

## What is planned for the next year

> With the material collected by the young participants in the workshop "Rock through Photography and Interview," we are planning three products:

### 1 Website

– We are finishing a website about the history of the Cultural Market El Chopo, in which we present life stories, collections and a timeline with facts highlighted by the visitors interviewed.

### 2 Book

– We will write a book about the history of the Cultural Market El Chopo through the life stories of different visitors and collectors.

### 3 Exhibition

– We will present these products and a photographic gallery of the process, in an exhibition in the cultural corridor of the Cultural Market El Chopo.

– In addition, we will write a second academic article in which we will analyze the relation young people develop with the history of the Cultural Market El Chopo.

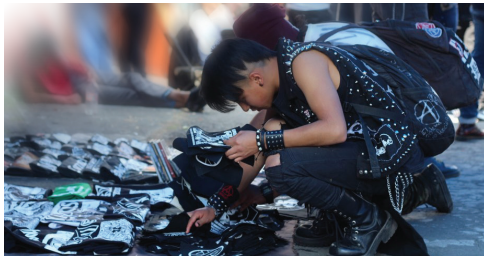
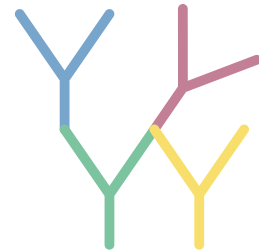


Photo credit: TRYMexico.

### Type of products envisaged in the coming year

- > Event;
- > Scientific Publication;
- > Webpage.



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## CULTURAL MARKET EL CHOPO

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IN THE CULTURAL MARKET EL CHOPO, LOCATED IN COLONIA GUERRERO, VERY CLOSE TO THE HISTORIC CENTER OF MEXICO CITY, YOUNG PEOPLE BETWEEN THE AGES OF 16 AND 23 DEVELOP A SERIES OF TRANSGRESSIVE PRACTICES, INCLUDING: THE PURCHASE AND SALE OF RECORDS, FILMS, CLOTHING AND OTHER OBJECTS LINKED TO ROCK CULTURES, THE EXCHANGE OF COLLECTIBLES, AND THE SOCIALIZATION AMONG FANS OF THIS HISTORIC COUNTERCULTURAL EXPRESSION. TRANSGRESSION OF PUBLIC SPACE, EXPRESSED IN ITS OCCUPATION AND APPROPRIATION BY ROCKERS FROM ALL PARTS OF THE CITY, IS INTERTWINED WITH PROCESSES OF SELF-ORGANIZATION AND FORMALIZATION, THROUGH THE CONSTITUTION OF A CIVIL ASSOCIATION AND A CONSTANT NEGOTIATION WITH MUNICIPAL AUTHORITIES AND WITH THE RESIDENTS OF THE NEIGHBORHOOD IN WHICH THE MARKET SETTLES EVERY SATURDAY.

## Highlights

> **Objectives of the research:** To understand how this countercultural space-time arises in the streets of Mexico City;

- To explain how the visitors managed to take to the streets;
- To analyze the configuration of transgressions by the young people who attend the Market;
- To characterize the socio-spatial differentiation inside the Market according to the diverse interests and functions of actors;
- To understand the mechanisms of negotiation established by the civil association and how they were maintained over time.

> **Topics of this study**

- Transgression of public space;
- Youth identities and countercultures;
- Micro-regulation and urban regulation;
- Configuration of the place based on its protagonists, objects and social practices.

Photo credit: Rodrigo Olvera.



## What was done this year

### > Public presentations on popular education and community archives

At the Institute of Geography, we organized two events with Désirée Rochat, a workshop on popular education research and community archives, and a conference on Haitian migration to Montreal and the political processes of Central American diaspora migration. In addition, Désirée agreed to support workspaces with the civil association of the Cultural Market El Chopo, in which we agreed on the work to be carried out during 2019.

