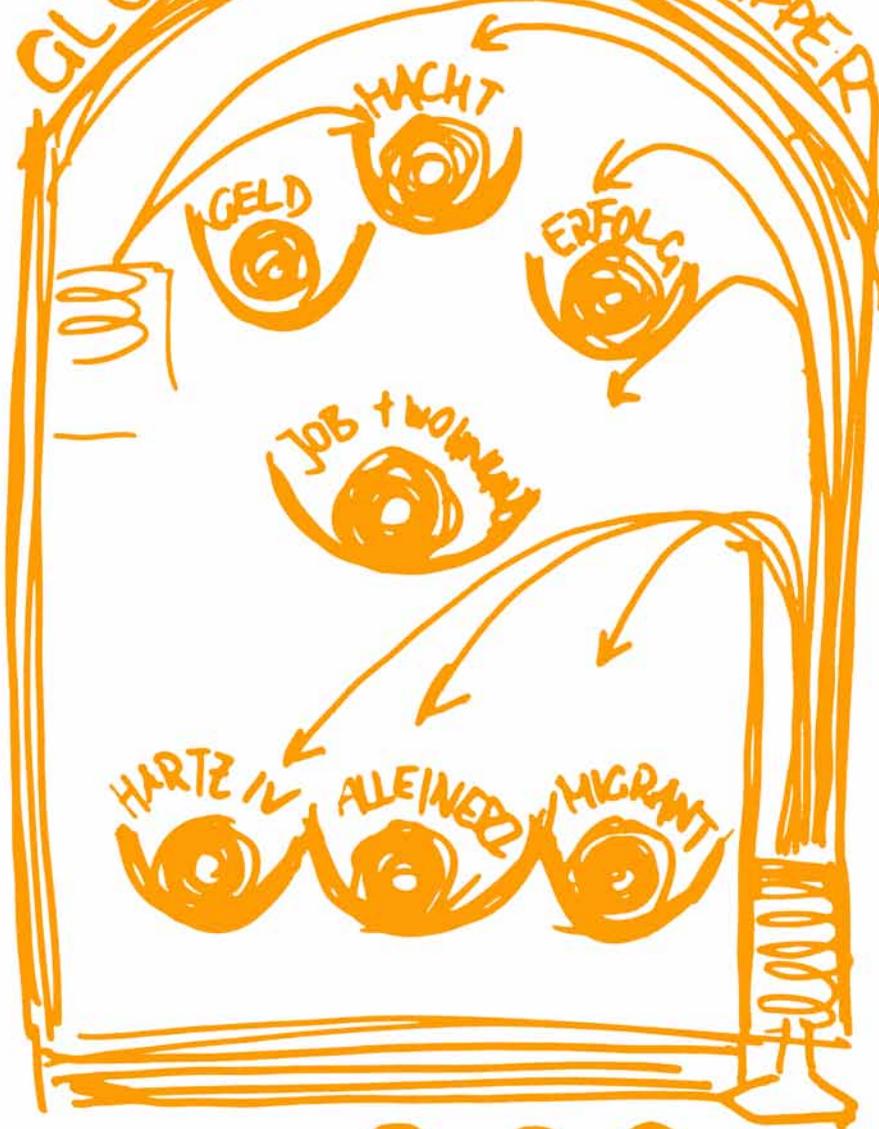
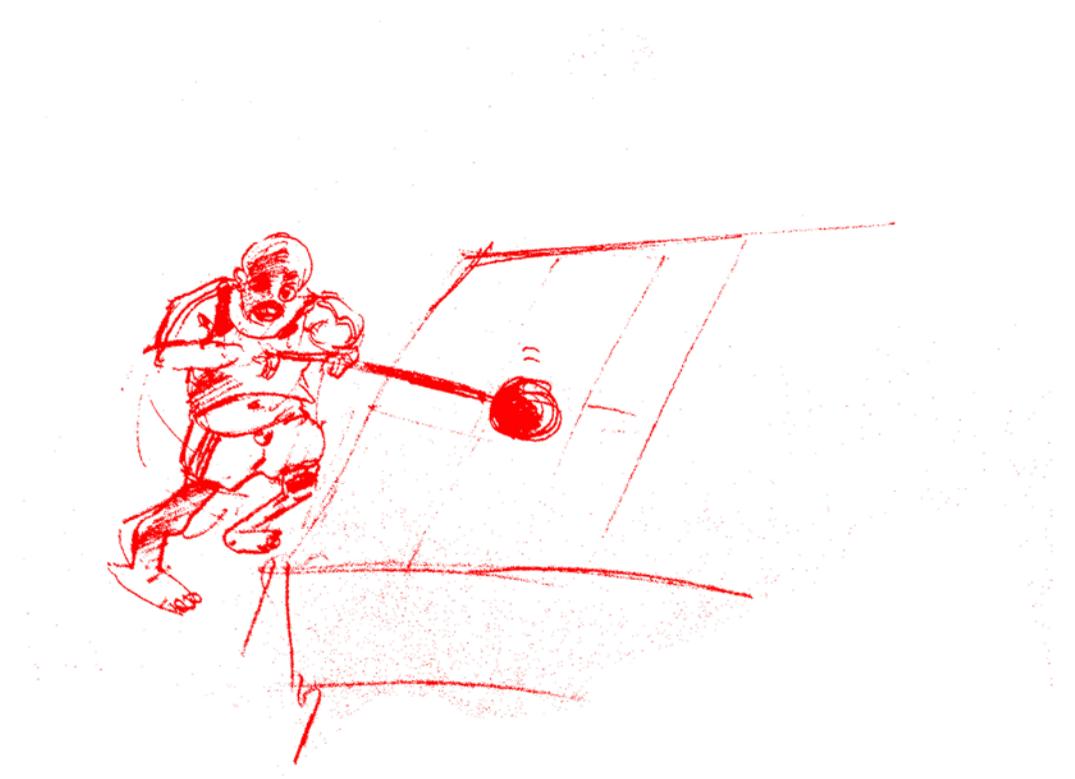


