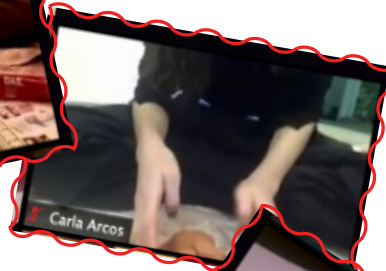




{COLLECTIVE}
{CLAY}
{MANOEUVRE}







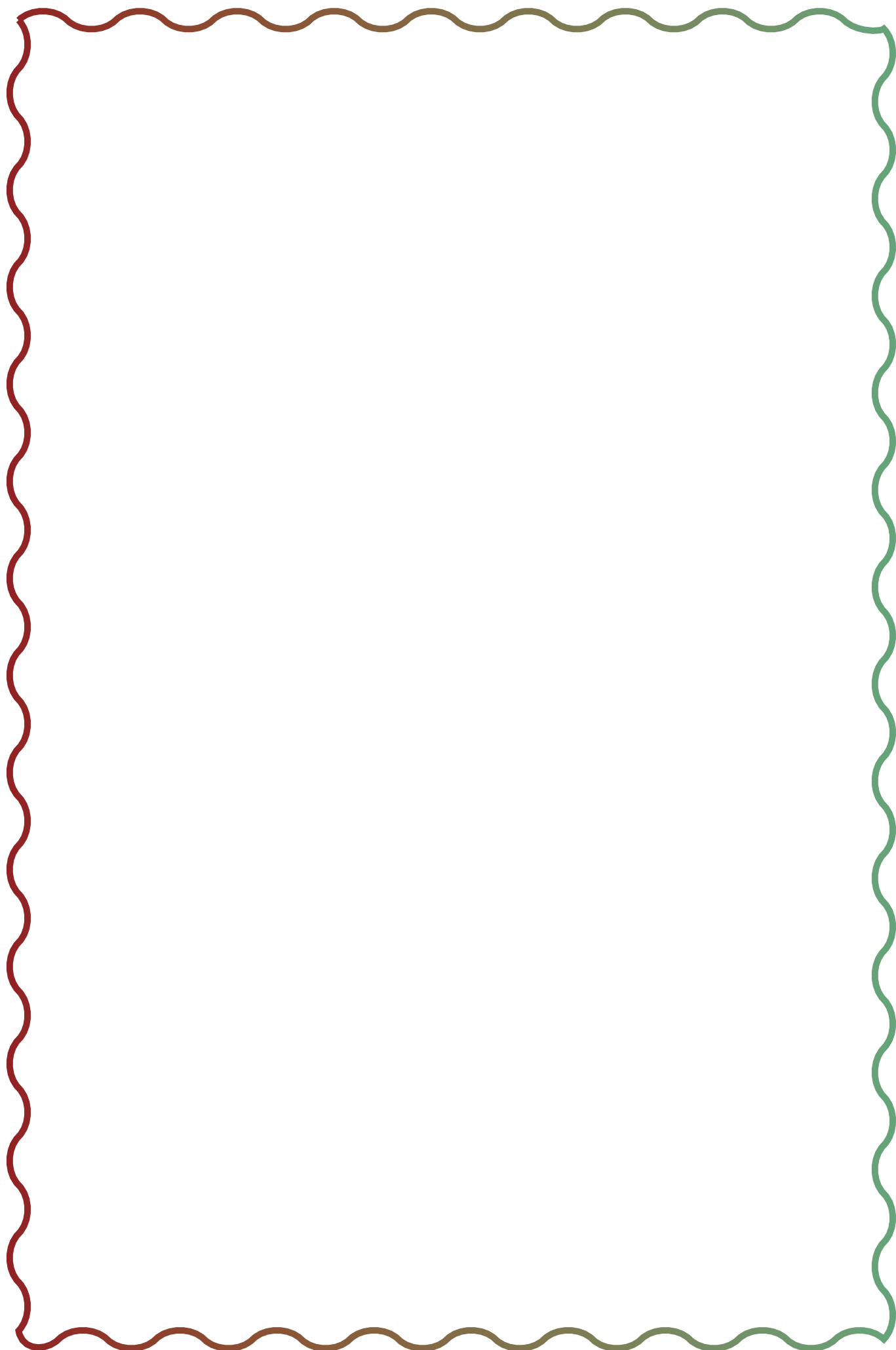
A Collective Clay Manoeuvre

On Friday, Nov 6th, 2020, Maria Thereza Alves held an online keynote event at Kunstinstituut Melly, formerly known as Witte de With Center for Contemporary Art, moderated by Clara Balaguer and with the participation of SPIN members (an independent and student-led climate action group at the Willem de Kooning Academy). This zine acts as a form of documentation of the event.

The event experiments with ways of representing vantage bodies in digital space, pushing against static and even oppressive formats of attending online talks. Why conform to the tyranny of consuming each other's faces in a tiny box as the only means of exacting "connection" and engaging attention? Making (keeping the hands busy) is positioned as a tactic for deep listening: when the body is engaged, the mind is more present. In this haptic crisis of lockdown, the exploration of alternative forms of tactile connection is needed more than ever, despite being severed from each other's company.

