

MOBILISING WORDS

This is *Mobilising Words*, a card game developed as part of the On Mobilisation project 2023-2025. This transnational project addresses the concept of community mobilisation through the specific local contexts of the four partner organisations and their artistic projects: wpZimmer - *On Mobilisation and Learning*, Baltic Art Center - *On the Language of Mobilisation*, Studio ALTA - *On Inclusive Mobilisation* and Lavanderia a Vapore - *On Mobilisation and Care*.

The micro-communities of each partner organisation were mobilised through research projects led by six international artists: Kalle Brolin, Elisabetta Consonni, Daniele Ninarello, Ahilan Ratnamohan, Marika Smreková and Danae Theodoridou.

Mobilising Words is a card game that uses the “On Mobilisation Vocabulary”, a collection of words gathered as testimonies from the process of researching, facilitating, mobilising and learning from local communities in Antwerp, Gotland, Prague and Turin. Is it possible to play with the shared experience of how words and their meanings can change through a collective process? *Mobilising Words* is an attempt to open up the Vocabulary’s potential by contemplating definitions and arriving at unexpected interpretations.

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Uppsala University Campus Gotland Graduate School in Sustainability Studies — GRASS

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the European Union

WPZIMMER

BAC

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LAVANDERIA A VAPORE
CENTRO DI RESIDENZA PER LA DANZA

ON MOBILISATION Vocabulary

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HOW TO PLAY

This deck draws inspiration from the classic memory game Pexeso and can be played by one to four players. It contains two groups of cards: **Words** and **Definitions**. You are invited to use this game to generate new possible constellations of words and meanings. Contrary to the original memory game, in *Mobilising Words* there are no correct or incorrect combinations.

1 Spread both the **Words** and **Definitions** randomly on a surface facing downwards.

2 Player 1 turns one **Word** and one **Definition** card over and reads the texts out loud.

The combination may be more or less fitting but is always likely to reveal unexpected connotations of the word.

If **Player 1** thinks the cards are a match that works for them, they take those cards out of the game and keep them by their side.

TIP: *to decide if it is a match or not, you can ask yourself: What new understanding of the word does this combination offer me?*

If the match does not work for them, they return the cards to their original position, facing downwards; the other players may try to remember the contents of these cards and memorise their

position in order to find the combinations they wish to create later.

3 The rest of the players continue in the same way.

4 The game continues until all the cards have been taken out of the game.

5 When finished, all players look at their constellations of **Words** and **Definitions**. Together they discuss if they would like to make some changes or swap definitions and words.

Mobilising Words invites players to renegotiate the final constellation of words and try to find a version that resonates with all players. If players want to compare their definitions to the original On Mobilisation Vocabulary, they can find it, on the Hint card, where the words and definitions are marked by numbers corresponding to the cards.

TIPS:

- always read the **Words** and **Definitions** out loud
- be curious about multiple possible combinations and be ready to renegotiate your selection to engage in discussion during play
- share stories, experiences and practices related to particular **Words** and/or **Definitions**
- invite others into your perspective
- feel free to change the proposed rules and design a new game with the cards to trigger dialogue, playfulness and curiosity
- feel free at any point to interrupt the game or even throw the cards away and start a conversation about mobilisation and the way you mobilise words

ON MOBILISATION

**Mobilising
Words**

HINT CARD

QUEST	1
ZVÍDAVOST	2
MOM-HIERARCHY	3
FRED	4
SECURITY	5
SUPPORT STRUCTURES	6
MICRO PAUSE	7
HOSPITAL – HOST – HOSPITALITY	8
TALASATI	9
AGONISM	10
LISTENING	11
RELATE	12
APPEAR	13
PARADOX	14
PUBLIC TIME	15
ASSEMBLE	16
EMBODY	17
PLEASURE	18
EMANCIPATE	19
PROTECT	20
SENSING	21
INEDITO	22
PORTAL	23
PROPULSION	24
COLLECTIVE	25
FLUIDITY	26
SHARE	27
ACCESSIBILITY	28
DESEGREGATION	29
NON-HIERARCHY	30
UUR	31
DESIRED LANGUAGE	32
MIGRATIONAL VIOLENCE	33

ACCESSIBILITY

AGONISM

APPEAR

ASSEMBLE

ON MOBILISATION Mobilising Words

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ON MOBILISATION Mobilising Words

TALASATI

UUR

ZVÍDAVOST

MOBILISA
N

ON
MOBILISATION

MOBILISATION
ON

Creating opportunities for diverse people to participate in cultural events without barriers and limitations. Finding different time slots for different people, finding accessibility for people with disabilities, people of different ages, people who are carers, people who speak a different language, etc. Providing tools that allow people to participate actively, to listen and to engage in dialogue with others.

