

### COUNTER / CARTOGRAPHIES (#3) (PILGRIMAGE)

--- 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.

As a continuation of the *Counter/Cartographies* project – a series of collective and collaborative walks and hikes taking place in different cities across Europe and the USA between 2003-2006 – C.CRED organized a three day hike and pseudo-pilgrimage in 2006 to the former artist colony / community Drakabygget in the South of Sweden. The pilgrimage, which departed from central Malmö, was chosen as it formed a nexus of research interests of the participating walkers, being a site central to what was once the Scandinavian Situationist movement and, allegedly, having served as a training camp for members of the Red Army Faction during the planning phase of prospective attacks in Sweden in the mid 1970s.

Although, in the end, the group failed to reach its destination, the following texts were composed before, during and after the hike itself as part of an exhibition at Malmö Art Academy's gallery in 2006.

1.

> ola: could you find any material confirming that raf was actually there?

> carl: only stuff about cavefors. [bo cavefors, swedish publicist] interest in them.

> ola: me neither, obviously there's a lot of material on the 1975 attack on the west-german embassy, and the anna-greta leijon thing but nothing directly linked to drakabygget. I also found this graphic by nash [ attached: ulrike meinhof natt och dag ].

> ola: i'm sure i've read about this somewhere though, but it might be that i just got it from claus [claus carstensen, danish artist and writer]... i remember asking him after reading that cv what he was doing in örkeljunga and i think that's when he was referring to raf having been there. i think he went there for that reason, to explore these histories; you know, the second situationist international and the raf, all these trajectories converging in this site, and then he refers to it in some of his work. i think having said that, my memory of the conversation is not entirely clear, still, maybe it's all we have in terms of confirmation.

> carl: so we have a problem?

> ola: perhaps we can just do something around the fact that we don't know, we're dealing with a tissue of uncertainty here, maybe we could base a walk around this? what does it mean to want to know this? what would it mean to fabricate these histories, trajectories of identification, etc. i suppose those are real questions we'd have to approach when walking - why do it? it's not sure an an ideal or historical project, right? it's more linked to exploring parameters for collective process, through historical performing edits, reviews, etc. of historical documents... perhaps it doesn't really matter, we don't need to do it for identification, just explore the uncertainty of this kind of subterranean histories as an act of thought, kind of experimental method.

> carl: yes, that sounds good.

> ola: claus wrote this poem about the örkeljunga visit:

>>> örkeljunga, septembersang  
 >>> arupsbillede med barn  
 >>> og blødselig kollektivisme.  
 >>> en uendelig række af sansomme

> carl: that's great, i'd forgot about that, we could do a rewrite of that text.

> ola: it's pretty short though, but we could bring all this other contextual material into the edit, right? manifestos, raf writing, etc. the poem is interesting as it picks up on the themes that we wanted to explore with this walk to - different models of collectivity, communality, etc. - and it does seem to make a series of references to raf - september - we can trace this absence, this uncertainty in the text through our edit.

## 2.

*parallax* [ inclination of two lines meeting at an angle ]

a. 1975-6, there is a war waged in west-german prisons; deutschland im herbst; dead rats dying. hypothesis: and outside a second generation of raf militants use drakabygget to prepare for an attack on the west-german embassy in stockholm and/or the taking hostage of swedish politician anna-greta leijon; en uendelig række af sansomme september songs.

b. 1962, following the expulsion of nash, elfe, and de jong from the situationist international jrgen nash, jens jørgen thorsen, gordon fazakerley, hardy strid, stefan larsson, ansgar elde, jacqueline de jong and patrick o'brien sign the drakabygget declaration, named after the farm and artist commune established by asger jorn and jørgen nash in örkeljunga in the south of sweden, proclaiming themselves to be the second situationist international. they maintain a distant and infected relationship to both the established artworld and the situationist internationale from which they were an offspring.

*paralassein* [ to make things alternate ]

a collective walk: malmö - örkeljunga, try to make these trajectories alternate, spin off along a queer and twisted line.; try to locate some sort of rift, rupture, opening; try to think of a prototype, a future collectivity through this parallax perspective. bring an archive of texts and a typewriter. pseudo-pilgrimage: try to perform an edit and keep walking; write on top of, across, around, in the margins of the archive; try to locate germinal points within the archive, extract fragments of wildly mutating contents that speak, that rip something open, that break this broken syntax, break these broken bodies.

a peculiar kind of peripateics a black-market economy of irregularities, anomalies.

### 3.

Edit.  
*kollektivisme*

lomma > bjæred > løddekøpinge > funlund  
exhaustion (count steps, 700 steps for half a kilometer)

like a mantra

like a mantra's silent collectivity

field's beige straw  
straw grass, hay

withered

field, tracks

tracks, fog (trees in the distance)

wheel tracks, straw

a silent collectivity

like a mantra

perpetual motion's repetitive pattern

repetitive patterns

a vacuous disinterestedness

do we know our collective capacity?

geometries

(bodies?)

collective capacity

nuances within the monochrome

movements upon the surface of the water  
monochrome (sea, sky)  
wave, movement of waves upon the surface

*pludselig*

petrol station

the instantaneous intensity (event)

(event?)

labour, time, investment, engagement, fidelity (ethics, process),

(practice?)

finality, dissolution

(death?)

station,

station

Edit.

veneer, lavatory door

street lights

angular light

lights, streets

Edit.

Edit.

*scatterbransang*

the

the field

the

gap

the brown mud

(mud?)

farmed, geometries  
lantern  
Edit.

teckonatorp > helsingborg > malmö (by train)  
no certain nexus (issues of uncertainty)  
the issue of this uncertainty

lantern,  
wet grass