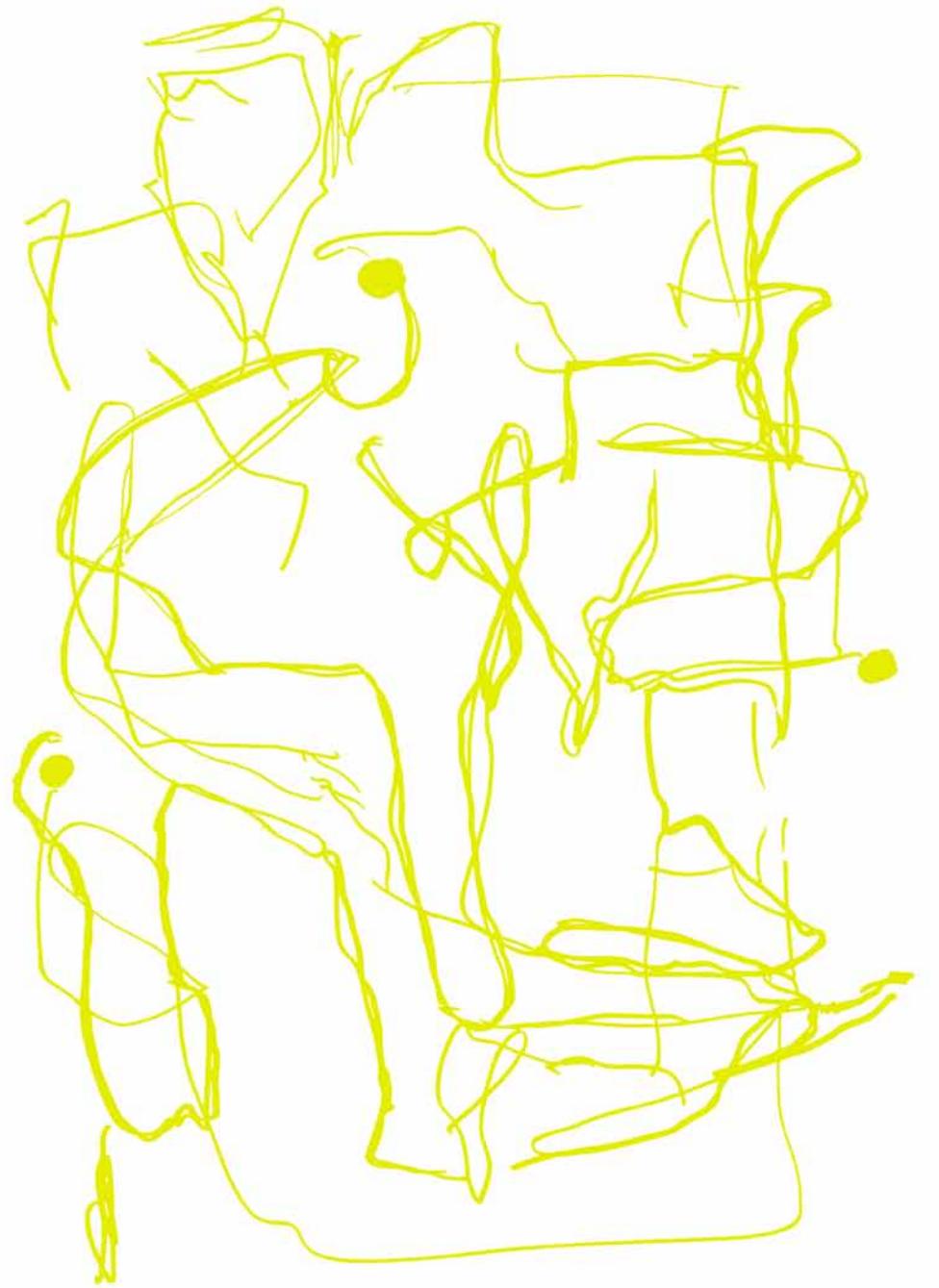


# GLOBALISIERUNGS-FLIPPER



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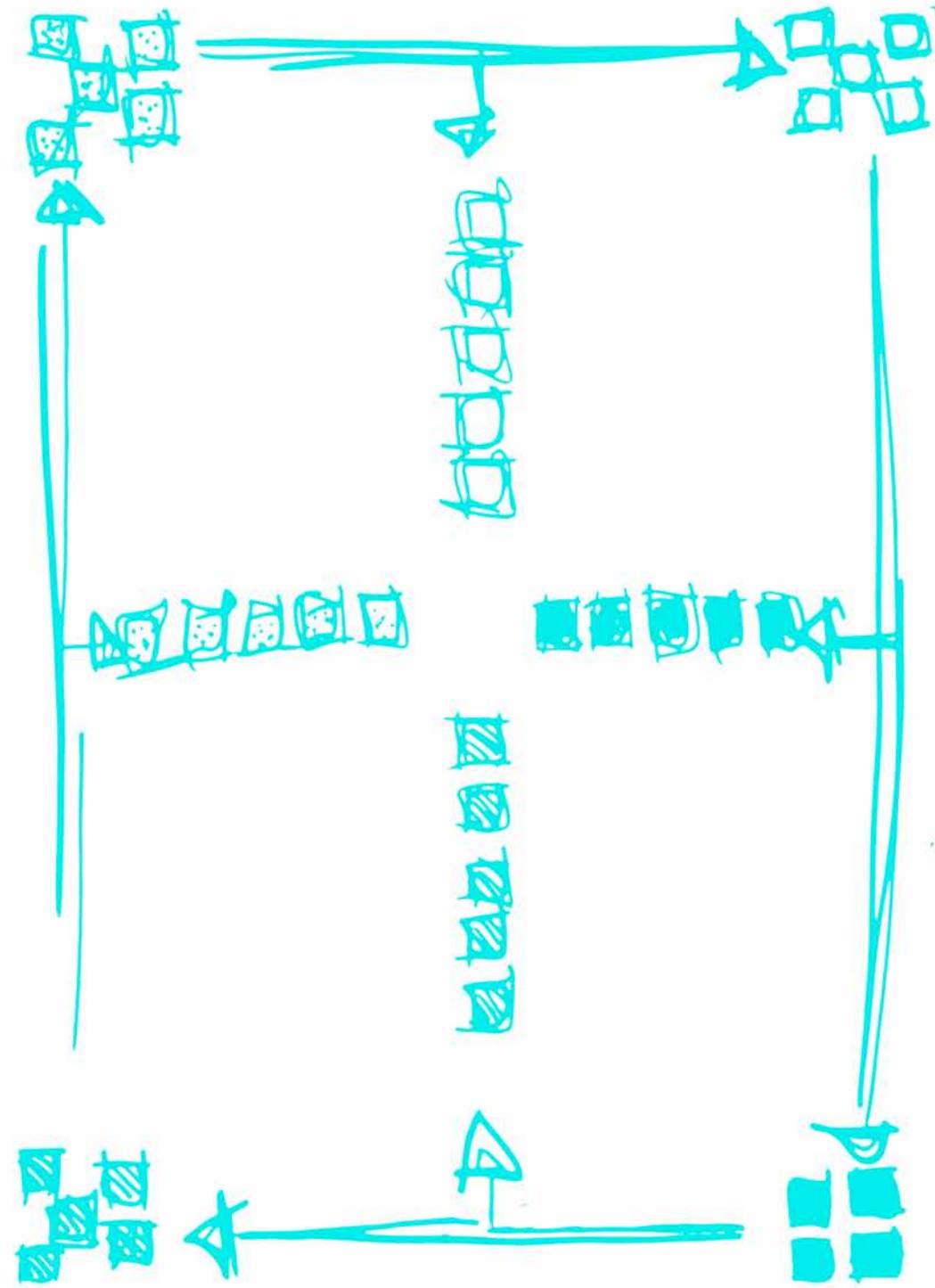


