

**RE-
IMAGINING
CITIZENSHIP**

*Activity
Book*

*Re-Imagining Citizenship
Activity Book*

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Introduction

The activities in this book have been inspired by an exhibition collectively curated by the Politicized Practice/Anarchist/Theatre Activism Research Groups based at Loughborough University, UK (May-October 2018).

The exhibition centred on the concept of the citizen/citizen-artist/artist-citizen to explore the potential for art practices to re-imagine citizenship and it brought together a range of audio-visual and text-based responses with contributions by artists, researchers and students from across and beyond the University. It invited creative responses to a series of key questions.

This activity book expands the range of approaches and ideas about citizenship and, in making them mobile,

also seeks to make them even more interactive.

In government parlance, being a citizen means to be recognised as a 'subject or national'. How does this play out in our everyday relations? What is at stake in re-imagining new forms of citizenship and modes of civic participation? How can the notion of citizenship - in our trans/post-national society - be reconfigured without subjection? How can it help us to transform our practices, behaviours and environments?

The Activity Book is an invitation to re-imagine what it means to be a citizen, at a moment when the concept is being reshaped both by those who wish to reinforce the status quo and those who want to change it. We are

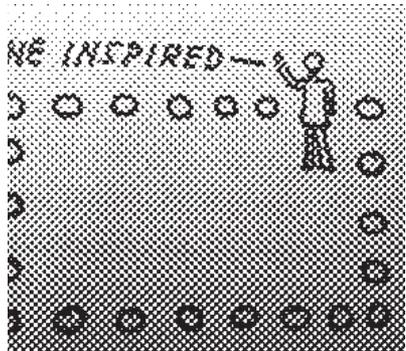
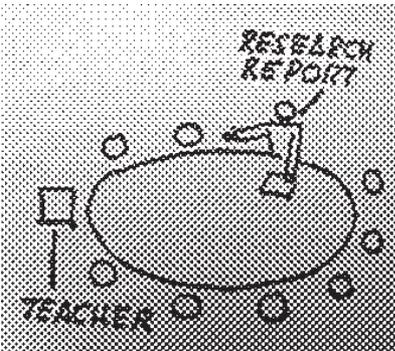
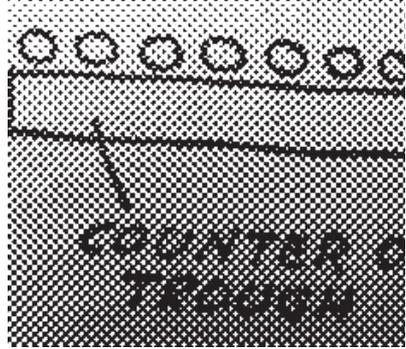
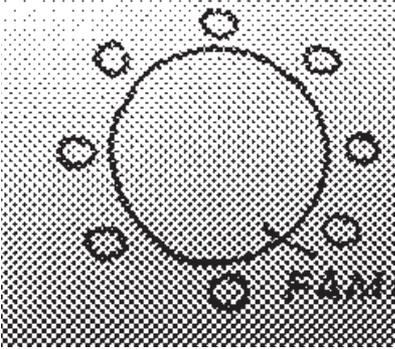
looking for collective redefinitions of citizenship that are not prescribed/ closed down by the language of duty or obligation, but opened up by artistic methods. It contains instructions to readers for sending appropriate text-based, visual or sonic responses (in any media) to us. These will be collated on the dedicated Re-imagining Citizenship/ Living Archive online platform - creating an ongoing accumulative living 'archive' and resource for future educational initiatives, local and community-based workshops and temporary online exhibitions. This Living Archive will enable us to show how different publics might redefine citizenship using the

innovative tools/methods/ approaches they will find in the Activity Book. It will also enable us to gather grassroots redefinitions of citizenship and map them onto different geographical realities. Our aim is to keep informing participants of our research findings. For example, while identity seems to be an obvious prism through which citizenship might be defined, equality or mutual aid might emerge as a more encompassing notion. We also expect different age groups to redefine citizenship differently and this project will continue to explore that aspect.

Re-imagine, participate, respond! Help us stimulate and share new, creative approaches to citizenship!

— Equivocal, pamphleteer
and syncopated citizens D K and W.

Sit-i-zen-ship: Sitting for liberty



YOU CAN SIT FOR LIBERTY OR FOR AUTHORITY.

Eating, Paul Goodman (1911-1972) noted, was one such activity whose seating arrangements could either nurture fellow-feeling or cement and reinforce hierarchy. A family may 'cement' its bonds by clustering around a circular table. Nobles may sit with the King at a feast, advertising their power in their proximity to the hungry monarch. Or, in a culinary manifestation of Taylorism, an individual may eat alone at the counter of a diner, sitting before the 'trough' with other equally isolated souls. From therapy to religious congregations, Goodman saw that the seating arrangements adopted in any social settings shaped their unfolding: the out-of-view Freudian therapist guides the patient in exploring their unconscious; the Quaker circle removes ministerial authority to allow the community

to follow the spirit's inspiration; the university 'roundtable' facilitates 'face-to-face [...] collaborative thought'. For Goodman, these arrangements highlighted the importance of thinking about how we can sit for liberty.

Citizenship presupposes activity: how do our environments impede or facilitate good citizenship? What do our seating arrangements encourage?

Goodman believed, that empowered citizens would create a more democratic and liberated world. The liberation of space was an essential component of this, and the liberation of seating was a good first step.

INSTRUCTIONS

ACTIVITY 1

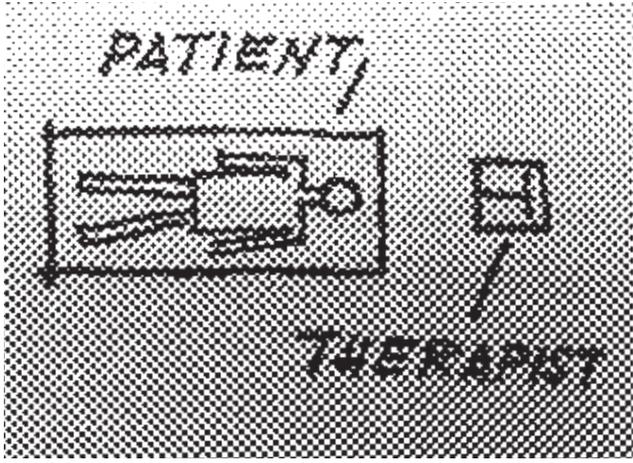
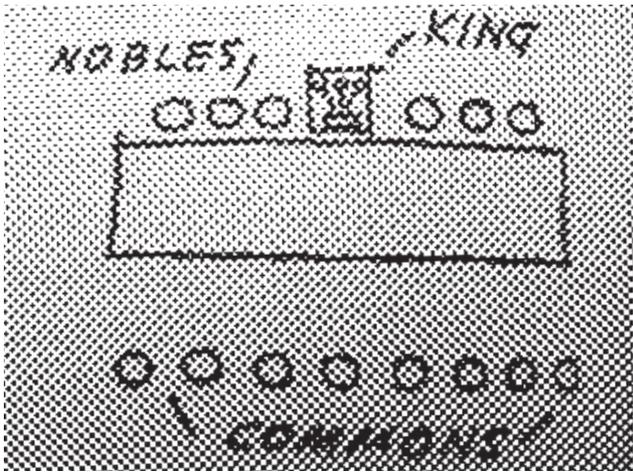
Produce an image (drawing, photo) of ideal or non-ideal seating arrangements and explain what kind of social relations they develop

ACTIVITY 2

Organise a meeting to experiment with form. Start with a broadcast model, with everyone facing a speaker, and find out how that feels. Then try one or all of the following and record the effect (commentaries, video, audio, emoji):

- Make large circle
- Try working face-to-face in small groups
- Make a horse shoe shape, allowing groups or individuals to present at the open-end
- Try abolishing the chair altogether and allow free movement

Upload the results (file or photos or your short performative video) onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org



— In situ citizen Adams

Nation and Diversity: An Oxymoron?

IN THE PRESENT AGE OF RISING NATIONALISM, IT MIGHT BE CONSIDERED IRONIC TO ASK HOW TO RECONCILE NATION AND DIVERSITY.

But is the nation really beyond rescue? Is it irremediably associated with ethnic exclusivity and as such at odds with ethno-cultural, religious and racial diversity?

The fact is that nation states are already diverse. If we only were to focus on the United Kingdom, it is worth recalling that every year the percentage of the population born outside the UK is increasing (10.2% in 2007, 14.4% in 2017). These

figures do not take into consideration the children of migrants who, despite their willingness to incorporate themselves into the national mainstream, sometimes carry the 'diversity' of their parents on their bodies, ways of dressing or religion. In some localities, the datum is even more considerable. In Birmingham, the white British population accounted for 53.1% in the 2011 Census. Demographic projections suggest that in less than 10

year time, this group will remain the majority in the 65+ age cohort only. Society is changing. Should the nation not also change? What does 'Italian', 'Swiss' or 'Norwegian' mean in the present age of migration? Are national symbols and identities to remain in the exclusive hands of a particular ethnic group or can they be open to a diverse population? Should 'the nation' lose any salience in our lives? Is it a relic of the past, mirroring

a future which will be post-national, trans-national or cosmopolitan? How can we repossess a concept being kidnapped by nationalist discourses and used aggressively to signal rejection: anti-European, anti-globalization, anti-immigration? Citizenship must be sustained by a vigorous and open debate about 'who we are' and 'who we want to be' as a nation if we want to build inclusive societies.

INSTRUCTIONS

Look out for public displays of national symbols, record their setting or location. What messages do these symbols communicate to you and/or the views of people with you?

- National flags (flown or reproduced on store fronts, food labeling, souvenirs etc)
- Fashions incorporating national symbols
- Claims to national authenticity ('Italian pizza', 'Scottish breakfast', 'English tea')
- Subverted national symbols

Upload drawings, short videos (max 20 secs), audio, photos or texts (max 250 words) onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

***Let's reimagine
political
solidarity***

[Sol-i-da-rity]

SOLIDARITY CAN BE EXPRESSED AS A FORM OF EMPATHY OFFERING SUPPORT AND COMPANIONSHIP DURING A DIFFICULT TIME.

