

Best Practice Manual

Climate justice. Action. Theatre.
2020-2022





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The material contained in this brochure is the result of over 2 years of collaboration between the partners of the C. A. T. project: Gemeinwohlwohnen (Germany), KUD Transformator (Slovenia), and TO Vienna (Austria).



In acts of love humans are most resilient.

adrienne maree brown

Nature has taught me that if humans don't figure out what revolution means, nature will make the revolution despite us.

Tawana Petty

I've learned from nature the importance of relationships. For example, an ecosystem isn't just a list of living things; it's a set of relationships 'between' those living things.

farhad Ebrahimi

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Foreword

Welcome to the Resilient Revolt booklet. We hope you enjoy browsing, reading, watching, acting out as much as we have enjoyed experimenting, creating, collecting, and compiling this booklet. Before you begin, we invite you to take a deep breath and go through the following meditation with us:

Keep your eyes open and make yourself as comfortable as possible. Whether you are sitting upright or lying down, feel yourself become very still and bring your attention to the weight of your body, to where it is in contact with the surface, and let yourself go with it completely. Begin to bring your attention to your natural breathing pattern at the entrance to your nostrils, noticing your inhalation and exhalation. If your situation allows it, feel free to close your eyes gently and continue to focus on the flow of your natural breath; we are not judging it, we are simply noticing the natural flow of the breath, deep or shallow, fast or slow, makes no difference, allow it to be your natural breathing pattern, accept it as it is and simply notice it.

Recall a time when you felt most connected to your natural environment. This can be a recent or old memory, maybe you were a young child or it happened just recently. When did you feel most

held by and aligned with nature... ? Hold this memory in your mind. Come to settle in your body. Where are you located? Are you lying or sitting down? Or are you walking along a path or perhaps climbing up a hill? Bring your awareness to your body and try to relive the memory, bringing all the movements and sensations from then into the present moment. What is the texture of the surface you are walking, lying or sitting on, and how does that affect your movement?...

What can you smell?

What sounds can you hear?

What do you feel in your belly?

Your memory of being held by nature may have occurred on a hike through the forest or in a park, it may be that you had this experience on the shore of a lake or a sea, it may be that you stood on top of a high mountain peak after a long steep climb. Keep this memory and come back to it as often as possible to reconnect with it.

Resilient
Revolt

The Grassroots

Resilient Revolt ****}** the Grassroots

This introduction was taken and slightly adapted from a toolkit created by the first Resilient Revolters after their first meeting at the 7th Non-Festival in Gornji Grad. The entire toolkit, which also includes a detailed overview of the workshop process and methodology, as well as the harvesting and reflection on it, can be found here:



<https://drive.google.com/drive/folders/1avOi8h78POg8Dvk-DRbLvYpsUj71QngQS?usp=sharing>

Origins

Resilient Revolt grew out of the need of activist theatre makers, i.e. Theatre of the Oppressed (TO) practitioners, to respond to the climate justice crisis through TO and to form a new forum theatre movement around this issue. This need was first expressed during the Muktadhara Festival of TO with Jana

Sanskriti in Kolkatta in 2018, when possibilities for global TO movement action was discussed. A very concrete possibility to actually start the movement was soon found: A residency in the run-up to the 7th International Non-Festival of Theatre of the Oppressed in Gornji Grad, a lovely village in green Slovenia, which was to have climate change as its main theme. This residency took place from July 27 to 31, 2019, for a 4-5-day process.

Soon, an “initiative team” was formed for this first residency, which drafted a “call for artists, TO practitioners and activists”. The full inspiring call for Resilient Revolt, with more detailed descriptions of some of the requirements and goals summarized below, can be downloaded and adapted here:



<http://tdu-wien.at/wp-content/uploads/2019/05/RESILIENT-REVOLT-Call-for-participants-final.pdf>

The team also met frequently via Skype to prepare for the residency logistically and substantively (e.g., they came up with the metaphor of the Raft of the Medusa, which you will encounter in this toolkit). However, it was quite clear from the very beginning that this team would hand over the facilitation of the process as much as possible during the residency itself.



Climate Justice Crisis within Resilient Revolt

Resilient Revolt addresses the climate justice crisis as an existential crisis and one of the most immediate crises of our time. Our current way of life is deeply unsustainable and exploitative. Through our work, we aim to highlight the full scope of what is at stake. At the same time, the climate crisis is an intersectional crisis stemming from a patriarchal and racist capitalist world system that intersects with issues of trans-generational justice. This means that we explicitly invite participants who face intersectional oppressions. A transnational forum theatre movement is necessary because it allows for a “global perspective on our respective local struggles, because Climate Justice is a global issue,” along with other climate justice movements such as Fridays for Future, Ende Gelände or Extinction Rebellion. In the context of TO and forum theatre, a central question before developing a play about the climate justice crisis is: what are the crises (and thus the choices and strategies) that come with climate change? Who are the Oppressed in such a play? Who are the characters in the play? What is at stake in dealing with climate change?

“Theatre remains any society’s sharpest way to hold a live debate with itself. (...) If it doesn’t challenge, provoke, or illuminate, it is not fulfilling its function.”

(Peter Hall: The Necessary Theatre.)

The Goals of the Resilient Revolt

From this political analysis, three main objectives or pillars of Resilient Revolt emerged: the artistic one of creating a forum theatre piece; having a process that is as horizontal as possible; and providing for multiplication. These goals are intended to apply not only to this residency, but to all future actions of Resilient Revolt. Solidarity economy is seen as a central way of dealing with money within Resilient Revolt.



Theatre of the Oppressed (TO) & Forum Theatre

For those unfamiliar with TO and Forum Theatre, here is a very brief introduction: Theatre of the Oppressed is a series of techniques, games, and exercises that use embodied storytelling to support the empowerment and liberation of individuals and their communities. The approach was developed by Augusto Boal in South America and has since been used around the world to build communities, dynamise social engagement, and support individuals to tap into their creative potential for personal and social transformation.

In essence, it uses theatre in order to generate solutions to real-world problems, create dialogue where before there was only monologue, and ultimately “humanise humanity” by enabling people to develop the skills and abilities to liberate themselves and others. It creates space for a rehearsal for life. It is a way to analyse the power dynamics of our society and personal relationships by asserting that personal problems are social problems.

Forum Theatre is one of the forms of TO, which uses a short theatre piece to confront the audience with a problem. The audience is then asked to

address that problem by coming on stage and suggesting other actions for the various characters in what are called “interventions.” Forum Theatre has been used successfully around the world to mobilise for and develop strategies for social movements. It can also sharpen our sense of our issues within such movements.

“Social change through theatre when values and norms are challenged, when perspectives change, political discussions can unfold and can be held in the frame of (forum) theatre.”

“Political theatre is the opportunity to open up minds to show the complexities of the world we live in making the chaos visible.”

Reflections by a RR Practitioner



The Content and Objectives of This Booklet

This brochure first presents and evaluates the 2.5-year long Erasmus+ project (C. A. T.) that was applied for after Resilient Revolt was founded (II.). Then there is a compilation of reflections of different people who participated in the C. A. T. activities (III.). Each person was asked to share their reflections on the project or particular experiences in whatever form they felt most comfortable, whether in the form of written texts, poems, pictures, drawings, agendas, exercises, or something else. The reflections are organised by the main themes of the project, as well as by the six activities that have taken place over the last 2.5 years. You will find exercises and session outlines that we have developed, as well as thematic reflections and life experiences. In the final chapter (IV.) we look to the future and draw lessons from this project about the intersections of theatre and activism. In the appendices you will find a play developed by TO Munich.

This booklet is an attempt to record and track the process that Resilient Revolt has gone through, and to make it possible to establish similar groups in other places with similar processes, or to use this process as inspiration. It is also an opportunity for all applied theatre practitioners interested in

climate change and climate justice issues to learn how they can use TO in the climate crisis.

You are encouraged to reflect on, reuse, and redo the materials presented in this booklet. The agenda can, of course, be changed and developed. It is a commons. We understand Resilient Revolt to be a learning movement/organism, so we highly recommend that you read our group's reflections.

If you have any questions about Resilient Revolt and the possibility of becoming part of our network, or about working with and around Erasmus+ funding, please feel free to write to us at:

resilientrevolt@gmail.com

We hope you gain many insights and enjoy reading.

Resilient Revolt

C. A. T.
Climate Justice.
Action.
Theatre.

the
ERASMUS+ project

Background of the Project

After the first, official Resilient Revolt meeting in Gornji Grad in 2019, the idea emerged to jointly apply for funding to continue the work on the output that had started at the Non-Festival. In early 2020, a group of people from Slovenia, Germany and Austria met in Maribor to write an application for an Erasmus+ grant in adult education (the English group, which was also involved in the process, unfortunately had to drop out as they were no longer eligible for EU funding). The written proposal called for the organization of three method labs, each followed by an activist exchange, one in each country. The method labs were spaces for a handful of TO practitioners to exchange and develop methods in the context of climate justice. Each method lab had a different focus:

- ① Legislative and Forum Theatre in Vienna
- ② Invisible Theatre and Direct Action in Munich
- ③ Newspaper and Documentary Theatre in Ljubljana

The methods developed in the labs were then implemented in workshops that activists could participate in.



①

<https://vimeo.com/617862402>



②

<https://vimeo.com/768919706>



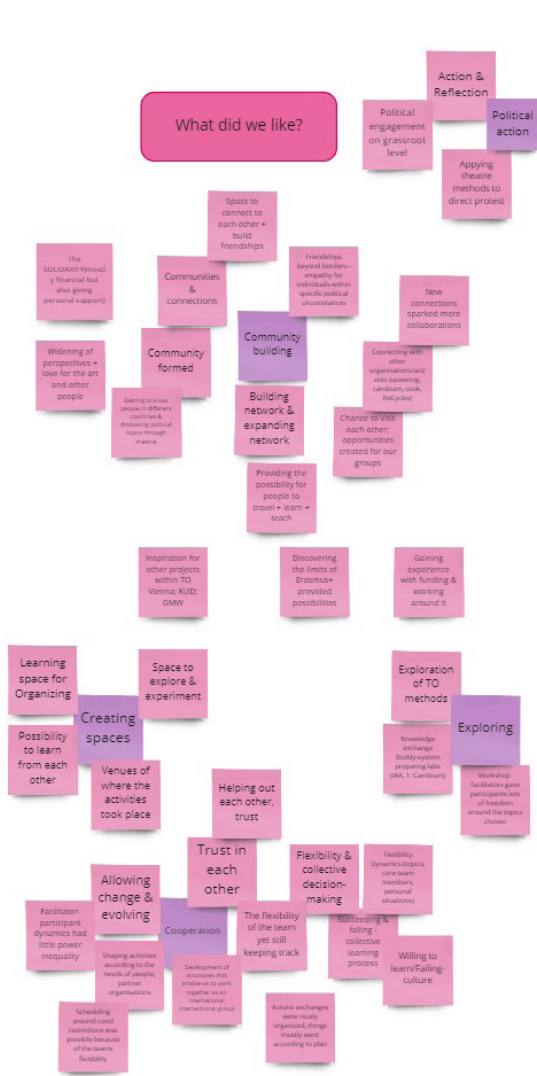
③

<https://vimeo.com/777020879>



Evaluation

A lot has happened since Resilient Revolt applied for the Erasmus+ grant almost 3 years ago. During this process, much has been accomplished, but much has also been left open. During our final partner meeting in Vienna, which brought together two people from each organisation, we reflected on and evaluated the project. The result was a Miro board with tons of post-its. We had to teach ourselves to evaluate what we did, not what we did not do, and not to run into the wall of everything that still lies ahead. We celebrated the small steps we were taking toward climate justice. But of course, not everything went smoothly with this project. Dealing with Erasmus+ and its bureaucratic rules proved to be extremely challenging. It caused significant financial stress for those who were legally responsible when things went wrong. The cost categories we applied for forced us into precarious working conditions. Conflicts arose within our group. Some people dropped out and others joined. We saw how we evolved with and alongside the project. Some people got jobs, others quit their jobs. Some people needed distance, others sought community. Someone had a baby. All three theatre groups fell apart and reassembled again. What follows are reflections on this project, in one form or another. The things we accomplished, the lessons we learned, the experiences we had.