SPIN students attended Alves' forum as a vantage online body and as special guests to her lecture's video call room. Instead of the camera being focused on the students' faces, however, webcams were focused on their hands as they sculpted ceramic reproductions of artefacts belonging to the indigenous-run Valle de Xico Community Museum, which was controversially and illegally closed in 2019 by the municipal government of the State of Mexico. While Alves discussed *The Return of a Lake* - a project exhibited at *documenta* (13) and produced in collaboration with the indigenous cultural workers of this museum - students made clay sculptures as contributions to another one of her ongoing initiatives in support of Valle de Xico Community Museum: *Son del Pueblo*.







In Conjunction

Son del pueblo

The event



Son del Pueblo / Of the People

The Return of a Lake was made in collaboration with the Community Museum of Xico Valley, which was forced to close down on the 11th of February, 2019, by the municipal government. No reason was specified.

The museum preserves indigenous culture by conserving pre-colonization artifacts and promotes cultural activities. Since the museum is closed, the community can no longer access their art. They have asked for dissemination and actions of support. In response to this request, Maria Thereza Alves started the Son del Pueblo project.

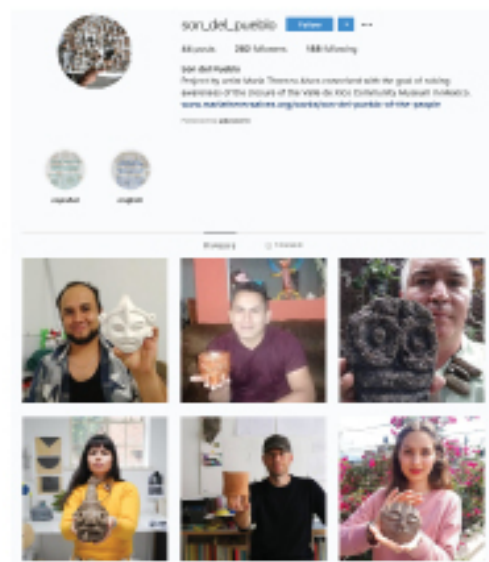
Find more information at: <http://www.mariatherezaalves.org/works/son-del-pueblo-of-the-people/>



Closure of the museum



Museum's members



To participate in the project:

- Make a ceramic work based on the museum's collection. It does not need to be glazed or fired in a kiln.
- Take a picture of yourself and the work within the context of where it was made.
- Send the photos to: studio@mariatherezaalves.org
- The image will be published on Instagram as well as the museum's and Alves' website.

Elektrisch autootje voor Johan komt er

Kerstpakket don



door Els Neijts

De Nederlandse ambassade in Rotterdam heeft voor de Kerst een pakket doneren wat haar betreft voor het oprapen. Deze maand is naar hoogste de elektrisch reikt, maar

ROTTERDAM

in het nieuw der toen te uitkering de boten op school der die naar scho thuis geen dan één m Marja is s

startte al gen gekomen. "Toen ik zag dat Johan zo v

sjuwen met z men dacht ik 'D een elektrische l regelen zijn'. E van een supert te riskant, maar lieve fietsenma er één van 500 voor 3500. Hela tijdens het teste

fets, behalve een hartkwaal, ook nog een zeldzame long- ziekte te hebben. Toch was opgeven geen optie, dus zijn



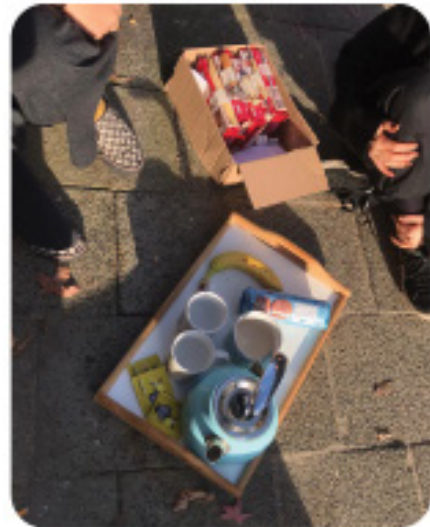
worden worden. Vaar moet je niet alleen onderen, óók jon- geten. Vooral tussen de 16 en

www.donatie.nl/
vervoer-voor-de-broodva-
der/-39838

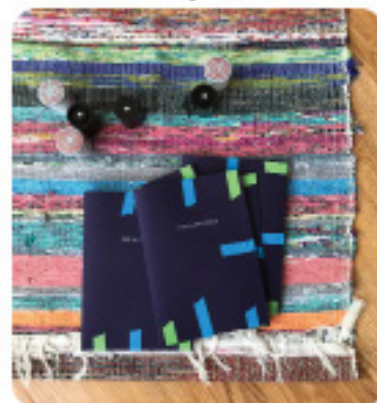
an. "Je mag isen wat je l", knipoogt De rest kun je afgeven bij de Doelen. Ik zorg dat het goed terecht komt."

Delivering the Clay

On the morning of the event, our bike messenger, Tomi, went around all the SPIN members' houses to deliver the clay.



A collaborative playlist for the bike messenger to listen to on the way was created by having each person at each stop add a song to a list on a piece of paper.

