

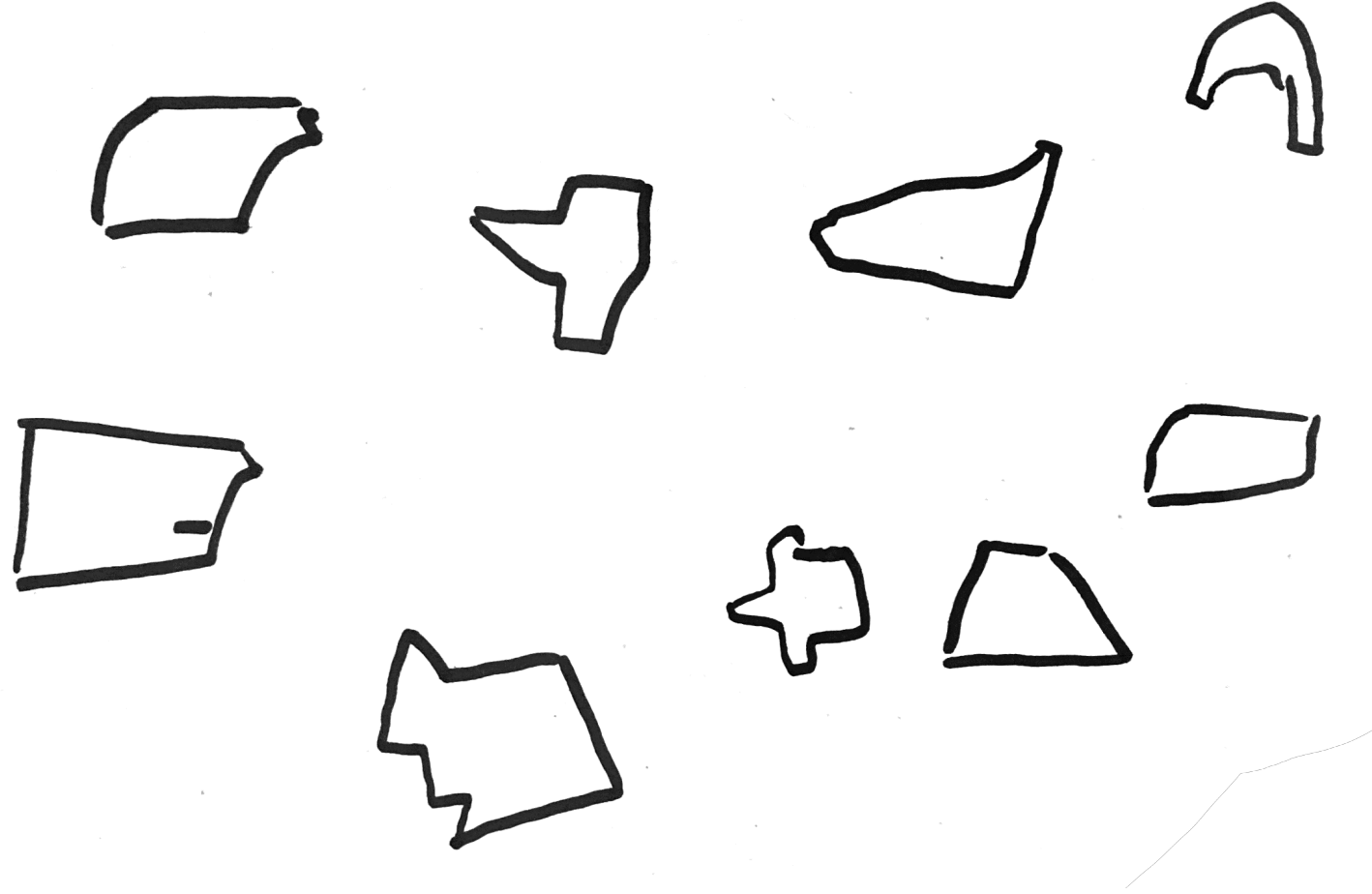
How the past is present and how does it foreclose an alternative future? How does this representation negate the possibility of reflecting upon the past in a more wholesome way?

Divide yourself into pairs and discuss these questions in this coming together, talk about them in a group setting, and let the critical views enrich one another by active participation.

Think about the ways to over-write or over-draw the image, how would you do it collectively?

Maybe you could think about repurposing the altered fragments and using them as a common to depart the conversation. One person could talk while carrying a piece and the other person could hold the recording device. Let the voices multiply and shake off the monumental modality that is inscribed in the construct.

