

tools. They can unearth how physical and immaterial forces are interwoven, and act as a forensic exercise that reveals elements of unnoticed livelihood, traces of profound mutations, and poetic moments that stand as (in)visible markers of the life of a city.

This publication focuses on the walk as an artistic method and addresses the ambivalence between a 'walk' and a 'parade'. It accompanies the performative walk taking place between Van Abbe Museum and Onomatopee in Eindhoven on the 16th of September 2023.

Walks performed for exploring urban and societal issues aim at pointing out minor, overlooked and undervalued elements to deliver a particular understanding of the complexity of urban transformation and conflicting interests, whereas a parade serves predominantly as manifestation of political power but also as protest from underrecognized parts of society (like the gay-pride-parade).

As early as 1903, Georg Simmel, the founder of urban sociology, argued that there is a causal link between cities and neurological changes in the brain. In his essay, 'The big cities and intellectual life' (Die Großstädte und das Geistesleben)¹, Simmel describes how accelerated technological urban developments began to shape a mental disposition. The interconnection of the plasticity of the brain and the formation and reformation of the city has more recently been shown in scientific studies that examine the brain formation of London taxi drivers. The studies reveal the way the hippocampus is physically altered through memorizing and navigating the labyrinth of 25,000 streets within a 10 kilometre radius of Charring Cross Train station².

Fredric Jameson's concept of cognitive mapping³ is perhaps one way of figuring out these complex relations. Drawing on the work of Kevin Lynch and Louis Althusser, Jameson confronts the problem of how to make perceivable, and thus amenable to action, those elusive forces, diagrams and rhythms that shape our being in the world. The visible and invisible manifestations of late capitalism move beyond a physical or geographical encounter. The global, economic and ideological forces that concern Jameson are precisely the channels and flows that bring cities together to

produce what we might call parallel urbanisms. For example, post-industrial traumatic landscapes, displaced communities and, of course, shared forms of cultural expression mean that cities are intertwined - not only as part of our neurological but as spaces that are constantly overlapping spilling into one another.

maps and their underlying portrayal of power structures. Walking is an active method of 'mapping' real space - a different experience from the type of mapping that seeks to represent critical political issues. 6 There has been a long tradition of walking as artistic method for addressing urban issues and the production of space⁷, based on the 'dérive' developed by the Situationists⁸, as well as on svtrollology by Lucius Burckhardt⁹. Many artists have been working with urban walks alone, in solitude, as an informal occasion to gather, or as orchestrated collective experience, showing different aspects of the urban space and questioning 'mapping'. Examples span between contemplative walks $^{1\theta},\ humorous$ and playful moments which Francis $\text{Al}\ddot{\text{y}}\text{s}^{11}$ produced in his seminal walks highlighting the ephemeral, and e.g. Boris Sieverts¹² walks, which are often dedicated to exploring overlooked or neglected urban issues.

The artists and writer Laura Grace Ford recently developed the term 'sociogeography'¹³, a concept which departs from the critical practice and methodology of psychogeography and moves towards a deeper understanding of the 'affective dynamics' of the collective. Grace Ford argues that sociogeography is a mapping of the city's collective social formations, actual and virtual. Psychogeography, on the other hand, was described by Guy Debord as 'the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals'¹⁴. However, sociogeography might be thought of a walking practice that constitutes and extends the territory of psychogeography itself by making its tactics and strategies more relevant.

THE WALK - THE PARADE: **A PARADE AS A COLLECTIVE ENDEAVOUR**

A parade predominantly serves as manifestation of political (and military) power - even though alternative parades have counteracted the notion of these conventional parades. The

walk draws from the parade of apple trees that was conceived for WE PARAPOM! which counteracts the format of the parade as manifestation of conventional power structures and instead emancipates the apple trees as well as their 'patrons'/ caretakers to assume responsibility for ecological and societal issues. The first fragments of the parade of apple trees were planted in Chemnitz between November 2021 and April 2023 - until the project was cancelled in May 2023.

PARADES AND WONDERLINGS

Parade - revisited

Parades have a long tradition as an expression of power and the display of government interests and ideologies. Here, the celebration often has the flavour of forced cheering, which can also make you shiver. In order to be able to celebrate the political parades in a dignified manner, wide boulevards were therefore erected - especially in communist systems - as was the case in Chemnitz.