A theory of political and social life that makes a case for certain positive aspects of conflict. To moderate a political conflict in order to create a consensus or find a middle way (a defining trait of social democracy in Europe during the noughties) would undermine the principle of pluralism, which is fundamental to democracy. But... while working on a film with and about the peace movement in Gotland, I have had occasion to question my own notions about the necessity of conflict in dramaturgy. Shouldn't a film that tries to capture the abstract concept of 'peace' in concrete images also embody that concept in the way it is made? To be continued under the word 'Relate'.

Politics as “appearing to others as others appear” (H.Arendt, J.Butler, R. Schneider). Politics as directly connected to the forms that (human and non-human) bodies take in public space, the movement of these bodies and the (power) relations this movement generates. Politics as an act of appearing publicly (as a human, a citizen, a planetary being).

A superorganism developed from the transition of one person/entity into another, generating a third collective body. A political organ that updates the format of the assembly in a wider sense, including an expanded physical or digital space. The act of facilitating gatherings.

A body of individuals who are connected at points of intersection with many possible combinations. It is ever-changing and creates a morphing shape.

To disrupt the most commonly planned groupings of people in the cultural sector on the basis of a common external characteristic, such as age, parentage, gender, disability, sexual orientation or nationality, and to create cultural events and encounters that connect different kinds of people to the community.

The language or dialect that one or more group(s) want(s) to learn. This willingness to learn a particular language has been affected by all sorts of outside influences such as the economy, cultural romanticisation, fetishisation and migrational violence.

To activate a continual process of mutual impetus to break free from forms of control. To dynamically encourage bodies so as not to succumb, not to sink. What words, gestures and/or looks would you offer to another person in the same condition as you to stir them out of the mud?

The act of articulating the essence of something or the meaning of a notion in the body. The reorganisation of an ordinary bodily asset by the organs, feelings and posture.

A body is sensing the world; it affects and is affected by it. When was the last time that you felt a part of democracy? When was the last time that you heard the sounds of a community?

Surrendering to the other, to the outside, letting in, becoming permeable. When a piece of information goes beyond the peripheral areas of our bodies and penetrates beyond the skin, an unprecedented experience is triggered and a response is formulated that lets me know what I feel, how I feel and who I am at that very moment.

Flowing waters represent how time and distance may alter, depending on a state of mind, as one is affected by the surrounding world. A stream can flow at different speeds, shrink and grow. Heraclitus river. A liquid may divide and come together, bend and stretch around an obstruction.

This Swedish word has the same origin as the German word 'Friede', which means to protect or love. It's also related to the Swedish word 'Fri', which means 'free'. It can be described as a state of inner harmony and absence of conflict. The term is used to describe the end or cessation of international conflict; in this context, it means the opposite of war. It is also used to refer to internal conflicts, meaning a state of calm or balanced state of mind. The Swedish expression 'freda sig' means to ward off an attack or to protect oneself.

It could be a building.
It could be a place of healing
and repair.
It could be a place of oppression
where the body is disconnected
from the self.
It could be a place of change.
It could be a life.
It could be a death.
It is a systemic contradiction.

Once upon a time in Turin, a hospital stood in the same park where Lavanderia a Vapore stands today, isolated from the city. An artist described it as an inhospitable institution that mistreated people, similar to a jail. The people who were hosted eventually mobilised and rebelled. The wrongdoings were called out and better living conditions were demanded. Old, harmful, and isolating methods had been rejected, clearing the way for a revolutionary approach towards psychiatric patients.

Something unexpectedly new,
so very very new that you never
thought it could exist.

The active form – this is how I began my first month in Gotland, while visiting all the activists who could be said to be a part of the local peace movement. Hanging on their words, waiting for an image to develop out of the stories, thoughts and experiences they related to me. After one such day, I went on my own to a dead area by the coast. Nothing but rocks, ocean, and sky. Nothing alive to be observed and nothing alive to be the observer or listener.

In the imperative form, with the addition of an exclamation mark, this word is the call, the challenge, the plea, from the protest movements I have walked with in Gotland this autumn: Extinction Rebellion, Gotland for Palestine and Svenska Freds- och Skiljedomsföreningen.

Time that allows a thought to be
formed.

Destructive cultural acts that occur as a consequence of migration*, in particular by the migratory parties themselves. The term is born out of an attempt to escape the lazy use of terms such as decolonization and colonial violence.

* where the term migration is not limited to the crossing of international borders.

A nightmare for neo-liberal
patriarchal societies.

What determines a person's value and position in a social hierarchy? Are the experiences of an older man, a new mother and an infant of equal value to society? What can they learn from each other? Though undervalued by the current capitalist system, childhood play and reproductive labour are as beneficial to the social ecosystem as productive labour. Children don't play, they create; making the invisible visible with their fresh ideas, they are basically working all the time. Carers learn empathy and mechanisms for self-sustainability in coping with meeting the needs of others, as well as their own.