### > Participatory workshop

During three months, we carried out the workshop «Rock through photography and interview» with the participation of 16 young people interested in rock and the history of the Market. Throughout the workshop, we collectively learned to take photographs, conduct interviews and write reports. We applied what we learned in the reconstruction of the life stories of 9 people who regularly attend the Market or are part of the civil association. We also documented the collections of 8 market visitors through photographs and interviews. This in order to contribute to the collective memory of the Cultural Market el Chopo. The workshop was made possible thanks to the support of the Centro Cultural Arte Obrera- ARO.

### > Scientific publication

We wrote a scientific article titled «Tianguis del Chopo: espacio urbano de regulación/ transgresión», which will be published in the Revista Mexicana de Sociología in 2020. In the text we analyze how young people in Mexico City, in 1982, managed to take a street and keep it in their control for more than 38 years. In that sense, we studied how negotiation with urban authorities, the subsequent self-regulation and the dynamics of material control of the street every Saturday of the Market began.

### > Conference presentation

We participated in the International Colloquium on Urban Transgressions, with the paper «Tianguis Cultural de El Chopo, regulación y transgresiones en diferentes

escalas». In the presentation, we shared reflections from pragmatic philosophy, on how the materiality of the Cultural Market El Chopo produces urban micro-regulations, which are in relation with institutional orders. We present the history of Cultural Market El Chopo, through the transformation of practices in the urban space, the formal and informal norms it has faced, and the results of this appropriation: that is, the use and control of the street for the Market.

## Preliminary results

### Reflecting on Urban Regulation/Transgression :

- Through the analysis of the transformation of the Cultural Market El Chopo since 1982, we have exposed some theoretical elements that allow us to better understand how the city is regulated, and what is the role of transgressive practices in this regulation process. This case illustrates the importance of approaching the tension between regulation and urban transgression from the point of view of the street. Looking at the materiality of urban regulation, beyond the relationship between norms, regulations, and social control, we have highlighted the importance of spatial production processes (internal and external borders, positioning of objects, territorial delimitation) in the stabilization of an urban micro-order.
- In this sense, we note that the Cultural Market El Chopo began as a process in which various cultural practices converged to transgress the cultural consumption practices of the time, in a context marked by conservatism. And throughout its history, the Market was able to occupy the street negotiating with an «external» actor: urban authorities. This negotiation process led internally to the formalization of an organized self-regulation, which materializes with the formation of a civil association and with the concrete organization of the space.



Photo credit: TRYMexico.

### A multiscalar view of urban regulation

- We have analyzed the process of regulation of the Cultural Market El Chopo at different spatial and temporal scales. Although the data was collected on a local scale and emphasizing the internal processes of the Market, we have also addressed the relationship of the visitors with other actors, such as the authorities, or the dynamics of the cultural market more broadly.
- With this multiscalar view on the regulation processes, we showed how the relationship between «transgressors» and «authorities» changes over time. The transgression of the Cultural Market El Chopo is noticeable, in a first phase, in relation to authorities. Progressively, this transgression «moves» from the external (i.e. authorities) to the internal; when the actors of the Chopo (Choperos, assistants, artists) do not respect the rules determined by the civil association and enter in constant dispute with the micro-regulation of the street exercised by the organization.

### Young people reconstructing the history of Cultural Market El Chopo

- The process of collective reconstruction of the diverse histories of the Cultural Market El Chopo was developed by means of diverse intergenerational meetings, in which adults who grew up with the Market related their life histories or described their collection to young people interested in the topic. In this process, the young people contributed to the construction of a community of registers and memories of the history of the Market, guided by the senses of their own protagonists.
- In addition, this intergenerational dialogue has influenced the daily practices of the young people who participated in the recording of the memories lived by different visitors of the Market. The young participants developed (or strengthened) empathy with the transgressive process of taking to the streets. We have identified that empathy was generated for various reasons, among which we highlighted; affinity with rock culture, the stories of rebellion of several Market actors, and the relationship with their practices of daily transgression.