

# Ruderal Practices

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# Content | Inhalt

4	Introduction   Einleitung
8	Kiez Sauna
12	Ruderal Residency
14	On Being Ruderal
18	love letters to watery others
22	STORY KARAOKE BAR
26	Bilder im Protest
30	Amoeba
34	BauSpielPlatz - Männlichkeit(en) in der Papierstraße
38	Neo Kin Site Tour
42	*it matters wherehow Ouroboros swallows its tale, again
46	Off With Her Head #2
50	Crystal of Love
55	Make-up e.V.
59	Imprint   Impressum

# Introduction | Einleitung

**ruderal. / ('ru:dərəl) / noun. a plant that grows on waste ground**

From the Latin 'rudus' meaning rubble

*Ruderals are plant species which are the first to colonise disturbed lands, growing fast and adapting quickly to their environment. The disturbance may be natural - wildfires or avalanches - or the results of human activities like construction, mining or agriculture.*

For six-months, we - Make-up's collective of eleven artists and their collaborators - took the concept 'ruderal' in order to reflect on our individual, spatial and collective practices.

Ruderal worlds rethink nature and culture, asking 'how do we make sense of urban space in inhospitable times?' and holding a non-human mirror up to reflect on the city's cosmopolitan ecology.

Berlin, a city built on layers of conflicting narratives, swamplands and troubled histories, is once again Europe's biggest building site. On the edges of the city, previously overlooked sleepy industrial and residential areas have started to attract the attention of investors. Among the industrial bakeries, small factories and functional apartment blocks are wastelands, vacant lots and semi-abandoned buildings - a playground of 'dynamic ruins'. These rubble-filled spaces are home to all sorts of ruderals - 'bad herbs', artists, migrants, people who have fallen through the cracks of the city's social and welfare systems - all constellating and re-constellating in unintended and unruly ecologies as the city around them changes.



© Maria Paula Maldonado

**Ruderal. / ('ru:dərəl) / Substantiv. eine Pflanze, die auf Ödland wächst**

abgeleitet vom Lateinischen Wort 'rudus', was Schutt bedeutet

*Ruderalpflanzen sind Pflanzenarten, die sich schnell auf gestörten Böden ansiedeln, üppig wachsen und sich rasch an ihre Umgebung anpassen. Die ökologische Störungen des Bodens können natürlicher Art sein - Waldbrände oder Lawinen - oder das Ergebnis menschlicher Eingriffe wie Bau, Bergbau oder Landwirtschaft.*

Sechs Monate hat das Make-up-Kollektiv, bestehend aus elf Künstler\*innen und Mitarbeiter\*innen, den Begriff "ruderal" untersucht, um über individuelle, räumliche und kollektive Praktiken nachzudenken.

Ruderale Welten überdenken Natur und Kultur und stellen die Frage: "Wie können wir den städtischen Raum in unwirtschaftlichen Zeiten sinnvoll nutzen?" und halten der kosmopolitischen Ökologie der Stadt aus einer nicht-menschlichen Perspektive den Spiegel vor.



This publication is a record of how a group of artists became entangled with the city's human and non-human inhabitants, asking what could emerge in the spontaneous 'ruderal' spaces of dynamism and risk? What unknowns could be explored? What 'ruderal thoughts' would emerge? From the imagining of new rituals and mythologies, to exploring hidden power structures and how we socially integrate, to the creation of durational improvisations, to the reconfiguring of hostile spaces into places of warmth and communion - for half a year 'ruderal' stopped being a symbol to the artists at Make-up. It became a multiple, earthy and dynamic vision for new work and new connections.

~ Michelle Madsen

**"Thinking with the ruderal, the goal is not to equate people with plants or other nonhumans, but to ask how people, plants, animals, and their environments connect and get entangled in modes of capital accumulation, in projects of nation-making, and in environmental destruction—and how they traverse them." -Bettina Stoetzer, Ruderal City.**



© Maria Paula Maldonado

Berlin, eine Stadt, die auf Schichten widersprüchlicher Narrative, Sumpfbereichen und einer beunruhigenden Geschichte aufgebaut ist, ist wieder einmal Europas größtes Bauland. An den Rändern der Stadt haben zuvor übersehene, verschlafene Industrie- und Wohngebiete begonnen, die Aufmerksamkeit von Investoren auf sich zu ziehen. Zwischen Industriebäckereien, kleinen Fabriken und funktionalen Wohnblöcken befinden sich Brachflächen, unbebaute Grundstücke und halb verlassene Gebäude - ein Spielplatz der "dynamischen Ruinen". Diese mit Schutt gefüllten Räume beherbergen alle Arten von Ruderalien - "Unkräuter", Künstler\*innen, Migrant\*innen, Menschen, die durch die Maschen der Sozial- und Wohlfahrtssysteme der Stadt gefallen sind - die sich alle in ungewollten und widerspenstigen Ökologien wiederfinden, bilden immer wieder neue Konstellationen, während sich die Stadt um sie herum verändert.

In dieser Publikation wird aufgezeigt, wie sich eine Gruppe von "Ruderalen" mit der Stadt und ihren menschlichen und nicht-menschlichen Bewohner\*innen verbunden hat. Und stellt die Frage, was in den spontanen, "ruderalen" Räumen der Dynamik und des Risikos entstehen kann? Welche Unbekannten werden erforscht? Welche 'ruderalen Gedanken' können auftauchen? Von der Erfindung neuer Rituale und Mythologien, über die Erforschung von Macht und sozialer Integration, bis hin zur subversiven Umgestaltung feindseliger Räume in Orte der Wärme und Gemeinschaft - für ein halbes Jahr wurde "ruderal" für die Künstler\*innen des Make-up-Kollektivs, mehr als ein Symbol. Es wurde zu einer vielfältigen, erdigen und dynamischen Vision für neue Arbeiten und neue Verbindungen.

~ Michelle Madsen



# Kiez Sauna

**A series of weekly sauna and community events.**

**Eine Reihe wöchentlicher Sauna und Community Abende.**

In the cold months of this year, the MoMo sauna invited everyone who missed out on the summer to sweat!

The sauna's fire was lit every Sunday and artists working on the site, neighbours, workers from the factory next door as well as people from all over Berlin came together to enjoy some cosy winter evenings.

