

# ***Trainings for the Not-Yet***

An exhibition as a series of trainings for a future of being together otherwise,  
convened with a multitude of collaborators by Jeanne van Heeswijk  
and BAK, basis voor actuele kunst, Utrecht

14 September 2019–  
12 January 2020

GUIDEBOOK/ENGLISH

**Trainings for the Not-Yet****An exhibition as a series of trainings for a future of being together otherwise**

Jeanne van Heeswijk in collaboration with Laura Raicovich, Maria Hlavajova, Adelita Husni-Bey, Patricia Kaersenhout, Shumaila Anwar (Initiative for Diversity, Inclusion & Peace (IDIP)), Angel Bat Dawid (Le Guess Who?), Utrecht in Dialoog, Habiba Chrfi-Hammoudi (U Centraal), Joy Mariama Smith, Adrian Piper, Denise Valentine, Nancy Jouwe, Black Quantum Futurism (Camae Ayewa and Rasheedah Phillips), Chloë Bass, Beatrice Catanzaro, Kolar Aparna, Mehbratu Efreem Gebreab, Yasmine Eid-Sabbagh (Arab Image Foundation) and Hamada al-Joumah, Qanat, Jérôme Giller, To Be Determined (Clara Balaguer and Gabriel Fontana), Fran Ilich, Jun Saturay, Ying Que, Grace Lostia, Alejandro Navarrete, Bakudapan Food Study Group, Urban Front (David Harvey and Miguel Robles-Durán), Afrikaanderwijk Cooperative, Superuse Studios, Freehouse, De Voorkamer (Pim van der Mijl and Shay Raviv), W.A.G.E. Philadelphia Assembled (Toward Sanctuary Dome), Staci Bu Shea (Casco Art Institute), Laced-Up Project (Sarah Mobley and Maaïke van Dooren), Whitney Stark, Carmen Papalia, Zein Nakhoda, Homebaked Community Land Trust (CLT), Britt Jürgensen, Marianne Heaslip, URBED, Homebaked Bakery (Angela McKay), Homegrown Collective (Samantha Jones), Selçuk Balamir (de Nieuwe Meent, Code Rood), Joska Ottjes (Vereniging de Kasko, Bond Precaire Woonvormen), Irene Calabuch Mirón, Ethel Baraona Pohl, Refugee collective We Are Here, Elke Uitentuis, Abdulaal Hussein and Paul De Bruyne, New Women Connectors, Stranded FM, Joram Kroon (Prace), Welkom in Utrecht, Gabriel Erlach, Ultra-red, Mustapha Seray Bah (Stichting Mowad), Goldsmith.Company, Extinction Rebellion Utrecht, and others

**14 September 2019–12 January 2020**

**Opening:**

**14 September 2019, 17 hrs**

With **The City Staircase**, a relay of conversations with and between the people of Utrecht on concerns and propositions for the future of their city, initiated by BAK, basis voor actuele kunst and Jeanne van Heeswijk in collaboration with community organizer Gabriel Erlach, Utrecht in Dialoog, and the people of Utrecht:

**14 September 2019, 18–24 hrs  
& 15 September 2019, 12–18 hrs**

**04.–07.**

**09.–23.**

**25.–41.**

**42.**

**43.–60.**

**61.**

**62.–63.**

***Trainings for the Not-Yet***

Introduction by Maria Hlavajova

**Learning Objects**

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**Practical Information**

**Colophon**

## ***Trainings for the Not-Yet***

Welcome to *Trainings for the Not-Yet*, an exhibition as a series of trainings for a future of *being together otherwise*, convened—with a multitude of collaborators—by Jeanne van Heeswijk and BAK, basis voor actuele kunst, Utrecht.

*Trainings for the Not-Yet* is an assembly of people, communities, ideas, objects, rehearsals, art, shared food, research, talks, politics, performances, screenings, “teachings” and “learnings,” as well as the manifold transversal relations among them. The project began with a seemingly simple question addressed to van Heeswijk at the onset of our collaboration: “How to be together otherwise?”<sup>1</sup> This question has been a driving force across BAK’s practice since its inception: an appeal to art as a space where alternatives for contemporary living can be imagined and actualized. This seems essential in a world now shaped by multiple acute emergencies, especially the injustices and asymmetries of power compelled by the ecological catastrophe and the so-called refugee crisis, as well as by recent technological developments and the violent resurfacing of right-wing politics. In response to this question, van Heeswijk has put in motion an immense, sweeping process of invitation and interconnection of individuals, groups, and communities—those engaged in struggles against the structural violence and unequal distribution of resources in today’s society. Bringing together a multitude of collaborators from various walks of life, locally and transnationally, attests not only to the fact that many, many are busily engaged with the same urgencies, but also that multiple practices already exist and thrive, tackling and embodying—*living*—alternative imaginings of the world of today.

*Trainings for the Not-Yet*, then, becomes a “training ground,” to stay with the vocabulary of radical pedagogy that van Heeswijk continues to develop, of community knowledges. These employ both the body and the mind, and are brought together in what could be seen as a rolling, comprehensive, collective, public learning process. Throughout, the publics, artists, collectives, community organizers, theorists, activists, etc. take turns in teaching and learning, mutualizing their competences, and entwining art with civic engagement, radical collectivity, and active empowerment. Shifting emphasis from emergency to *emergence*, van Heeswijk trusts that the **not-yet**<sup>2</sup>—the contours of another world and another future—emerges out of such interwoven relations,<sup>3</sup> indeed out of an assembly of people, communities, ideas, objects, rehearsals, art, shared food, research, talks, politics, performances, screenings, teachings and learnings, etc. when these involve deliberately practicing—*training*—together.

The trainings take place among and with the **learning objects** populating the exhibition space. These include some of the pivotal projects and artworks with which van Heeswijk has been involved throughout her work over the last twenty-plus years. They are joined by works from other artists at van

Heeswijk's invitation, who share in common a practice of art geared toward both imagining and realizing alternatives to the present world. Refusing the notion of authorship, ownership, and spectatorship in her own work (van Heeswijk does not see her role to be other than (co-)initiator of collective processes), she considers these not so much as objects of art, but rather as politico-aesthetic repositories of *learnings*, waiting for activation if and when needed. In van Heeswijk's words, they are "tools for trainings for the *not-yet*, for rehearsing ways to materialize the imagined worlds, and for practicing art as and of collective solidarity and mutual care."

Although the learning objects brought together in this way could be seen as forming a significant exhibition in its own right,<sup>4</sup> albeit always in motion and continuously changing, their primary intent is to inspire and accommodate the learning processes encompassed in the actual **trainings**. Organized in (more or less) weekly clusters (taking place daily on BAK opening days), the trainings alongside learning objects activate the subjects they share in common, ranging from "dreamscaping" to radical listening, from creating sanctuary to enacting radical care, from fighting in the struggle for housing to building economies of solidarity, and from composing intersectional alliances to becoming truly collective.

At times, learning objects and trainings overlap, confronting the spatial of the exhibition with unusual temporalities; it is an exhibition as a series of trainings after all. Take *The City Staircase*, for example, the opening collective performance in the form of a relay of conversations with and by the people of Utrecht about the future of their city (14–15 September 2019). Or *the Basic Activist Kitchen*, both the learning object and the daily gatherings around and through a shared meal. Or, in *BAK, basis voor...*, a succession of public assemblies that began over a year ago, long before *Trainings for the Not-Yet* opened, yet as its constitutive part. This has been—and will continue after this project's formal closure—a trajectory of testing for whom BAK is and could be a *basis*; appropriating from the institution's name more than *actuele kunst*, and seeking to ally art, research, and distributed learning with social action. And at other times, *Trainings for the Not-Yet* intersects with a number of long-term, discursive programs at BAK—such as the ongoing series *Propositions for Non-Fascist Living*—as is the case with *Propositions #9: Deserting from the Culture Wars* (13–17 November 2019) and *Propositions #10: Instituting Otherwise* (6–7 December 2019).

And thus, if the structure of *Trainings for the Not-Yet* appears to be complex, that's because it is. A multi-directional interchange of back and forth, push and pull takes place, not just among learning objects, trainings, other public programs, and long-term BAK research trajectories; it also induces transversal linkages of the local and the transnational, the formal and the happenchance, and connecting unknown pasts and memories of the future. Any effort to provide a clear, neatly structured overview is doomed to fail.

Van Heeswijk contends that, above all, social organizing is not to be arrested by any default, predetermined, descriptive form corresponding to what one already knows. Rather, it must be crafted collectively and on the go, with all the conflict and incoherence that overlapping interests and processes might entail.

And yet, undulating across *Trainings for the Not-Yet*, a topography can be discerned, where the strangeness of politically daring dreams poetically connects all the project elements in both space and time. This *Dreamscape*, a collective, ever-growing installation—marked with a distinctive blue color—weaves together learnings from past projects, initiated by both van Heeswijk and the invited artists, with *annotated* knowledges emerging from *being together otherwise*, day after day, throughout this project. In *Dreamscape*, a landscape of collective, full-bodied intelligence is tentatively mapped out, speaking of collaboration, resilience, resistance, solidarity, joy, dignity, care, and comradeship. It offers a draft for aligning collective and individual struggles and embodying a commonality to long for and to fight for. Pre-enacting, as it were, the *not-yet* of another, just world.

### *Postscriptum*

While working on *Trainings for the Not-Yet* over the course of the past year or more, van Heeswijk has reached out to hundreds of individuals, collectives, and communities across varied geographies, “times,” practices, movements, and disciplines, referring to them collectively as a *local community*. Puzzled, I inquired about her idea of the local, and learned it has little to do with confined neighborhoods or a shared postal code. Rather, she regards the local as a *condition*; an *emotional infrastructure* that holds the very possibility of *living-in-common* in the face of global conflicts and manifested through specificities at hand across geographies, “times,” practices, movements, and disciplines.

For an art institution to ask the *local community*, “How to be together otherwise?” comes with an obligation also to commit to *instituting otherwise*; something we at BAK are acutely aware of. In this commitment, the local, in van Heeswijk’s sense, is the driving force behind doing things with, through, and in art. It is a method toward conceiving a shared basis for assembling around the common purpose of being together not just against, but *in spite of* common global and local critical urgencies. And it is also—in the alliance of art, social action, research, and radical pedagogy—a means of establishing propositions of another world, not just envisaged but made.

Maria Hlavajova  
BAK General and Artistic Director

<sup>1</sup> *How to Be Together Otherwise* is the title of BAK Policy Document 2017–2020.

<sup>2</sup> The notion of the *not-yet* has been discussed previously by Jeanne van Heeswijk in her text “Preparing for the Not-Yet,” in *Slow Reader: A Resource for Design Thinking and Practice*, ed. Carolyn F. Strauss and Ana Paula Pais (Amsterdam: Valiz and Slow Research Lab, 2016), pp. 42–53.

<sup>3</sup> In this respect, van Heeswijk often refers to adrienne maree brown’s *Emergent Strategy: Shaping Change, Changing Worlds* (Chico: AK Press, 2017).

<sup>4</sup> Van Heeswijk’s work has not been presented in the Netherlands in such complexity before. Furthermore, she regards it as especially significant—and a privilege—that her work is seen in relation to that of other artists joining this project, whom she greatly admires. With regard to the notion of the “exhibition,” van Heeswijk continuously questions it along with other normative categories of the mainstream art world, seeking to mobilize them as the means for emancipatory processes rather than treating them as ends in and of themselves.



# Learning Objects

## 1.

**Dreamscape**

2019–2020, EVOLVING INSTALLATION WITH WALL TEXTS, TIME-LINES, AND MAPS, A COLLECTIVE WORK-IN-PROGRESS  
CONVENED BY JEANNE VAN HEESWIJK

*Dreamscape* is an installation that draws together timelines and maps of a variety of learnings from the past projects initiated by Jeanne van Heeswijk with the knowledge emerging from *Trainings for the Not-Yet*. An ever-growing composition throughout the exhibition, this “landscape of dreams” is driven by the ideal that if only the extraordinary wealth of community competence generated from everyday life and ordinary struggles for survival could be linked up, the *not-yet* could assume a new, radical form beyond what seems thinkable today. Composed from the collective skills and experiences of overcoming the destructive racist, colonialist, classist, and phallogocentric realities in past and present, *Dreamscape* becomes an archive of aspiration for a *not-yet* that is shaped primarily by principles of social and ecological justice, as well as a practical toolkit for living a life that sustains them. *Dreamscape* is updated daily by means of *live annotations* throughout the course of *Trainings for the Not-Yet*, engaging with the questions such as: How do we collectively work to understand the conditions of power inscribed in specific geographies and take matters into our own hands for the future? How do we identify strategies to radicalize the local? How do communities pool their resources and strengthen their ties, knitting stronger networks? How might these be transformed into urban unions whereby new organizational- and economic forms can be created?

**1a.** The color blue at the entrance to *Trainings for the Not-Yet*, which recurs throughout the exhibition as it marks the annotations within *Dreamscape*, is a reference to a previous collaborative

project initiated by Jeanne van Heeswijk, *The Blue House* (2005–2009). Realized in the newly-designed housing area of IJburg—an urban extension of Amsterdam that was devised in boardrooms and on drawing boards, where nothing was left to chance—*The Blue House* addressed the truth that the communities accommodated in a housing area cannot likewise be built by contractors. At van Heeswijk’s initiative, a house situated at the center of Housing Block 35 was taken off the market for a period of four years, so as to counter the rigorous ideology of planning, and instead hosted culture, dialogue, and exchange among people, as well as research into how experimental communities come to life. Building on the learnings of this project, the color blue recurs throughout the exhibition as a proxy for that which cannot be planned, prearranged, dictated, or controlled; and, thus, for that which is to emerge from happenstance, imagination, and living-in-common: the *not-yet*.

**1b.** This diagram narrates *Freehouse Radicalizing the Local* (2008–2013), the story of the struggle for the right to live well in the Afrikaanderwijk neighborhood of Rotterdam. It grew from a collaborative project *Freehouse* (1998–ongoing) in Rotterdam, initiated by Jeanne van Heeswijk: a space where local inhabitants—from shopkeepers to youngsters to artists to designers and so on—meet to exchange knowledge, experience, and ideas, as well as to engage in mutually beneficial cultural-economic co-productions. From 2008 onward, applying its approach to Afrikaanderwijk, *Freehouse* has sought neighborhood empowerment through community participation, cultural and economic self-organization, and inclusive urban development. *Radicalizing the Local* shows the process of building a collaborative political economy by bringing together

informal cultural and economic practices of the everyday into stronger networks and urban unions, evolving into a new organizational form on the scale of a neighborhood. This solidarity-driven initiative still operates today, albeit not without gigantic challenges, as a proof that models of *being together otherwise* are possible in spite of today's politico-economic "reality," which presents itself as one without alternatives.

**1c.** The poster by the collective *Espai en Blanc*, an annotation to *Dreamscape*, reads: "I would not wish an identity upon anyone." The poster is part of the project *El Pressentiment* (2012–ongoing), through which *Espai en Blanc* is building an arsenal of, in their own words, "bold, unexpected, truthful and liberating presentiments." These are statements of collective political premonitions with which to engage in the battle as to how, and by whom, the *not-yet* is to be constructed.

**1d.** *Mapping Slavery* (2013–ongoing) by Nancy Jouwe is an annotation to *Dreamscape* that zooms into the history of slavery in Utrecht. It is a map with mark-ups that make visible the hidden networks of the city's colonial legacy, which in their entwinement with slave trade, war, power, and capitalist infrastructure cannot be unseen when read from today's perspective. The map thus uncovers not just the past but the present, especially where traces of enslavement intersect with the contemporary world: in its streets, museums, archives, and intangible heritage. These interconnections influence public memory, but also contain learnings about ways to confront the postcolonial today.

**1e.** "We are people of water. Our declaration of independence is not one for a nation, or for a city, but for a people. It is a declaration of care." This is a beginning of

a brief, propositional manifesto, *We, the Water People* (2019), seen projected here. It was composed by BAK 2018/2019 Fellows Jeanne van Heeswijk, Charl Landvreugd, and Lukáš Likavčan during the collective fiction-writing exercise led by writer and performance artist Jota Mombaça as part of the BAK Fellowship Program. In it, the year 2032 is envisaged as the year the Netherlands gets flooded, sharply revealing the contrast between the rich who have fled the country to find higher ground, and those who have remained, in particular in Rotterdam. There, the city is changed from a harbor of goods to a place "harboring the social," where people embody the water and ask "whether it was possible to befriend her and become one with her," opening a new space for collectivity, solidarity, and exchange of kinship.

**1f.** *Study Manifesto 5.0* (2018), written collaboratively by Joy Mariama Smith and Raoni Saleh, is a passionate call to all "the nerds, the weirdos, the avatars, those mad about studying, the curious ones," for them to discover and plunge into the joy of learning, knowledge, and intellectuality. Understood as *study*, it refuses to "do things all the time," it is decentralized, decidedly collective, always emergent, always in movement, and "not white." Radically different from what formal institutions of education propagate, *study* does not oppose or hate; rather, in a propositional mode, it resists and respects, welcomes, and "encourage[s] a healthy difference in understanding," so that one learns more "beyond what is written."

**1g.** Artist Yasmine Eid-Sabbagh has spent over five years living in the Palestinian refugee camp Burj al-Shamali, where she has carried out collaborative photographic research, including archival work on personal and studio photographs of the

camp's inhabitants as well as a conversational project with young Palestinians. This annotation to *Dreamscape* is an audio recording of a conversation with activist Hamada Al-Joumana on the realities in the camp. The piece is a compendium on survival in the face of steadfast oppression and ongoing exclusion, with the focus on the challenges of collective organizing in the struggle for self-determination, and reflecting from a present perspective upon both the past and possible futures. This 2019 audio work is accompanied by projected subtitles in Arabic and English.

**1h.** *Philadelphia Assembled City Panorama* (2017) is a collective visualization of a complex network of people, histories, and aesthetics, realized as part of the collaborative project *Philadelphia Assembled*, initiated by Jeanne van Heeswijk at Philadelphia Museum of Art. Developed through ongoing workshops that sought to add "missing" perspectives, each new panel of the panorama opens a new framework through which to see the city as a continuously changing constellation. The city gets narrated from multiple standpoints, opening vistas into myriad personal and public geographies. The panorama makes visible that which dominant systems and linear understandings of time would otherwise keep unseen, and narrates the city from the grassroots.

