

## Plans for the upcoming year

### > Website launch

We will hold workshop called “Rock through photography and interviews” to disseminate and create visibility for the project results to be published on the website: <https://www.chopo.tryspaces.org/>. We will develop some proposals for cultural activities celebrating the memories of the Tianguis Cultural del Chopo for its 40th anniversary.

### > Book publication

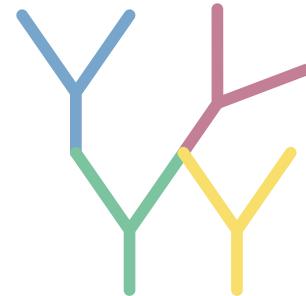
We will put together a book on the history of the Tianguis Cultural del Chopo with a focus on its role as an urban space, cultural place, and a reference point for distinct generations of youth. We will recount the life stories of some of the choperos and collectors.

### > Academic event

An academic presentation on the relevance of spatial perspectives in the historical analysis of the Tianguis Cultural del Chopo, seen as a process of appropriation of the street and urban regulation.

## Expected deliverables for the upcoming year

- > Multimedia co-production;
- > Event;
- > Conference presentation;
- > Publicación científica.



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## THE GUYS, THE GIRLS AND THE CHOPO

**Researchers:** Julie-Anne Boudreau, Guillermo Castillo.

**Students:** Adriana Ávila, Manuel Agüero, Jordi Agüero, Alejandro Ratia.

**Social (techno-artist):** Rodrigo Olvera.

**Youth:** Tercero Díaz, Gerardo Campos, Néstor Víctor Abundis, Leslie Medina Rincón.

THE TIANGUIS OF CHOPO IS LOCATED IN THE CUAHTÉMOC DISTRICT (DELEGACION) OF MEXICO CITY. IT HAS BEEN AN EPICENTRE OF CHILANGA COUNTER-CULTURE SINCE THE 1980S. IT BEGAN AS A PLACE TO EXCHANGE ROCK RECORDS AND CDS AT THE UNIVERSITY MUSEUM OF CHOPO. WHEN THEY WERE EVICTED FROM THE AREA, THE MUSIC-COLLECTORS WERE FORCED TO OCCUPY PUBLIC SPACES. THEIR PILGRIMAGE TOOK THEM TO VARIOUS PLACES UNTIL THEY SETTLED IN ALDAMA STREET WHERE THEY CONTINUE TO MEET EVERY SATURDAY. THERE ARE SEVERAL TRANSGRESSIVE YOUTH ACTIVITIES THAT ARE OF INTEREST TO THE PROJECT, FOR EXAMPLE, PUBLIC SPACE OCCUPATION, DISC EXCHANGES INSTEAD OF SALE, AND NEGOTIATIONS BETWEEN THE DIVERSE ACTORS WHO MANAGE THE SPACE.

THIS RESEARCH PROJECT FOCUSES ON THESE TRANSGRESSIVE ACTIVITIES THROUGH PHOTOGRAPHS, INTERVIEWS, LIFE-HISTORIES, AND A COLLECTION OF OBJECTS RELATING TO ROCK MUSIC. THIS INFORMATION HAS BEEN CONSOLIDATED DURING WORKSHOPS WITH YOUTHS ASSOCIATED WITH THE COUNTERCULTURE MOVEMENT WHO WERE ALSO RESPONSIBLE FOR DATA-COLLECTION. THE ACCOMPANYING ETHNOGRAPHIC WORK DONE WITH CHOPEROS (EL CHOPOS HISTORICAL FIGURES/VENDORS) KEY TO THE WHOLE PROCESS OF DATA COLLECTION AND IS PRESENTED IN THE FORMAT OF A WEB PAGE AND BOOK.

(TRANSLATOR'S NOTE: TIANGUIS, DERIVED FROM THE NAHUATL LANGUAGE, REFERS TO AN OPEN AIR MARKET HELD ON CERTAIN DAYS OF THE WEEK, A PRACTICE DATING BACK TO PRE-COLONIAL TIMES. CHILANGO/A IS A COLLOQUIAL MEXICAN TERM DESCRIBING A PERSON, PLACE OR THING ORIGINATING FROM MEXICO CITY)

## Highlights

### > Research objectives:

- To understand the emergence of counter-culture time-space in the streets of Mexico City;
- To explain how the Choperos managed to take-over the streets;
- To analyze the configuration of what goes on for the youths participating in the Chopo;
- To characterize socio-spatial differentiation within the Chopo in function with diverse actor interests and roles of the Tianguis.

### > Research themes:

- Transgression in public space;
- Youth and counter-culture identities;
- Self-organization and institutionalisation;
- Space configuration by people, objects and social practices.