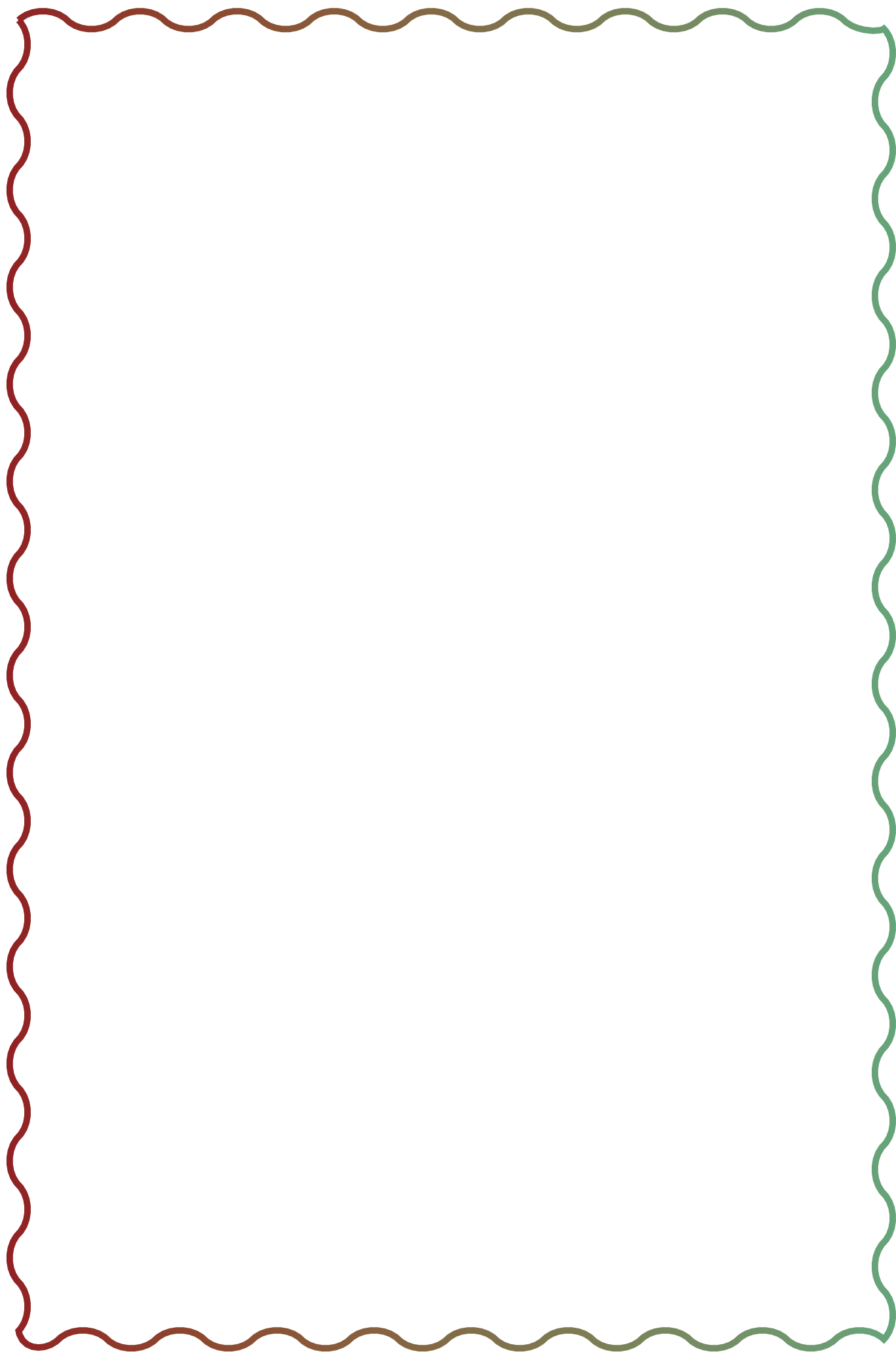




At each stop, the bike messenger was received with some snacks and good conversation. Tomi kept record of the journey through a written manifest of notes, which will be included on each spread of the zine.



The participants also sent around little gifts to one another, including nail polish, art prints and tea.





The Corps



14 hands and some clay

SPIN Return to

the Lake Pre-Talk

Clay Delivery

Messenger

Round

 1st Round,

Friday, November

6th

HQ

J + C

10:30-11:30

/>

on doorstep

J + C greet

**T* at steps

with tray of tea

kettle, cookies,

banana

Elektroautootje voor Johan komt eraan

Kerstpakket

door Els Neel

De Nederlandse ambassade in Rotterdam heeft een elektrische autootje voor Johan gekocht. Het is een klein, rood, elektrisch autootje dat in de Doelen Studio op de 22e verdieping van de Doelen in Rotterdam staat. Het autootje is gemaakt van een speciale klei die niet uit vissen wat je ook wilt houden, knipoogt Maria begripvol. "De rest kun je afgeven bij de Doelen. Ik zorg dat het goed terecht komt."

Behalve op 'moderne' armoe de, wijst Maria regelmatig op hiedendaagse eenzaamheid. Zelfs haar beroemde 'bingo's' zijn niet alleen voor de lol. "Eén op de elf mensen is heel alleen", constateert ze. "Niet alleen ouderen, óók jongeren. Vooral tussen de 16 en 25."

Behalve doneren voor de elektrische autootjes, kan men ook een bijdrage leveren aan de campagne. Het bedrag kan worden overgemaakt op de rekeningnummer 1601 2345 6789 0123. Het bedrag kan ook worden overgemaakt op de rekeningnummer 1601 2345 6789 0123.