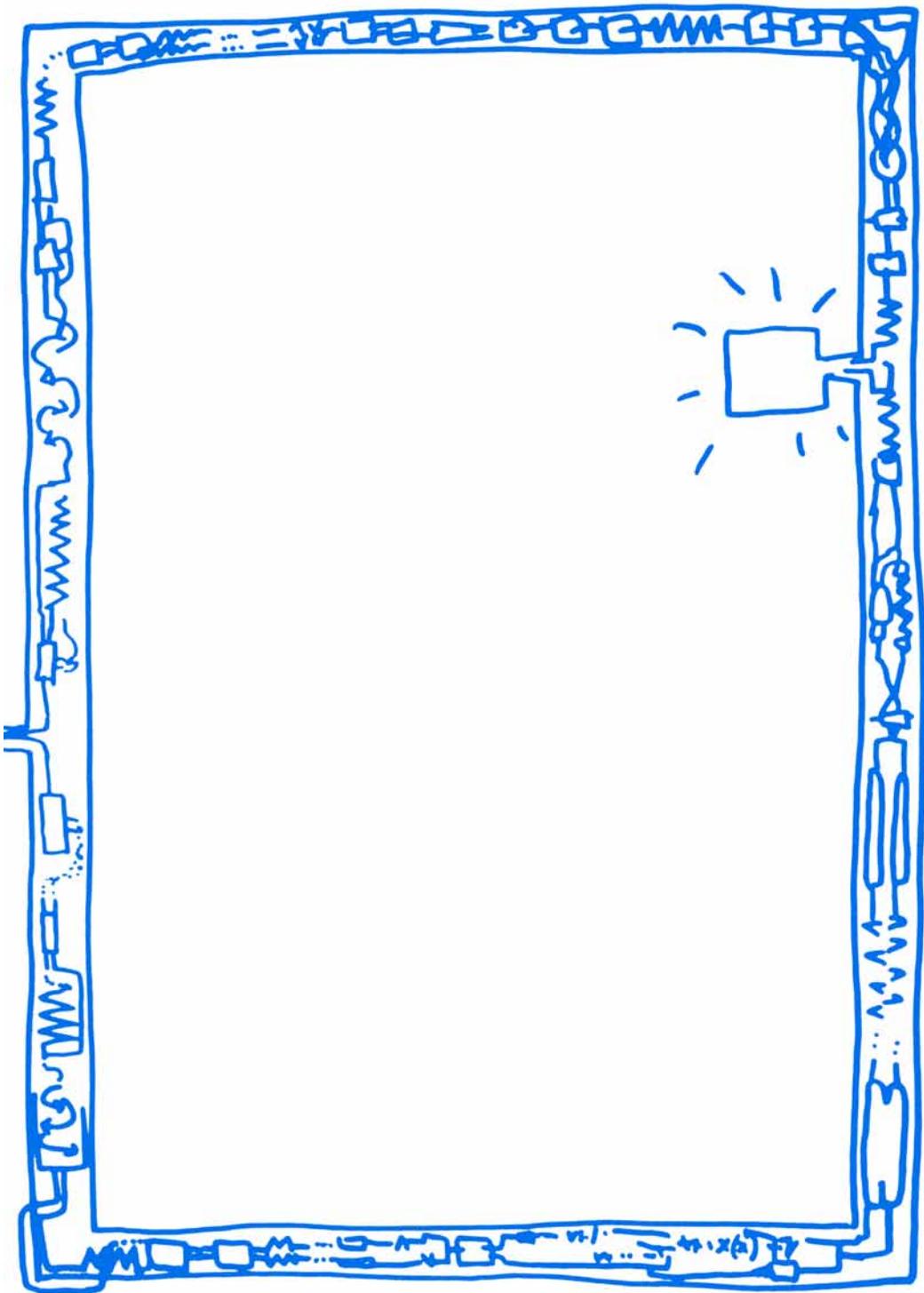


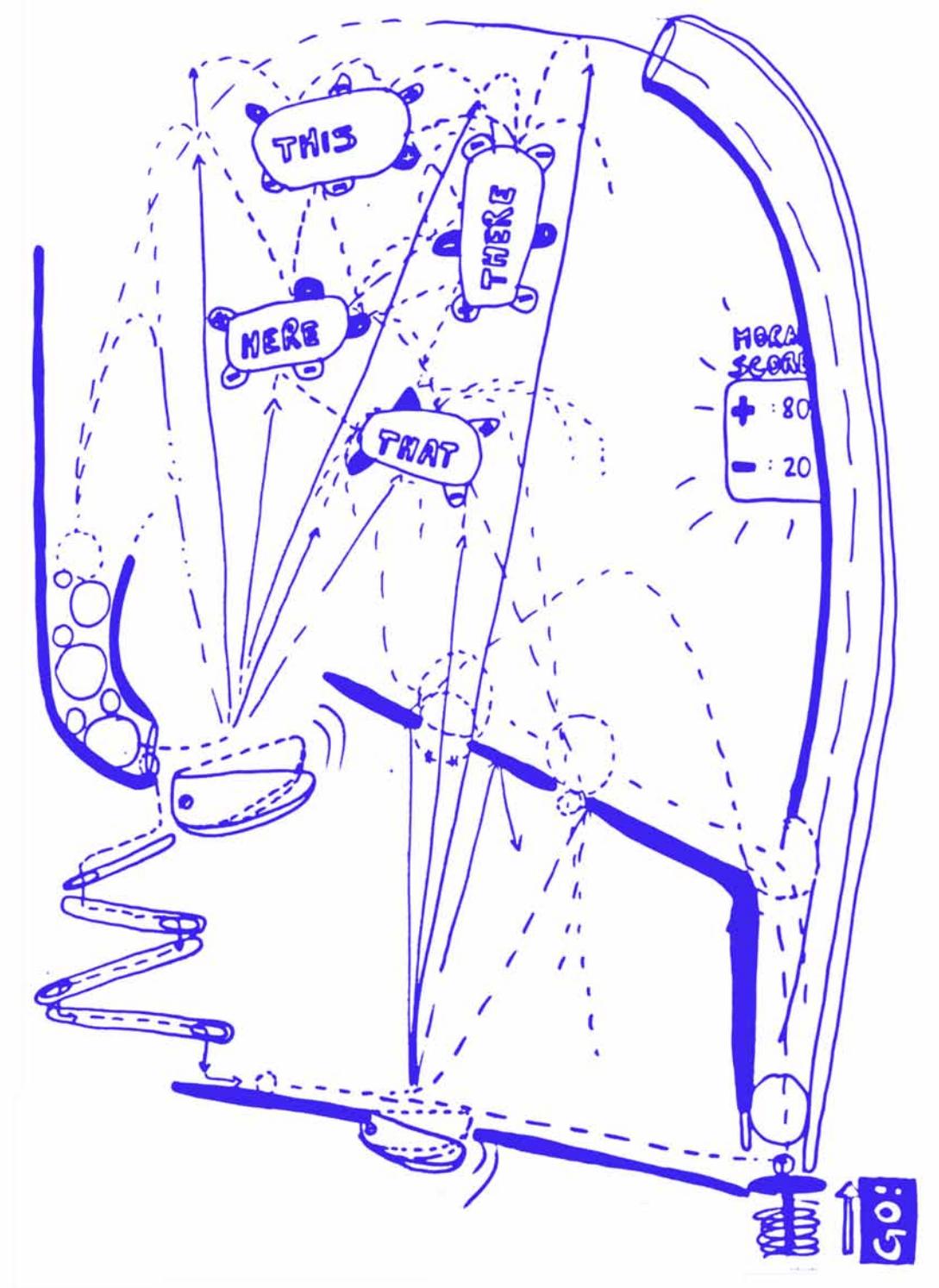
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Scores