SOLIDARITY CAN BE AN ACT OF KINSHIP. A GATHERING OF FRIENDS AND/OR STRANGERS WHO CHOOSE TO STAND TOGETHER.

SOLIDARITY CAN BE AN EXPRESSION OF STEADFAST POLITICAL PROTEST.

SOLIDARITY CAN BE TRADE UNION ACTIVITY: INDIVIDUAL SACRIFICES PERFORMED FOR A SHARED FUTURE BENEFIT.

SOLIDARITY CAN BE A UNITED BODY OF PEOPLE WHO SHARE A COMMON BELIEF, AND WHO ARE WILLING TO TAKE A UNITED RESPONSIBILITY IN ORDER TO TAKE A COLLECTIVE RISK.

SOLIDARITY CAN BE AN ACT OF DISSENSUS. A PERFORMANCE THAT COMMUNICATES COMRADESHIP AND CONSENSUS IN ORDER TO OPPOSE A POLITICISED FORCE SEEKING TO FRAGMENT, DISPOSSESS, OVERRIDE.

SOLIDARITY CAN BE A CALL TO ACTION.

HOW SHOULD WE PERFORM SOLIDARITY?

How else can we perform solidarity when the rights of citizens are being jeopardised or removed by Governments? When their right to live, work and play in safety, and with self-determined permanence are politically undermined. And when their social, cultural and economic contributions are de-valued and weaponised by politicians engaged in petty political point-scoring games.

THE PROVOCATION

Is it enough to say 'I'll stand with you'?

Or is this act of political solidarity - in the face of deliberately divisive politics - currently insufficient?

How else can solidarity be performed to collaborate with others - strangers, colleagues, friends - to deliberately counteract the political narratives of alienation, exclusion, blame?

INSTRUCTIONS

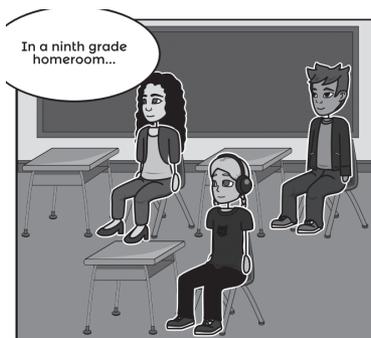
Decide who you want to stand with/in opposition to

Propose how political and/or social solidarity can be collaboratively performed

Upload your act of reimagined solidarity (photos, audio clip, short film) onto the Re-imagining Citizenship/ Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Mischievous participant Burchill

Representing Global Citizenship



Create your own at Storyboard That



*GLOBAL CITIZENSHIP
LOOKS AT HOW
WE TRANSCEND
NATION STATES
TO THINK OF THE
RIGHTS AND
RESPONSIBILITIES
OF BEING A MEMBER
OF THE WORLD.
HOWEVER, WHAT
GLOBAL CITIZENSHIP
MEANS IN PRACTICE
IS DIFFICULT
TO DEFINE.*

British Prime Minister Theresa May famously articulated that: 'If you believe you're a citizen of the world, you're a citizen of nowhere. You don't understand what the very word 'citizenship' means.' Citizenship can be thought of as the relationship between an individual and a polity. However, this polity operates on different scales: the local, regional, national and global. Some think citizenship can only operate on some of these scales and others that these scales compete:

Theresa May's view is that being a global citizen is meaningless. This begs interesting questions:

What are practices of global citizenship? What makes a practice of global citizenship different from that of more localised forms of citizenship?

What do we imagine global to mean? How can we connect to the 'global' when practising forms of citizenship?

How can we reconcile our local, regional and national citizenships with the global?

INSTRUCTIONS

Think of what global citizenship means to you

Find a free online storyboard/comic strip making software

Create a comic/storyboard

Save and write a description of why you designed your comic/storyboard in that way

Download, and then upload onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

Ear To The Ground

AN INVITATION TO RESPOND
TO THE FOLLOWING QUESTION:
WHAT DO YOU HEAR WHEN YOU PRESS
YOUR EAR TO THE GROUND?

Please read the Sámi myth below and take the time to to lie down on the earth before responding.

In the beginning, the god who made all things took the beating heart of a young reindeer and set it at the centre of the earth. The rhythm of this heart was the rhythm of the world, the pulse of life, the source of all being.

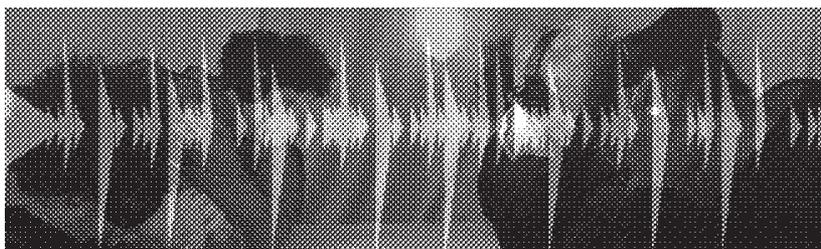
When times are difficult, people only have to press their ears to the ground and listen: if they hear the beat of the reindeer's heart, all will be well, they will emerge from hard times. If they do not, they are in peril (adapted extract of a Sámi myth used with kind permission of Harald Gaski, Sámi writer and activist).

INSTRUCTIONS

Document what you heard and when and where your listening took place and upload your response (i.e. MP3, text, image) onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org. You can give your name or choose to remain anonymous



Partake in a sound meal



A SOUND MEAL FOR 7/8 INVESTIGATES RHYTHM NOT AS THE REPETITION OF THE SAME BUT AS THE UNPREDICTABLE INTERPLAY OF DIFFERENCES; RHYTHM AS RESISTANCE TO THE HUMDRUM; RHYTHM AS WHAT MAKES US WHAT WE ARE WITH ALL OUR HOPES, SKIPS AND JUMPS; RHYTHM AS A STUBBORN BEAT THAT WILL NOT DANCE TO SOMEONE ELSE'S TUNE; RHYTHM AS A PATTERNING OF CITIZENSHIP..

As part of their Rhythm Resistance Project, performance artist David Stickman Higgins and performance-philosophy practitioner Fred Dalmasso shared meals with Nottingham-based mixed-heritage families within their own home soundscapes. At each family table, either David or Fred

was a complete stranger who listened while they cooked, talked and played, but said a few words. Then rap artist Thomas Juga-naut Higgins edited the encountered motifs, patterns, themes, words, sounds or silences into a choral piece, a sound meal, to which you are now invited to contribute to:

INSTRUCTIONS

Get yourself invited at the table of a friend of a friend, where you will be almost a stranger

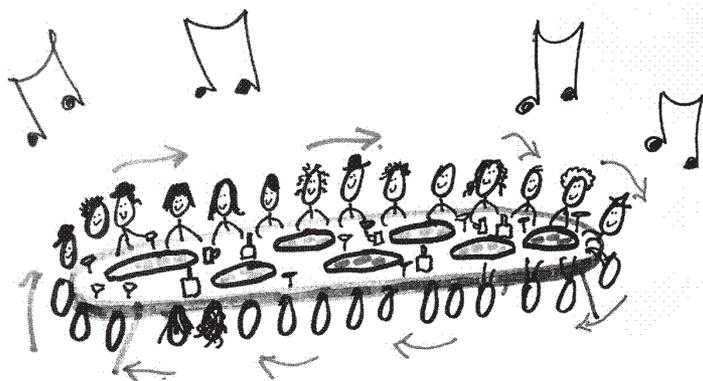
You might want to contribute to the cost of a simple meal made from raw ingredients

Witness and record (as a series of 3-minute sections) the chopping, mincing, dicing, cooking in the kitchen and the table discussion.

Listen to some of the recording and select the sound files you are happy to upload onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Syncopated citizens
Dalmasso and Higgins

Occupy Your Alleyway!



INSTRUCTIONS

OBSERVE

Take a moment to think about where and how you live.

What are the relationships between yourself and your room / house / street / neighbourhood / city / region / country of residence and/or origin and the people within these?

What about the soil? What's the closest accessible soil to you?

What/who is helping you or stopping you from growing roots here? How and why?

IDENTIFY

Identify a common space shared with others that you feel connected to

This could be an alleyway, a street, a plot of grass by the train station entrance, a round-about...

Identify someone else who could feel connected to that space.

Find out how they feel about it

Connect with neighbours or regular users of the space and help introduce them to each other so that they can share their ideas about it

IMAGINE + ACT

Re-think that space: how does it look / smell / taste / feel / sound like in your wildest dreams?

How might it appear in other people's dreams?

Devise a working method to turn that space into the one you've imagined in your collective dreams

Build a shelter, plant some root vegetables, grow some edible flowers, install a bird house...

Be a guerrilla and make the transformation unannounced. Initiate a consultation to encourage participation and collective action. Do the action once. Do it all year.

When it feels right, throw a party, host a communal meal, invite everyone to join you in the space

REFLECT + EXPAND

Take time to individually and collectively reflect on what you've done. What happened that you didn't expect? What could have been done differently? What will you keep and cherish in your memory?

Upload drawings, short videos (max 20 secs), audio Select some elements (the first letter you sent to your neighbours, a photo of that first action in the space, a recipe or a conversation ...) which you are happy to share onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

NOW, WHAT SHALL WE DO NEXT?



Drawings by Mario Ralph and Joanne Cross, Making a Difference Together, Community Leaders programme by Amity, Manchester, 2018

– Occupied Citizen Davis

Manifesto without

IN UTOPIA OR OBLIVION: THE PROSPECT OF HUMANITY, RICHARD BUCKMINSTER FULLER DEvised A SERIES OF QUESTIONS TO ENCOURAGE STRATEGIC THINKING ABOUT THE FUTURE. THE AIM OF THIS ACTIVITY IS TO CONCEIVE, WRITE AND UPLOAD A COLLABORATIVE MANIFESTO FOR CHANGE IN ANY FORM YOU LIKE, BY ANSWERING QUESTIONS WITH A DIAGRAM, A DRAWING, WORDS, AN ALGORITHM, ETC.