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Juliette Douet
French/American
Studying in Rotterdam

Echt Rotterdam is heilig in dat Rotterdammers lief zijn voor de stad en is haar hoogste doel een doneer elektrisch autootje te krijgen, maar er kan best nog meer gedaan worden. Johan kwam tot zijn actie toen hij zag dat zijn zoonje een ander kind een boterham gaf. "Natuurlijk zei hij als bezorgde ouder eerst dat zijn kind zelf zijn brood op moest eten", vertelt Maria namens Johan om hem zo veel mogelijk te ontlasten. "Zijn zoonje reageerde wij hebben zoveel"

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***'s bag)*

Street is revealed

to be named after

a bird watcher, a

nosy man

*~ Bike Messenger

listens to

Black Catbird

by Garifuma

Collective while

cycling ~*

N

11:30-12:30?

inside, with



"The water was swallowed up

1910 mexican revolution 99% of land
owned by non indigenous

Then the time came in the 1980s for the
water to be stolen, sent from Xico into
the city.

WATER 2 DAYS A WEEK FOR 3 HOURS
30% HAVE NO ACCESS TO WATER"

"In the Americas, there
is no post-colonization."

"There is only one
fluid movement.
You are listening
to the talk, to
the land, to the
water of the
community. And
you are going into
it with your body
and your mind (if
these distinctions
exist) - with your
whole being. With
that, something
can happen. Some
energy happens. "



Éstrivo de vasija con representación de hueheteotl o dios viejo
del fuego.
650-900 d.C. época coyotlatelco, Valle de Mexico

windows open

*D: 1 clay package
(with tool and
note)*

Playlist added to,
via typewriter

Playlist added to,
via typewriter

nail polish
abstained

tea shared, with
mandarin

*P: letters in
envelope (for
all)*

*P: gifts inside
photo rolls (for

"There is only one
fluid movement.
You are listening
to the talk to
the land to the
water of the
community. And
you are going into
it with your body
and your mind (if
these distinctions
exist) - with your
whole being. With
that something
can happen. Some
crazy things."



Figura sin Frontera



Abro el paquete
leo entre mis dedos
"Pasta per modelare"

y mientras voy cortando el plástico con cuchillo plano
aun por esculpir la arcilla empaquetada,
me pregunto que historia contará la figurina

Acaricio el barro, lo mojo, lo aplasto.
Mis tentáculos desenmascaran una réplica sin forma.
Descubren un lugar, Valle de Xico
Resbalan sobre la memoria de un lago seco
Reconocen un ecocidio
Sienten personas en resistencia
Aprenden sobre el cierre injustificado del museo,
Y exploran la invisibilidad de lo valioso.

Es así que mis dedos descubrieron vuestra historia.

¿Cuántas nuevas hermanas nacerán para juntarse a la armada de barro?
¿Cuántas harán falta para abrir vuestra puerta?
¿Pero no es cuestión de número, verdad?

Acabo de modelar,
en la figura adivino la copia original que mis ojos no pueden ver.
Confinada está.
La he sentido cerca,
Os he sentido cerca.

Figurina modelada por las manos de Carla Arcos (Dathon,
6 de Noviembre 2020. Rotterdam

2 manos.

10 dedos: el índice es francés, el anular catalán y el resto español.
Dimensiones de mano: 16 cm de largo, 9,5 cm de ancho.

En su día a día se pasan las horas tecleando y redactando ensayos
sobre ecosistemas alpinos, contestando a emails o coloreando
páginas virtuales.

A las manos de Carla también les encanta reunirse alrededor de una
taza de té bien caliente o de una cerveza bien fría. Y si aparece por la
ventana, acarician al gato del vecino.

tea and cookies
shared

T eats the
banana

*P: Clay
packages (with
tool and note)
(for each)*<br
</>*P: collective
playlist*

*P: Gold Glitter
Nail polish
(suggested use
for each, to
make hands zoom
presentable)*<br
</>
*D: 1 Red Zip Tie
(1 ea.) (from

all)*

philosophical

discussion on

typology/taxonomy/

category

*~ Bike Messenger

listens to Having

No Head by the

1975 while cycling

~ ~ Delfshaven

bridge raising,

Bike Messenger

rushes to

Mathenesser(sp?)

bridge and makes

it in time ~*

a clay manoeuvre for the valle de xico community museum

our hands made. we moved carefully, both in the realm of zoom
and in Rotterdam on that friday afternoon

The physical moving was limited to the hands, but as part of
the son del Pueblo project, it felt not limited at all.

from the collection of artefacts, my eye fell on a little ceramic
foot. I chose to connect it to another. This felt intuitive,
even if one does not necessarily need two feet or even one for
that matter.

to be on foot means to walk. to move between places
we connected as beings claying together, through the gifts that
travelled between us, without walking.

we do not need feet to walk, we can walk with out mind
too. acting with clay, is like walking without feet
one needs to actively mold and rethink and shape

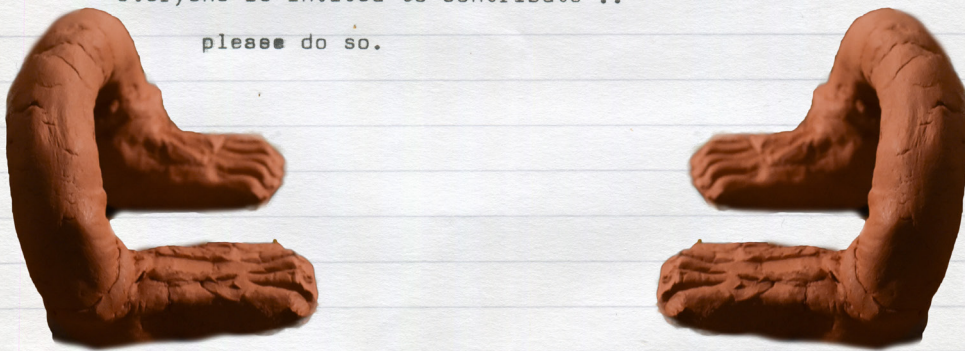
this clay felt far from permanent. no kiln, no fire. instant
less stages as ground to cover.

