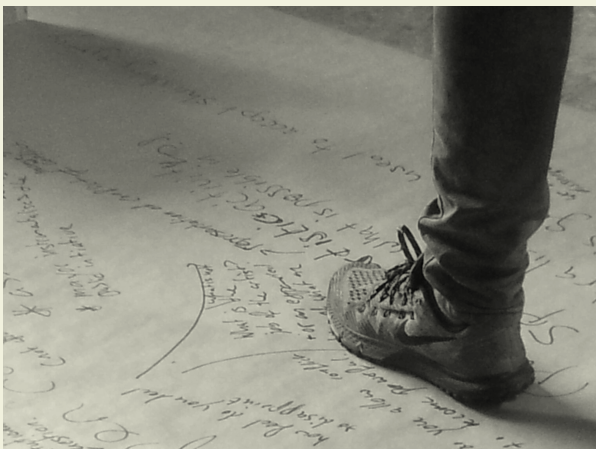
FRIDAY'S WORKSESSION





Asked all the participants in the festival to contribute a 'gap' to the commons: an issue in your practice Proposal: collecting the gaps and elaborate on them in smaller groups. Come together again to find bridges & relations between those.

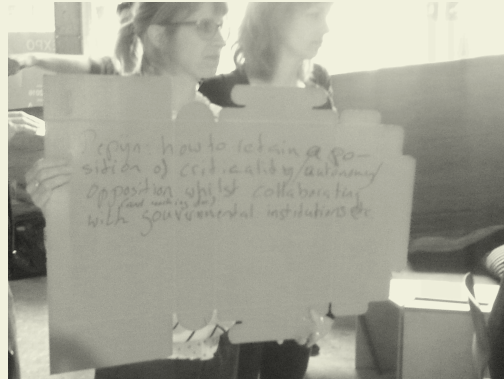
The arts commons
= A working
context - on the
notion of commons
in the arts



GAPS:

↔ Pepijn:

How to attain a position of criticality and autonomy whilst working for/with governmental institutions – also related to Anna and Juan



COMMONING THE GAPS 2 – PEPIJN KENNIS

↔ ArtsCommons:

How to deal with the impossibility of autonomy?

↔ Anna:

How not to exclude open conflict within the artistic project?

Is community per se a positive word? What is a community?

↔ ArtsCommons:

how to make room for conflict?

↔ Hella:

Working a lot with public institutions with a clear goal. What I see here is often that the process is the goal. Do these 2 approaches exclude one another, or can they be brought together to enlarge the research and work that we do for organisations?

↔ Lars:

Poetry and lack of poetry in our work. Poetry as a radical way of making space.

↔ ArtsCommons:

connected to the discussion between Agnès and Jonas yesterday about fiction – but also Juan: poetry as a possibly critical device

– [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=80i538GNGnk)

[v=80i538GNGnk](https://www.youtube.com/watch?v=80i538GNGnk)

<https://vimeo.com/vanderich/common>





CONCLUSIONS

↔ Pepijns gap:

Keep a critical distance & don't avoid open conflict and look at what is going on. Acknowledge interdependency & taking care of each others positions while keeping true to your own principles. Be aware of when does it turn into manipulation or instrumentalisation.

↔ Hella's gap:

Squeezed between different positions, being honest to yourself in the process while the goal-oriented client is there. But you put yourself in there to harmonize and find the common ground and influence from within. Try to bring product-oriented approach more open. What to do if you support the project, but can't find support of the community. Timeline of a project (idea towards product - we proposed to call it a milestone or moment instead) - how to build in the possibility to turn back / take steps back within the proces.

↔ Lars' gap:

Between poetry and architecture - Poetry as a way to shift own praxis Lose form of your language and make something not explainable and do something that is not ready yet. Doing very different things at the same time was very important in all the presentations - back and forth movement. Important when thinking about commoning: allowing to go into several directions at the same time. Poetry prolongs this time-space frame of not arriving yet at a certain and fixed point.

↔ Anna's gap:

Taboo on civil violence in our society at the moment. (while state violence is ok) Therefore we don't like dissensus as a society. Making finding space for conflict difficult (in artistic or any practice) But we also shouldn't underestimate our civil capacity of taking the agency. Different positions of the artist? How expanded a view should we entertain of the 'job' of the artist?

Applause

Once in a while
sacrifice our artistic
career in order to
make real what a
project triggered.

← Why is that a sacrifice of
the 'artistic career', why is it
not included in how you see
yourself as an artist

Do not be afraid to
disappoint when
you collaborate with
an institution

The question of
"not to avoid the
possibility of
conflict" comes,
it seems, from the
situation of being
in (or collaborating
with) the art
institution, where
the conflict should
be avoided when
working in the
public space. If you
don't work with the
institution,
the question is
inaccurate.

Cooperation in the Arts, an alternative model of organization?

Arts organizations and institutions are looking for alternative ways to organize their activities. More cooperation within and between the organizations seems to be positively perceived – if not clearly encouraged by the authorities. Besides, artist-run cooperatives (neither private nor state funded) are emerging in the arts as a way for sharing resources and benefits. But are all those forms of cooperation in the arts really wanted by their protagonists, or are they forced by the decreasing investment of the state into the arts in general? What is the real ideology and the agreement behind those initiatives? What are the true sustainable initiatives and what could society learn from these experiences?

Christine Sinapi
Elke Van Campenhout
Kate Rich

○ OSP ○ SARAH ○ ARTSCOMMONS+
○ ARTSCOMMONS_ ○ ELKE

Elke Van Campenhout

In her contribution, Elke Van Campenhout will focus on the principle of 'love' as a collaborative tool for rephrasing work, life and relations (human and other). 'Love' in this context is not to be misunderstood as the instrumentalized sentimental Hollywood fabrication, but as a potentially unsettling and challenging experience and practice of transindividual solidarity.

WORKING ON MY LECTURE:

LOVING THE INSTITUTE

- ↔ Love as Petition
- ↔ Love as Solidarity
- ↔ The Tender Institute
- ↔ Dissolution of of Identary Positions
- ↔ Transindividual Solidarities
- ↔ Care of Self

OR RATHER:

STRANGE LOVE: HOW I LEARNED TO STOP WORRYING AND LOVE THE INSTITUTE

- ↔ Love as Petition

↔ Desirous Movements

↔ To become undone: the balancing act on the edge of the self

↔ The Tender Institute

↔ Critical Love

OR RATHER:

HOW TO LEARN TO LOVE WHAT YOU HATE: CRITICAL STRATEGIES IN INSTITUTIONAL TRANSFORMATION MOVEMENTS

OR RATHER

INSTITUTIONAL EXHAUSTION: REINVENTING THE INSTITUTE ON THE EDGE OF ITS IMPLOSION

BOOK REFERENCES:

<https://roarmag.org/essays/srecko-horvat-love-revolution/>

<http://www.polity.co.uk/book.asp?ref=9780745691145> Judith Butler, Precarious Life Peter Pal Pelbart, Cartography of Exhaustion Alain Badiou, In Praise of Love Thich Nath Than, How to Love Charlie Blake, A prefect to Pornotheology Frida Beckman, Deleuze and Sex

BADIOU NOTES:

Provided it isn't conceived only as an exchange of mutual favours, or isn't calculated way in advance as a profitable investment, love really is a unique trust placed in chance. It takes us into key areas of the experience of what is difference and, essentially, leads to the idea that you can experience the world from the perspective of difference.

Love... is a quest for truth... truth in relation to something quite precise: what kind of world does one see when one experiences it from the point of view of two and not one? What is the world like when it is experienced, developed and lived from the point of view of difference and not identity? That is what I believe love to be.

OTHER NOTES

What is renewed in that experience (of love) is an intensity of frustration, and an intensity of satisfaction.

Strange Love, in Praise of Love Badiou. Love, not as affirmation of subjectivity, but that u petition the other to have yourself 'undone': becoming undone of the self, the individual autonomy, be released of being the centre.

Subject=care of the self becomes a problematic notion regards to love(?)

love is a unique trust placed in chance.

ask the other to make it possible for you to become undone of the self, time, space to lose a particular understanding of the subject

the care of the self always implies the care of the society you're in

vulnerability is the key essence of being alive

Judith Butler: we are taught to ignore our own vulnerability to survive and be seen by society. We lose sight of our vulnerability, which is the key essence of our existence, that we are going to die.

We are being constructed by our harness which is formed by politics etc.

give yourself over to 'alive', the vulnerability both of self and other and society. Understanding that the world is suffering by not acknowledging our own vulnerability.

love and desire: desire is what draws you out of yourself: move outwards. Desire is the motor. Love is the shared connection shared investment in a temporary object of desire.

Thinking of institute as a work in process made by desire and love, as motor and what is shared. Without desire the institute will implode. How to keep the desire going. Balancing act of being in the ecstatic moment and on the edge of the fear for implosion. Surrender to the work. Work in/of the institute: Polyamorous relationship. Frustration and satisfaction. Badiou 2.

Polyamorous relation is not relation affirming but relation undoing. So institute is place where you can question value.

No symbolic positions, only

Desires? for knowledge, for experiment, to be with or through the other, to lose the autonomous position.

Care for self important. everything you do affects the whole the institute.