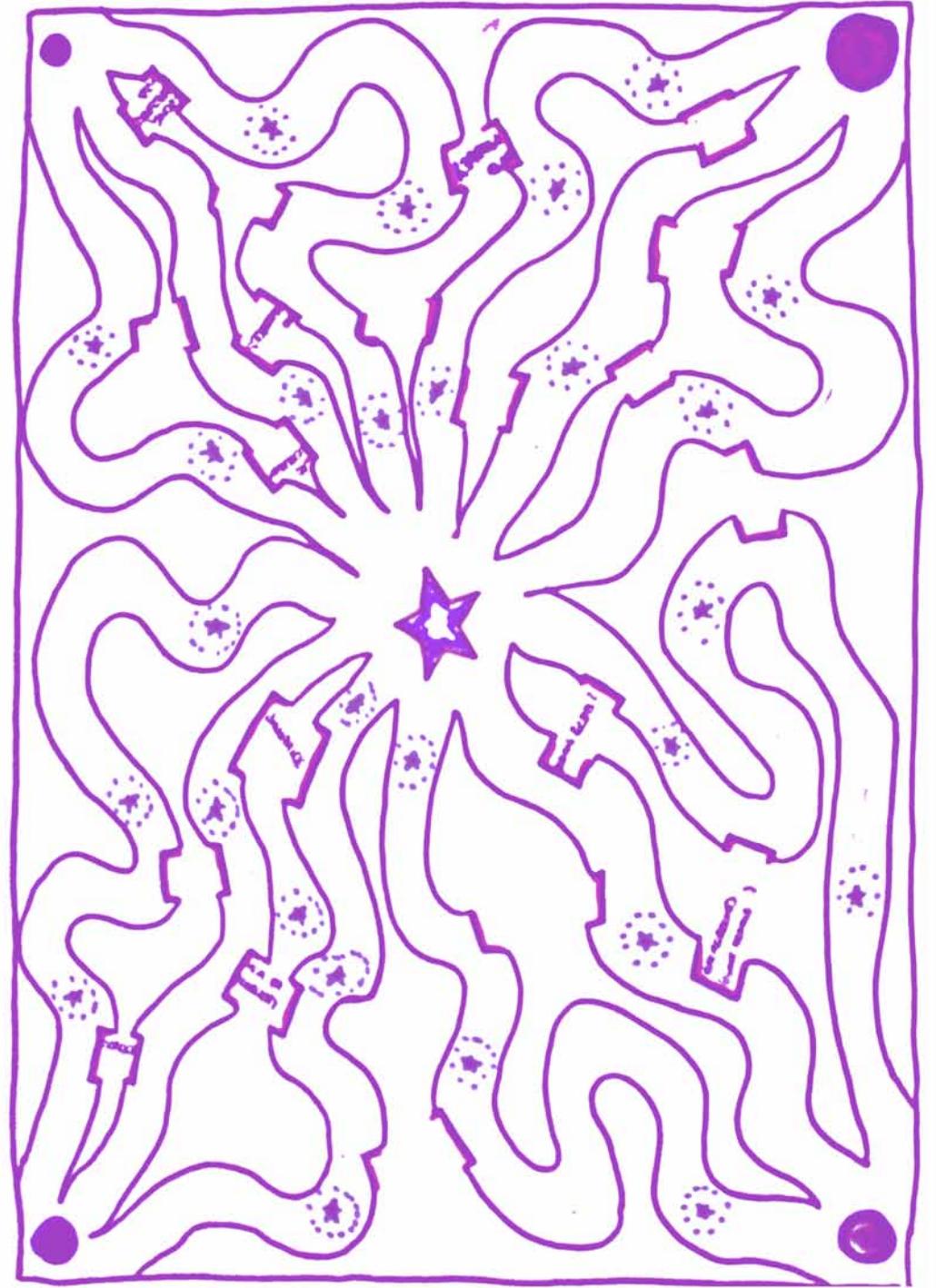
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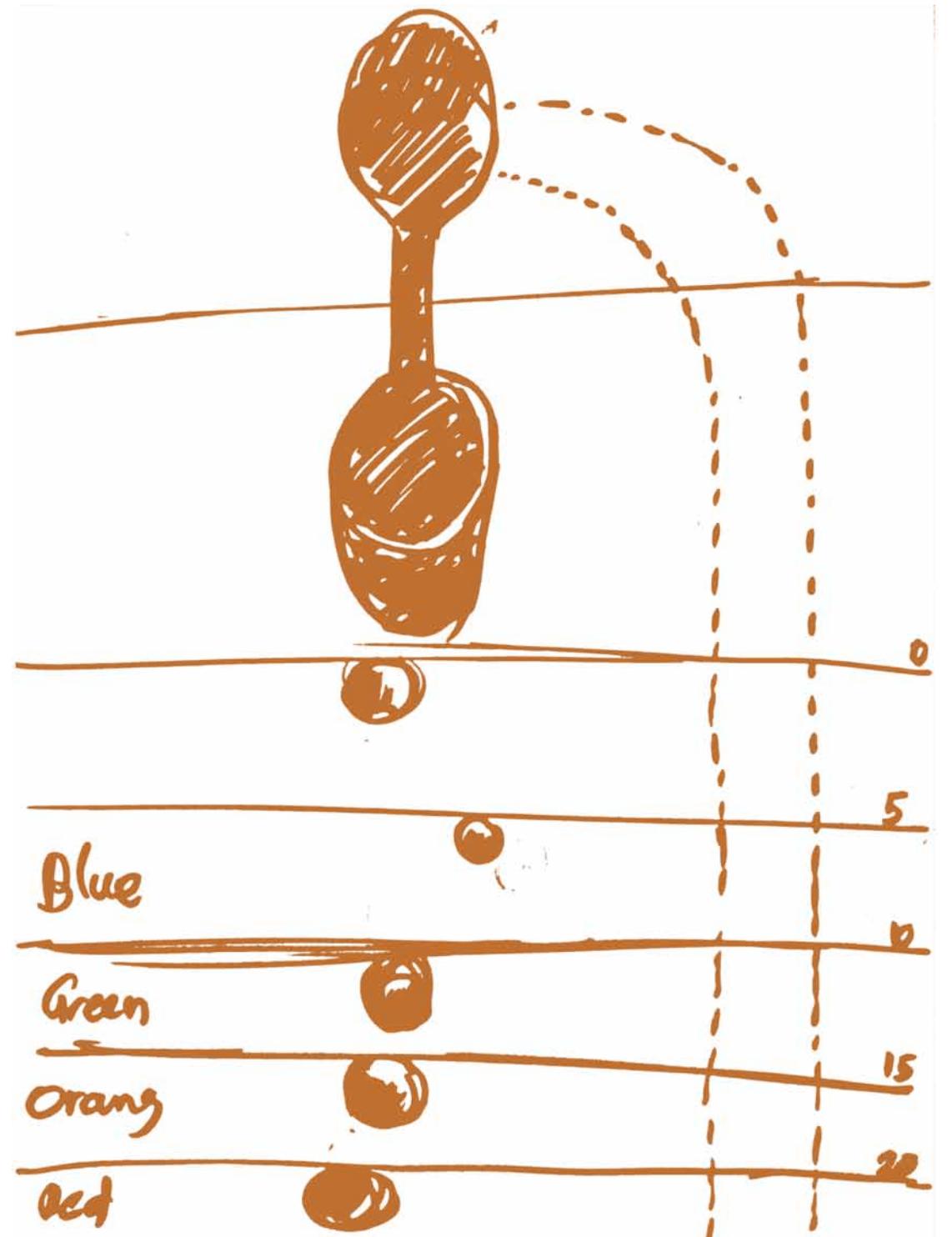