the real grounds, or oceans which we need cross feels far more
important. Our attempts of recreating objects from the museum
collection, tactile instead of artificial, creates an immediate
link. Every nook and cranny has to be considered. Knowing that
you can not, every do it justice, ~~xxxxxxxxxxxx~~ it becomes
more painful when you realize it is not even possible to view it
in person, even if we did cross oceans. The creativity, the work,
its story, its beauty, its history, ~~is denied its existence~~
The illegal closing of the museum, its history and forcefully bur-
ied, is a pain I will not possibly understand. But the Son del Pu-
eblo project, is an attempt which draws us closer, a molding of
care.

Our hands, the manoeuvres of clay, are just some of
the steps in our attempt to value, care and understand.

everyone is invited to contribute ..

please do so.



J + C

return, quick

drop,

via housemate

D: letter envelope

(**N**)

D: photo roll gift

thingy (**N**)

housemate asks to

say from whom,

T responds

to say 'the bike

messenger'

*~ Bike Messenger

listens to fallait

pas ecraser la

queene du chet while

cycling ~*

*~ Bike Messenger
listens to Having

No Head again ~*

J

1:00 - 1:30?

T arrives

to find **J**

enclosed in red

tape

doorstep

J shares

smoothies

(banana, soy

milk, +?)

J recommends

video game

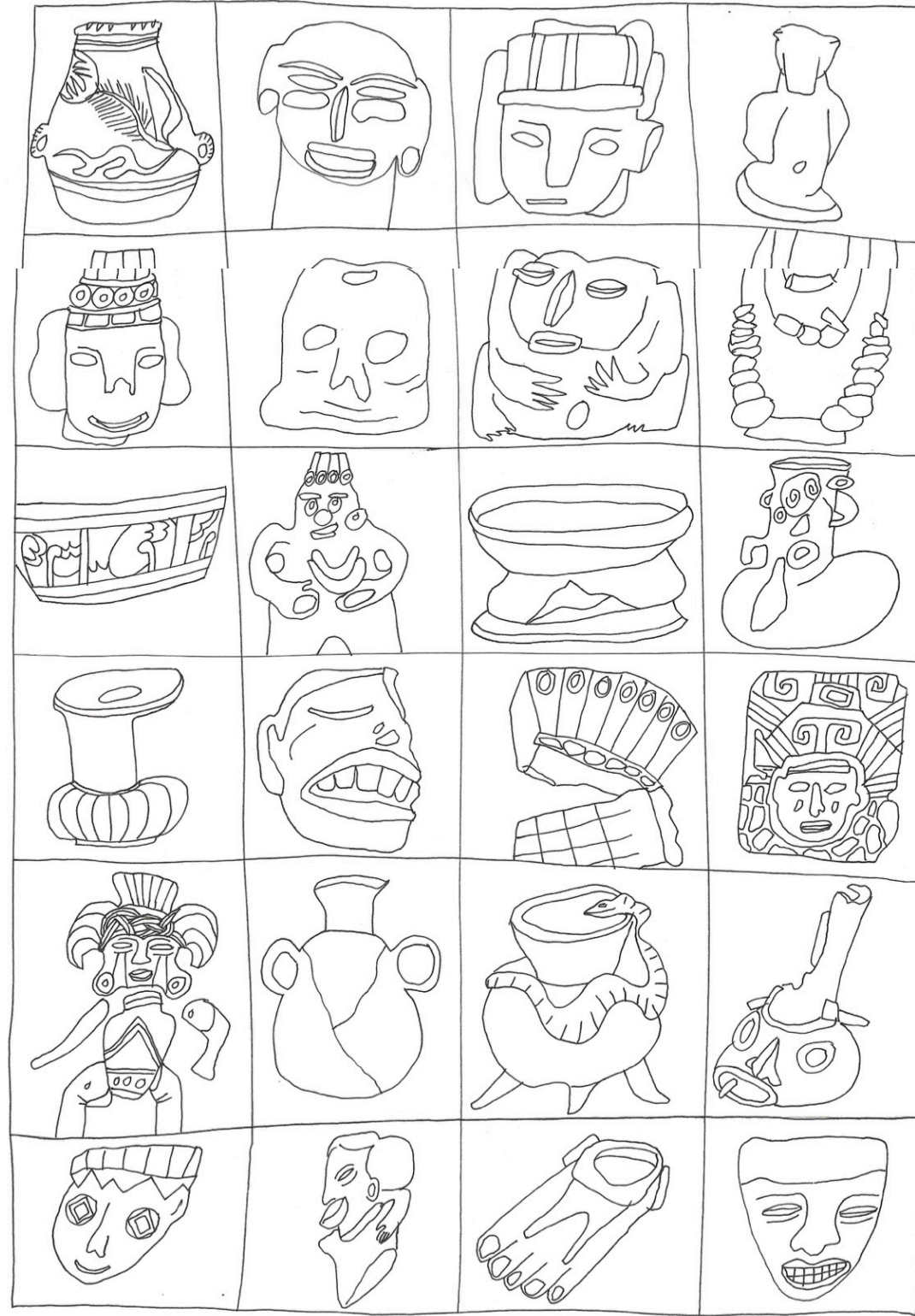


MADE BY EVA VERSTEEG IN HER HOME IN
ROTTERDAM

ON THE RIGHT A SELECTION OF THE