Reflections

Now What? ✱✱ } What do we do with theatre today?

Nowadays theatre seems to be a very old-fashioned approach to reaching people, especially younger generations. Some people think that we really do not need it anymore. It is so “in the moment”; you have to be there at the exact time and place if you want to participate in it, it is so dramatic and full of emotions and expressions, with all the unnecessary cheesy costumes and fake cardboard backdrops, and the worst thing:

You have to share your thoughts with other unknown and strange people and sit in the same room with them. It’s just boring. No room for personal safe zones of individualism, communication via social media, sharing emotions only with emoticons. Why on Earth should you go to the theatre or even make theatre?

When I watch the people around me, I seriously worry about humanity — we are glued to our smartphone screens with our heads down, not noticing the world that is happening around us. We spend more and more time in our safe boxes of individualism, fleeing from everyday reality in all shades of grey and rainbow, avoiding eye contact with fellow human beings or moments when we see what is actually happening outside our boxes in our communities.

12 years ago I had the great opportunity to meet Birgit Fritz and gain a new understanding of theatre. In October 2012, I learned about a method that is used for theatre, activist and educational purposes — Theatre of the Oppressed. Theatre of the Oppressed provides a space to discuss issues that are not otherwise raised, and to give voice to those who have none — the oppressed. The basic concept of Theatre of the Oppressed is power. On this basis, the method explores, discusses, and exposes the power relations between oppressors and the oppressed. More specifically, it shows when and how power is abused by the oppressor to exploit the oppressed who do not have that power. When it comes to oppression and its various forms, Theatre of the Oppressed does not speak of individual cases in which power is abused by one person over another, but rather of the oppression of marginalised social groups by privileged groups. The goal is to use the method to find ways to emancipate and liberate the oppressed in such conflict — not by changing the actions of the oppressors, but those of the oppressed.

The techniques of Theatre of the Oppressed, as applied and disseminated today by collectives around the world, represent upgrades, adaptations and variations of the “original” method. It is increasingly proving to be a useful method for work in schools and preschools. It involves all participants equally and provides a space for public discussion

and exchange of different views and opinions. Thus the centre of action becomes the auditorium, rather than the stage. The community aspect of Theatre of the Oppressed is also reflected in the location and nature of its performances. For the most part, performances take place in venues that are not part of official theatre institutions. Through collaborative co-creation in Theatre of the Oppressed, the method opens up a space for democracy, dialogue and community building. Theatre of the Oppressed events are moments and situations where we (have to) step out of our safe boxes and see the world around us.

It may sound like an amazing approach for those who share ideas and care about humanity today. But in reality, most of the people who attend our events are already critical thinkers, young people who already care about their future, etc. Perhaps this is also because, as mentioned above, our events are mainly held in places that are more welcoming and closer to the target groups.

Theatre of the Oppressed is also understood as community theatre because it contributes to the social capital of a community by developing the skills, community spirit, and artistic sensibility of those who participate in it, whether as producers or audience members. It is used as a tool for social development and promotes ideas such as gender equality, human rights, the environment, and democracy.

(Wikipedia: https://en.wikipedia.org/wiki/Community_theatre)

(°_°) One of the highlights of the last few years took place a few months ago in an elementary school in Slovenia in the rural area, where our group toured with the performance “Now What?”.



“Now What?” is the performance of the young activist group Resilient Revolt from Slovenia, KUD Transformator, which deals with one of the most burning political issues on the agenda of social movements today. Environmental issues from the perspective of the oppressed are presented on stage through a reflection of current events in Slovenia: the Magna car factory, the Kemis accident, the Mokrice power plant, these are just a few examples that pose the titular question with increasing urgency. But “Now What?” is undoubtedly the question posed by several generations before us and also by each new generation to come. The bell has not yet tolled, but the clock is ticking.

The performance consists of individual and collective scenes and highlights the issue of environmental protection from different angles: individual dilemmas and concerns, what to do for the future, how to work in an activist collective, what kind of future we will have in 30 years, the problem of the Magna car factory and other factories that try to avoid responsibility, etc.

The performance was played two times for two groups of 10-14 year old students. The first group

was very enthusiastic and very engaged during the performance: they caught the apples that the performers offered them, voted for the slogans they liked the most, and at the end the majority of students came on stage and proposed a protest (on stage) as the final answer to the question “Now What?” and shouted in one voice “We want a better world!”

Since the performance was more interactive than we had originally planned and we managed to move young people who probably would not have come to our performance at all in different circumstances, we considered their involvement as a great success, as we were able to engage them and build a small community among them. However, the teacher who invited us to the school was, on the contrary, seriously concerned about overly engaged the students who ran wildly onto the stage, shouting slogans and taking part in the performance. During the break, the teacher expressed her deep concern and questioned if the principal would allow the play to be performed a second time.

After talking with the principal and the teacher, the proposal from their side was: we may play the performance again, but only if there are no interactions with the students and we do not ask them to participate in the performance. The team decided to go along and play this version of the performance. They played very well, but in the end the performance

seemed neutered. The energy of the performance was suppressed in the box of individualism and the four walls of the stage. After the performance, there was an open discussion so that students could ask the performers any relevant questions or make comments about the performance. But they were very reserved and just waited to leave the room and have their break. The teacher, on the other hand, was grateful and happy that the acting team had listened to her and had managed to adapt the performance so quickly. Now she was happy, satisfied and reassured that the students had not gone wild and hogged the stage. But was she also happy that the moment when the students formed a community and came out of their zones of individualism did not happen? We do not know. After the second performance, she asked us to come to the school with the Theatre of the Oppressed workshops, and the school ordered a Theatre of the Oppressed book for their school library.



Website

<https://kudtransformator.com/portfolio-item/kaj-pa-zdaj/>



Trailer

<https://www.youtube.com/watch?v=-34571OdwUI>



Performance

<https://www.youtube.com/watch?v=wM9WiGdrdYw>



Reflection of theatre processes in TO-Munich.

Conflict



How do we respond to negative/positive changes?

In order to understand the dynamics that developed during the implementation of the project CAT, it is necessary to understand that the idea of Resilient Revolt, when it was born in 2019 during the Non-Festival in Slovenia, was just a vision/dream of a group of theatre makers, activists and, above all, friends who were living all over Europe at that time.

As a result, some people from Vienna, Maribor, Ljubljana and Munich started spinning ideas on how to put this new platform on a solid financial and structural basis, and therefore organised a week in Maribor to work together on an application for an Erasmus+ grant. Looking back now, it is questionable whether we did not already start losing people at that point who were initially super motivated to participate in the formation of a transnational theatre and activist movement. The way the “application week” took place in Maribor was very much tailored to the needs of middle class students who had the time and money to stay in Maribor for a week and work on the application.

While 80% of the group consisted of Austrians/Germans, only 1-2 Slovenian theatre makers managed to participate in the writing process — although

they did 100% of the structural work for the process, such as cooking, accommodation, etc. Earlier intersectional intentions of the project were neglected in order to finish the application in time before the deadline set by the National Agency.

Even so, it was only thanks to the enormous time commitment of two group members from Vienna that the deadline could be met. Although decisions were made in a forum in which everyone participated, there was a clear imbalance between those who did and formulated most of the written work and those whose limited resources meant that they could only take on small parts. This resulted in large portions of the international group never actually reading/understanding the application and therefore knowing very little about what expectations needed to be met.

In hindsight, we had to pay the price for this lack of intersectional awareness as the issue resurfaced not only in the international but also in the national CAT processes that developed. Throughout the course of the project, it was carried by very few people. This resulted in a very high drop-out rate within the group as members felt that the workload and expectations of both the (inter)national partners and the national agency were simply too high. In addition, there was little to no money for the structural work that was needed for the project.

Reflections on the Theatre work

It was part of the project for each group to conduct a method lab for theatre practitioners (3 days, 5 participants per group) and an activist exchange (5 days, 10 participants per group). Within the various ways that TO offers to work on the broad topic of the climate crisis, there were six events with a wide variety of experiences. Here we collect the experiences of the participants, which already shows how many great experiences we had together.



Method Lab Vienna

TO Vienna, June 2021
forum & Legislative Theatre



We shared the Pride, and the virus didn't care

Hot end of June.

Abandoned garage in Ottakring.

Plants, herbs, colors and messages all around us, despite gray, asphalt walls. Co-creating the space from morning until late afternoon.

Different generations, different social classes, eager to pass knowledge, collected with the past experiences and theories.

Debating a lot, having small pane!s.

New language.

Improvising with theater.

Feeling deep connections.

Meeting some experiences for the first time, like learning how to support an amazing human being in a wheelchair.

Trying out theater of the oppressed on new levels.

Meeting the oppression.

Sleeping and eating together.

Riding a second hand bike from the ground floor queer bike repair.

Glitters.

Tons of glitters.

Us, all shining.

Riding to the center to Vienna Pride.

Screaming a-anti-anti-capitalista! while riding.

Thousands of us all shining.

Summer breeze. Sweat. Friendship. Admiration.

Summer after the first season of Covid lockdowns.

Community, still in my heart.

New fire in my heart.

Still strong.

by Tjaša Kosar

Activist Exchange Cambium

TO Vienna, July 2021

Legislative forum Theater and

Climate Justice in Adult Education

Legislative theatre is a technique of Theatre of the Oppressed that Augusto Boal explored and implemented when he was a Vereador (city councillor) in Rio de Janeiro. When the city council was in the process of creating policy on various issues that affected the city's residents, Boal involved the voters using this technique. During his term, thirteen laws were created in this way.

This is a technique of the Theatre of the Oppressed that can serve as an exercise for reality. Forum theatre allows us to try out different options for developing the story being shown in a safe environment, because what we do on stage has no consequences in real life. Moreover, we can illuminate each move from different angles, with the participation of all present with their thoughts. The result of the forum performance is not necessarily the best possible solution to the problem presented, but rather a broader and deeper understanding of the entire situation, the people involved in it, and the broader social context.