Aside from the sauna there was room to relax in front of the fireplace, to engage in long conversations, to eat soup, enjoy drinks from the bar and for strangers to become friends.

Many a grey winter's day was unexpectedly warmed by the magic created by the heat of the sauna and the fellowships that started to emerge among sauna-goers. In this way, a sauna parked on the sidewalk on the fringes of Berlin became a ruderal meeting place to experience warmth, friendship and wellbeing.

Over the months, a small open community of people grew around the Kiez sauna evening, who began to help shape the events. Soups were cooked, massages were offered, special infusions were prepared and installations were beamed onto the wall of the house. In this way, the evenings became more and more a collage created by many.

A collage in the 'ruderal space' that will continue to develop and grow next winter.



© Johannes Rau



© Johannes Rau

In den kalten Monaten dieses Jahres, lud die MoMo Sauna alle zum Schwitzen ein, die den Sommer vermissten. Sich den Bürgersteig aneignend, heizte die Sauna allsonntäglich den Ofen ein. Hier kamen vor Ort arbeitende Künstler\*innen, Menschen aus dem Kiez, von der Fabrik nebenan und von überall aus Berlin zusammen, um zwischen Feuerhitze und Schneeluft den Winterabend zu genießen.

Dabei waren die Kiez Saunaabende nicht nur ein Ort zum Saunieren, sondern auch, um sich vor dem Kamin in lange Gespräche zu vertiefen, Suppe zu essen, am Lagerfeuer zu sitzen, Drinks von der Bar zu genießen und aus Fremden Freund\*innen werden zu lassen. So mancher grauer Wintertag schmückte sich hier unverhofft mit Wärme, Gemeinschaft und Wintermagie.



© Johannes Rau



© Johannes Rau

Im Verlauf der Monate entstand eine kleine offene Gemeinschaft von Menschen, um den Kiez Saunaabend herum, die die Abende mitzugestalten begannen. Suppen wurden gekocht, Massagen angeboten, besondere Aufgüsse vorbereitet, Musikinstrumente mitgebracht und Installationen an die Hauswand gebeamt. So wurden die Abende mehr und mehr zu einer von vielen gemeinsam gestalteten Collage. Einer Collage, welche sich im nächsten Winter fortführen wird.



# Ruderal Residency

The Ruderal Residency explored the 'urban' at its margins. Eleven artists came together in the middle of the Berlin winter to move temporarily into an abandoned building complex and create works inspired by the site and their experiences within it.

**Die Residenz untersuchte das "Urbane" an seinen Rändern. Elf Künstler kamen mitten im Berliner Winter zusammen, um vorübergehend einen verlassenen Gebäudekomplex zu beziehen und Werke zu schaffen, die von diesem Ort und ihren Erfahrungen dort inspiriert waren.**



© Jakob Wirth

Where the city is forgotten, the dance between time and space takes on a different rhythm. Through layers of history, in the process of turning back into forest, between transience and new beginnings, a crack emerges in the routine constraints of urban living. The Ruderal Residency explored how at its edges, the city had escaped control and started to follow different rhythms.

The residency took place in an abandoned residential building complex in February 2023. One of the rooms was turned into a cosy living room with a wood-burning stove providing warmth, hot food was cooked in an improvised kitchen and a sauna in the



© Jakob Wirth



© Johannes Rau

courtyard gave participants and resident artists the possibility to enjoy life at the ruderal cracks of the city, even on the coldest of winter evenings.

Within the building's crumbling concrete walls and abandoned stairwells, we invited eight external artists to come together to reflect, sense and create. The residency offered artists the opportunity to find their own connection with the abandoned site. It was an invitation to get in touch with the site, with oneself and one another. From this process a number of individual and collaborative works emerged. In a public exhibition one week after the residency over 100 people visited the site to get in touch with what was created.



# On Being Ruderal

The performance evening consisted of three consecutive performances that took place in Make-up's event space amidst an installation composed of wood, textiles, video mapping projections and a selection of objects connected to the ruderal theme:

## "On Being Ruderal"

A lecture performance on spontaneity, adaptation, bad herbs, and unwelcome thoughts.

30 mins. 2023.

Text: Maria Paula Maldonado  
Visuals, animation and sound: Thomas Mayer.

\*Special thanks to Constanza Carvajal with whom we created the installation environment.

## "Please Think About What you Want"

Spoken word.

By Thomas Mayer. 2019.

## "Fertilizer"

Live music and spoken word.

By Forrest McCuller. 2023.

Der Performance-Abend bestand aus drei aufeinanderfolgenden Performances, die im Veranstaltungsraum von Make-up inmitten einer Installation aus Holz, Textilien, Videomapping-Projektionen und einer Auswahl von Objekten zum Thema Ruderal stattfanden:

## "On Being Ruderal"

Eine Lecture Performance über Spontaneität, Anpassung, schlechte Kräuter und unwillkommene Gedanken.

Von Maria Paula Maldonado und Thomas Mayer. 30 Minuten. 2023.

Text: Maria Paula Maldonado  
Visuals, Animation und Ton: Thomas Mayer.

\*Besonderer Dank geht an Constanza Carvajal, mit der wir die Installationsumgebung geschaffen haben.

## "Please Think About What you Want"

Gesprochenes Wort.

Von Thomas Mayer. 2019.

## "Fertilizer"

Live-Musik und gesprochenes Wort.

Von Forrest McCuller. 2023.



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**Excerpts from the text “On Being Ruderal” by Maria Paula Maldonado:**

“(…) Ruderals exist as heterogeneous ecologies. As such, they are the material counter-argument to the ideas of oneness and uniformity, so common in purist and nationalist discourses. Ruderals foster unintended encounters and all the entanglements and enmeshments that come out from them. Challenging the desires of alienation and the processes of othering, ruderals stand for the multiple, the earthly, the dynamic, the impure and the unsettled, especially nowadays after and in the midst of so many planetary disturbances.