Approaching community-building in an imaginative/speculative way (instead of a normative one). Practising unexpected connections among human and non-human agents. Inviting the public to engage in other ways of thinking and acting. Asking: how do we do things, what goes wrong in our habitual way of doing them and how could we do them differently?

An arousing feeling blossoming in the body due to the state of being in flow with the environment, a sensory activation driven by political desire, the sense of vitality arising from the fulfilment of one's own potential and the correspondence of one's beliefs and values to the surrounding world, a cosmic orgasm that lets us scream yes because finally a systemic equity has been reached and we are all tuned in.

How can we re-politicise 'pleasure' and understand it as something different from the 'individual happiness' that is neo-liberal capitalism's ultimate goal? How can we awaken within ourselves the desire to settle for nothing less than fulfilling social coexistence? How can we practice a politics of healing and happiness? How can we learn from the black feminist tradition and adrienne maree brown (*Pleasure Activism*, 2019) and build new narratives about how politics can feel good and the complex politics of feeling good?

An element/strategy for travelling from one place to another when they are very close but also very far from one another.

The energy that provokes an action.

Thinking, imagining and constructing possible forms of care. Developing a sense of empathy toward the fragilities of others, observing potential dangers and envisioning possibilities for accompanying, listening to and defending those fragilities. Creating a space in which to learn to safeguard, where it is possible to exist with one's uncertainties, with one's fears and, at the same time, open a space in which it is possible to dismantle them. Are you in a state of concentration or attention? What protections would you build for a fragile body? What words would you whisper? What mantra would you make to create protection around your life?

The time given to a community to gather, reflect on its past actions as directly connected to its present condition and decide on its future activity based on this reflection. Time as a social issue, as something we learn about through and with others. Time as the temporality where we construct our subjectivities and position ourselves as society (C.Castoriadis).

Adventure time! You are about to set out on a journey and do a thing of significant importance at the same time. At the end, there will be a reward, but the journey itself won't be easy. You will have to pass the dark forest, face the demons and embrace sides of your personality that you might not have been aware of. Be ready to pack everything that you might need, but be ready to lose everything.

Although my video artworks do not have storylines, they are very much dependent on tension and a sense of conflict. This comes about by placing images from varying sources next to one another, with a voiceover performing a comparative image analysis, or allowing space for the viewer to perform such an analysis. Conflict, contrast, and comparison are the founding conditions of the third image, which is created in the mind of the viewer to fill out the space between the two images. Alternatively, I could think about this particular way of working as associating images with each other. What the work consists of is not then a conflictual performance of comparison, but the observation of a relationship being formed.

Freedom from danger; safety. Freedom from risk and the threat of change for the worse. The protection of a person, building, organisation or country from threats such as crime or attacks by foreign countries. The fact that something is not likely to fail or be lost. Property or goods that you promise to give to someone if you cannot pay what you owe them.

To resonate with, to perceive from the space between, to become a medium, a channel, a communicating vessel. Sensing as a way of feeling/knowing what you are becoming in relation to the environment in which you are immersed. To feel the infinite ways in which you can interact with the world. What is the farthest sound you can reach? What movement are you about to make? What do you desire at this instant? Do you really want to accomplish it?

Take a moment to perceive the immense panorama of sounds, shapes, colours, your breath, what you touch and what touches you. Everything is changing.

You are an extended and complex sensory organ, unfolding and simplifying the world.

A common whole, which can be divided and allocated within a group. A part of something bigger, but at the same time a process of looking for and identifying connections. To open something hidden and reveal it to others.

That which “bears, sustains, props and holds up [...] things that encourage, give comfort, approval, and solace; that care for and provide consolation and the necessities of life. [...] that which assists, corroborates, advocates, articulates, substantiates, champions, and endorses; for what stands behind, underpins, frames, presents, maintains, and strengthens” (Céline Condorelli and Gavin Wade).

Both the verb and the noun derive from a Greek word that translates to 'sea' in English. In 'Naš' — the language or languages commonly understood in the territory of the former Yugoslavia — it implies a constant movement caused by continuous friction between two surfaces. Perhaps not two surfaces, but two bodies, singular or collective. The causality of the friction is determined by its intensity. We raffle, we ripple, we wave, we undulate, we welter, we steer, we change.

Village, county, district, city, country, place. The Tamil word for one's origins, it usually implies a sense of belonging.

A starting point for everything.
A portal that can lead us to
unexpected realms and our deepest
fantasies. A carrier of potential for
change. A tool for bringing people
together. An act of listening. An
inner navigator. The secret skill we
developed as kids but suppressed
when coming of age. A source of joy
and the ultimate virtue. An act of
dedicating oneself to exploration,
learning and sharing joy.

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