The forum performance event is roughly conducted in three phases:

① **Preparation of all attendees of the event**

(we usually prepare warm-up exercises and exercises for "introduction" to the topic under discussion)

② **Resentation of the issue — performance**

(we re-enact a prepared scene on stage that ends badly for the oppressed people)

③ **Interventions in the performance**

(the scene is repeated and those present can interrupt it and propose another continuation by entering the scene and replacing the oppressed person or their allies, or by introducing a new ally)

During each intervention, we consider what changed in the scene, whether it seemed realistic, why, what long-term potential it has for change for the better, etc. During the legislative forum presentation, we gather proposals for change at the system level, at the level of regulations, laws, and other documents that govern different areas of human activity. After the presentation of the forum, we create a space similar to the senate, for a process of passing laws that follows the same official procedure and is based on the interventions of the audience-actors (they defend or oppose them, vote, etc.). Finally, we collect the adopted proposals and efforts and shape them into legislative proposals.

In the C.A.T. project, we used the ideas of legislative theatre in a slightly different way than described above. Our main goal was to find out how we could use this technique to influence climate justice legislation. At the Method Lab in Vienna, we developed a sequence of scenes that problematized the layout of cycle lanes in cities that do not encourage citizens to use bicycles as a sustainable mode of transportation. In the scene, we showed a traffic accident that had happened to one of the participants. Namely, because the road was too narrow, a car crashed into her and injured her. This led to an argument about the insurance issues between the parties involved, etc. However, we realised that this scene had the systemic background problem mentioned above.

When presenting the scene, we asked the audience (spect-actors) to position themselves into the scenes as still images. These still images represented people enabling the legislation that supported the status quo. The big surprise of this materialisation of the legislative part was the realisation that there are a lot of laws that affect our daily lives. In some cases, it can be very helpful, but it can also make our daily lives very difficult. In the next phase, we asked the spect-actors to participate in the scenes. After watching the story along with the materialised legislation, we asked the audience to intervene in the parts of the legislation that they saw as problematic. They brought suggestions to the scenes about how the legislation could be changed in the direction

that would be beneficial to the cyclist in the scenes. The end result was several proposals for amended or new legislation.

Readers of this article may wonder why we are using (legislative) forum theatre rather than a simple discussion on the topic? Very often the first comment of the person who intervenes in the scene is, “I did not think it would be so difficult.” While it is true that we are not in a real-life situation in the forum performance, it is still representative enough that we can understand, to some degree, what it feels like in real life when we put ourselves in that situation on stage.



Activist Exchange IAA

Gemeinwohlfahren e.V. Munich, September 2021

Invisible Theatre and Direct Actions

From September 07-12, 2021, the International Automobile Exhibition (IAA) took place in Munich, accompanied by a #noIAA protest camp organised by a wide range of actors — from NGOs to kitchen-collectives to direct action networks and many more...

The Activist Exchange was aimed at anyone interested in theatre (with or without experience).

There were:

- ① Street theatre interventions with longer preparation time
- ② Workshop: Self-care and resilience for activists
- ③ Workshop: Poetry of the oppressed
- ④ Small actions that accompanied the larger
- ⑤ Open space for ideas and impulses

- Goal:**
- * Arrive
 - * Introduce agenda
 - * Check expectations
 - * What are our action levels?/How can trainers provide safety in advance?
 - * Name game
 - * All those who “would dress up as security guards at the IAA and be taken away”
 - * Arrival/almost a meditation; ritualistic; dream journey

15:00-17:30



Getting to know each other + Teambuilding

① Name game

Name + rhythm

Begin a rhythm of slapping your knees, clapping your hands, snapping your right hand fingers, snapping your left hand fingers. Continue the four-beat rhythm of slap, clap, snap, snap. The leader begins by saying their name during the “snap, snap” part of the rhythm, and the group repeats the name. Then the next person says their name in this way, etc. This continues in the circle to the left.

➡ Variation: say your name + another person's

name during the “snap, snap” part ➡ that person must then say their own name + another person’s name.

② Icebreaker game

Pass your clap in a circle, but you have to clap with your partner at the same time, look each other in the eyes.

③ Zombie game

④ Partner work

➡ A shares their own story to B, then B shares their story with A (each 5 min)

➡ Introduce each other in the big circle

➡ Include question “What is your motivation to come here?”

⑤ The Caterpillar

3 people stand in a queue. The first two people close their eyes. The third person stimulates the queue by touching their back. The person in the middle has to pass the signal to the person in front of them).

⑥ Sound game

Participants stand in a circle and each person makes a sound. Participants must memorise the sound of their neighbour. Each participant closes their eyes. The facilitator moves the participants around the space. Participants start making their sound and try to find their neighbours.

⑦ Fears/expectations/desires

⑧ Explain logistics/schedule

➡ Form 3 groups and discuss:

“Does the schedule meet your expectations?”

“What can be changed?”

“Open questions?”

“How can I contribute to making the process successful?”

➡ 1 process or several processes! (Street theatre, Invisible Theatre, Logistics)

⑨ Aramilei



Goal: CONNECTING & GETTING into the CONTEXT of Oppression

- * Street art theatre
- * Ideas, associations
- * Newspaper theatre
- * What is the topic: automobility/ motorised individual transport

10:00-12:00

✿ Theatre and improvisational presence

Check-in: How is everyone doing?
Greeting each other with your eyes.

Waking up: Aramilei
Ninja

① **Street art theatre**

- ➡ Walk in space
- ➡ Greet each other and introduce yourself by making a meaningful gesture that describes you
- ➡ Call out a name and that person will immediately fall. All other participants must prevent the fall
- ➡ Walkaround the room in 5 different speeds
- ➡ Point to the remaining empty spaces
- ➡ Freeze and start walking again at the same time
- ➡ Freeze and 1-3 people start walking again

- ➡ Choose a friend and an enemy. Try to keep the friend always between you and your enemy. Find two people to form a triangle
- ➡ One person leaves the space. The others form 2-3 groups and decide to move subtly. When the outsider comes back. The groups will perform their movement. The outsider must identify who is doing the same subtle movement

5 minute break

② **The Wolf**

The participants form a line. The first person is the wolf. The participants ask the wolf "What time is it." The wolf responds by giving a time. Whenever the wolf answers "noon," the world begins to chase the other participants.

③ **Circle**

- ➡ The group forms a circle
- ➡ One person begins to make a sound. The person next to them continues making the sound and adds another sound

④ Association game

One person goes into the centre of the circle, makes an image with their body and says “I am...”, another person responds by making another image and saying “I am...”, a third person joins in and completes the image, then takes one person out of the circle with them.

➡ One person goes into the centre and starts performing, other participants join in by reacting to the performance

⑤ Building a machine/monsters

Participants form a circle. One person stands in the middle and makes a sound and a movement. Participants begin to line up. The sound and movement start to grow bigger and bigger until the machine explodes.

➡ Suggestion: maybe we can give the monster a theme, e.g. a natural creature

⑥ **Au Ja!: Let's all drive a car! — Yes, let's! Let's all...**

12:00-14:00

🌸 **Lunch**

14:00-17:45

🌸 **Collecting Stories**

🕒 **What do the participants want to present in street theatre?**

🕒 **What do they associate with the topic of automobility/cars?**

⑦ **Improv**

Four people stand with their backs to the audience. One person at a time must deliver a monologue until stopped by another participant.

👉 **Topics**

➡ What do I love about cars?

➡ What I hate about cars?

➡ What I would like to change about cars?

👉 **Audience:** is an active witness, makes aesthetic records (e.g. poems)

⑧ **Photography**

Make pictures based on stories: What frustrates you so much about cars that you have not found an answer to yet?

⑨ “Mobility Exercise”

There are 5 ways to get around.

- ➡ Walking
- ➡ Jogging
- ➡ Cycling
- ➡ Public transportation (bus, tram, subway, train)
- ➡ Driving a car

Everyone plays their role and moves around the space. At first, the participants keep to themselves. After a while, they become aware of the others. Then they start to interact with each other.

⑩ Mapping

The group draws a map of Munich/the IAA site and marks where they would like to do a performance/where they would feel it might be too risky to do a performance/where they would be afraid to do a performance.

⑪ Statue theatre

Forming images by telling a story or fairy tale: participants lie down on the floor and close their eyes. The facilitator tells a story or fairy tale about mobility. Participants start moving and begin to mime a character from the story or fairy tale. Then

they should form groups and discuss what they like about the story/what they do not like/what they feel about the story. Then they begin to tell each other what they associate with mobility and begin to form statues.

⑫ Newspaper Theatre

Facilitator lays out various newspaper articles about mobility all around the room. Participants go around the room and read the articles. They are asked to memorise a sentence/headline/word and say it out loud as they walk around the room. If they think their words/phrases go together with the phrases of some of the other participants, they join with them into groups. In these groups, they begin to form statues.

Step 1: Forming statues

Step 2: Associations by others

Step 3: Forming an image theatre play

Step 4: Slow motion movie

Step 5: Stop & Think

Step 6: Collecting the most important arguments

👉 The Hannover Variation: the characters become animals and play their roles as animals. In the beginning the animal is small, then it gets bigger and bigger.

(~J~)

Goal: COLLECTING STORIES

- * Performance
- * Make costumes
- * Determine location
- * Buy tickets?!
- * Clarify legal assistance/ Where can we call them?

10:00-12:00

*** ① Warm up: Natural disaster**

- ➡ Flooding: try not to come in contact with the ground
- ➡ Alien attack: grab a person from behind as if like hugging them, the person who is grabbed cannot be saved, a chain is not allowed
- ➡ Fire: lie down on the ground
- ➡ Earthquake: touch some object, for example a wall or a tree
- ➡ Air pollution due to too many cars: what can be a possible solution?
(e.g. imitate cycling, walking, wearing masks)

② ...

“You are responsible!”

“What me?”

“Yes you!”

“No, I am not responsible!”

“Who then?”

“You, are...”

➡ After 4 rounds of this, the last round goes

“You are responsible!”

“What me?”

“Yes you!”

“No, I am not responsible!”

“Who then?”

“We are all responsible!”

③ Pulling Carrots

Participants lie on the floor and hold on tightly to each other. One person plays the “bunny” The bunny tries to pull the carrots out of the ground by pulling on the participants’ legs. When a participant is pulled out of the ground’. They also become bunnies and continue the game.

④ Reflection

➡ What does mobility mean to you?


➡ What do you hear a lot about in the media or from friends.


12:00-14:00

*** Lunch**

14:00-17:45

 ① **Connect & create**

 1h: Connect all the materials we have so far (the best parts) into one production/performance with GUIDANCE, concrete proposals.

 Combine everything that we have done so far into one performance (definitely doable is a group monster [from day 2], possibly something with text [from story gathering, day 2 afternoon].



10:00-12:00

 **Free work in small groups**









12:00-14:00

 **Lunch**

14:00-17:45

 **Dress rehearsal for new participants**

 **Goal:**

-  Dress rehearsal with newcomers
-  Update people
-  Play games
-  In the case of invisible theatre (possibility to participate as passers-by)
-  Performance games as part of the performance
-  Team building + name game
-  Concerns and questions about the action/ action level
-  What are my fears/ needs/ expectations?

