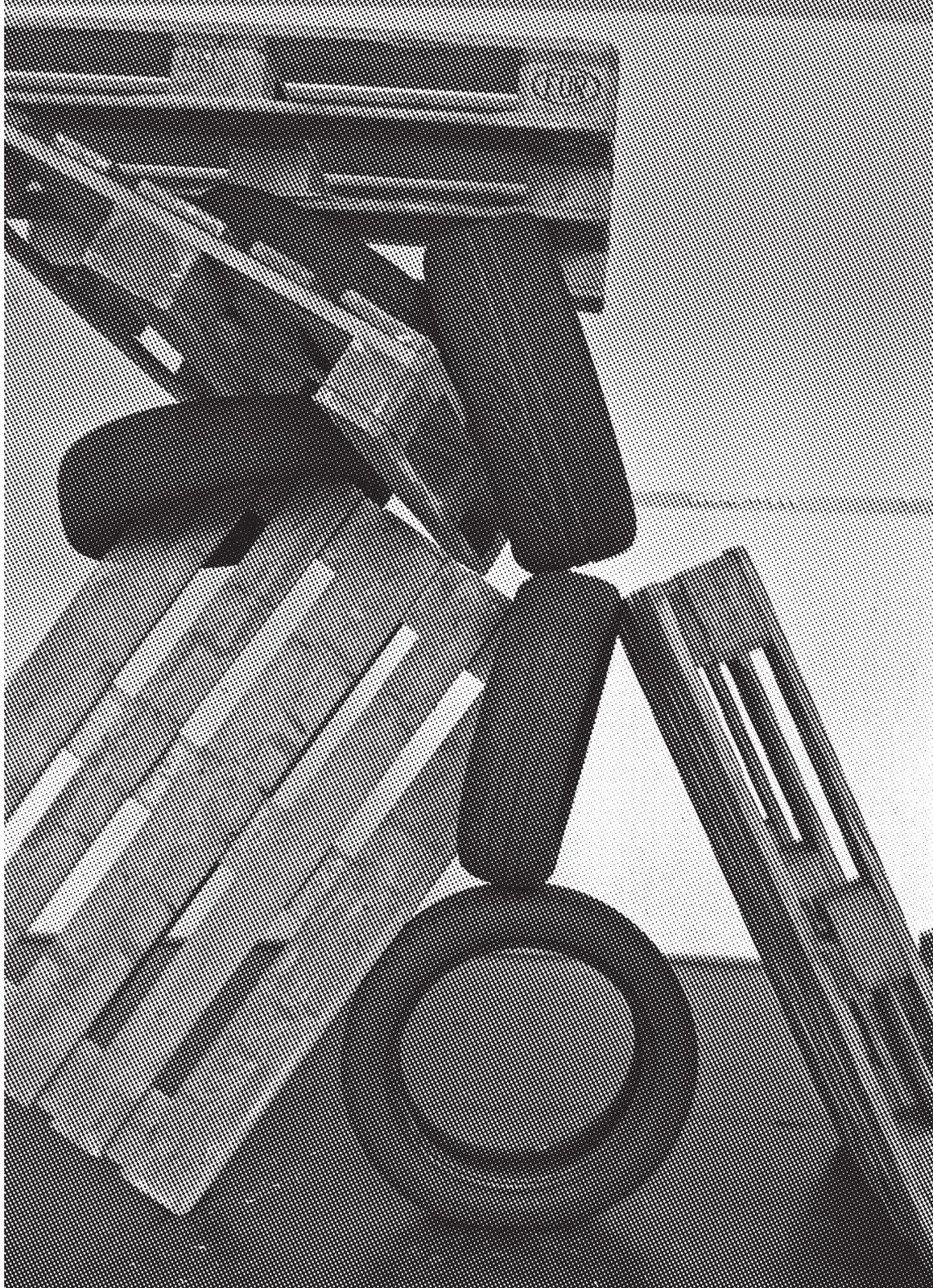


**Barricades
Barricades
Barricades
Barricades**

**One possible journey through
The Book of All Things**

**and Dances
and Dances
and Dances
and Dances**





1

You open the Book of All Things and start scrolling through it:

Endless pages of descriptions, of drawings and charts. Unending lists.

I imagine it goes like this: for any thing there is a detailed portrayal. Minute observations of its colour, shape, texture, size, outline, form, material, affiliations, interactions, composites.

And all the variations – pages after pages – of what it looks and feels like in different light, at a warmer temperature, in a different context, on another day, in a different landscape, with different senses, for animals, to itself.

And just wait for the list of its potential functions, all of the thing's capacities to interact: they never end, they go on forever. All of the potential interactions a single object contains, unexpectedly. Functional, dysfunctional, malfunctional and surprisingly multi-functional.

It is as if the Book of All Things goes into infinite depth on each page. Every single line is a form of cross-contamination, spilling out relations, mutations, translations, foldings, myriad components, assemblages and references:

Will all this waste still lie around on the floor, unnoticed or objectified? Would someone pick up all the used plastic bags and make raincoats out of them, thick, soft and beautiful carpets or inflatable assembly halls?

No end to be found in the capacities of a thing. To couple, to complete, to interact and intercourse, to interfere and adhere, to stick and to stick around, to encompass and hide, to fall, to fly, to make noise and to escape. Unending forms of rearrangement. In space, in time, in touch. And in direct action.

2

You open the Book of All Things and begin to look at the 'Table of Contents'. Just to get a better handle on what all of this might mean.

There is a list of categories. They read as follows (a selection):

Abstractions

Acids
Agents
Antidotes
Arealis
Bolts
Connectors
Concretes
Cosmics
Dangers
Distant
Distractors
Edibles
Enigmatics
Externals
Fantastics
Fermenters
Fertiles
Flexibles
Fluids
Fixities
Fugitives

Functionals

Gels
Incompletes
Internals
Logicals
Monsters
Mysteries
Planes
Poisons
Radiants
Radicals
Rustics
Relationals
Relatives
Stables
Tools
Transitives
Translators
Transposers
Unnameables
Voids
Volatiles

4

Again, you open the Book of All Things. Here, you are confronted with a list of things that exist at the intersection of the following categories:

Fugitives
Tools
Concretes
Mediators
Radicals
Externals
Politicals
Agents

Remnants
Symbolics
Multi-Functionals
Pragmatics
Relationals
Self-Empowerings

At the crossroads of these categories, printed in their different colours on that very page, neatly forming another diagram, is a number of things some of whose descriptions are printed on the following pages.