CHOOSE 5 QUESTIONS FROM FULLER'S LIST, CONTEMPLATE THEM IN THE CONTEXT OF YOUR DAILY LIFE AND THINK OF POSSIBLE ANSWERS IN ORDER TO DRAFT A COLLABORATIVE MANIFESTO FOR CHANGE, THEN START THE CHAIN!

What do we mean
by universe?

Has man a function in
universe?

What is thinking?

What are experiences?

What are experiments?

What is objective?

What is subjective?

What is apprehension?

What is comprehension?

What is positive? Why?

What is negative? Why?

What is physical?

What is metaphysical?

What is synergy?

What is energy?

What is brain?

What is intellect?

What is science?

What is a system?

What is consciousness?

What is
subconsciousness?

What is automation?

What is a tool?

What is industry?

What is animate?

What is inanimate?

What is metabolics?

What is wealth?

What is intuition?

What are aesthetics?

What is harmonic?

What is prosaic?

What are the senses?

What are mathematics?

What is structure?

What is differentiation?

What is integration?

What is integrity?

What is action?

What is citizenship?

INSTRUCTIONS

Select 5 questions from the list (the most provocative for you) and upload your answers onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

Send this invitation to 5 friends and ask them to do the same, answering the questions from their specific standpoints and uploading to the site

Ask them to choose 5 new friends to start a Manifesto for Change chain

— Idle citizen Dellerba

Consumer or Citizen?

*WHEN WE SHOP FOR FOOD, WE PURCHASE
GOODS WHICH ARRIVE ON SUPERMARKET
SHELVES PRODUCED BY METHODS
WE KNOW LITTLE ABOUT AND HAVE
NO SAY IN. IF WE KNEW MORE ABOUT
THE PRODUCTION AND DISTRIBUTION
OF OUR FOOD, HOW WOULD IT SHAPE
THE FOOD WE EAT?*

We can participate in the larger Food Citizenship movement by sharing information and exercising consumer choice ethically.

It gives us a chance to influence food production policy and transforms us from thoughtless consumers into active citizens.

INSTRUCTIONS
Find out about the production processes of an item or a foodstuff you consume regularly
Do some research into the companies that produce and/or market the foodstuff: eg. PepsiCo, McDonalds, Coca-Cola, Unilever, P&G, Nestle and Mondelēz
Record your research findings and your reactions: will you continue to consume, find alternative sources or just give it up?
Share your findings with friends and family
Upload an image of your foodstuff and/or shared messages onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org
To participate further or find out more, visit https://foodcitizenship.info

— Undefined citizen Doll

Citizenship Taste

WHAT IF CITIZENSHIP WAS DEFINED BY TASTE?

Etymologically 'taste' means 'to touch, feel, pat, stroke'.

Citizenship taste works like the ballot box but the rule is that once you've decided what citizenship will taste like, you have to stick with that choice.

It's difficult to stay loyal to your taste because tastes change; they are open to manipulation, and sometimes even strong, passionate tastes recede.

This is the risk.

INSTRUCTIONS

Complete the form below and tell us what your citizenship taste is. We will endeavour to put you in touch with others who share your tastes so that you can build new taste nations.

Upload a scan or photo onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

Citizenship Taste form

- I would like to touch/feel/pat/stroke
.....
above all other things
- I choose to be a citizen of.....
- I devote myself to building and maintaining
the unity of

Name*

Email*.....

*optional

Sampling the Subversive Stitch



In *The Subversive Stitch* (1984), Rozsika Parker showed that embroidery can be practiced as a weapon of resistance. Suffragettes deployed skills originally designed to showcase their conformity with feminine ideals as a very reaction against this, by embroidering handkerchiefs and banners for protests. Women at the Greenham Common Women's Peace Camp revived the skills to construct DIY banners. Today queer and feminist artist-activists are also returning to craft-based works in visual activism. The revival complicates conventional notions of activism, especially regarding

gendered politics, and provides a rich tapestry for rethinking citizenship. The intersection between craft and activism - what Betsy Greer popularised as 'craftivism' - gives craft a new communicative function. Craftivism is about raising social consciousness through and creating personal, social, and political change stitch by stitch. The stitch itself can be considered a paradoxical mark - one that is simultaneously violent and reparative - and in this way it has been utilised by many activist collectives via the establishment of sewing circles.

THIS PROJECT ASKS YOU TO CONSIDER YOUR OWN PLACE AS A CITIZEN IN AN INCREASINGLY DIVIDED SOCIETY AND PLAYFULLY EXPRESS THIS THROUGH STITCHING.

INSTRUCTIONS

Arrange a meeting with friends to collectively discuss world affairs and your reflections on citizenship

Decide on a particular word, short phrase or slogan that you feel should be made tangible or best summarises your reflections

Trace or draw the word(s) you want to use and stitch it on any material that takes your fancy

Take a photograph of your stitch sampler and upload onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org. You could even use it in your own activist work, or wear it as a badge

— Faggoting Fountain

***Banners
on the street
- Upholding
citizens'
drive
for change***

THE STREET CAN BE ANALYSED AS A CONTINUOUSLY EVOLVING MANIFESTO OF CONTEMPORARY LIFE, A SETTING WHERE EVERYDAY EXPERIENCES LEAD TO FRACTURE AND UNITY. PROCESSES OF CHANGE ARE BORN ON THE STREET. IN STREET DEMONSTRATIONS, CITIZENS TRANSFORM PRIVATE SENTIMENTS INTO COLLECTIVE STATEMENTS.

INSTRUCTIONS

Identify a street near where you live - the busier the better - preferably near council or government offices

Make or find a banner with a message you want to broadcast

Go on to the street with the banner prominently displayed. Attract more attention by shouting or making noise

Invite an additional friend to display large banners

Take photos or make a short video of the event

Upload your photos or videos onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

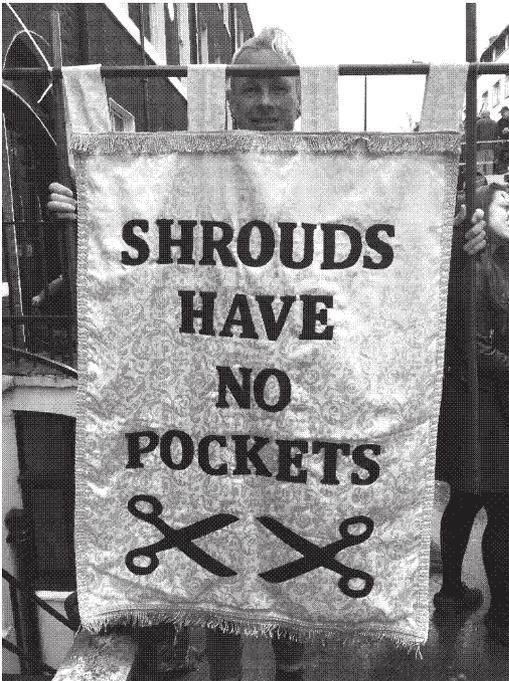
Note:

For responsible citizenship repeat regularly. Allow the message of your banner to 'bake' well as best results take time. Live with your banner- bring it home after the demo and hang on wall - this will help you keep your cause uppermost in your mind.

Banner(s) can be reused. They will form a visual archive of how and when political and social change was effected. Reflect on demo experience or debrief with your fellow citizens. Plan another banner for the next street demo.

**REMEMBER THIS IS
A PROCESS NOT A PROTEST.**

— Zaktivist citizen Jones



Be an exemplary citizen

ONE HUNDRED YEARS AGO THE UK SUFFRAGE CAMPAIGN PROMPTED A WIDE-RANGING DEBATE ABOUT THE NATURE AND SCOPE OF WOMEN'S RIGHTS. THE RIGHT TO VOTE AND THE REMOVAL OF BARRIERS TO WOMEN'S FORMAL INCLUSION IN PUBLIC LIFE WERE TWO MAJOR ACHIEVEMENTS. ELECTORAL PARTICIPATION AND JURY SERVICE HAVE SINCE BECOME MEASURES OF EXEMPLARY CITIZENSHIP.

WHAT DID THIS CONSTRUCTION OF THE CITIZEN LEAVE UNTROUBLED, UNSAID, UNDONE, UNFINISHED?

Sir,—Experience of over 30 years of Assize Courts is my excuse for making a public protest against women being called to serve on juries in certain criminal cases. I do not know who was the extraordinary person responsible for forcing Clerks of Assize to call men and women indifferently and together to decide the question of guilt or innocence in cases of rape, or bestiality, or other unspeakable crimes. He must have been an individual totally lost to all delicacy or even decency of feeling. No

Letter to the Editor of The Times, 1921

Citizenship is misunderstood as a static concept defined by lawgivers. It can be differently understood as a fluid relation between groups, individuals and institutions. Our legal rights and duties are underpinned by the meaningful attachments we forge (or fail to forge) with each other, with 'others' and with institutions. Citizenship is about association, especially the relationships we enjoy in groups and collectively, and the expectations and demands we place on neighbours and ourselves.

How can we think about these interactions? Does the exemplary citizen encourage or refuse mutual aid, walk a mile in someone else's shoes, obey or flout the law, accept or refuse obligation, support or deny transgressions, invoke or deny rights? How should exemplary citizens regard disruption to their lives, challenges to their norms, practices and beliefs?

THE QUESTION

How can public discussions help us reinvent or subvert the idea of the exemplary citizen?

INSTRUCTIONS

Investigate a site (newspaper, event, campaign, group) where the good citizenship has been/is being discussed

Share the material with friends or foes to provoke reflection, discussion, debate about the construction and reconstruction of citizenship

Secretly organise a meeting in a public space to discuss, enact, promote, imagine, describe, theorise, and empower!