Goal: * As much attention as possible. With good theatre.
And a lot of fun!

10:00-12:00

* **Action!**

12:00-14:00

* **Lunch**

14:00-17:45

* **Action!**



Goal: * Reflection of the process and Out of Action space

10:00-12:00

☀️ ① **1-hour reflection of the action
(Playbacktheatre?)**

② **1-hour reflection of the whole process**

12:00-14:00

☀️ **Lunch**

14:00-17:45

☀️ **Knock off home++**



General Ideas

- ① Warm-up games can be performances! Every game we play can later be used as part of the performance :)
- ② We provide a framework of physical exercises and fieldwork that participants fill with their own content
- ③ Input: stories, poems, fairy tales!, performance
- ④ Research of content: topic: cars, people, nature
- ⑤ What do you want to say? What is important to you?
- ⑥ Bring: Newspaper articles about cars and pollution and IAA, etc!



Reflection from an organiser

Planning

The climate crisis is an intersectional crisis caused by capitalism, patriarchy, and racism. The International Auto Show (IAA) is a symbol of all three. That is why the Resilient Revolt collective decided to participate in the protest camp against the IAA in September 2021 in Munich. We wanted our activist exchange to support an ongoing, direct protest action within the movement for climate justice.

To this end, we set up our theatre yurt right on the camp so that we could participate in camp life by waking up, sharing, and eating with the other protesters.

The street theatre workshop was integrated into the theatre-yurt programme. The Resilient Revolt collective offered a wide range of workshops, from street theatre interventions to self-care and poetry. The street-theatre-workshop was practiced as a closed working process with the end goal of performing in a direct action situation or as a means of intervention to support other events around the exhibition (e.g., demonstrations, etc.). Other workshops were designed as an open space where participants could work collectively on ideas and impulses in a flexible environment, while having the opportunity to participate in other activities in and around the camp.

Ultimately, the activist exchange had the goal of giving people the opportunity to connect, discuss, and act with other activists from a broad spectrum of political work. Our presence at the camp was not meant to be purely a theatre space, but also a platform for people to reflect and engage in broader political discourse, right at the centre of political action.

Participants

We put out an open call on various platforms and at the protest camp itself. In the end, we were a group of about 25 people from Germany, Austria, Slovenia, Israel, the US and Azerbaijan.

Reflection

“What is the power of street-theatre in direct actions?”

Organising the street theatre workshop at an ongoing protest camp was a challenge for both the organising team and the participants.

The participants came from different countries, some did not speak German, some did not have a European passport, most did not know the city and some were psychologically challenged by the immense police presence. As organisers, we tried to respond to the participants' needs before they arrived to the protest camp (e.g. food preferences,

sleeping preferences, individual needs). However, it was not possible to address all possible challenges during the workshop.

Even before the workshop started, we knew we had to be flexible and give space to the feelings and daily concerns of the participants. Therefore, we introduced a buddy structure. Participants formed pairs and were expected to take care of each other. We also organised everyday plena before and after the workshops. We wanted to legally prepare the theatre group for direct action by talking to the legal team at the protest camp. But we also wanted to give the possibility to step away if any of the participants would feel uncomfortable.

On the way to the workshop, and sometimes when entering the protest camp, participants were stopped by police and asked to show IDs. It felt like you were being criminalised just for wanting to participate in the street theatre workshop at the protest camp.

The street theatre workshop tried to follow a daily structure. We learned to become flexible and adapt to the dynamics at the camp, e.g. with meal times, as the KuefA (Küche für alle — kitchen for all) faced daily challenges, e.g. very strict police requirements for the kitchen team. We also decided to hold our workshops outdoors, as we wanted to practise theatre methods in public spaces, to be visible in the camp, to bring joy and humour into the daily camp life

and to encourage others to participate. In doing so, we sometimes had to hide from the sun and be flexible by sharing tents and spaces.

The number of participants in the street theatre workshop fluctuated, as some joined spontaneously when they saw us playing at the protest camp. Some others had to drop out because they were taking on general reproduction shifts at the protest camp (e.g., camp security; assisting activists who were arrested during their protests; care work; preparing for demonstrations). Others left the group because it was emotionally challenging for them to be surrounded by so much police. Therefore, the group had to be ready to rebuild and accept new participants.

During the workshop, we tried to build group dynamics and trust within the group, develop new content and scenes for potential direct action, and also focus on basic theatre exercises. It was important to listen and say “yes” to various improvised proposals. We embraced the message of “Ready to lead, ready to follow.” During the workshop days, the group built patience and trust with each other. In street theatre, sometimes it can be more effective to stand still than to be active all the time or offer improvised bits to the group all the time.

In one workshop session, we decided to explore the spaces outside the protest camp. We dressed in funky clothing and brought a pink bobby car with

us. Suddenly, we were stopped by the police. They asked for our IDs. The passers-by, who had initially been happy to watch us, now tried to move because they felt uncomfortable in this situation. Feeling discouraged by this experience, in the next session we practiced some theatrical responses for future interactions with the police. One idea was to make two lines to cheer for the person who would then play his or her role in the “police check game.”

Another idea was to sing Slovenian protest songs, turn into animals, turn into the better police and help the real police officers, thank the police for their work and say “Ah, finally you are here, we have been waiting for you all day” or pretend to be on a plane ready to take off. After the session, we gained more confidence and felt emotionally and artistically prepared.

On the day of the big demonstration, we started our theatre intervention in the neighbourhood of the protest camp. Later we participated in the big demonstration. Our interventions were powerful. We brought humour and irony, for example, we buried the bobby car, we played improvisation games and encouraged the audience to join in as well.

People stopped, some were irritated, others smiled, laughed and cheered us on.

The theatre group later discussed that the ironic interventions in public space worked quite well. In the next direct street theatre action, we want to

interact more with the audience, show statue theatre and small scenes that addressed the issue of automobility, transportation, commuting, and the freedom of travel in the context of climate justice on a deeper level. However, we need to take into account that the audience is constantly moving as they are part of the demonstration. We should have reviewed the locations and the route of the demonstration in advance. Also, the beginning and the end of the street intervention must be clear so that the performers can control their energy. Additionally, we should have clarified what we would do if someone felt uncomfortable with the direct action and wanted to leave (Where is our meeting point?).



Reflection from a Trainer

For the second mixed mobility for adult learners, we chose as venue the Climate Camp in Munich, which took place during the International Automobile Exhibition, since it is a special place to reach out to adult learners engaged in civil climate movements. As one of three trainers, I was involved in developing the agenda for the theatre workshop. To this end, I selected several exercises to strengthen group dynamics and methods to develop awareness within the group. These skills are of great importance when performing in public spaces. We also looked at methods of Theatre of the Oppressed that are suitable for outdoors public performance, such as Invisible Theatre and Newspaper Theatre.

When we arrived at the camp, the German hosts, Gemeinwohlwohnen, had set up a yurt for us to use as a space for the theatre workshops. A total of 30 participants from Germany, Austria and Slovenia arrived at the venue on the first day. The hosts offered some snacks after arrival and we started with some exercises to get to know each other. These are important to break the ice among the participants and to initialise the feeling of group belonging. On the following two days, we conducted more exercises to reinforce the group dynamics and bond the group together. We also taught street art

theatre methods to create awareness among participants that they can perform together without interfering or interrupting each other. These methods can be used in public improvised performances where actors need to be in tune with each other and follow each other's impulses. After two days, the group had become as one, moving in the same rhythm and following each other's impulses.

After preparing the participants for public performances, we made a first attempt and improvised a performance in the surroundings of the IAA. The participants implemented two exercises that we had practised before. The first one was "Yes, let's": one person proposes what the group should do, and the rest of the group responds with "Yes, let's" In this way, everyone follows one person's lead until another person takes over the lead and makes a different proposal by saying "Let's all..." The other game was "Make a swarm" The group forms a swarms and all members make exactly the same movements. Also, in each game, the participants paid attention to each other's impulses and responded accordingly. As a spectator, one had the impression that a whole group of people was performing the same prearranged action. This little performance attracted a lot of attention from passers-by, shopkeepers and local residents.

Not only observers nearby were attracted by the spectacle, but also the police. Since the International

Automobile Exhibition was taking place at the same time, the authorities were on the alert and were conducting strict checks. Two police officers approached us and asked for our IDs. Everyone was obliged to hand over their IDs and addresses. This encounter diminished the group spirit and motivation. On the one hand, we felt unjustified oppression by the police, which many climate activists face, and on the other hand, we felt criminalised as a theatre group. In this context, I would like to point out the issue of artistic freedom and how art can become a nurturing link between the authorities and the public, for example, in legislative theatre.

To encourage each other, we held a reflection session and prepared some exercises that we could implement when we faced the police. For this purpose, we lined up in two rows facing each other. One person would run in between the two sides and present their IDs. The others would cheer and applaud to motivate them and break the stigma of police checks. This exercise produced a fundamental change in the participants and they felt empowered by this gesture. We also sought legal advice from the climate camp's legal counsel on how to deal with police repression in order to prepare for it.

The next day, we began to explore the topic of climate justice and climate change. Most of the adult learners were familiar with the topic and related it to the International Automobile Exhibi-

tion taking place at the same time. In this regard, we used Theatre of the Oppressed methods such as Aesthetics of the Oppressed, Forum Theatre, and Invisible Theatre to present their critique of both ICE and electric vehicles. One scene showed a car running over a passenger on the street to point out the danger posed by cars.

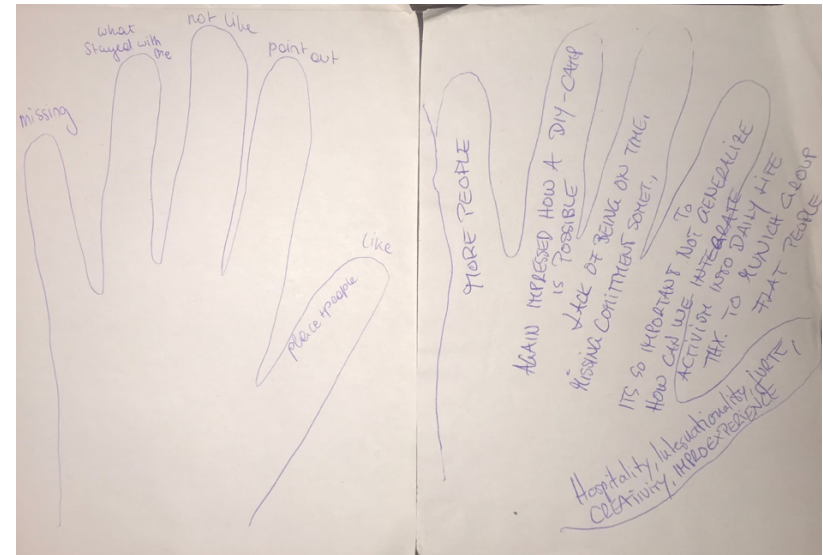
On Friday, the group decided to support the climate movement by appearing at the demonstration that took place in downtown Munich on Saturday. For this event, the whole group dressed up to increase their visibility, and we took a small pink bobby car as a prop. The whole performance was improvised and the participants used the methods and theatrical interpretation of climate justice and the automotive industry that we practiced in the last days. Everyone was invited to give an impulse for a theatrical intervention. The group was able to lead and follow and acted as a single unit. The theatrical interventions got the attention of the other demonstrators and the media took photos of the group.