© Juan Florez

Ruderal ecologies are equivalent to unruly worlds. They are stubborn and persistent. They are unintended and therefore unpredictable and unavoidable. They are *indisciplinadas*. Alone or in conjunction with other entities, ruderals rebel against order and predetermination. They defy authorities, the same ones that they do not even recognise. *They are interrupciones*. They interrupt and mess with the fantasies of uniformity, perfection, purity, sterilisation, progress and optimisation. They rebel against the violence of the “right ways” —*the right way to do, the right way to think, the right way to live, the right way to be.*



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Depending on specific contexts and relations, ruderals can be either noxious or benign, healthy and regenerative. Based on the situation, ruderals are to a higher or lesser extent unwelcome. Often overlooked, ruderals grow in dark corners and unreachable places. Mistaken for and intermixed with weeds (Unkräuter) and undergrowth, ruderals are undesired and uncomfortable.



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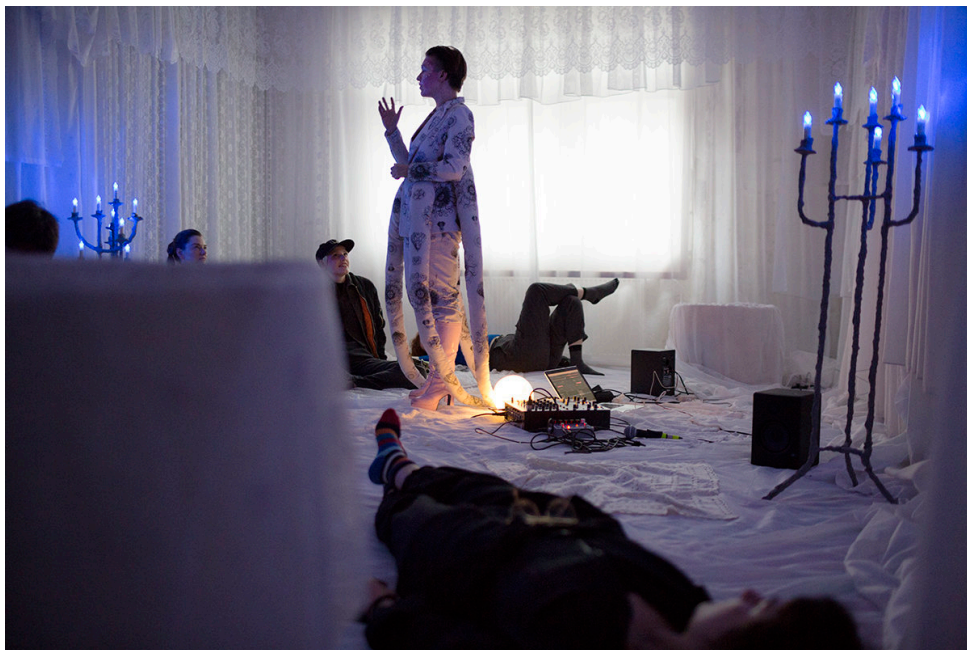
*Mala hierba nunca muere  
(Bad herb never die)  
I have always found this  
“dicho” very ridículo.*

Just like ruderal beings, ruderal thoughts are uncontrollable. They also grow in the cracks, the gaps, the corners and the shadows of the mental spaces we inhabit. As with material environments, psychological ruderal ecologies, depending on the internal climate and external situations, produce desired or undesired thoughts, and therefore welcomed or unwelcomed feelings. Ruderals can pop up spontaneously and unexpectedly in the form of random ideas, images or words that could even escape uncontainably from the mouth out loud. When neglected, these thoughts can also proliferate and invade the mind, filling it with ideas and conversations which, like a broken record, play over and over again.”



# love letters to watery others

'love letters to watery others' is an installation and performance collaboration between Mars Löffler and Sarah Godfrey where the two artists wash together their interdisciplinary artistic practices around textiles, performance and queer worldbuilding. Together they imagine the body as a cosmo-ecological archive that holds science, technology, myth and vision, luring visitors back into the sea. Audiences were invited to a 'creepy meditation' guided by a drag entity, known as Lametta Gorgeous of the Gorgons, inside a communal space made of net curtains and soft sculptures containing hidden video and audio works.



© Lena Ures

'love letters to watery others' ist eine Kollaboration zwischen Mars Löffler und Sarah Godfrey, in der die beiden Künstler\*innen ihre interdisziplinären künstlerischen Praktiken rund um Textilien, Performance und queere Welten erfinden, zusammenführen. Gemeinsam stellen sie sich den Körper als ein kosmos-ökologisches Archiv vor, das Wissenschaft, Technologie, Mythen und Visionen enthält und die Besucher\*innen zurück ins Meer lockt. Das Publikum wurde zu einer "gruseligen Meditation" eingeladen, die von einer als Lametta Gorgeous of the Gorgons bekannten Drag-Entität geleitet wurde, die die Installation aus Netzvorhängen und kleinen Skulpturen mit darin versteckten Video- und Audioelementen öffnete.



© Lena Ures



**Excerpts from the meditation 'A Tentacle, A Tongue, A Tale'  
by Mars Löffler**

CLOSE YOUR EYES AND LET GO OF YOUR HUMAN-  
TRAINED CENTRAL PERSPECTIVE THAT IS FOCUSED ON  
VISION. FEEL THE LIGHT OF THE MOON RESTING ON  
YOU AND BREATHE IN THE GLOW. NOW BREATHE IN  
DEEPLY FOR A FEW TIMES. IMAGINE HOW THE LIGHT  
WASHES AWAY YOUR CLOTHES THAT ARE RENDERING YOU  
AS AN INDIVIDUAL, MAKING YOUR FLESH SLOWLY BUT  
STEADILY PART OF THE TIDES.

...GLIDING IN, YOU REACH INSIDE YOUR DIVERS SUIT OF  
HUMAN SKIN AND DISCOVER THAT A LOT OF EMPTY SPACE  
IS GROWING ...EXPANDING.... PUSHING GAS AND LIGHT  
THROUGH YOUR FLESHY MEMBRANES, CARRYING THE SALT  
YOU ARE NOW ABOUT TO BRING HOME. AS YOUR MOUTH  
AND ANUS ARE MOVING CLOSER TOGETHER, YOUR RIB-  
CAGE, YOUR SPINE, YOUR HIP DISSOLVES AND YOUR  
WHOLE TORSO TURNS INTO A SACK OF SKIN THAT IS  
WANDERING BETWEEN YOUR EYES. YOUR BRAIN IS  
RELOCATING THERE, LOSING ITS CENTER-BUILDING  
FUNCTION OF SENSE-MAKING, EVOLVING NEW LOOSE ENDS  
THAT ACTIVATE THROUGH THE FIRST CUDDLES OF WATER...