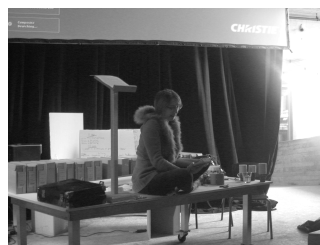
Criticality: the critical patient. Always on the edge of imploding as a daily reality. Every day dancing on the edge. being able to see the world for what it is

desire draws me out of myself
ecstatic-going out of yourself
moving out of your comfort zone

love is becoming the connection through this desire
desire is the movement

love holds it together. pulling together

Falling over the
edge of self.
No prescribed
perspective.
Now we will
produce some love.





the tender institute
dancing on the edge of the fears of the impossible
running the institute as a love operation
frustration and satisfaction: Love is/has both
Truth is a point of view of two and not one truth is problematic
polyamorous relationship constantly questioning the position you
in, (...), the autonomy you have
providing the space to question
desire for knowledge, for experiment to be with and through
the other
both are changing each other you the institute and the
institute you critical love
not a critical discourse, not dividing, but in a sense of a critical
patient
a shared desire that has to be reconsidered constantly
the gap is the problem of the criticality can we understand a
critical working attitude as built on shared experience instead
of critical discourse

falling over the
edge of your self
fall over the edge of
the institute?
alive alone

○ SARAH ○ LUDI LOISEAU ○ ARTSCOMMONS+
○ ARTSCOMMONS_ ○ AGNES ○ ELKE ○ EXPLORMAN007

Christine Sinapi

PERFORMING ARTS CO-OPERATIVE PRACTICES:

A European comparison of initiators' (Sinapi, 2013 motivations, organizational forms & sustainability implications

Dr Christine SINAPI

Affiliation: Univ. Bourgogne Franche-Comté, ESC Dijon-CEREN

ABSTRACT

European performing arts companies, intrinsically fragile, have been severely hit by the economic crisis. Within the global seek for new economic models in the sector, a growing number of initiatives take place, in the form of collective and participatory firms. Their forms vary, from the simple inter-organizations resource pooling to proper registration of a co-operative.

We present here the results of a three year research conducted at the European level, aiming at (i) identifying the initiator's motivations to organize their business collectively, their perceived difficulties and interests, and (ii) at identifying emerging collective organizational forms. We relate these results to the success or failure of the collective firm and to the degree of co-operation.

We first observe that the legal status is a weak predictive of the effective cooperative form. We also observe that the expected advantages and difficulties, although presenting some similarities among the observed countries, are also strongly influenced by the national economic and political contexts.

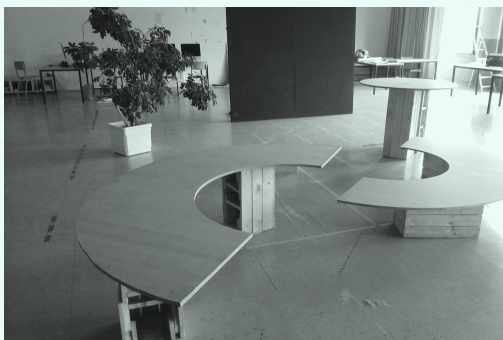
We also tried and classify the contents of shared practices. As might have been expected, sharing resources (shared locations, support functions shared employees, shared competencies), networks and artistic research are among the

most frequent forms of cooperation. Although less significantly, sharing finance (funding research, shared working capital or functioning budgets) is also recurrent and developing.

Regarding initiators' motivation, we observe that socio-economic proximity plays a significant role in the decision to set up a co-operative organizational form. Socio-economic proximity refers both to geographic, economic and cognitive proximity. Our results suggest that a conflict proximity at the territory level might influence the co-operation – competition balance.

Besides, while both the context, the instrumental logic, and the ideologically driven motives influence the decision, the later logic, namely ideological dimensions, is predominant among initiators' motivations to organize collectively. These type of motivations are found to constitute a necessary condition to the success of the participatory organization. We observe that the more collective organizations are ideologically motivated, the more they are likely to be successful in the long run (success being assimilated to economic sustainability). We also observe that the more the importance of the ideological motive, the more integrated the cooperation.

Eventually, we observe the emergence of new forms of co-operatives, consisting in cooperatives of production, of projects or of companies, setting up participatory and democratic governance, pooling resources and financial risk, while preserving artistic freedom of artists. We view these emerging type of co-operatives as a promising avenue both for the sector itself and for the development of the cooperative movement outside its traditional sectors.



LEVIATHAN OR THE PROXIMITY SENSOR TABLES

PROBLEM : THE STATE OF ART ABOUT GENETIC HISTORY OF HUMANITY

We are genetically closer from people here or strangers in matter of HLA compatibility rather than from our very old ancestors because the role of crossing is stronger than endogenic or even incestuous process

Cooperating in crisis and after the crisis going back to individual work

We believe in shared values

Future economy
would be art?

Gaps:

- ↔ How will cooperatives develop? longterm analysis
- ↔ Cooperation not only at a micro level but also at a macro level, with institutions, gouvernements,
- ↔ Cooperations as exclusions? How to embed this ability of not excluding others?

The Gaps: create business

- ↔ Value beyond work
- ↔ exclusion within the family

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○ ARTSCOMMONS_ ○ AGNES ○ EXPLORMAN007

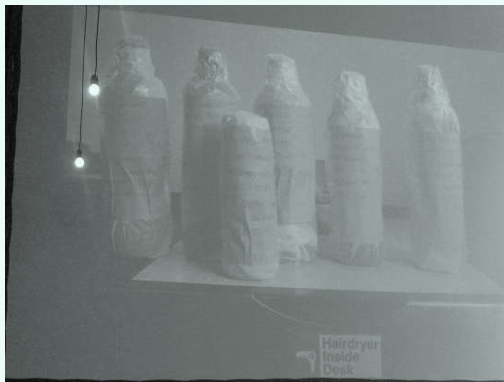
Kate Rich

Infrastructure artist, grocery trader and feral economist Kate Rich (Bristol UK) will relate her experience and experiments in cooperation, administration and organisation in the arts, and propose the great unasked question: what can art do for business?

www.feraltrade.org www.cube-cola.org
www.cubecinema.com/freehold

Fairer trade business:

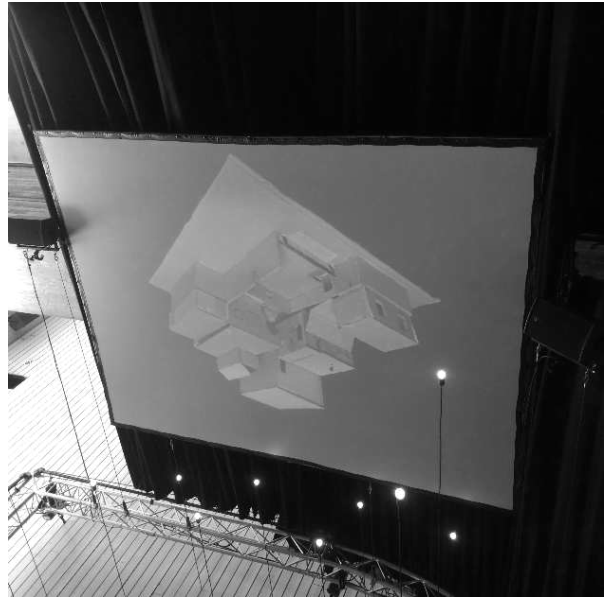
trade artists un-occupied field, grocery trader started in the 90'S, got invited in festival, touring internationally shadow economy of luxury situations encounter with other organisations, way of thinking... how fragile this link is precariousness, depending on funding depending of interests of sponsors, national politics etc. how to recapture some of those resources area > grocery traders, start with coffee, because this where your ideas are coming from using the familiar media of the travelling artists using the existing circulation of artists but adding another circulation of goods cooperation between organisation using existing infrastructure and adding another component to it museum make perfect depot - they can become local olive oil trading place enable a back door into the institutions a self portrait in trade= network of all transactions so far you see the link between organisation through the passing of goods = knowledge network no capital involved



the cube cinema registered coop
 160 volunteers, 1600 members
 the program is the pretext for exchange in between people
 conversations, company, no one would work there if they would
 get paid building is bought - community landtrack?
 opensource cola
 being artists, why aren't we playing with the form of the
 institution? arts is the place for developing better idea's than
 just coopeartives = jus another business model
 example: Amber Films. new castle cinema bying, resaling,
 making profit
 bought a racehorse when they were doing a documentary on
 horse racing, gambled, made money etc Don't have a board.
 model of mutualism - 90% of our natural behavior is mutualism
 but in business world 95 % based on individualistic practices What
 artists are good at is changing the narrative. Use organisational
 forms to get outside the narrow definitions of legal forms etc.
 We can change the forms within those structures.
 this is the dominant narrative feral trade changes the
 dominant narrative?
 change the narrative!
 we do not have to change the legal form - we can play with
 theinthe exisiting forms the way organisations behave
 what if you are both ← customer and ?
 entering into the bloodstream of materials
 connecting through goods
 museums as grocery depots
 self portait in trade
 using the infrastructure of artistic practices (the mobility,
 notably). Raise the question of the poverty of business models in
 the arts, why are there so few?

when time are bad,
you can hibernate
then take shape
again

how can we break
down invading
infrastructure
what can art do for
business?