All portraits seem to follow a logic: a drawing of the thing, a short manual-like list of its properties, its use and function and a detailed description of its respective appearance in context.

A provisional thingatory.

All the categories have different colours, they are printed into long lines and huge circles, each of them taking up an equal portion of the straight or circular diagrams.

Here, all things have multiple common denominators, they always fall in several categories at the same time according to the way they interconnect.

Then, somewhere on a later page in the introduction, it is stated that there are at least two categories that account for all things: all things are 'Agents' and all things are 'Fugitives'.

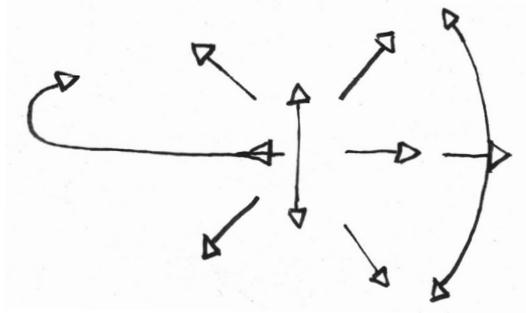
Savants have argued for seemingly endless days over more of these universal categories of description. It is often assumed that the categories of 'Mediators', 'Relationals' and 'Incompletes' also account for every thing in the book. But evidence has yet to be found.

3

Not in the middle, not at the beginning and not at the end of the book, you find this little paragraph:

What you are reading now is only one specific path through a never ending field. It is written by human things. More concretely: human things that are part of a first-world economy, educated in state schools, living in relatively stable homes, working on balconies and in dance studios, speaking only a few languages.

Umbrella



Properties

Material

most often made from nylon or synthetic material and wood, constructed with an intricate structure of metal spokes with joints and a plastic runner that smoothly glides up and down the main rod

Appearance

roundish plus handle, ranging from dark and elegant to colourful and playful, seemingly innocuous

Handling

practical, in many cases a rather cheap industrial product, quite often produced in Mainland China

Situation

Place/Time

Hongkong (Government and Financial District: Central-and-Western, Admiralty), from Sept 2014 to Dec 11, 2014

Concern

more democracy and freedom, concretely: to oppose China's decision to choose the candidates for Hong Kong's next election in 2017

Provisional Function

protection against pepper spray and teargas, often used in fluid formations of bodies (faintly reminiscent of Roman phalanxes), but also as banner and material for art, cf. Patchwork canopy, Umbrella Man Statue and multiple installations

Collaborators

students and high school pupils, i.e. Hong Kong Federation of Students, and activist groups Occupy Central with Love and Peace and Scholarism, later on more diverse citizen insurgents

Tactics

mobile lines of defence, flexible
but fragile human-umbrella barriers,
protection

Type of Protest

non-violent, almost polite, highly
creative

Media Coverage

global media reach, especially BBC,
CNN, Instagram and Twitter

Symbolic Effects

massive, becoming the main symbol
of the protest that now is often termed
'Umbrella Movement'

Further Appearances

Blockupy, Frankfurt/Main, March 2015

History

Conventional Functions

primarily hand-held portable device
designed to shield an individual from
sun or rain, often sized for personal use

Life Span

in former times: as long as that of
its companion-owner – nowadays:
from several days up to a few years

Circulation

unknown, but in use for over 2000
years (Ancient Egypt, Greece, China
and the Middle East)

Potential Capacities

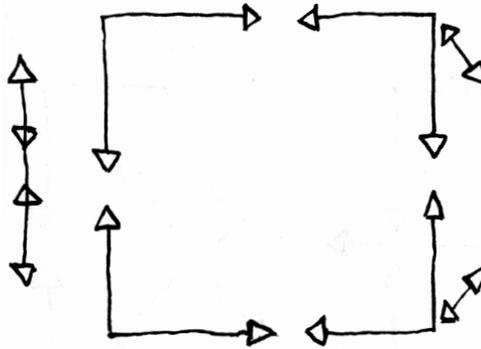
In this world

baton, crutch, pillar, walking stick

Speculative

soft and colorful structure for mobile
solar panels

Paving Stones



Properties

Material

usually made from natural stone (granite or basalt), very hard, resistant and heavy

Appearance

rough, edgy, greyish (with fine internal colour structuring), 'natural appeal'

Handling

heavy, cool, calming, but also potentially dangerous because in most cases more dense and massive than their interactors (sometimes human bodies)

Situation

Place/Time

mostly Paris, from the 16th century on (First and Second 'Day of the Barricades') up until May 1968, but probably protests all over the world

Concern

- Paris Commune, 1871: democracy, social reforms and economic measures in favour of working class, laicism, self-government
- May 1968: social reforms, workers' rights, political reforms, against bureaucracy, class discrimination, for change of government (President De Gaulle), initially a student riot against the closure of the universities of Nanterre and Paris
- Euromaidan, Kiev, Ukraine, 2013: more liberal, democratic and pro-European orientation of the Ukraine, change of government

Provisional Function

- 1) as material to build barricades with

2) as a blunt object to be thrown at the enemy

Collaborators

insurgent citizens, famously:

- Communards (communist revolutionaries) in the Paris Commune of 1871
- students and workers during May 68 uprising in France
- activists and citizens on Euromaidan, Kiev, Ukraine

Tactics

fortification, defence, but also aggression – always using what is ready at hand or rather underneath your feet (thereby also somehow liberating the street from its ‘civilized’ function as a pathway)

Type of Protest

all sorts of social protests, uprisings, insurgencies, revolutions

Media Coverage

extensive

Symbolic Effects

resounding (‘sous les pavés, la plage’), very often used as a symbol for the armament of the insurgent

