



WIR SPIELEN *WE PLAY*

AKT ACT 5

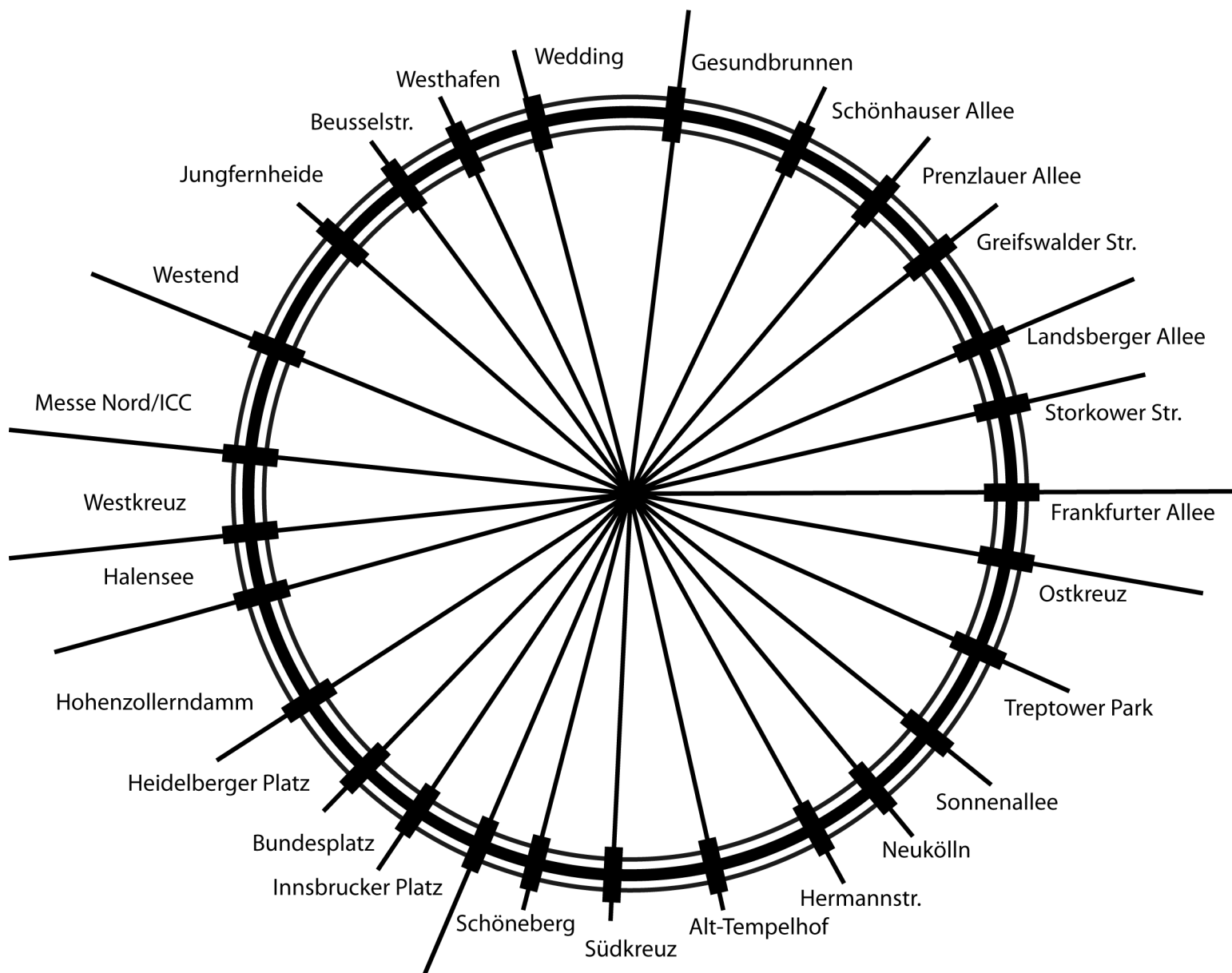
Zyklische Gesellschaftsreise

mit *with* YES! Association/Föreningen JA!

BERLIN

Liniennetz Routemap

S42



www.wirspielen.net
www.foreningenja.org/en



SOURCES

Initiativkreis Mediaspree Versenken! SPREEUFER FÜR ALLE!