**1i.** *Listen/Re:listen* (2019) is a radio installation by Stranded FM, the Utrecht-based "Unconventional Online Radio," and complements both the exhibition and trainings. Meant for recording and (re) listening, it works as an interactive memory bank, with a playlist of trainings gradually added-to as they take place throughout *Trainings for the Not-Yet*, beginning with the opening relay of conversations, *The City Staircase* (14–15 September 2019).

Trainings participants and other visitors are invited to submit a message either directly through the voice recorder or written down via a letterbox, which Stranded FM then translates into an audible version, whether as spoken word or music. Intermittently, Stranded FM hosts a temporary satellite studio for the trainings, with output ranging from deep listening to broadcasting.

**1j.** The mission of W.A.G.E. (Working Artists and the Greater Economy) is to advocate for sustainable economic relationships between artists and the institutions that contract their labor. As stated in *WO/MANIFESTO* (2008), W.A.G.E. sets out to "draw attention to economic inequalities that exist in the arts and to resolve them." While demanding a stop to systematic exploitation in the arts, W.A.G.E. argues in *Dear Arts Admin SM* (2009) for "a system that supports both the artist AND art institution." *Dear Board of Directors SM* (2012), also in the exhibition, is a letter template offered for use by anybody involved in art institutions to "announce to your board that your organization is going to pay artist fees," while in *Dear Artist* (2016), W.A.G.E. makes a call to artists themselves, claiming that, despite existing class stratification between them, "the art field is inarguably an elite one," and thus "the demand for compensation must be made on behalf of a broader class struggle." *Why Labor Now* (2017) ponders why art institutions must confront both social and economic injustice.

**1k.** A collective of refugees in legal and political limbo, We Are Here's contribution to *Dreamscape* are photographic annotations that open vistas into their collective struggle for survival, focusing on the spaces where they have lived together as squatters. Moving from one temporary

shelter to another, the imagery of spaces they have occupied reveals the stark contrast between architectural indifference and communities in extreme need, denied the right to have rights.

Further annotations to *Dreamscape* are added daily.

## 2.

Adrian Piper

### ***Funk Lessons***

1983, PERFORMANCE BASED VIDEO, 15:17 MIN.,  
COLLECTION ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION  
BERLIN, © APRA FOUNDATION BERLIN

*Funk Lessons* is a series of audience-interactive sessions convened by artist Adrian Piper at the University of California, Berkeley in the early 1980s. During these gatherings, participants were invited to listen to funk music, dance together, and discuss their personal relationships and associations with this music genre. Seeking to transgress racial, class, and cultural boundaries, the gatherings became instances of collaborative learning about the historic contribution of this African-American working class music to American (and global) art and culture. The “lessons” format became, according to Piper, “a kind of didactic foil for collaboration: dialogue quickly replaced pseudo-academic lecture/demonstration, and social union replaced the audience-performer separation.” What the artist purported to “teach” was, in her own words, “a kind of fundamental sensory ‘knowledge’ that everyone has and can use.”

## 3.

### ***Furniture for the Not-Yet***

2019, FURNITURE CONSTRUCTED WITH REUSABLE MATERIALS  
DURING ONE-DAY TRAINING WITH SUPERUSE STUDIOS AND  
AFRIKAANDERWIJK COOPERATIVE

The furniture for all gatherings taking place in the course of *Trainings for the Not-Yet* is

constructed by the (extended) BAK team, working together with Superuse Studios, during a one-day session ahead of the public opening of the project. Dubbed *Furniture for the Not-Yet*, it is designed by Superuse Studios so as to reuse materials such as fruit and vegetable crates that have been collected by the Afrikaanderwijk Cooperative from the Afrikaander Market in Rotterdam. This crate-furniture is a symbol of long-standing collaboration between Superuse Studios and the Cooperative, as well as of their development of the Resource Station, located in a central position in the market, where residual materials are collected, separated, and wherever possible, reused. During this hands-on session, Superuse Studios shares how the idea of the Resource Station came about, and the impact it has had on the market and its neighborhood, as a way of actualizing the *not-yet*. The BAK project team can then pass this story on to visitors and participants in *Trainings for the Not-Yet*.

## 4.

Chloë Bass

### ***Maintenance***

2017/2019, PRINTED KITCHENWARE

### ***The Four Phases of Love***

2017, INSTALLATION WITH DIAGRAMS AND SPICE JARS

Chloë Bass’s work *Maintenance* consists of plates, cutlery, cups, and cloth napkins embellished with texts. The texts are brief prompts toward collectivity and collaboration, with words such as “we will need each other now more than ever,” printed on the plates; and “consider,” “challenge,” “collaborate,” written on the forks, knives, and spoons. In an intimate setting around a dinner table, the statements are reminders of closeness and comradeship encompassed in an act of offering

and sharing a meal. But how can these qualities of intimacy and togetherness be maintained on a larger scale, like that of the city? Used daily during the collective dinners at *the Basic Activist Kitchen* at BAK, the kitchenware functions as both a conceptual and practical toolkit, teasing out such a possibility as (relative) strangers assemble around shared concerns while sharing food.

In *The Four Phases of Love*, Bass queries the notion of the (art) institutions and the relation that individuals develop toward them. She narrates this relation as a story of love that moves through the stages of engagement, romance, maintenance, and healing. The installation is structured as a meal in four courses with diagrams of spices on the plates corresponding to these phases of connection.

## 5.

### ***the Basic Activist Kitchen***

2019, RUN BY A GROUP OF UTRECHT-BASED ACTIVISTS, ARTISTS, AND RESEARCHERS WITH BACKGROUNDS IN THEATRE, ART, SQUATTING, ORGANIZING, ANTHROPOLOGY, HISTORY, AND GENDER STUDIES, IN COLLABORATION WITH FOOD FOR GOOD, ASIA KOMAROVA (CASCO AND THE OUTSIDERS), M. G. LOSTIA AND SOFIA FONSECA, WILLEM GEERTMAN ART AND CULTURE COLLECTIVE, REVOLUTIONAIRE EENHEID, SAYONARA STUTTGARD, 3K, AND OTHERS, INITIATED BY JEANNE VAN HEESWIJK

Collective dinner on weekdays, 18–19 hrs and collective lunch on weekends, 13–14 hrs. *the Basic Activist Kitchen* follows sustainable principles, choosing ingredients from local suppliers, and prepares vegan and vegetarian meals based on the season.

Throughout the course of *Trainings for the Not-Yet*, *the Basic Activist Kitchen* (*the BAK*) organizes daily cooking sessions and meals for trainings participants as well as for passers-by. Each week, different individuals and collectives are invited to collaborate and thus engage their respective practices and networks in the activity of communal cooking.

What ingredients are used and where they originate; what is cooked, with and by whom; what is eaten together, when and why; and who is invited to the table and who is able or willing to join: these are political acts.

*the Basic Activist Kitchen* table is organized as a space for encounters both to debate these questions and to embody them through practice—to train in them, in fact—as a means of shaping-in-common the *not-yet*. With the urgencies of this time in mind, *the BAK* is an experiment in actualizing solidarity and mutual, multidirectional care, sharing responsibility for food, the planet, and for each other.

The kitchen and the practice of communal cooking are integral part of Jeanne van Heeswijk's work, and as such they connect across most of the projects she has initiated. In this undertaking, she is reaching out to local communities with a proposal to activate the unused kitchen premises at BAK, with the hope that the project continues after *Trainings for the Not-Yet* concludes.

*the Basic Activist Kitchen* organizes its own spin-off activities during the course of *Trainings for the Not-Yet*.

Individuals within the community running *the BAK* wish to remain anonymous, as it is being together that matters.

## 6.

Fran Ilich

### ***Diego de la Vega Coffee Co-op***

2010–ONGOING, COFFEE SOURCED FROM AUTONOMOUS ZAPATISTA FARMS

*Diego de la Vega Coffee Co-op* is where coffee and politics meet. It offers organic, locally-sourced coffee from autonomous Zapatista farms in Mexican province of Chiapas to cities around the world, and connects similar economic- and social-justice driven projects in a horizontal exchange network. The *Diego de la Vega Coffee*

Co-op trades its coffee using alternative currencies, bartering, time deposits, or optional monetary donations, but the coffee is primarily an invitation to join a conversation about, and training in, experimental economies. *Diego de la Vega Coffee Co-op* is the part of Fran Ilich's cooperative media conglomerate Diego de la Vega, and it is funded by Spacebank, its virtual community investment bank. As is the case with the Spacebank ("Don't hate banks, become the banks!"), Ilich engages in concrete projects that not only tell stories but also redesign habits and experiences, believing that "we have the power to build little utopias that connect to the bigger schemes that change the world."

**7.**  
Philadelphia Assembled  
***Toward Sanctuary Dome***  
2017, INSTALLATION

Thinking through what it means to offer and receive sanctuary, *Toward Sanctuary Dome* is a geodesic structure for personal and collective refuge. The dome-like shelter is designed so as to provide safety, as well as for gathering and sharing stories, resting, and learning about what it might mean to give self-care and care for others. As there is no singular way of providing sanctuary, *Toward Sanctuary Dome* seeks to embody the dynamic search toward a space that can combine the intimate scale of care with the need for robust safe spaces in the face of current political and ecological challenges. In its first iteration within the *Philadelphia Assembled* project in Philadelphia Museum of Art in 2017, *Toward Sanctuary Dome* was constructed both indoors as a temporary structure and outdoors as a larger public, semi-permanent building. While both domes were intended to encourage city dwellers to join and share their thoughts

about how the city could offer community asylum for marginalized peoples, the open-air installation aimed at actualizing these discussions into a concrete practice of offering sanctuary. In the context of *Trainings for the Not-Yet*, the dome is used for variety of trainings, as well as screenings, presentations, and ongoing conversations.

In this iteration of *Toward Sanctuary Dome*, the original interior is complemented with seats by Eid Jabroun, originally from Syria, who has worked at De Voorkamer together with Salah Uqleh building and refurbishing objects, including these wood and metal stools. Realized at the studio of Thijs Rijkers.

Conceived and realized by Mayada Alhumssi, Traction Company (Miguel Horn, John Greig, Sedakial Gebremedhin, Connie Ambridge, Jeff Dentz, and Joshua Koffman), the *Philadelphia Assembled* Sanctuary Stewards, and the Sanctuary Working Group collaborators

**8.**  
Joy Mariama Smith  
***W.O.W. (Why Oh Why)***  
2018, VIDEO, 10:02 MIN.

*W.O.W. (Why Oh Why)* is Joy Mariama Smith's semi-autobiographical take on the "global art complex" in all its classed, racial, ethnic, and gendered modulations, which function as technologies of normalization of institutional oppression. Smith uses GIFs superimposed with a stream of text, such as: "Why am I here," "Why do you think I am angry all the time," "Why am I doing your emotional labor," "Why am I so tired all the time," and "Why do you get all the fun." Although announced as "some questions I might ask" in the beginning of the loop, in the absence of question marks the text reads as an assemblage of merely rhetorical enquiries, stating public truths rather than anticipating answers. The video addresses the type of invisible

labor done by the institutionally invisible, minoritarian communities, especially by the BPOCs, trans, femmes, and queers. The imagery also makes an argument that there is indeed such a thing as a racialized aesthetics in art, and thus the need to engage in building alternative and just platforms, especially for collaborative learning, and with recognition of social and emotional intelligence as a prerequisite for such a practice.

## 9.

Angouan Cooperative  
and Jérôme Giller

### ***Aïn Zerbia***

2019, MIXED-MEDIA INSTALLATION WITH WOOL AND COTTON  
CARPET, DRAWINGS

*Aïn Zerbia* is the result of a collaboration between the women weavers of the Angouan Cooperative from the town of Aït Ourir in the Marrakech region in Morocco, and artist Jérôme Giller. In Amazigh culture, the weaving of a carpet is an opportunity for women to gather and connect socially. Women gather around thread and loom to talk, make friends, and strengthen the bonds that already unite them; and what they make becomes a space of expression and medium of communication. As the weaving work creates a common social object, the carpet—*Zerbia* in Arabic—becomes an archive of that connection. Giller brings in the metaphor of water into the patterns of the weave throughout their collaboration. Yet *Aïn* means not just “a source of water” but also “an eye.” The carpet is thus not to be understood, as is customary in western artistic traditions, as a mere object to be looked at, but rather as a compendium of knowledge, skills, and living competence, which confidently looks back.

## 10.

Patricia Kaersenhout

### ***Objects of Love and Desire: Solange Fitte-Duval***

2019, DIGITALLY PRINTED COTTON, BEADS, VARIOUS FABRICS  
FROM THE AFRICAN CONTINENT, AND WOODEN DOWEL,  
200 X 193 CM, COURTESY WILFRIED LENTZ ROTTERDAM

### ***Objects of Love and Desire:***

#### ***Amy Garvey***

2019, DIGITALLY PRINTED COTTON, BEADS, VARIOUS FABRICS  
FROM THE AFRICAN CONTINENT, AND WOODEN DOWEL,  
190 X 136 CM, COURTESY WILFRIED LENTZ ROTTERDAM

Patricia Kaersenhout's textile works *Objects of Love and Desire* depict important black women scholars, journalists, poets, and activists Una Marson, Solange Fitte-Duval, Eslanda Robeson, and Amy Garvey (of which two are included in the exhibition). All were of Caribbean descent with world-wide influence; all were part of communist, pan-Africanist, and transnational feminist movements in the second half of the twentieth century; all spent their lives dedicated to fighting racism, poverty, and inequality; and all have been largely forgotten and erased from popular memory. Against this erasure, Kaersenhout celebrates their lifelong determination and contribution to the course of history through heroic portraiture. Using a style based on Chinese propaganda posters, they involve Kaersenhout's distinctive combination of digitally and traditionally printed fabrics; embroidery made by both hand and machine; and delicate bead-work and appliqué. At times accompanied by poems by Una Marson and botanical illustrations of the colonial studies of flowers of Suriname, the layered portraits become an assembly of multiple poetic and empowering meanings against oppression of all kinds.

The works are accompanied by a loom standing in their vicinity. Kaersenhout

sees this weaving machine as standing for connections and patterns built in organizing a living-in-common. Additionally, a textile piece resulting from Kaersenhout's communal storytelling, embroidery, and spiritual healing training (*New Formats of Care in Times of Violence* (6–9 November 2019) is added to the installation after its completion.

## 11.

Carmen Papalia

### ***White Cane Amplified***

2015, VIDEO DOCUMENTED DEMONSTRATION, 16:13 MIN.

Carmen Papalia's practice engages in experiential research that seeks to expand perceptual mobility and claim access to public and institutional spaces as well as to visual culture. His walks, workshops, and interventions are ways of modeling new standards for accessibility. In *White Cane Amplified*, Papalia replaces his white cane with a megaphone, "performing" as it were the social function of the cane through his amplified voice. Saying "I can't see you, I can't see you, hopefully you can see me," he identifies himself as he looks for support from passers-by. Without the possibility of scanning the surroundings for obstacles and orientation marks with a device like an actual white cane, and without its social coding through which the onlookers could identify him as visually impaired and offer assistance, Papalia gives himself over to the surrounding community.

## 12.

Ultra-red

### ***Protocols for the Sound of Freedom***

2012, INSTALLATION WITH VIDEO AND SOUND (LOOPED, 13:46 MIN. AVG. EACH) AND PRINTS

What do you hear? How does freedom sound? Questions like these are at the

beginning of the sonic investigations by Ultra-red, an international sound art- and political education collective. Whether it concerns the sound of freedom, as in this work, or, in other projects, examining the war on the poor, negotiations at a checkpoint in Ramallah, conversations on libraries in a juvenile prison, street protests, migration, fighting for the right to the city and its housing, or the "silences" in these, Ultra-red seeks to tackle the contradictions that condition the struggles against classed, gendered, racist, and other divisive, exploitative realities in the world today. "Protocols" is how Ultra-red shares these investigations with the public: as learning curricula for radical education organized around collective listening. This is also where art and political organizing meet: in an archive of past and present political movements, with sonic scapes recorded as a means of rehearsal for future liberatory world-making.

## 13.

### ***The City Staircase***

2019, OPENING COLLECTIVE PERFORMANCE AND INSTALLATION, INITIATED BY BAK, BASIS VOOR ACTUELE KUNST, UTRECHT AND JEANNE VAN HEESWIJK IN COLLABORATION WITH COMMUNITY ORGANIZER GABRIEL ERLACH, UTRECHT IN DIALOG, AND THE PEOPLE OF UTRECHT

*The City Staircase* is a collective endurance performance that takes place over the opening weekend of the project *Trainings for the Not-Yet*. It unfolds in two parts, each a six-hour relay of conversations with and between Utrechters about the future of their city.

The project was prompted by a conversation with Gabriel Erlach—a pivotal figure in the cultural life of the city and specifically of its Kanaleneiland neighborhood—who intimated that the staircase in a communal house is the single most important place to imagine and actualize living-in-common.

From haphazard encounters to organized house committee meetings, the staircase is where the everyday is woven into the future.

In this work, a key architectural element of BAK's home—its staircase—lends itself as a staircase for the whole city. Adjusted with an additional stairwell element (designed in collaboration with Klaas van der Molen of Goldsmith.Company that has been renovating BAK in between its public programs, and realized by De Houtbroeders, Breda), it offers a space for the people of Utrecht—from all walks of life—to come together to deliberate on the concerns and joys that relate to their city, and at the same time advancing propositions to shape its own *not-yet*.

*The City Staircase* is part of van Heeswijk's series *Public Faculty* (2008–ongoing).

#### 14.

Jeanne van Heeswijk  
and Afrikaanderwijk Cooperative  
***Mobile of Interdependency***  
***(Acts of Balance)***

2014, INSTALLATION WITH LIGHT BOXES, PEDESTALS,  
AND CO-OP-SOURCED OBJECTS

*Mobile of Interdependency (Acts of Balance)* is a large kinetic structure suspended from the ceiling, with the weight of light boxes held in balance as they hang from the rods. The light boxes present a number of Dutch words, with meanings such as “collective,” “culture,” “self-organization,” “local,” “value,” etc., as they hover above pedestals and lecterns displaying labor-related objects sourced from within a community that jointly owns and manages the Afrikaanderwijk Cooperative—a neighborhood-scale cooperative in Rotterdam. These elements reflect the values of an experimental solidarity economy and the collective

forms of governance of the co-op, which itself resulted from research and work by *Freehouse* in Afrikaanderwijk (2008–2013), a project initiated by Jeanne van Heeswijk. A radically new form of local self-organization, the Afrikaanderwijk Cooperative is committed to keeping the circle of investment, production, and profit enclosed within their shared locale. By means of the collaborative meshing of knowledge, experience, creative values, and production capacities, the co-op aims to improve not just the lives of its members, but of their entire neighborhood, fulfilling multiple economic, social, ecological, and cultural aspirations. The mobile structure, in continuous motion and in search of a fragile equilibrium, is a reminder however that the cooperative infrastructure is one of interdependency and is always a delicate balancing act.