Further Appearances

ubiquitous in urban landscapes with the corresponding infrastructure

History

Conventional Function

as a material to build streets and pavements, less often inside floors

Life Span

extremely long, the oldest paving stones are more than 4000 years old, found in Babylonia, Egypt and part of the Roman Empire – nowadays very dependent on city and conservation policies

Circulation

popular and widespread

Potential Capacities

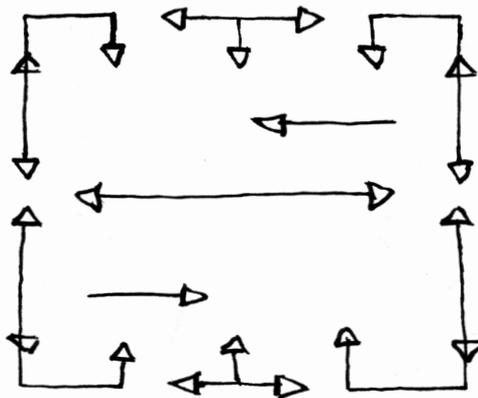
In this world

orientation marker, talisman, weight in volatile tents

Speculative

an unknown type of radio, receiving and transmitting a quite different form of news

Wooden Pallet ('Europalette')



Properties

Material

made from dried wood (mould-proof), usually marked with EPAL (European Pallet Association) brand and the logo of the owner (if large company) and/or its country of origin, built from 9 blocks, 11 planks and 78 special nails, sized 1200 x 880 x 144 mm, standardized as per DIN EN 13698

Appearance

square, simple, rough, minimalistic and quite beautiful in its Bauhaus-like elegance

Handling

heavy, stable and reliable, but bulky and scratchy

Situation

Place/Time

Euromaidan in Kiev, Ukraine, on the main square of Majdan Nesaleschnosti, from Nov 21, 2013 until Feb 26, 2014

Concern

more liberal, democratic and pro-European orientation of the Ukraine, change of government (against president Yanukovych), change of constitution, less presidential power, initiated by protests against the decision not to ratify an Association Agreement with the EU

Provisional Function

as material to build and fortify barricade structures, often in collaboration with slanted cars and softer material to fill the gaps within the barricades

Collaborators

democracy activists, citizens, but also right-wing political groups

Tactics

blockade, defence structure, used for occupation of public space

Type of Protest

partly violent citizen uprising, street fights, defence wall

Media Coverage

little

Symbolic Effects

in each individual case not of very large symbolic impact, but as a ready-at-hand and commonly used material for barricades: vital and very present

Further Appearances

in protests all over the world, mainly since the 1990s

History

Conventional Function

tradable carrier of a unit load, made from wood, introduced in 1961 by the Union international des chemins de fer (UIC) for European and international trade and commerce, in constant rivalry with a similarly prominent American invention: the container

Predecessor

'barrique' barrels that used to be the standard vessel for transportation of goods at the end of the Middle Ages and were used for early barricade structures in 16th century religious wars in France (cf. First and Second 'Day of the Barricades'), thus giving their name to the barricade

