

Summaries

Paula Hildebrandt: Escamouflage and the Sloth: Artistic Research on Performative Citizenship. The term ‘escamouflage’, made up of the German verb eskamotieren (to spirit or to conjure s.o. or s.th. away) and the French noun camouflage (the act, means, or result of obscuring things to deceive an enemy), is a form of strategic mimicry and stands for a contemporary practice of gaining artistic and political agency. Taking a recent intervention by the Hamburg-based Welcome City Group as an example, the text outlines how artistic or performative research can contribute to developing a new vocabulary for performing and/or enacting citizenship. The aim of the three-year research project Welcome City is to explore the secret, mostly unspoken rules for living, visiting and settling in a new city – the hidden protocols that you are supposed to know or which you did not even know exist. Experiences within an open and self-organised working group of newcomers, performative appearances in urban space, a multi-author blog indicate that ‘escamouflage’, that is becoming invisible, becoming animal, is a very effective strategy to perform as a citizen on the stage of the big city.

Ksenia Robbe: Memory as a Decolonising Weapon. Art and Student Mobilisation in South Africa today. When observing contemporary protest movements in the post-colony, particularly those led by students and addressing issues of equality on campuses and in societies at large, one cannot circumvent the role of art in making visible the interlinking forms of colonialism and capitalism. Not only do artistic representations lend particular visibility to abstract ideas, but they also provide symbolic repertoires for tackling regimes of coloniality. They often do so by evoking memories of colonisation, slavery and the exploitation of cheap labour, revealing the colonial roots of social relations today. Focusing on the poetic and visual practices that were part of the #Rhodes Must Fall and #Fees Must Fall movements at the University of Cape Town during 2015, this article reflects on the uses of memory in such projects. Similarly to the earlier anti-apartheid examples of art and poetry, the paper argues that contemporary memory practices aim to create a new collective narrative – in this case, an alternative memory of the 1990s transition. However, in these performances, the memory of colonisation elucidates the present-day difficulties of forming an identity and exercising agency; it cautions one of the efforts to be invested into forging new collective identities on the ruins of the old.

Vanessa Coscia & Marina Moguillansky: Militant Movies and Transnational Activism in Documentaries about Recuperated Factories in Argentina. The process of occupying factories during the economic crisis in Argentina, circa 2001, was depicted in various documentary films. Many of these documentaries imply a transnational view, as they were produced in collaboration with transnational activists and funds. Similarly, these audiovisual records were broadly circulated through various alternative channels. Indeed, the documentaries crossed borders and reached

other contexts of crisis, such as Spain, Italy and Greece. Focusing on three such documentaries, including '*Mate and Clay: Zanon under workers' control*' (2003, Ak Kraak and Alavío), '*The Take*' (2004, Klein and Lewis) and '*Fasinpat*' (2004, Incalcaterra), the article explores how art, activism, and politics are connected, with a special focus on North-South relations. It asks: how are the logics of transnational funding agencies, artistic projects, and the political demands of social movements articulated in these documentaries? What are the implications of the transnational networks that were created to produce these documentaries depicting the Argentinean crisis? Focusing on the documentaries' themes, contexts, and interpretations, we highlight various tensions and ambivalences.

Susanne Spindler: (Post-)National Frontiers in Urban Spaces. Like in no other country in Argentina the right to migration as a human right is established in its law. The right to migration implies full access to social rights. Nevertheless fights for rights of migrant subjects are evoked in urban spaces. In various arenas – like in the fight for housing – (re-)configurations of internal frontiers and urban barriers for migrants are obvious – which is contradictory to the right to migrate. The megacity Buenos Aires is the target space for many migrants and the place, in which those reconfigurations can be observed. The coexistence of migrants rights and internal barriers and their constitution and consequences for diverse forms of social and geographical mobility of migrants are figured out in this article.