(2) Questioning norms

The apple is defined by EU standards and thus the variety is visibly reduced, so that domestic apples are hardly offered in supermarkets anymore. If the apple fails the standard, it is now offered in Austria by a German supermarket chain at a low price as 'wonderlings'.

What is the 'norm'? Which norms are necessary for our social coexistence? Where do we want to 'fall out of the norm' and thus take a stand for what apparently 'doesn't fit'? WE PARAPOM! provides space for these 'wonderlings', and to the exploration of their visions and macro-utopias, as well as space for discussion

O THE EMANCIAPTION OF THE STICKER

Stickers can be found in the public space of nearly every city in the world. In Eindhoven, for example, it is possible to find a wide variety of stickers plastered over street architecture. The image below is taken on a street just outside of the centre of Eindhoven and illustrates the idiosyncratic character of sticker design in the city. The enigmatic statements and symbols direct you to pop up sites, venues and groups that have often gone out of business or have been rebranded. These passing messages are as ephemeral as the paper that they are printed on.

However, the more ubiquitous street sticker often carries with it a slogan or message from a political party. Here we find the sticker deployed as a tool for asserting ideological beliefs. When I was last staying in Eindhoven there suddenly appeared a large text-based sticker attached to the lamppost standing outside the door. It translated as 'Love Freedom Green Dictator'. Something might have been lost in translation, but I speculated on the meaning of the message and found some answers when I searched online. Just as important here is the purposeful obscuring of the one other sticker. With plenty of room on the lamppost it is clearly necessary to fight off the competition. Perhaps some indication of an impending sticker war which, I should add, is in full operation in the city of Chemnitz.

The emancipation of the sticker is then tied to the question of how this modest cultural form might be freed from the type of use that serves the interests of commercial groups and systems of power. In other words, the question of how the sticker has the potential to operate as a creative and expressive platform for all. But how does this happen when the sticker is so often met by the distracted gaze of the observer. Jacques Ranciere argues for 'the dismissal of the opposition between looking and acting', he argues that the observer plays an active role through interpretation. The emancipation of the spectator from the individuals proscribed function within the social relations of production, frees them from the role of passive observer. The path to emancipation that we are here proposing similarly involves a reformulation to 'the social relations of production'. 19 The emancipation of the sticker begins with a call for a conceptual and creative reformulation of the stickers intrinsic relations.

THE CHEMNITZ PAVILION

Let us imagine for one moment that a collection of stickers can be thought of as a pavilion: a pavilion that gives some insight into the cultural and everyday life of the city.

I should first explain that this enigmatic pavilion takes the material form of a book and, if that is not already too much to comprehend, the book stands as three distinct figures: The Pavilion, The Stickerbook and The City Guide. In other words, we can describe the Pavilion as i. conceptual construct, the stickerbook as ii. material output and the city guide as

iii. supplementary addition. However, we should first consider the background of how the city pavilion entered the arena of contemporary art. The most useful example of the city pavilion is perhaps the one that was conceived by the artists Pavel Büchler, Paul Bayley, Nick Crowe, Graham Parker and Vincent for the 2001 Venice Biennale; this was a pavilion dedicated to Manchester, Chemnitz's sister city. The Manchester Pavilion²⁰ operated out of a bar in Venice for the duration of the Biennale and stood as a provocative challenge to the dominance of the nation state that is perpetuated through the primacy of the national pavilions. The Chemnitz Pavilion draws from this conceptual and somewhat parasitical antecedence but instead of a bar or poster series, the Pavilion for the city of Chemnitz takes the form of a sticker book.

Chemnitz, Both of our artistic practices have been engaged in walking on different levels and with different foci.

Walking has been an important influence of Jaspar Joseph-Lester's work for many years. He published an inspiring series of books on his walks in Los Angeles, London, Berlin and Lisbon which include: Re-visiting the Bonaventure Hotel, Copy Press, 2012, Walking Cities: London, Routledge, 2020 and Future Ruins: Lisbon, 2019. He is currently preparing for the publication of Walking through Cities: Navigating Post-pandemic Urban Environments, Routledge and Parallel Urbanism: Los Angeles in Whitechapel. Plaintiff Press. Joseph-Lester is co-founder of Walkative and Professor of Critical Spatial Practice at the Royal College of Art.

