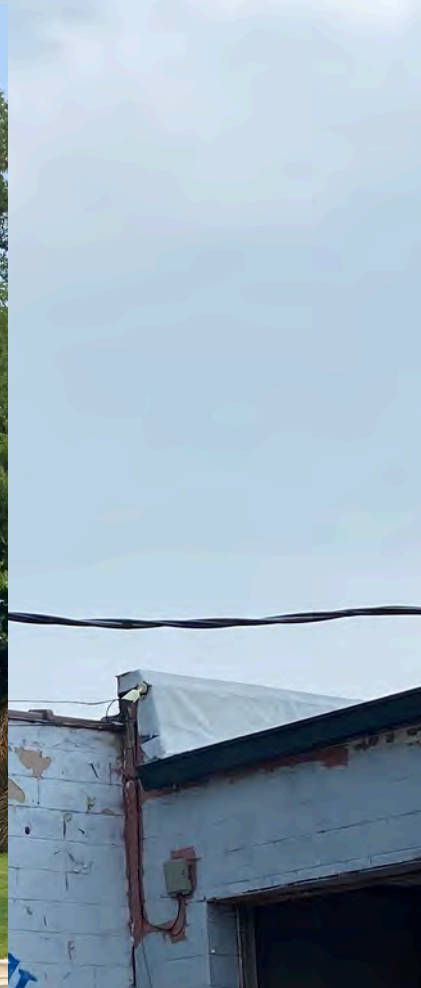
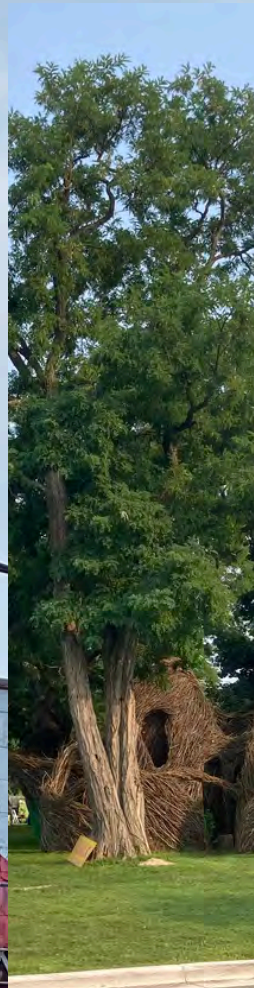


A week of Detroit





Vinyl as a Space



Music as a Bindemittel*



Art as a Tool

Introduction

Enjoy this zine. It is a subjective collection of experiences, thoughts, words, feelings, and reflections from us: Friedrich, Harald, Giacomo, a group of three students, and their teacher, Kerstin, from the Potsdam University of Applied Sciences, Germany. A week in the city of Detroit that allowed us to observe how culture is lived in Detroit and to talk to artists, musicians, researchers and everyday people about how social space and sense of belonging shape (their lives in) the city.

According to Lefebvre, space is produced and constructed socially and through human relationships. „(Social) space is a (social) product.“ (Lefebvre 1974, p. 26) Social space in neighborhoods can hold communities together. It can also contribute to the development of a city in which people feel a sense of belonging. Blokland and Nast (2014, p. 1155) recognize “belonging” as part of a community experience created by residents through their daily practices in the context of public familiarity.

Our conceptual starting point and source of inspiration was Pure Rave’s interactive sound installation as part of the multimedia exhibition “Those Who Keep Strange Hours” at Wayne State University’s Elaine L. Jacobs Gallery. Together with FILTER Detroit, an artist residency, we hosted the workshop “Material, Resource and Memories: Vinyl as a Map,” in collaboration with Pure Rave and artist Thomas Baldischwyler. Dwelling on the notion of the strange within the familiar (Mark Fisher, cultural theorist) we invited the participants to play with the installation. The results of this workshop helped us to think more deeply about belonging and develop the zine’s three main themes: Vinyl as a Space, Music as a Bindemittel* and Art as a Tool.