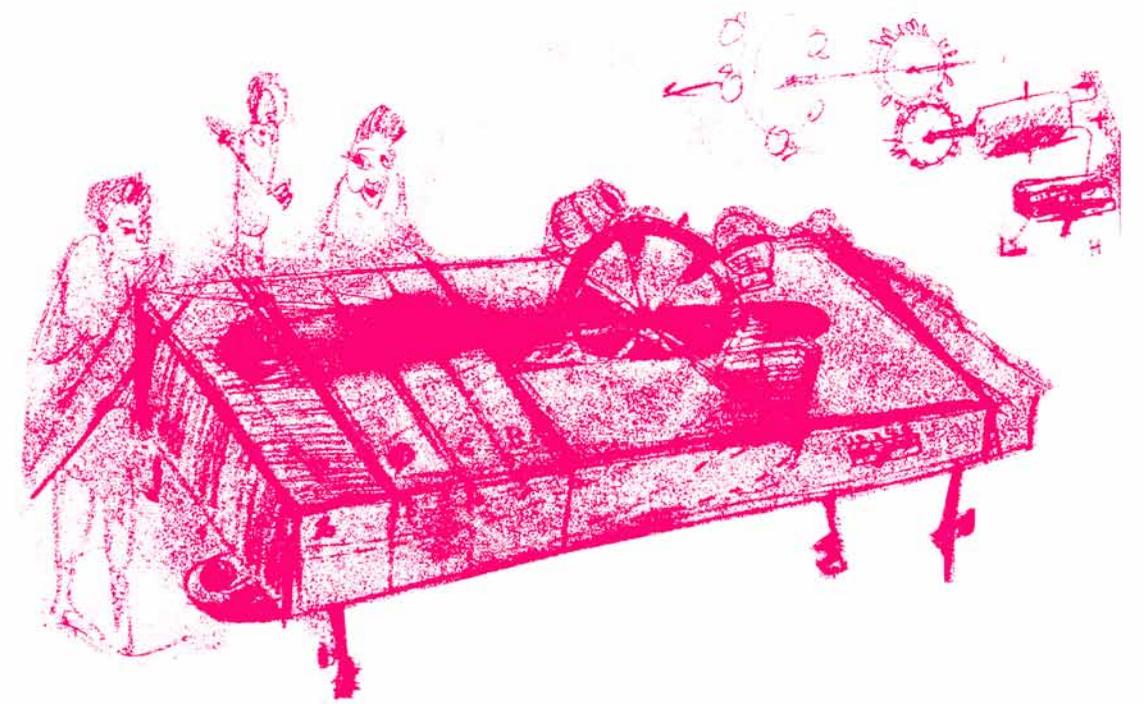




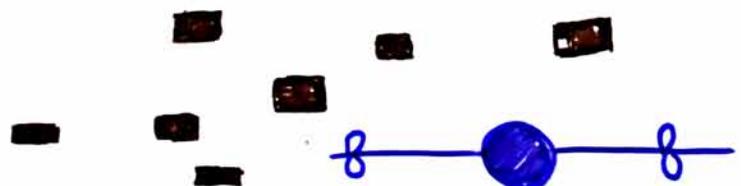


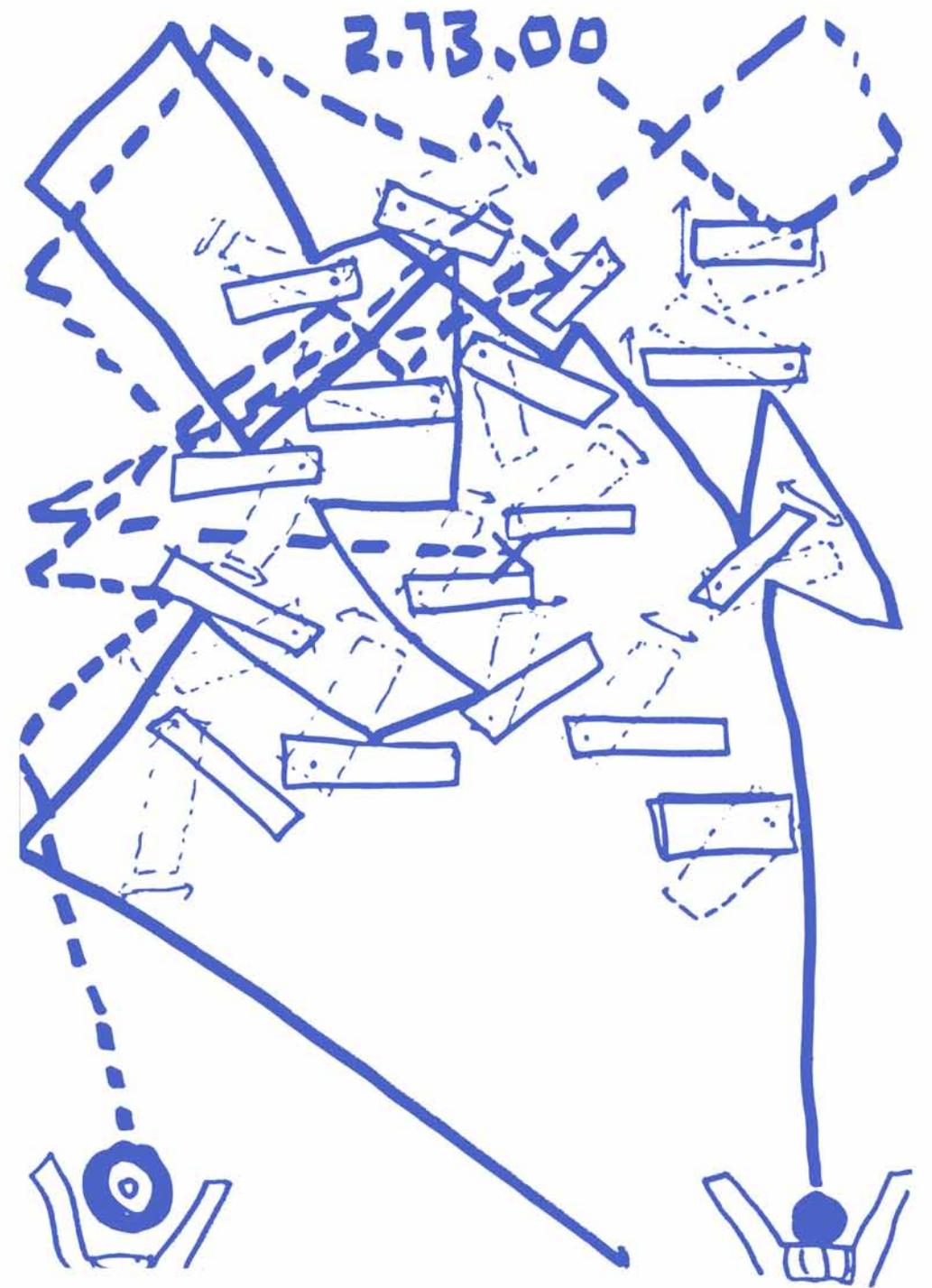


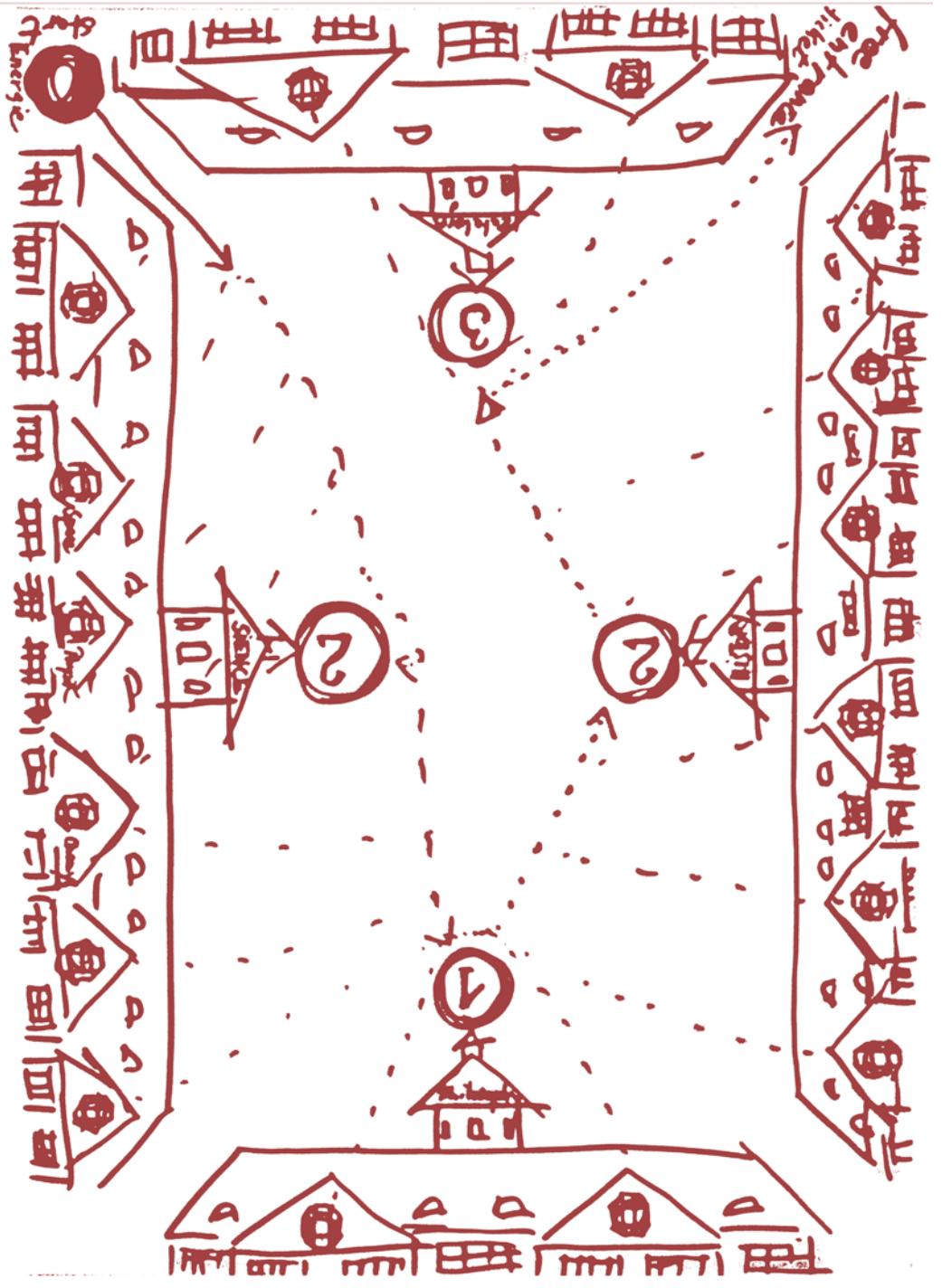


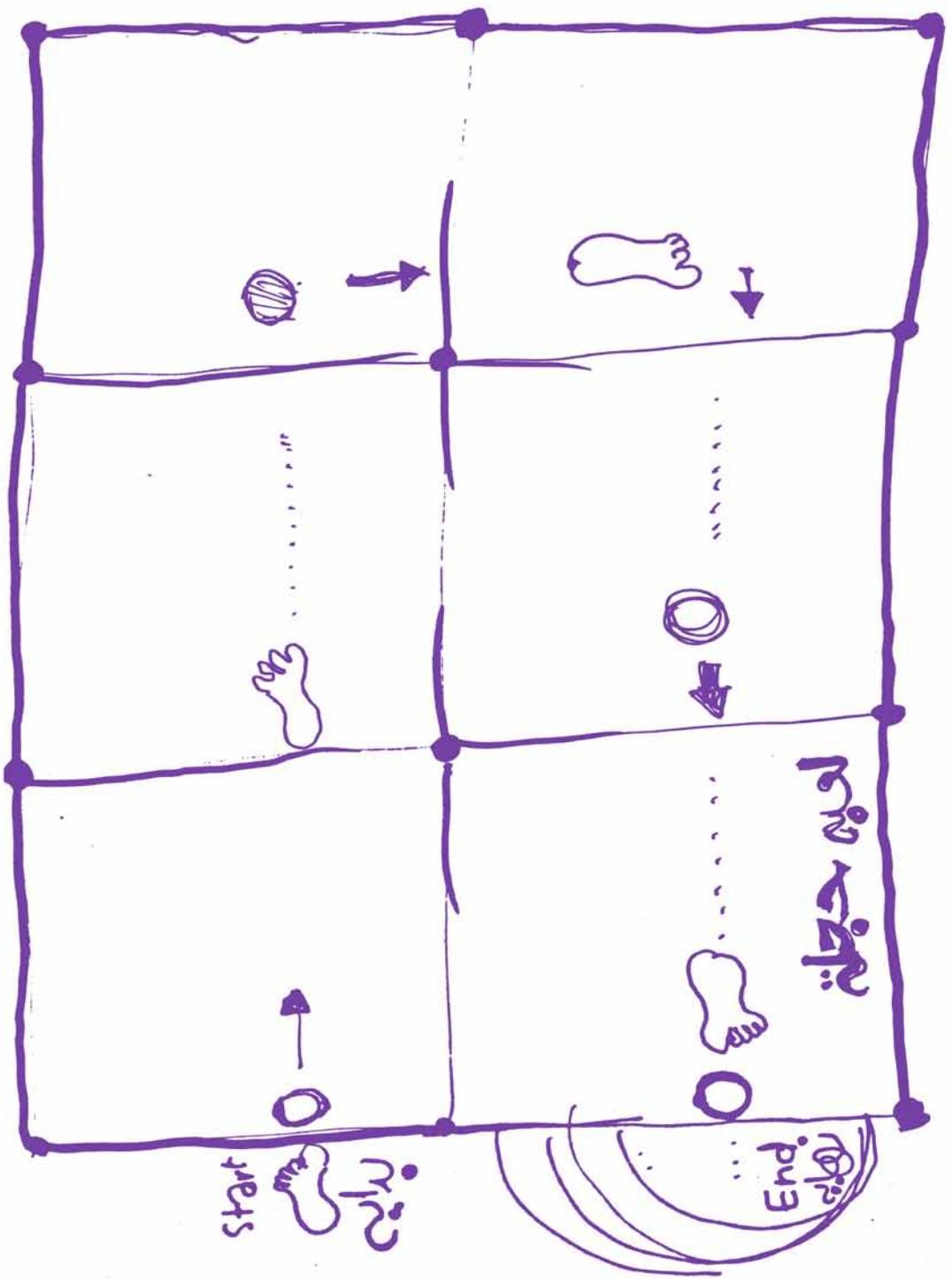












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بداية الرحلة

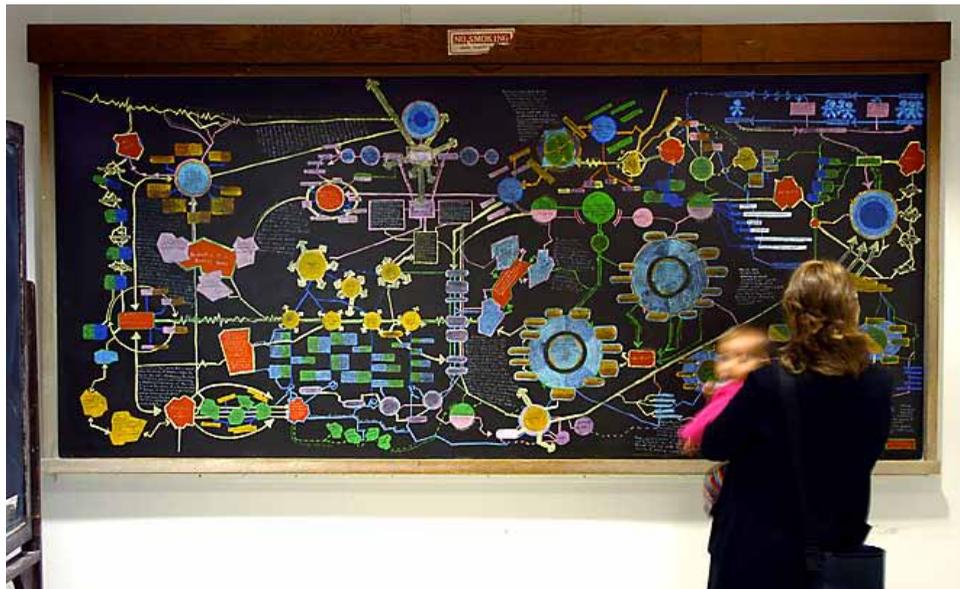
نهاية الرحلة

## SKETCH FOR A PINBALL GAME

This has been an interesting process.

“A World Map: in Which We See...” was originally completed in 2004, when it was a map I had designed on a computer, and its form felt complete. And yet, beyond this apparent completion — an image having been made — the project has continued to evolve through the reception of this image, specifically through the forms its reception has taken as the map travels, exhibits, and finds its way into different conversations.

The first manifestation of this was in 2005, when I realized that when the map is exhibited, it needs to be drawn. This realization came amidst the invitation to exhibit the piece in a show situated on a floor of a functioning school, at the New School for Social Research in New York City. Here, the map had an existing classroom to itself, one with a chalkboard on the wall, and after some deliberation, I realized that this context required the map to be drawn. It had to be drawn onto this very chalkboard, like the notes from a class or a meeting that had gone on too long or gotten too involved. I did this, and it required the help of others, readying it just in time for the opening.