Upload the results (file or photos or your short performative video) onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Equivocal citizen Kinna

Reading Together /Acting Together

*FOR PAULO FREIRE AND BELL HOOKS,
EDUCATION IS 'THE PRACTICE OF
FREEDOM'. READING AND WRITING CAN
TRANSFORM OUR VIEWS ON THE WORLD
AND MAKE US CRITICAL OF POWER
STRUCTURES. THINKING DIFFERENTLY
LEADS TO ACTING DIFFERENTLY!*

The Århus Feminist Reading Group has been active in Denmark since May 2017. It was set up after the global women's protests of January that year to create non-academic spaces for sustained dialogue and community building. We wanted to start reflecting on those moments of local rupture that puncture Denmark's glossy self-image and connect

these experiences and disquiets to persistent kinds of discrimination and inequalities globally. Monthly meetings on topics from veganism to Iranian graphic novels continue alongside film screenings, writing workshops and talks by women who have come to Denmark from elsewhere. We have heard personal accounts of bride kidnapping in Kazakhstan,

illegal abortion in Ireland and harassment in Egypt; watched films about hair waxing in Palestine; and we have written manifestos together.

Our ongoing moments of intimacy and openness resist narratives of

individualism as well as the specific inequalities and injustices concerning gender, sexuality, race, class, ethnicity, ability and the environment that the meetings address. Reading and listening together are acts of solidarity!

INSTRUCTIONS

Think about a topic that concerns or interests you and start a reading group

Engage with people you know or advertise it to the public, but try to make the group inclusive. Not everyone can buy books or has a lot of time to read. Share books, borrow from the library and find free texts online. Choose texts that can be (at least partially) read aloud together during meetings, so that those who cannot read can also join in.

Consider how you will facilitate the discussions. Sit in a circle, take turns choosing themes and make space for personal stories. Challenge the norms of mainstream education and the myths of equal opportunities. If there are people in your community who cannot read in your language, consider other ways of structuring meetings, such as listening to them talk about a topic in their own language or meeting around a shared meal with an interpreter.

Find a free space to host your meetings. No one should have to buy an overpriced coffee to come and talk. The place could be the local library, a community space or someone's home. Make sure that everyone feels comfortable to share their thoughts and feelings, and that the space does not feel authoritative or oppressive.

Collectively decide on a way to document a meeting. You could make a sound or video recording of the discussion as it takes place, write individual notes and gather them together or make collective notes that can be shared. You can also keep a record of what texts were read and discussed as a means of inspiring other groups to get started elsewhere.

Upload your reading group documentation onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Pissed off citizen Kier-Byfield

Citizen of Nowhere

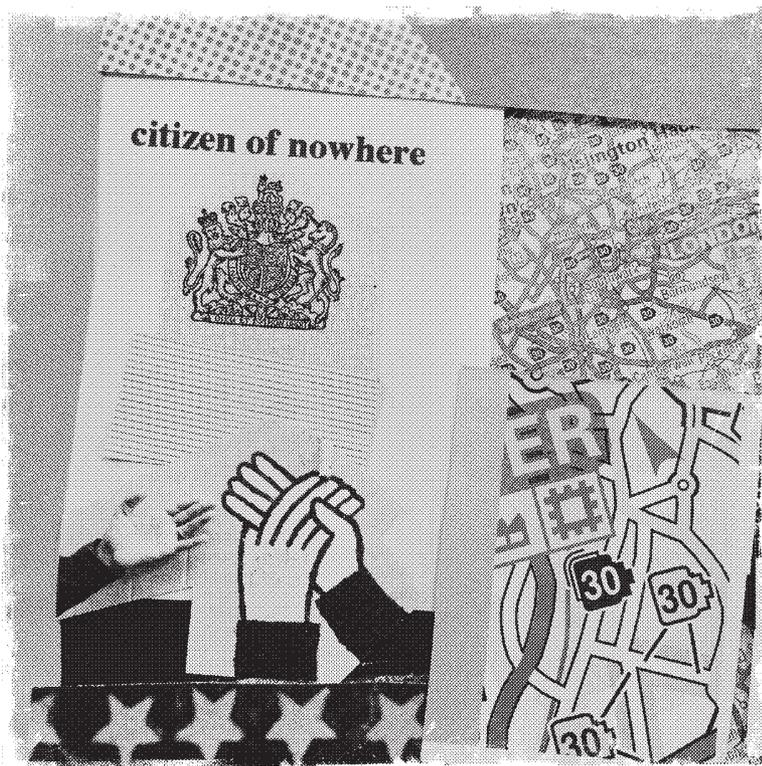


Image: Little Riot Press

CITIZEN OF NOWHERE: BADGES, STICKERS & POSTERS

THIS PROJECT ASKS YOU TO CONSIDER THE SCOPE OF CITIZENSHIP AND WHETHER IT IS POSSIBLE TO DETACH OURSELVES FROM OUR LOCAL 'NATIONAL' MOORINGS TO PROMOTE COMMON VALUES BY BECOMING CITIZENS OF NOWHERE. WHAT WOULD NOWHERE LOOK LIKE?

INSTRUCTIONS

- Create an original collage from anything to hand. Add hand-drawn lettering to printed materials. Make your own rubber-stamps and stencils, etc. Create as many images and slogans as you can to communicate the benefits of being a citizen of nowhere.
- Use your images to make badges, stickers and posters. Badges can be worn or given away. Stickers and posters can be distributed in the wider community.

Upload photos or a performative video featuring your collages, stickers and badges onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

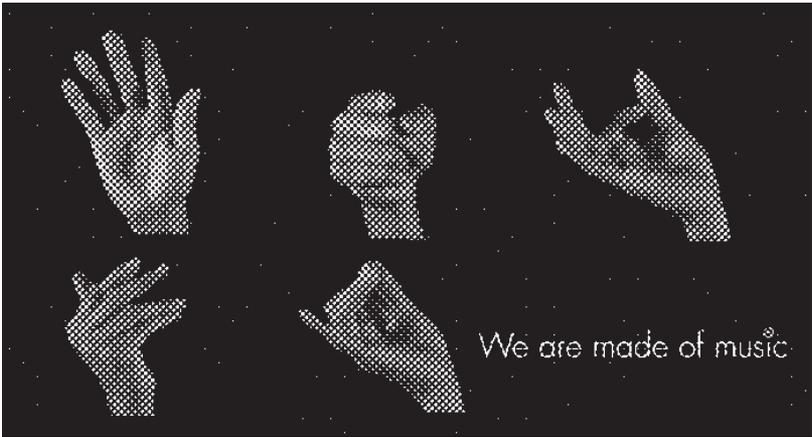


Imagine if we were made of music...

*WE LIVE IN A WORLD WHERE THERE IS
REGULAR DISCUSSION ABOUT WHAT MAKES
US DIFFERENT AND THE WALLS WE NEED
TO PUT UP TO KEEP OTHER PEOPLE OUT.*

*HOW WOULD IT CHANGE IF WE REALISED
WE WERE ACTUALLY MADE OF THE SAME
THING?*

*SCIENTISTS, ARTISTS, ACTIVISTS
AND SPIRITUAL SEEKERS HAVE
CONTEMPLATED, DISCUSSED AND
EXPRESSED A SENSE OF UNITY AMONGST
PEOPLE. THEY'VE SPOKEN OF A FIELD
OF VIBRATION THAT EXISTS AS THE
FUNDAMENTAL FABRIC OF WHO WE ARE.*



**WHAT IF WE WERE
MADE OF MUSIC?**

In many traditions, both East and West, religious and scientific, sound is understood to be the source of matter. Most is sound we cannot hear. Yoga teacher/artist Ameet Malhotra together with Indian slide guitarist Manish Pingle have been exploring our musical constitution. Combining yoga and Indian classical music in experiential and participative performances, they invite audiences to utilise yogic hand gestures to affect the breath; gestures which connect with inner (unstruck) sounds.

Participants are invited to do this with the sense that the gestures we make in our lives have an energy (rhythm, texture, spirit) and expression.

**CAN YOU THINK OF A WAY
YOU BRING VIBRATION
INTO FORM IN EVERYDAY
LIFE?**

The way our body moves is an expression of thought, of energy and of inner vibration manifesting in action.

A handshake, a smile, a thumbs up, a hug ... every gesture is a physical expression of communication and connection. Each one has rhythm, intent

and energy. Each one is the first measure of our collective score.

Making our gestures conscious is an act of

resisting the concept of separation.

What hand gestures do you make when meeting friends or connecting to others?

INSTRUCTIONS

Invent or create a greeting gesture and share it with someone else. Maybe you already have a secret one you share with friends

Find friends and greet them

Make a video of your gestures

Tell us what these gestures mean. Is there a rhythm, texture, timbre or feeling attached to them?

Upload your video onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Connected citizen Malhotra

Write an anecdote.

(A New Citizen)

ANECDOTES OFTEN RELATE 'BIZARRE' FACTS TO PROMPT REFLECTION. CHRISTOPHE HANNA DESCRIBES THE ANECDOTE AS THE VERBAL FORM OF AN EXPERIENCE THAT WE HAVE DESIRED TO FIX BECAUSE IT CONTAINS THE POTENTIAL OF A CONCEPT THAT DOES NOT YET EXIST.

My proposition is that we use this insight to create new narratives about our situations and use these to empower their transformation; use narrative to open up spaces that question the actual notion of citizenship and imagine/construct a future one.

The task, then, is to write an anecdote about a citizen that does not yet exist.

Write about a citizen that is beyond the concept of national identity: s/he feels human and not a citizen of a nation.

S/he considers origins and roots an enrichment and not a way to discriminate in virtue of difference. A New Citizen with a European VAT that lives in a time when the newcomers are really accepted for what they are.

Frequently, I have

asked myself whether interdisciplinarity is a choice, a will, or a consequence of the societal model in which we are living. In a world that gives us more possibilities and knowledge than ever before, we are sometimes lost and undecided, even if well trained and equipped. Perhaps we are caught in a drift that is no longer a choice, just a way of life for my generation. My proposition

is that the New Citizen will need to find a way of navigating this continuous migration of geographies and competences without getting lost. The New Citizen belongs to a nomadic population but experiences a profound need to belong somewhere, somewhere different to its place of birth. S/he will probably have to forfeit the pride attached to belonging to a specific place and the need to display it.