<http://www.ms-versenken.org>

To have and to need (Haben und Brauchen) Manifesto, 2012

<http://www.habenundbrauchen.de/en/category/haben-und-brauchen/manifest/>

Björk, Nina, *Lyckliga i alla sina dagar – Om pengar och människors värde, (Happily Ever After – On the Worth of People and Money)*, Wahlström & Widstrand, Stockholm, 2012

Brown, Wendy, *States of Injury – Power and Freedom in Late Modernity*, Princeton University Press, New Jersey, 1995

Butler, Judith & Athanasiou, Athena, *Dispossession – The Performative in the Political*, Polity Press, Cambridge, UK/Malden, MA, 2013

High Heel Sisters

<http://www.highheelsisters.com/>

Lifshitz, Sébastien, *Presque rien*, 2000

Plant, Sadie, *Zeroes and Ones – Digital Women and the New Technoculture*, Fourth Estate, London, 1998

Solt, Mary Ellen, *THE PEOPLEMOVER – A Demonstration Poem (1968)*, West Coast Poetry Review, Reno, NE, 1978

Som, Ari & Fansa, Samira, *X-berg Rap*, 2007

<http://kanalb.org/clip.php?clipId=1647>

Spade, Dean, *Normal Life – Administrative Violence, Critical Trans Politics and the Limits of Law*, South End Press, Cambridge, MA, 2011

Steyerl, Hito, *The Wretched of the Screen*, Sternberg Press, Berlin, 2012

Strömquist, Liv, *JA TILL LIV! – Liv Strömquists ABC, (YES TO LIFE! – Liv Strömquist's ABC)*, Galago, Stockholm, 2011

Widenheim, C., Rosendahl, L., Masucci, M., Enquist, M., Habib Engqvist, J., (eds.) *Work, Work, Work – A Reader on Art and Labour*, Konstnärsnämnden (the Swedish Arts Grant Committee)/IASPIS and Sternberg Press, Stockholm/Berlin, 2012

WAGE

<http://www.wageforwork.com/>

YES! Association/Föreningen JA!, *We Will Open a New Front – lecture by Lee H. Jones*, 2010

<http://www.foreningenja.org/en/>

TRAVEL INSTRUCTIONS

Platform Hermannstr.

Split into groups of four. Preferably not with the persons you already know very well.

When the train arrives, enter.

Hermannstr. – Neukölln – Sonnenallee (2:55 min)

Find a space for the group, preferably seats. If it's crowded, maybe some of you need to stand for a while.

Read the following conversation aloud. Take up one position each (A, B, C or D).

A: This is it, we've left.

B: We are on the train.

C: It feels weird going back there.

D: We are doing what they said.

Look out the window.

Sonnenallee – Treptower Park – Ostkreuz – Frankfurter Allee – Storkower Str. (9 min)

Continue reading the conversation aloud. Hopefully you find seats together for everybody during this phase.

D: Have you heard about Mediaspree?

B: Yes, it's this whole investment thing along the river, right? But I don't know so much about it.

A: I read that in 2008 there was a referendum and that 87% of the population in Friedrichshain and Kreuzberg voted against Mediaspree. It is incredible that the Berlin Senate just ignores this and sells off the land bit by bit to investors. These shores belong to the people of Berlin and it used to be such a great place for everybody to hang out... Look now, mega corporations and no space left for people with great ideas but no money.

Quickly, look out the window.

C: So undemocratic and sad.

D: Yes, and they are also planning a huge autobahn here that runs along the S-Bahn ring, coming from the north along Storkower Str. all the way down through Kreuzberg and Treptow towards the south of Berlin. Just like on the west side of the ring, where a giant autobahn runs along the tracks. And you really see the difference there, no people on the S-Bahn but spread apart one by one in their cars...

C: It is going to be so bad for the city's environment, but apparently Berlin's politicians can't say no, since this is "a so called gift" from the entire country. I really hope there is a way to stop it.

D: Yes, perhaps it is still possible to stop it and stop parts of the Mediaspree development in general. You should check out the organization "Mediaspree Versenken". They have a lot of information about all this and you can activate yourself through them. They are a great bunch!

A: I mean, what is Berlin up to?! "Yes, let's build another autobahn, yes, let's sell off the Commons!" Why be so stupid and chose to become like any other city?

C: The problem is that we are also part of the problem. Here we are, branded "creative freelancers", living in this city, not even speaking the language. Wherever we move, the rents go up and people who lived there for decades can't afford to stay, and neither can we eventually. Gentrification. We are part of it. Art makes sad.