In contrast to what is typically so fixed, so filled with an immutable authority the way that a map is, this hand-drawing and the erasability that came with it made me realize that the map's presentation and reception were also questions of form — form that is literally bound up with what one sees within the frame of the map, and with the larger form of a map as a gesture and a trope.

At this stage, drawing the map required me to be present in the space of its reception, since I had to be there to draw it. While there was something performative to this, I resisted the suggestion that I draw it as a performance; it certainly is a performance, I realized, but it shouldn't be about the spectacle of this artist drawing. As I would eventually discover, however, the key to this performance lay within the depth of conversation I would begin to enjoy deeply with other people while drawing it, especially with those who helped me to draw. While drawing together, I was repeatedly asked questions, offered interpretations of the piece, asked if this or that was what I'd meant. Again and again, I would find myself in conversations that began to feel as important to me as the visual form of map itself. Maybe this came from the experience of drawing its shapes and colors together, maybe it was from transcribing its words, or simply from having a slow, tactile and mutually embodied encounter with the map. Drawing it out with local art students, sociology and philosophy students, with museum and gallery workers and sometimes colleagues, a depth of engagement with the map's ideas became possible through this interaction; instituting an ethics of being together, questioning knowledge and negotiating the world. Here, we might say that the map began to chart its course off the wall.