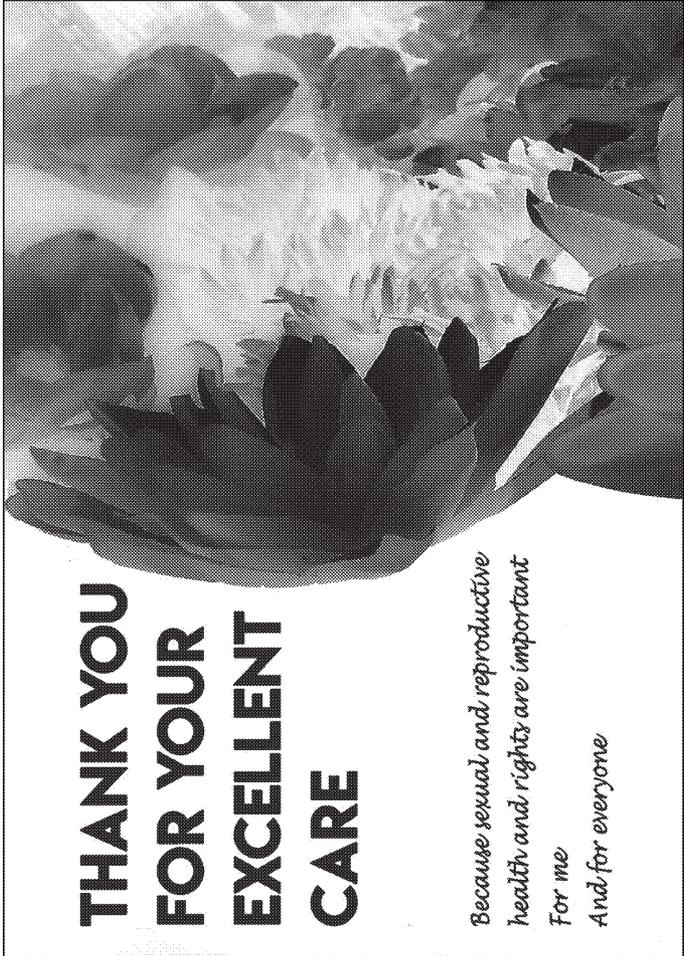
INSTRUCTIONS

Write a short text (max. 250 words) or make an audio file in which you record your voice reading your anecdote

Upload it onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Drumming geography Mazzaro

Caring for Sexual Healthcare



**THANK YOU
FOR YOUR
EXCELLENT
CARE**

*Because sexual and reproductive
health and rights are important
For me
And for everyone*

In an ideal society, contraception and abortion are free and easily accessible for everyone. In the real world there are huge variations in provision and legal, logistical and financial barriers prevent access to sexual healthcare. Stigmatisation is a factor as well.

Providers of sexual and reproductive health services very often receive a great deal of courtesy

stigma - stigmatisation through association - which manifests itself in a variety of negative ways. Yet their work is enormously important: family planning, fertility control, (pre)maternal care, STD prevention and treatment, sex education, advice about contraceptive use and termination of pregnancies are key to the development of a community and the wellbeing of its members.

INSTRUCTIONS

If you have received help, care or education from a sexual and reproductive health provider, nurse, doctor, gynaecologist, psychologist, counsellor, or from an institution, care centre, hospital or organisation; or if you know someone who works in this area, let her/him/ them know how much you appreciate their efforts:

Copy, scan and/or print the card above and send it to the person in question or to the clinic

Upload a copy or a scan of your own message (without identifying the carer) onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

Foreignhood: The state of being foreign

THE CONTEMPORARY POLITICAL CLIMATE REINFORCES THE FEAR OF THE OTHER. THIS IS A NOTICEABLE BUT NOT NEW POST 9/11 PHENOMENON. THE DISTRUST OF THE OTHER HAS ALWAYS EXISTED – DISTRUST OF PEOPLE FROM THE NEXT VILLAGE, PEOPLE FROM OTHER COUNTRIES, PEOPLE WITH A DIFFERENT WORLD VIEW OR PEOPLE WHO LOOK DIFFERENT.

The twenty first century brought 'home' the reality of violence to a generation in the west that had grown accustomed to thinking that war only happened in some other part of the world, with attacks on London, Paris, Nice, Stockholm, New York and elsewhere.

In the interests of increased security it has been advantageous for the political elite to exploit this innate fear of the other and to compress in it into a fear of foreigners by reinforcing ideas of nationalism and cultural identity. Catarina Kinnvall and Jitka Lindén argue: 'Categories of us and them, home and away, east and west are constantly being used to defend invisible boundaries and thus create psychological distance between people, nations and continents.' (Kinnvall, C. and J, Lindén. *Dialogical Selves between Security and Insecurity: Migration, Multiculturalism, and the Challenge of the Global. Theory & Psychology Vol.*

20 (5): 595-619, 2010)

On a micro level the fear of the other has always been overcome in a time of tragedy or crisis however rather than appealing to this basic understanding of commonality the current climate exploits the fear of otherness.

'Foreignhood' - the original recording draws on 32 voices from as many countries, many speaking in a language which is not their mother tongue - addresses the universality of the experience of otherness. The recognition affords the possibility of commonality and defuses fear and distrust. Please add your voice to the growing community of foreigners.

The artists wish to thank the many foreigners whose voices, time, and generosity made this work possible.

To listen to the work so far use the QR to the right



INSTRUCTIONS

Please record the following in a language or languages of your choice:

- **I am foreign**
- **You are foreign**
- **He/She is foreign**
- **We are foreign**
- **You are foreign**
- **They are foreign**

Use a mobile or a recording device and upload onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Lagom Hällsten & Óinseach O'Neill

***How to unite
the spiritual and
the secular
to progress new
ideas of citizenship***

COMING FROM GREECE, A STRONGLY
RELIGIOUS COUNTRY, TO ENGLAND,
I WAS STRUCK BY THE RANGE OF FAITHS
AND THE DOMINANCE OF THE SECULAR.
I INVITE YOU TO ASK,
WHAT STRENGTHS MIGHT FAITH,
RELIGION AND SPIRITUALITY HAVE
IN AFFIRMING, RE-BUILDING,
AND RE-IMAGINING CITIZENSHIP?

INSTRUCTIONS

Identify and locate symbols of faith, spirituality or secularity

Make/collage a poster to illustrate the connections, tensions, continuities etc.

Upload a photo of it onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org



– Faithful citizen Papamikrouli

Lost bugs and light-bulb moments

When I was growing up in Kent in the 1980s, my mum would make sure I had a window open each night before I went to sleep. If the window was open before all the lights were turned off, there would be an invasion of moths and flying insects, whirring around the room. Through the 1990s they dwindled, and by 2000, on visits home, it didn't really matter whether I opened a window with a light on. The insects had vanished.

I told a Colombian friend about this in the early 2000s, and he responded with his story (see overleaf). Something similar had been happening on the other side of the world. But only in 2017 did the vanishing of insect populations hit the headlines in the UK. Why is it taking us so long to pay attention?

Some of the worst crises facing humans and other species cross national borders. What kinds of reimagining do our times call for?

INSTRUCTIONS

If you have memories of insect life from your childhood, write them down or record them as a sound file

Ask someone at least 20 years older, or younger, than yourself if they have memories of insect life from their childhood, and write them down or record them as a sound file

Upload anything you are happy to share onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

INSECTOS VOLADORES

Recuerdo de mi infancia aquellas vacaciones en la finca cafetera de nuestros padres, en el municipio de Manizales, Colombia. En el día jugábamos entre los cultivos de café, yuca, plátano, frutas y las zonas boscosas. Llegábamos a casa cansados y picados nuestros cuerpos por hormigas y diferentes tipos de mosquitos que cambiaban el dolor de su picadura según la temporada del año. Nada de esto impedía nuestra felicidad por explorar la montaña. En horas de oscuridad las historias

que contaba nuestro padre nos hacían ver seres vivientes entre las sombras que producían las velas y los dos bombillos que poseía la finca. Gastábamos horas observando los miles de mariposas, polillas, cucarrones, grillos, mosquitos, zancudos que se aglomeraban alrededor de los focos eléctricos, y jugábamos a quien encontraba el insecto más extraño y si este se parecía a una nave espacial, un carro o un avión. Cuarenta años después conservamos la

finca con sus bosques intactos. Aun es rica en flora, pájaros y reptiles, pero siento nostalgia en la noche cuando alrededor de las bombillas ya no nos visitan esos ejércitos de insectos infinitos en sus formas y colores. Aun así y con los pocos que quedan, sigo buscando en ellos las naves espaciales como si quisiera de nuevo viajar por los mundos imaginarios de mi infancia.

FLYING INSECTS

I remember childhood holidays spent on our parents' coffee farm in the municipality of Manizales, Colombia. During the day we would play among the plantations of coffee, cassava, plantain and fruit and in the wooded areas. We would arrive home tired, our bodies covered with bites from ants and different types of fly, which varied in how painful they were, according to the season. None of that spoilt

our happiness exploring the mountainside. When it was dark our father told stories that made us see living creatures in the shadows cast by the candles, and the two electric bulbs in the farmhouse. We would spend hours observing the thousands of butterflies, moths, beetles, crickets, flies and mosquitos that congregated around the light, playing at who could find the strangest insect and whether it looked like a space ship, car or plane. Forty years later we still have the farm, the woods still intact. The farm is still rich in flora, birds and reptiles, but at night I feel nostalgia when we, and the lightbulbs, are no longer visited by those armies of insects and their infinite forms and colours. Even so, among the few that remain, I still look for space ships, as if I might travel again through the imaginary worlds of my childhood.

— Symbiotic citizen Petersen

Citizen reframing

WARSZAWA 1936



WARSZAWA 2018



'Collage by the Consortium for Postartistic
Practices and Witek Orski'

ART INSTITUTIONS TYPICALLY CHANGE OLD FRAMES WHEN EXHIBITS ARE RE-HUNG OR WHEN NEW THEMES, LOANS OR ACQUISITIONS ARE INTRODUCED. THIS MUNDANE OPERATION IS NOT AN EXERCISE IN CRITICAL CITIZENSHIP, BUT IT HAS SCOPE.

We can think of changing the frames as a political gesture when we understand 'frame' as a device that underpins the social performance of art as something to be watched and not used, to be owned and not communally cherished, to be authored and not collectively processed. The institutional framework of contemporary art is constituted by an assemblage of heterogeneous elements, both material and more elusive, like institutions, market outlets, social conventions, mental habits, aesthetical ideals, etc. They collectively turn art into 'just art', stripped of its political potential.