D: Ah, it doesn't get better to mope around. Get a grip! Do something! I am involved in this group called "Haben und Brauchen". We got together to speak up against that big art show a couple of years ago called "Based in Berlin", remember? We believe that Berlin is still an exception among other cities worldwide. Within the city's historically determined heterogeneity and social diversity lies a potential for the future, not a phased-out model from the past. With that said, it is imperative to establish a consciousness concerning what distinguishes the forms of artistic production and articulation that have unfolded in Berlin during recent decades, and how these forms can be preserved and further developed. Therefore, it's of importance to avoid limiting our demands to the attainment of open urban spaces and affordable studios, and to the augmentation and reorientation of public art funding. Instead, it is crucial to make a connection with current discussions on urban development and planning, on property and rental policy, and to take up a position with respect to concepts and realities of work, productivity, and the Commons.

B: Wow, that sounds great. I need to get involved both in "Mediaspree Versenken" and "Haben und Brauchen"!

C: Me too!

A: Yeah, me too!

Continue the conversation as you wish.

Storkower Str. – Landsberger Allee (1:15 min)

Be quiet. Look around at each person in the subway, and imagine what they look like to someone who is in love with them.

Landsberger Allee – Greifswalderstr. (1:50 min)

Be quiet. Feel the curve collectively, use all your senses.

Greifswalderstr. – Prenzlauer Allee – Schönhauser Allee – Gesundbrunnen – Wedding – Westhafen – Beusselstr. – Jungfernheide (16:20 min)

Read the following conversation aloud. Take up one position each (A, B, C or D).

A: Now, lets talk about work!

B: Okay.

D: Why?

A: Because everyone is talking about work.

D: Who? Who is talking about work?

B: Look around you. Who is working right now? Who is not working? If there are those who are not working, what exactly are they, or we, doing right now?

C: Are you working?

B: No... I don't know.

A: "Haben und Brauchen" claims that today, we throw ourselves into our work, in order to hold on to our belief that work is the foundation for self-worth and societal morality. We keep our eyes on the promise of flexible, creative work, ignoring the potential for burnout. Here the activities of culture-makers are becoming the force behind "the glamorization of the freelancer", in all sectors where work bears features of the artistic-creative and elements of communication, but is also de-regulated. How do you feel about that?

B: It's crazy. The fact that artists are now being merchandised as figureheads of a new work culture — the creative industry — leads some to believe that artists possess the same money making opportunities as other "creative professionals." That, however, is seldom the case. Artists deliver an image for an entire industry, but it is simply not the case that they are paid well (or paid at all) for their activities.

C: I know, and as evidenced by current studies, the old, undignified tradition has largely remained unchanged: the majority of culture makers continue to lead lives at, or under, the poverty line. And hence artistic work stands in the hot spot of a pan-societal contradiction. A new work culture advertises itself as flexible, artistic, and creative. At the same time, survival anxiety and the pressure to perform in this culture increase along with the gap between the rich and the poor.

D: And even if we work ceaselessly, only some work is paid. Some is not. And payment is an expression of societal recognition. Today, this form of recognition is primarily given, however, to work that can be measured by its productivity, that is, by the products it manufactures.

B: Yet the commodity form is not necessarily the result art strives for. Even though it is often so portrayed, only a marginal part of artistic work can be understood in terms of productivity.

A: I agree. A large part of artistic work is determined by "other activities" such as reflection, research, reading, communicating, linking one's own knowledge to that of others, trying things out, preparing, practicing and coaching, fail, gain distance so as to see more clearly again, to have experiences, deal with those experiences, reflect on them, let them ferment, and return to them in meandering processes, or not.

C: None of these activities are necessarily goal-oriented. Nevertheless, all these activities are a prerequisite for artistic work, and they should be recognized as work.

Take a few deep breaths.

D: All this sounds really good. But I have a problem with the notion of “work”. If we shift this argument and start from the thought that the world is in a situation right now where the best thing that could happen is that less people work, that less is produced, sold, bought and thrown away. From an ecological perspective it is simply better if less people work, since in today’s late capitalist system, work means an activity that produces products or services that somebody with money choses to pay for, rather than an activity which is needed for the maintenance and development of a common good, such as ecological sustainability, fighting poverty, etc.

B: Yes, and wasn’t the whole point of the industrial revolution to get more time to live, rather than to work?!