...YOU ARE SINKING, GLITCHING 50 MILLION YEARS BACK IN  
TIME, PLUGGING BACK IN TO THE GENES THAT HAVE NEVER  
BEEN LOST, BUT JUST SILENCED THROUGHOUT THE  
EXPERIMENTS OF EVOLUTION. FEEL HOW THOSE ARE  
STREAMING IN WITH THE WATER IN THE BACK OF YOUR OPEN  
MOUTH, HOW YOUR TONGUE IS GRABBING THE COPPER TASTE  
OF THIS MAGICAL, TRACTILE PROMISE BEYOND LANGUAGE  
OUT OF THE WATER AND TURNS YOUR BREATH INTO A LIQUID  
INTIMACY WITH YOUR ENVIRONMENT...



© Lena Ures



# STORY KARAOKE BAR

**Narrators use their own or reported experience to tell stories. They in turn pass on the experience to those who listen to their story. To tell means to re-experience something and allow the listener to experience it themselves. Narratives are experienced narratively.<sup>1</sup>**

**Erzählende nehmen, was sie erzählen, aus der Erfahrung; aus der eigenen oder berichteten. Und sie machen es wiederum zur Erfahrung derer, die ihrer Geschichte zuhören. Zu erzählen bedeutet, etwas auf der Grundlage einer Erfahrung erneut erfahrbar zu machen. Erzählungen werden erzählend erfahren.<sup>1</sup>**

Are you listening or just hearing?



© Lucie Friederike Mueller

1. (Vgl. Walter Benjamin zit. nach Nina Tecklenburg (2014): Performing Series. Erzählen in Theater und Performance. Transkript Verlag, Bielefeld.)



© Antonia Richter



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## STORY KARAOKE BAR

### A temporary place to tell and listen to stories

We invite you to the Story Karaoke Bar! Just like a real karaoke bar - drinks and mics for everyone - but with stories collected from people who live in the neighborhood instead of songs. Come and tell our welcoming bartenders your own stories, chat to people you meet and open your ears and hearts. You'll hear (and sing) tales of personal empowerment mixed up with stories of happiness and misfortune, real everyday myths and hilarious misunderstandings, embarrassing plots complete with cheesy how-we-met-stories - which could be just a one-liner!

Don't be shy - connect in storytelling!



© Antonia Richter

## STORY KARAOKE BAR

### eine kollektive Übung im Zuhören und Erzählen

Wir laden euch ein in die Story-Karaoke-Bar! Ganz wie eine echte Karaoke-Bar, nur mit gesammelten Geschichten aus dem Soldiner Kiez, statt Songs. Aber mit DJ, Drinks und Mikrofonen für alle. Gemeinsam mit unseren tender bartenders könnt ihr hier das Wort ergreifen, die Stimme erheben und eure Ohren spitzen. Persönliche Mutmach-Fabeln verbinden sich mit Glück-im-Unglück-Geschichten, echte Alltagsmythen treffen auf witzige Missverständnisse, peinliche Plots konkurrieren mit kitschigen Kennenlerngeschichten - vielleicht auch nur bestehend aus einem Satz.

Lasst eure Scham hinter euch und verbindet euch beim Geschichtenerzählen!



© Lucie Friederike Mueller

### Credits:

Künstlerische Leitung, Konzept, Recherche:  
Sophia Maria Keßen

Konzept, Dramaturgie: Felicitas Arnold

Video: Hanna Theresa Heitmann

Ausstattung: Stephanie Zurstegge

Musik: Mittekil

Recherche Mitarbeit: Nora Vollmond

Tender Bartenders: Sophia Maria Keßen, Anne Krautstengel, Franziska Merlo, Nora Vollmond

Danke an die Story-Spender\*innen aus dem Soldiner Kiez: u.a. ein Kioskbesitzer, Mitarbeiter\*innen der Firma Kryolan, Gärtner\*innen im Schrebergarten Sommerglück, Passant\*innen auf der Provinzstraße, Künstler\*innen des Make-Up e.V. und Besitzer\*innen eines Playmobil-Second-Hand-Geschäfts.



# Bilder im Protest

**“Bilder im Protest”** - is a public gathering of four artists working on the topic of representation of protest - Jérémie le Hénaff, Piotr Pietrus, Pata Popova and Jamila Schamanek. The artists were invited to present their works, using different mediums from photography to film. Between every intervention, the artist opened an exchange with the audience to reflect on their practice.

**“Bilder im Protest”** - ist eine öffentliche Zusammenkunft von vier Künstler\*innen, die sich mit dem Thema der Darstellung von Protest beschäftigen - Jérémie le Hénaff, Piotr Pietrus, Pata Popova und Jamila Schamanek. Die Künstler\*innen und Künstler waren eingeladen, ihre Werke zu präsentieren und dabei verschiedene Medien von der Fotografie bis zum Film zu verwenden. Zwischen den einzelnen Beiträgen eröffneten die Künstler\*innen einen Austausch mit dem Publikum, um über ihre Praxis zu reflektieren.





Protest is both political and personal. It can lead to regime change, legislation modifications or other institutional progress. These are some of the more obvious results of effective protest. But protest has also some unexpected impacts to the individual. Creating the space to step out of everyday life, taking time to question the rules running our society and imagining other possibilities: these activities have a deep effect on the protestor. The act of protest is also highly emotionally charged. The decisions made in a split second by people protesting can be decisive and change the course of their lives.

Nevertheless the Arab spring and the current situations in Syria, Tunisia, Libya and Egypt are reminding us that protesting and revolution cannot guarantee a "happy ending". Thinking about an "end" is already bringing some questionable narratives to these historic events.

The act of filming or photographing creates an archive and narrative of the protest event. Building that narrative connects us to future social movements. People want to acknowledge that "it [political change] is happening". These narratives are also dedicated to the future, to make upcoming protests possible. Like any archive, they link us to the past and are a message to the future. Those mediums permit what called Dork Zabunya l'insistance (in english: insistence) in his book *L'insistance des luttes*. *L'insistance* point to an inertia of social movement through time.