We can change the institutional framework just as we can replace an old frame. Let me give an example. In March 2018 an old, black and white photograph was exhibited in the National Art Gallery in Warsaw. It dates back to 1936 and shows a group of people carrying the banner 'art and literature against fascism'. The photo was exhibited in rather unobtrusive basic black frames or without frames at all. At the same time, it was socially framed as a historical document providing visitors an insight into the tumultuous period of 1930s, the aesthetics of the Popular Front, and the anti-fascist struggles of

left-leaning artists. It remained in this sanitised form until the group of artworkers repainted the banner on the image for an anti-fascist demo they organised 82 years later on the streets of Warsaw. The design passed the test of time and when reframed and re-embedded in the current social praxis, the

documentary photograph regained its conceptual depth. It also highlighted the resonance of the 1930s with the urgencies of our times. The 'original' stayed on the wall, but the idea was freed and actualised. Such is the power of a collective exercise in changing the social frame of art.

INSTRUCTIONS
Identify - just find a piece of art suitable for reframing exercise, you might chance it by just pouring through historical textbooks, watching exhibits, gleaning collections, or searching dedicated databases, such as the Archives of Useful Art
Set free - simply stop treating it as 'just art' and think about it as a sort of instruction, a guideline, a cooking recipe, or an idea that can be re-inserted in social praxis
Reframe - re-purpose it, in any form viable and with materials at hand, put it on a street, in a park, wherever, with friends or alone, with audiences or without, just use it
Document and share by uploading your Re-framed image onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Comrade Kuba
'Spread-too-thin' Szreder

Think Global

Act Local



For some, citizenship is primarily about 'being' - our nationality for example, which affords us legal rights and protections. For others (often governments) it is more about 'doing' - performing our civic responsibility, paying our taxes, obeying the law, being economically self-sufficient. However, citizenship must also be a critical process - carefully considering our own actions, society's actions and governments' actions.

Paulo Freire argues that praxis is key to bringing about social change; praxis being a deliberative process of both reflection and action. Reflection

without action results in an 'armchair revolution', whilst action without reflection leads to 'pure activism' which is incapable of bringing about lasting change. Social change comes through praxis: a continuous cycle of reflection, action and then further reflection. The maxim 'Think Global, Act Local' fits well with Freire's theory. We need to acknowledge that we live in a 'global village' and that we have to change our understanding of the world and how we should act as citizens within it.

(Logo used with permission Belgian student group 'think global, act local, be noble')

INSTRUCTIONS

Take an issue, concern or campaign that is important to you and reflect on it - particularly in relation to the global and local implications:

- **Why is it important?**
- **How is it important?**
- **What difference can I make/do I make?**
- **Where is that difference made?**
- **What is the impact of that difference?**
- **And is there anything else...?**

Write down your thoughts on a piece of paper
- to share later

Get together with friends and discuss your ideas
and ask them to reflect

NOW ACT!

Together decide on what actions you might like to take (change a behaviour; write a letter to the press/social media/elected representative; make something/photograph something; organise an event etc.)

After you have taken action get together to reflect on the possible impacts of your actions (using the how/what/why/when/where questions) and then ask yourself, 'what next'? and 'then what happens'?

START THE PROCESS AGAIN – ACT, REFLECT, ACT.

Upload the interim results (photos, videos, notes on reflections etc) onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

Be a citizen pamphleteer!

Image: Little Riot Press



*A PAMPHLET MAY BE WRITTEN EITHER
FOR OR AGAINST SOMEBODY OR
SOMETHING, BUT IN ESSENCE IT IS
ALWAYS A PROTEST.*

George Orwell in *British Pamphleteers Volume 1,
from the Sixteenth Century to the French Revolution* (1948)

As George Orwell explains, the pamphlet is, essentially, a polemical provocation, a protest. Throughout the 20th and 21st centuries, from the Futurists to the Free art collective, artists have also worked polemically with text and images, publishing and performing writings in manifestoes and pamphlets. Pamphleteering continues to thrive worldwide through vibrant paper-based DIY zine cultures and, in digital form, through an online frenzy of performative pamphleteering. As a cheap, portable, provocative, easily distributed text, the print pamphlet, in particular, has a long history in terms of radical politics. In the

16th century, English women pamphleteers voiced opposition to sexist tracts, and fierce political debates in the 17th century English Revolution were epitomised by ongoing 'pamphlet wars' with a proliferation of published pamphlets.

So, what are you FOR or AGAINST? Capitalism? War? Poverty? Homelessness? National borders? Diesel-gobbling cars? Equal pay? Internships? Plastic carrier bags? Food waste? Chewing gum? Animal testing?

Participate, engage, intervene, speak, act - be a citizen pamphleteer!

INSTRUCTIONS

Think of something you are FOR or AGAINST

Do some research, find some images, collect some quotes

Fold a pamphlet using the simple instructions below

Add text, images, collage etc. to your pamphlet

Or be a performative ranter/pamphleteer and make a short (3 mins max.) video on your mobile phone

Upload your pamphlet (file or photos) or your short performative video onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

DIY MINIATURE PAMPHLET

1 Fold one A4 sheet of paper in half lengthwise and unfold it

2 Fold it widthwise

3 Keep it folded

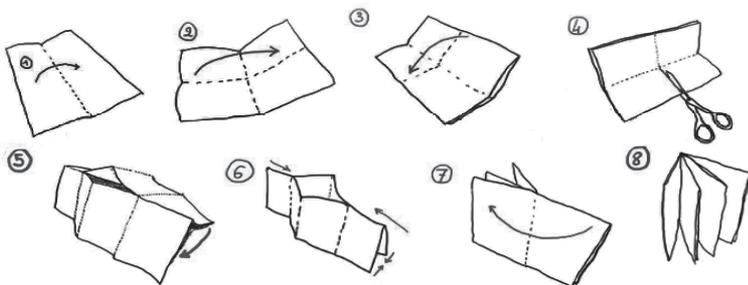
4 Make one cut along the middle fold

5 Open the sheet and fold it in the length direction

6 Close, hold each end and push toward the centre to open the flaps

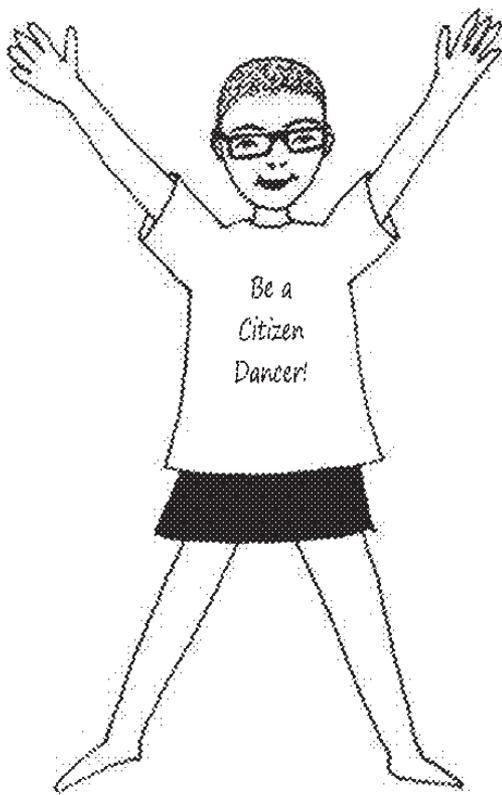
7 Continue to push and close the book

8 You should now have a four-page pamphlet!



Be a Citizen Dancer!

(A DANCE ADAPTATION OF GILLIAN WHITELEY'S
BE A CITIZEN PAMPHLETEER!)



INSTRUCTIONS

Think of a speaker (it could be an academic, climate scientist, Brexit-supporting politician, etc.) whose position on a particular issue you are FOR or AGAINST

Find a short piece of audio from that person online, cut it down to 5 minutes and place it on a portable sound player

Practice improvising to that audio: you can completely ignore the words and just dance to the musicality and rhythm of the speech, or you can create dance responses that relate directly to some of the words spoken

Choose a location for the performance of your dance. For instance, if you are dancing to a climate scientist you might want to perform it outside a fracking site. Both the content of the speech and whether you are for or against the speech will help inform the choice of site

Find a friend who can film you on their phone on the day

Upload your film (and any reactions from passing audience/site workers, etc.) onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— (Instant Dissidence) Rita Marcalo

Newcomer Experiences

MIGRATION IS A PART OF MANY OF OUR LIVES, AND MEMORIES WE HAVE OF HOMEMAKING IN A NEW PLACE OFTEN ENDURE. BEING A NEWCOMER CAN FEEL DAUNTING AND ALIENATING, BUT THERE ARE ALSO FLEETING MOMENTS OF CONTACT WITH OTHERS – ENCOUNTERS, ACTIONS OR SITUATIONS – THAT HELP US FEEL AT HOME AND ENCOURAGE US TO PARTICIPATE IN OUR ADOPTED SOCIETY.

WHAT WAS YOUR EXPERIENCE OF CITIZENSHIP AS A NEWCOMER? WHAT MADE YOU FEEL INCLUDED OR STIMULATED YOU TO BECOME INVOLVED LOCALLY?



Welcomed into a khorovod dance in the city centre of Ekaterinburg, Russia

INSTRUCTIONS

Think of an occasion when you felt included in an adopted place

Capture the memory in a word or phrase and write it on a card

Find an object and/or image that reminds you of this time

Place your chosen object or image together with the card

Take a photograph of the assembled words, images and objects

Upload your photograph onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Wandering citizen Wilmers

Frontier In-between Distance Movement

All at sea - 193 NM borrows a simple malleable vocabulary from cartography, made of lines and points. Bringing the line of France's southern border into relation with the Mediterranean shoreline opposite, highlights the perilous situation facing refugees. They are represented here by graphite powder sprinkled between the two lines. The dispersal points represent both their journey and their end.

When we draw a line on a map, we create a border. By drawing we redraw attention to border and asylum policies. This proposed vision of citizenship is one that encompasses proximity and distance to promote living together, common ownership and care for what transcends borders.



