

COUNTER / CARTOGRAPHIES (#2)

--- C.CRED / Collective CREative Dissent

C.CRED | Collective CREative Dissent started out in the late 90s as an artistic collaboration and developed, in the early 00s, into an artist collective in the broader sense of the word. Based in London, UK, but operating largely as a nomadic and event-based platform for the development of critical forms of dialogue and conviviality, self-organized modes of collective learning, and collaborative forms of social and political research and intervention, the overriding concern of the collective was to foster links between art and aesthetic practices and the wider socio-political contexts in which they are situated. Since 2001 various people have been involved with the collective in different capacities, some more permanently, others on a project by project basis.

Counter/Cartographies - a series of collective and collaborative walks and hikes taking place in different cities across Europe and the USA between 2003-2006. Using the simple medium of collective walking, we wanted to explore and intervene collectively and collaboratively into the historical, cultural and socio-political contexts of artistic practice and challenge what we felt were a set of often normative and authoritarian structures put in place by the various cultural and academic industries that seemed to us to govern the parameters of artistic and intellectual production. The walks, however, did not simply function as a form of critical or educational engagement with these different institutions and contexts, they also worked as nomadic structures where a temporary micro-community of walkers would form, if only for a few days, and where a dialogue could take place around the critical strategies we have at our disposal. Walking thus became a simultaneous attempt at dismantling the narratives and economies that are invested in cultural production and the way in which culture is lodged within the urban economy of space, and an affirmation of future potentials, alternative economies and forms of collaboration and collective cultural production. The rather mundane activity of walking together thus became the starting point for a critical dialogue, a form of collective knowledge, and a collaborative and transdisciplinary research and learning process, where a discussion of Walter Benjamin's notion of *biomaps* could coincide with a mini-lecture on riots in East-Berlin and a lesson in how to make a fire in the snow covered hills of the Grunewald forest, or where a discussion of how to best arrange a successful picnic on a ringbahn train is held in conjunction with a presentation on the history of the American ECHELON spy stations.

Following these peripatetic events - an academy of peregrinations - sessions were organized during which documentation of the events (photographs, notes, drawings, maps, etc.) was printed on