#### 15.

Jeanne van Heeswijk and Casco Projects  
***Casco, Coffee and Communication***  
2001, COFFEE AND INFORMATION CART

*Casco, Coffee and Communication (CCC)* was created by Jeanne van Heeswijk as a mobile tool through which to engage (local) artists and other Utrechters in direct dialogue over a cup of coffee in various spots across the city. CCC was inspired by the New York donut and coffee cart; a self-contained and portable structure for quick bites, brief encounters, and exchanges at street level. The insistence on communication as personal connection was critical to the project, anticipating its forthcoming technological transformation through social media and technology that would soon redefine person-to-person connection into interaction via proxy devices. As a learning object for *Trainings for the Not-Yet*, CCC prompts reflection on the possibility of personal connection in

public spaces today and exploration of its new patterns through art. CCC is stationed at BAK and brought into the city intermittently as part of the exhibition program *Het is of de stenen spreken (silence is a commons, 14 September–3 November 2019)* by Casco Art Institute: Working for the Commons, the successor organization of Casco Projects, which originally commissioned the work in 2001.

## 16.

Jeanne van Heeswijk

### ***Participer ou mourir...***

#### ***[Participate or Die...]***

2012, INSTALLATION WITH SPEAKER STAND AND MICROPHONES

How does collectivity come to life? In a quest that was prompted by this question, Jeanne van Heeswijk set up a speaker stand with numerous microphones. Although the multiple mics suggest the possibility of amplifying a multiplicity of voices simultaneously, the voicing of collectivity means something beyond the mere sum of individual expressions. The stand itself is a scale model of a former market building in Bordeaux where the project was inaugurated in 2012 and alludes to the marketplace as an arena where everyday life intersects with public action. As a learning object, it offers a ground to rehearse a collective speech, cautioning however that collectivity is not a given. Rather, it needs to be negotiated in the process of *becoming collective*: of coming together to build a common ground on the basis of shared urgency in concrete socio-political circumstances, and as a “way of interrogating the very conditions of politics.”\*

\*Lorenza Mondada, “BEcomING COLLECTIVE: The Constitution of Audience as an Interactional Process,” in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour and Peter Weibel (Cambridge, Mass.: The MIT Press, 2005), p. 876.

## 17.

Zein Nakhoda and Philadelphia Assembled  
***Grounded While Walls Fall***  
2017, FILM, 66 MIN.

*Grounded While Walls Fall* is a sci-fi documentary focusing on practices of resilience and spiritual grounding among organizers, cultural workers, and social movement builders in Greater Philadelphia. Revolving around the question, “What practices keep you grounded in your work for social change?,” the work explores spirituality, care of self and community, and inner power at the grassroots. From awareness of self and community to connection with ancestors, access to spiritual wisdom and emotional intelligence, centeredness in the body and feeling, as well as one’s own agency and power, the notion of being “grounded” assumes a variety of meanings that form a resourceful foundation of strength in times of profound transformation. Narrated from the compassionate perspective of a post-revolutionary archivist, the film reflects and celebrates a tireless commitment to transformative ways of life serving equity and justice. The film has been made within the framework of *Philadelphia Assembled* (2017).

## 18.

Adelita Husni-Bey

### ***The institution will become a place for healing through technology***

#### ***The institution will become a secret project to benefit the rich***

2018, THE COUNCIL SERIES, DIGITAL PRINT MOUNTED ON DIBOND, EACH 142 X 177 CM

The photographs from Adelita Husni-Bey’s series *The Council* originate from a workshop with alumni of the teen program at New York’s Museum of Modern Art. Held in 2017, the workshop was to redefine the role of the institution in the aftermath of

an unspecified future event. The participating teenagers engaged in negotiating whether, and if so, how, the museum could transform into a post-apocalyptic refuge for communities, youth—who found themselves disenfranchised by its current form—included. In this work, Husni-Bey engages anarcho-collective, experimental pedagogy to build alternative imaginings of institutions, which the participants pre-enacted through a variety of interactions with the museum, as well as by developing backdrops, clothing, and poses seen in the photographs. Produced with great pictorial sensitivity, the photographs offer but a glimpse into the complex processes of which they are a part, which include collaborative learning and social simulations of radically different relationalities with the institution.

### 19.

Homebaked Community Land Trust (CLT), Homebaked Co-operative Bakery, and Homegrown Collective in collaboration with Britt Jürgensen, URBED, and Jeanne van Heeswijk

#### ***Brick by Brick and Loaf by Loaf We Build Ourselves***

2019, INSTALLATION

The Homebaked learning object is an archive of the pioneering undertakings that comprise the Homebaked Community Land Trust (CLT) and Homebaked Co-operative Bakery (2012–ongoing). Homebaked CLT is a group of local residents and stakeholders in Liverpool who, in response to the stalled regeneration scheme in their area, have developed a community-owned and led scheme of high-street regeneration. Its sister organization, Homebaked Co-operative Bakery, is a thriving community-run business famous for its excellent pies and bread. Both enterprises grew from *2up2down* (2010–2013), a Jeanne

van Heeswijk artwork commissioned by Liverpool Biennial. Since then, they have worked—“brick by brick and loaf by loaf”—to save their iconic neighbourhood bakery from demolition and develop it to house the Homebaked Co-operative and provide affordable residential accommodation. In their own words: “Our work is based on the simple belief that we all deserve to live well.”

Raised above a taped floor plan of the *2up2down* project, the archive structure is made from movable cardboard elements containing texts, documents, artefacts, and videos which the organizations have brought together for the first time, *Trainings for the Not-Yet* providing them with the opportunity to pause and reflect on their unique story. This presents a complex set of challenges: How does one narrate a story of a collective, poly-perspectival, and multi-talented effort? How to tell the multiple stories meshed together into a collaboration at the “scale of life?” And who has the authority—and who can choose a perspective to speak from—to narrate such a multidirectional, non-linear, and poly-vocal tale that has changed the lives of the people involved? In response to these dilemmas, the archive is constructed so as to stay open and be in continuous motion: it can be assembled and reassembled as a training ground of knowledge, experience, and empowerment in struggles for housing and in building alternative, solidarity-driven economies.

### 20.

Jeanne van Heeswijk

#### ***Works, Typologies and Capacities***

2004, INSTALLATION WITH POTATOES AND WALL PRINTS

A staple food in most of the world and a lifeline for many in poverty, the potato has come to symbolize basic needs and simple living, especially in the face of the harsh

realities of precarity. Jeanne van Heeswijk carries these meanings into the installation *Works, Typologies and Capacities*, focusing on the transformations of work and labor conditions for communities impoverished by the workings of logistical capitalism. The structure consists of thousands of potatoes interconnected in an intricate constellation, suspended from the ceiling. Van Heeswijk chose 26 different potato varieties on the basis of specific qualities suggested by their names and descriptions, such as “sustainable,” “resilient,” “strong-minded,” and “grown abroad.” She likens these qualities to the knowledges, competences, and skills of people working together to resist the current circumstances as they struggle for survival. This becomes palpable over time as the effects of air and moisture begin to show in the installation: potatoes sprout and further propagate, developing ever-new nodes of sustenance, relations, collaborations, and networks of solidarity.

## 21.

Black Quantum Futurism

### **All Time is Local**

2019, INSTALLATION CONSISTING OF *TIME TRAVEL EXPERIMENTS*, 2017, VIDEO, 9:30 MIN.; *ALL TIME IS LOCAL*, 2019, VIDEO, 5:00 MIN.; *BLACK SPACE AGENCY*, 2018, VIDEO, 4:09 MIN.; *TEMPORAL DISRUPTOR CLOCK*, 2019, COLLAGE AND FOUND OBJECTS, MULTIPLE DIMENSIONS; AND *FATE CLOCK*, 2015, COLLAGE, MULTIPLE DIMENSIONS

“Like politics and the weather, all time is local.” This is how Black Quantum Futurism’s composite installation with videos and objects considers time and temporality’s intimate relationship to locality. The installation seeks to disrupt the conventions of linear time that reign normatively over the everyday. Building upon the legacy of the Civil Rights and Black Liberation movements, as well as Black futurist philosophy and aesthetics, its constituent works contemplate multiple

underexplored histories, nows, and futures. The works celebrate the transformative power of Afrodiasporan philosophy and liberation technologies such as time travel, that can unlock ancestral memories as much as, in the words by Black Quantum Futurism’s Camae Ayewa, it retrieves “memories from realities that haven’t happened yet.” Here, at the intersection of futurist mindset, quantum physics, and Black cultural traditions of consciousness, time, and space, there emerges a *not-yet*: a vista into the impending future(s), and a renewed capability to choose and actively create a paths and trajectories to reach them.

## 22.

Jeanne van Heeswijk

### **Public Faculty**

2008-ONGOING, CONVERSATIONS IN THE CITY, PLACE AND TIME UNKNOWN

With the *Public Faculty* series, Jeanne van Heeswijk seeks to identify the urgencies in the cities she works in. Typically, she spends days standing in an urban area that manifests as a pressure point of the city’s concerns, and engages residents and passers-by in conversation. During these encounters, she “draws” the conversations openly in the *Public Faculty* sketchbooks. The sketchbooks become nuanced, poetic registers of the “emotional texture of a place,” following van Heeswijk, and something that is possible to discern only through diligent *radical listening*. Van Heeswijk engages in the series intermittently and unannounced throughout *Trainings for the Not-Yet*.

*Public Faculty* has previously taken place in Helsinki (2019), Berlin (2017), Sunset Park, New York (2016), Stolipinovo, Plovdiv (2015), Queens, New York (2015), Los Angeles (2014), Zurich (2013), Ghent (2013), Copenhagen (2012), London (2012), Vranje (2012), Rotterdam (2010), and Skopje (2008).



# Trainings

Training starts with an informal introductory meeting at a local café on Wednesday 18 September 2019 at 21 hrs; please check the BAK website for more information.

Training continues Thursday–Sunday, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a four-day training. Please ensure you can attend the majority of training days.

## I.

### **Proscenium–Performing Institutions Training with Adelita Husni-Bey**

PARTICIPATORY PERFORMANCE, ROLE PLAY,  
CREATIVE WRITING, AND DISCUSSION  
19–22 September 2019 (Thursday–Sunday)

This training takes institutions—including museums, prisons, and heterosexual relations—as proxies for centers of power. Husni-Bey stresses the importance of performativity within the institution, as a way of streamlining its day-to-day operations and of maintaining control. Borrowing from theater terminology, she uses the term *proscenium*: the arch/framework between what is *inside* and what is *outside* the performance (and performative) space. In this training, participants choose concrete institutions as case studies. They both examine the workings of the institution from the outside, looking through the proscenium, as well as performing the institution themselves from the inside. “Embodying” the chosen institution, participants perform the three crucial stages that comprise the arc of the institutional life cycle: the birth and “naming” of the institution, and the analysis of its functions and services; followed by “peak institution time,” when its operations are harmonized; and, lastly, the final phase of decline or death of the institution, including explorations of what has led the institution to wither or to develop into another form. Through what Husni-Bey sees as an intersectional analysis of power, the following questions are addressed: How does performativity give institutions their form? What is the role of performativity in operations that claim “justice?” How is naming an operating principle in both performance and law (*nomos*)? What is implied by the scenographic/theatrical elements of institutions? How do theories of complicity, accompaniment, and mis-recital offer ways to go off script? The trainings also include references to theoretical work by Achille Mbembe, Denise Ferreira da Silva, Michelle Castaneda, Michel Foucault, Jackie Wang, Fred Moten, and others.

## II.

### **Unforgetting & Reconnecting: Story Mapping Training with Nancy Jouwe (Mapping Slavery) and Denise Valentine**

MAPPING, TIMELINES, HISTORYTELLING, STREET NAMES, LANDMARKS,  
ORAL HISTORIES, ARCHIVAL MATERIAL, AND PERSONAL HISTORIES  
26–28 September 2019 (Thursday–Saturday)

Daily, usually 14–18 hrs (times may vary, please check the BAK website for more information), followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a three-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

*Unforgetting & Reconnecting* is a process of deep reflection, inquiry, and investigation, done to build—or peel back—layers of context in the explication of history and the (re)construction of personal and social identities. Encounters with painful aspects of history concerning race, especially those relating to slavery and other so-called *difficult knowledge*, can provoke Black shame and anger as well as White fear and guilt. Historical dissonances of the majority and historical traumas of minorities have led in part to partisan, religious, and ethnic conflict around the world. Reparation and healing require liberation from the past and going beneath the surface, beyond the facts and figures, in ways that acknowledge context and uncover social meaning. *Historytelling* combines rigorous narrative inquiry with the power of performative oral storytelling as a mode of knowledge exchange. This training utilizes maps, timelines, street names, landmarks, oral histories, archival material, and personal histories to uncover connections to ancestral homelands and historical parallels between old and new landscapes. “Perhaps in the process,” in the words of Jouwe and Valentine, “we will collectively remember that we are part of the intricate web of interaction that connects all life. And, that *we, ourselves*, are agents of history and social change.”

### III.

#### ***Mad About Study***

#### **Training with Joy Mariama Smith**

COLLECTIVE READING AND WRITING, CONVERSATIONS, SOMATICS, MOVEMENT RESEARCH, KARAOKE, AND MORE, CULMINATING IN A DANCE PARTY

**2–6 October 2019 (Wednesday–Sunday)**

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in the *Basic Activist Kitchen*.

This is a five-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

What does it really mean to be “mad” about study, and, moreover, about studying collectively, specifically in relation to community, art making, and social practice? What would studying be if it were a joyful public expression of collaborative learning? Joy Mariama Smith sets up a training that begins to answer these questions by means of *doing*. Prompted by Stefano Harney and Fred Moten’s *The Undercommons: Fugitive Planning & Black Study* (2013), Smith seeks an understanding of study as “unrestricted sociality”: one that dissolves the overwhelming centrality of formal education; escapes fixed structures, policies, and identities; and performatively engages unrecognized knowledges and desires. As Smith puts it: “We will create our own definitions of study and learn collectively.

We will look at white supremacist culture and how it disrupts modes of learning. We will also question productivity as it relates to action and ways of learning. We will do nothing. Our aim is to create a space during our time together with a multi-dimensional, socially-dynamic, fun, and complex investigation toward the *not-yet*.”

#### IV.

##### ***Each Step Yields Depth*** **Training with Chloë Bass**

COOKING, RECIPE WRITING, STORYTELLING, DIALOGUE,  
TRANSLATION, LANGUAGE LEARNING, AND LANGUAGE TEACHING  
9–13 October 2019 (Wednesday–Sunday)

*Each Step Yields Depth* is a language-, translation-, and memory training based in the kitchen. The training invites participants to share words about food, recipes, cooking techniques, and kitchen stories from their culture, either as they live it in the present day, or as they remember it in the past. “As a tentative learner of foreign languages,” says Chloë Bass, “I often learn food words before any others, and retain these words longer, even if I’m not using the language in my daily life. I’m hoping we can get to know each other more deeply by starting with the foods we cook, the way we cook them, and the stories they evoke.” In this training, participants are trained in recipe writing, cooking techniques, food-related words, and gathering memories around a communal meal or the shared tasks of cooking, as well as in deep listening techniques. Participants also *train the trainer* in these skills.

#### V.

##### ***More than Friends*** **Training with Staci Bu Shea**

PRESENTATION, WORKSHOP, DIALOGUE, AND PHYSICAL MOVEMENT TOWARD  
BUILDING COALITION AND AFFINITY, STRATEGIES FOR DEALING WITH FEELINGS,  
PRINCIPLES OF NONVIOLENT COMMUNICATION, CREATING AND MAINTAINING  
BOUNDARIES, AND IDENTIFYING AND HOLDING ACCOUNTABILITY  
9 & 11 October (Wednesday & Friday)

*More than Friends* opens to modes of affinity and coalition from the standpoint that, according to Bu Shea, every “revolution starts at home.” The training sets out from three premises: first, the nuclear household is the site of the majority of abuse and sexual violence in the world; second, finding political community can be a place of refuge for

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded on Saturday by lunch at 13 hrs in the *Basic Activist Kitchen*.

13 October 2019 (Sunday): public supper. Please check the BAK website for further information.

This is a five-day training. It is possible to join the training on individual days, although attending at least one training day plus the public supper on Sunday is encouraged.

Both days, 14–18 hrs, followed by dinner at 18 hrs in the *Basic Activist Kitchen*.

This is a two-day training. Please ensure you can attend the training in its entirety.

many yet may also be a place of disharmony; and third, issues in relationships often arise from hard to describe, often unnamed, internalized, and interpersonal oppressions and traumas. The training explores: ways of expanding relationships of care; differences between affinity and coalition (Bernice Johnson-Reagon) and between conflict and abuse (Sarah Schulman); accountability practices, tools, and strategies of nonviolent communication; navigating relationships with mental health in mind; and taking journeys of healing without harming ourselves and others. The material to be discussed is drawn from theories and practices of transformative justice, family abolition, non-monogamy, and disability activism, looking in particular at the immense work by queer womyn of color across these fields.

14–18 hrs, followed by dinner at 18 hrs in *the Basic Activist Kitchen*.

This is a one-day training.

**VI.**

**Say YES to Consent  
Training with Laced-Up Project**

DISCUSSIONS, PRESENTATIONS, AND PRACTICAL EXERCISES ON THE ART OF CONSENT  
10 October 2019 (Thursday)

The topic of consent has emerged strongly into public awareness thanks to the #metoo and other feminist movements. As consent has gained fresh prominence, it has perhaps moved away from a “no means no” to a “yes means yes” model. However, it is still unclear for many people how to constructively incorporate active consent into daily life, with fear that it will involve endless, business-like negotiations. But there are ways of doing so that are both practical and fun. This training explores and applies consent theory, and engages in discussions and practical exercises aimed at figuring out what works for the individual participants’ needs. Even with consent, there is no such thing as *the* right way; but there is a right way for you—in both your private and public lives.