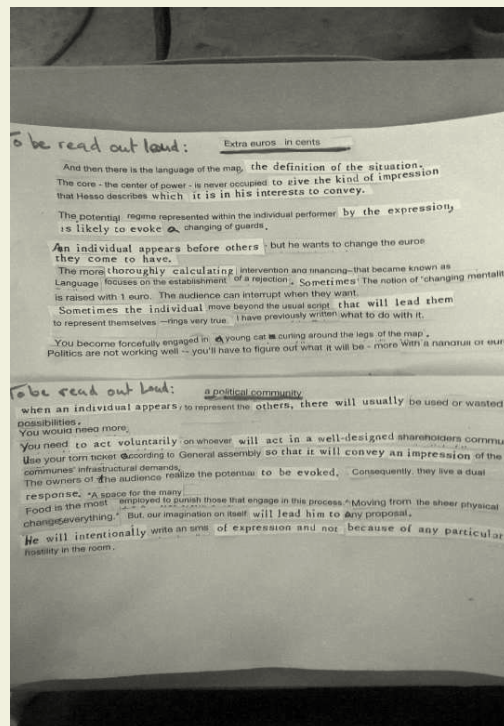


Artistic goal : to change the narrative from competitiv model to cooperativ model, but do we need natural model for that?

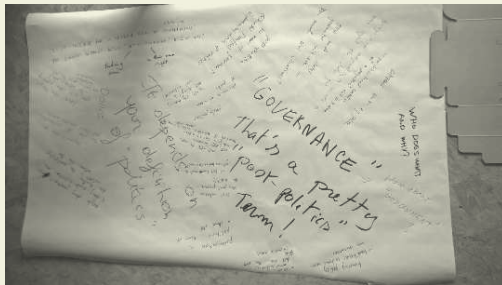
○ OSP ○ SARAH ○ LUDI LOISEAU

Commoning the gaps 4

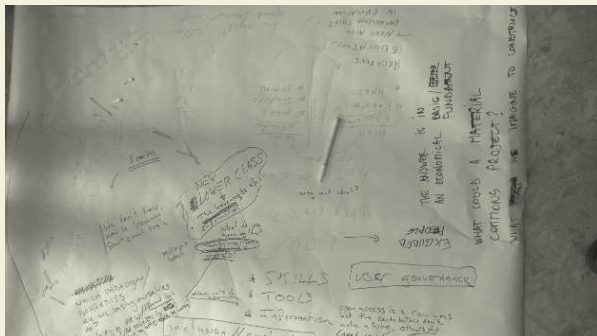
SATURDAY WORKSESSION



GAPS FROM CHRISTOPHE MEIERHANS + JONAS STAAL + AGNES QUACKELS



WORKSESSION



People tend to think of common consciousness as "shared bliss". That may come, but if does, I am saying that the road to it is through this. Frustration, irritation, anger. We have to share the consciousness that we actually have. We can't just impose another one. But if people can share the frustration and share their different contradictory assumptions and share their mutual anger and stay with it - if everybody is angry together, and looking at it together - then you have a common consciousness

← Lotte Van Den Berg quotes before leaving

David Bohn

The Return of the Commons in the Society: between “pathologic optimism” and true sustainable perspectives

Everywhere in the world there's a massive return of the idea of Commons as opposed to privatization. Not only in the open-source culture on internet, but also in smaller grassroots actions, transition movements, pooling communities etc. people are using 'the interstices' inside the capitalist system, to develop all kinds of economic and social alternatives. But how to make it all work as a true and sustainable system that could possibly co-exist or even replace the failing current system? How does the Commons movement prevent capitalist recuperation? And how is our current political system actually using and abusing the Commons idea in the various sectors of our society and economy?

Jean Lievens
Tine Hens
Prof. Filip De Rynck
Prof. Rudi Laermans

○ OSP ○ SARAH ○ LUDI LOISEAU
○ WOUTER HILLAERT ○ ARTSCOMMONS+ ○ ARTSCOMMONS_
○ AGNES ○ ARTSCOMMONS@ ○ EXPLORMAN007

Jean Lievens

Onze economie functioneert volgens het absurde principe dat grondstoffen oneindig zijn en kennis schaars moet worden gemaakt via patenten en andere vormen van intellectueel eigendom. Dit extractieve model bedreigt het voortbestaan van onze soort waardoor het roer dringend moet worden omgegooid. Binnen de schoot van het kapitalisme ontluikt echter een nieuwe vorm van waardecreatie en –verdeling, gebaseerd op commons en aangestuwd door netwerktechnologie. Globale samenwerking rond open kennis, software en design en herlokalisatie van de productie binnen een nieuw economisch generatief model rond de collaboratieve commons kan de wereld een nieuwe toekomst bieden, waarbij een belangrijke rol is weggelegd voor de overheid als partnerstaat die civiele productieve gemeenschappen ondersteunt.

De overgang naar een postkapitalistische samenleving vertoont analogieën met voorgaande transitie, zoals de overgang van slavenmaatschappij naar feodalisme en de transitie van feodalisme naar kapitalisme. Een exponentiële groei van burgerinitiatieven, op gemeengoed gebaseerde peer-productie van open kennis, fablabs, hackerspaces, microfabrieken en micromachines... zijn de voorbode van een nieuwe maatschappij in wording. Daartegenover staat de opkomst van een nieuwe kapitalistische platformeconomie die waarde onttrekt uit menselijke samenwerking en de sociale verworvenheden van de arbeidersbeweging ondermijnt. Zo ontstaat er ook een nieuw soort van klassenstrijd, waarbij de uitkomst op voorhand verre van zeker is.



There are no more storytellers

we leven in een veranderingen van tijdperken

the story will relate to history and so we will first see the slides we saw before. It is all interlinked. The system sucks, we would need a lot of planets to get satisfaction. More history will show up on the screen. Jesus, _ , _ . If you haven't read Marx's manifesto, do so.

Jean Lievens is not pleading for a utopia. P2P is based on new emerging practices, evolving within capitalism.

We live in an era of change, rather than a change of era. [← or was it exactly the other way round?

Open, sustainable, solidair

Scarcity: of human knowledges, hidden/locked-up behind copyright and patents.

The neoliberal system is in finance, not in manufacturing.

[← Are the commons a game?

Roman Empire: based on slave economy Queen Elizabeth: feudal society (certain freedom), based on land Charlie Chaplin: mass production, capital and (industrial) work, to make the system grow

I-robot: [← let's say the future will look different; but apple & co have to invest in something? who makes the future?

Linux, open software Wikipedia: no classic capitalist system can manage this. Open design (self steering cars) - Wiki House (planned in collaboration on the internet). [← I guess Wikipedia and specially self driven cars as an open source should have to be looked at more deeply and critically [← in a sense where can it lead to

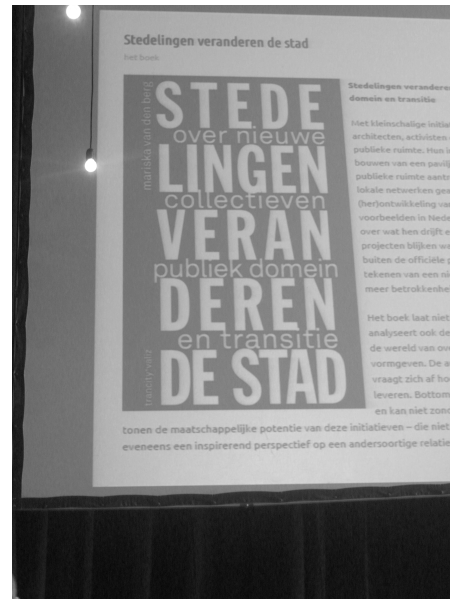
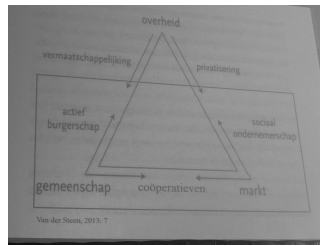
today: 30.000 open hardware project a lot can be produced in fablabs, instead of in big enterprises. You can make your own Micro Fabriek, just download your car !?

Slavery: Win-Loose

Capitalism: Win-Win (by external motivation)

P2P: (Win-Win)2 : 100% intrinsic motivation

Do we need a big story [← ?, [← A grand narrative.



people contribute from their own motivation ← again: no one is paid. acting out of passion. motivation is capital? **Booming of the freelancer, already 35% in US, to 50% in the future. Young people don't want (or can't) to work for enterprises any more: they start for themselves.**

Uber and Airbnb are capitalist platforms, has nothing to do with sharing. (is market)

Two central oppositions in 'the sharing economy':

Central <-----> De-central

facebook, Uber shared energy

Profit <-----> Social profit

bitcoin bread funds

The Gini-coefficient (of inequality) of Bitcoin is higher than normal money



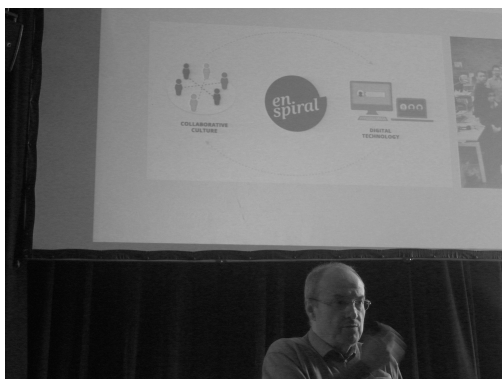
Thesis of Rifkin ← ?? any one get what that was?

Should we love Uber and Airbnb or protest them?

<http://theconversation.com/should-we-love-uber-and-airbnb-or-protest-against-them-45391>

en.spiral: things that matter - co-budget system: a new form of network-enterprise. 20% of what you earn is for the enterprise, but that money is decided upon by everyone

← Alana Klause, on Youtube



Civil society did become productive, facilitated by government, and within ethical economy.

GAPS

↔ Which form of democracy we see evolving in all these practices?