ARTIFACTS FROM THE VALLE DE XICO
COMMUNITY MUSEUM

LEARNING THROUGH MAKING





of building
 materials
 courier during
 the apocalypse,
 T is
 intrigued

 mason pushes a
 relocation inside

 *D: 1 clay
 package (+ tool,
 note)*

 *D: letter
 envelope
 (**N**)*

 *D: photo roll
 flower petals
 (**N**)*

 *D: print
 (**E**)*

 * playlist added
 to *

 T and **J**

Making & listening

While listening to someone talk and shaping the clay with your hands, your mind, hands, eyes and ears are working together. Your body works together like an orchestra, shaping the outcome, by perceiving information. You embody the project, by listening deeply and participate with the outcome.

I support the **Valle de Xico Community Museum**, and hope that it re-opens soon, because without museums and history the orchestra of society wouldn't be able to play a single song.

– *Jabe Sverre Oost*



paint nails
together,
listening to
fleetwood mac

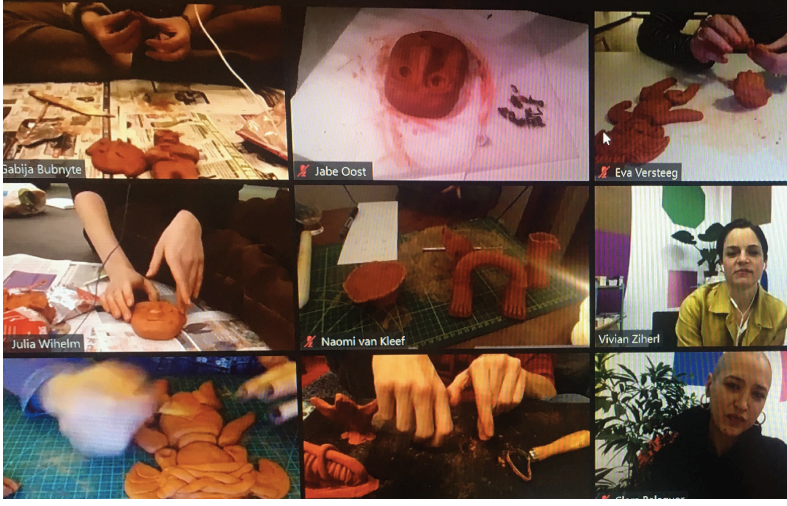
*_ Bike Messenger
listens to
Fleetwood Mac
while cycling,
and posts it to
instagram :) ~*

R

2:00-2:30?

inside

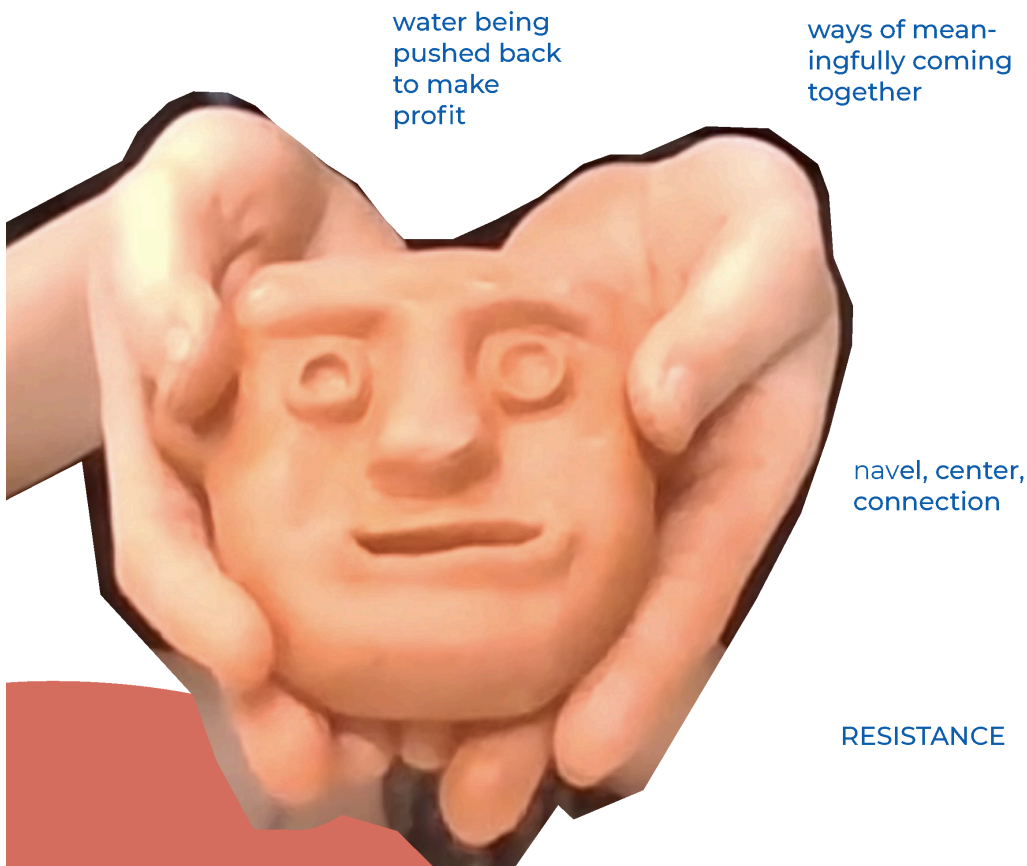
R explains
that building is
anti-kraak
former
institutional
home for



```

delinquents <br
/>
*D: print (**E**)
(to borrow and
give
to **C** later,
as was actually
instructed and
**T** messed
up)*<br />
*D: 1 clay
package (+tool
and note)*<br />
*D: Letter
envelope
(**N**)*<br />
*D: photo roll
(**N**)*<br />
nails painted<br
/>
playlist added
to<br />