The next morning, the group reflected on the workshop and performance. Many liked the methods we had taught them and the way the workshop was structured. However, several commented that the performance on Saturday did not relate to the topic of the International Automobile Exhibition. The performance did not address the issues of the automotive industry and was too non-specific. In

my opinion as a trainer, the group dynamic was strong and the theatre methods were used well in the performance. Nevertheless, the performance should have been more connected to the topic of the International Automobile Exhibition.

As a result of these reflections, we realized that it is not only the teaching and learning of theatre methods that is crucial, but also how to deal with the issue of climate change and justice. The theatre methods were used well, but the content was not developed well enough. Therefore, I recommend setting aside a full day for the group to address the topic itself in a theatrical way. In addition, the props used were eye-catching to passers-by and other demonstrators and can maximize visibility in public spaces. In conclusion, the workshop has great potential to be used for other public theatre performances, but some adjustments are needed regarding the treatment of the topic itself.

Reflection of an IAA participant



Final reflection of the workshop: Each participant reflected on missing elements:

What stuck with me?

What did I not like?

What would I like to point out?

What did I like?

What felt too short?

📄 I really do not have anything. That being said, it would have been cool if all of the workshops were open to the public, because I do not think they really were open until near the end.

What stuck with me?

💎 I was encouraged to play my ukulele the first night. I was a stranger, but I immediately got the support and encouragement I needed to make art. So making music under the yurt was very special for me.

What did I not like?

🌀 I LIKED EVERYTHING. I'M SERIOUS.
✿ Except for one poetry workshop, which I wish we would have had time for to share at the end.

What would I like to point out?

✦ Resilient Revolt rocks. I will post the stickers that were distributed at the Linkes Zentrum here in Stuttgart.

What did I like?

🍷 I liked the street theatre workshop and how we did a lot of different exercises that allowed us to move as a group.

✦ I loved how open the group was – I have never done theatre before and did not know anyone before the climate camp, but I felt really embraced by the group.

🧑 I liked that everyone ate out of one giant pot. Community vibes.

Things that the participants enjoyed:

- ① Group solidarity
- ② Group spirit
- ③ New connections to people
- ④ The group decision-making processes,
- ⑤ Being part of the heart of the climate justice movement
- ⑥ Being part of the protest camp
- ⑦ Creativity
- ⑧ The experience improvisation
- ⑨ Playfulness

Things that the participants did not like:

- ① Repression
- ② The frenzy
- ③ People without European ID were too scared to participate ➡ How can we make it less exclusive?
- ④ Short preparation time for direct action
- ⑤ Time pressure at the end





Method Lab Rosenheim

Gemeinwohlwohnen e.V. May, 2021

Queering Resilient Revolt

A Queerfeminist Approach to Climate Justice

Climate change impacts marginalised groups such as women and LGBTQIA+ individuals the most. For example, migration is expected to increase due to climate issues, and marginalised people are at risk of violence and exploitation. Due to gender dynamics, marginalised groups are often not (actively) included or considered in climate justice solutions. As a climate justice movement, we want to reflect on the underlying structural power relations within ourselves that result from patriarchy and neoliberal concepts. We believe that only with a shift in mindset as a climate justice collective can we truly develop new methods that are free of the aforementioned power relations and thus truly effectively challenge the current neoliberal mindset that has led to the climate crisis. Finally, we want to build the framework for our other processes around intersectionality — the consideration of gender, ability, race, ethnicity, class, sexuality, age, and other factors.

Our initial thoughts and questions

Q What is our goal as a theatre network of a movement for climate justice?

✳ First and foremost, we want to make theatre and thereby strengthen our movement with resilience. Through our bodies and emotions, we want to become aware of the connection between social injustice and climate catastrophe. We want to emancipate ourselves and call ourselves and others to action.

☹ But what does all this mean if we contradict our own principles and values in our work?

☹ If we think we are open and inclusive, are we thereby excluding others?

⎋ What if there are mechanisms of oppression at work in our groups and therefore not all group members can reach their full potential?

☹ When we think we are working hierarchy-free and in a feminist way, are we actually reproducing hierarchy and patriarchy within our own ranks?

☹ Are we allowing ourselves to be guided by self-exploitation and pressure to perform?

☹ What if it is actually necessary to address the contradictions within ourselves?

Theatre as a Radical Process

During the Queering Resilient Revolt method lab, we used theatre as a radical process to enact change. Instead of questioning gender, instead of deepening the concept by deconstructing it, we left it completely out of the space. Here are some notes on this process:

- ① The perfect process follows the pain
 - ② feeling the fear of facing things = growing pains
 - ③ Power is not taken, power is given by all those who listen
 - ④ We become active participants
 - ⑤ We hold spaces together
 - ⑥ I set aside my comfort: safety and discomfort are not mutually exclusive, they can exist simultaneously
 - ⑦ Emergence: co-creative process
(“this is where the magic happens”)
-
- ⑧ Trust & emotional dependence
 - ⑨ How do we build this? We take it for granted and are ready to be disappointed

The group invited two facilitators who are experts in queering. The first thing we did was give ourselves new names. We were invited to name ourselves as organisms, like an animal or a plant. Instead of our names and pronouns, we then called each other by our new name. It was a beautiful way to question our own gender. Some of us still sometimes use our temporary names to this day.

*“By giving me a pronoun,
you make an idea of my gender.”*

“how do you radicalise a space?”



— by radicalising a process.”



Every Body

*Order is an illusion.
Things, the world, situations are constantly in chaos.
We are learning to accept this chaos, explore it and see
how we can manage to live in it, without too many borders
and unnecessary inequalities.*

*There is no harmony.
Why would it need to be?
We are all the time trying to give each other the same
amount of attention and resources.
What is up, must come down.
What is down, must come up.
We only meet briefly on the half way.
Most of the time we are observing each other from a dis-
tance, trying to get closer or trying to separate more.
And it's ok.*

*One day I'll fly away.
But for now I'm staying here.
With the trouble.*

By Slobodan Malice

The leash

I take you on a leash
You say
I am angry and greedy
It's interesting how you are
changing the game
You see
Can you actually see?
You are changing the game
Who gave you this power
Where comes this privilege
I want to change the game
For my people
For our freedom
For love
You say I can't
You say
I am mixing up my private stuff
Oh wow
Do you see where this heads
Can you see this?
Can you actually
You who objectified me
You who misgendered me
with words
with looks
You who tried to appropriate me
my story
my pain
my name
My name is Franzis

*

*

How hard is respecting
How hard is opening up
Look
You continue oppression
You continue white supremacy
You continue pain
Stop
I said stop
Stop
Stop
You keep moving forward
Not knowing
Not seeing
You hurt me
You continue hurting yourself
You're taking yourself on a leash
Can you actually feel it?
You don't want freedom
With freedom comes responsibility
For the house you built
For renovating the materials
that you could only use
Because you took it from the ones
that you are now trying to own
I am not an inhabitant of your house
You are not telling me where my room is
You are not telling me what I must do
I am building my own house
That I will never own
Knowing that this house is ours

**

**

**Built by a community of love
And by love
I mean dignity
And by love
I mean trust
And by love
I mean variety
And by love
I mean unease
I invite you to come
But please no leashes allowed
Here we are free
And we are proud
Embracing becoming
Embracing the leashes that were put on us
Only good for a queer kinky party
Dismantling it**

Breast Competitor

*I am a breast competitor.
Inflicting pains of desire.
I am seeing brave eyes.
Refusing to be locked in.
I am not in control*

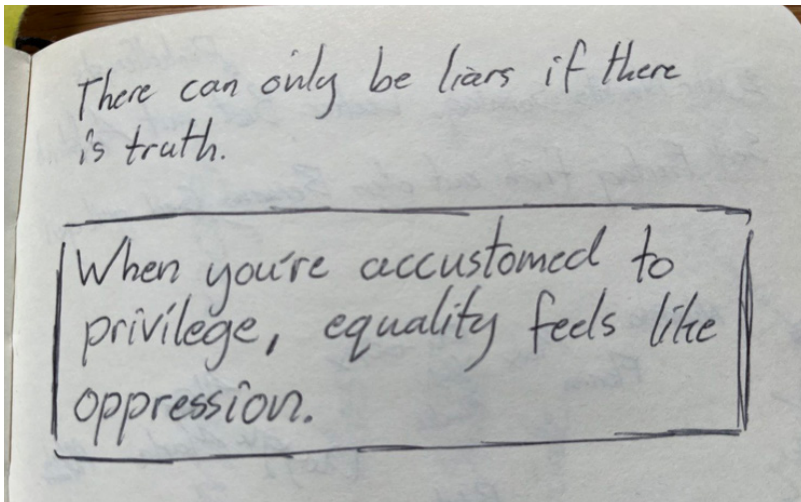
By Stone



Mini-Performance "What about breasts?" at the Practitioner's Lab in Rosenheim

In between places

The in between places become the brave spaces.



"I have learnt that creativity lives in the unknown places of our spirit. We do not do art based on a life that abides by the rules. Art is created specifically in the moment when we transcend."

By "Mehr als Binär" - Alok

Activist Exchange NE Fest

KUD Transformator, July 2022

Newspaper and Documentary Theatre

Report from Gornji Grad

Little by little, a community. In fact, very quickly a small community formed far from the cities and distractions, in a small village called Gornji Grad (Upper Castle). As the name suggests, our micro-cosmic community resembled a castle. In a few sunny summers, from sunrise to sunset, we participated in theatre workshops and the challenges and joys of community life. We enjoyed sharing the chores, but not the dessert. And despite the drought, we successfully found a nice place to swim. The number of people was great. The group was not unusually large, but not too small to meet like-minded people (or not to be able to avoid others).

The theatre workshops culminated in evening performances. These gave us a sense of accomplishment after a long week, although they also caused some stress for the participants and workshop organizers. Although I have been on stage before, I have never acted in/on a hayrack (kozolec) before.

Theatre is political, a sermon both preached and believed by the organizers. The event in Cambium brought us closer to community life in practice. And the activist exchange in Gornji Grad ended on the day when the parish priest Ivan Šumljak delivered his farewell mass in the cathedral of Gornji Grad after 7 years of service. A sad farewell to two constants in our lives that we already took for granted.



Method Lab Ljubljana

KUD Transformator, October 2022

Strong Communities and Visible Activism

How did we all end up in this fast train?

Why is no one stopping the train?

I am a big question mark

not understanding

Heavy topic- Playful mind

Small action-Big vision

Thoughts on direct action:

 We want to plant...