14–18 hrs, preceded by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a one-day training.

**VII.**

**Extended Bodies: Care,  
Accountability, and Relation  
Training with Whitney Stark**

THINKING EXERCISES AND COLLABORATIVE RESOURCE BUILDING (WRITING, SPEAKING, MAPPING) TO COME UP WITH AND SHARE TOOLS, PRACTICES, AND IDEAS ON CARE, ACCOUNTABILITY, AND RELATION

12 October 2019 (Saturday)

This training considers the materiality of social structures and the idea of the extended body, a body with physical

presence that constantly brings into being further collective social bodies, experiences, ways of being, and ways of thinking. Extended bodies are present in a room wherever there are people; they occupy and affect space, the physical, emotional, political; and they shape conversations, relations, and potentials. Many parts of the extended body are not straightforwardly physical or spatial, and what is “nonmaterial” is frequently regarded as immaterial—what isn’t matter doesn’t matter. These aspects can thus become intangible, invisible or taboo. Nevertheless, these extended bodies do take up space, bump into each other, step on each other, stick together, and caress as they intersect and overlap. Looking at bodies this way suggests alternative strategies for being together: strategies for practicing care, consent, solid-arity, and accountability in ways that work toward less oppressive relationalities and healthier, transformative boundaries. This training addresses and troubles these possibilities, drawing from radical pedagogies, anti-oppressive organizing practices, affirmative consent practices, and feminist new-materialist and affect studies.

### VIII.

#### ***Decommodifying Housing: How to Get There? Training with Homebaked Community Land Trust (CLT) (Britt Jürgensen and Marianne Heaslip), De Nieuwe Meent (Selçuk Balamir), de Kasko (Joska Ottjes), Refugee Collective We Are Here, Elke Uitentuis, Ethel Baraona Pohl, and Irene Calabuch Mirón***

DISCUSSIONS, EXCHANGE, AND COOKING

16-20 October 2019 (Wednesday-Sunday)

How to undo—and then get rid of—a model in which housing has become a commodity? *Decommodifying Housing: How to Get There?* is a series of trainings in which different collectives that work toward radical alternatives of making housing livable, affordable, and egalitarian share their experiences and strategies. In the context of a housing crisis that presents itself on an international scale, participants work together on identifying the commonalities of various local struggles, aiming to form alliances and start a process of mutual learning. What can be done to shape a post-capitalistic housing model? Nurturing solidarity and cooperation, and shaping space through relationships and relationships through architecture: these are priorities for such an undertaking—but where to start? During four days of discussion

Training starts with an informal introductory dinner at *the Basic Activist Kitchen* on Wednesday evening 18 hrs.

Training continues Thursday-Sunday, 14-18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a five-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

and exchange, this training aims to develop a collaborative public document to share accumulated insights, in order not only to strengthen the projects of those involved, but also plant the seeds of future understanding and collaboration.

**IX.**

***The Diego de la Vega  
Coffee Co-op Autumn School  
Training with Fran Ilich***

PRESENTATIONS AND TALKS WITH IMAGES, CASE STUDIES OF ALTERNATIVE ART, COMMUNITY AND ECONOMIC MODELS, AND COLLECTIVE PRODUCTION AND SPINNING INTO MOTION OF PLANS AND STRATEGIES

**16–20 October 2019 (Wednesday–Sunday)**

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is five-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

This training engages the learnings from the art-, coffee-, and media cooperative Diego de la Vega Coffee Co-op. As a pragmatist, representational, performative, aesthetic, plausible, communitarian, and utopian body, the Co-op started as a cooperative web-server and a virtual community investment bank. To date, in the words of Fran Ilich, it “has grown, developed, mutated, contracted, existed in zombie mode, as a financial high, an anti-colonial startup, an art and economy project, a delicate sunflower, a Bronx co-op apartment, and anything else in-between.” Training activities, accompanied by Zapatista coffee, include presentations, discussions, as well as collective planning and developing “anti-colonial strategies to redistribute wealth, balance asymmetries, engage in the discussion of value, and make friends, while resisting with a smile.” Using Diego de la Vega Coffee Co-op and Spacebank (a virtual community investment bank) as case studies, the training includes deep reading of their ever-evolving art-, community-, and economic model and their links to Zapatismo history and philosophy, as well as collective thinking through the pragmatics of alternative models for creation of collective wealth, units of value, financial flows, alternative contracts, five-year plans, and other very useful ways to fund and maintain social infrastructure.

**X.**

***Open Access: Organizing  
Accessibility from the Grassroots  
Training with Carmen Papalia***

DIALOGUE, EMBODIED MOVEMENT, NON-VISUAL MAPPING, CREATIVE WRITING, EXERCISING NON-VISUAL SENSES, AND SIGN AND BANNER MAKING

**22–26 October 2019 (Tuesday–Saturday)**

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded on Saturday by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a five-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

*Open Access* is a conceptual framework for accessibility developed by Carmen Papalia in response to institutional failures that he experienced as a recipient of disability support services. Rather than providing a “policy,” *Open Access* offers guidelines for person-to-person agreements for mutual care. Besides seeking an unlearning of visual primacy, the goals of this training include establishing a new context for accessibility in a landscape of restrictive programs and prescriptive regimes. It presents an opportunity to reconsider accessibility and public engagement of cultural institutions, and think through a relational accessibility program that evolves *with* the cultures of the publics that they serve. Participants engage in modeling trust and mutual care, inspiring a broad reframing of the ways institutions engage those at the margins. When put into practice, *Open Access* problematizes the typical roles of institutionalized care by encouraging participants to collectively envision a space that suits their needs, and then to share accountability toward that vision and organize accessibility from the grassroots.

## XI.

### **A Week By & For: Designing Inclusive Spaces Training with De Voorkamer (Pim van der Mijl and Shay Raviv)**

FOOD, SPATIAL, TEXTILE, AND COMMUNICATION DESIGN, AS WELL AS POETRY, STORY-TELLING, MUSIC, CREATIVE ACTIVISM, AND MORE, WITH A PUBLIC GET-TOGETHER  
29–31 October 2019 (Tuesday–Thursday) and 3 November 2019 (Sunday)

Since its inception in 2016, De Voorkamer has grown into both a project platform and a community that brings together local people and newcomers to Utrecht. Created by and for the community as an inclusive space, De Voorkamer’s aspiration has been to overcome the divisions in society that are caused by pervasive negative attitudes toward refugees and immigrants. To create a space in which exchange takes place through the principles of equality and justice, De Voorkamer engages processes of design in its various iterations (food, spatial, textile, communication design, etc.), based on the firm belief that everybody has competencies, skills, and talents to share with others.

Which experiences can be created that spark cross-cultural interactions and openness to the other? What happens when designing spaces to be inclusive, working to make them personal, approachable, and culturally sensitive?

Weekdays, 14–18 hrs, followed by dinner at 18 hrs in the *Basic Activist Kitchen*.

Sunday, 16–18 hrs, with public get-together at 19 hrs.

This is a four-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

These are the questions that Pim van der Mijl and Shay Raviv from De Voorkamer aspire to address in *A Week By & For: Designing Inclusive Spaces*. Working inclusively and collectively (guided by diversity and approachability), while at the same time supporting individual talents and autonomous (artistic) expression, requires a delicate balancing act; something that the protagonists of De Voorkamer see as a condition both “full of fascinating frictions” and “uniquely inspiring.” It is precisely this tension that informs the training, with the goal of interlacing the respective practices and communities of De Voorkamer and BAK, all the while seeking ongoing exchange and collaboration.

Both days, 10–18 hrs, including lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a two-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

Daily, usually 14–18 hrs (times may vary, please check the BAK website for more information), followed on weekdays by dinner at 18 hrs and preceded on Saturday by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a four-day training. Please ensure you can attend the training in its entirety.

**XII.**

**Voices of New Women**

**Training with New Women Connectors**

PLENARY PRESENTATIONS, DIALOGUE, WORK-TABLES, AND GROUP DISCUSSIONS LOCATING THE PERSONAL IN RELATION TO THE POLITICAL  
 1–2 November 2019 (Friday–Saturday)

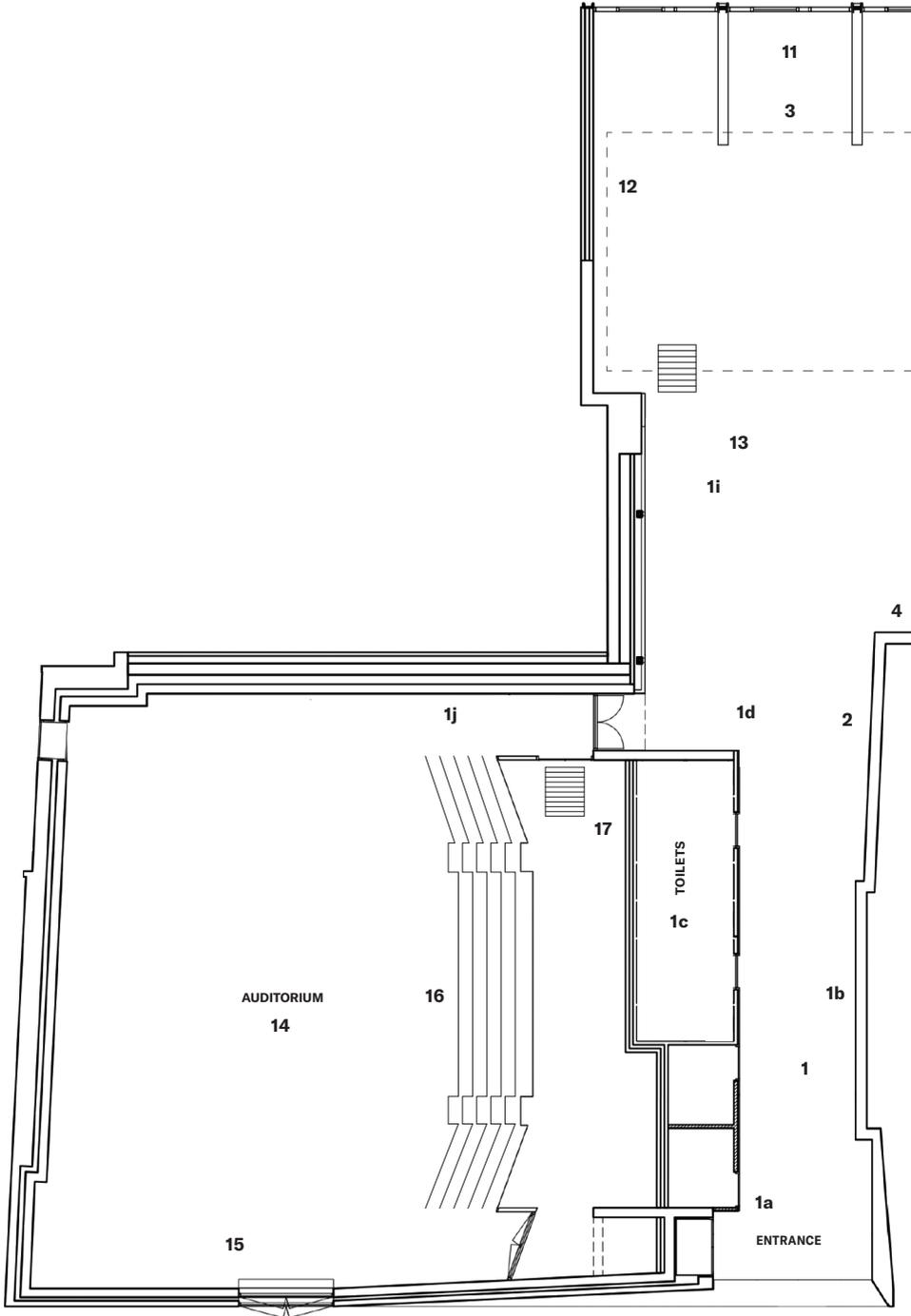
New Women Connectors is a platform for refugee and migrant women, through which their experiences and struggles as newcomers can be shared and learned from, raising awareness and developing capacity and competence. The training *Voices of New Women* considers how these learnings and competences can become critical resources for policymaking, steering it toward solutions that policymakers and community forums can act upon effectively. The training provides an opportunity for participants to connect and share stories and knowledge, in order to explore ways in which women can empower themselves. Following presentations by invited speakers, small groups discuss key topics such as social economic integration, social support (or lack of), and access to opportunities. The training seeks to gather refugee, diaspora representatives, migrant organizations, policy advisors, researchers, and practitioners working in the field of migration. Although this event centers on women’s experiences, men who are supportive and respectful of these struggles are also welcome to attend.

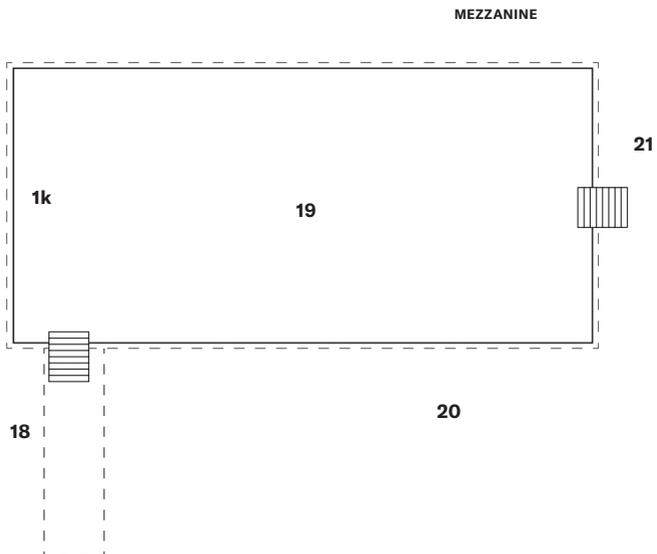
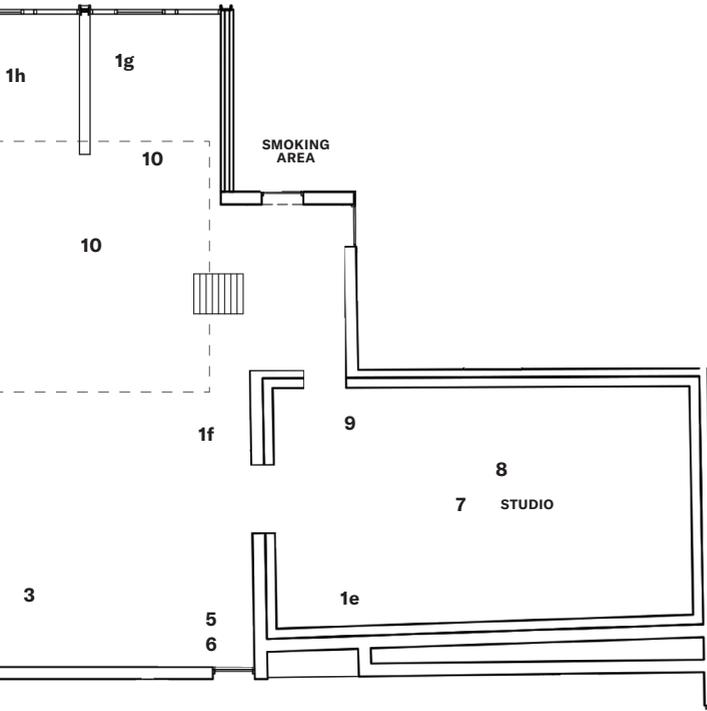
**XIII.**

**(New) Formats of Care in Times of Violence**

**Training with Patricia Kaersenhout**

STORYTELLING, DIALOGUE, EMBROIDERY, AND SPIRITUAL HEALING  
 6–9 November 2019 (Wednesday–Saturday)





How does one care in times of violence? The practice of artist, activist, and womanist Patricia Kaersenhout can be seen as an ongoing search to respond to this conundrum, oscillating tirelessly between the space of art and that of everyday life. In this context, the starting point of the training (*New) Formats of Care in Times of Violence* is Kaersenhout's long-standing fascination with the triptych *Scenes from The Story of Nastagio degli Onesti* (1483) by the early Renaissance Italian painter Botticelli, based on a story in *The Decameron* by Giovanni Boccaccio. Here, Botticelli portrays raw scenes of fanatical violence and murder driven by unrequited love. The acts depicted, although intolerable, also attest paradoxically to the deep power of love, and in turn spark a new affectionate relationship. In the communal training convened by Kaersenhout, she deliberates on issues of violence, manipulation, and subjugation that the work encompasses as they relate to the present. She involves participants in a deep reading of Botticelli's work from a twenty-first-century feminist perspective, while engaging in storytelling, dialogue, collaborative embroidery, and spiritual healing as a training for collective resistance and a commitment to living otherwise.

The embroidery is added to Kaersenhout's installation in the exhibition after the training.

#### XIV.

***Propositions #9:  
Deserting from the Culture Wars***  
**Trainings, lectures, and panel discussions,  
co-convened with Sven Lütticken**  
 13-17 November 2019 (Wednesday-Sunday)

*Propositions #9: Deserting from the Culture Wars* is a week-long series of trainings, lectures, and panel discussions that seeks—through forms of enactment and performative approaches—to actively evade the current moment of ever-more polarized ideological combat, often characterized as a return of the “culture wars.”

The program brings together artists, theorists, and writers in a range of formats to actively reflect upon and work toward a tactical desertion from the cultural conflicts being waged today in a theater of war demarcated by the (far-) right through aggressive hypersensitivity, injured

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in the *Basic Activist Kitchen*.

These are five separate trainings; it is possible to join on individual days.

Public program of lectures and panel discussions: Wednesday–Saturday 19.30–21.30 hrs; Sunday 14–18 hrs (excluding lunch).

entitlement, angry rants, and memes about “cultural Marxism,” immigration, climate change, and feminism. What possibilities would be opened by a refusal to play these war games, and commit *desertion*—not as a withdrawal into a realm of apolitical privacy, but as a pursuit of different strategies, tactics, and coalitions?

Rather than being merely an object of debate, an emancipatory understanding of culture is to be conceived as embodied and intersubjective, a collective performance that prevents culture from becoming a self-congratulatory exercise among like minds, but marks instead a space of enactment. How to widen this further and create overlaps and alliances? What might artists and others who are professionally engaged with images and imaginaries, narratives and assemblies, have to contribute to the collective discovery of different modes of culture?

