

An evening of ideas, discussions, presentations and more, on the topic of, The breakdown of control and surveillance situations – Detroit, The Netherlands and Karachi for example. From the viewpoints of technology, art and self-organising.

On Thursday June 3rd 2010, OT301, Overtoom 301, Amsterdam, at 20.00u

Rob van Kranenburg will discuss 'The breakdown of control and surveillance situations, Police 3.0, the Facebook Generation and Garbage 3.0... What does it mean? '

Detroit is called by some a 'dying city', by others a 'city of hope'. The backbone of industry and the middleclass has left the city in ruins with, in some places gangs ruling and violence in the streets. Yet others are also going to Detroit as they see opportunities for self-organisation. Can we envision a scenario like this coming to cities like Paris, Brussels, Rotterdam? The ingredients seem to be there; a political Weimar situation with ineffective politicians, a deep economic crisis and financial unrest, an enormous loss of industrial jobs, antagonism between different cultural social and religious groups in the cities, and a growing group of young people with bleak prospects for making enough money to support a decent home for their families. Yet are we ready for self-organisation? Just look at Amsterdam and Utrecht Today - can we do Garbage 3.0 with our I-phones and Facebook buying Foursquare? Aren't we living with our heads in the clouds. Is this Facebook generation capable of finding a mix of cold and warm solidarity that will also feed generic infrastructures - roads, sewage, garbage collection? ...Come and find out.

Jimini Hignett will present 'How to make art when everything is fucked up?'

"Detroit, Friday April 15th – Scavenging in an already looted neighbourhood.

Rummaging with bare hands through terrifying heaps of DNA swabs, scuffed fingerprint forms and dissolving Polaroid mugshots - a city of individual lives reduced to abandoned files of mouldering paper in the stagnant courthouse.

Everything has been left behind... fingerprints, DNA-samples, mugshot photographs, film, sound tapes, missing persons reports, Polaroids of crime locations, padded envelopes containing evidence.

The surface of the mugshots is disintegrating, the colours running and bubbling, drifting and corroding. These photographs have a terrible, painful beauty. The way they have been abandoned is such a sharp parallel with the way the people they show have been abandoned – the carelessness with which their personal information has been discarded, mirroring the lack of care both within the so-called "justice" system and the world outside. Symbolic perhaps of the lives they represent, left behind by the retreating white authority. They have been left to rot, disintegrate. A mountain of personal information, stories, lives, histories, artefacts, carelessly abandoned. The scene has such clarity as a symbol encapsulating a society gone so wrong, that despite the traumatic post-apocalypticism, it feels disconcertingly like a godsend.

But how to go on? How to make art from these images of such pain, such abandonment? How to make art when everything is this fucked up?

And **Suzanne Hogendoorn** with a small presentation compiled around the self-organisatory character of the developing world / global south mega-cities and the mirror they hold up imagine what the future can bring to mega-cities in the so-called West. Suzanne looks at these mechanisms by using Karachi as an example of the dynamics and structures of self-organization that develop when everything is uncertain. When no structure or rules exist what are applied by the state, the people start to apply their own structures and rules.

PLUS film about Detroit.