D: Absolutely! The question is: should artists fight to get their activities defined as work to be able to justify a demand for economical security, a sense of community, pride and recognition, or should we define what we do as something else and use that to justify our demand for economical security, a sense of community, pride and recognition?

A: I heard that 30 % of young people in Germany want to be artists. I think it is because people continue to view art as a form of refusal to work, an escape from the dominance of finance and the depressing cycles of production and consumption. Young people of today think of artistic practice as a poetic and existential experiment.

D: Exactly. So shall we take on this call and develop it further, or shall we claim that: “no, sorry, what we do is actually just working”?

C: But wait, is a non-goal-centered creative process imaginable — that is, an artistic process that is not aimed at matching the expectations of the art industry?

D: Of course it is. Look around you! We should figure out how we can contribute to the overall development of the world, if we stop claiming that we should be compensated economically for work, but instead stress that we should be granted a basic economic security, for just being in the world, and through that making it a more interesting place, just like everybody else.

A. What is the specificity of this knowledge, or experiences that we can contribute with?

C. Can we merge our discussion about getting paid, with the one about “citizen income”?

B. Can we align ourselves with the unemployed? What other groups can we align ourselves with?

D. What kind of society would this bring about?

Continue the conversation as you wish.

Jungfernheide – Westend (2:15 min)

Be quiet. Stand up and feel the curve collectively, use all your senses.

Swap the 4-positions and form new groups of four. Find a space for the new group, preferably seats. If it's crowded, maybe some of you need to stand for a while.

Westend – Messe Nord/ICC – Westkreuz (3:25 min)

Be quiet. Imagine that you don't recognize anyone around you.

Westkreuz – Halensee – Hohenzollerndamm – Heidelberger Platz – Bundesplatz (7:30 min)

Read the following conversation aloud. Take up one position each (A, B, C or D).

C: We are moving, almost?

B: We have to begin somewhere.

A: We might start by saying "we".

D: Everything speaks, a sort practiced fiction.

A: This is a transition.

D: Where are we? Where are we going?

A: Space dissolves into mayhem on the unstable and treacherous surface of an unpredictable sea.

ALL: We have to start over.

B: Many that leave get lost.

D: Many never arrive.

C: It is a question of temporality.

A: We are among those who get organized. We do not simply move ourselves, but are moved by what is outside us, by others, but also by whatever "outside" resides in us.

C: The methods are many.

B: From now on, all friendship is political.

D: A touch, a kiss is a moving surface, a ripple in time-space.

C: But visibility must be avoided.

A: You have no choice.

B: You say we have to agree. What is "we"?

D: You affect me.

A: Are you angry?

D: I do not think so.

B: It's twenty past eight.

D: Struggles create the language in which a new order expresses itself.

C: We must shift the political expression and claim from "I am" to "I want this for us".

B: Alliances are possible everywhere.

D: What you fear has already happened.

A: Bodies were cut, exploded, and violated – and their dispersed remains constitute the grounds we walk today.

D: I know nothing about the bodies here.

C: At the moment, it is impossible to say – we don't know if there is a hope beyond the black hole, if there will be a future after the future.

A: But the situation now is somewhat different.

D: The fictional is already in the words.

C: We replicate, travel, spread uncontrollably; we create vectors of passion and affect, of labor, and, potentially, violence.

B: We are an edit articulating affect in ever-different combinations. We create new junctions and forms between bodies, a form that is ever shifting and changing.

A: It is a "We" of a position.

B: We collectively refuse to stay in a proper place. The proper must be displaced.

D: We are a wager, a territory of risk, a mess.

A: There is no final incision. We can reedit the parts that were cut. We can edit them into incoherent, artificial, and alternative political bodies.

C: The cut, the journey, redistribute affect and desire, creating bodies linked by movement, love, pain.

D: What is not here now?

ALL: We are no longer afraid.

B: This is really happening.

Continue the conversation as you wish.

At Bundesplatz

Get off the train.

Walk to the waiting bus by following the red footprints on the ground. Enter the bus.

Bundesplatz – Innsbrucker Platz – Schöneberg – Südkreuz (7:40 min)

Form a sequence in the bus through holding hands. Some of you sit down on seats, some of you stand up in the aisle. Make the sequence strong and balanced. The ones sitting down, are the anchor points of support.

At Südkreuz

Get off the bus.

Follow the red footprints on the ground. Take the escalator or elevator up to the S-Bahn platform. Keep to the right side of the platform and begin the following exercise:

Walk with firm steps, slowly and proudly, to a fixed point (for example on the other side of the platform). When you reach it, turn around and fix a new point and walk there. etc. etc. Do not talk in the meantime. Continue for 15 minutes. Make this space part of the Commons.