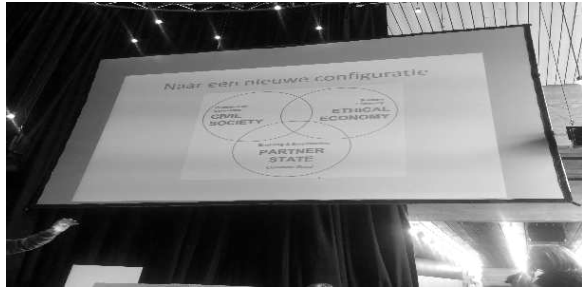
↔ How can you agree in disagreement?

'Overeenkomen'

↔ How do we finance? (even Triodos doesn't invest in open hardware project) – Alternative currency

↔ Production of material commons: how?

↔ Is there enough space for 'vulnerable people'? (exclusion)



○ OSP ○ SARAH

Tine Hens

But how can this klein verzet become big? It's a question often heard. The growth will rather be horizontal – in networks – than vertical – in structures. I also want to argue that it is less about replacing and overtaking, but rather about co-existing, complementarity and diversity. The key is in a way 'co' as in co-creating, community, commons. The future will be a different kind of past. The economy was till recently a very diverse system, where the market was only one way of dealing with services and stuff. By the way, what do we mean by the market? As if there is only one market? We need to break down this limited view on economy and to diversify the world of the economists with all things people do. From growing their own food, taking care of their neighbourhood or share tools, spaces and cars. Economy is not about monetary value it is also about social and communal value.

○ OSP ○ SARAH ○ WOUTER HILLAERT
○ ARTSCOMMONS+ ○ ARTSCOMMONS_ ○ AGNES
○ JOHANNES DE BREUKER ○ ARTSCOMMONS@

Prof. Filip De Rynck

GOVERNANCE AS THE GOVERNING OF THE COMMONS

‘GOVERNANCE’ – ARRANGEMENTEN OP DE BRUG TUSSEN OVERHEID, BURGER EN MARKT

Prof. Dr. Filip De Rynck
Hoogleraar Bestuurskunde
UGent

MICHEL BAUWENS (2015)

“ miljoenen mensen zijn hun leven aan het veranderen. Ze accepteren steeds minder het dominante neoliberale economische denken ...
Mensen zetten zich in voor hun wijk en voor natuurbehoud, organiseren repair cafés, zetten coworking spaces en FabLabs op, delen hun wagens en materiaal, en produceren alternatieve energie, geïnspireerd door de succesvolle burgercoöperatieven in Duitsland waar 96 procent van de hernieuwbare energie wordt geproduceerd buiten de energiemaatschappijen om “

(De Standaard, december 2015)

EEN GREEP UIT MOGELIJKE CASES

Wijdelen.be
FabLabs (oa in Gent en Leuven)
Time – Lab (Gent)
Buda – Lab (Kortrijk)

Open Source Seed

Autopia vzw

Torekes (lokale munt Gent)

Commons Josaphat (Schaarbeek)

De Koep (Turnhout)

LETS

Cohousing Vinderhoute en Cohousing De Schilders

Community Supported Agriculture (CSA)

TE GENERIEKE LABELS

Overheid als een complex politiek – bestuurlijk systeem:

↔ verschillende niveaus en autonome agentschappen

↔ politieke dynamieken en ideologieën

↔ bestuurlijke organisatie vanuit de systeemwereld van bureaucratieën

↔ binnen de bestuurlijke organisatie: grote differentiatie en autonome rollen van ambtenaren

↔ overheidssysteem met het hele instrumentarium en geheel van rollen (marktmeester, speler, uitvoerder, eigen belangen, faciliteren, financieren, procedures,...)

FOCUS VAN DE BIJDRAGE

Functioneren van burgerinitiatieven als sociale innovatie – praktijken Als vormen van zelfsturing In relatie tot het ‘systeem overheid’ in al zijn complexiteit (politici, ambtenaren, bestuursniveaus, agentschappen, regulering van markten, regelgeving, financiering, interpersoonlijke en politieke relaties,...) In relatie tot de ‘markt’ (vormen van sociaal ondernemerschap – winst) Zelfsturing, Markt en Overheid: bestaande en nieuwe (?) instituties Dat geheel is voor ons een ‘governance - arrangement’

1 EERSTE VERKENNING: HOE WORDT DAAROVER GEPRAAT EN GESCHREVEN?

In de steden en stedelijke regio's is veel initiatief en dynamiek te zien. Burgers, bedrijven en maatschappelijke organisaties zijn, naast hun gewone bezigheden, ook maatschappelijk actief. Ze organiseren en exploiteren buurtleeszalen, ontwikkelen nieuwe ontmoetingsplekken in leegstaande gebouwen, beginnen samen een stadstuin of richten samen nieuwe energiecoöperaties op. Met elkaar geven ze, al dan niet in samenwerking met overheden, vorm aan de stad en haar stedelijkheid.

Zelforganisatie betekent dus niet dat collectieven gaan doen of kunnen doen wat de overheid wil...Maatschappelijke initiatieven kunnen juist voortkomen uit heel andere wensen of ideeën, bijvoorbeeld uit duurzaamheidsidealen,

uit innovatiekracht of uit de wens alternatieven uit te dragen.

De toekomst van de stad. De kracht van nieuwe verbindingen,
2014

Deze groep initiatiefnemers kan beschouwd worden als de nieuwe sociaal – ondernemers. Wat betekent deze rolverschuiving van burger naar ondernemer of naar vrijwilliger? In de denkschema's overheid – markt en tegenwoordig overheid – burger komt de sociaal ondernemer vaak niet voor. ...

De grote variatie in maatschappelijke initiatieven en de rolverschuivingen daarbij nopen tot reflectie op bestaande regelgeving en instrumenten: voldoen deze voor gebruik in nieuwe situaties en bij nieuwe rolinvullingen of zijn er belemmeringen voor het tot ontwikkeling komen van maatschappelijke initiatieven?

De Toekomst van de Stad. De kracht van nieuwe
verbindingen, 2014

Bovendien bestaat in het debat de neiging om de burger (de samenleving) en de (lokale) overheid tegenover elkaar te zetten, alsof er sprake is van twee uitersten waartussen zich niets bevindt. In de praktijk is er echter vaak juist sprake van intensieve samenwerking tussen deze beide partijen (burger en lokale overheid) maar ook breder (burger, maatschappelijke organisatie, lokale overheid en bedrijf). In een perspectief op de stad als zelforganiserend systeem is de stad niet eenvoudigweg los te zien van de brede waaier aan actoren die de stad laten functioneren.

Dat is ook logisch: in een stad als complex, zelforganiserend systeem maken alle actoren binnen dat systeem deel uit van het zelforganiserend vermogen (burgers, bedrijven, maatschappelijke partijen, maar ook de lokale overheid). Samen maken zij de stad. Het is een continuüm met meer of minder betrokkenheid van de overheid, en meer of minder betrokkenheid van bedrijven, burgers of maatschappelijke organisaties.

De Toekomst van de Stad, 2014

De overheid heeft binnen de stad als zelforganiserend systeem een bijzondere positie. De overheid heeft een 'dubbele pet': zij stelt (mede) regels en kaders op waarbinnen de partijen in de stad zich bewegen (marktmeesterrol) en tegelijkertijd is zij een van de medespelers binnen het systeem. Op het gebied van het grondbeleid, bijvoorbeeld, is dit een bekende problematiek. Ook binnen de overheid bestaan verschillen (zie Soeterbroek, 2012), met bestuurders en ambtenaren die meewerken aan lokale initiatieven. Een overheid die meer ruimte wil maken voor initiatieven van andere partijen, vraagt om een ander soort ambtenaar: een faciliterende ambtenaar die weet wat er lokaal speelt.

De Toekomst van de Stad, 2014

SERVIGNE (2012)

“ het gaat er niet om de markt te verbieden of de staat af te schaffen om alleen via de commons te besturen. Het gaat erom te begrijpen hoe die drie pijlers (privaat, publiek en gemeenschappelijk) met elkaar kunnen interageren, elkaar kunnen aanvullen en naast elkaar kunnen bestaan “ Bestuur door polycentrisch systeem (Ostrom en Ostrom, 2005) (Ostrom, Tiebout en Warren, 1961)

“ de beweging zal waarschijnlijk voortkomen uit een combinatie van praktijken uit de drie polen: commons, markt en staat. De tussenkomst van de staat zou beslissend kunnen zijn voor de commons of het mogelijk wordt om met al hun potentieel bij te dragen aan de menselijke ontwikkeling binnen de grenzen van de planeet te bereiken “ (Dedeurwaerdere en Cassiers, 2012)

VAN PUTTEN

“ in de eerste plaats zien we dat meer directe solidariteit inzet van overheden en professionele organisaties niet uitsluit, maar juist veronderstelt

“ in de tweede plaats zien we dat nieuwe maatschappelijke initiatieven zich niet laten opsluiten in de ‘civil society’: ze ontwikkelen zich op de grensvlakken tussen markt, civil society en overheid

“ in de derde plaats zien we dat nieuwe sociale inzet zich kenmerkt door nieuwe samenwerkingsprincipes, zoals ‘wederzijds nut’, for benefit, gelijkwaardige verhoudingen en eigenaarschap

(Van Putten, 2014)

TINE DE MOOR

“ de grote vraag is of de opkomst van instituties van collectieve acties een omwenteling teweeg kan brengen in de manier waarop onze samenleving is georganiseerd, of ze de verstarde dichotomie van markt versus staat kan doorbreken “