```



water being
pushed back
to make
profit

ways of mean-
ingfully coming
together

navel, center,
connection

RESISTANCE

stolen history, taken
away without any rea-
son, ongoing oppres-
sion

theft of wa-
ter causing
earthquakes

Julia Wilhelm is currently studying Fine Arts in Rotterdam. She is interested in storytelling through writing, spoken language, video and material experiments. Her work is mostly research-based, and she is interested in interdisciplinarity. Lately, she investigates the topic sleep; sleep as an ambiguous state between passivity and resistance, loss of control and self-determination. Since February 2020 she is working in the art space 'A Tale of A Tub' as a volunteer. She is part of SPIN since autumn 2020.

*P: envelope of
eyes (**V**)
(with black duct
tape)*

visible from
balcony is wall
painted "you know
my name not my
story" underneath
which one name
reads "**R**"

R's housemate
asks about the
internet

*~ Bike Messenger
listens to slow
dancing in the
dark by joji
~*

V

cyclical use of
water

provide space for
the non-human and
human

connecting through listening, through stories, history cre-
ating bridges, networks of pain and destruction but also
of allyship, of distant togetherness

learning about neglected cultures, neglected without giv-
ing reason, injustice carried on over generations, over seas

encountering through feeling the clay, earth and water,
shaping and reshaping, honoring forms and beings, hon-
oring resistance against injustice, clay becoming warm
under the repeated kneading of hands

can you feel connected to someone you don't know?

making presents
and receiving pres-
ents

giving value through togeth-
er-ness and sharing

```
2:45 - 3:30?<br
/>
outside<br />
*D: envelope
@*<br />
*D: 1 clay
package
(+tool+note)*<br
/>
*D: letter
(**N**)*<br />
*D: photo roll
(**N**)*<br />
*D: print
(**E**)*<br />
glitterly nail
polish added on
top of chipped
black nail
polish<br />
each neighbor
that passes says
hello<br />
```


Figurilla Antropom



T shared
chocolate power
bars

sun is golden and
warm

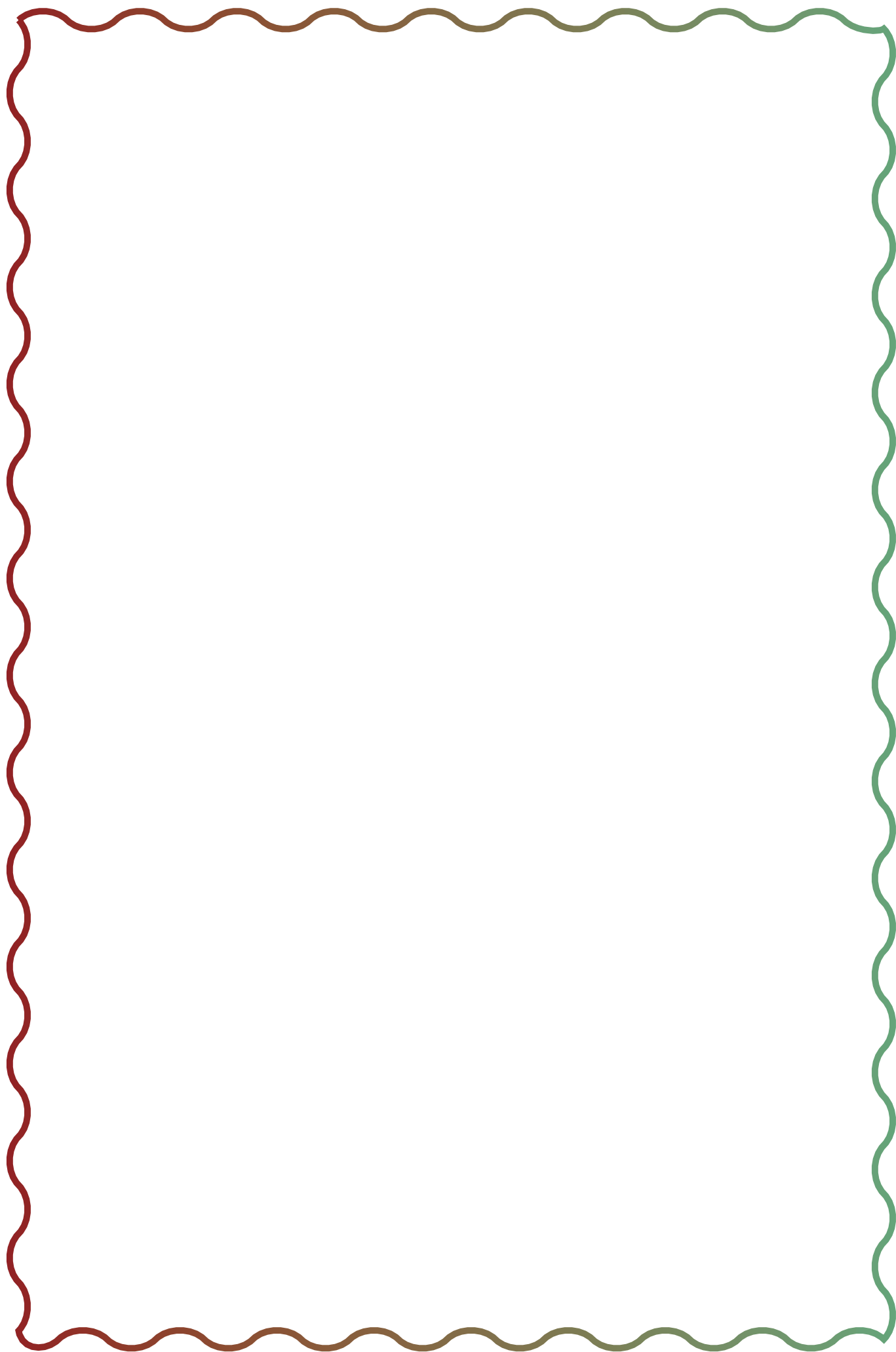
V asks what
type of song
T wants to
hear, **T**
requests a sunny
vibey golden
song