Humor

Joy

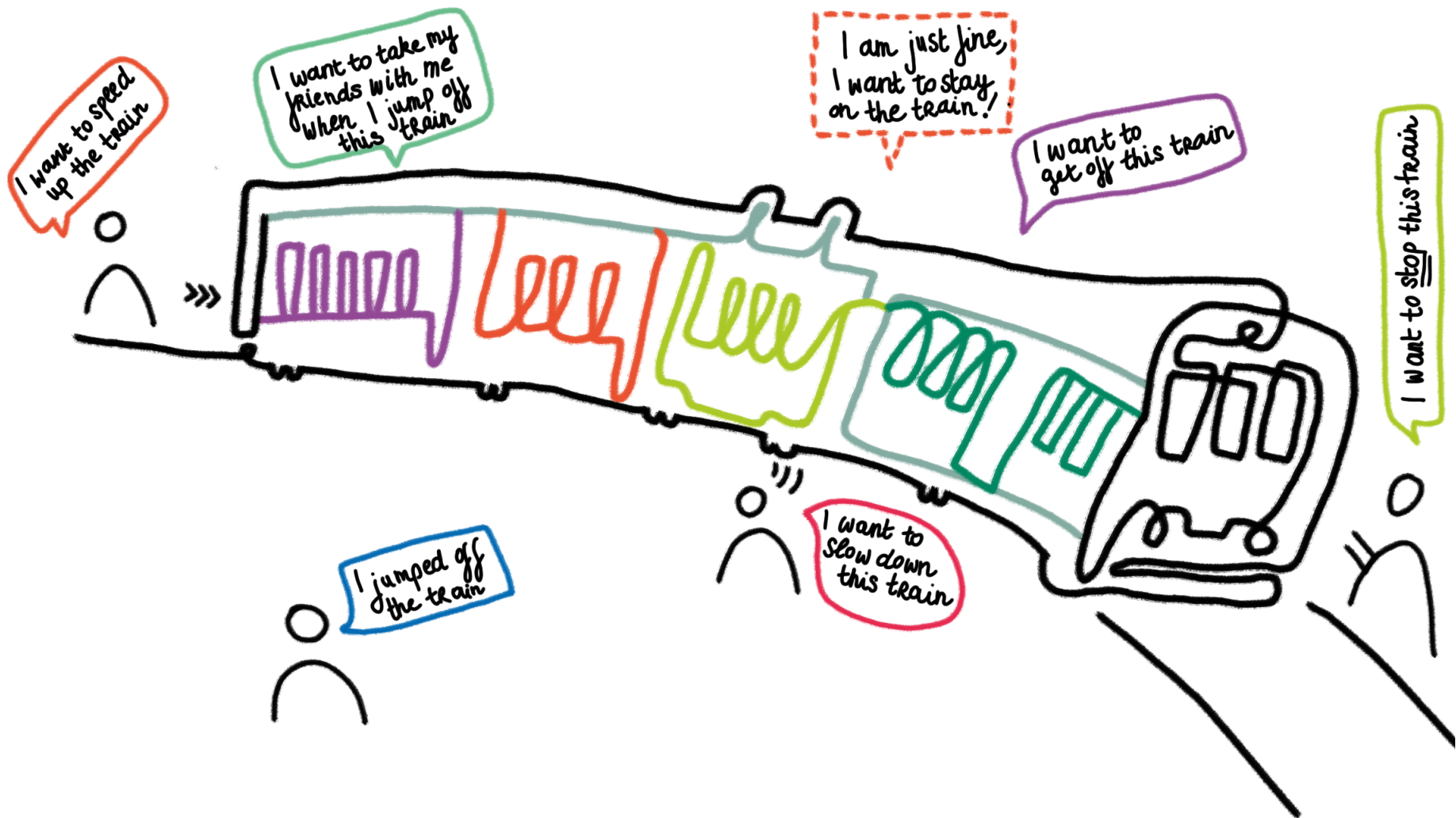
Playfulness

Calmness

Slowness

How to get off the train that is going faster and faster. This was one of the questions raised in a spiral round during the last method lab in Ljubljana. The spiral method enables collective brainstorming. One by one, the circle of people iteratively tries to express what is important for them at that moment. Starting with basic needs like regular breaks during workshops or being able to spend time in the sun, the answers soon evolved into “I do not know if I can be fully present in this session, I have so much to do,” “I have so much stress at work,” “I have five tasks to do at once,” etc.

One participant associated these remarks with a train going faster and faster. The person described it as a high-speed train that never stops and this makes it impossible to get off. Some people in the round described feeling stuck on this train and completely at a loss as to how to get off. Others referred to people around them trying to get them off the train. Not a single person in the group felt that they had succeeded in jumping off the train, and those who made it briefly watched in vain as their friends were still on board. So how can we get off the accelerating train collectively? How can we not only save ourselves, but also take other people with us? Who knows, maybe if we manage to get enough people off the train, we can sabotage the tracks to slow it down. Or, even better, we can bring it to a halt. We could stand together as a resilient revolt. That, to me, is the goal of this project: *to be able to*



put up a resilient revolt, to stand together and stop the train that represents capitalism, racism, ableism, patriarchy, and every other system of oppression. So we need resilient communities. Collective resilience is about finding a positive, joyful, and healing way to approach and bring about change together. While individuals turn to spiritual practices like meditation or yoga, the collective finds moments of stillness through community building. Whether financial or other kinds of solidarity, a sense of purpose and belonging, a network of caring and support, a sense of safety, group cuddling, or other ways, all have a regenerative function that enables our activism. As Adrienne Maree Brown says: “the strength of our movements is the strength of our relationships.” By building networks, connections, and friendships, resilient revolt has set in motion a transformative process to get off the train together, as a community.

 **Performances**

- ① Weighted Democracy
- ② Lesbian Marriage Proposal
- ③ Slow is Soul-Fast



Next
steps

The power of community

3 poems on the power of community,

➡ one for the present

➡ one for the past,

➡ one for the future

a process of 3 years

from a perspective of generative power ;)¹

¹ Please read this contribution as a work in progress, a poetic letter with some current thoughts. Somehow we have to work with deadlines, unfortunately creativity and insight does not always work that way. Even though a semi-pressured night shift can do miracles ;)

This letter was originally written in the first hours of November 19, based on life, play and thoughts of the last weeks to one month. This poetic contribution also has an academic aspiration, that's why quotes are somewhat important, but I did not manage to include them properly in the manuscript, I will provide the link here later: linktr.ee/powerofcommunity, you can also find a scannable QR code at the end of this contribution.

² This may sound arrogant, and I actually might be wrong, but damn it, I hope I'm right, eventually we will all be free, maybe not in this lifetime, but, dang, I want to make it happen, for all of us on our positioned path to freedom.

family emerged

**in communal unity
we learned what it means to be free**

**sounds super plushy
we promise when you're there you'll see²**

**and oh gosh
at times it seems tight
thousand petty duties, was that commitment bright?**

**sometimes it wasn't, though mostly it was
visioning we hadn't, we cherish we had
less commitment would have been bad**

**this might seem like carambolage
we ain't engineers of the social, this is lovely bricolage**

**in process and play,
attention to power and violence we pay**

**analyse, question, and oppose
the power of
dynamically entangled dominations and us**

**accounting for own toxic misuse
emotionally hard, we now the feeling,
wanting to quit, we beg you keep healing
untamed power seeds the abuse**

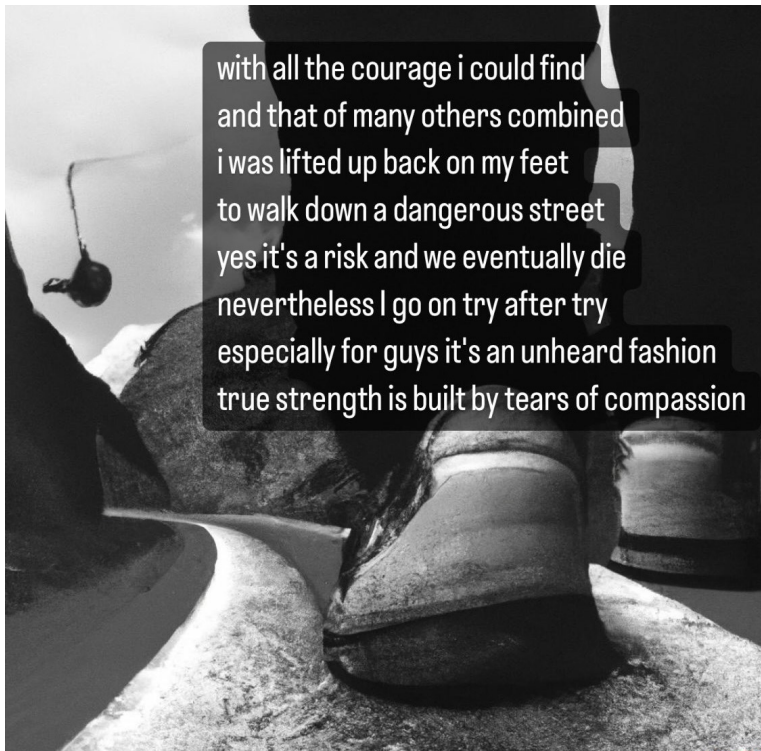
**this is something we fear
take the time, angst runs deep, maybe take a beer**

**back to the process my family calls
boundaries are needed, have you tried BDSM instead of a fence?
untolerable are permanent walls**

**community dissolves individualism
creative individuality flourishes in sympoetic³ connection
tightly held in so familiar relation, deeply entangled I start to feel
what it means to be free
community is the power to be**

*This is already covered for past and present
written before all this mess began,
words of courage for generative power
a poem from the past
to keep the above promise*

³ Some rare, peripheral, or made up words will be explained here:
linktr.ee/powerofcommunity



⁴ Complete perspectives are certainly not covered in here.

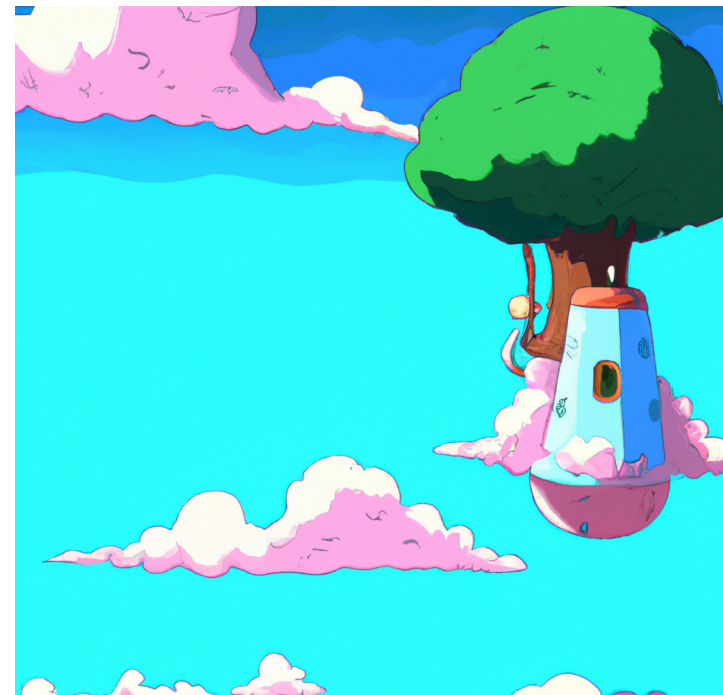
Now that was a picture for the affects of the past,
I can't let the some topic of this text slip by

Next to a picture for the perspectives⁴ of the present



How does my community feel?