Through his work with video and printed matter (photo-essays maps, charts, urban guides, group studies and writing), Jaspar Joseph-Lester has explored sites of development and decline to consider how we navigate and re-purpose the future ruins of our urban surroundings. Here he has focused on the conflicting ideological frameworks embodied in representations of modernity urban renewal and regeneration as a means to better understand how art practice can redefine the successive cycle of master plans and regeneration schemes that determine the cultural life of our cities. For the group project Trigger Point, Joseph-Lester worked with an interdisciplinary field of researchers and artists to produce a range of critical cartographies conceived as conceptual tools to help us to think differently about navigating the immaterial structures and material products of the city. Key to this work is the development of platforms and frameworks for art that contribute to developing new ways of thinking social and life experiences for the future.

Walking as dérive, as a method for looking at under recognized details, at the unspectacular, highlighting hidden qualities and especially poetic moments, has been a practice Barbara Holub and transparadiso have been employing in many projects - e.g. in At the Urban Periphery, and recently in the Third World Congress of the Missing Things, a project for Graz Culture Year 2020/2021, for collecting 'missing things'. 'Poetic moments' as well as 'missing things' are topics, which are open for and based on personal interpretation and experience, and thus contradict academic research and are non-considered categories in urban planning.

Barbara Holub has been employing the practice of performative walks as well as 'Congresses of the Missing Things' as significant tools for what she calls 'Silent Activism' - a term she has introduced some years ago for her long lasting socially engaged artistic practice. Since the early 1990s Barbara Holub has been concerned with the question of how different audiences between the art context, corporate companies and public space can be addressed, and how to mediate between these audiences "Silent activism" signifies a parallel acting on various levels. Rather than propagating activism in a direct sense, Barbara Holub creates situations for dialogical action - with the aim of questioning norms and crossing borders. This is also the basis for WE PARAPOM!

see also: Barbara Holub, Silent Activism, Basak Senova (ed.), Vienna, De Gruyter, 2022

'Silent Activism' is also connected to 'Direct Urbanism' - a practice Transparadiso has developed during the last fifteen years for socially engaged urbanism, linking planning and action: Artistic-urban interventions can react to changing parameters or requirements in the short term. This is an important method (alongside with similar practices by fellow architects and artists like Raumlabor, Jeanne van Heeswijk, and many others), since due to increasingly unpredictable changing parameters of the political situation, which majorly influences urban planning, it is no longer possible to forecast longterm perspectives for urban planning. The experience gained from these interventions aims at feeding back into longer-term planning. In this way, a mutually enriching process of exchange takes place between "direct action" (see Emma Goldman) and planning. Direct urbanism operates as a 'third level' between urban design and urban planning, acting against the dichotomy of top down and bottom up.

Inspite of the unpredictability of planning, it is even more important to develop visions. Artistic tools like "production of desire", "anticipatory fiction" or "macro-utopia" can help to develop visions beyond the seemingly doable. At first glance, direct urbanism and silent activism seem contradictory: direct and silent. However, they span precisely the field in which artistic strategies can become effective in the urban context and for societal and urbanistic issues.

The walk between Van Abbe Museum and Onomatopee will look at specific urban conditions of two cities, Eindhoven and Chemnitz (former Karl-Marx-City). At first glance, these two cities don't appear to have any obvious connections or similarities. However, through the process of walking, parading and mapping we will begin to understand how the silent and ephemeral forces that meet us on the street speak of the causal connections that bind these two cities together.

Eindhoven and Chemnitz are post-industrial cities and both cities are in the process of transformation. However, these processes are at very different stages and their development has moved in quite different directions. Whereas the legacy of Philips, with all its remnants of a socially engaged enterprise around the turn of the 19th to the 20th century is still omnipresent in Eindhoven (the last factories now being turned into creative hubs), Chemnitz is still in the process of emancipating from the traumatic re-unification after the fall of the iron curtain in 1989. Given that Chemnitz will be the European Capital of Culture 2025, we feel that what we argue to be a distinct connection with Eindhoven is also a unique opportunity to seek an identity for Chemnitz beyond its stigmatised reputation of mainly being a hub for right wing gatherings

Rather than simply the documentation of a walk, this publication is experimental and active by nature. It connects drawings and sketches by Barbara Holub and Jaspar Joseph-Lester on WE PARAPOM!, especially designed by Stein Rozenberg for Riso-print, highlighting the topic of the 'parade' (Barbara Holub) and the Chemnitz Pavilion (Jaspar Joseph-Lester), thus offering a cross-reading between a walk and a parade and opening up a generative oscillation between these two types of walking: walking as strolling and walking as parading.