*playlist is
added to*

*~ Bike Messenger
listens to Golden
by Harry Styles
~*



Victoria Di Gioia





Big Thanks to





Big thanks to:

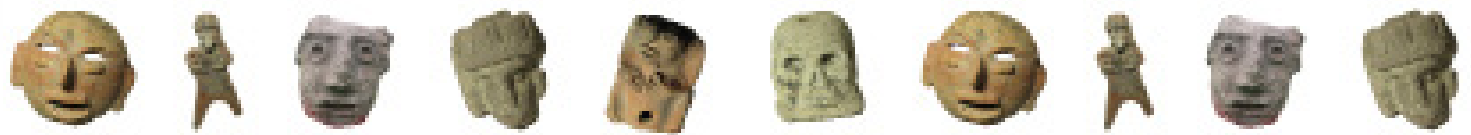
The Artist

Maria Thereza Alves is a Brazil-born artist, cofounder of the Green Party of São Paulo, and former member of the International Indian Treaty Council. On November 6, Alves will contribute a KEYNOTE in which she discusses her long term project 'The Return of a Lake.' In this meeting of art and activism, Alves works with the Indigenous people of the Xico valley in Chalco, nearby Mexico City, supporting and learning with the rehabilitation of a lake in the shadow of generations of colonial and neo-colonial devastations. Here, what returns is not just a lake, but the possibility of a way of life. Alves' work has been featured within Biennale of Sydney 2020, dOCUMENTA (13), and Manifesta 12 among many other biennales and Museum venues.

Q&A Moderator

Clara Balaguer (Makati City, Pisces Metal Monkey) is a cultural worker and grey literature circulator. From 2010 to 2018, she articulated cultural programming with rural, peri-urban, and diasporic communities from the Philippines through the OCD, a residency space and social practice platform. In 2013, she co-founded Hardworking Goodlooking, a cottage industry publishing haus interested in the material vernacular, collectivizing authorship, and the value of the error. Currently, she heads the Social Practices department at Willem de Kooning Academy and teaches in the Experimental Publishing masters of Piet Zwart Institute. Frequently, she operates under collective or individual aliases that intimate her stewardship in a given project, the latest of which is To Be Determined: a transitional, migratory structure (or yet-to-be-determined network) of sleeper cells that activate-deactivate for leaking access to cultural capital in neighborly ways.





Organizer & Moderator

Vivian Ziherl is a curator, researcher and critic working between Amsterdam and Brisbane. Over the past decade Ziherl has presented projects with institutions including documenta 14 (Athens and Kassel), e-flux and Columbia University (New York), the Institute of Modern Art (Brisbane), the Jerusalem Show and Qalandiya International (Jerusalem), the Stedelijk Museum (Amsterdam), and the Van Abbemuseum (Eindhoven). Since 2015 she has founded and led the not-for-profit foundation Frontier Imaginaries, incorporated in Amsterdam and active internationally. Ziherl is a PhD candidate in curatorial studies with Monash University (Melbourne). She has been a friend of *rongwrong* for many years since her time at De Appel Curatorial Program (2010/2011).

Bike Messenger

Tomi Hilsee goes back and forth between work in architecture, architectural history, as a bike messenger and mechanic. Tomi holds a BFA in architecture from the Massachusetts College of Art and a masters from TU Delft, alongside work as an honors student within the History of Architecture and Urban Planning chair. Their interests, among many interests (of course), often follow a sort of un-knowing of history through extended and prolonged intensities of enduring in the thick of something that is happening. They currently co-operate the *Doe-Het-Zelf Werkplaats* in Rotterdam Noord and are constructing a 'Tower of Love' with friends, under the flight path of the Rotterdam Airport.

Collective Hands

SPIN is a climate action collective composed by many students from Willem de Kooning Academy. SPIN aims to collectively create, think and act in an interconnected manner. Like spins (spider in Dutch) they move within a web of interwoven issues, on its paths, trying to trace how they influence and constitute each other. SPIN spins constantly evolving webs connecting likeminded spirits urging against ecological decay by taking an interdisciplinary approach.





Marla Thereza Alves