Raphaëlle Levy,
Entre-deux eaux -
193 nq/All
At Sea - 193 NM,
graphite drawing
on A5 paper,
2019, Amiens,
France.

INSTRUCTIONS

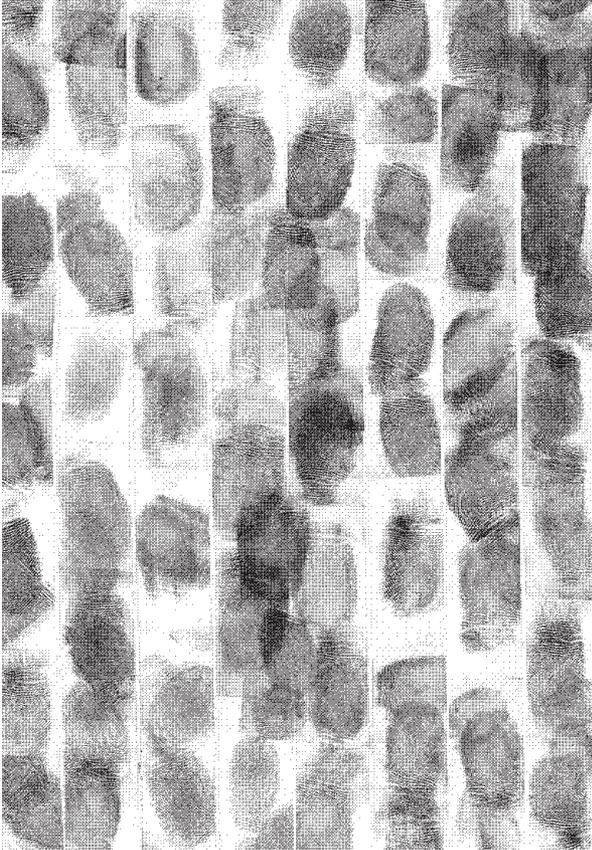
Find a map (paper or digital)

Using tracing paper and a tool of your choice, draw the lines that represent the outside of borders (for example, in All At Sea - 193 NM, 193 nautical miles is the distance between Tripoli and Malta)

Copy these lines onto an A5 format, play with the scales

Share your results by sending them onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

Traces of shared identity



Aymerick
Loisel,
CNI180280250829,
tape and
charcoal
on A5 paper,
2019, Amiens,
France.

In contemporary society, the identity of citizens is summed up by series of digits, numbers that we are assigned at birth and until death. Our personal data is encoded, recorded and analysed by a multitude of surveillance devices (social networks, CCTV cameras, customer loyalty

schemes). We are watched, analysed and oppressed by all these intelligent tracking systems and powerless to fend them off. CNI180280250829 explores this notion of citizenship using tape and charcoal to highlight the citizen's social imprint.

EXPLORE THE NOTION OF SHARED IDENTITY THROUGH DRAWING

INSTRUCTIONS

Trace a fingerprint

Transfer it upon a 2D support

Share your output by uploading it onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

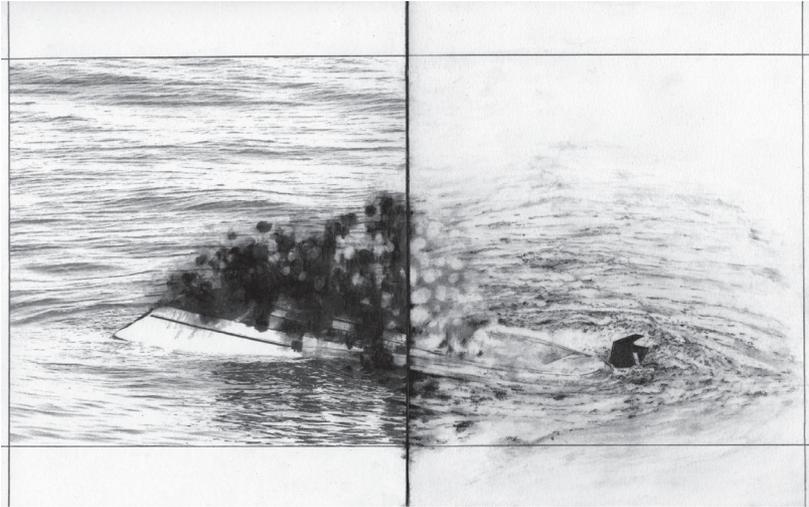
– Unidentified citizen Loisel

Unsee / Dé-Voir

EFFACER - REVELER / ERASE - REVEAL

AJOUTER - RETIRER / ADD - WITHDRAW

ALTERER - RESISTER / DAMAGE - RESIST



Stéphanie Smalbeen. Jusqu'où l'on peut ne pas voir / How far can't you see, graphite drawing on A5 paper, 2019, Amiens, France.



Stéphanie Smalbeen,
Réchauffement / Warming,
drawing, transfer with
candle soot, traces of flames
and burns on A5 paper, 2019,
Amiens, France.

The drawings above address citizenship using an image of migrants at sea and an image of a plant whose lines were transferred with candle soot to evoke global warming. The graphic manipulation of the image by concealment and erasure point to a failure of perception, an altered vision that is nevertheless copiously fed by the constant flux of online information.

INSTRUCTIONS

Think of visual erasure, addition and spoliation as a citizen engagement to react/respond/alert

Find contemporary photos in newspapers/magazines /online or make some of your own

Draw on the photographs in order to erase/reveal, add/withdraw, damage/preserve

Select a few images you are happy to upload onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Stray citizen Smalbeen

Transnational Social Contract

*RE-IMAGINING CITIZENSHIP MIGHT
MEAN, PARADOXICALLY, TO REJECT
THE VERY NOTION OF WHAT
CITIZENSHIP STANDS FOR TODAY.*

Because of what exactly are we citizens? Neoliberal austerity has eroded citizenship of the nation-state, while power simultaneously has been systemically reallocated to transnational corporations outside of any democratic control. And on a macro-scale, even if our nation-states would continue to be viable as democratic entities, they lack the capacity to structurally challenge species threatening crises such as climate change. So, the urgent question would be, of

what kind of transnational social contract do we want to become members of? How would it enable us to gain equal, transnational access, to economic participation, health care, education, culture, while acting upon fundamental principles such as gender equality and anti-racism?

INSTRUCTIONS

Which emancipatory political platforms and movements should be part of the transnational social contract? What would their common values be?

Name five core issues that establish a common agenda

Use artistic means to visualise the transnational parliament where the transnational social contract can be presented

Upload your drawing, photo, video or text onto the Re-imagining Citizenship/Living Archive by scanning the QR code at the end of this book OR visit www.re-imagining.org

— Transnational citizen Staal

CONTRIBUTORS

MATTHEW ADAMS

Matthew is Lecturer in Politics, History and Communication at Loughborough University where he both sits and stands. His most recent publication is *The Palgrave Handbook of Anarchism* (2019) with Carl Levy, and he is currently working on the concept of civic virtue in anarchist political thought. For this he is usually seated.

MARCO ANTONSICH

I left my country, Italy, in 2003 for a PhD in geography at the University of Colorado at Boulder. My previous Italian PhD in political geography (yes, I am stubborn) did not result in a job, either in Italy or abroad. Since 2007, I have migrated to wherever academic jobs were available: England (University of Birmingham), Switzerland (Franklin College, Lugano), Hungary

(Central European University, Budapest) and, since 2012, England again (Loughborough University). During the last few years I have tried to understand how we can live together in diversity, with a particular focus on the role of the nation and a persistent interest on Italy as a case study (www.newitalians.eu).

DR ANTOINETTE BURCHILL

Antoinette is a visual artist, street theatre performer, researcher, and Artistic Director of *Freckled Mischief*. She holds a doctorate in politicised mischief from Loughborough University, UK. Her practice-based research questions how guerrilla street theatre can provoke political dialogue and politicised dissent between strangers in the public realm. Antoinette teaches in Fine Art Studio Practice, and Art History

and Visual Culture at Loughborough University. She is also the AHRC Creative Economy Engagement Fellow at University of Leicester. Antoinette is English-born but European at heart and requests to permanently retain her identity with the European Community.

SOPHIE CRANSTON

Sophie is a Lecturer in Human Geography with research interests in privileged migration and youth migration which is bridged through an exploration in global identities. This interest derives from confusion of her own identity: born in Luxembourg, brought up in Scotland but with British and German citizenships. She also researches and teaches on themes of social justice which means she thinks about how to challenge injustices in global societies. Global citizenship is perhaps the answer for her identity, but she is still thinking through what this means in practice.

ANNE-MARIE CULHANE

Starting from a point of listening, I co-create events, performances and long-term projects inviting people into active, enquiring and mutually-beneficial relationships with each other, the land and other inhabitants of the world. I work as artist, activist and facilitator across disciplines to engage broad public participation, address specific ecological challenges and catalyse systemic change. I am an earth citizen on a planet teeming with life and my work is to highlight our connection to each other and more-than-human life and help to repair this fraying weave of connections and interdependencies.

FRED DALMASSO

Fred is a performance philosophy practitioner and researcher (collect-ifs.org). He might have learned early on from migrant grandparents - and the choice of nationality they had to make in the late 1930s, of the risks in equating nationhood

with citizenship. In turn he became a migrant, albeit of the privileged kind. It was easy for him to contemplate citizenship as merely a case of getting used to a European city of his choice. He now faces a reframing of citizenship that urges him to re-think this notion. So far, he has only been at ease with the idea of a syncopated citizenship that draws its relative stability from the very possibility of being at times in recess and often somehow out of tune.

DAVID STICKMAN HIGGINS

David is a performance artist. He draws from African traditions and performance styles to reflect on his own British-Barbadian heritage and create innovative person-centred environments to share and learn with others. His work combines music, performance and poetry to connect with other cultures and marginalised communities and rely on risk-taking and exchange.