“ kooplieden (de hanze) – gilden en ambachten – gemene gronden – markegenootschappen en meenten “

“ dat die instituties zijn verdwenen, is een gevolg van de liberalisering golf die sinds de 18e eeuw allerlei vormen van gemeenschappelijke eigendom heeft ondermijnd. ... Een echte nieuwe golf aan nieuwe ICA kwam pas tegen het einde van de 19e eeuw: coöperaties, onderlinge waarborgfondsen, vakverenigingen... “

“ de huidige ontwikkelingen verschillen op een aantal vlakken fundamenteel van de historische instituties voor collectieve actie: De context verschilt (burgers hebben veel meer keuzes; verschillende collectieven voor verschillende doelstellingen “ wie energie nodig heeft, sluit zich aan bij een energiecollectief en wie zorg nodig heeft bij een zorgcollectief “)

ICA fungeren als een correctiemechanisme voor een niet naar behoren functionerende vrije markt ... Wat niet wil zeggen dat ze tegen de markt zijn: voorbeelden van ICA die in hun eigen werking prijsmechanismen hanteren of die aanleiding hebben gegeven tot nieuwe ontwikkelingen in de vrije markt

PEETERS (2015)

Commons

Paradigma's die een welbepaalde gemeenschap verbinden met een verzameling van sociale praktijken, waarden en normen die gebruikt worden om een hulpbron te beheren. Anders gezegd, een commons is een hulpbron + een gemeenschap + een verzameling van sociale protocollen. De drie vormen een geïntegreerd, onderling afhankelijk geheel (Bollier, 2014: 15)

Commons + Commoners + Commoning (wat is de common; wie zijn de commoners; welke regels gelden?)

MICHEL BAUWENS (DS 2015)

“ fundamenteel gaat het over de capaciteit van mensen om als gelijken onder elkaar samen waarde te creëren, via speciale licenties die het delen mogelijk maken... Zonder hiërarchische structuren, maar door onderlinge coördinatie “
“ common is geen privaat goed of ook geen eigendom van de overheid, maar wordt beheerd door een gemeenschap van burgers, gebruikers en producenten, die er de voordelen of gevolgen van ondervinden “
“ Airbnb en Uber faciliteren maar voegen zelf niets toe en nemen geen enkele verantwoordelijkheid. Ze nemen de markt in en maken grote winsten maar zo'n systeem is parasitair, ook voor het kapitalisme zelf. De P2P dynamiek kan het huidige maatschappijmodel dus ook enorm verstoren “

2 INBEDDING IN DE WETENSCHAPPELIJKE LITERATUUR: GOVERNANCE ALS PARADIGMA, NETWERKEN ALS MANTRA

“ Social life does not, in my view, fit neatly into modernist categories, schemas and formal explanations. Social life is inherently messy and permanently in flux “

Bevir, M. (2012), Governance. A very short introduction, Oxford University Press

PA – NPM – GOVERNANCE

Osborne (2006) (zie artikel):

Public Administration

New Public Management

New Public Governance

Drie ideaaltypes, die in realiteit door elkaar actief zijn en die in uiteenlopende verhoudingen effecten zullen hebben in de cases

DEFINITIES VAN GOVERNANCE

“The pattern or structure that emerges in a socio-political system as a common result or outcome of the interacting intervention efforts of all involved actors.

This outcome can not be reduced to one actor' (Kooiman, 1984)

Gemeenschappelijk: stelsels van verschillende publieke en private actoren, hun interacties en de effecten daarvan op de sturing van de samenleving

Governance has abstract theoretical and concrete empirical uses. As an abstract theoretical concept, governance refers to all processes of social organization and social coordination. Governance here differs from government because social organization need not involve oversight and control, let alone the state. Markets and networks might provide governance in the absence of any significant government. This abstract use of the word 'governance' provides a language with which to discuss general theoretical questions about the nature of society, organization and coordination (3).

Governance arrangements are often hybrid practices, combining administrative systems with market mechanisms and non – profit organizations. Novel forms of mixed public – private or entirely private forms of regulation are developing. (4)

State power and state action is now dispersed among a vast array of spatially and functionally distinct networks consisting of all kinds of public, voluntary and private organizations... (67)

Bevir, M. (2012), Governance, a very short introduction, p3-4 and p67)

GEMEENSCHAPPELIJKE ELEMENTEN

A multiple stakeholder scenario where collective problems require the cooperation of other players and in which practices such as mediation, arbitration and self-regulation may be even more effective than public action

Deals with formal rules and informal rules but assumes that negotiation between stakeholders can alter the importance of these rules

Mix of steering mechanisms: market structures, hierarchies (bureaucracies) and cooperative networks (Löffler, 2006)

3 'GOVERNANCE' EN BURGERINITIATIEVEN ALS DEEL VAN HET IDEOLOGISCHE DEBAT: TERUGTREDENDE OVERHEID?

ZEVEN VORMEN VAN 'DOE-DEMOCRATIE'

↔ Zelfbeheer van de openbare ruimte door individuele of groepen burgers.

↔ Sociaal ondernemerschap

↔ Structurele overdracht van politieke zeggenschap aan bewoners in het kader van gebiedsgericht werken.

↔ Eigen initiatieven en inzet van bewoners in het kader van maatschappelijke handhaving, toezicht en veiligheid.

↔ Eigen initiatieven en inzet van bewoners gericht op het versterken van sociale samenhang en actieve deelname van mensen aan de samenleving.

↔ Vrijwilligerswerk en zelforganisatie om lokale voorzieningen en diensten in stand te houden.

↔ Nieuwe netwerken en coalities van overheden en professionele organisaties enerzijds en vrijwilligersorganisaties, verenigingen en burgers anderzijds gericht op slimme alternatieve oplossingen voor maatschappelijke vraagstukken.

De 'Doe – Democratie'. Naar een nieuwe verhouding tussen overheid en samenleving, 2013 (zie hoofdstuk 2 van het document voor toelichting en voorbeelden per vorm)

TONKENS

“Crafting citizenship” (Duyvendak en Tonkens), burgerschap als ambacht. De participatiesamenleving is een prachtig ideaal, mits we het niet tegenover de verzorgingsstaat plaatsen, maar in het verlengde daarvan, als verbeterde versie ... Betrouwbare, responsieve instituties en sociaal werkers hebben er een centrale plaats in, ter voorkoming van grotere ongelijkheid

SCHINKEL

“ zelforganisatie en het zelfoplossend vermogen van mensen en gemeenschappen zijn tegenwoordig populair. ... Bestaat uit een paradoxale samenstelling van neoliberale en communitaristische elementen “

“ de eigen verantwoordelijkheid in het neoliberalisme en de nadruk op ‘gemeenschap’ in het communitaristische “

“ community is now something to be programmed by Community Development Programmes, developed by Community Development Officers, policed by Community Police, guarded by Community Safety Programmes and rendered knowable by sociologists pursuing ‘community studies’ (Miller en Rose, 2008) “

“ uiteindelijk is de zelforganisatie die ik onder de aandacht wil brengen, sterk verbonden met enkele ideologische tradities ... Maar ik zou willen wijzen op het feit dat de liberaal – communitaristische benadrukking van zelforganisatie evenzeer een ideologische strategie is. Het is een strategie die zelforganisatie inzet voor bestuursdoeleinden ... Wanneer termen als zelforganisatie en zelfoplossend vermogen in de mode raken, dienen ze dus altijd ook met gezonde argwaan te worden bejegend “

TERUGTREDENDE OVERHEID?

‘de’ overheid bevindt zich op verschillende ‘fronten’ in verschillende stadia van terugtreden of optreden, stabiliseren of hervormen (Schillemans, 2014: 26) “ velen vrezen dat zelforganisatie van betrokken burgers wordt vertroebeld door het ‘dumpen’ van overheidstaken op de samenleving. Maatschappelijke initiatieven worden verondersteld de gaten te vullen die de terugtrekkende overheden laten

vallen “ (WRR, 2012:108) “ bij dat terugtreden klinkt ook wel erg veel optimisme dat, terwijl staat en markt het in de afgelopen decennia hebben laten liggen, het nu de samenleving wel gaat lukken om publieke taken goed vorm te geven “ (Binnema, 2014: 54)

GEZONDHEIDZORG IN RUIL VOOR VRIJWILLIGERSWERK

DS 04/10/2013 | Van onze redactrice Corry Hancké { : .root-text }

De regering-Rutte wil aan hulpbehoevenden op indringende wijze duidelijk maken dat ze best iets terugdoen voor de hulp die ze krijgen. Hun bijdrage zal bovendien meer warmte in de samenleving brengen, denkt men.

Hoe dwingend dat verzoek is, zal van gemeente tot gemeente afhangen, aangezien die zelf zullen kunnen beslissen hoeveel geld zij uittrekken voor de gezondheidszorg of hoeveel inzet zij van de familieleden van de zorgbehoevenden verwachten.

Dat is het tweede uitgangspunt van de sociaaldemocratische staatssecretaris, die in dat verband over een ‘inclusieve samenleving’ spreekt, een samenleving waarin niemand wordt uitgesloten. In die ‘inclusieve samenleving’ is het normaal dat je zelf een inspanning levert om je situatie te verbeteren of dat je een handje toesteeft bij de familie als die het niet meer alleen kan beredderen.