Life Span

conventionally: approx. 8 deliveries, easy to repair

Circulation

350-500 mio worldwide

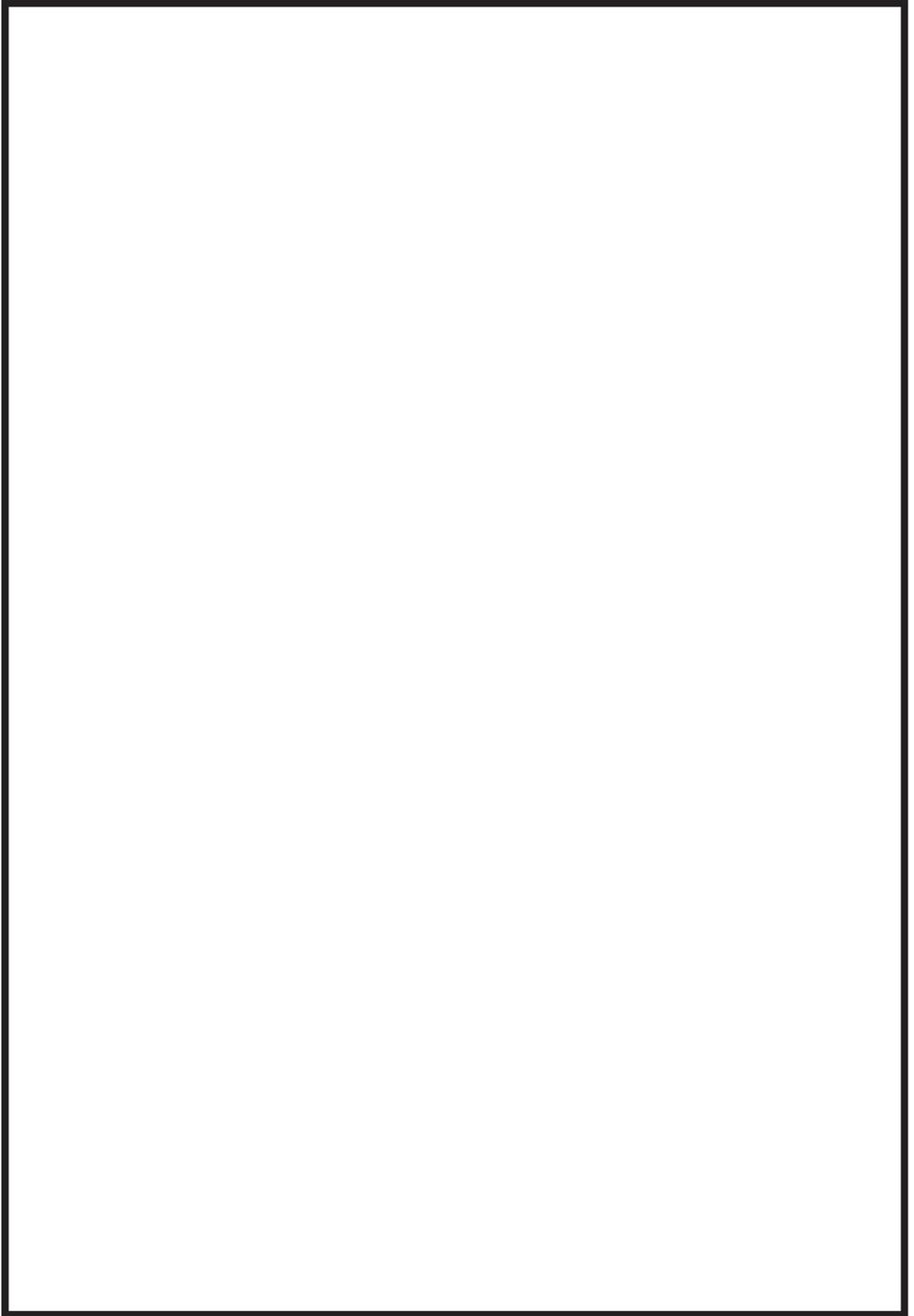
Potential Capacities

In this world

stage, bed, floor – generally it can be used as a wooden structure for mobile and flexible architecture and a makeshift ground for new ways of living

Speculative

self-sufficient home for new micro-biological species that clean the air



5

Later on you find a whole part of the book left blank.

There is only a small header on each page, neatly centred at the very top: 'The Book of All Things'. You realize that this is the way the unknown editors have chosen to deal with a recurrent problem: the map is not the territory.

You imagine that every time you read the book it will be a different journey through that thick and heavily entangled field, that field in which we all are things, to be claimed and re-claimed again and again.

6

From an interluding chapter in the Book of All Things:

The moment of fame has passed. The moment of spectacle and media coverage is over. They won't look at us anymore the way they used to when we were held in their hand, raised against injustice, co-crafting and co-marking a claim and a concern.

Yet, we still lie around, still we are at hand, cooperating in the acts of founding other communities, of levelling the ground, of creating whatever provisional construction providing shelter for an animal or child.

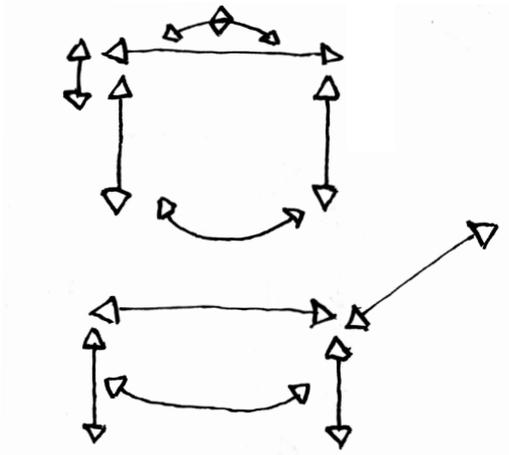
We will be used along the way, we will be objectified as you pass by, yet we

aren't only what you think we are. So we stick around, somewhat after the action, somewhat forgotten in the course of history, after all that attention that we received, or didn't receive, all that media coverage. Struggle has left us behind. When the riots end and the assemblies have passed and the scenery is empty and the stage is no longer populated by all sorts of affects, good intentions and loud screams, you can see us sticking out of a flat landscape of debris, to be picked up again, some time later, some time today, maybe, or tomorrow.

After the revolution is the time of construction.

Or: What if re-composing was the only way of starting all over again?

Pots and Pans



Properties

Material

usually metal (ranging from iron to aluminium), but also made from ceramics

Appearance

roundish, more or less flat, reminiscent of the kitchen and its warmth and the daily care for body and soul

Handling

usually not too heavy, can easily be held and even raised in one hand (except if made from cast iron)

Situation

Place/Time

at the intersection of private and public space, used in various protests over the last 50 years, mainly in South and Middle America, but also in Spain, Iceland and Canada

Concern

often against economic reforms, austerity measures, also against the cutting of public funding, e.g. public education, generally against increasingly uncertain economic futures for working and middle classes – specific appearances include:

- Brazil 1964: against agrarian, electoral and educational reforms
- Chile 1971-73: against food shortages and rationing
- Argentina 2001: against neo-liberal policies of President de la Rúa

– Quebec 2012: student protests
against tuition increase

Provisional Function

as an instrument to make noise, thus
making the presence of protesters
very hard to ignore, metaphorically
pointing at the emptiness of pots and
therefore the plates of common
people in their daily struggle for decent
living conditions

Collaborators

working and middle class, struggling for
very basic needs

Tactics

acoustic occupation of space, bridg-
ing private and public space

Type of Protest

Cacerolazo, very noisy

Media Coverage

medium

Symbolic Effects

strong and powerful as the form of
protest is directly linked to its concern

Further Appearances

– Iceland 2009: as a reaction against
the financial crisis and subsequent
austerity measures
– Turkey 2013: as part of protests at
Gezi Park, against self-censorship of
the media, police violence and aggres-
sive use of teargas

History

Conventional Function

kitchen tool used to prepare warm food

Life Span

depending on the material and cooking
habits, but at least up to two or three
generations

Population

growing since the invention of fire

Potential Capacities

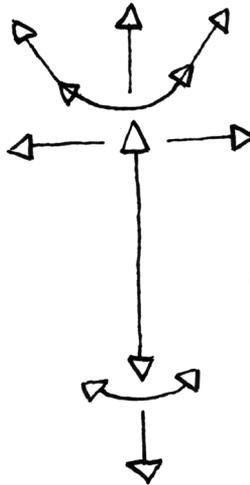
In this world

helmets, container for transport,
makeshift toilets

Speculative

little gardens, when all we eat is
green smoothies or synthetic powders
anyway

Toilet Brush



Properties

Material

commonly made of plastic, but originally made of wood with pig bristles or from the hair of horses, oxen or squirrels

Appearance

ugly and dirty

Handling

light and easy, with a pleasurable disgust

Situation

Place/Time

Hamburg, 'Gefahrenzone' ('danger zone') and 'Gefahrengebiet' ('danger area'), Jan 4 to 13, 2014