THOMAS JUGA-NAUT HIGGINS

Jugz is a interdisciplinary artist, emcee, producer and chef with an international following, he creates every aspect of his music himself from concept to final product. He has collaborated with renowned UK artists such as Joe Buhdha, Wretch32 and Scorzayzee and performed on legendary UK stages opening for Hip-Hop royalty including Rakim, Big Daddy Kane, KRS-ONE, DJ Premier, Ghostface Killah and many more. He combines intricate lyricism, hardcore beats and authentic soul (www.juganaut.com).

JULIET DAVIS

French citizen living in Manchester, UK. I create performances and with LEGROOM I curate residencies and events exploring the potential of movement across art forms. I explore the collective creation of human connections, the gendered experience of physical and socio-political landscapes and the sharing and transmission of diverse voices. Although I feel

embedded in Manchester, the roots I'm growing are disturbed by the political climate trying to uproot me from here. I'm developing a community garden in an alleyways network in Longsight, using collective gardening as a site for thinking, planning and reflecting on a shared present and future.

CHIARA DELLERBA

Chiara is a visual artist who works with personal memories, traditions, rituals and cultures to address questions about radical aesthetics, self sufficiency, personal and public manifestos and their value in contemporary society. She is a co-founder of Zabar, a DIY design and art collective focussed on running community and participatory projects. She is also a co-founder of F-L-A-T- 5, an interdisciplinary art space based in Nottingham, which works on experiments with domestic narratives and conviviality as well as the potential dynamics that arise in public and private spaces.

F-L-A-T-5 explores place-making and activates new ideas about citizenship and neighbourhood.

AMRIT DOLL

Amrit is an artist-in-residence at Loughborough University. She is currently researching Brexit sentiment and political language, using print-making methods, in a time of public exhaustion and apathy whilst considering the political nature of print and propaganda. She is interested in the changing definitions of citizenship as Britain leaves the European Union and the re-defining of her own citizenship. She studied for a Fine Art MA at Birmingham City University, after completing a Mathematics degree, where she explored installations in a new materialist context, combining logic, mathematics and physics.

SÜREYYA EVREN

Süreyya (Istanbul, 1972) is a writer working on literature and contemporary art. He has a PhD in

Politics from Loughborough University and has published several novels, books of short stories, poems, anthologies, art books for children and critical essays, mostly in Turkish. He has delivered seminars on modern and contemporary art and art sociology in several institutions. Married with two kids he lives and works as an editor at Arter, Istanbul.

DANIEL FOUNTAIN

Daniel is an artist and lecturer currently exploring a practice-based PhD at Loughborough University which examines the intersection between queer identity and craft practices. Alongside many commissions and exhibitions he has also written numerous academic publications and journal articles for organisations such as ArtsProfessional and Engage. Further details and a portfolio of his work can be found at: www.danielfountain.com.

JOHANNA HÄLLSTEN

Johanna is a Swedish born artist now living in the UK. Working with text, sound and performance, Hällsten's work focuses on translation between different cultures, species, and forms, to address the interrelation between sounds and environments.

MARY ROSE O'NEILL

Mary is an Irish born artist who now lives between France and the U.K. O'Neill's work address issues related to narrative, memory, loss and failure. Working with text, images, and performance, the work is 'slight', leaving little physical presence and in many cases only exists in memory. The text based works are often incomplete encompassing loss and failure in both content and form.

ZAK JONES

For years I have been an activist on the streets. Seasons change, governments change, haircuts change and the price of beers change, yet vital policies for fair

citizenship remain stagnant or are removed - social justice is so often in crisis.

For me taking my banners on the street is a constant lifestyle activity, like going to the gym - only, by attending demos you still keep fit and at the same time hopefully effect social and political change, not just your waistline. I always have a favourite bit of the street, a corner, a bench or a particular tree - a spot to meet my regular demo mates. This becomes my special demo place where I can relax for a while when tired, watching fellow citizens with their banners.

SOPHIA KIER-BYFIELD

Sophia is a PhD student at the Centre for Doctoral Training: Feminism, Sexual Politics and Visual Culture, based at Loughborough University. Her research focuses on feminist pedagogies for the humanities in contemporary higher education. She is an angry dual national of the UK and Denmark, two countries that

regularly commit crimes against human and non-human rights and deny citizenship to those who need it most.

RUTH KINNA

Ruth is a pragmatic utopian with ancestral links to Jewish, Russian, Scottish and London communities and anarchist socialist leanings.

RAPHAËLLE LEVY

Raphaëlle is a third-year Visual Arts student at the UFR des Arts of the Picardie Jules Verne University. Justice for all is her main citizen concern and when the Calais Jungle was created in Hauts-de-France (the region where she lives), she saw art as a means to bring awareness about the migrants' plight and offer them a better welcome.

LITTLE RIOT PRESS

Phil Eastwood and Chloe Twells are collaborators of the Little Riot Press - a collaborative group of artists, illustrators and designers who operate an independent artist run free

press. We specialise in the design and illustration of handmade, limited edition publications, but also deliver a range of bespoke educational and community-based workshops and creative events, using our DIY mobile print and book binding resources.

Previous activities include workshops, publications and guest lectures staged at the Peoples History Museum Manchester, Loughborough Public Library, Anhalt University and the Dessau Bauhaus in Germany.

AYMERICK LOISEL

Aymerick is a third-year Visual Arts student at the UFR des Arts of the Picardie Jules Verne University. He is working from the questions raised by Gilles Deleuze about the society of control. With CNI180280250829, Aymerick Loisel aims to address the oppressive filing/profiling of citizens and non-citizens and its totalitarian drift and to encourage an introspective questioning of our relationship to

individual freedom and our living together.

AMEET MALHOTRA

I'm a second generation product of the British Empire. Having been a subject, I'm now a citizen, and as such I feel a duty to share the knowledge that we are all made of the same thing. Some of my earliest memories include racial abuse and threat towards my family. In my heart I knew that those offering the abuse needed to know what I know: that we were all made the same. I teach yoga, I'm a therapist and an artist. As part of the wearemadeofmusic.com project we create experiences fusing meditation, gesture, art and music to create the experience that we are made of music. It is my genuine hope that you find the music in you and all those that you meet.

RITA MARCALO

Rita is a Portuguese choreographer, Artistic Director of Instant Dissidence. Between September

and October 2018 she undertook One Last Dance - An Chéad Damhsa: a two-month perambulating dance between Guildford (the location she lived in when she first arrived in the UK as an Erasmus student in 1994) and Cloughjordan (the rural Irish village that she is moving to post-Brexit). Instant Dissidence (www.instantdissidence.org) is Rita's way of bringing different artists together, in different combinations, to realise different ideas. It is a socially-engaged practice where the company foregrounds the role that dance/choreography can play as a social engine: we are 'artists' who believe in the power of connecting art and social consciousness.

ALESSIO MAZZARO

Artist and director, I question the conditions of becoming collective beings, working on the threshold between witness and performer with a focus on collective performances and sound pieces. After having graduated in Environmental

Engineering, I studied Visual Arts at IUAV University and performance in different workshops. Initially pursuing a career as a performer, I co-founded different collectives and I was an assistant of Petrit Halilaj at Biennale d'Arte di Venezia. When someone asks me where I come from, I do not usually reply 'I am Italian', instead my answer is 'I was born and raised in Italy'.

TOM NYS

Tom is a Belgian curator and arts writer who also worked in abortion care. Currently, he is pursuing a PhD at Loughborough University (UK) about contemporary visual arts that deal with abortion, and how such artworks and art projects can help to counter abortion stigma. Tom does not believe citizenship starts at conception.

EVYENIA PAPANIKROULI

Evynia is a UK based artist whose works investigate religious iconography. Her current works focus, in particular,

on representations of the Madonna and their cultural resonances, especially for women, in both religious and secular contexts.

ZOË PETERSEN

Zoë is an artist and PhD researcher with the School of the Arts at Loughborough University. Roberto Ceballos, who contributed the story from Colombia, is a music teacher trained at the Universidad del Cauca, Middlesex University and the London Institute of Education. He is also a small-scale coffee farmer.

KUBA SZREDER

Kuba lectures on art theory, ponders about life and work in artistic circulation, enjoys art beyond art, sometimes curates, and engages in art workers' organizing, currently lives in Warsaw.

STÉPHANIE SMALBEEN

Stéphanie is an artist and an associate lecturer at the UFR des Arts of the Picardie Jules Verne

University, Amiens where she teaches contemporary drawing practices. I cannot understand citizenship as locked-in or reserved, I prefer its wide dispersion into a particular attention to being in the world, to what surrounds us, to landscapes. Losing oneself, wandering and drifting are as many modes of observation that exclude district lines, border stasis and hasty definitions. With drawing lines that cover up, erase, alter, damage, I evoke an uncertain citizenship, whose stakes are rendered through the visibility of loss.

JONAS STAAL

Jonas is a visual artist whose work deals with the relation between art, propaganda, and democracy. He is the founder of the artistic and political organization New World Summit (2012-ongoing) and the campaign New Unions (2016-ongoing). With BAK, basis voor actuele kunst, Utrecht, he co-founded the New World Academy (2013-16), and with Florian Malzacher

he is currently directing the utopian training camp Training for the Future (2018-ongoing) at the Ruhrtriennale in Germany. (www.jonasstaal.nl).

SUE WARNER

Sue is a long-standing political activist who has been fighting for social and environmental justice for the past 30 years. She is a PhD student at Loughborough University. Her research considers the relationship between community art and critical citizenship, particularly focusing on arts ability to contribute to bringing about social change.

LEILA WILMERS

I am a postdoctoral researcher in the School of Social Sciences at Loughborough University interested in identity, collective memory and imaginings of the nation. My experiences of research and working with charities in Russia and peacebuilding projects across the post-Soviet space have inspired

a passion that keeps me returning to this region. I value enormously the warmth and acceptance I have felt as a newcomer in many different places. My PhD research explores narratives of the nation's continuity in contemporary Russian cities.

GILLIAN WHITELEY

Gillian was raised in the Socialist Republic of South Yorkshire (now defunct!) with rag-tatting and Swiss, French, Italian familial affinities but is an anti-nation internationalist at heart. She improvises with various stuff (see www.bricolagekitchen.com) is co-organiser of RadicalAesthetics-RadicalArt and is a Senior Lecturer in Art History and Visual Culture at Loughborough University.

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