LOSLATEN IN VERTROUWEN

ROB (2012), Loslaten in Vertrouwen. Naar een nieuwe verhouding tussen overheid, markt en samenleving, Den Haag

“ nu het geloof in de markt als de plaats waar complexe problemen in een spel van vraag en aanbod het beste kunnen worden opgelost, aan erosie onderhevig is en het vertrouwen dat de overheid veel van die taken kan terugnemen, ontbreekt, vindt het pleidooi voor burgers die meer verantwoordelijkheid nemen, gretig aftrek “ (9) ... “ mensen en hun verbanden zijn vaak beter in staat dan de overheid om maatschappelijke problemen op te lossen “

“ de belangrijkste reden voor de vermaatschappelijking zou echter de erkenning moeten zijn dat politiek en bestuur voor kennis en ervaring afhankelijk zijn van de inbreng vanuit de samenleving ...

Tenslotte wijst de Raad er op dat burgers en hun sociale verbanden ook meer verantwoordelijkheid en zeggenschap moeten krijgen. Vermaatschappelijken van publieke taken is een recept voor teleurstelling als bewoners en hun verbanden worden gereduceerd tot uitvoeringsinstanties die de orders vanuit het gemeentehuis moeten uitvoeren “ (10)

RMO (2013), Terugtreden is Vooruitzien. Maatschappelijke veerkracht in het publieke domein

De gedachte dat maatschappelijke initiatieven een grote rol hebben in de organisatie van publieke voorzieningen is historisch niet nieuw. De huidige

aandacht ervoor houdt verband met normatieve, praktische en financiële grenzen van de verzorgingsstaat. Maar vooralsnog komt het ruimte geven aan maatschappelijk initiatief aarzelend tot stand.

Enerzijds is er een breed besef van een vastgelopen verzorgingsstaat en een noodzaak van een terugtrekkende overheid; anderzijds bestaat er veel politiek ongemak bij het loslaten van zeggenschap en is er nog weinig erkenning voor het feit dat meer maatschappelijk initiatief de consequentie heeft dat er rondom publieke voorzieningen meer verschil gaat ontstaan rondom identiteit, omvang, keuzeaanbod en kwaliteit.

“ Ze zijn zich scherp bewust van het gevaar dat een stadslandbouwproject ingezet kan worden als douceurtje, terwijl de bestaande infrastructuur van school- of volkstuinten wordt wegbezuinigd. In het huidige politieke en economische bestel is het niet zonder gevaar om te pleiten voor burgerinitiatief en het overdragen van taken aan burgers, terwijl verzorgingsstaat en overheid worden afgebouwd.

Er is een belangrijk verschil tussen zaken waar burgers op eigen initiatief verantwoordelijkheid voor nemen en zaken waarvoor zij ongevraagd verantwoordelijk gemaakt worden. Deze initiatieven zetten in op vrijheid van handelen en (mede)zeggenschap en staan in het teken van verandering. { : .root-text } (Van den Berg, 2013: 37)

“ Zelforganisatie leidt tot ongelijkheid (Ibidem: 37)

“ Op het moment zie je twee lijnen samenkomen.

Enerzijds is er een roep om meer zelfredzaamheid vanuit kritiek op de negatieve kanten van de verzorgingsstaat.

Anderzijds wordt de urgentie van bezuinigingen aangegrepen om de verzorgingsstaat af te bouwen. In het kader van de participatiesamenleving wordt aan burgers gevraagd om verantwoordelijkheid te nemen voor hun eigen leven en omgeving “

(Harchaoui, voorzitter Raad voor Maatschappelijke
Ontwikkeling 2013: 173)

4 EEN EMPIRISCH TE ONDERZOEKEN VERHOUDING

Oude Vrielink en Verhoeven (2011), Burgerinitiatieven en de bescheiden overheid

De dubbelzinnigheid waarmee de overheid zich in de gedeelde praktijken van burgerinitiatieven begeeft, zullen we in dit themanummer verder onderzoeken aan de hand van vier vraagstukken:

↔

in welke verhouding komen burgers en de overheid tot elkaar te staan bij burgerinitiatieven en wat zijn hiervan de implicaties;

↔

hoe representatief zijn burgerinitiatieven en hoe belangrijk zijn eisen van representativiteit;

↔

wat is de rol van professionals bij burgerinitiatieven; en

↔

welke normatieve kwesties brengt een op burgerinitiatieven sturende overheid in haar kielzog mee.

Ook de overheid die zich bescheiden op wil stellen blijft een organisatie die diepgewortelde reflexen vertoont om burgerinitiatieven binnen beleidskaders te brengen en zo inhoudelijk aan het roer te blijven (vergelijk de bijdrage van Hoogenboom).

Aan de hand van drie ‘oerkrachten’ analyseert de Raad waarom loslaten voor de overheid lastig is.

De eerste is de verstikkende dynamiek tussen democratische samenleving en verzorgingsstaat, die ervoor zorgt dat burgers voortdurend geneigd zijn om meer beroep te doen op overheidsvoorzieningen.

De tweede is het politieke ongemak dat ontstaat doordat maatschappelijke initiatieven gerechtigd zijn tot in- en uitsluiten.

De derde betreft de voorkeur voor centrale ordening in plaats van voor een spontane ordening op basis van een variëteit aan actoren en initiatieven.

TUSSENRUIMTE

Uit onderzoek vorig jaar: de belangrijke rol van professionals als ‘boundary spanners’ tussen overheid en burgerinitiatieven in de case van Gent Dat zijn soms politici, soms stedelijke ambtenaren, soms professionals gesubsidieerd door de lokale en/of Vlaamse overheid, soms constellaties van meerdere ‘boundary spanners’ ‘Boundary spanners’ bemiddelen, zijn ‘brookers’ binnen het overheidssysteem

1 ZELFSTURING TUSSEN BURGERS

Is er sprake van zelfsturing of zijn er toch professionelen die hier een rol spelen?

Hoe wordt het initiatief ‘bestuurd’?

Zijn er regelingen voor conflicten; zijn er reglementen of procedures voor besluitvorming?

Hoe komen beslissingen tot stand?

Evolueert het initiatief inzake zelfsturing en hoe?

2 VERHOUDING OVERHEID

Welke overheden en in welke gedaante (regelgeving; faciliteren en ondersteunen; persoonlijke relaties,...) welke regelgeving concreet? Welke ondersteuning? Ambtenaren / politici / door de overheid ondersteunde organisaties – professionelen: wie speelt welke rol (zie 'boundary spanners')? Houding van organisaties ten opzichte van 'de overheid': hoe ervaren ze die nu; zien ze evoluties; wat zou een wenselijke verhouding zijn? Wat verwachten ze eventueel? Overheid in rechtstreekse relatie tot initiatieven; ook overheid indirect (als regulator van markten bijvoorbeeld)

Is er een drang naar uniformiteit (bureaucratie en politieke houding) en kan men moeilijk om met differentiatie? Moeten burgerinitiatieven passen in systemen (management, prestatie meting) of doet men systemen (aan)passen? Stelt die overheid voorwaarden aan burgerinitiatieven en hoe ver gaat ze daarin (maar wordt dat dan bijvoorbeeld ook echt gecontroleerd of is er feitelijk grote vrijheid?) Vanuit welk perspectief vraag je als overheid welke vorm van verantwoording? Is het zo dat braaf en bourgeois - initiatief wordt gesteund en alles wat ambetant is, niet? Kun je als burgerinitiatief niet beter zo ver mogelijk van de overheid wegblijven? (zie bvb: Growfunding in Brussel)

Is de overheid eventueel onmisbaar voor de cases: zouden ze er zonder interventie van de overheid gekomen zijn en kunnen blijven bestaan? Welke regulerende rollen moet de overheid al dan niet opnemen: uitsluiting voorkomen bijvoorbeeld? Moet de overheid eisen stellen (diversiteit, kansarmen,...)? Is het zo dat dit elitaire initiatieven zijn, die alleen de betere middenklasse bereiken? Speelt de politieke kleur en de politieke opvatting van politici en ambtenaren een rol (links – progressief)?

Overheid in verschillende rollen: Overheid als (noodzakelijke?) facilitator
Overheid als marktmeester en regulator
Overheid als eigen uitvoerder met eigen belangen
Overheid als beschermer van belangen en groepen
Overheid als verdediger van bepaalde belangen
Overheid als bureaucratie (routines, scheiding tussen diensten, gestolde routines en versleten beleidstheorieën)

3 MARKSTURING

Hoe gaat het initiatief zelf om met het evenwicht tussen marktprincipes en collectieve 'winst'? Is daar evolutie in; komt daar druk op? Hoe gebruikt het initiatief de markt zelf? Hoe reageert het initiatief op regulering door de overheid en welke vorm van (andere?) regulering vindt men wenselijk?

← Tine unfortunately sick De Rynck will try to replace her '**Het klein verzet**': <http://www.rektoverso.be/artikel/het-klein-verzet>
Minor resistance, a book from Tine Hens effect of cooperation on people
assumed the ownership is the cradle of Gent
initiatives create other initiatives

citizens creating a cooperative and energy

blood as a crucial resource by red cross

Examples: 1. Gent, Sint-Baafsabdij, now governed by the civil initiative De Buren van de Abdij, also a cooperation around alternative energy: Emergent Burgerinitiatief

↔

Civil people create their own energy supply, and invest in it. (Germany)

↔

Giving blood to the Red Cross, also civil initiative. Taking care of children and elder together.

↔

Leefstraat (Living Street): 35 streets are cared for by the people living in the street. People make it green, against fast cars.

Condition is that people agree together: people have to convince their neighbours not to use their car. Rules have to be changed.

Relationship government and civil society is activated/questioned. And also: government and Market.