© Justus Wilke



© Still of the Photofilm "Traces de luttes", Jérémie Le Hénaff

Besides the representations of narrative that film and photography permit, they also have their more elementary uses, such as methods for recording state violence. These videos, mainly amateur, have taken a significant place in the narrative of the current global social moment. They show evidence of disputed actions and challenge the state's monopoly on the 'truth'. Holding a cellphone also has a performative effect. The policeman now knows that he is being observed and his actions will be documented.

Those new practices reverse the power dynamic of 'surveillance' and bring state violence to light.

But analyzing social movements and protest, making it visible and accessible online, can also lead to unwitting participation in state surveillance. How can a person film and take pictures without becoming an agent of repressive forces? Which subversive ways do we still have to report on protest?

~ Jérémie Le Hénaff

# Amoeba



© Madeleine Brunmeier

"Actually I was there all the time waiting in the cracks of the paving stones, in the rainwater tank. For a minute (or was it a decade?) strange things happened. In this time period of division my copy was different. It was still expressing shapes, extending, adhering and retracting. But I started to develop a strong appetite for the attention of people and new corners where I could find sounds, resonance and dissonance.

My pseudopodia started to reach out for new shapes. Inside my membranes I discovered feedback loops, spinning further - wrapping around the prey. My metabolism gained speed, and I found myself in a loop of growth and division. My amorphous mass took structure only from the walls, the floor and ceiling. Space merely sensed beneath the flesh of time, which is reflecting the quality of this moment.

Eigentlich war ich die ganze Zeit da und wartete in den Ritzen der Pflastersteine und im Regenwassertank. Einen Moment lang (oder war es ein Jahrzehnt?) geschahen seltsame Dinge. Während diesem Zellzyklus war meine Kopie anders. Sie drückte immer noch Formen aus, dehnte sich aus, klebte fest und zog sich zusammen. Aber ich begann, einen starken Appetit auf die Aufmerksamkeit der Menschen zu entwickeln und entdeckte neue Ecken, für Klänge, Resonanz und Dissonanz.

Meine Pseudopodien begannen, nach neuen Formen zu greifen. Innerhalb meiner Membranen entdeckte ich Rückkopplungsschleifen, die sich weiter drehten und sich um die Beute wickelten. Mein Stoffwechsel beschleunigte sich, und ich fand mich in einer Spirale aus Wachstum und Teilung wieder. Die einzige Struktur die meiner amorphen Masse kam von den Wänden, dem Boden und der Decke. Der Raum war nur unter dem Fleisch der Zeit zu spüren, das die Qualität des Augenblicks widerspiegelt.



© Madeleine Brunmeier



Event-Spaces create the foundation for friendly participants to take part and engage with one another.

But how do they perceive me? How do they organise around my growth and division? In what time do they listen and breathe? How do their memories choose what they perceive?

'We can imagine degrees of presence of sound leading us progressively from the present to the very width of the present to which one's immediate memory adheres — ,a sort of phosphorescence of immediate perceptions' — then, ultimately, to the more or less immediate past where what we rightly call the memory operates" (Grisey, 1987)

At best, I can remember the last tone I heard - the rest is hidden in the fold of futures, pasts and presents. Expansion is hard to sustain. Limited resources and new beginnings. The echoes of sounds that once defined my being fade into a distant hum and dissolve into the abyss. Friendly experiencers focus drifts elsewhere to novel sensations.



© Madeleine Brunmeier

Event-Räume schaffen die Möglichkeit für freundliche Teilnehmerinnen und Teilnehmer, um sich einzubringen und in Kontakt zu treten.

Aber wie nehmen sie mich wahr? Wie organisieren sie sich um mein Wachstum und meine Teilung? In welchem Rhythmus hören sie zu und atmen? Wie wählen ihre Erinnerungen aus, was sie wahrnehmen?

„Wir können uns den Grad der Präsenz des Klangs vorstellen, die uns schrittweise von der Gegenwart bis zur Weite der Gegenwart, an die unmittelbare Erinnerung anhaftet - "eine Art von Phosphoreszenz der unmittelbaren Wahrnehmungen" - dann, schließlich, an die mehr oder weniger unmittelbare Vergangenheit wo das, was wir mit Recht als das Gedächtnis nennen, wirkt.“  
(Grisey, 1987)

Im besten Fall kann ich mich an den letzten Ton, den ich hörte erinnern. Der Rest ist verborgen in der Ritze zwischen Zukünften, Vergangenheiten und Gegenwart. Expansion ist schwer zu aufrechtzuerhalten. Begrenzte Ressourcen und neue Anfänge. Das Echo der Klänge, die einst mein Wesen bestimmten, verblassen zu einem fernen Summen und lösen sich im Abgrund auf. Der Fokus der freundlichen Erfahrenden driftet anderswo zu neuen Empfindungen.

#### Collaborators:

Rafael García  
Camila Nebbia  
Johanna Schmalöer  
Marleen Dahms  
Johannes Mann  
Maj Kavšek  
Arne Braun

# BauSpielPlatz - Männlichkeit(en) in der Papierstraße

**Over a 3-day period of role playing, 'Masculinities in Papierstrasse' focused on taking the knowledge of 7-13 year olds seriously. At the beginning of the workshop, all the children chose a role, which formed the basis of how the workshop was designed.**

First, the children from the street and the surrounding neighborhood were asked about the identity of Papierstrasse and then about wishes for the street and the imaginations of change in the street, which finally led to the development and construction of a golf course on an area of unused land adjacent to the street which they called "Nice-Golf".

There was a focus on the question of self-empowerment and how children can shape a whole process collaboratively, how they make unilateral



© Johannes Rau

**In einem 3 tägigen Rollenspiel ging es uns um das Ernstnehmen des Wissens der 7-14 Jährigen. Zu Beginn des Workshops wählten alle Kinder eine Rolle aus der heraus der Workshop gestaltet wurde.**

Erstmal wurde die Straße und die Nachbar\*innenschaft nach der Identität der Papierstraße gefragt und im Anschluss nach Wünschen und dem Überschuss an Realität, was letztendlich zur Entwicklung und Bau einer Golfanlage auf der Brachfläche der Straße führte mit dem Namen "Nice-Golf".