Go to the location *the mosaic mural* this time together *and hold the pieces firm*, propose an otherwise image in the public space collectively simply by standing there.



*Aria Farajnezhad*

# *a Score or Rather a Set of Questions*

A recipe for how to redistribute the agency to speak to, inquire, and over-write an image that imposes itself upon the viewer as part of the architecture of the (othering) status quo.

*Workshop*  
May 13, 2023

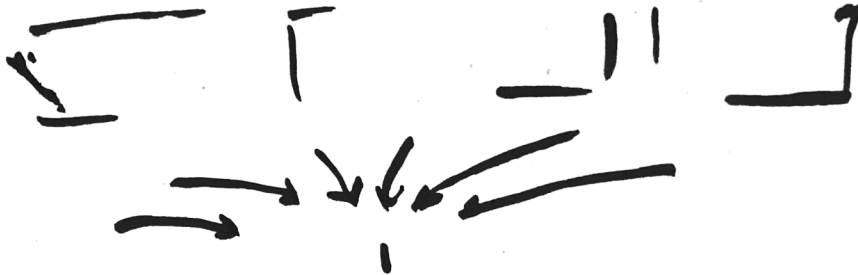
*Residency*  
May 1–14, 2023

This is not an attempt to report the already taken place workshop in May 2023 as part of the common\_s knowledge\_s residency program, this is a plot to continue with another workshop yet in the making that tends to render the violence of the colonial role allocation embedded in images found in the public space *the mosaic mural at the central station* not only visible but also tangible, and speakable, put into dialogue as a process of dis(othering), a conversing and collective intervention which hopefully could be useful like a manual under different conditions.

A rehearsal for gathering, rallying, conversing, and tackling constructs *the mosaic mural* that perpetuate mono-humanist views materially through reconfigured pieces *mosaics* carried and brought to the location of the *construct central station in Bremen* juxtaposed with the dominant narrative of white supremacy. To co-creat an atlas of polyphonic voices that speak from different positionality, to carve out a space of solidarity, and to gradually articulate how different struggles are bound up with each other.

Is the image placed above you, out of reach, can you even touch it?

Place yourself in relation to the image in the public space that speaks to you from the position of power.



What kind of material is used to construct that image, and how much money is invested? Who has designed it and for whom? and who has sponsored it? What is the message that is embedded in this visual representation and do you think it is harmful?

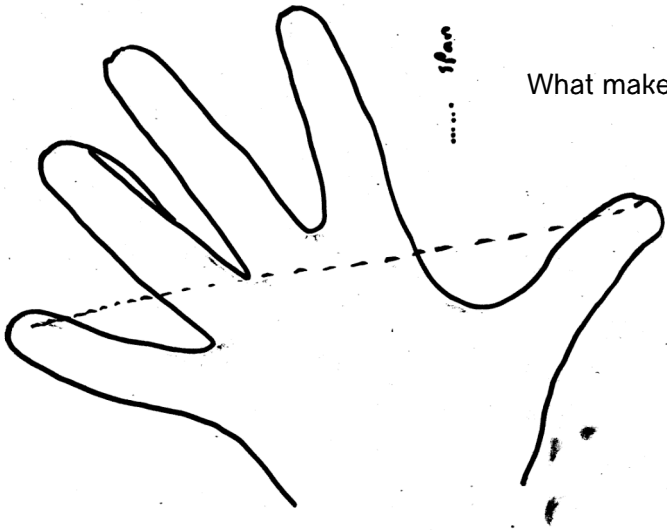
What are the ways in which you could imagine acquiring agency in this encounter?

Reach out to people and invite them to join you in this endeavor to tackle the image by coming together.

How big is the size of this image, is there something in particular that draws your attention to the composition? A constituent of the whole that you find in some ways difficult, aggressive, loud, or simply more striking?

Extract one part of the composition and bring it to this event, it is helpful to begin with one smaller part the *image of the vessel* if the whole thing is too big to deal with. Try to unpack why this little fragment is significant and how it distorts or silences (other) historical accounts that challenge the mono-humanist reading of the *colonial* past and present events.

What makes you linger upon it longer?



Can you measure the size of this element without extra measuring tools?

Maybe you can use your body as a measuring tool, think of the size of your steps, or maybe your hand as a measuring unit. How many spans it takes to traverse the image?