Looking at WE PARAPOM!⁴ and the parade of 4.000 apple trees, which was planned to be planted across property boundaries, connecting different neighbourhoods and social backgrounds in Chemnitz, the underlying question is: What would apple trees want to parade for, if they were in power? How would they make different decisions concerning our living together of 'critters' (see Donna Haraway)⁵, i.e. between humans and nonhumans?

The Chemnitz Pavilion by Jaspar Joseph-Lester contradicts the usual function of stickers. Rather than providing bold messages, the 'Sticker book' which will be the main element of the Chemnitz Pavilion is based on stickers developed by the artist with residents and visitors to Chemnitz, focusing on a specific location in the city, which has a particular significance for each participant and providing a co-designed sticker for each location. The Chemnitz Pavilion is charged with bringing about the emancipation of the sticker; a call to free the sticker from merely functioning as a platform for ideological slogans and marketing campaigns. The process of democratising the sticker is key to understanding how we might begin to open up public space to allow for a broader range of identities to be seen and heard.

WALKING AS CRITICAL MAPPING

The performative walk will reflect current urban issues of the two post-industrial cities, as well as connecting the neighbourhood between the two art institutions. It will explore specific topics of urban and social issues and hidden poetic moments in the neighbourhood by addressing and involving the community in active and critical modes of seeing, documenting and mapping the city. We consider mapping to extend beyond the physical boundaries of streets and architecture, and we will work from a map that will allow us to consider the systems of power and control that determine our movement around the city. We want to raise awareness of, for example, the lawscapes that are in operation in Eindhoven. That is, where we are allowed to walk and where it is forbidden. Not just the public and private but the way that private developments often exist beneath the surface of what appears public. The map then is a way to represent what are otherwise invisible markers that designate our passage through space.

In Eindhoven the walk will re-examine the figure of the parade as collective endeavour for listening to and empowering unheard voices. When Vladimir Tatlin conceived the "Monument to the Third Internationale" (1919-20) as the headquarters and monument of the Communist International in Petrograd (today St.Petersburg), a parade with a model of the tower was organized as marketing event - which shows the far reaching vision also in this very contemporary tool.

Tatlin's tower was never built. Yet it is a lasting memory which is very present in public awareness to this day and has triggered many artists to refer to it. Similarly, the parade of apple trees for WE PARAPOM! in Chemnitz will not be continued. Barbara Holub was envisioning this parade for connecting various quarters in Chemnitz, crossing property boundaries and connecting different social backgrounds.

Planting a fragment of the parade of apple trees in front of Van Abbe Museum has been envisioned as part of the international network of WE PARAPOM!. Even before WE PARAPOM! has been cancelled, Holub suggested organising a parade for WE PARAPOM!, together with the trade union, as a campaign fighting for the 'rights of apple trees'.

Therefore, the walk will also commemorate lost opportunities. Lost Opportunities can be considered in the context of Holub's silent demonstration for More ${\it Opportunities}^{16},$ which she performed in front of Plymouth Art Centre during a period of time when Plymouth was undergoing a major process of regeneration, but missing the potential for using the chance to deal with major social issues of declined areas. More Opportunities refers to a potential general slogan in elections, where improvements for everyone are promised – but the question is, who will actually profit, and at whose expense?

WE PARAPOM! - A EUROPEAN PARADE OF APPLE TREES¹⁷

What sounds like a proclamation of protest is in fact the title of an art project that can also be interpreted as a protest. Conceived for the program of the European Capital of Culture Chemnitz 2025, the project involves planting as many as 4,000 trees of different European apple varieties along an axis that runs right through the city, across districts and property boundaries. Beyond traditional 'educational programs' or 'events on democratic duties', the residents are invited to become sponsors for tending these trees so as to 'produce' collective urban space.¹⁸

WE PARAPOM! (Eng. parade, apple = pomme, Fr.) thus not only brings together different characteristic social and historical features by focusing on current political topics such as migration, working conditions, ecology, soil sealing, and power systems. It also casts a critical spotlight on the growing apparent necessity of standards: dedicated to apples, whose existence is defined by EU standards, leading to a visible decrease in the range of varieties, WE PARAPOM! also creates space for 'wonderlings' that/who deviate from the norm.

