until, five hours later, they reached the third floor kitchen where the remaining inhabitants were sitting with their arms locked together.

Evictions of autonomous spaces—the eradication of resistant territories and their collectives—confront us with the nihilism of capital accumulation and the accompanying state repression of radical grassroots alternatives in urban living. When the life and production of these spaces cannot be captured and integrated into the capitalist market, the spaces are instead destroyed. War machines are dislocated, while the practices and knowledges that form and grow out of projects such as Liebig 14 are dissolved until they can be re-concentrated again at opportune moments. In a context where “for too long we have been losing, perhaps to the extent that we have forgotten what it would mean to win,” it becomes necessary to rescue from situations of seeming defeat our senses of political agency and collective empowerment, to deepen our determination and strengthen our practices.

Endnotes

4 Post-Wall, the WFB took ownership of squatted building in the East of the city. The WFB is now merged with the Wohnungsneubebau-Initiativ (WNI) [WBN].
5 The door had been built to prevent the landlord from entering the building as well as to separate the ground floor event area from the living area of the house. For a full history of Liebig 14 see http://liebig14.blogspot.de/2011/02/historie.html (in German).
6 Although it is legally required to send an eviction notice informing the tenants of an eviction date, this is not always the case. In 2009, another Berlin Neugestalt at Brunnenstrasse 183 was evicted without notice.
8 Ibid, 5.
9 Protest and solidarity actions in support of Liebig 14 took place in Denmark, Japan, Peru, the UK, Moldova, France, and the United States.
10 Exclave Collective, “Marching For Whose Alternative?” http://excla-

A ROUGH AND CHARMLESS PLACE: OTHER SPACES OF HISTORY IN TEL AVIV

Noam Leshem

1 Salama Mosque, view from the north (2009)
Source: Photo by Noam
Leshem.
By the time the Jewish armed forces entered the Arab village of Salama on the outskirts of Tel Aviv in late April, 1948, all of its inhabitants had fled. The following day, only one old blind woman, a handguns, shot herself and killed her husband. The village was later occupied by Jewish authorities. The following year, 1949, Salama was incorporated into Tel Aviv's municipal boundary. The site of the mosque, visited by the writer Kafr Yasif Salama, the village was incorporated into the city. The mosque's historical significance as a site of Jewish-Jewish conflict was acknowledged in a now-deleted plaque, which referred to the mosque's role in the conflict. The mosque has since been used as a site of Jewish-Jewish conflict, and is now recognized as a national monument.

The mosque is located in the center of the village, and is surrounded by a high wall. The mosque's historical significance as a site of Jewish-Jewish conflict was acknowledged in a now-deleted plaque, which referred to the mosque's role in the conflict. The mosque has since been used as a site of Jewish-Jewish conflict, and is now recognized as a national monument.

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meaning, suggests that the rich archive of emptiness, as it were, bears evidence to more than just the brute force of ethno-national chauvinism. At times, it emerges in the subtle form of mundane picnics, while at others it bluntly reappears in a violent attack against a mosque after sixty years of disuse.

Endnotes

“A FOOTPRINT AMONG THE RUINS”

Karen E. Till

"The community’s stories were a substantive part of the architecture of the neighbourhood’s memory. A form of resistance in the face of oblivion, a potential footprint among the ruins.” 1

Rolán Abderchalden Cortés, Mapa Teatro Laboratorio de Artistas


A clown becomes a magician. From the torch held by his assistant, he lights a paper and performs his interpretation of Heiner Müller’s The Liberation of Prometheus: tapping his empty magic box with a wand, he pulls two white doves out of nowhere. It is night. Along with hundreds of candles in the surrounding open-air fields, two large screens, three to six storeys high, illuminate his actions and simultaneously project live images of his performance and previously recorded footage of the elderly man’s personal story. We learn that he joined the circus at the age of nine and we watch images of him and his grandson dressing up as clowns. They are in temporary housing and a pale green wall of their single room is adorned with their belongings carefully organised according to their function: a frying pan, a pair of scissors, a material bag, a framed picture. In other clips, we see them looking out of the windows of a city bus across fields in which buildings are under different phases of demolition. Upon these razed fields, we the audience, now sit. The magician throws the flapping doves up to the night sky. They are free. Amidst our applause, with bolero music beginning to play, the magician invites us, the audience, to come join him and the other performers on stage and dance atop the ruins of the Santa Inés-El Cartucho neighbourhood, their former homes.