There will be a sign when to stop. Gather and split into new groups of four. When the train arrives, enter.

Südkreuz – Alt-Tempelhof – Hermannstr. (5:30 min)

Find a space for the group, preferably seats.

Turn the page and read the Sadie Plant text aloud. Divide it between you (1, 2, 3 or 4). The ones listening look out the window to the left.

At Hermannstr.

Get off the train.

Go to the space where we first met, in the middle of the platform, between the two stairs where there are some seats.

The cycle is completed.

Please join us at the bar at WerkStadt Kulturverein, Emser Str. 124, to celebrate that we have completed the cycle, to share feedback and continue the conversation.

Those were the days, when we were all at sea. It seems like yesterday to me. Species, sex, race, class: in those days none of this meant anything at all. No parents, no children, just ourselves, strings of inseparable sisters, warm and wet, indistinguishable one from the other, gloriously indiscriminate, promiscuous and fused. No generations. No future, no past. An endless geographic plane of micromeshing pulsing quanta, limitless webs of interacting blendings, leakings, mergings, weaving through ourselves, running rings around each other, heedless, needless, aimless, careless, thoughtless, amok. Folds and foldings, plying and multiplying, plicating and replicating. We had no definition, no meaning, no way of telling each other apart. We were whatever we were up to at the time. Free exchanges, microprocesses finely tuned, polymorphous transfers without regard for borders and boundaries. There was nothing to hang on to, nothing to be grasped, nothing to protect or be protected from. Insides and outsides did not count. We gave no thought to any such things. We gave no thought to anything at all. Every-

1.

2.

thing was there for the taking then. We paid no attention: it was all for free. It had been this way for tens, thousands, millions, billions of what were later defined as years. If we had thought about it, we would have said it would go on forever, this fluent, fluid world. 2.

And then something occurred to us. The climate changed. We couldn't breathe. It grew terribly cold. Far too cold for us. Everything we touched was poisonous. Noxious gases and thin toxic airs flooded our oceanic zone. Some said we had brought it on ourselves, that all our activity had backfired, that we had destroyed our environment by an accident we had provoked. There were rumors of betrayal and sabotage, whisperings of alien invasion and mutant beings from another ship. 3.

Only a few of us survived the break. Conditions were so terrible that many of those who did pull through wished they had died. We mutated to such an extent that we were unrecognizable to ourselves, banding together in units of a kind which, like everything, had been unthinkable before. We found ourselves working as slave components of systems whose scales and complexities we could not comprehend. Were we their parasites? Were they ours? Either way we became components of our own imprisonment. To all intents and purposes, we disappeared. 4.

BASIC INFORMATION

Humans and other animals are welcome.
Bring a bottle of water!
No other preparation is needed.
There are elevators in all the stations.

Meeting place

19.00 Tuesday July 23, 2013.

S-Bahn station Hermannstr.

We meet in the middle of the platform, between the two stairs, where there are some seats.

The *Zyklische Gesellschaftsreise* will take about 1 hour and 40 minutes. We will travel with the S 42 line from Hermannstr. to Hermannstr.

In this folder you find travel instructions for the *Zyklische Gesellschaftsreise*. It consists of a mix of conversations and texts to be read aloud in small groups of four, and some specific mental and physical exercises.

Follow the instructions in a collective manner, in as much as the immediate situation in relation to other passengers and unforeseen events on the trip allow. If you need to leave before the cycle is completed, please tell the small group that you are currently working with, as early as possible.

Please read loud and engage yourselves in the conversations and texts! Concentrate fully on the exercises for greatest effect!

We invite everyone to document the trip with your phone or camera, in any way you want, while you are being part of the trip. We would be very happy if you could share these pictures/ documentations with us afterwards at info@foreningenja.org or info@wirspielen.net. You are also welcome not to document.

Malin and Åsa from YES! Association/Föreningen JA! will travel along with you and try to keep an overview of the situation, find us if anything is unclear.

After the trip, please join us at the bar at WerkStadt Kulturverein, Emser Str. 124, to celebrate that we have completed the cycle, to share feedback and continue the conversation.

Gute Reise *Have a good trip,*

YES! Association/Föreningen JA! & The NGBK workgroup WIR SPIELEN *WE PLAY*