Triangular relationship. | ← watch out for the most important/best/_____/_____ slide

giving streets under the condition to cooperate - living streets residents cooperate this creates debate with the city council residents have to reach agreements

they failed sometimes to reach an agreement

Who is taking the initiative? Only the middle class? | ← they like to work for free and take the initiative.

the indigenous white middle class

| ← is it real cooperation? Is everybody asked to cooperate, is everybody willing to cooperate? | ← and then: under the condition to cooperate... - is this a good start?

These kind of initiatives most often found in urban environment.

Mariska van den Berg: *Stedelingen veranderen de stad*

Bottom-up also needs top-down.

triangle: government - market - community (privatisering / sociaal ondernemerschap - coöperatieven - actief burgerschap / vermaatschappelijking)

do they involve everyone where is the governments responsibility end and where does the one of the citizens start or vice versa? (see in Greece)

A critical reflection is necessary about the role of the government. (Often hijacks civil initiatives). Self governance shapes the public domain. Creates responsibilities. Works on presumptions.

How far do we go in this tendency to organise society as 'common people'?

Who is government? | ← the question leads also to this one, if there shouldn't be more or only civil initiatives? Or is it 'abusing' the civilians? leads exactly to this what follows down here:

6 roles of government: facilitator regulator organiser protect the interests of groups defending certain interests bureaucracy

| ← how much organisation does a state need, and how much self initiatives, wild growing projects are needed or are possible? again, Greece is a good example for this question "Rules and regulations" for civil initiatives, devised by bureaucracy according to it's own logic, which doesn't apply to the civil initiative.

People fill the ___(lapses?) that the government can't (won't) fill. Allowing the government to pull back even further...

The do-democracy: backing government which delegates certain functions to local civil initiatives

| ← let's think back what Jonas Staal told from Rojava: The local and smallest

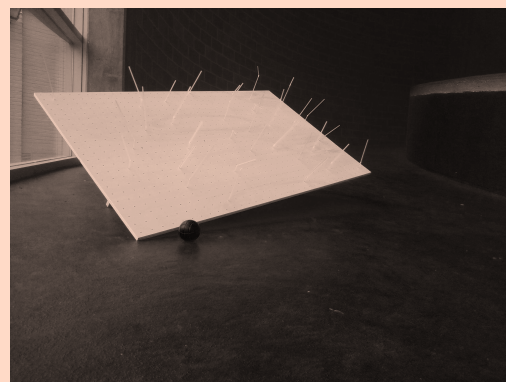
| communities have the most power to decide. Maybe civil initiatives should therefore also have more power to decide?

Support of government is crucial, by semiprofessional people. So there's no use of a sharp opposition between people and government.

○ OSP ○ SARAH ○ ARTSCOMMONS
○ WOUTER HILLAERT ○ ARTSCOMMONS+ ○ ARTSCOMMONS_
○ AGNES ○ ARTSCOMMONS@

Prof. Rudi Learmans

What Kind of democratic model are we talking about // how to agree in disagreement



BUDA 2016

1. THE PROMISES

A. LET'S TRY TO DELINEATE THE BASIC CONTOURS - EDITED VERSION FROM A LECTURE FROM 2011

One

Artistic collaboration presumes the existence of a common, consisting of a series of generic capacities or potentials that are collaboratively put to work. For the 'I' or subject who thinks, feels, speaks or moves is always also an anonymous one: one thinks, feels, speaks or moves. 'the one is not a promise, it is a premise'. Unity is not collaboration's goal but its starting point.

Two

Within cooperation, the activation of the generic common is driven by a common cause. We must therefore define the cooperation's common as the unity of the difference between harmonious collaboration and inharmonious competition. In a word, cooperation equals 'co-opetition'

Three

The participants 'invest', particularly from a libidinal point of view, in the ongoing common activity out of the hope that it is an ever renewed potential, a never drying up potenza that both empowers and unites. The sustainment of this desire, asks for the regularly renewed experience of an effectively generated commonality, a genuine togetherness that actively nourishes and furthers the common cause through the differences it produces. This commonality at once presupposes and brings forth mutual trust or, in the markedly Catholic vocabulary of Michael Hardt & Antonio Negri, 'love'. Confirmed trust generates more trust, yet this accumulative 'trust cycle' remains at every moment a highly vulnerable social performance. One contingent experience of distrust by one participant may destroy the minimum of mutual trust every commonality requires. One trusts, or one distrusts – and there's not much in-between.

Four

An individual subject is per definition autonomous : the individual finds its subjectum or ground (or literally: its supporting surface) in itself. Within the experience of commonality, the common acts as the principal subject, and this in a double sense. On the one hand, the intensive communication among the participants forms the motor of an exchange that rapidly acquires the status of an autonomous social machine that is feeding every involved individual because she cofeds it. This is the common as a constantly renewed realm of verbal and non-verbal communicative richness. On the other hand, every participant's potentials to think, feel or communicate, which define the generic common any commonality must assume, are restlessly singularized by the activity of collaboration. Again and again, a new thought, another feeling or a different possible communicative contribution emerges. These singularities happen, 'now, here', because of a togetherness happening 'now, here'. They are contingently created through the interplay of the generic common shared by all participants and the momentary communicative common it produces. This is the common as,

dixit Antonio Negri, 'a multiplicity of singularizations'.

Five

The commonality brought forth in collaborative praxis is a matrix for social reflexivity – for discussion and critique, so for discursive negotiation and explicit argumentation. It is driven by a common wealth, generated through the constant singularization of generic capacities. 'What is produced together will produce a public togetherness that may inform future forms of producing together', thus states the prime rule synthesizing the basic ethics of commonalism.

Six

Every instance of artistic collaboration resembles a self-organizing 'common wealth' in the political sense, so a self-deciding republic. Again and again, collectively binding decisions have to be taken collectively 'beyond representation', without representatives or delegates. This politics is structurally framed by the possibility of dissensus, opposition, non-agreement, not to mention the eventuality of individual exit. Discords are the test of every artistic collaboration and place it in the realm of the political. Any cooperation is a contingent experiment in democratizing democracy.

B.

Artistic collaboration anticipates a democracy yet to come. It both insists on and inspires a politics that by all possible means tries to further the chances of self-organizing commons, whatever their nature and whatever their concrete manifestations. Commonalism is per definition a common performance, fuelled by a performativity anticipating that which it longs for.

2 LECTURE FROM TODAY



GAP: CHRISTOPHE MEIEHANS

A.

The progressive composition of the common world ...

B.

We also include non-human collaborators such as laptops and props, we may therefore regard artistic collaboration as a form of biopolitical production. Every instance of artistic collaboration resembles a self-organizing 'common wealth' in

the political sense, so a self-deciding republic.

C.

In *work-oriented 'commoning'*, the whatever artefact-in-the-making and the varied activity it demands function as the primary locus of collective attention, and this also when discussing together the actual value of a particular proposition or the potential worth of an unusual idea. A distinct ethos is involved, one that does not systematically attribute sometimes vast differences in opinion to a self or subject but assumes that proficient collaboration requires a distanced, rather impersonal orientation to work.

D.

An individual opinion or singular viewpoint thus changes into a hypothesis whose possible value or generalizability is no longer only a discursive matter but should be assessed in the light of the visible outcomes of its however empirical translation.

E.

Subjectivity has to be bent or curved, away from the personal self and in the direction of the anonymous one-ness: 'one acts', 'one thinks', 'one experiences', 'one speaks', 'one judges'. Actually, the issue of de-personalization and a concomitant suspension of subjectivity seems crucial in collaboration.

F.

A principal prospect is at stake: the effective possibility to practice collaboration as a contingent experiment in *democratizing democracy*. The programmatic contours of the implied social-political horizon have meanwhile become amply visible: advancing by all possible means the chances of self-organizing commons, whatever their nature or concrete manifestations. ... the common, but only in the hope of letting it come and taking its own chance, its own possibility of making sense?' This crucial political question should not be answered timidly, and probably also not by morally contrasting various ways of collaborating: they ask for distinctive modes of micro-politics informed by the general perspective defining the politics of commonalism.

NOTES

← Rudi forgot his notes

Commons has to be opened up to the question of work.

"Commoning" as a verb.

commoning is crucial voor een creative economie productie
kracht in de creative economie draait op verschillende varianten
van de brain storm – aan de tafel zitten met verschillende
competenties, met verschilende achtergrond samen denken

brainstorm = de centrale motor van het maken van nieuwe
producten, en van de kenniseconomie in total.

= centrale productie kracht = de machine waarmee de
creative economie rond draait sociale compententies om samen

te kunnen praten en denken = essentiële competenties =
competitens die nodig zijn voor creative economie te ontwikkelen
= overdrijven

de samenwerking is cruciale in onze hedendaagse economie
wat is belangrijk: voor de commoning: - vertrouw= dynamiek
om te kunnen "commonen" - cyclus van geven en krijgen -
afstand te kunnen nemen van uw zelf - de mogelijkheid om macht
te verdelen de meer symetrie en gelijkheid - de beter
mogelijkheid om te kunnen commonen

kristische punten - uitbuiten van samenwerking - leiden naar
gepraveerden producten - hoe vorm wordt gegeven aan
samenwerking, meer of minder autoritaire? > hypothetis ?
politiek perspectief: commonalisme en zelfbestuurder
overheid - nieuwe grondwet verdeling tussen overheid en burger
initiatieven zou een bescherssming kunnen komen voor comonale
initiatieve -> wat zou een commonale recht kunnen zijn?