Concern

against the 'danger zone' implemented by the Hamburg police after a demonstration in favour of the conservation of 'Rote Flora' squat, against the demolition of 'Esso' building block, against gentrification and for a permanent residence status of refugees in Hamburg

Provisional Function

as a symbol of protest, often satiric, generating confusion and frustration of the police forces

Collaborators

originally a young man, dressed in black, that was taken note of by the police and became famous on TV (and who probably didn't carry the item as a weapon yet), later on: peaceful protesters, leftist activists, linked also to the Lampedusa refugee movement

Tactics

mockery, civil disobedience

Type of Protest

peaceful, creative

Media Coverage

on ARD (German TV channel), on Twitter and Facebook

Symbolic Effects

many – wearing or carrying the toilet brush becomes a symbol for civil disobedience

Further Appearances

not spotted yet

History

Conventional Function

a tool to clean toilets

Life Span

investigation is considered indiscreet

Circulation

since antiquity: the ancient precursor was made from a sponge on a stick and named xylospongium

Potential Capacities

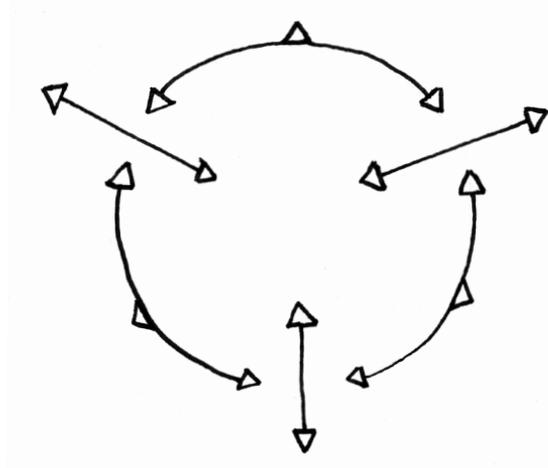
In this world

microphone dummy, revolver munition, atheistic symbol

Speculative

a landmark for autonomous zones and alternative value exchanges based on the love and care for waste

Car Tyre



Properties

Material

synthetic rubber, natural rubber, fabric, metal wire and carbon

Appearance

dark and dirty, with a specific smell of rubber and burnt kilometres

Handling

heavy, rollable, easily inflammable

Situation

Place/Time

Ostend, Frankfurt/Main, Germany, March 18, 2015

Concern

against the opening of the new headquarters of the European Central Bank, against austerity measures, authoritarian management of the financial crises and the politics of the Troika

Provisional Function

as a part of barricade structures, often burning

Collaborators

Blockupy, masked figures, students, activists

Tactics

burning sign of indignation, blockage

Type of Protest

Blockupy, damage of property and capital

Media Coverage

relatively broad, mostly German media

Symbolic Effects

very spectacular in images

Further Appearances

São Paulo and Rio de Janeiro, Brazil at the Confed Cup, June and July, 2013: protest against higher ticket prices in the public transport system, against the FIFA and the ticket policy for the World Championship, initiated by the Free Fare movement (protests also known as V for Vinegar movement)

History

Conventional Function

a ringshaped vehicle component, covers and protects the wheel, provides for better performance and allows for traction between the vehicle and the road

Life Span

maximum 10 years

Circulation

450 million

Potential Capacities

In this world

as a swing on playgrounds, material for heating, protection for boats in the harbour

Speculative

as a remnant of and shrine to the long-gone days of private mobility relying on fossil fuels

On barricades

A speculation on the relation of protest and material construction

adversity, alternative, architecture, assemblage, bar, barrier, block, blockade, check, collaboration, complication, conflict, construction, deterrent, difficulty, disruption, ecosystem, entrench, environment, fence, fugitive, gap, hindrance, icon, improvisation, insurgency, maze, mix, obstacle, obstruction, place, protection, re-configuration, relation, re-negotiation, structure, surround, tactic, technique, thing, uprising, wall

to be continued...

Most probably the barricade was invented in southern France in the 16th century. Like most prominent collaborations between humans and materials, its origin and the detailed history of its invention are controversial. Some say it initially appeared during the first 'Day of the Barricade' in Paris on May 12, 1588, when the supporters of the Duke of Guise and the Catholic Holy League successfully challenged the authority of the French King Henry III. Other sources – namely the nearly forgotten Blaise de Monluc – claim that the barricade technique was already used in 1569, in religiously based conflicts in southwestern France. Yet others believe that similar types of mobile blockade had already been deployed in antiquity. In any case, its name derives from the Old French term 'barrique' that refers to hogsheads or barrels. In the 16th century, insurgent citizens used these barrique barrels (filled with sand or paving stones) that were ready at hand and found everywhere in early-modern cities to swiftly improvise an effective form of protective barrier against governmental forces. However, the high time of the barricade was the 19th century when barricade construction became a classic feature of revolutionary landscapes as places and events of change, upheaval and reorganisation.

Today, it signifies both a symbolic and a material structure that speaks of counter-culture, conflict, uprising and insurgency on an almost global level: "The visibility, longevity, versatility, and sporadic efficacy of this tactic of street warfare explain why it possesses a symbolic resonance that has made it a virtual icon of the revolutionary tradition. Yet the barricade constitutes, first and foremost, a concrete, tangible object: by definition the term implies a physical structure, built and defended by citizen-insurgents, for purpose of laying claim to urban space and challenging the constituted authorities." (Mark Traugott,

'Barricades as Material and Social Constructions', in: *Disobedient Objects*, ed. by Catherine Flood and Gavin Drindon, V&A Publishing, 2014, p. 27)