# This year's activities

- > **Event:** Music and marijuana through the years: In November we participated in "Towards a regularization of cannabis", organized by the "Marijuana users in the streets of Mexico" TRYMéxico team. During the discussion there was an intergenerational conversation between youth marijuana users and a marijuana consumer who participated in the Cultural Tianguis of Chopo in the 1980s and 90s. The participants reflected on the call for free marijuana use through music and the resulting transformations, and current challenges.
- > **Web page:** We built a website to disseminate the work done by the youth participants in the "Rock through photography and interviews" workshop. The site presents 8 life-stories of men and women who participated on a daily basis in building the Cultural Tianguis over the past 40 years. The site also consists of a section that contains collections of albums, magazines, maps, fanzines and photographs. We also created a timeline covering the history of the Tianguis linking to personal and published archives.
- > **Comparative case studies in Mexico City:** We participated in work sessions to compare and share similarities with other TRYMéxico case studies. During the workshops we held participatory discussions on our empirical and conceptual findings so that we could present them at the next TRYSACES project assembly. Alongside the youth normally inhabiting the Tianguis del Chopo and El Salado, we decided on how we could represent daily life in Mexico City through walking tours and transgressive experiences.

> **Book chapter:** We wrote a book chapter called: "Involving the body and affectations of research subjects: researchers and artists in the co-production of a cohesive city" ("Involucrar el cuerpo y los afectos de las y los sujetos, investigadores y artistas en la co-construcción de una ciudad cohesionada"). The chapter will be published in "Cohesive Cities: co-producing inclusive urban agendas." The chapter

reflects on methodologies used in collaborative research with TRYSpaces in Mexico City. It is focussed on case studies done with youth who use marijuana in the Tianguis and Salado and with youth reconstructing the collective memories of the cultural Tianguis of Chopo.

> **Scientific articles:** We published an article called "The ritual of chaos: stabilising a political time-space in a city in

perpetual motion" in L'Espace Politique. The article explores the webs of political commitments that have sedimented since the street has been occupied by the market. It demonstrates how the street served as a node for the construction of a network of political subjectivities. Follow this link to see the article: <https://journals.openedition.org/espacepolitique/6906>

## Preliminary results

### Transformations of the Cultural Tianguis of Chopo – a place inhabited physically and virtually

- The Cultural Tianguis of Chopo is an inhabited space because it is a time-space that emerges every Saturday. Since the 1980s, youth have been taking over certain streets, like this one, where they consume, and exchange information linked to punk rock culture. This place also creates social subjects. The "choperos", for example, are the primary subjects that constituted the place, its affectations, and esthetic. In this respect, many choperos agree that one of the most relevant achievements of the Tianguis is that it has consolidated a public space where a diversity of youth rockers can co-exist while freely expressing themselves. This is why they see the Chopo as a fundamental practice in Chilango culture's underground scene.
- The Cultural Tianguis of Chopo has historically functioned similarly to social networks in the digital era. For many years, the Tianguis gathered and connected the youth of Mexico City with a massive flow of globally produced information. The information circulated and spread through word of mouth, fanzines and the radio. Today, the Chopo still emerges as a temporary occupation of urban space, however, the information on what is going on there is experienced and shared through WhatsApp, Facebook, Youtube and Instagram. It is in this sense that the

weekly co-presence in the street is a fundamental part of the chopera network. This is particularly true for its experiential and emotional facets.

### Lessons from intergenerational work

- A dialog between youth punks and rockers and adult choperos provided us with a reflection on the relevance of the past and its relationship with daily experiences of those currently inhabiting the different time-spaces of Mexico City and has been a part of recognizing and re-learning the Cultural Tianguis of Chopo. The different worlds recreated by the choperos inspired astonishment, which suggests that the Tianguis is a manifestation of different meanings of life for different youths (and those not so young). These people have been defending the occupation of the street for almost 40 years so as to disseminate rock culture. Their memories have constructed the Chopo Tianguis. They have allowed us to better understand the past and to give meaning to punk and rocker practices that, up until today, are constantly reinventing themselves in the City of Mexico.

### Reflections on methodology: guidelines for (self) care in fieldwork

- We reflected on the collaborative research processes with other members of TRYSACES. We realized that doing ethnographic work with and following young people in different parts of the city affected all participants of the project (young people, researchers, students, and partners). Promoting

horizontal and collaborative knowledge creation exposes us to complex situations marked by empathy, enjoyment, fear and even violence. It is important to take care of others and ourselves to ensure that no situation threatens our bodies and prevents the enjoyment of field work. For example, when faced with situations of harassment we tried not to reproduce the violence typical of hierarchical relationships and established limits that promote mutual care.

### Key points on the comparative dialog on transgressive processes

- The process of the case study comparison opened up conversations on personal interests. We were able to get to know each other thanks to our empathy for transgressions and the transformation of urban spaces and practices. Going through the process of dialog and movement between the youth and the students took us beyond the research and created a process of emotional, corporal and discursive connecting between each other and the city. The dialog between the various participants of TRYSACES was made easier through art and enjoyment. On an emotional level, this allowed us to share what it means to experience the urban transformative practices that we live and research. To put it another way, art is a way of feeling, managing, and making visible schemes for individual and collective transformation.