WE PARAPOM! calls on the public to engage with art projects and artistic strategies so as to test and live out new ways of participating in our democratic self-image and engagement. How can art activate new qualities, and qualities believed lost, under the pressures of an everyday life driven by efficiency and, at the same time, play an active part in social processes?

Until 2025, successive temporary and permanent art projects and artistic urban interventions in various parts of Chemnitz were planned to accompany the tree planting. In 2025, an exhibition in a newly adapted factory building was to connect the whole process to parallel interventions from the partner cities including Ustí nad Labem (CZ), presenting further contemporary artworks as well as reflections on the cultural history of the apple and on the parade as representation of power.

Here we arrive at the primary focus of the project; a collection of stickers housed within a sticker book, appearing to us as a series of creative gestures. These location based stickers give representation to memories and moments of inspiration triggered by urban space.

As we have seen, the Chemnitz Pavilion is at the same time three distinct entities: a pavilion, a sticker book and a city guide. However, it is important to point out that the sticker book is at the centre of this constellation. The sticker book is the material context that allows the Chemnitz Pavilion and the City Guide to exist. So here we have it, a book of stickers, each sticker produced by residents and visitors to Chemnitz. The individual stickers respond to a chosen location in the city and is commemorated by that sticker. As we know, the sticker is not meant to last, they are fleeting material statements and/or gestures that act as a catalyst for passing memories or encounters. Presented in the safe house of the sticker book, each fleeting gesture or statement is given the chance to migrate to other locations. The emancipation of the sticker is then directly tied to the sharing of memories, experiences, thoughts and encounters that are site specific. The Chemnitz Pavilion then is a conceptual framework that sets out to bring about a renewed activation of the sticker.

Together we will also be producing a guidebook. In many respects this third figure is what I have already described as having a supplementary role in the project. The figure of the City Guide is then one of a 'supplement'. As Jacques Derrida has described, the job of the 'supplement' is to enhance the presence of something that is already complete and self-sufficient.²¹ I am suggesting that the city guide is a supplementary, but necessary, figure within the Chemnitz Pavilion. It guides those interested in pursuing hidden narratives and marginalised livelihoods around the visual coordinates that hold significant individual meaning. It will lead the reader to sites brimming with untold histories and imagined futures. But what will we find when we map the physical locations of memories, encounters and moments of inspiration? We are entering unknow territory, the City Guide is just as likely to lead the urban wanderer to being lost as it is to offer reliable or even navigable coordinates.

METHODS AND MISSION

The idea to connect Chemnitz and Eindhoven is based on the collaboration between Barbara Holub and Jaspar Joseph-Lester for WE PARAPOM! European Parade of Apple Trees - a flagship project Barbara Holub conceived and directed for the European Capital of Culture Chemnitz 2025 (2021-2023), for which she had invited Joseph-Lester to produce a project. This was an opportunity to connect WE PARAPOM! to the EU-project SPACEX-Spatial Practices in Art and Architecture for Empathetic Exchange (in which Holub and Joseph-Lester are both Principal Investigators) especially as the EU-project shares the same aims and concerns: 'SPACEX responds to the troubling rise of populist nationalism and conflict in European societies by engaging new public and forging a culture that embraces diversity, difference, and discursive exchange within cities, towns and urban sites.

SPACEX is dedicated to an exchange between academic and nonacademic partners based on secondments of the artists / researchers at altogether 27 art institutions and universities. Barbara Holub and Jaspar Joseph-Lester were both seconded to Van Abbe Museum and therefore decided to realise a project together based on and referring to WE PARAPOM!. When Van Abbe Museum introduced us to ONOMATOPEE in February 2023 we learned that both institutions were interested in expanding to their neighbourhoods and addressing the wider public beyond the audience of the institutions.

Therefore we proposed to organise a performative walk between Van Abbe Museum and Onomatopee, addressing specific topics and moments along the walk, connecting issues between Eindhoven and 1 Simmel, Georg, The Metropolis and Mental Life in Wolff, Kurt (ed.), The Sociology of Georg Simmel, New York: Free Press, 1950.