The barricade is a technique of the disempowered, the working classes and the poor whose basic function is blockade and protection. The barricade protects a whole area, establishes a zone of indeterminacy and thereby produces a gap or disruption in the smooth space of power and control, of infrastructural functionality and governmental organisation. It marks a space that is decidedly public and in question, a space that demands to be re-considered and re-negotiated. Thus, the barricade is a way of confronting power. It both displays and confronts the ruling paradigms of social and political interaction. Speaking of matter and material, the barricade is a disorganized and heterogeneous wall built within a very short time, under great pressure and out of direct urgency. It is a form of fluid architecture, a sort of weird ecosystem, a heterogeneous mix of different materials: soft and hard, concrete and fragile, mobile and immobile, practical and ornamental. All objects or materials that become part of a barricade are re-configured. They give up on their conventional function and are altered and re-determined by the new and surprising assemblage they enter into. In 19th century France, "insurgents would scour nearby construction sites in search of beams or planks that could add solidity to the emerging structure. They would appropriate the gates and fences of public gardens, the metal grates from the base of trees that lined the streets, the trees themselves, lamp posts and even the wrought-iron banisters of interior stairways, for such components collectively formed a basis around which looser materials could be knitted together. Sympathetic neighbours (or those that could be easily intimidated) might donate household furnishing, often thrown from upper-storey windows in the streets below. All such contributions were welcome: chairs and tables, bedsteads and dressers, doors and mouldings, even the occasional armoire or sink. They sometimes found a place alongside the more exotic items mentioned in contemporary sources: a piano, a blacksmith's anvil, public urinals, or in one case, the body of a dead horse." (Mark Traugott, 'Barricades as Material and Social Constructions', pp. 28/29)

Much like in Deleuze and Guattari's classic example of an assemblage that consists of a horse, its rider and a lance, the barricade gathers an extremely heterogeneous array of materials, affects and intentions and reconfigures all actors involved. We can thus also free the barricade from its purely urban connotations, for why should barricades not also exist on the countryside, in places of minute settlements or camps,

and other environments than (Western) centres of exchange and trade? Already, the barricade implies a tacit knowledge of the environment into which it inserts itself: “In assessing its utility, the typical barricade should never be thought of as a stand-alone feature of an insurrectionary landscape, for it was most often tightly integrated with adjacent residential buildings or commercial establishments.” (Mark Traugott, ‘Barricades as Material and Social Constructions’, p. 30). But it is not only this being amidst and in relation with other structures that determines the character of the barricade, on another level barricades also remodel their environment. It was directly in relation to this specific architectural feature of citizen uprisings that the Haussmannian restructuring of Paris was conceived, as Walter Benjamin has famously pointed out: “The real aim of Haussmann’s works was the securing of the city against civil war. He wished to make the erection of barricades in Paris impossible for all time.” (Walter Benjamin, ‘VI. Haussmann, or the Barricades’, in: Paris: Capital of the Nineteenth Century, Perspecta, 1969, pp. 165-172)

If we think of the barricade as an assemblage that consists of heterogeneous materials and renders them both a sign of unrest and waste in the affirmative sense, as something that escapes commodification, we can conceive of its ‘thingness’. Whatever joins the barricade-thing will have to relinquish its conventional function, its history of use and symbolic connotations. It becomes part of a re-negotiation as and with an environment that does not belong to anyone yet, but that implies both human intentions and material properties, capacities and agencies. The barricade therefore remains in-appropriable and fugitive in as much as it constitutes and physically materializes a space that is an unresolved matter of concern and ongoing dissent. As such, the barricade is not only about what can be said and done by human agents, but rather about the entangled agencies of many bodies, various parts of a composite whole, all connected and put into question by becoming part of the thing that figures under this very name: barricade.

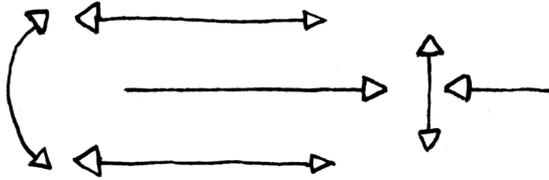
This complex definition highlights the fact that the nature of protest – resisting, disobeying, struggling, demanding, gathering, inhibiting and obstructing – also manifests itself in its constructions. It is the slow and careful process of constructing alternative structures, socially, politically and ecologically – structures that as long as they are barricades, do not become fixed architecture, but necessarily remain fragile and fugitive. As such, the barricade is open to be claimed and re-claimed, symbolically and materially, by whomever is in opposition to structures of rigidity, power, hegemony, effectivity, commodification and self-exhaustion. A beginning, from where we can start to imagine and act...

What if the barricade was the place to constantly re-invent, re-configure and re-situate materials, matters, intentions and affects, a place to shuffle them anew, to remake and remodel them? What if the barricade was a construction site where we – all different kind of things – gather to build something new, a ‘neither/nor’, another thing, unstable? What if it was the place where a frontier becomes space owned by no-one, a no-one’s land, shared and re-claimed collectively?

What if we thought of the barricade as a time of re-construction – a moment of hesitation and dwelling, a decision to stay? A moment for hoping and wanting that something else will be made out of this thingly heap, this wasteland and out of this stream of words printed on white paper in black ink on another day?

So what if the barricade is not only about materials that are at hand, but also about a new relation between those non-human materials and the human hands that collect them? Imagine this relation as a dance.

Plastic Bottle



Properties

Material

usually cheap plastic, mostly polyster and PET (Polyethylene Terephthalate) that provide for good alcohol and essential oil barrier properties, good chemical resistance, high degree of impact resistance and tensile strength

Appearance

transparent, often labeled, cheap industrial product, reminiscent of hand-made liquor, dumps and trash

Handling

light, very accessible, easy to deform and mould

Situation

Place/Time

Gezi Park, Istanbul, Turkey, but spreading over the whole country, from May 28, 2013 onwards

Concern

against the construction of a shopping centre in Gezi Park, Istanbul, generally against the gentrification of the city, but also against a more religious design of the Turkish society, the politics of leading party AKP, later very much also against police violence and the extraordinarily massive use of teargas

Provisional Function

material to build makeshift gas-masks from, mostly for protection against teargas

Collaborators

citizens

Tactics

DIY-protection, street fights against police forces

Type of Protest

non-violent, civil disobedience

Media Coverage

relatively low, but later found in an exhibition catalogue of the Victoria and Albert Museum in London about 'Disobedient Objects'