Dabei war ein großer Fokus auf der Frage der Selbstermächtigung und wie Kinder einen ganzen Prozess gemeinschaftlich gestalten können, wie sie gemeinsam im Einklang Entscheidungen treffen und diese dann in Form von Bauten materialisieren. Interessant war auch der Name "Nice-Golf" für den sie sich entschieden in Bezug auf ihren sozio-ökonomischen Hintergrund und was für Träume und Ziele sich darin ausdrücken, die viel mit der Unzugänglichkeit der Tätigkeit zu tun hat.



© Johannes Rau



decisions together and then materialize them in the form of built structures.

The children chose the name "Nice-Golf": an indication of the content of some of their shared goals and dreams and how near or far golf - as an aspirational activity - is to their lived experience, these children who don't have access to many resources enjoyed by the more privileged in our society.

The topic of masculinity(ies) was chiefly addressed through the management of the workshop's leadership - highlighting existing roles and how these different roles are performed, building trust as a basis for all interactions. The medium of building together was a connecting point to get the "boys of the street" excited about the workshop.

This workshop was an initial action and is part of a further process of exploration into 'masculinities' in Papierstraße.



© Johannes Rau

Das Thema Männlichkeit(en) wurde eher in der Form der Workshopführung und den vorhandenen Rollenbildern und Rollenperformance bearbeitet, da es bei diesem Thema im Allgemeinen erst einmal ein Prozess des Vertrauensaufbaus geht. Das Medium des gemeinsam Bauens - also einer klassisch sehr gender-biased Tätigkeit - war ein Anschlusspunkt, um die "Jungs der Straße" für den Workshop zu begeistern.

Dabei war der Workshop ein Ausgangspunkt für einen weiteren Prozess von Männlichkeiten in der Papierstraße.



© Johannes Rau



# neo kin

**The future of urban living is emerging in Wedding. Sustainable, social, and interspecies conscious: neo kin is a revolutionary wooden high-rise and a model for resilient and solidary living together in the city.**

neo kin, a new high-rise planned for the vacant lot on Papierstraße, appropriates the farming practices on the lot, the ruderal plants and the knowledge of the street into a project ready for the growing green market. Anna Margit, Elise Heral and Marina Resende were the developers who welcomed the public to a PR tour of their new eco-development on 11 June. Visitors directed their critique and their praise to real developers. By using the lot as if they were the owners, inviting and speculating on it, the performers become the target of public discourse and critique, replacing an owner whose absence skirts public demands.

**Die Zukunft des Wohnens entsteht im Wedding. Nachhaltig, sozial und artübergreifend: neo kin ist ein bahnbrechendes Holzhochhaus und ein Modell für ein resilientes und effizientes Zusammenleben in der Stadt.**

neo kin, ein für die Brachfläche an der Papierstraße geplantes Hochhaus, eignet sich ihre landwirtschaftliche Nutzung, die Pionierpflanzen und das Wissen der Nachbarschaft für ein Projekt an, das für den wachsenden grünen Markt bereit ist. Anna Margit, Elise Heral und Marina Resende waren die Investorinnen, die die Öffentlichkeit am 11. Juni zu einer PR-Tour durch ihr neues Öko-Projekt einluden. Der Fiktion bewusst oder nicht, richteten die Besucher\*innen ihre Kritik und ihr Lob an echten Developers. Indem sie das Grundstück nutzen, als wären sie Eigentümer, werden die Performer zur Zielscheibe des öffentlichen Diskurses und Kritik. Sie ersetzen dabei einen Eigentümer, dessen Abwesenheit die öffentliche Beteiligung ausweicht.

## Context:

Gemeingut zurückholen, Retrieving the commons: the backdrop for this speculative tour of unreal estate was the ongoing occupation of the vacant lot with a potato patch, a hops field, concerts and the construction of a playground. In spirit, the project is motivated by the legal principle of usucapio, by which, by using a piece of land as if one would own it, for a period of time and in good faith, one acquires the right to own this land. neo kin probes another way of acting like an owner.



© Alice Ka Hei



© Alice Ka Hei



neo kin is a revolutionary wooden high-rise building that responds to the challenges of the present and the demands of the future. neo kin is more than a new mixed-use tower. Using the Organic Affordable principle, neo kin is a concept for resilient and solidary living together in the city.

**Visit [neokin-berlin.com](http://neokin-berlin.com) for more information.**

The Papierstraße development incorporates farming practices started on the lot, the ruderal plants and the knowledge of the street into a project ready for the growing green market. Anna Margit, Elise Heral and Marina Resende were the team of two developers and an investor who welcomed the public to a PR tour of their new eco-development on 11 June. Visitors directed their critique and their praise to real developers. These 'proxy' real estate moguls stood in for the lot's actual owner whose absence avoids the possibility in public participation in the lot's future.



**Sustainable**  
Mixed-use wood  
architecture

**Care for kinship**  
Urban nature and urban  
people thriving together

**Green future for all**  
Adaptable sale and rent  
values!





# \*it matters wherehow Ouroboros swallows its tale, again

op.{{\*}}002 (duration ~150 minutes)

*\*it matters wherehow Ouroboros swallows its tale, again* is a participatory performance by Sophia Lökenhoff with Kulshedra Dervishi, Friederike Heine, Mona Sachße, and Eleni Vogiadjis.

*\*it matters wherehow Ouroboros swallows its tale, again* is a participative performance which explores the notion of transindividuality through voice(s). The format oscillates between performance, game and ritual to enable a deepening and transcendental experience of voicing, listening and time. Four different realms are supervised by performers who guide participants through peculiar exercises. The audience actively embarks on this orbit, as if proceeding through a circuit training course. While becoming and unbecoming with other bodies, time is extended, accelerated and slowed down.





op.{{\*}}002 (Dauer ~150 minutes)

*\*it matters wherehow Ouroboros swallows its tale, again* ist eine partizipative Performance von Sophia Lökenhoff mit Kulshedra Dervishi, Friederike Heine, Mona Sachße, und Eleni Vogiadjis.