Like a lighthouse with a very connective anchor.





Now you want to know about the future, hmmm?
 it's hard to talk about the future,
 on many of the accustomed registers of
 the imagination it seems dire
 we are constantly in mourning, of losses past
 and still to come
 yet certain
 his whole planet ship is a slow one to change its
 system dynamics
 prevention would have been a thing of actions 30
 years ago
 we still think that any present and future recupera-
 tion will make things more pleasurable in the long
 run,
 but, oh peeps. it will be rough
 what do you think will happen as more and more
 areas of the world become uninhabitable,
 saving carbon
 and shit is so important to mitigate the inevitable
 apocalypse for so many places, but what do you
 think will happen when all the places that are
 already doomed will be
 lost for flourishing ecosystems
 think this through!
 think only along the paths of the human species
 how many people are being and will be displaced

by the disastrous disruptions in ecosystems?

what do you think when huge parts of africa will
 become too hot to live
 where will they go? how will europe welcome
 refugees when there is a new major driver and the
 communities again non-white ... non-european,
 from another culture that is further away and will
 cause “trouble”? how will europe react? how do
 you think frontex will react? what will you do when
 the united army of europe starts shooting desperate
 innocent people seeking safety? would you want to
 be part of such a community in whose name this is
 happening?
 ...it does happen
 without radical revolutionary changes, we cannot
 see a way to the future where we want to support such
 an “imaginary” community where we want to live
 with radical revolutionary change
 we can sense futures so pleasurable to live in
 communities so gorgeous, we will passionately
 clean the toilets,
 the good life for all needs to be organized
 we beg you, let us care for ya’ll⁵

⁵ Ya’ll: you all, including us.

DR&A Ms⁶ of future collective organizations

is this what the autumn of the capitalocene⁷ looks like?
many things that the season of capitalism brings
about are astonishingly beautiful
neat gadgets, comfy clothes, and wicked medicine
winter is coming
brace yourself
a vision of an organization of material-spiritual life
gives me hope
technoscientific consciousness practices
for communities based on care centred economics,
transformative justice, and an ethics of radical love
& demut

the relationships, our kinship ties, are crucial for this

an organization unequal to the collective it is
constituted by
yet both are essentially interwoven
and do not forget about the space
dreams of our place
our town, our village, our inn, our school, our
agriculture,
our city land entanglements of supply infrastructure
our experimentation, our harvest, our play

auergarden
our home?
can we live, work and play in the most radical way?
relationship anarchy?
can we love the people we work with?
like intimate love, similar to a partner, maybe
sibling
polycules for the future?
what would a queer family business look like?
there is a lot of work to do
you get nourishment
the quality of that depends
on your entanglement, positionality, generosity, and
sweetness
the more we love you the more we will provide
anyway it will be healing
not sure if these words fit, maybe a 67% match
we'll find the communal love languages
they have to be invented

theatre is one path for its creation

⁶ There is a quote by Tyson Yunkaporta that I would like to include here.

⁷ Anthropocene, plantationocene, if these words are new for you, there is a chapter in Donna Harraways *Staying with the trouble*, where she explains those (I think chapter 4, p.99). Maybe also on the linktree.



References & more

<https://linktr.ee/powerofcommunity>

How to Make Artistic Actions More Visible

With our theatre actions we want to change the world. So we want to be seen, to be visible. But do we really want that? In times of attention economy, of social media, it is a hard business. Invisibility can be more visible. Invisible theatre, or visible street actions? In TO we have many different ways to place our message. We have artistic freedom. And if we declare it as art, it might reach more people, speak a language to people who otherwise would not deal with climate crisis issues.

Considerations on visibility — an incomplete list

- ① Show the utopia, the beauty, inspire
 - ② Get people to interact in a nice way
 - ③ have them hold something, a balloon, a banner — they need to stay during the performance
 - ④ Give clear tasks, and tell them how long it takes
 - ⑤ In public, there often are not many opportunities to interact, and when there are, it is often for unpleasant reasons. Make it clear that we are just playing here. That it is about fun and beauty and not about money, can be so, so, so sustainable
-
- ⑥ Invisible theatre can be very, very visible
 - ⑥ Leave the audience with a question, not an answer
 - ⑥ Small, incomplete actions. Be brave. Give it a try. Play. Repeat.

Appendix

Gilgamesh: the Play

Up in the trees

An epic of resistance

Short Description: **Perpetual greed**
 I want
 I take
 No boundaries
 What's left?

A play about the forest occupation in Dannenroeder Forest (so-called “Danni”, Germany) in October 2019, intertwined with the ancient Sumerian epic of Gilgamesh. Driven by the economic value of nature, Gilgamesh — the king of the world’s first state — destroys the great cedar forest. The Gilgamesh epic is more than a historical relic: the growth imperative of capitalism is incompatible with sustainability.

After song to a Forest — In 6 Scenes

Text: Based on the Epic of Gilgamesh, original statements by activists and police in Dannenroeder Forest, Germany.

Collectively edited by Zunder, Schnegg, Emmy, Kaspi, Enkidu, Mücke, Fisch, Klé, Kauri, Wurzel, Mogli, Donner, Stern.

Video: Ursa Rahne, Philipp Kiefer

Music: Findus, Kaspi, Enkidu

Short version of the scenes:

Scene 1:

Epic Scene: ISHTAR, the goddess of the cedar forest, walks through her magnificent cedar forest with her followers, animals and forest creatures.

Danni Scene: Fetching food in the KueFa

Scene 2:

Epic Scene: Gilgamesh introduces himself and plans to clear a sacred cedar forest in order to build a magnificent city wall. Creation of Enkidu, battle of Enkidu against Gilgamesh

Danni Scene: the activists mingle with the audience and address the people personally, explaining the activists' points of view.

Scene 3:

Epic Scene: Enkidu wins Gilgamesh's friendship and warns him about Humbawa, the guardian of the cedar forest.

Danni-Scene: Skillsharing, self-organisation, activists go ahead and describe their own experiences in the Danni, lived utopia - in contrast to e.g. Enkidu and Gilgamesh, who remain on stage and keep blurting out neoliberal statements.

Special thanks to: Birgit Fritz, Abel Solares, Maya, Konsti, Olli, Chloe, Jonathan, Agnes, Lukas, Gustav, Oskar, Robin, Gottfried & Elisabeth, Klaus Sparwasser, Wärmflasche, Momo, Feuerball, Espe, Akinalala, Danni-KüfA, Wald statt Asphalt, noIAA Camp, Klimacamp Dannen-

Scene 4:

Epic Scene: battle for the cedar forest, Gilgamesh kills Humbawa

Danni Scene: Utopia in the tree house, eviction, prison

Scene 5:

Epic Scene: cutting down of the cedar forest, Enkidu dies

Danni Scene: trial and condemnation of the activists

Scene 6:

Epic Scene: Gilgamesh despairs of his mortality, Ishtar's prophecy.

Danni Scene: prison – interaction

THE PLAYS

1. Scene:

Ishtar, The Goddess of The Cedar Forest

Ishtar's Followers:

The leaves and flowers of the most common weeds,
the damp freshness of the silent forest,
wildly growing rampant root reticulation.
The delicious smell of the earth at daybreak
and throughout the morning.
As far as the eye can see, trees grow
provide us with shelter and shade.
Others with fruits, beauty and other useful things.
Everything we need
to live a good life
here on this earth.

Narrator:

It is said that the names of the goddess are
innumerable. Her shape is infinitely variable:
she appears as an animal, as a plant. She is
woman, she is man, she has all genders.
It is said of her that she is the goddess of love and
fertility, but also of impermanence. She embodies
the becoming and passing in eternal cycles of
death, birth, life, decline and decay...

Activists:

A1: Give yourself a forest name;
A2: This is a constant flow, people come and go as
they please.

A3: My name, my gender, my ego as a social
construct flows away more and more;

A4: A large organism grows out of us, an organic,
organised disorganisation...

A5: What are we actually looking for here?

Connectedness, trust, confidence — where else
can you get that?

A6: You can't buy that...

A7: I am here to find my spiritual path.

2. Scene:

Gilgamesh's Plans for Clearing the Cedar Forest

Gilgamesh and Man of Uruk:

I I I I...

I am who I am

I am who I am

Gilgamesh. Gilgamesh. Gilgamesh.

King of Uruk

I I I I

I I

Am am am, I am

Gilgamesh. Gilgamesh. Gilgamesh.

Narrator:

4000 years ago, the Sumerians carved an ancient myth on clay tablets.

Gilgamesh, king of the city of Uruk and despot hunts in his great fear of his own mortality, chases power and more and more power.

In his delusions of grandeur he sets out to put down a sacred cedar forest.

Gilgamesh:

Listen, *men of Uruk*.

two days from Uruk lies in the mountains a mighty cedar forest.

Who owns this cedar forest?

What? No one owns this cedar forest?

Men of Uruk, no one is great enough to reach the sky, no one could ever penetrate the

interior of this cedar forest.

But I, I, I can do it!

I I I am Gilgamesh.

Narrator:

The people of Uruk complain to the goddess of the misdeeds of the despot Gilgamesh, whose heart is restless.

Ishtar's Follower:

What is changeable frightens him.

Loss scares him.

Transience frightens him.

The desert grows:

woe to those who harbour deserts

Narrator:

There created from clay and dust the goddess Ishtar the wild man Enkidu, to rule the unrestrained to set limits to his despotism.

Ishtar's Follower:

The wild Enkidu,

with the untamable forces of the forest, the challenges Gilgamesh!

Narrator:

The two wrestled for a day and a night.

Neither of the two could gain the upper hand.

Gilgamesh recognised Enkidu as an equal opponent so they became friends.

3. Scene:

The Warning Enkidu

Gilgamesh:

Enkidu, my friend!
Let us head for the mountains to the cedar
forest to fell cedars.
Let us turn the fading into the solid.
Let us build gates, towers and walls out of wood!
Transform everything perishable into imperishable,
into stone, money, gold, property!
Let us carve all knowledge into clay tablets,
So that it is safe for us for all time.
I want to pave a way for us through the uncanny,
the impenetrable.

Enkidu:

The way to the forest is far and the cedars of
the forest are guarded by Humbawa, the mighty boar.
You do not know Humbawa, so you do not fear her.
But I know her, and I fear her.
Humbawa's voice is the Flood
her mouth is fire, her breath death.

Gilgamesh:

Enkidu, you should join me.
You come from the wilderness and know
the perils of the forest.
Together we are invincible.

Chorus:

Did Enkidu, son of the forest,
Succumb to the seductions of wealth?
Has the lure of power made him weak?

Activists:

No, no, realpolitik is the word!