2 https://www.scientificamerican.com/article/london-taxi-memory/ 3 Fredric Jameson, Postmernism or the Cultural Logic of Late Capitalism, Verso, 1991.

4 A flagship project curated by Barbara Holub for the European Capital of Culture Chemnitz 2025: see: https://weparapom.eu/

5 Donna Haraway, Staying with the Trouble, Duke University Press, 2016 6 Like, for example, the amazing maps of Bureau d'études, which present political power structures as result of their intensive and long-term research processes: https://bureaudetudes.org/

7 Henri Lefebvre, The Production of Space, 1974.

8 The dérive ("drift") was introduced by the author Guy Debord in 1956 as major practice of the Situationists.

"The dérive, or drift, was defined by the situationists as the 'technique of locomotion without a goal', in which 'one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there'. The dérive acted as something of a model for the 'playful creation' of all human relationships." (see: http://chtodelat.org/b8-newspapers/12-68/ psychogeography-and-the-derive-2/; accessed Aug.4, 2023)

9 Strollology (Spaziergangswissenschaft) is a cultural-scientific and aesthetic method developed by the Swiss sociologist and socio-economist Lucius Burckhardt in the 1980s that aims to make people aware of the conditions and to expand their perception of the environment.

see e.g. his publications: Lucius Burckhardt: Wer plant die Planung? Eds. Jesko Fezer and Martin Schmitz, Martin Schmitz Verlag, Berlin 2004; Lucius Burckhardt: Warum ist Landschaft schön? Die Spaziergangswissenschaft. Martin Schmitz Verlag, Berlin 2006.

On the topic of walks see also: Rebecca Solnit, Wanderlust: A History of Walking, 2001.

10 Examples of 'comtemplative walking' can be found in: Walking Cities: London, Eds. Jaspar Joseph-Lester, Simon King, Any Blier Carruthers and Roberto Bottazzi, Routledge, 2020.

11 https://francisalys.com/ 12 see "Büro für Städtereisen": https://neueraeume.de/

13 Laura Grace Ford, Threshold cartographies: The poetics of contested space, PhD thesis, Royal College of Art, 2021, https://researchonline. rca.ac.uk/4733/

14 Guy Debord, Introduction to a Critique of Urban Georgraphy, 'The Situationist International', 1956.

15 Barbara Holub (together with Simone Becht/ Dept. of Culture of the City of Chemnitz) carefully researched the route for involving major art and social institutions, starting in the North of the city at Hilbersdorf at the headquarter of the Region of Saxony for Asylum Seekers/ Refugees, continuing to Sonnenberg and the Terra Nova Campus (a special school for young people with special needs), to the Yorck-Quarter and Gablenz characterized by social housing from the 1960s, to the city centre, continuing to Museum Gunzenhauser and Sen Vital Senior Citizen's home, proceeding to Alt-Chemnitz as industrial hub of the blossoming times of Chemnitz at the beginning of the 20th century with its still existing factory buildings (now in the interim state before "regeneration"-already sold to investors), the City Park, continuing to Fritz-Heckert-Area as the second largest slab housing area in the former GDR.