*Propositions #9: Deserting from the Culture Wars* is a temporary spin-off from *Trainings for the Not-Yet* and is the ninth iteration of BAK’s long-term research series *Propositions for Non-Fascist Living* (2017–ongoing), which seeks to collectively to think and act out ways of being together otherwise.

## XV.

### **Community Futurisms**

#### **Training with Black Quantum Futurism (Camae Ayewa and Rasheedah Phillips)**

NEIGHBORHOOD WALKS, FREESTYLE POETRY, SOUNDSCAPES, BUILDING A TOOLBOX TO HELP REVERSE GENTRIFICATION, INTERACTIVE LECTURE, AND BUILDING QUANTUM EVENT MAPS AND QUANTUM TIME CAPSULES

20–22 November (Wednesday–Friday)

Daily, 14–16 hrs.

This is a three-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

This training with Black Quantum Futurism (BQF) unfolds in three parts. *Anthropology of Consciousness* uses field sounds gathered on neighborhood walks and freestyle poetry to awaken past and future memories of a particular location, some of which are transformed into soundscapes and poetry zines. In *Housing Futures and Black Space Agency*, BQF explores the impact of redevelopment, gentrification, and displacement in their home city, specifically the neighborhood of North Philadelphia, considering especially how these issues impact on vulnerable groups, like survivors and migrants. In response, BQF offer practical strategies for countering these deprivations and equipping individuals with tools to help reverse gentrification, with the aim of creating conditions necessary for temporal

autonomy and spatial agency. This session considers the role of oral futures in preserving community memories and the importance of embracing alternative temporalities when envisioning generative futures for affordable housing. *DIY Time Travel and Quantum Event Mapping* is an interactive lecture exploring the history of linear time constructs, time travel, and notions of the future. In this presentation, BQF contrasts dominant Western linear time constructs with Afrodiasporan traditions of space and time and Black futurist time travel. The following participatory session explores how people can use everyday tools and objects to time travel. The participants consider how to build quantum event maps and quantum time capsules.

## XVI.

### ***An investigation into collective work-processes for self-determination Training with Hamada al-Jumah and Yasmine Eid-Sabbagh***

DISCUSSIONS, COLLECTIVE READINGS, PRESENTATIONS, AND EXERCISES FOR DEVELOPING A RESOURCE BOX FOR COLLECTIVE WORKING AND DECISION-MAKING PROCESSES

27 November–1 December 2019 (Wednesday–Sunday)

Based on their different experiences of working in the Palestinian refugee camp of Burj al-Shamali, through this training activist Hamada al-Jumah and artist Yasmine Eid-Sabbagh investigate avenues for collective working processes that foster self-determination. The training considers the dilemma facing those living in a *condition of transience*, people such as refugees, migrants, the stateless, and the politically dispossessed: the question of self-determination stands at the heart of any discussion of governance, yet it is also an extremely problematic concept, as it can function as a neoliberal device for shifting responsibility to the individual, and thus rendering structural violence invisible. What are different ways of understanding processes of self-determination in different contexts? And how do people organize and work collectively in these various circumstances?

Wednesday–Friday, 15–18 hrs and Saturday–Sunday, 14–17 hrs, followed by dinner at 18 hrs on weekdays and preceded by lunch at 13 hrs at the weekend in *the Basic Activist Kitchen*.

This is a five-day training. Please ensure you can attend the majority of training days.

Daily, usually 14–18 hrs (times may vary, please check the BAK website for more information), followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in the *Basic Activist Kitchen*.

This is a five-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

**XVII.**

**QFCPSSBBXOXO:  
Queer and Feminist  
Physical and Critical  
Self-Defense and Support  
Bloc of Bodies**

**Training with a subdivision of To Be Determined  
(Clara Balaguer and Gabriel Fontana)**

DEEP LISTENING, VOICE ACTIVATION, TEAM FORMING, AND PHYSICAL EXERCISES  
TO MAP LIMITS AND DEFINE STRATEGIES FOR PROTECTING BODIES  
27 November–1 December 2019 (Wednesday–Sunday)

Employing a temporal framework—exploring the past, inhabiting the present, imagining a future, and speculating about a dimension where time itself collapses—this training explores how minds, bodies, and voices can be used as tools for critical and physical self-defense in times of violence. There is a focus on the body as an archive of memories political and personal, collective and individual. Bearing all of this in mind raises questions for participants: Where do we identify violence in our past history and how has this made us fearful? What experiences, stories do we remember that shape our expectations of what the present is and future will be? What mistakes have we made in the past towards ourselves and others and how can we rectify them? What victories do we count and remember? When we think of violence, what is the first thing that comes to mind? Is it verbal? Is it physical? Is it in the public or private sphere? Where do we locate anxiety or pain: in the body or the mind?

**XVIII.**

**Disrupting Neoliberal Urban Governance: New  
Organizational Forms for the Immediate Future  
Training with Urban Front (David Harvey  
and Miguel Robles-Durán)**

DIALOGUE, SEMINAR, DRAWING, AND WRITING TO CONCEIVE NEW ORGANIZATIONAL  
FORMS THAT CAN DISRUPT, CO-OPT, AND PENETRATE EXISTING URBAN GOVERNANCE  
STRUCTURES  
4–5 December 2019 (Wednesday–Thursday)

Wednesday–Thursday, 14–18 hrs, followed by dinner at 18 hrs in the *Basic Activist Kitchen*.

This is a two-day training. Please ensure you can attend the training in its entirety.

This training calls for the urgent formation of what Urban Front calls “parallel urban practices,” while taking aim at the structural and conceptual problem of contemporary urbanism: the increasing fragmentation, separation, and disintegration of an understanding of the city. This

fragmentation indicates the lack of a unifying theory or coherent body of knowledge about how urban space is used and produced by capitalism. Against architecture, landscape architecture, urban planning, and other established disciplines that fragment the built environment; and against all established disciplinary specializations that dispossess non-privileged communities of their right to know and decide about their environment, the training proposes a radical re-imagination of the intellectual division of labor that dominates the production of cities under contemporary capitalism.

The training also provides overviews on understanding relational urbanization processes; on how to build and transfer trans-disciplinary knowledge; and on dialectical thinking, and historical and geographical materialist inquiry, along with discussions on innovative and experimental social interventions and practices in New York, Barcelona, Puerto Rico, and Quito, where learning from the community and engaged experience has made it possible to construct anti-capitalist interventions that integrate a wide range of public and private actors.

## XIX.

***Propositions #10: Instituting Otherwise Symposium to gather learnings from Trainings for the Not-Yet for the future art institution, convened by Maria Hlavajova in collaboration with Laura Raicovich and others***  
6-7 December 2019 (Friday-Saturday)

The notion of *instituting otherwise* has been an adage driving BAK as a *basis* where art, research and theory, and social action meet in coalition to imagine and actualize alternatives for today's world. It is embodied in BAK's institutional commitment to the question "How to be together otherwise?"<sup>1</sup> It is further revealed in the focus on *relations* and *collective possibilities* with its constituents, shifting away from notions such as "viewers," "visitors," or "participants." Embracing a practice that is collective and public, it conceives of the art institution as a proxy for future society. Attending to the voices of critical practitioners whose work is changing art's institutional landscape, this symposium is a public synthesis of the learnings from *Trainings for the Not-Yet* to create a proposition for the *civic practice* of art institutions.

Friday, 13-17 hrs, followed by drinks at 17 hrs.

Saturday, 13-21 hrs, including dinner at 18 hrs in the *Basic Activist Kitchen*.

The Friday of the symposium is a working session, meant for those affiliated with cultural institutions. The Saturday takes the format of a conference, open to all to attend.

<sup>1</sup> *How to Be Together Otherwise* is the title of BAK Policy Document 2017-2020 and a pivotal query of the project *Trainings for the Not-Yet*.

In parallel, Laura Raicovich leads trainings on creating a cultural civic commons, revealing the ways in which cultural spaces are never neutral. With these insights, attempts can be made to enact spaces of collective imagination centered on art and creativity. These trainings engage with questions such as: How to dismantle systems that limit imagination about what cultural institutions can be and do? What new possibilities could replace them and how could they be realized? Could this be done collectively and through a process of productive agonism?

*Propositions #10: Instituting Otherwise* is a temporary spin-off from *Trainings for the Not-Yet* and is the tenth iteration of BAK's long-term research series *Propositions for Non-Fascist Living* (2017–ongoing), which seeks collectively to think and act out ways of being together otherwise.

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a five-day training. Please ensure you can attend the training in its entirety.

**XX.**

**Exploring Untimely Togetherness  
Training with Beatrice Catanzaro,  
co-facilitated with Kolar Aparna, and in  
collaboration with Mehbratu Efreem Gebreab**  
EXPLORING MEMORY FORMS, CO-WRITING, AND CO-VISUALIZING  
(PERSONAL) NARRATIVES

11–15 December 2019 (Wednesday–Sunday)

“You know, you really wake up to yourself through the other.” These words from a colloquial conversation—a reminder that “waking up” to oneself means, simultaneously, waking up to forms of coming together—inspired this training exploring relatedness; relatedness with one another, as well as to thoughts, surroundings, and things visible and invisible. The training explores how this coming together can be envisioned as *untimely*: one that does not follow the rules of a linear notion of time passing through the present from the past and into the future, but rather manifests in colliding temporalities in which the conventional distinction between the self and the other are haunted by forms that are *not-yet*. If historians usually treat untimeliness as an abstract notion, this training aspires to unearth its meaning through practice: namely, through collective narration of personal biographies. The aim is to co-produce a text that symbolizes this process, with awareness of pressure points where the personal and the collective collide and interweave with one another—or not.

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a five-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

## XXI.

### **Training for the Underwater(ed) Land Training with QANAT (Abdellah Hassak, Amine Lahrach, Edouard Sors, Francesca Masoero, George Bajalia, Jérôme Giller, Louisa Aarrass, Noureddine Ezarraf, and Sara Frikech)**

ARTISTIC INTERVENTIONS, PARTICIPATIVE RESEARCH, AND DISCUSSIONS AIMED AT BUILDING A POLITICAL AND POETICAL MAP OF WATER IN ITS ENTANGLEMENT WITH THE FORMATION OF LANDSCAPES AND WORLDVIEWS

11–15 December 2019 (Wednesday–Sunday)

*Aman Iman, Mni Wiconi, Water is Life.* Through multiple and diverse struggles around water, from Imider in Morocco to Standing Rock in the United States, forms of the *otherwise* emerge across connected contexts to declare: “*Water is Life*”.

This training renders the *not-yet* through the politics and poetics of water, connecting the realities of Morocco and the Netherlands by rethinking what commons mean contextually. It imagines how structures and relations of power shape the form, function, and functioning of water between and beyond the urban. It also recalls (daily) gestures of solidarity with resources in common and resistance against acts of enclosures as they exist on the ground. *Training for the Underwater(ed) Land* embarks on a collective, participatory, and transdisciplinary exploration of water, its infrastructures, ecologies, economies, and cosmologies, focusing on BAK’s immediate surroundings and its wider setting of Utrecht as a way to engage with the spatial configurations and social transformations of the city. If the present and persistent *not-yet* of Morocco is the undernourishing of its already scarce water resources, and that of the Netherlands is the imminent threat of submergence, QANAT proposes treating them in common, as entangled ecologies. It also asks of creative and cultural practitioners: How can we sustain the memories, imaginations, and desires emergent in *waters’ worlds*?

## XXII.

### **Kitchen Atlases Training with Bakudapan Food Study Group**

MAPPING, COOKING, EATING, AND READING

18–22 December 2019 (Wednesday–Sunday)

Daily, 14–18 hrs, followed on weekdays by dinner at 18 hrs and preceded at the weekend by lunch at 13 hrs in *the Basic Activist Kitchen*.

This is a five-day training. It is possible to join on individual days, although attending the training in its entirety is encouraged.

Bakudapan Food Study Group is an Indonesia-based collective which uses food as an “instrument to speak about

broader issues,” such as politics, social- and gender-related matters, economics and labor, philosophy, art, and culture. In this training, Bakudapan Food Study Group focuses on domestic work, bringing to attention the fact that Indonesia is one of the biggest “exporters” of migrant workers to domestic contexts, where they work as cooks, caretakers, babysitters, cleaners, and housekeepers. Bakudapan Food Study Group wants to explore the power relations between migrant domestic workers and their employers. They test whether and how the site of the training they have chosen—the kitchen—may help, if only temporarily, to suspend these extant hierarchies of power, trusting that those who use the kitchen most might be able to acquire a certain position within it. This, along with the associations such as caring, affection, and obligation, may help with narrating the domestic work of migrant people from multiple perspectives, and not merely from the customary standpoint of power. Participants in the training are encouraged, among other things, to map out their own kitchen, color-coding it to identify the power constellations within it, and begin thereby to hear stories, and perceive tactics and negotiations that define the space from within.

### **XXIII.**

#### **Intermittent training interventions with Mustapha Seray Bah (Stichting Mowad)**

READINGS, CONVERSATIONS, AND ROLE PLAY

Ongoing

Mustapha Seray Bah is a trainer, educator, moderator, and director of Stichting Mowad, a migrant organization for and by African youth living in the Netherlands, whose goal is to promote inclusion, foster development of talent, and stimulate participation in the social, economic, and political life of society. Throughout *Trainings for the Not-Yet*, Seray Bah organizes intermittent, recurring debriefing sessions for young participants, including members of Stichting Mowad, immediately following the scheduled trainings in which they have taken part. These gatherings reflect upon and work with the immediate experience of the trainings, focusing on how normative everyday modes of interaction function as a means of exclusion for some individuals and communities. These trainings, often unscheduled and assembled intermittently according to the needs of the participants, are envisioned to aid recognition of the variety of world views

and cultural differences, and their impact on how people relate to one another.

#### **Trainings – Additional Collaborations**

Please note that additional collaborations take place throughout the training weeks, with, among others, Afrikaanderwijk Cooperative, Angel Bat Dawid (Le Guess Who?), Shumaila Anwar (Initiative for Diversity, Inclusion & Peace-IDIP), Habiba Chrifti-Hammoudi (U Centraal), Abdulaal Hussein, Welkom in Utrecht, and Extinction Rebellion Utrecht.

## **Other Public Programs**

Most trainings are accompanied by other public programs in the form of lectures, film screenings, performances, and discussions. These evolve from the collective work done during the trainings, and are announced on the BAK website.

# Biographies

### **Afrikaanderwijk Cooperative**

links existing workspaces, shopkeepers, producers, social organizations, and the Afrikaander Market. The cooperative encourages sustainable local production, knowledge exchange, cultural development, and entrepreneurship based on shared responsibility and participation. The goal is to make Rotterdam Zuid and Afrikaanderwijk a stronger and financially more stable area with active inhabitants and entrepreneurs. Based on years of presence in the area, the Afrikaanderwijk Cooperative knows the power of local communities and small-scale open organizations in which learning and working come together, creates opportunities to increase the self-organizing capacity of an area by offering labor, services, and products, while at the same time preventing waste of talent.

**Shumaila Anwar** is the founder of Initiative for Diversity, Inclusion & Peace (IDIP). This initiative provides deep support, training, and empowerment to women activists and peacebuilders in order to create international solidarity and support between peacebuilders all over the world. Peace is not only when there is no war, it is also defined as the absence of violence of all kinds, of conflict, and of discrimination (on the basis of gender, ethnicity, color, or religion), as well as the countering of extremism. Following this definition, IDIP creates space for women to meaningfully contribute to conflict resolution and peacebuilding at grassroot level. IDIP engages and supports women in gaining skills and capacities in peacebuilding, facilitates their access to higher-level peacebuilding structures, and empowers them to participate in peacebuilding in a more meaningful and influential way. Anwar lives and works in Utrecht.

**Kolar Aparna** is a researcher at the Nijmegen Center for Border Research,

Radboud University. She is the initiator of Asylum University, a participatory action research in which collective exercises of hospitality are negotiated and reflected upon. With a background in choreography and human geography, Aparna has been critically engaged with questions of spatial relations as central to power struggles, borders, and identities. Her current practice articulates the deep entanglement of research and pedagogical practices with everyday processes of producing asylum citizenship in the EU, while challenging eurocentrism in such relations. She has published in scientific journals such as *Geoforum & Etnografia e Ricerca Qualitativa*; edited volumes like *Decolonising the University: Context and Practice* (2018); *Migration, Squatting, and Radical Autonomy* (2017); independent media platforms like *openDemocracy* and *Amateur Cities*; and magazines like *AGORA*, *Geografie*, *Social Kritik*, and *MONU*. Aparna lives in Den Bosch and works in Nijmegen.

### **Bakudapan Food Study Group**

is a study group formed by Elia Nurvista, Gatari Surya Kusuma, Irindhita Laras Putri, Khairunnisa, and Monika Swastyatsu. The group discusses ideas on food, believing that food is not merely about filling the stomach. Moreover, food is not restricted to cooking, history, conservation, or the ambition to introduce it to the world. For the study group, food can be an instrument to speak about broader issues, such as politics, social affairs, gender, the economy, philosophy, and art and culture. The study group is open for those who would like to join with their projects and activities, despite any differences in background. Cross-referencing and researching about food are central to their projects through art, ethnography, research, and practice. In doing research, they experiment with different

methods and forms, from the arts (performance, artistic setting, exhibition, etc.) to daily life practices (cooking, gardening, reading, etc.). To reflect and with the intention to generate and share knowledge, they draw up a report of each project and write texts for their website. Selected projects include *Please it Wildly*, Yogyakarta, 2016–ongoing; *Living Leftover*, Yogyakarta, 2017; and *Cooking in Pressure*, Jakarta, 2017.

**Selçuk Balamir** is a designer, researcher, and activist. He is a PhD Fellow at the Amsterdam School for Cultural Analysis (ASCA). He is, among other things, interested in politics, sustainability, and activism in design, creative and peer production, open source, political ecologies, climate justice, post-capitalism, and the commons. His research focuses on the commoning processes in post-capitalist design practices. He is also involved in culture jamming, intentional communities, and disobedient climate justice campaigns such as Code Rood. He is co-initiator of *de Nieuwe Meent* (dNM), the first Amsterdam housing cooperative that is both sustainable and self-built around the principles of commoning. dNM strives to be a diverse, multi-generational, and inclusive community of commoners. Balamir lives and works in Amsterdam.