I began to consider the situated qualities of the piece as it would move from one place to another. I was particularly interested in the meanings and relevance that the piece attracted within the particular contexts to which it traveled. I was looking for ways for these conversations, meanings and interpretations to enter the piece on a formal level, treating some part of its reception as integral to the work itself and bringing some part of that reception out of the exclusively private, interior response of a viewer and into the work's public life.

From here, I began to film interviews. In the place of each exhibition I would film a discussion with people who, in their own work, deal with the issues of the World Map. These short videos, with academics, advocates, and people affected di-

rectly by these issues were placed along side videos I'd made about the same issues in the USA, placing the two places in conversation, and both in conversation with the map it was set next to. As these videos added up to a growing library of voices and places that would accompany the map, I began to think more about this experience I kept having with people who had helped me to draw the map.

I wanted to try some kind of workshop, to find a way to draw the map together with people who'd want to talk more deeply about it. But how could twenty people be able to draw the map simultaneously? By dividing the chalkboard surface up into sixteen pieces, this could allow a larger group of people to draw it together:



*The group splits up into sixteen subgroups, each with a slice of the map (one sixteenth of it) that corresponds the chalkboard panel they're given. After all these panels are completed, we bring our drawings together and mount them to the wall, watching the ideas of our individual slice connect with the other ideas on the slices around it, as the larger map begins to come into view.*



New York City. The first time we tried this, we had too little time — the time frame of a university class period. Too little time to finish the drawing and too little time to discuss our responses. There was something poetic to the way that the map could not be completed within our framework, however, and after everyone left, I decided to leave this incompleteness as a part of this particular realization, rather than try to finish all the panels myself. This was the process that I set out, this is the outcome of that process, which reflects perfectly the difficulty of the map's complexity matched with this particular time-frame for learning.

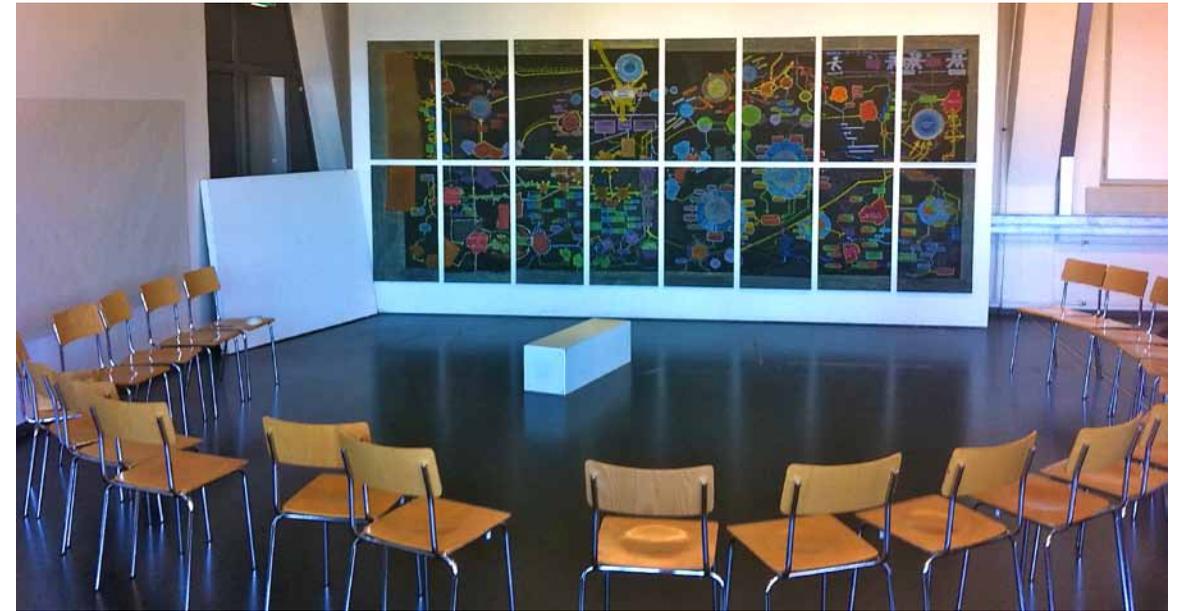
Los Angeles. The second attempt allowed us more time and the chance to curate a group of people who would have a greater investment in this conversation. Here we staged a private conversation that followed our drawing process, where again, we resisted what often seems



an automatic desire to make process into a public performance. What this resistance left us without, however, was a presence of these voices and our negotiation within the public presentation of the artwork, or a way for them to fold back into the artwork.

Stuttgart. The third attempt at this process allowed us to take up this problem with an additional elaboration of the process: rather than simply make our conversation into a performance, or to offer up a document of it, I invited participants from the workshop to take narrative authority over the piece in my absence. In particular, they were each offered the chance to act as gallery docents for the piece, where a member of the public could schedule a tour with them, where they could present the map, the outcomes of our workshop, and the ways they see the issues of the map existing locally, narrating each from their own perspective and in the space of the exhibition.

- 5 Karlsruhe. The point of this booklet, however, is to present to you the work of this fourth and most recent attempt. I had preserved the panels from the Stuttgart realization, which were, coincidentally, stored close to the city of Karlsruhe, where I was invited to exhibit the World Map and to hold another version of this same workshop. This coincidence made another elaboration of the process possible. Here, we could begin with the completed map, and rather than draw it, we could begin by responding to it, perhaps making something together that would enact a local interpretation, like that of the docents with the previous attempt, and place that something in dialogue with the map itself in the space of the exhibition.



## OUR WORKSHOP

Day 1. We began by introducing ourselves to one another, what we each hoped for over our four days together and what we each brought into that conversation. Then we took time to look at the World Map. We asked each other to share something about how we find our way into the map, or to trace some path through it that we might have taken. An issue was raised about the kind of voice that the map takes up and how it expresses itself. We discussed this in more detail, and then I offered a history to the piece. Next we discussed what we might want to accomplish together, clarifying what I did or didn't expect and asking what one another wanted to do. We left this day with a task: To go to a place within the city in which globalization seems "present" in some way, and to record your observations of that place.





Day 2. We began with a discussion of what we had each thought after we left the previous day, thoughts we have about globalization, what it is, what it isn't, how old it is, whether it's one thing or many, whether it's just, unjust, both or neither. Next we presented our responses to the previous day's task. People found globalization in a park, on their balcony, in their house, on streets, in the museum, in a supermarket, in a flower shop. Only two-thirds of the participants had shown up however, and now the other participants arrived. Once we finished presentations, they explained why they were late. There was a sense that at first, they hadn't

7 wanted to come back. Extending out from the issues that had been brought up about the World Map the day before, there was a concern that all we wanted to do was point fingers and complain, rather than make things that might allow the kind of experiences we all want. But someone else in the group had challenged them to come back over the phone, to follow through on this as a commitment, so here they



