

ORGANISING

Who has the power in the city?
By the time you read this, the elections will be over. Before the elections, heightened tensions were apparent. More racist attacks in public spaces, nazi demonstrations and people feeling emboldened to have conversations in public that maybe they would not have had so openly before.
The need to organise against fascism doesn't end with the election. We can see this as a beginning or a continuing. Now we know what we are up against.
In Sundbyberg, the support for Swedish Democrats went up, but so did the support for Vänster.
Compared to any other party in the borough, Vänster saw the biggest increase in votes. So, who do we see as our collaborators? How do we move forward and strategise post elections? What are we striving for?

WHO DO WE SEE AS OUR COMMUNITY?

When we talk about community, its important to think about who we consider to be part of our community. Is it the people in our local area? Is it only people who look like us? Is it only people who have a number in the system? How can we support those who are excluded from society and pushed outside of the "community"?
Sundbyberg is Sweden's fastest growing kommun. This means that a large number of people are moving to the area who may have never lived here before. Rapid growth of an area can lead to a heightened sense of individualism. How can the people already living here take the power to resist individualism and strengthen the community that is already here?
Having a strong idea of who we see as our community can have multiple effects. On the one hand, strong communities are more likely to be organised into collective action. Such as resisting gentrification through protest, supporting neighbours in their asylum process or just finding ways to look out for one another in daily actions.
But it can also be a way of policing an area, who belongs here and who doesn't. In our community, how do we define notions of safety and what makes us feel unsafe? There are countless examples of people being questioned by the police because someone else from that area decided they look like they don't belong there. What are the repercussions of deciding who does and doesn't belong in our community?
We are living in a time where we need to feel the call to act and support each other.

INTERVIEWS

These are a series of interviews conducted with people living and or working in Sundbyberg.
With thanks to: **Petra Dahlin, Margareta Nilsson, Mikael Liljander, Faiza Rebandi, Isabel Rozada, Pernilla Rozenberg** and **Selam Tadele**.

BOOKS

These books are from my personal library and are texts that have informed the way that I organise, think about learning and the ways we share our knowledges. Please feel free to read them and return them to the shelf.

RUDY
LOEWE

SHARING
KNOWLEDGES

SHARING KNOWLEDGES

If knowledge is power, then sharing our knowledges must be sharing power. This space is intended to develop a conversation that reflects on community, organising and sharing our tools.

MURALS AND THE CITY

What is the difference between the ways in which we decorate our public space because we take pride in our community, versus the beautification of an area in order to make potential property buyers feel welcome?

Murals can be a visual expression of pride in our community, the local histories and a feeling of coming together. Sometimes they are the only walls in public space that are allowed to be bright and colourful. For some people, it is a reminder of another place, of another home.

When creating this exhibition, I wanted to paint a mural with members of local communities in Sundbyberg. When proposed to the local council, it became clear that this was not going to be allowed to happen. There is a zero tolerance policy on graffiti in Sundbyberg ordered by the politicians, and this includes murals. Sadly, the only way that murals are allowed to take place in the city is through privately owned real estate.

There is a potential for murals to be created for privately owned buildings, to be instrumentalised as part of gentrification projects, yet this was never what the mural was intended for.

Does our relationship to public space change when it becomes owned by private companies?

If public space diminishes because of its sale to real estate owners, such as Vasakronan or Balder, does this effect the council’s responsibility or capacity to provide art in public spaces?

The mural in the exhibition includes drawings from a workshop with Stella Nova. The original drawings are exhibited at Galleri Ung as part of the Open Call project.

HISTORIES IN SUNDBYBERG

Archives hold the power to preserve certain histories. But there is a politic around whose histories are documented and whose stories are told.

Accessing our histories can create a sense of rootedness, an understanding of where we come from. Archives are not the only places that histories are held. We hold the histories of our communities in our mouths, living rooms and within shoeboxes under our bed.

Working in Marabouparken it felt important to reflect on the histories relating to chocolate, which are tied up in the legacies of slavery. But this became a larger weight that would not fit in this room. I want to acknowledge its presence.

This map collects together conversations and time spent in Sundbyberg’s local history archive, with the intention of acting as a resource or tool for organising.

GLOSSARY

Language is not always a series of fixed shapes. It is fluid and changing. Having the power in our communities to collectively decide how we use words can be a radical act.

On this wall is a glossary of terms and my interpretations of them. On the opposite wall you are invited to add your own responses, definitions and think about the ways in which you use language.

ACCESSIBILITY
How easily something can be used. For example, an accessible space would mean that it is easy for all to use, regardless of the individual user.
ARCHIVE
A place that holds historical material such as images, documents or records, with the intention of preserving them for the foreseeable future. Some archives are open to the public and some are not.
AUTONOMY
The freedom to decide without control or influence. For example, personal autonomy refers to an individual’s freedom to make decisions for themselves, without the control of another individual or group.
BEAUTIFICATION
The process of making something appear more beautiful for a superficial purpose.
BURN OUT
The experience of complete mental and or physical exhaustion after exerting too much energy, giving too much of one’s self and working too hard. For example, activist burn out caused by self organising with little to no resources.
COLLABORATION
The process of working together
COLLECTIVE
A group acting together for a shared purpose
COMMUNITY
A group of people who live in the same environment, or who have a shared characteristic or interest that brings them together. Community is something you have to work really hard to build and it is not easy, it takes a lot of time. It is something you have an investment and dedication to doing, even if it feels like it is not working, but there is a common goal that drives you and that you are working for.

DIRECT ACTION
The use of the physical body as a form of protest
GENTRIFICATION
The process of making an area inviting to a class of people with a higher or more disposable income which pushes out working class people from the area.
GRASSROOTS ORGANISING
Self organising that does not involve working through institutions
INDIVIDUALISM
The idea that celebrates self interest for personal gain/profit. The theory promotes that each person is responsible for themselves, does not need to be concerned with the needs of others and that all we have achieved is because of our own individual hard work.
INTERSECTIONALITY
A term coined by Kimberlé Crenshaw. The understanding that there are a variety of different identities or characteristics that impact on a person’s life. For example, race/ gender/ sexuality/ disability and class, and that these are interconnected or overlapping; one cannot be separated from the other.
LEGACY
Something that can be passed on, remembered or shared that reflects a person, group or movement.
OPPRESSION
The process of making a group of people lower than another, based on a characteristic or identity, through various forms of violence. For example, structural oppression functions when a series of ideas, rules and regulations are exercised in order to make certain people’s lives better and to keep others at a lower position in society.
RESISTANCE
Actions that reflect the refusal to accept a given situation.
SOLIDARITY
Supporting another person/group/cause out of a belief beyond personal interest.
VITHETSNORM
A term used in Swedish. The perspective that puts whiteness at the centre, as the point of what is considered ‘normal’.
WHITE SUPREMACY
The belief that white people are superior to those of another race and so deserve to dominate society over other races.