Symbolic Effects

raising awareness of the violence of the conflict – especially the disproportionate use of teargas by the Turkish police

Further Appearances

Gaza, Syria (in a much more violent civil war conflict – pointing to the fragility and vulnerability of civilians vis-à-vis the brutal dictatorship of president Assad and his use of chemical weapons)

History

Conventional Function

a container for liquids, also for drinking liquids from directly, most often water, but also soft drinks or home-made alcohol

Life Span

short, either becoming waste or being recycled

Circulation

too many (at least with respect to the global oceans)

Potential Capacities

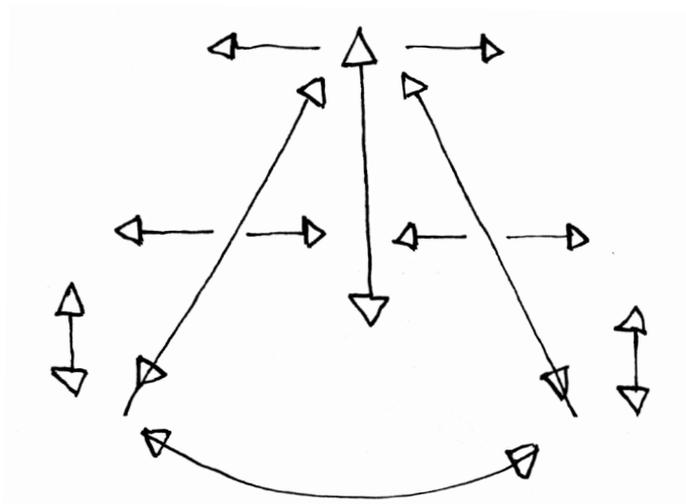
In this world

music instrument, baseball bat, body cover (if worn as a belt), messenger (for letters in a bottle)

Speculative

as food for microbes and fertilizer

Tents



Properties

Material

thin plastic covering (usually waterproof) and metallic poles for stability

Appearance

colourful, oscillation between fragile and protective

Handling

requires some care, but very easy to learn, difficult only in extreme weather conditions

Situation

Place/Time

Rothschild Boulevard, Tel Aviv, Israel, from July 14, 2011 onwards

Concern

affordable living space, rent, social security, public education, against a neo-liberal design of the Israeli society (but most often explicitly leaving out the Israeli-Palestine conflict)

Provisional Function

as a mobile shelter that is used to build makeshift residential structures within existing cities (often on public squares) to highlight the need for permanent occupation of a public space and to practice new forms of collective discussions and ways of living together

Collaborators

artists, doctors, middle class citizens, workers, activists

Tactics

peaceful, courteous

Type of Protest

peaceful, social protest

Media Coverage

in all mainstream media in Israel and abroad, but especially on Facebook where the initiator – the filmmaker Daphni Leef – posted her initial statement that she could not find a new apartment after she had been kicked out of her old one and would now camp on Rothschild Boulevard as a form of social protest

Symbolic Effects

many, making living public

Further Appearances

New York, Occupy Wall Street from Sept 17, 2011 onwards, became global movement

History

Conventional Function

as a mobile shelter, in Western Europe usually used during holidays (on the countryside, at the seaside, in the mountains or simply in the private yards), but constituting a portable home for people all over the world, especially refugees and people on the move

Life Span

approx. 20-30 years

Circulation

unknown

Potential Capacities

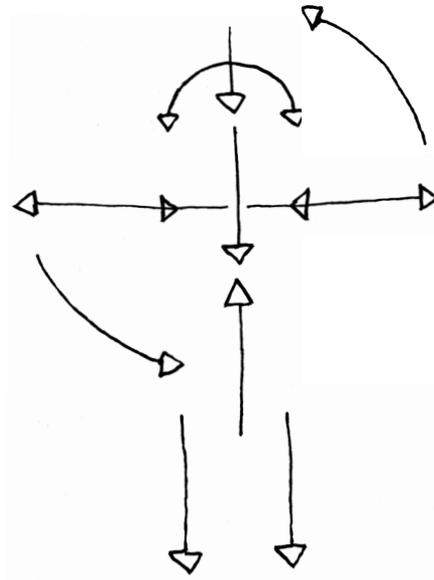
In this world

as an office or internet café

Speculative

as a part of cities that are built from mobile modules and negotiate the need for stable shelter with an idea of common ownership based on the idea of the wealth of poverty

Human Body



Properties

Material

diverse matter, ranging from liquid to more solid structures (tissues, muscles, bones)

Appearance

roundish and detailed

Handling

difficult and diverse

Situation

Place/Time

New York, 2014

Concern

opposing police violence against black people

Provisional Function

attaching the human body to architectural features or to one another, thereby forcing it into immobility and creating a barrier

Collaborators

other human bodies, metal tubes, chains and locks

Tactics

blockade that involves the human body, exposing its vulnerability to external forces (weather, gas, police)

Type of Protest

human blockade

Media Coverage

dependant on the context

Symbolic Effects

many, production of empathy

Further Appearances

- Palestine: against the Israeli occupation and the construction of the Israeli West Bank barrier
- anti-nuclear movement since 1995 – e.g. Gorleben, Germany
- environmental protests since the 1980s

History

Conventional Function

living, working, resting, playing, talking, socialising, dancing, writing, singing, sharing, training, producing, re-producing, dwelling, building, thinking, governing and being governed, protesting and fighting

Life Span

70-100 years

Circulation

more than 7 billion times

Potential Capacities

In this world

body art and activism, taking care, mindful interaction with human, animal and material bodies

Speculative

one part of many parts that exercise agency, taking more time

7

Someone (his name is Fred Moten, a theoretician of black studies and a poet) asked, asking in the name of still someone else:

‘Why is there something rather than nothing? Why are there some things rather than no things?’

And what is the relationship between something and nothing that animates our understanding of poverty, of the vernacular, of the common, of their insurgent force, of their generative, but incalculable wealth? (...)

