

What is scheduled for next year

> **Two academic articles:** We are planning a reflection on punk women in the Tianguis Cultural del Chopo, from a gender perspective and focusing on socio-political micro orders (local context). In this regard, we propose to understand the practices of punk women and their participation in the history of the Tianguis Cultural del Chopo.

On the other hand, we are planning an article on the way in which the use, circulation, and signification of objects in the Tianguis Cultural del Chopo opens up alternative spaces that challenge gender norms and circuits of capitalist value.



Type of products planned for next year

> Scientific publication



The guys, the gals and the Chopo

(Los chavos, las chavas y el Chopo)

Researchers :

Julie-Anne Boudreau, Guillermo Castillo

Students :

Adriana Ávila, Jordi Agüero, Alejandro Ratia, Santiago Gómez

Young people :

Tercero Díaz, Néstor Víctor Abundis, Leslie Medina Rincón

THE TIANGUIS CULTURAL DEL CHOPO, LOCATED IN THE CENTER OF MEXICO CITY, HAS BEEN AN EPI-CENTRO OF THE COUNTERCULTURE SINCE 1980. IT BEGAN AS A SPACE TO EXCHANGE ROCK RECORDS AT THE MUSEO UNIVERSITARIO DEL CHOPO, FROM WHERE THEY WERE EXPELLED WHICH FORCED COLLECTORS TO OCCUPY THE PUBLIC SPACE AND WANDER THROUGH VARIOUS PLACES, FINALLY SETTLING ON ALDAMA STREET, WHERE IT TAKES PLACE EVERY SATURDAY TO THIS DAY. IN THIS SPACE, A SERIES OF TRANSGRESSIVE YOUTH PRACTICES TAKE PLACE WHICH ARE OF SPECIAL IMPORTANCE FOR THIS RESEARCH, SUCH AS THE OCCUPATION OF PUBLIC SPACE, THE EXCHANGE OF RECORDS, AND THE NEGOTIATION WITH VARIOUS ACTORS THAT REVOLVE AROUND THE CHOPO.

THIS RESEARCH STUDIES AND ACCOMPANIES TRANSGRESSIVE PRACTICES THROUGH INTER-VIEWS, LIFE STORIES, AND THE CURATORSHIP OF COLLECTIONS OF ROCK OBJECT COLLECTIONS. THE INFORMATION WAS CONSTRUCTED FROM WORKSHOPS WITH YOUNG PEOPLE LINKED TO THE COUNTERCULTURE AND WHO HAVE RAISED THE DATA THEMSELVES. THE WORK OF ETHNOGRAPHIC ACCOMPANIMENT WITH HISTORICAL *CHOPEROS* HAS BEEN KEY IN THIS PROCESS.

Highlights

OBJECTIVES OF THE RESEARCH:

- > To understand how this space-time counterculture arose in the streets of Mexico City.
- > To explain how the Choperos managed to take over the streets.
- > To analyze the configuration of what is transgressed by the young people who attend the Chopo.
- > To characterize the socio-spatial differentiation within the Chopo according to the diverse interests and functions of the participants of the street market.
- > To understand the mechanisms of negotiation and consensus that the Asociación Civil del Chopo establishes to maintain and endure over time.

TOPICS OF THIS STUDY

- > Transgression of public space
- > Youth identities and countercultures
- > Self-regulation and institutionalization
- > Configuration of the place through the analysis of social practices, subjects, and objects



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What was done this year

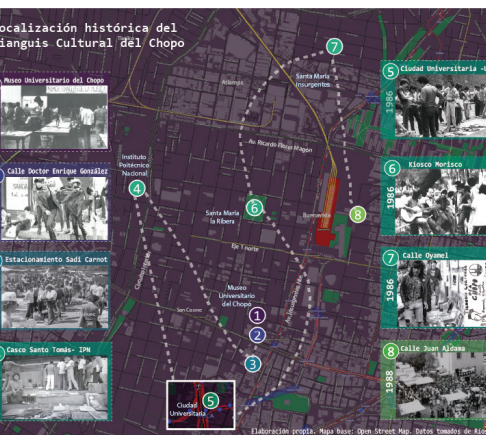
> **Website launching event** : With the purpose of disseminating to non-academic circles the results of the participatory workshop organized in 2019, we organized a radio program entitled: «The Chopo Cultural Tianguis: 40 years of countercultures» which was carried out in October 2020, through the Resistencia Modulada program of Radio UNAM, within the framework of the 40th anniversary of the street market. In the program, which featured the voice of Choperos and young people of the team, the history of the Chopo, the exchange of objects and culture, the anarcho-punk space, the resistance within the Chopo, and the future of the street market in the face of the COVID-19 crisis were discussed.