**\*it matters wherehow Ouroboros swallows its tale, again** ist eine partizipative Performance, die den Begriff der Transindividualität durch Stimme(n) erforscht. Das Format oszilliert zwischen Performance, Spiel und Ritual, um eine vertiefte und transzendente Erfahrung von Stimmen, Zuhören und Zeit zu ermöglichen. Vier Sphären werden von Performer\*innen betreut, die die Partizipierenden durch besondere Übungen führen. Die Teilnehmenden begeben sich dadurch aktiv in einen Orbit, ähnlich eines Zirkeltrainings. Während des Werdens und Vergehens mit anderen Körpern wird die Zeit gedehnt, beschleunigt und verlangsamt.



© Takashi Kunimoto

### ANAMNESIS

guardian: Friederike Heine  
 main score: before the be- leaps into being  
 sequence: here you summon internal touch and the polyvocal story from within, through humming and voicing  
 informed astrologically by: Jupiter  
 assigned element: air and water  
 linking object: respiratory system  
 colors: bright blue - shades of blue

### OSMOSIS

guardian: Mona Sachße  
 main score: psychic travel, hearing is informing seeing (oracle)  
 sequence: here you will be guided through your imaginative vision capacities, and dive into realms beyond the rational understanding  
 informed astrologically by: Moon  
 assigned element: water  
 linked objects: sacrum and coccyx  
 colors: silvery-white to blue-violet

### STERNUM

guardian: Eleni Vogiadjis  
 main score: aliveness, galloping hooves  
 sequence: here you will be increasingly drawn into a circular movement to evolve the notion of release, swelling into ecstasy  
 astrologically informed by: Mars and Venus  
 element: fire  
 linked object: sternum  
 colors: emerald green and deep red colors

### COCHLEA

guardian: Kulshedra Dervishi  
 main score: listening is telling  
 sequence: here you will be introduced to tools and tasks circling listening, reading, writing, and speaking in a binding manner  
 informed astrologically by: Mercury  
 linking objects: 2 Cochleas (instead of wings), the tool necklace, Moonsnail  
 text by: Gallus Angus  
 colors: orange (also gradients from brown-red to black)

## ION - TIME KEEPER'S SEQUENCE AND RULES OF THE GAME :

TIME STRUCTURE OF PERFORMANCE at AdBK: 7 min group branching by ION, transit to first iteration of 28 min: ANAMNESIS, COCHLEA, OSMOSIS performed simultaneously / 3 min transit (possibility to drop in) / next sequences of 21 min: ANAMNESIS, COCHLEA, OSMOSIS / 3 min transit (possibility to drop in) followed again by sequences of 21 min: ANAMNESIS, COCHLEA, OSMOSIS / communal 7 min outro by ION

guardian: Sophia Lökenhoff  
 main score: liquify until it bleeds together  
 sequence: ION is specialized in timekeeping while spell-writing  
 informed astrologically by: Saturn  
 assigned element: earth  
 linking object: spell suit, salt  
 colors: white

# Off With Her Head #2

**An event score inviting the audience to prepare a dish for a last meal. Live performance with soundscape and video**

**Eine Event-Partitur, die das Publikum auffordert, ein Gericht für ein letztes Mahl zuzubereiten. Live-Performance mit Soundscape und Video**

The human being is the only entity that decides to sacrifice itself - and make sacrifices - in the name of an ideal, of a future benefit, of a hint of hope.

"In ten millenia they'll find you and wonder at your beauty, that calm look upon your face and imagine that this was all part of a religious ritual, something to bring the harvest in, rather than a perverse asphyxiation fantasy lived out on a drizzly lock-down Friday"

BOG STANDARDS, from 'An Intimate Decomposition', 2020, Michelle Madsen





**Off With Her Head** is a project which explores sacrifice, renewal and the giving up of meaning. The second iteration of this project looks at the liminal moments around a planned death. The bog bodies referenced by poet Seamus Heaney in the soundscape were found with grains and flower seeds in their stomachs, the remains of their last meals. What if we ate every meal as if it were our last, prepared every meal as if it were a gift?

In Iron Age Jutland human sacrifices were made to the gods of the earth. Excessive, clearly staged violence, with bodies being walked to the edge of the bog and having their throats slit, being suffocated, choked or decapitated. These sacrifices, according to Danish archaeologist P.V Glob, were made to a goddess dominant in 'northern circles' - depicted with rings in her ears and collars like twisted ropes or nooses around their necks. Ishatar, Astarte, Innana were some of the names given to her by ancient Asiatic cultures.



© Manish Ruparel

In Greco-Roman religions she was known as Venus, Aphrodite, Rhea, Demeter, Persephone. These fertility goddesses are half underworld, half overworld beings - cycling through the year, with the hero being removed to the ruderal edges of myth, of narrative - an unruly backdrop for a life or death decision.

To decapitate is an act of revolution. The violent separation of a monarch's head from their body is a symbol of the body politic seeking a new order through physical action, an embodied protest which leaves little to the imagination. Symbolically the 'de'-capitation shifts the decision making power of the human from the head to the body, to the heart and the gut. Medieval Celtic and Old English poems tell the stories of 'beheading' games, where a hero is challenged by an uncanny figure to a mortal exchange of blows. The test being one of bravery, honesty and faith. These challengers come from the wild edges of reality, emerging from the underworld like spring shoots breaking through the cracked earth and signalling a ruderal return to life.



© Manish Ruparel

**Off With Her Head** was first performed as a music and movement score at Odin Teatret in Denmark in 2022. The piece is a prelude to Four Acts in Search of a Fifth, an event cycle which will take place from September 2023 to September 2024.

Recalling the bog bodies and the bogs which Berlin is built on, **Off With Her Head #2** is an encounter of creation and offering at the height of the cyclical drama of the year. The audience is invited into a liminal space to engage in a definite act of communion and, simultaneously, condemnation.

# Crystal of Love

**Sound and movement exploration accompanying the preparation and serving of the traditional Taiwanese fruit called : Crystal of Love.**

**Klang- und Bewegungserkundung begleitend zur Zubereitung und zum Servieren der traditionellen taiwanesischen Frucht namens „Kristall der Liebe“.**

Tzeshi - a butoh practitioner - and Ju Raym improvised with 5 sound motifs. The choreography emerged from these improvisations and they agreed on the character and emotional meaning of each of the motifs afterwards.