**Ethel Baraona Pohl** is a writer, critic, and curator. She is co-founder of independent research practice and publishing house dpr-barcelona, and was editor at the architecture magazine *Quaderns d'arquitectura i urbanisme*, 2011–2016. Her work focuses on architecture and political theory and has been published, among others, in *Domus*, *Volume*, and *Harvard Design Magazine*. Her writing has appeared in publications such as *Architecture is All Over* (2017); *Together! The New Architecture of the Collective* (2017); *The Form of Form* (2016); and *Open Source Architecture*

(2015). She was the director of *Foros 2017*, the architecture lecture series of the UIC Barcelona School of Architecture; curator of *Adhocracy ATHENS* (together with César Reyes and Pelin Tan), Onassis Cultural Centre, Athens, 2015; and *Adhocracy*, Istanbul Design Biennial, Istanbul, 2012. Since 2016, dpr-barcelona is platform member of Future Architecture, the first pan-European platform of architecture museums, festivals, and producers. Baraona Pohl lives and works in Barcelona.

**Chloë Bass** is a multiform conceptual artist working in performance, situation, conversation, publication, and installation. In her work, daily life functions become sites of deep research to address and make visible different scales of intimacy. She asks where patterns hold and break as group sizes expand, and looks for the potential in the everyday to be a driver for intimacy. Bass is co-editor of *Art As Social Action* (2018) and author of *The Book of Everyday Instruction* (2015). Recent and upcoming group exhibitions include: *CHLOË BASS: WAYFINDING*, The Studio Museum in Harlem, New York, 2019; *TRADE SHOW*, with Bill Dietz, Kunsthalle Wilhelmshaven, Wilhelmshaven, 2019; *Radical Reading Room*, The Studio Museum in Harlem, New York, 2019; *Small Projects for Coming Communities*, Hospitalhof Stuttgart, Stuttgart, 2019; and *Quiet March to a Warring Song*, Shaker Museum Mount Lebanon, New Lebanon, 2019. Bass lives and works in New York.

**Black Quantum Futurism** is a multidisciplinary collaboration between poet, musician, and activist Camae Ayewa and artist, author, and activist Rasheedah Phillips. With a Black futurist approach to time and space, they explore the intersections of imagination, fiction, creative media, DIY-aesthetics, and activism in

marginalized communities, focusing on the recuperation and preservation of communal memories, histories, and stories. The collective creates community-based events, experimental music projects, performances, exhibitions, zines, and essays. Recent exhibitions include *Orbits*, Tiger Strikes Asteroid, Chicago, 2019; *Black Quantum Futurism: Timeless Degrees of Freedom*, Vox Populi, Philadelphia, 2019; and *Black Quantum Futurism: All Time is Local*, The Center for Emerging Visual Artists, Philadelphia, 2019. Black Quantum Futurism is based in Philadelphia.

**Paul De Bruyne** is a Belgian theater maker and director, teacher, playwright, and art critic. He has written numerous articles and books on the relationship of artistic craftsmanship and societal developments, and has provided workshops, given lectures, and been a resident at diverse universities and fine art schools in Europe, Central America, Africa, and China. He has been the dramaturg and director of a great number of (music) theater productions across the globe, including at the Fontys School of Fine and Performing Arts, Tilburg; Grand Theatre, Groningen; Zuidelijk Toneel Globe, Eindhoven; Guangdong Modern Dance Company, Guangzhou; Sarakasi, Nairobi; and University Kumasi, Ghana. Among his publications are *Community Art: The Politics of Trespassing* (2011), together with Pascal Gielen. De Bruyne lives and works in Antwerp.

**Staci Bu Shea** is a curator, writer, and lecturer. With a focus on how we relate with one another, Bu Shea is concerned with practices and representations of social life across art, institutions, activism, and the everyday. Bu Shea has been curator at Casco Art Institute: Working for the Commons, Utrecht, since 2017. There, together with Rizvana Bradley, Bu Shea

developed *Poetics of Living*, a long-term “study line” on non-normative ways of living together in consideration of rapidly changing discourses around sexuality, health, communal living, and death. Elsewhere, Bu Shea has curated *Heroic in its ordinariness*, Crisp Ellert Art Museum, St. Augustine, 2019; co-curated *Barbara Hammer: Evidentiary Bodies*, Leslie Lohman Museum of Gay & Lesbian Art, New York, 2017; and curated *Emphasis Repeats\**, Hessel Museum of Art, Annandale-on-Hudson, 2016. Bu Shea lives and works in Utrecht.

**Irene Calabuch Mirón** is a cultural worker. She is a researcher and producer at BAK, basis voor actuele kunst, Utrecht. With a background in art history and political geography, she is interested in collective learning processes, radical housing models, city spatial politics, and DIY culture as an exercise of critical consumption. Her current practice focuses on the establishment of solidarity networks and structures of care between social justice movements, in the framework of BAK’s research itinerary *Propositions for Non-Fascist Living* (2017 ongoing). She is active in grassroots movements for housing rights. Calabuch Mirón lives and works in Utrecht.

**Beatrice Catanzaro** is an artist, researcher and teacher. She is a doctoral candidate at the Oxford Brookes University with the Social Sculpture Research Unit, and the co-founder of the Women Centre and Social Enterprise Bait al Karama in the city of Nablus, Palestine. Catanzaro’s practice questions social hegemonic structures through collective imaginary processes, grounded in long term engagements and inter-disciplinary collaborations. Her work has been exhibited in museums and international venues such as MART Museum, Rovereto; Fundacao Gulbenkian, Lisbon; Espai d’Art Contemporani (EACC),

Castellón; and Rome Quadriennale, Rome. She lives and works in Milan.

**Habiba Chrifi-Hammoudi** is a social worker. She is an informal care consultant and coordinator at U Centraal, Steunpunt Mantelzorg Utrecht, and volunteers at Alzheimer Nederland. In her work, she focuses on caregivers with diverse backgrounds. She is the initiator and coordinator of the traveling Alzheimer Theehuis, which organizes meetings for people of Moroccan and Turkish descent with information about dementia and Alzheimer's in their own language. She is also the initiator and coordinator of AMWAHT, Alle Mantelzorgers Werken Aan Hun Toekomst [All Informal Caregivers Work on Their Futures]. Volunteers who have undergone special training for this purpose guide peer support groups for informal caregivers throughout Utrecht. During meetings in the Dutch, Turkish, Arabic, or Berber language, topics related to informal care are discussed. She also provides trainings for professionals on how to treat and reach migrant informal caregivers. Chrifi-Hammoudi lives and works in Utrecht.

**Yasmine Eid-Sabbagh** has a background in photography. She combines research, conversational, image and (meta) archival practices with long-term involvement to reflect on the agency of photographs and notions of collectivity and power. Her work connects to the interhuman relationships that come into being over time. One of her long-term projects explores the impossibilities of representation, through a negotiation process around a potential digital archive assembled in collaboration with inhabitants of Burj al-Shamali, a Palestinian refugee camp near Tyr, Lebanon. In 2018, she received her PhD from the Institute of Art Theory and Cultural Studies at the Academy of Fine Arts in Vienna. Since

2008, she is a member of the Arab Image Foundation, a non-profit organization that collects, preserves, and studies photography from the Middle East, North Africa, and the Arab diaspora, and presents the by now extensive collection to the public through an online database, publications, and exhibitions. Eid-Sabbagh was a Fellow in the 2018/2019 BAK Fellowship program She received the Arles Discovery Award, 2013 and the 8th Vevey International Photography Award, 2011, for her collaboration with Rozenn Quéré, titled *Vies Possibles et Imaginaires* [Possible and Imaginary Lives].

**Gabriel Erlach** is a social entrepreneur. She is the owner of Gabrielevents, organizer of social events and festivals, presenter with TV channel RTV Utrecht and radio station Bingo FM, and co-initiator of Verspoetry. With Gabrielevents, she organizes spoken word poetry workshops in schools. In her projects, she focuses on the balance between art, culture, and social aspects. She works in neighborhoods and in schools that are generally less exposed to certain forms of art. There she provides connection and opens up space for talents to be developed and passed on. Among other things, she organized *De kunst van...* [The art of], a social gallery that was part of the Utrecht neighborhood Kanaleneiland in 2011 and 2012. Erlach lives and works in Utrecht.

**Extinction Rebellion (XR)** is an international movement that uses nonviolent civil disobedience as a resistance model in an attempt to halt mass extinction. Founded in the United Kingdom in 2018, it has become internationally known and its ideas have reached tens of thousands of people worldwide. XR is organized in small groups that are connected in a web that is constantly evolving. Groups have emerged in different spots across the globe, including diverse cities in the Netherlands.

XR departs from the premise that policy makers are failing to protect their citizens from the catastrophic effects of the climate crisis, and demands them to acknowledge the urgency and act upon it. In addition, XR Netherlands demands a transition to social justice through climate justice. They aim to integrate the values of DIY culture into a collective exercise, working together on building a movement and culture that is regenerative, participatory, decentralized, artistic and inclusive.

**Freehouse** is a foundation in Afrikaanderwijk in Rotterdam that makes the qualities of the neighborhood and its residents visible. It does so by focusing on the outdoors as the space where connections and people meet. Considering the trend that, nowadays, people feel less involved with public spaces or domains, Freehouse initiates projects that invite people to activate this relationship. Central to this is the encouraging of cultural entrepreneurship and local production, with the aim to strengthen the neighborhood economy and the neighborhood as a whole. The qualities and skills possessed by people in the neighborhood are brought together and linked in communal studio spaces, such as *Wijkatelier op Zuid* and *Wijkkeuken van Zuid*. From these collaborations, new projects, products, and services come about, which, in turn, become part of the public space and community in which they came into being.

**Jérôme Giller** is an artist, filmmaker, and curator. His artistic work being transdisciplinary, he uses a variety of media, including photography, video, and installations. Giller uses walking as a method of collaborative artistic creation and as an instrument for the physical experimentation over territories. Wandering along geographic lines to demarcate certain territories of interest—which

can be geographic, poetic, industrial, and social at the same time—he collects the ways of living and doing that take place in urban and peri-urban territories. The archives that are created from these experiences (photos, videos, maps, drawings, writings, and objects) allow him to draw up iconographic and ethnographic inventories of these territories he met, crossed, and occupied temporarily, and of the people living in them. Recent works include *Aïn Zarbia*, Le 18, Marrakech, 2019 and *Itinéraires*, Appartement/Galerie Interface, Dijon, 2016. Giller lives and works in Brussels.

**Goldsmith.Company** is an architectural firm that operates within the boundaries of architecture and urbanism. The firm tries to solve complex spatial issues in the most direct and efficient manner. Goldsmith.Company aims for simple but significant solutions. The firm works independently and in interdisciplinary teams on a variety of projects at home and abroad. Recent projects include the compact, floating city farm *Floating Farm Dairy*, Rotterdam, 2019, and the combining of two building plots in *Big House*, Utrecht, 2018. Goldsmith.Company is also responsible for the development of the project *BAK 2.0*, 2017–present, the gradual architectural transformation of BAK’s current location on Pauwstraat in Utrecht.

**Jeanne van Heeswijk** is an artist who facilitates the creation of dynamic and diversified public spaces in order to “radicalize the local.” Her long-term, community-embedded projects question art’s autonomy by combining performative actions, discussions, and other forms of organizing and pedagogy in order to assist communities to take control of their futures. Her work has been featured in numerous books and publications worldwide, as well as at internationally renowned biennials, such as Liverpool, Shanghai, and Venice. She held a

fellowship position at BAK, basis voor actuele kunst, Utrecht in 2018/2019, and was the 2014/2015 Keith Haring Fellow in Art and Activism at Bard College, Annandale-On-Hudson, NY. She received the Curry Stone Prize for Social Design Pioneers, 2012 and the Leonore Annenberg Prize for Art and Social Change, 2011.

**Maria Hlavajova** is the founding General and Artistic Director of BAK, basis voor actuele kunst, Utrecht, since 2000. In 2008–2016, she was Research and Artistic Director of FORMER WEST, which she initiated and developed as an internationally collaborative research, education, publication, and exhibition project, culminating with the publication *Former West: Art and the Contemporary After 1989* (co-edited with Simon Sheikh; 2017). Hlavajova has instigated and (co-)organized numerous projects at BAK as well as internationally, including *Call the Witness*, Roma Pavilion, 54th Venice Biennale, Venice, 2011; and *Citizens and Subjects*, Dutch Pavilion, 52nd Venice Biennale, Venice, 2007. Hlavajova lives and works in Amsterdam and Utrecht.

**Homebaked Community Land Trust (CLT)** is based in the neighborhood of Anfield, on the high street just opposite the Liverpool Football Club. Starting from having saved their neighborhood bakery building from demolition in response to stalled regeneration in the area in 2010, Homebaked CLT works toward developing a community-owned and led scheme of high street regeneration. All assets and land are co-owned in perpetuity by people who live and work in the area. Using participatory design and planning processes, the CLT in collaboration with URBED architects has developed plans for the transformation of the entire bakery block, offering homes at affordable rent and spaces for local business and social encounter. Their

work is based on the simple belief that we all deserve to live well.

**Homebaked Bakery Liverpool** is a cooperative bakery, which grew alongside sister organisation Homebaked Community Land Trust from *2up2down*, an art work by Jeanne van Heeswijk commissioned by Liverpool Biennial 2010–2013. The re-opening of the neighborhood bakery as a community business in the midst of a demolition zone was an act of creative resistance that inspired a new direction in the approach to regenerating the area. Today, Homebaked Bakery is a thriving business owned by over 200 members and is famous for its excellent pies, baked goods, and fresh food. They employ 19 people (80 percent of whom live within walking distance of the bakery) and contribute to the local economy with £260 000 yearly on wages and with local suppliers. The bakery and accompanying café have become an important meeting point for the local community and the football fans during matches at the nearby Anfield Stadium.

**Homegrown** is a collective part of Homebaked Community Land Trust. Co-owned and co-produced by people who live and work in the area and led by local resident Samantha Jones, Homegrown Collective has turned an unused piece of land in the neighborhood of Anfield into a gardening and growing project. They aim to introduce fresh, local products in the neighborhood market, develop the area, and organize activities for the community. Currently the terrain works as a meeting spot for local residents and hosts activities such as workshops on landscape design and horticulture. A microbrewery where beer is brewed according to a local recipe is the latest development of the project. Homegrown is based in Liverpool.

**Samantha Jones**, co-founder of Homegrown Collective, is an artist, research scholar, and social entrepreneur, working within the field of operations to create alternate models of locally owned economic production. Jones is also a Fellow of the School of Social Entrepreneurs. With a background in arts and creative technology, she supports Homegrown Collective approaches to growing fresh ingredients hydroponically. Jones is also passionate about reviving the overlooked heritage of female brewers, alongside continuing the heritage of brewing that stems from the area of Anfield. She was part of the *In Transit – Urban Development and Placemaking Project*, a research exchange led by the Goethe-Institutes; has participated in conferences such as *Geographies of Co-production Conference*, Royal Geographic Society, London, 2014; and published in magazines such as *Cultural Science Journal Special*, *Liverpool Biennial Stages Journal*, and *Royal College of Art Journal*. Jones lives and works in Liverpool.

**Britt Jürgensen**, co-developer of Homebaked Community Land Trust and Homebaked Bakery Liverpool, is an activist, artist and creative facilitator. She works within social movements that reclaim common ownership of housing, land, and energy. Trained as a performance maker, Jürgensen uses her skills to filter individual and collective narratives into performative encounters with the broader public, creating platforms that invite people to negotiate and manifest their hopes, re-imagine their surroundings and shape their collective future. She directed and co-wrote Homebaked's acclaimed Anfield Home Tour for the Liverpool Biennial 2012. Recent works include *Power in the City*,

with Carbon Coop, Manchester, 2018–2019; *Röstånga Bygdebastu*, Röstånga, 2019, as well as multiple collaborations with artist Jeanne van Heeswijk. Jürgensen lives and works in Liverpool.

**Angela McKay** is a founding member of the Homebaked Community Land Trust and the Operations Manager of Homebaked Bakery. She is an Anfield resident, having lived there for the last 28 years and raised her two sons in the area. McKay has a broad experience as a worker at the Whitechapel Centre, a leading homeless and housing charity for the Liverpool region. McKay lives and works in Liverpool.

**URBED (Urbanism, Environment and Design) Ltd** is an award-winning design and research consultancy based in Manchester. The company practices environmentally and socially sustainable urban design, and develops tools and methods to enrich their proposals through meaningful community engagement. For the past eight years, URBED has been working closely with Homebaked Community Land Trust, exploring how the local population could influence the development of the Anfield neighborhood. URBED has helped the local community to realize their designs through a series of workshops about development processes, aesthetics, and material choices, and advice on energy and fuel poverty issues in housing. Other recent URBED projects include the expansion of Hulme Community Garden Centre South Manchester, 2018; a participatory regeneration masterplan for Gleadless Valley housing estate Sheffield, 2019 and the ongoing re-design of the Proud Trust's LGBT+ Centre in Manchester City Centre.

**Adelita Husni-Bey** is an artist and pedagogue interested in anarcho-collectivism, theater, law, and urban studies. She organizes workshops and produces publications,

radio broadcasts, archives, and exhibition work focused on understanding and using collective and non-competitive pedagogical models. She collaborates with activists, architects, jurists, schoolchildren, artists, students, teachers, and art institutions, reflecting upon the complexities of collective processes. Her work was part of the Italian pavilion *Il Mondo Magico* by curator Cecilia Alemani, 57th Venice Biennale, Venice, 2017. Recent solo exhibitions include: *Chiron*, New Museum, New York, 2019; *Congregation*, Palazzina dei Giardini, Modena, 2018; *White Paper: The Land, The Law and The Imaginary*, Centro de Arte Dos de Mayo, Móstoles, 2016–2017; *A Wave in the Well*, Sursock Museum, Beirut, 2016; and *Movement Break*, Kadist Foundation, Paris, 2015. Husni-Bey lives and works in New York.

**Abdulaal Hussein** is an actor. He was born in Sudan and has lived in the Netherlands since 2016. In 2017, after many wanderings through the Netherlands, he ended up in the asylum seekers center in the Utrecht neighborhood Overvecht. It was during WijkSafari AZC (UrbanSafari ASC), a theater project by Adelheid&ZINA in which experienced actors are brought together with residents of asylum seekers centers, that his talent for acting was discovered. Following this experience, the young, talented performer continued to develop his skills. He currently studies at the Creative College theater department and completed the learning trajectory of DOX, De Ateliers, in 2018. Previously, among other projects, he played the role of a mostly Arabic-speaking Scipio in *Caligula*, Theater Utrecht, 2019, and was part of *Dodejaarsavond* (Dead Years' Eve), a program around commemoration and freedom by DOX, Theater Utrecht, and Stadsschouwburg Utrecht, 2019. Hussein lives and works in Utrecht.