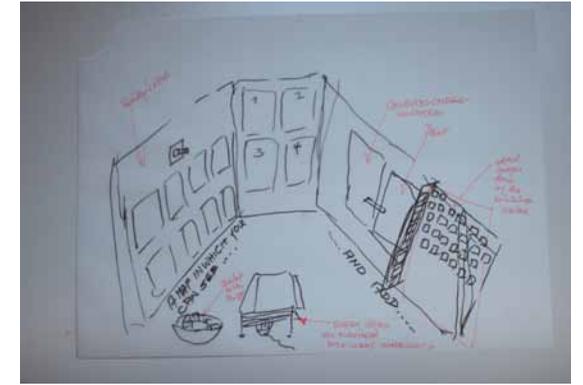
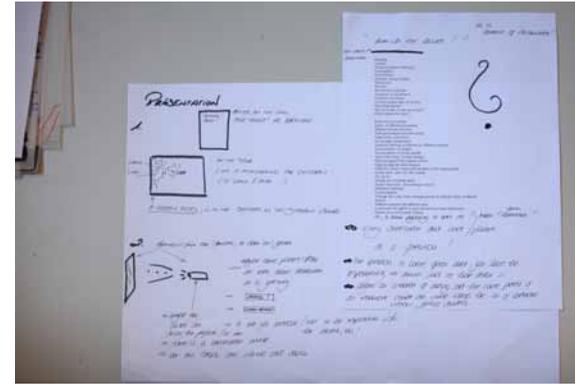
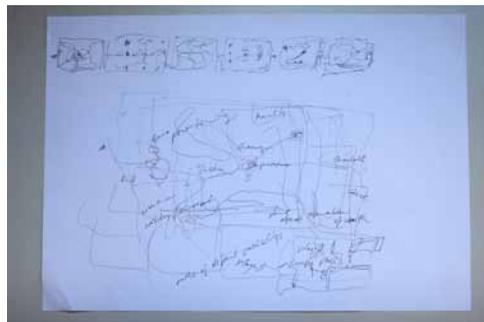
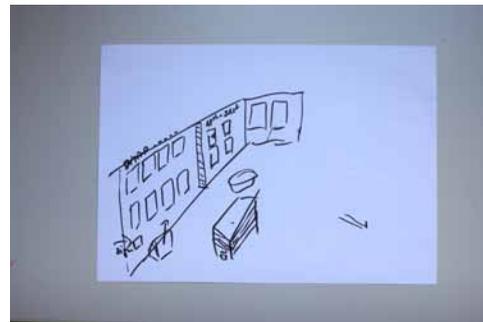
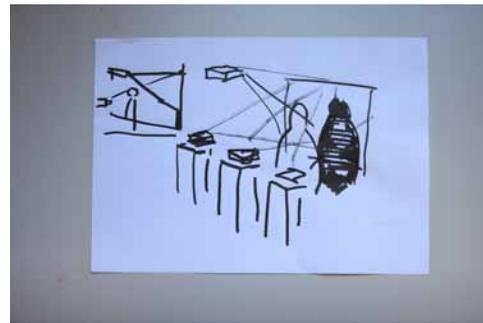
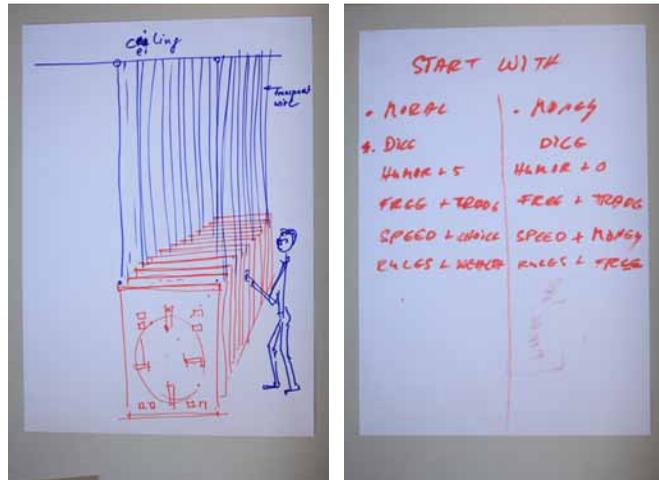
are. From here, we began what may have been our real work. Now we had to identify our differences and to figure out a way to work through them, with them, or without them. A breakthrough seemed to come from someone who'd not been with us on the first day, who referred to the World Map and said it made him think of a pinball machine, or what most people there knew as a "flipper game," of its complexity, its arbitrariness, and the way one bounces around and ricochets through. "Oh yeah," everyone seemed to say with curiosity and enthusiasm, and with this we had found our way in. We left this second day asking each other to draw a sketch for a pinball game that they would want to propose to address globalization and the issues of our conversation, and to bring this the next morning.



Day 3. We hung all the pinball game sketches up on the wall. One participant brought two beautiful game boards from old pinball games that her friend collects, so that we could see how they look. A number of workshop participants were artists visiting Germany from Sudan, who had no reference to pinball machines. One of their friends, an artist from Sudan who has lived for years nearby Karlsruhe, explained to them what the game was in Arabic. Next, each person described their game, while

I took notes, making two lists: the themes and ideas of their games; the rules for how their game would actually work. In addition to the pinball games people had brought, two of the participants from Sudan made up games on the spot based, based in part upon games they have back home. We took a break, we came back and read back the two lists. Someone suggested we see what it's like to layer all the drawings so that they become one image.

Day 4. This final day, we began by taking stock of everything we had done. On top of what we seemed to be producing concretely (drawings, games, lists), I suggested that a part of what we're doing here, that may itself be a response to the kinds of globalization that most all of us are opposed to, was the collaborative work that



we were doing — figuring out how to be together and produce a non-competitive environment, honoring the contribution of each participant without elevating any one person as a “winner” over others, to negotiate politics without being partisan, to commit to a group and the challenges of difficult questions so that we can accomplish something collective, something that is more than each of us individually, while still holding something personal to each intact. These ideas helped to frame what we looked over, considering what we had produced and would elect to place in the exhibition space with the World Map. After a break, we each took time — some individually and some in groups — to make a proposal for how to shape what we'd done into a final form. Among everything that we tried, the thing that seemed to resonate the most and hold these questions in tension was the layered composite of our game sketches. The final presentation we decided upon was this composition, juxtaposed with a poem that we had made from the rules that we'd listed when discussing our game sketches. While there were other ideas that we liked a great deal, including an actual pinball machine that would have required far more resources than we had available to us, we agreed that this juxtaposition captured our process, our agreements and our disagreements, serving as a collective expression our global encounter within which we could each still recognize our selves and felt our personal contributions were honored.

Now the exhibition is up, and I guess the next question is who will own what we produced?

— Ashley Hunt, Summer 2011



Workshop Participants Included:

Issam Abdelhafiez  
Aline Braund  
Jacob Birken  
Nusredin Douma  
Marlene Gauss  
Christine Geesing  
Yvonne Hasel  
Anne-Lisa Lippoldt  
Eva-maria Lopez  
Nesra Mamouri  
Zaki Al-Maboren  
Henrike Plegge  
Georg Rammer  
Teyseer Salim

Special thank yous to ZKM, to all who supported our workshop.

## Rules for the Pinball Game:

Choose Morality

or Justice.

Showing hidden relations,

Participation in

Punishment,

Finance versus Trade.

Resources,

Borders,

Movement of people;

Freedom of movement,

Freedom of choice,

Control, <sup>to, or be out</sup> versus lack of control.

But How free are we?

you're Set up to win, or set up to lose?

Who makes the rules?

Build like a snowball.

Paths of different possibility are given to you,

Different kinds of points count.

'Feel-good-about-yourself' points are helpful,

Take turns, lose turns,

Encourage cooperation. <sup>will be established</sup>

Unequal starting conditions, <sup>for different players, according to the</sup>

Accumulation of wealth.

But the Accumulation of social wealth,

the Use of the body, <sup>and</sup> human energy

can Playing against the system, <sup>versus</sup> rather than

Playing against other players in competition.

Different colors, sizes and weights of the playing balls <sup>pieces,</sup>

Waste time, wait, try, fail, repeat, <sup>Waste time, wait, fail, repeat.</sup>

Hit, be hit.

Visible and invisible parts are in play.

Goals? Success. (According to who?)

Different materials,

~~Found~~ objects you find.

Change the rules: Gain enough points to change rules or Revolt.

~~Humor~~ Laugh.

Different players get different dice; laugh again.

Customize the game to your <sup>own</sup> personal or local ~~references~~ meaning.

Speed, time, ~~and~~ power, timing,

How do you cope?