> **Conference Tianguis Cultural del Chopo, genesis of a Different Space.** A conference was held at the Institute of Geography of the UNAM, delivered by José Luis Paredes Pacheco, director of the Museo Universitario del Chopo. His intervention invited participants to think about the Chopo from a spatial theoretical approach, as it is a space that transcends the geographical and whose axis is the network of social relations established in it.



> **Book The Chopo Cultural Tianguis. The history and the present of a cultural urban space:** We collectively wrote this book, we divided the text into three sections. In the first part, we make a brief journey of the counterculture history in Mexico, passing through the '60s, the Avándaro festival, the first bands of the Mexican scene, until reaching the beginnings of the street market. In the second part, we take a tour of the history of the tianguis. And in the third part, we develop a reflection on the changes in the face of digitalization, the cult of records, and the networks that are woven in relation to the street and objects.

> **Comparative work 4Cities:** We participated in comparative work sessions at the 4Cities festival. In the sessions, we discussed in a participatory way our empirical and conceptual findings in these years of work. As a result, we have been reflecting on some lines of comparison between cities in which we would like to deepen. For now, we would like to highlight the following themes: discussions about the visibility and invisibility of transgressive practices, and the disruption of spatial practices. In addition, two students of the project have been interested in reflecting on the spaces of transgression in Mexico City, from their literary representations.



Preliminary results

Challenges of cartographic representation: Throughout these years of reflection, we have shown that the Tianguis Cultural del Chopo is an inhabited place. In that sense, the cartographic production to represent the narratives, images, and memories of those who have recreated the Tianguis Cultural del Chopo on a daily basis since 1980 has been a great challenge. For this reason, one of the representation strategies used by the team has sought to articulate the morphological language, and the classic view of cartography, with images, that expand the details limited to the spatial location in the form of infographics.

We have also insisted that the Tianguis was a space taken, collectively self-regulated by young people, and its forms of regulation of space have differential scalar expressions and particular forms of control and negotiation. Our representations have been made with satellite images, which combined with images from the perspective of the subject who lives in the street, give us a more accurate representation of the socio-spatial complexity of the Tianguis Cultural del Chopo.

For its part, the representation of the Chopo as a reticular space, where experiences, objects, young people, and information are articulated and connected, has led us to combine the classic techniques of flow mapping, with iconographies typical of the experiences shared in the Tianguis. Also, understanding how this reticular particularity is experienced virtually since currently the information about what happens at the Tianguis is shared through multiple social networks has challenged us to explore other languages of representation, inspired by the imagery of internet maps, where the location coordinates are virtual.

Anarcho-punk feminism: In the book El Tianguis Cultural del Chopo. Historia y presente de un espacio cultural urbano, there are two essays written by young

people from the case study. One of the reflections deepened by Tercero Díaz points to the gender disputes within the anarcho-punk movement. For him: «In the punk and anarcho-punk scenes in Mexico City, there have been feminist spaces and groups that identify with the libertarian idea, which are positioned from a radical feminism that is explicitly anti-capitalist and anti-systemic. These spaces have been squatted by women comrades who have had to fight for the opening of libertarian and feminist spaces within the same libertarian spaces. Women in this scene have remained throughout history and will continue to exist, not because of our commitment and comradeship as male punks and anarchists, but in spite of us. They resist within the resistance, despite the constant incongruity of the punks, making Anarcho-punk an insecure and distrustful environment for many». Thus, Tercero has encouraged us to understand gender relations in the history of the Tianguis Cultural del Chopo, from a feminist perspective, a marginal approach in research on counterculture in Mexico.

Interstitial spaces in comparison: In addition, we have made progress in the comparative reflection between a bazaar in the Saint-Denis neighborhood, in Greater Paris; and the Tianguis Cultural del Chopo, in Mexico City. We have started from a common element in both spaces: the circulation of objects whose values allow readings of the affective networks and social interaction and resources of the space itself. In this way, we have studied how the circulation of objects creates interstitial spaces between the public and the domestic, emphasizing how capitalist norms and gender norms unfold within the dynamics of the space. This reflection gives us clues to deepen an analysis of subversive potential that challenges dichotomies (North/South, Public/Private), and points to the materialization of connections through the circulation of objects in interstitial spaces.