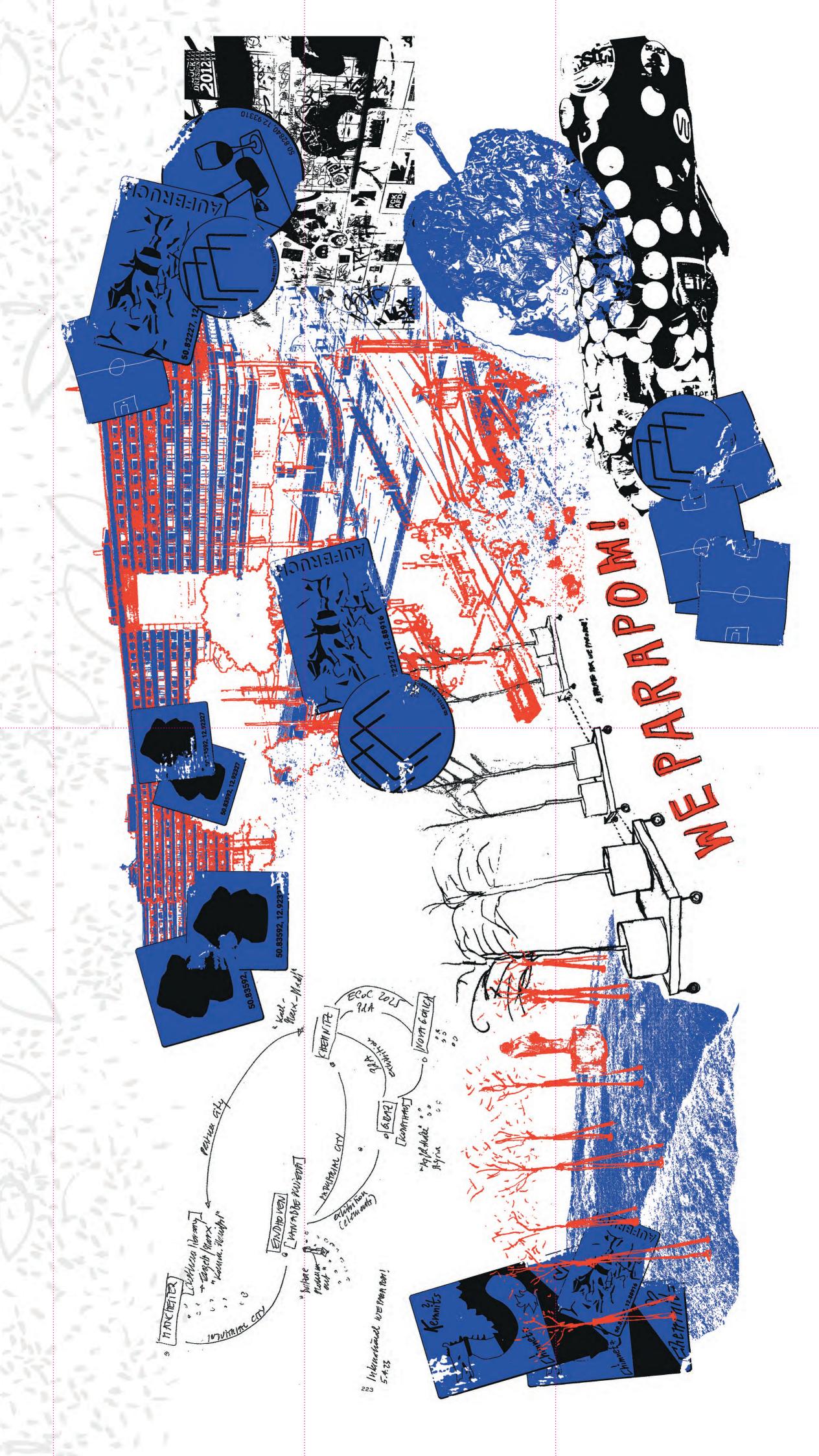
Plantings of fragments of the parade were realized at Terra Nova Campus, Fritz-Heckert-Area, around the Museum Gunzenhauser at Park at Falke-Square, at Sen Vital Senior Citizen's home, in the Yorck-Quarter and in Gablenz from Nov.2021-March 2023. The plantings of the parade were planned to be realized far beyond 2025/ European Capital of Culture Chemnitz 2025as a long term civic engagement and commitment of the City of Chemnitz. 16 See: http://www.barbaraholub.com/more-opportunities.html 17 https://weparapom.eu/

18 Henri Lefebvre's The Production of Space (1974) outlines that space is not a container, but produced through the use of its inhabitants, by appropriation.

19 Jacques Rancière, The Emancipated Spectator, New York: Verso, 2009. 20 This parasitical city Pavilion (2001) was followed by several other city pavilions - including The Dallas Pavilion that founded and curated by Jaspar Joseph-Lester and Michael Corris. Presented at for the Venice Biennale in 2013 and 2019. https://openartsjournal.org/issue-2/2013w12jjlmc/ 21 Jacques Derrida, Of Grammatology, Baltimore and London: John Hopkins University Press, Gayatri Chakravorty Spivak (trans), 1976.

THE PAVILION AND THE STICKER

DIALOGUE BETWEEN TWO POST-INDUSTRIAL CITIES BARBARA HOLUB & JASPAR JOSEPH-LESTER



COLOPHON

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