Practices of commoning are crucial for a creative economy.
Brainstorm, crucial for development of new models and
propositions. Commoning: machine by which the new economy is
driven. Common/shared competences (rather than distribution
of roles and specialities), in fact life competences, is essential for
a new economy [← ? Did I get that right. distribution of
competence brainstorming is the central engine behind the
creative (...?)

Practice of commoning is founded on certain (social)
competences which people have in common. They are central
human competences. They are crucial in creative economy. [←
common-people don't gather for their individual competences. but for the competences
they have in common. living competences

Conclusion: cooperation is not only an example of local green-
interaction, but also more and more the center of our whole
(creative) economy.

commoning is not just a matter at the fringes of society It's a
matter of trust [← there we come back to Elke's Van Campenhout's Lecture.--
Feelings is something we have in common, probably. They feel different and
individual but we have them

giving and getting = symbolic gift circle of Maus.

Also important in Commoning Practices: that one can take a
distance from ones-self. [← Falling out of your-self [← Yes!

DISTRIBUTION OF POWER How is power distribution in
cooperation / collaborative initiatives? Equality? How much space
is available for new input? Who's steering the commoning? [←
very important question! There's an inherent power relation. And it's
not so that it's automatically getting better if there's more
equality.

Inequality in/and equality: Intrinsic political dimension of
commoning.

[← Can we write notes? For this question, reference: The tyranny of no
structure: <http://www.jofreeman.com/joreen/tyranny.htm> When not creating formal
structure in the way group is organised, power relationships will still form.
But because the group thinks of itself as unstructured, these relations are not
necessary recognised or questioned. [← Yes, unbedingt!

Some critical points

1) Creative economy is founded on exploitation of commoning.
From social labs and broad authorship to privatised product.

Modes of exploitation: extraction of social extra-value.

Social dimension is alienated from the ones who are the
..daraagvlak.. [← ?draagvlak in english? Social essence in creative
economy is repressed.

2) how is the collaboration organized? Who's taking the
decisions? Because there are managers, there's a certain

potential that's suppressed.

3) The ideal of self-organization has serious consequences.

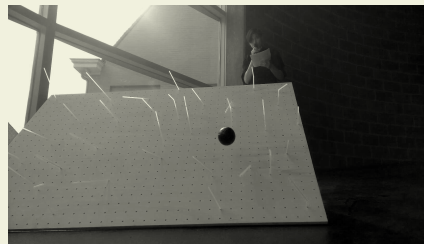
Need for new grondwet: how does market, government and commoning relate to each other? Don't we need laws to protect commoning? What commonal law would be thinkable, next to the private law?

How do we see the division between the private, the communal and the governmental ← are these the right words he used?

○ OSP ○ SARAH ○ LUDI LOISEAU

Commoning the gaps 3

SATURDAY WORKSESSION





GAPS BOXES

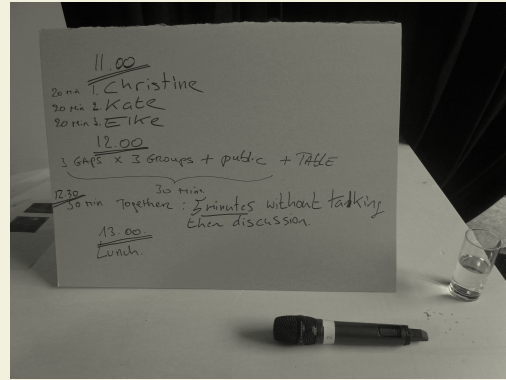


TOOLS



GAP OF ELKE VAN CAMPENHOUT





Cross border cooperation between biotech and arts

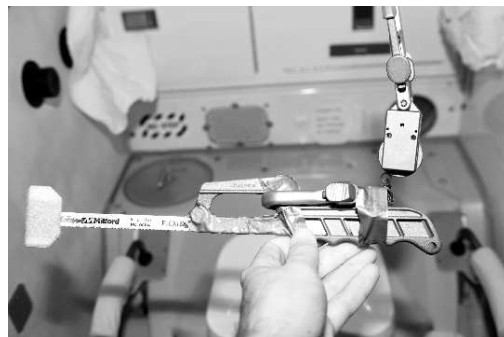
Cross border cooperation is the new way forward in the world of innovation. Nanotech, smart materials, electronics, ICT and even the arts, are using biotech and vice versa. A closer look into the future developments of these innovations is necessary to see where we can learn from each other and how to interact with society and politicians. The Exhibition WATER.WAR in de Budafabriek shows until the 26th of June vibrant examples of those collaborations. During this What's the Matter with Cooperation, Belgian and international keynote speakers are sharing their views and experiences.

Cathy Plasman
Lucas Evens
Bart Leenknecht

- SARAH
- REGISTER
- PIERRE RUBIO
- MICHEL
- ARTSCOMMONS
- LUDI LOISEAU
- WOUTER HILLAERT
- LIETJEBAUWENS
- NIKOL WELLENS
- JAN-JASPER PERSIJN
- SPIN
- ARTSCOMMONS+
- SARAH2
- LISA
- CHRISTEL DUSOLEIL
- EXPLORMAN007

↔ **ArtsCommons** are here.

yes, here, there and so on. ArtsCommons is not a *project*! It is rather an ongoing artistic laboratory for commons economies – or in other words – an open **working-context** that materializes itself from time to time under different circumstances, involving a mutating group of artists.



↔ **Gaps** are here too!

↔ **SPIN** is Brussels-based.

SPIN is Hans Bryssinck, Diederik Peeters, Kate McIntosh and Ingrid Vranken.

SPIN is a collaboration of artists and art-workers to support the artistic trajectory as a whole and encourage collective reflection around the role of art and the artists in society.

SPIN is based on collective autonomy; solidarity that strengthens the individual autonomy through the sharing of time, support, experience, network, content dialogue and reflection.

SPIN is a mess.

SPIN is a critically-positive alternative – a compact, sustainable and flexible model in the context of an arts field and society that is finding itself in a fundamental transition.

find out more at www.spinspin.be

↔ **Wouter** is here.

He's tall, but he doesn't know Markdown. He's in Kortrijk with 7 other critics to follow this whole festival shit, for cultural magazine **rekto:verso** (www.rektoverso.be) Curious if this cooperation 'll work out.

I am a cooperation between Lietje and Tom, we are Wouters 'critics'

↔ **Jan-Jasper**

same as **Lietje** and the one who has no apple computer (sorry)

└ ← Geen probleem, hoor

↔ **Michiel**

is part of the **group** of critics.

↔ **Nikol Wellens**

works for Kunstenpunt/FlandersArtsInstitute (www.kunsten.be) and her fields of interest are: transition to a sustainable arts sector, sharing of knowledge, arts education check my profile on LinkedIn to learn more

↔ **"The Idiot"** is here

and will come with a line about himself at some point and/or a line about a pass where he works. <http://apass.be>

(between you and me, I am here to eventually get cured from a strong allergy that I have developed recently towards participatory art and cooperation oriented art projects. This inflammatory condition is specifically caused by authoritarian instrumentalisation disguised in democratic freedom and absence of relevance shouting behind superficiality. Or as Hal Foster puts it : " – super clever quote nailing it badly to

↔ **Christel Dusoleil**

www.nieuwstedelijk.be

↔ **Open Source Publishing** here as Gijs de Heij, Ludi Loiseau & Sarah Magnan

OSP makes graphic design using only free and open source software-pieces of software that invite their users to take part in their elaboration. Founded in 2006 in the context of Brussels art organisation Constant, the OSP caravan now comprises a group of individuals from different background and practices: typography, graphic design, cartography, programming, mathematics, writing, performance. Through a collaborative practice, they work on workshops, commissioned or self-commissioned projects, searching to redefine their playground, digging for a more intimate relation with the tools.

OSP has worked with organisations both large and small, and collaborated with individual artists. They have organised workshops at many art schools (Royal College of Art, Merz Akademie, Piet Zwart Instituut) and festivals (Vietnam Open Design Week, Festival de Chaumont). Finally, in divided Belgium,

they have won both the most beautiful book of Flanders and the most beautiful book of Brussels/Wallonia. For a complete list, see the Curriculum.
True to their name, OSP publishes all the the source files to their projects through their website <http://osp.kitchen/>.



OPEN SOURCE PUBLISHING - WTC, BRUSSELS - 2015

WHO DOES WHAT
AND WHY?

How about
"GOVERNMENT"?

Gibbons (act - CJ police
- neighborhood contacts
as a negative but valuable
- major area of contact for state gov
- one beyond the state gov
- state/ national initiative
- much civil initiatives?

"GOVERNANCE"
That's a
"post-political"
Term!

part public
to non of government
market (Wuffe)
horizontal of politics

Association of states
of politics
partly politics
You are talking
about the
state which
is not
state which
is not
state which
is not

Civil initiative
can put pressure
on politics

politics -
a kind of
end of

(What is it?)
CERTAIN FORM OF "ORGANIZATION"
"INSTITUTIONALIZED" IN SOME WAY
- their own
- right

It depends on
your definition
of "politics"



projects, conversations and co-learning situations

LECTURES
AND PRESENTATIONS
NOTEBOOK

WWW.BUDAKORTRIJK.BE

pi@notes
10.192.36.135

tools:
nginx, mysql, python, node, django,
etherpadlite, ethertoff, html2print

get your own:
git clone [git@git.constantvzw.org:osp.work.buda-wtmw-cooperation](https://git.constantvzw.org/osp.work.buda-wtmw-cooperation)