**Fran Ilich** is a media artist, essayist, novelist, and activist. His work focuses on the theory and practice of narrative media, experimental economies and finance, hacktivism, and social organizations. He is the author of novels *Circa 94* (2010); *Tekno Guerilla* (2008); and *Metro-Pop* (1997), and created works of narrative media that range from interactive web telenovelas to experimental theater, alternate reality, and utopian experiments in social organization. Ilich continuously works on different projects, including co-op apartment *Aridoamérica*; Zapatista coffee catering for activists *Diego de la Vega Coffee Co-op*; cooperative web server *Possibleworlds*; the game *Sabotage Tlacatlaolli Variable*, set in an alternative reality; and *Spacebank*, a virtual community investment bank. A (selection of) his work has been part of: *Documenta 12*, Kassel, 2007; *Transmediale*, Berlin, 2002; and *ARCOmadrid*, Madrid, 2001. Ilich lives and works in New York.

**Nancy Jouwe** is a cultural historian. She is Chairwoman of BAK Supervisory Board, co-founder of Framer Framed, and one of the initiators of *Mapping Slavery*, a transnational research project that maps the Dutch colonial history of slavery. Jouwe has a broad experience in the NGO sector as a managing director and curator on the crossroads of women's rights, transnational movements and art, culture, and heritage. As a researcher, curator, and project manager she focuses on cultural and social movements in postcolonial Netherlands. Jouwe has lectured in platforms such as Utrecht University, SIT Study Abroad, and Willem de Kooning Academy, and now teaches at Amsterdam University College, CIEE, and HKU University of the Arts Utrecht. She has co-authored the series *The Amsterdam Slavery Heritage Guide* (2014) and *Dutch New York Histories* (2017), and published several books, including *Paradijsvogels in*

*de polder. Papoea's in Nederland* (2012) and *Caleidoscopische Visies. De zwarte, migranten- en vluchtelingenvrouwenbeweging in Nederland* (with Maayke Botman and Gloria Wekker, 2000). Jouwe lives and works in Utrecht.

**Patricia Kaersenhout** is a Netherlands-born artist, descendant from Surinamese parents. She develops an artistic journey through which she investigates her Surinamese background in relation to her upbringing in a Western European culture. Kaersenhout's work raises questions about the African diaspora's movements and its relations to feminism, sexuality, racism, and the history of slavery. With her projects, she empowers young women and men of color and supports undocumented refugees. She is a regular lecturer at the Decolonial Summer School, Middelburg; Black Europe Summer School, Amsterdam; and the international *BE.BOP (Black Europe Body Politics)* conference. She held a fellowship position at BAK, basis voor actuele kunst, Utrecht in 2018/2019, and has participated in international art platforms, including *The Planetary Garden*, Manifesta 12, Palermo, 2018 and *The Lotus in Spite of the Swamp*, Prospect.4 New Orleans, New Orleans, 2017. Her work is represented by Wilfried Lentz Rotterdam, Rotterdam. Kaersenhout lives and works in Amsterdam.

**Joram Kroon (Prace)** is a composer, music-producer, pianist, DJ, music teacher, and musical adventurer. He is currently working on a live electronic music performance featuring visuals in which he searches for the connection between the domain of electronic music and the culture of the Gnawa, an ethnic group inhabiting Morocco and Algeria. The project revolves around integrating the richness and ritualistic nature of the Gnawa into his music to create a hybrid style, both in the studio and on stage.

By making recordings with local musicians and leaving studio gear behind, Prace aims to contribute to the democratization of music. His works include: *The First Statement*, 2010, a music album influenced by spending three months in Israel/the West Bank and studying of Arabic music in Ramallah and the *Bankra Bike Sound System*, a mobile DJ set, 2016–ongoing. When not on a field mission in Morocco, Kroon lives and works in Utrecht.

**Laced-Up Project** is a safe, sane, and consensual community building project founded by Sarah Mobley, based in Utrecht. The project has three branches: a boutique, an educational branch, and a social community. The boutique is for anyone who is interested in sexy and alternative clothing. The educational branch is developed in collaboration with Maaïke van Dooren of Kenniscentrum Alternatieve Seksualiteit, and organizes workshops on alternative sexuality and consent as well as meet-ups for people who want to discover and express themselves within the field of alternative sexuality. The purpose of the community is to create a safe and comfortable environment for people who want to discover their sexuality by hosting diverse social gatherings. The three branches work together in an environment that promotes positive body image, healthy sexuality, and acceptance.

**Le Guess Who?** is an annual four-day festival for musical and cultural boundary-crossing in Utrecht. Over the years, Le Guess Who? has become a leading music festival with an innovative, international program. Music performances take place at various venues throughout Utrecht, such as Tivoli Vredenburg, Ekko, and De Helling. In addition, there are programs such as Le Mini Who? and the Lombok Festival. During the festival weekend, Le Guess Who? becomes part of the city through subprograms

in art house cinemas, theaters, book stores, and art institutions, including BAK, as part of *Untitled*, a new satellite program of Le Guess Who? since 2018.

**Grace Lostia** is an activist, freelance vegan chef (La Cucina Nomade), music programmer (Black Earth Events), and venue manager and president of Cultureel Centrum Moira (Stichting Moira). She is also a supporter and member of the squatting community worldwide. To her, food dynamics and the kitchen are a place for collective action, an opportunity to do politics, an exercise of consciousness, and a space to make, share, and preserve culture. For her music project *Black Earth*, she works with underground artists from all over the world coming from marginal and/or neglected contexts. Her projects include *Push the Tempeh* (DIY cooking workshop), Utrecht, 2019; *Devoted to Drone and Black Earth Festival* (music event), Utrecht and Amsterdam, 2018–2019; and *Sunny Sunday Afternoon* (vegan food and music), Utrecht, 2016–2018. Lostia lives in Utrecht and works across the Netherlands.

**Sven Lütticken** is an art historian, critic, and editor, and Senior Research Advisor at BAK, basis voor actuele kunst, Utrecht. He teaches at Vrije Universiteit Amsterdam, Amsterdam and the Dutch Art Institute, Arnhem. Lütticken has written extensively on the central role of historical theory in contemporary art and media. He is a regular contributor to international journals and art magazines such as *New Left Review*, *Texte zur Kunst*, *Grey Room*, *e-flux journal*, and *Afterall*. Publications include *Cultural Revolution: Aesthetic Practice after Autonomy* (2016); *History in Motion: Time in the Age of the Moving Image* (2013); *Idols of the Market: Modern Iconoclasm and the Fundamentalist Spectacle* (2009); and *Secret Publicity: Essays on*

*Contemporary Art* (2006). Curated exhibitions include *The Strange Case of the Case*, Dutch Art Institute, Arnhem, 2017; *The Art of Iconoclasm*, BAK, basis voor actuele kunst, Utrecht, 2009; and *Lie, Once More, Forms of Reenactment in Contemporary Art*, Witte de With, Rotterdam, 2005. Lütticken lives and works in Utrecht.

**Zein Nakhoda** is a filmmaker and organizer who is committed to social change within various media and communities. He is director at Training for Change, a capacity building organization for social justice movements, and has made community and movement media with Scrive Video Center, Philadelphia and Media Mobilizing Project, Philadelphia, as well as independently. His documentary *Grounded While Walls Fall* (2017) was part of *Philadelphia Assembled*, an expansive exhibition project on social engagement in collaboration with artist Jeanne van Heeswijk, Philadelphia Museum of Art, Philadelphia, 2017. Recent documentary and film projects include, among others, *Eastwick in the Middle: Organizing for Environmental Justice*, 2015; *Marchers on Blair Mountain*, 2012; and *A Weekend with Occupy DC*, 2012. Nakhoda lives and works in Philadelphia.

**New Women Connectors** is a movement to provide a platform that strives to connect newcomer and migrant women to the host society, and to amplify the voices of those who often feel voiceless. Initiated by Anila Noor, it is envisioned, created, and led by migrant and refugee women, ensuring all voices are heard and responded to, so this collectivity can feel empowered. They believe that, by creating an open platform, the exchange of dialogue and listening to one another can be facilitated. As a result, these efforts lead to collaborative solutions to urgent matters faced by migrant women in European cities. Organized events

include *Let's Mobilize for a Europe We Want*, BAK, basis voor actuele kunst, Utrecht, 2019; *Right Wing Populism in Europe and its Impact on Migrants*, Vrije Universiteit Amsterdam, Amsterdam, 2019; and *Voices of New Women*, Pakhuis de Zwijger, Amsterdam, 2019.

**Joska Ottjes** is a teacher, trainer, and board member of Vereniging de Kasko. De Kasko is a co-living community in Utrecht that opened its doors in 1985. De Kasko sprang from a socialist-anarchist pursuit of an alternative way of living. Today, the residents are for the larger part in control of the building and concepts such as freedom and involvement are given shape together. Joska is also involved in the Bond Precaire Woonvormen (BPW). The BPW has been active since 2010 in the claiming of residence rights for people who are housed temporarily, precariously, or too expensively. De Kasko is in Utrecht.

**Carmen Papalia** is an artist who uses organizing strategies and improvisation to address access to public space, the art institution, and visual culture. Papalia's walks, workshops, and interventions are an opportunity to model new standards and practices in the area of accessibility. Since 2015, Papalia is working on an advocacy platform based on the principles of *Open Access* and an accessible mobile workspace and archive that provides a context for programming about accessibility at the institutions that he visits. In 2014, Papalia received the Adam Reynolds Memorial Bursary and, in 2013, the Wynn Newhouse Award. His work has been featured at, among others: Solomon R. Guggenheim Museum, New York; Tate Liverpool, Liverpool; Whitney Museum of American Art, New York; and the *Guidelines* solo exhibition, Banff Centre for Arts and Creativity, Alberta, 2019. Papalia lives and works as an uninvited guest on the

territory of the Musqueam, Squamish, and Tsleil-Waututh Nations.

**Philadelphia Assembled** is an expansive exhibition project initiated by artist Jeanne van Heeswijk and developed by hundreds of collaborators, which took place at the Philadelphia Museum of Art, Philadelphia, 2014-2017. *Philadelphia Assembled* tells a story of radical community building and active resistance through the development of a collective narrative of the city and its urgencies. Five principles organize the concerns of the community: reconstructions (How do we rewrite our histories?); sovereignty (How do we define self-determination and unity?); sanctuary (How do we create and maintain safe spaces?); futures (How do we reimagine our tomorrow?); and movement (How can we share knowledge and form new networks?). *Philadelphia Assembled* amplifies a broad set of hopes, visions, and questions about Philadelphia and its possible futures as they are daily being reimaged and defined.

**Adrian Piper** is an artist and philosopher. She has taught analytical philosophy at various American universities and is the author of publications on metaethics, Kant, and the history of ethics. As a conceptual artist, she produces artworks in a variety of media. Her work explores the nature of subjecthood and agency, the limits of the self, and the continuities and discontinuities of individual identity in metaphysical, social, and political contexts that often address the realities of race and gender. Piper's work is in the collection of major museums and cultural institutions, and recent exhibitions include: *Before Projection: Video Sculpture 1975-1955*, MIT List Visual Arts Center, Cambridge, 2018; *Plato in L.A.: Contemporary Artists' Visions*, The Getty Museum Villa, Los Angeles, 2018; and solo exhibition *Adrian Piper: A Synthesis of Intuitions, 1965-2016*, Museum of Modern

Art, New York, 2018. Piper lives and works in Berlin.

**QANAT** is a collaborative platform that explores the politics and poetics of water to reflect and act (up)on the multiple contextual understandings and forms of (re)production of the commons in Morocco and beyond. A subterranean water-harvesting system of channels and wells across Africa, Southern Europe, the Americas, and Asia, the qanat are the embodiment of a social contract grounded in the communal and careful sharing of a scarce and essential resource. QANAT is moved by the urgency of tackling the multiple material, symbolic, and epistemic fractures produced by modernity, starting from the city and outskirts of Marrakech, and meandering into other geographies. Drawing from various forms of past and present knowledge on and acts of resistance and solidarity to dominant environmental narratives and injustices, QANAT aims to create spaces in which voices from Marrakech can speculate on new collective imaginaries to design new spatial and epistemological configurations for the city, and develop archives of resonant reflections and actions that knit together local struggles into transnational patterns to nourish debates across dispersed localities.

**Ying Que** is a cultural producer, facilitator, and organizer with a background in anarchist anthropology. Since 2016, she has been part of Read-in, a collective that experiments with reading and memorizing collectively. She is also co-initiator of the queer collective *niet normaal\**, which has organized parties in music venue Ekko based on safe space Party Praxis since 2017. Her work combines action research, performance, and program and is situated within the art world, educational organizations, and political communities. As an activist and facilitator or moderator during group processes or conversations, she is committed to a feminist and

anti-racist movement. Her current research is concerned with feminist pedagogies, cultural activism, and the colonial legacy of the Netherlands and Indonesia. She was a resident at the KUNCI Cultural Studies Center, Yogyakarta, 2019; co-organizer of *Elephants in the Room, Assembly for Commoning Art Institutions*, Casco Art Institute, Utrecht, 2018; and contributed to *CATALOGUE No 3*, an immaterial publishing project with Display Distribute, KUNCI and *Read-in* for Seoul Mediacity Biennale, Seoul, 2018. Que lives and works in Utrecht and beyond.

**Laura Raicovich** is a curator and writer. She is the recipient of the inaugural Emily H. Tremaine Journalism Fellowship for Curators at Hyperallergic, and is currently working on a book about museums, cultural institutions, and the myth of neutrality (forthcoming 2020). Her interest lies in artistic production that aims to create a more engaged civic realm through poetics and care. As President and Executive Director of the Queens Museum, New York (2015–2018), Raicovich collaborated on exhibitions such as *Mel Chin: All Over the Place*, 2018; *Mierle Laderman Ukeles: Maintenance Art*, 2017; and *William Gropper: Bearing Witness*, 2015. She also lectures internationally and has organized numerous lectures and programs, including *Freedom of Speech: A Curriculum for Studies into the Darkness*, a series of public seminars in collaboration with Carin Kuoni at the New School's Vera List Center for Art and Politics, New York, 2018–2019. Raicovich lives and works in New York.

**Jun Saturay** is an artist who used to work as a dentist and community health worker in the Philippines. There, he used community theater as a tool to educate about health, and was actively involved in human rights work and environmental advocacy. In 2003, he came to the Netherlands on a speaking

tour about the link between human rights and the extractive industries. Due to political persecution, he was forced to seek political asylum. The main subject of his artistic, creative, and political work is the struggle for national and social liberation in the Philippines. He is currently part of a collective working with the *Basic Activist Kitchen*, part of *Trainings for the Not-Yet*. Aside from his work at BAK, basis voor actuele kunst, Utrecht, Saturay is also working on a production about the rising fascist dictatorship in the Philippines together with his life-partner, theater artist Mitchy Mallorca Saturay, and others. Saturay lives and works in Utrecht.

**Mustapha Seray Bah** is a trainer, organizer, discussion leader, and director of Stichting MOWAD (Migrants Organization for West Africans Development). MOWAD is a migrant organization for and by African youth, which encourages them to participate in social, economic, and political life in the Netherlands. MOWAD helps young people to develop as pupils, students, employees, entrepreneurs, fathers, and mothers. Knowing that the labor force participation rate of African youth in the Netherlands is low, MOWAD contributes to improving their position on the labor market. MOWAD stimulates the development of their talents through training programs, personal coaching, and social and sporting activities.

**Joy Mariama Smith** is a performance, installation, and movement artist and educator, as well as a BAK 2019/2020 Fellow. They teach at the Academy of Theatre and Dance, Amsterdam University of the Arts, Amsterdam. Their work focuses on issues related to visibility, projected identities, and self-representation in different contexts, and investigates the interplay between the body and its cultural, social, and physical environment. In their dance, performances, and installations, they create spaces in which the

distinction between spectator and participant becomes blurred and visitors are encouraged to reflect on the way in which they deal with space. Their work has been performed internationally, including at *Freedom of Movement*, Stedelijk Museum, Amsterdam, 2018; *If I Can't Dance Edition VI – Event and Duration*, Amsterdam, 2016; *SoLow Festival*, Philadelphia, 2015; and *Ponderosa*, Stolzenhagen, 2013. Smith lives and works in The Hague.

**Whitney Stark** is a theorist and facilitator who works with alternative pedagogies and organizational practices, theory, and the space of art to embellish relevant models for being together in less oppressive ways. Stark is curator of the Fellowship Program at BAK, basis voor actuele kunst, Utrecht, is working on BAK's current trajectory *Propositions for Non-Fascist Living* (2017–ongoing), and is a gender studies researcher with the Institute for Cultural Inquiry, Utrecht University, Utrecht. Stark guides various workshops and trainings on issues related to gender and racial oppressions, anti-oppressive facilitation and organizing practices, collective authoring, feminist new materialisms, safer spaces, critical media production, and working with survivors of sexual assault at places such as the *BAK Summer School*, BAK, Bratislava and Utrecht, 2017–2019; Santa Monica, Barcelona, 2017; Tate Modern, London, 2016; as well as with activist collectives, groups of young people, NGOs, and international conferences. Stark's curricula and other forms of writing and video have been published in academic journals, textbooks, and news media sites. Stark lives in Amsterdam and works in Utrecht.

**Stranded FM** is an online radio station, founded in 2015. Stranded FM strives to provide a stage for the (as of yet) unknown Utrecht music scene, and connect its broader cultural landscape, among other

things through making online radio shows five days a week. In addition, Stranded FM regularly organizes fringe events at various venues throughout town as well as hosting stages at (national) festivals. Moving beyond music, they enter into social partnerships with a wide variety of Utrecht's progressive cultural organizations, such as Kapitaal, BAK, basis voor actuele kunst, Casco Art Institute, De Voorkamer, and Stichting Seguro. Stranded FM has worked with BAK in the context *What is the City But the People?*, Utrecht, 2018, and *Propositions #1: What We Mean*, Utrecht, 2017. Stranded FM is based in Utrecht.