Alwazir: *(green politician)*

The clearing was discussed and decided in parliament.

A1:

I don't want to live in a burning world

Alwazir:

How can a forest be more important than a motorway?

A2:

They are destroying a water conservation area —
and for what?

Alwazir:

Huh? For what? A motorway,
that's right. A fucking motorway.

Alwazir:

A forest is unproductive and does not create jobs.

A3:

It has already been decided. For more than
40 years. It's written in the federal transport
plan as if set in stone.

Alwazir:

The highest administrative court considers the construction of the A49 through the Dannenroeder Forest to be lawful.

A1:

That's exactly where the route will be cut. The concern to protect the forest does not correspond to the will of the majority.

Alwazir:

And you occupy the forest?
you build barricades and tree houses —
Don't you have faith in democracy?
Why this violence?

Gilgamesh:

Listen to me, men of Uruk!
We will move to the cedar forest.
To the cedar forest to fell cedars.
Cedar wood for new walls and gates in Uruk,
Cedar wood for the wealth of Uruk.

Chorus:

The desert grows:
woe to those who harbour deserts! (4x)

4. Scene:*In the Cedar Forest***Narrator:**

With mighty weapons, with glittering machines,
slicing and sawing
Gilgamesh and Enkidu make their way to the cedar forest.

Activist:

Mic check! 20 Cops from Nirgendwo!

Narrator:

The goddess of the forest, however, senses the approaching danger.
She fears the glittering weapons that slice and saw.
She calls together the creatures of the forest.

Enkidu:

Do you hear their voices? Do you hear them?

Gilgamesh:

A tremor runs through my body even before I see her.

Enkidu:

Do you see the forest?

Gilgamesh:

How tall the cedars are standing.

Enkidu:

The keepers of the forest, we must kill them,
only then will the forest belong to us.

Police:

They are all...
...do-gooders, ... hippies ... and communists!

Police:

In addition to peaceful protests, we also had to expect and prepare for sabotage and violent attacks on law enforcement personal. Unfortunately, this prognosis came true. For example, we had to witness police officers being pelted with faeces and stones and pyrotechnics being set off, which were ignited, aimed at our colleagues. In addition, police officers were shot at with slingshots, which pose a significant risk to the lives of our law enforcement personal.

[Activist text; written by themselves.]

»»» *Rage against the system, spoken towards the audience*

Narrator:

Gilgamesh and Enkidu enter by force...

Enkidu:

Ishtar, the goddess of the forest ... she has set traps for us! Impenetrable undergrowth, deep pits under the leaves...

Gilgamesh:

We must not enter the forest
She is not easy to catch
Climb high up from treetop to treetop

Enkidu:

Her feet are bare, red, bloodshot, her eyes black,
her face...

Gilgamesh:

Horrible!

Police:

Taseteng. *(quietly)*

[Activist text; written by themselves.]

»»» *Grief, Inner feeling*

»»» *Monologue*

Police:

Taseteng. *(loudly)*

Police:

Both our forces, which erected the barriers in the most adverse weather conditions, as well as our units specialising in height rescue did a good job. Several hundred opponents of the motorway expansion were safely escorted from the heights to the ground. After the eviction measures, the construction companies were able to carry out the clearing measures under the protection of the police until nightfall.

Enkidu:

My heart is full of fear.
There is only one thing left to do now.
Back away when she attacks.
Strike when she gives way.

A1:

By the time I'm back in the forest, the part that I'm still defending won't exist anymore.

A2:

I feel the powerlessness like a grip of pain in my body.

A3:

You rise up, climbing a little further along the branch, to make your viewpoint clear...

A1:

...some seemed to have no will of their own. We felt that if they would get an order to deploy and cut down an occupied tree, they would do so without hesitation or consideration for life.

A2:

We screamed and screamed to get in touch with them until all eyes looked up at us...

A3:

...but they were soulless, there were no people behind them.

Narrator:

Ishtar shows herself, the goddess of life, death and eternal change. Her face is as beautiful as the reflection of the moon on the water. Her arms move like a snake, spiders and maggots crawl over her earthcoloured skin, her eyes sparkle cruelly and full of love. Her figure terrifies the men of Uruk.

Ishtar:

Enkidu, Enkidu,
Son of the mountains and the forest, appeal to Gilgamesh, let my forest live.
As a lifeless steppe, it cannot be of any use to Gilgamesh. But if the forest is alive, the beings of the forest will cherish the cedars for you, for your children and grandchildren they will give life.

Enkidu:

Gilgamesh, don't listen.
Close your ears.
She is changeable.
Today it shows up like this, tomorrow it will be different.
Look, it's the terrible Humbawa
The forest demon, the wild boar!
Erase Humbawa, Gilgamesh.
Gilgamesh, you must
you have to kill Humbawa.
As long as you aren't
out of his mouth
Curses pour against you.

Ishtar:

Gilgamesh, you will lose
what is most dear to you.
Enkidu will be afflicted with disease,
because he acts against himself.
He kills the forest
who once gave birth to him.
He cuts and scratches and devastates
his mother, the earth.
Gilgamesh, among the chopped down trees,
that you send down the river
will you see the carcass floating
your beloved companion
In the clearing that you strike
he will fall himself.

Chorus:

The desert grows:
woe to those who harbour deserts!

5. Scene:

Clearing of the Forest and Ishtar's Prophecy

Narrator:

Gilgamesh has killed Humbawa. Enkidu does not let go of Humbawa's body, hacks and saws him until he believes he is in possession of the trophy.

The men of Uruk cut down the tall cedars whose tops rise to the sky, the sanctuary of the goddess of the forest.

Prosecutor:

The public prosecutor accuses the young woman, who refuses to reveal her identity, of dangerous bodily harm, resisting arrest and assaulting law enforcement officers.

Activists:

I don't want to live on a burning planet. And I can't do anything but give all my whole life to this cause — and this at least gives me the certainty, that if I am asked in 40 years from now, “What did you do? You knew what was going to happen?” — that I won't have to say that I did nothing. I'll say that I gave it my all, no matter how it would end.

Prosecutor:

On Thursday, there was another attack on police officers in Dannenroeder Forest. Around 10 a.m.,

specially trained high-altitude rescuers attempted to clear a structure of the motorway opponents in the north of the forest. There, at a height of about 15 meters, the officers seized and detained an unknown female person. The suspect violently resisted arrest, according to the police.

Prosecutor:

The public prosecutor's office in Giessen has now opened an investigation into the assault on law enforcement officers and attempted manslaughter.

Activists:

If we continue to destroy in this way — then I don't know how we will survive in the future...

Activists:

You're just doing your job here. And later, when you go home to your parents, families, children, whatever — then you'll say, "Today I just did my job." And when the world burns in 10 years and your children ask you, "What did you do?", then you'll say, "I smashed a pizza oven. Because that was my job."

Prosecutor:

In addition, the activist allegedly repeatedly kicked the head and hands of a police officer, so that he almost lost his balance. A second high-altitude rescuer...

Activists:

What a noble rescuer!

...suffered a knee to the face and had to use simple force to subdue the threat. Only after the woman was threatened with electric shocks ... Electric shocks ... Electric shocks ...Shooooo shocks.

Narrator:

Enkidu, the former son of the forest, dies, as the goddess had prophesied, of an illness. Over the years he grows weaker and weaker. Gilgamesh cannot do anything for him. The friend Enkidu does not die in the fight, but slowly ailing in a sickbed.

Chorus:

The goddess in her immortal nature changes

Ishtar:

Great is my fury,
Tremendous my rage,
but still infinitely bigger
my pain.
You men of Uruk
Take off your masks!
They have grown firmly
to your faces

6. Scene:
The Return

Narrator:

And the men of Uruk
raft the trunks of the forest down the river.
Leaving a ravaged land where once glorious life
flourished and return to Uruk.

Gilgamesh:

(wanders through the ground full of dead bodies)

My city, my property
my magnificent gates, none of this gives me any
more pleasure.

Narrator:

Gilgamesh's soul darkens.
he has lost the man
whom he loved more than anything else.
He laments his own arrogance.
Enkidu, the friend, warned him.
He didn't listen to him, he wanted to clear the
forest.
Gilgamesh wanders desperately through the country
He is looking for wisdom and knowledge.
He is looking for the lost love.

Narrator:

Does Ishtar resent Gilgamesh? Does she punish
him? Should he expect to lose his life?

Or does the goddess want to preserve all her creatures,
even if they cut and destroy her wonderful skin?
Will Gilgamesh later, as the epic says, return to Uruk
as a more just king?

Activists:

No God! No state! No patriarchy!

Activists:

They think they have won, but they cannot win,
because they need the forest as well, and the earth...

Activists:

...and they just don't understand that we aren't
keeping it for ourselves, but for all of us, and that
there is no life without forests, and that the forest
is beautiful...

Activists:

...they will never understand what it is like to live
here under the sheltered canopy of the trees and to
feel what it is like to live without fear, up high on a
living being that moves...

Letter from Konny:

Where living beings die, animals flee, lived utopias
are destroyed: Home is destroyed! This is exactly
where fighting is going on. Fighting for a different,
fairer world, for everything & all inhabitants of the
earth. I want to be with you now, I want to fight

with you where the machinery of the profit-hungry system is spreading. But I sit here, in this cell, and admire the ridiculousness of the state. And its individual gears...

I'm ANGRY (!) Because people die every day. Because complicit nations, like this one, look away. Because non-human animals are being killed, because the planet is being deformed into increasingly grey concrete deserts. And nothing living remains!

Hello?

Everyone:

No! F*** off!

Activists:

[Personal stories]

Narrator:

And as Ishtar had prophesied, without the forests the ground would erode. Rivers burst their banks swept away the fertile land. The people of Uruk were plagued by famine and epidemics.

Chorus:

It's not just about being against something. We want to make things blossom: The harmony of organic growth, the infinite cycle of becoming and passing away.

**HOCH OBEN IN DEN BÄUMEN
EIN EPOS DES WIDERSTANDS**

RESILIENT
REVOLT

THEATER DER
UNTERDRÜCKTEN
MÜNCHEN

MOBILITÄTSWENDE
**CAMP
MÜNCHEN**

#NOIAA

8. SEPTEMBER 2021 19:30

INFOS: TDU_MUC@POSTEO.DE

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Afterword

Working on this booklet has been an opportunity for our groups to reflect on the last three years. What has happened, what we have experienced, what friendships we have made, what was difficult and what was joyful. The road to climate justice is long, but the first steps have been taken and the work continues.



Contributions

Thank you to all participants and facilitators for creating and implementing climate justice spaces. Thank you to KUD Transformator, Gemeinwohl-wohnen e.V., and TO Vienna for providing the structures that made the Resilient Revolt network possible. Thank you to the first Resilient Revolters who put so much love into this project that laid the foundation for a long-term Resilient Revolt. Thank you so much, Dunia and Joschka.

A big thank you and great appreciation to everyone who did the reproduction work that kept the structures of this project going: the organising, the cooking, the cleaning, the caring, and the emotional support offered.

And of course, thank you, dear reader, for immersing yourself in our work.

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