We have to linger. Art allows us to linger, between something and nothing, nothing and everything, so that we can begin to understand again how the interrelation of wealth and poverty is all bound up with the question of things, which is to say the study of things.’

And he said:

‘There is no such thing as nothing, as the out of nothing, as making something out of nothing. Of making a way out of no way. We make things out of things.’

There are things, there are ways, and we have to be educated in their eloquence. We are allowed and required to think the impermanence, the extraordinary evanescence and ephemerality of the non-disposable. Of that which was not made of nothing. A divinity that must now be understood as common.’

And he kind of said, nearly at the end:

‘That our works may someday disappear and fall apart, not into nothing, but rather into the informal, deformed, informing some-things that they were, which is to say into the general condition of possibility that we call the life-cycle, the re-cycle, exists for me as a massive, incalculable source of comfort.’

In those works the richness of the informal is given to, but not suppressed by form.

Someday, someone will make something out of the fragments of something that we made. What will be made then, what will be made again, what will be re-made again and again, is where some thing will emerge as the anarchic principle of creativity.’

(All quotes from a public discourse given at Indianapolis Museum of Art on April 8, 2011 – found on <https://www.youtube.com/watch?v=1oRKOHIIMmKQ>)

8

Imagine you open up the book once again:

Those long lists of things, of variants and hybrids, of locations of first encounter, of potential functions and of interaction.

If there was one thing that was the first, one object that, in unending folding and unfolding, connects and encompasses all others, what would be your first one?

9

At the very end of the Book of All Things, you discover the following:

It is only the first volume of a yet unfinished series that up until now consists of the following volumes:

Vol. II.1 –
Vol. II.1432

Series title:
'Compositions'

Vol. III.1 –
Vol. III.721

Series title:
'Applications'

Vol. IV.1 –
Vol. IV.8146

Series title:
'Mediations'

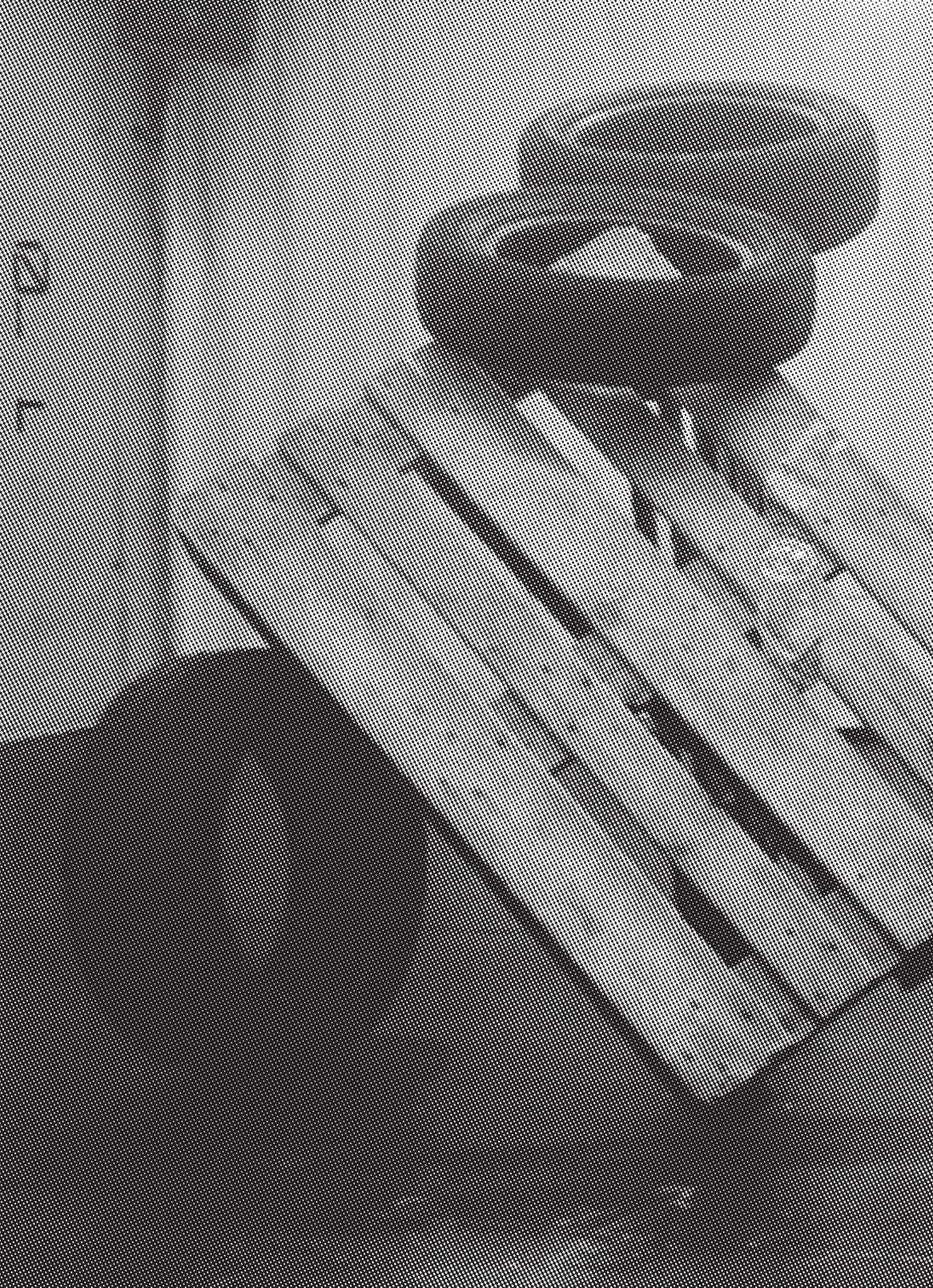
Vol. V

Series title: 'The
Further Lives of
All Things'

Vol. V has yet to be published. Those who are working on it aren't named. You wonder about their professions, about their lives and their communities.

What do they have in common? What divides them? How do we relate to them? What will our contribution to these books look like? Which things will we attend to then? And how?

All volumes wait for their readers, to be ready at hand when needed or in urgency.





Barricades and Dances

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