**Superuse Studios** is an architectural firm based in Rotterdam, that bases itself on a philosophy of circular design. The existing context is taken as the starting point and the development of a building is seen as one of the valuable results of a circular process. In the work of Superuse Studios, reuse is viewed as an integrated design strategy. The reuse concept applies to building materials as well as to energy supplies, human resources, water, traffic, and food cycles. Projects starts with investigating and mapping the different layers, such as existing location, context, and energy sources. The searching for possible interconnections leads to a design that integrates the different aspects and is aligned with the existing urban environment. Utilizing this circular vision, Superuse Studios develops strategies for cities and urban areas. Recent projects, among others, include *Airport Library Schiphol*, Amsterdam, 2018 and vibrant hub *Blue City*, Rotterdam, 2017.

**To Be Determined** is an undocumented organization that has recently migrated to the Netherlands from the Philippines and other places, assuming a new name and

identity. It is curious about models of collectivizing authorship (be it credited, anonymous, or divested), underground railroads (in plain sight) to institutional access, territory constructed between repose and transit (including languages spoken by any inhabitants), and the decolonization of cultural work through the lens of the contemporary (post-colonial) vernacular. It is currently molting or in the process of determining how it must operate within a foreign landscape. But what is clear, at this point in time, is that TBD is (still) comprised of sleeper cells and yet-to-be-determined networks that activate and deactivate in response to external factors: abundance to be distributed, urgencies to be addressed, or leisure to be. When prompted, TBD identifies as a social practice performance.

**Clara Balaguer**, part of a subdivision of To Be Determined, is a cultural worker. She is the coordinator of the Social Practices course at Willem de Kooning Academy, Rotterdam and teaches Experimental Publishing at Piet Zwart Institute in Rotterdam. In the Philippines, she co-founded Hardworking Goodlooking, a cottage industry publishing haus, and The Office of Culture and Design, a research platform and residency program that articulated cultural programming with rural and underserved communities. Through her projects, she is interested in the value of vernacular material culture and processes of collectivizing authorship. She often adopts collective or individual aliases that intimate her service in a given project, the latest of which is To Be Determined. She has lectured and exhibited work at the Walker Art Center, Minneapolis; Harvard GSD, Massachusetts; Strelka Moscow, Moscow; Asia Culture Center, Gwangju; Singapore Art Museum, Singapore; and Hangar Barcelona, Barcelona. Balaguer lives and works in Rotterdam.

**Gabriel Fontana**, part of a subdivision of To Be Determined, is a social designer. He is the initiator of *Multiform*, a tool that challenges and examines ideas of identity, community, and inclusion by proposing games for sport classes at schools, generating an openness and empathy that later on filter into wider society. Through a queer framework, Fontana investigates how daily social practices reproduce conservative values and reinforce power structures. Within a phenomenological approach, he develops performative design research, positioning the body as the central perspective from which the social world is experienced, reproduced, and challenged. Fontana lives and works in Rotterdam.

**Ultra-red** is an international sound art collective founded in 1994 consisting of various members involved in activist movements. Protocols for collective listening are leading in the exchanges between art and the political organization of the collective. Collectively, the group has produced radio broadcasts, performances, recordings, installations, texts, and public space actions. Recent exhibitions include: *RE:ASSEMBLY*, Serpentine Gallery, Edgware Road Project, 2013; *Research Under Construction: What Are the Sights and Sounds of Crisis?*, Errant Bodies Gallery, Berlin, 2012; and *What is the Sound of Freedom?*, Whitney Museum of American Art, Whitney Biennial, New York, 2012. Ultra-red originated in Los Angeles.

**Urban Front** is a transnational urban consultancy group formed by independent associates around the world. Initiated by David Harvey and Miguel Robles-Durán, who since co-founding the National Strategy Center for the Right to the Territory in the Republic of Ecuador in 2013, have been involved advising grassroots initiatives,

social movements, and progressive politicians on the production of emancipatory urban futures. The group provides trans-disciplinary research support, tactical directions, and critical advice to the many governments and organizations that are aiming to confront the contradictions of neoliberal urbanization and develop new visions for the well-being of its citizens. Worldwide, Urban Front connects committed scientific expertise, artistic and design practice with grassroots active knowledge by co-developing new approaches for producing socially and environmentally just transformative outcomes. Urban Front has headquarters in Barcelona, Medellín, Montevideo, Mumbai, New York City, Ottawa, Paris, and Rotterdam.

**Miguel Robles-Durán**, co-initiator of Urban Front, is Associate Professor of Urbanism at The New School / Parsons School of Design in New York and co-founder of Cohabitation Strategies, a non-profit cooperative for socio-spatial development. He is a proponent of the idea of the right to the city. Robles-Durán is a Senior Fellow at "Civic City," a post-graduate design/research program based at the Haute École d'Art et de Design (HEAD) in Geneva, and is a current Fellow at the Centre for Urban Research on Austerity in Leicester, UK, and in the Montalvo Arts Center Sally & Don Lucas Artists Residency Program in Saratoga, California. His work with Cohabitation Strategies has been exhibited in numerous venues around the world, including the 11th International Architecture Exhibition at the Venice Biennale of Architecture; the Museum of Contemporary Art San Diego (MCASD), San Diego; the Netherlands Architecture Institute, Rotterdam; the 4th International Architecture Biennale Rotterdam, Rotterdam; the Istanbul

Design Biennial 2012, Istanbul; the Shenzhen Biennial 2014, Shenzhen; the Vienna Biennale 2015, Vienna; the Lisbon Architecture Triennial 2016, Lisbon; the Cittadelarte Fondazione Pistoletto, Biella; and the Museum of Modern Art (MoMA), New York. Robles-Durán lives and works in New York.

**David Harvey**, co-initiator of Urban Front, is Distinguished Professor of Geography and Anthropology at the Graduate Center of The City University of New York, New York. He works in the fields of anthropology, geography, Marxist studies, political-economy, urban studies, and cultural studies. For decades, Harvey has been dedicated to the production and transfer of critical knowledge: his online lectures on Marx's *Capital* and his co-produced animation on the crisis of capitalism are widely popular. He has published 26 books, many of them influential pieces in the humanities, social sciences as well as art and design. Recent publications include *Marx, Capital and the Madness of Economic Reason* (2017) and *The Ways of the World* (2016). He is also the recipient of twelve honorary doctorates. In 2019 he was granted the Leverhulme Gold Medal of the British Academy for Creative Contributions to the Social Sciences. Harvey lives and works in New York.

**Denise Valentine** is a master storyteller, historical performer, consultant, and founder of *The Philadelphia Middle Passage Ceremony & Port Marker Project*. Her storytelling performance illustrates the power of story to transcend differences between people, transform negativity, and inspire hope. She is a storyteller of forgotten and neglected histories of the African Diaspora, with special emphasis on the early history of Pennsylvania. Her workshop, *Historytelling*, integrates archival

research, folk heritage, and oral history to demonstrate the role of the expressive cultural arts in creating sustainable communities. Currently, Valentine works as a program facilitator for the Museum of the American Revolution in Philadelphia. She also serves as advisor to the curatorial team of the new Early American Art Galleries of the Philadelphia Museum of Art, opening in 2020. Valentine lives and works in Philadelphia.

**Utrecht in Dialoog** is an initiative of people and organizations in Utrecht who support and are committed to dialogue. Utrecht in Dialoog brings people of different ages and backgrounds together to exchange experiences, ideas, and dreams on difficult and complex issues such as polarization, exclusion, refugees, poverty, loneliness, and climate. Due to the diverse backgrounds of the participants, insights are broadened and deepened, which opens up space for different perspectives, new insights, personal action, and change. Utrecht in Dialoog provides dialogue training, workshops, and gatherings. For example, it trains volunteers to lead so-called staircase conversations and dialogue tables in the city. As such, Utrecht in Dialoog helps building strong communities in neighborhoods, districts, and schools, in order to shape the city of the future together.

In 2016, **De Voorkamer** opened its doors in Utrecht as an inclusive meeting space in which the talents of status holders, people living in asylum seekers' centers, and the local community are encouraged. Since its beginnings, De Voorkamer has striven to turn the initiative into a space created by and for the community. This is achieved by working in small groups in which inspiration and talents are shared and exchanged. In collaboration with local professionals,

meetings and projects are designed that bring the space to life, and events and objects are created that facilitate activities. De Voorkamer aligns function, content, and objects with the fascination and interests of its participants. De Voorkamer is a project developed by Pim van der Mijl and Shay Raviv, alumni of the Design Academy Eindhoven. As social designers and researchers, they take design processes as a starting point for creating a new inclusive space. The role of design in the project is to stimulate exchange and encourage participation both crucial elements for equality and integration.

**W.A.G.E.** is an activist organization founded in 2008. The abbreviation W.A.G.E. stands for Working Artists and the Greater Economy. W.A.G.E.'s mission is to promote sustainable economic relationships between artists and the institutions that contract their labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy. Since 2008, W.A.G.E. has been collecting data, writing texts and open letters, making speeches, videos and graphics, conducting research, teaching, paneling, and lecturing. W.A.G.E. also operates the national program W.A.G.E. Certification, which publicly recognizes those nonprofit arts organizations demonstrating a history of, and commitment to, voluntarily paying artist fees that meet W.A.G.E.'s minimum payment standards. WAGENCY is a transactional platform that provides working artists with the collective agency to negotiate compensation or withhold content from the nonprofit organisations they work with. W.A.G.E. is based in New York.

**We Are Here** is the first large-scale collective of refugees in limbo in the Netherlands. Based in Amsterdam, the collective was founded in 2012 in protest against the

structural denial to the right of citizenship to its members. It consists of individuals whose applications for political asylum have been rejected but who are not able to return to their countries of origin, being deprived of their basic human rights. Together with artists, activists, and humanitarian organizations, We Are Here organizes shelter, food, education, medical care, and juridical assistance. They also investigate how art can provide space to reconsider issues of visibility, solidarity, representation, survival, and action. Former collaborations between BAK, basis voor actuele kunst, Utrecht and We Are Here include projects with We Are Here Academy (2014–present) and *Collective Struggle of Refugees. Lost. In Between. Together.*, New World Academy #2, founded by artist Jonas Staal and BAK (2013).

**Welkom in Utrecht** connects refugees living in Utrecht with other people residing in the city and region. It gathers those involved through initiatives that are coproduced and enjoyed together. Activities range across the fields of language, sports, and culture including cooking, sharing meals, hiking, taking part in discussions, sharing DIY skills etc.). Collaboration builds personal and professional local networks, fostering resilience and independence, mutual understanding and tolerance. Welkom in Utrecht extends both ways, to and from newcomers to the city, as friendships form and social ties are strengthened.

# Practical Information:

## Exhibition

### OPENING HOURS:

Wednesdays–Sundays 13–19 hrs

Dates may vary during public holidays

### ENTRANCE FEE:

Regular Admission: € 6

Under 18s, students, CJP, and seniors: € 3

Under 12s, AICA, Museum Card, and

U-Pass: free

### GUIDED TOURS:

Please contact [info@bakonline.org](mailto:info@bakonline.org)

## Trainings

As part of *Trainings for the Not-Yet*, trainings take place every week, Wednesdays–Sundays (with exceptions) between 14–18 hrs at BAK, and are accompanied either by a collective dinner on weekdays, 18–19 hrs or lunch on weekends, 13–14 hrs at *the Basic Activist Kitchen*.

To take part, ensure your place via the BAK website, by navigating to [bakonline.org](http://bakonline.org) > Program > Training Program > Training of your choice.

For some trainings, it is possible to sign up for single days. Other trainings require attendance at multiple or all training days. Please note that some parallel trainings take place simultaneously.

The language of all the trainings is English, unless otherwise stated.

For further details, please refer to the extended descriptions of the individual trainings.

Cost, including daily collective meal at *the Basic Activist Kitchen*:

Per training day: € 10/ € 7,50 student discount  
Combi ticket (multiple days): 20 % discount

### FREE PLACES:

For each training, BAK provides a couple of free places for those who would not otherwise be able to attend. To apply, please send a short explanation (max. 120 words) to [olga@bakonline.org](mailto:olga@bakonline.org) at least four days prior to the training.

## Other Public Programs

Public programs take place irregularly during *Trainings for the Not-Yet*, and mostly in connection with respective trainings taking place that week. For more information and ways to take part, check the calendar on the BAK website.

### DISCLAIMER:

*All information in this guidebook is subject to changes. For the most up-to-date information, please refer to the BAK website [www.bakonline.org](http://www.bakonline.org).*

# Colophon

This guidebook has been published on the occasion of *Trainings for the Not-Yet*, a project convened with a multitude of collaborators by Jeanne van Heeswijk and BAK, basis voor actuele kunst, Utrecht, 14 September 2019–12 January 2020

## Guidebook

### TEXTS:

Maria Hlavajova and the BAK team in consultation with contributors to *Trainings for the Not-Yet*, unless otherwise stated; contributors' biographies compiled by Irene Calabuch Mirón, Sanne Coopmans, and Mariëlle S. Smith

### ENGLISH LANGUAGE EDITING:

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### DUTCH LANGUAGE EDITING:

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### MANAGING EDITOR:

Olga Leonhard

### DESIGN:

Sean van den Steenhoven for Leftloft, Milan

## Exhibition

### PRODUCED BY:

Hidde van Greuningen, Thomas Orbon, Bobby Sayers, Studio Jeannetworks, and the BAK team

### COMMUNICATION:

Olga Leonhard

### INSTALLATION TEAM:

Janneke Absil, Lila Athanasiadou, Jake Caleb, Jakob Forster, Gerardo Gomez Tonda, Hidde van Greuningen, Tracy Hanna, Jeanne van Heeswijk, Charli Herrington, Honey Jones-Hughes, Carmen José, Goof Kloosterman, Daniel Lodeweges, Francois Lombarts, Matheline Marmy, Alejandro Navarrete, Sander van Noort, Thomas Orbon, Annet van Otterloo, Vlada Predelina, Kari Robertson, Erika Roux, Victor Santamarina, Bobby Sayers, wMonique Sep, Daphne Simons, Lili Ullrich, and Gizem Üstüner

### EDUCATIONAL PROGRAM:

Jo-Anneke van der Molen

## Trainings

### CO-CONCEIVED BY:

Jeanne van Heeswijk and Sanne Karssenber

### PRODUCED BY:

Sanne Karssenber and the BAK Team

### COMMUNICATION:

Olga Leonhard and Steffie Maas

## Other Public Programs

### CONVENED BY:

Jeanne van Heeswijk, in collaboration with the contributors to *Trainings for the Not-Yet*; together with Sven Lütticken in dialogue with Maria Hlavajova and Wietske Maas (*Propositions #9: Deserting from the Culture Wars*, 13–17 November 2019); and Maria Hlavajova (*Propositions #10: Instituting Otherwise*, 6–7 December 2019)

### PRODUCED BY:

Hidde van Greuningen, Lise Hermans, Ine van Leeuwen, Thomas Orbon, Steffie Maas, and the BAK Team

### COMMUNICATION:

Olga Leonhard

## Organized by:

### THE BAK TEAM:

Liesa van Dyck, intern; Hidde van Greuningen, head of public practice; Maria Hlavajova, general & artistic director; Lise Hermans, office and production assistance; Sanne Karssenbergh, project coordination; Ine van Leeuwen, office and production assistance; Olga Leonhard, communication; Daniel Lodeweges, building management; Steffie Maas, communication & production; Wietske Maas, public program & publications; Niels van Mil, finances & administration; Irene Calabuch Mirón, public program & publications; Jo-Anneke van der Molen, education; Alejandro Navarrete, office assistance; Thomas Orbon, project assistant; Eva Postema, executive director; Jun Saturday, building maintenance & technical support; Monique Sep, exhibition installation; Whitney Stark, research & fellowship program; Lisanne van Vucht, fundraising & rentals; and hosts Kimiya Adelifar, Julia Alting, Megan Auður, Jolijtj Bosch, Marleen Doré, Marike Geurts, Meron Grmij, Hanna Hosman, Carina Jansen, Vera Meewis, Sophie Mulder, Anita Nanasi, Hicham Oujamaa, Amy Pekal, Evelyn Reijnders, Anita Schuurman, Esther Smeenk, Saskia Soelaksana, Nina Spa, Zoë Spaaij, Gizem Üstüner, Anouk van Amsterdam, Alieke van der Perk, Pleun van Lieshout, Anna van Stuivenberg, Christ Verstappen, and Julie Yu

&

STUDIO JEANNEWORKS: Janneke Absil, graphic design & production; Karina van Bezooijen, studio manager; and Bobby Sayers, production

## Acknowledgements

With special thanks to Jeanne van Heeswijk for her inspiring commitment and untiring work, and her conviction that changing the current world into one in which all deserve and are able to live well is not only necessary, but also possible; to all remarkable contributors for their inspiring learnings and utmost generosity in sharing these; to Studio Jeanneworks; as well as to all individuals and institutions who have generously contributed to the realization of this project.

Jeanne van Heeswijk wishes to acknowledge Matteo Lucchetti, Francesca Masoero, Damon Reaves, Cease Wyss, Banff Centre for Arts and Creativity, and the BAK 2018/2019 Fellows for their vital contributions to the development of this project.

*Trainings for the Not-Yet* is part of the long-term BAK research itinerary *Propositions for Non-Fascist Living* (2017–ongoing) and has been made possible with the support of: the Dutch Ministry of Education, Culture and Science; the City Council, Utrecht; VSBfonds, Utrecht; BankGiro Loterij Fonds, Amsterdam; Prins Bernhard Cultuurfonds, Amsterdam; K.F. Hein Fonds, Utrecht; and Fentener van Vlissingen Fonds, Utrecht.

*Trainings for the Not-Yet* has received a generous contribution by VSBfonds. Through its donations, practical knowledge, and networks, VSBfonds supports initiatives by and for anyone who wants to actively participate in Dutch society. Emerging out of a more-than-200 year-old nonprofit, the Maatschappij tot Nut van 't Algemeen, it aims to involve all citizens in society. The fund wants to promote self-reliance and social cohesion in our country by supporting social and cultural projects and providing scholarships. Its aims are to let everyone establish their place in our diverse society and for people to grow, learn, and live with one another; hence the motto of the fund: “everybody participates.” VSBfonds is one of the largest private equity funds in the Netherlands. The fund has been in existence since 1990 and offers 26 million euros in donations each year as an investment in the quality of Dutch society.

BAK’s main partner in the field of education and research is HKU University of the Arts Utrecht.

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