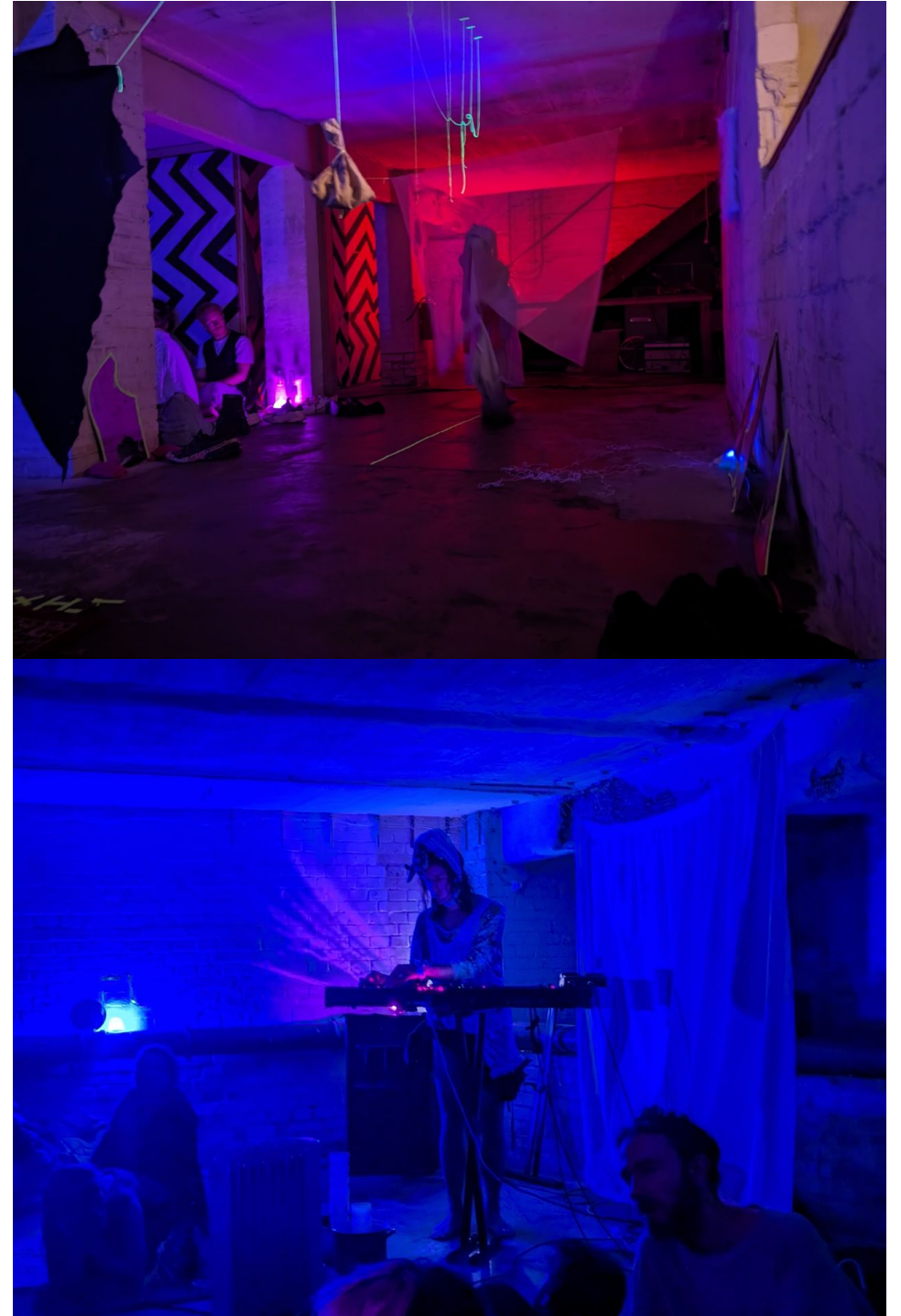
Tzeshi Lei is a multi-dimensional artist from Taiwan and currently based in Berlin, Germany. They work as a new media performance artist and sound artist, also making animation, installation, mixed-media graphic and audio-visual compositions in experimental ways, making personal expressions into experienceable manifestations which resonate with places, spaces and living beings.

Ju Raym Pecquet's research focuses on the ecology of sound and memory: our sense of hearing in hyper visual times and our sense of belonging - re-remembering - in increasingly virtual spaces.



© Lilian Villalba





# Make-up e.V.

Make-up is a self-organised non-profit project space, studio community, and association in Berlin. Located in a former carpentry workshop on Papierstraße, it was transformed in Autumn 2020 into an open space for creative encounters, production, discussion, performance, neighbourhood and art. The space provides ateliers for artists and researchers, as well as a sound studio, an event space, a wood workshop, an outside kitchen with a wood-fired oven, a courtyard with a garden and a stage, a kitchen and two saunas. Make-up is a community of around 15 artists, friends, neighbours and visitors. It is a place for transdisciplinary collaboration, solidarity, respectful togetherness, and joint experimentation.

Everybody is welcome to come by, participate in events and join projects at Make-up!

Make-up ist ein selbstorganisierter Non-Profit-Projektraum, eine Atelieregemeinschaft und ein Verein in Berlin. Seit Herbst 2020 befindet sich Make-up in einer ehemaligen Tischlerei in der Papierstraße, die in einen offenen Raum für kreative Begegnungen, Produktion, Diskussion, Performance, Nachbarschaft und Kunst verwandelt wurde. Der Raum bietet Ateliers für Künstler\*innen und Forscher\*innen, ein Tonstudio, einen Veranstaltungsraum, eine Holzwerkstatt, eine Außenküche mit Lehmofen, einen Innenhof mit Garten und Bühne, eine Küche und zwei Saunen. Make-up ist eine Gemeinschaft von rund 15 Künstler\*innen, Freund\*innen, Nachbar\*innen und Besucher\*innen. Es ist ein Ort für transdisziplinäre Zusammenarbeit, Solidarität, respektvolles Miteinander und für gemeinsames Experimentieren.

Im Make-up ist jede\*r willkommen, vorbeizukommen, an Veranstaltungen teilzunehmen und sich an Projekten zu beteiligen!







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