* Bindemittel [‘bɪndəmtɪl] “binder” is a substance that holds different materials and spaces together by bonding them either chemically or physically.



THOSE WHO KEEP STRANGE HOURS

MAY 23 - SEPTEMBER 20, 2025

Those Who Keep Strange Hours, an experimental multimedia exhibition, features Detroit-affiliated artists and collectives whose work spans visual art and music.

Stop-motion animation, video installations, experimental graphics, kinetic sculptures, and interactive educational media hubs, guide the audience through unconventional production techniques. A recurring cyclical motif—both visual and audible—evokes a sense of confusion and interconnectedness. Reflecting echoes of cultural memory, each work weaves a continuous interplay between presence and absence.

Throughout the exhibition, idle industrial machinery, autonomous household objects, and desolate landscapes converge to create an uncanny experience. The uncanny, both unsettling and extraordinary, originates in German psychiatrist Ernst Jentsch's concept of the 'unheimlich' (translated as 'unhomely')—something new and unknown. Cultural theorist Mark Fisher noted how the uncanny situates 'the strange within the familiar.' The artists here explore the known and unknown, often using conventional tools and processes in unconventional ways.

Those Who Keep Strange Hours examines the gaps and impasses in common objects, rituals, and states of mind. By embodying the hypnotic, montage, absurd, and existential, revealing the process that already exists within the traditional concepts of time.



Vinyl as a Space

“While many looked to outer space as the metaphor for escape and possibility, for some of us, the real “space” was right there in the living room, needle to groove. Not outer space, but inner space, defined by vinyl, soul, and survival. For many in Detroit and beyond, space wasn’t the place, home was. (...)”
(Scott Grooves, July 2025)



STRAIGHT UP
DETROIT SH*

→ 13

→ 13 A



FILM NEGATIVE

→ 14

→ 14 A



FILM NEGATIVE

FILM NEGATIVE



MARBLE BAR

SPOTLIGHT
AND IT'S P

PERIODIC LISTENING SESSIONS. A BRAIN CHILD OF OUR MEMBER
HARRIS AKA ATLANTIS. THESE LISTENING SESSIONS ATTRACT
TALENT FROM ALL OVER THE MAP, EMULATING MOTOWNS
OUT THROAT TALENT LISTENING SESSIONS.

SUBMERGE HAS BEEN MANY TH
IT HAS ALWAYS BEEN THE GROUNDS TH
EPICENTER OF RECORD DISTRIBUTION, PR
STUDIOS, MEMORIES, PEOPLE, AND POS
WHEREVER SUBMERGE IS PHYSICALLY, THE CONCEPT

SUBMERGE IS UNMATCHED IN ITS SUCCESS RATIO
FOR PRESENTING THE FUTURE OF ELECTRONIC MUSIC VIA THIS
UNIQUE FALLOUT CALLED DETROIT. WHILE OTHER
DETROIT LABELS TRAVEL THE WORLD TO SEEK NEW TALENT
ELSEWHERE, SUBMERGE LOOKS TO THE URBAN REALITY OF
THE CITY FOR INSPIRATION, AND THE ODD TRAVELERS
THAT LAND HERE.

THIS PROJECT IS
DEDICATED NOT ONLY TO PRESENTING NEW

Vinyl as a Map



The workshop **Material, Resource and Memories: Vinyl as a Map** brought together people who already had an interest—or at least a curiosity—about vinyl. Participants were surrounded by speakers, with records scattered on the ground, inviting hands-on experimentation.

The goal was to dwell on the notion of “the strange within the familiar,” encouraging participants to engage with the installation and explore vinyl as a portal to memory.

The setup featured four turntables connected to a speaker system, a computer, and a mixing board. Each turntable was equipped with objects that could create loops or disrupt the usual sonic process of playing a record. Participants were encouraged to experiment: breaking records, combining fragments, layering objects over and under them, and generally exploring sound in unconventional ways.

The sounds from all four turntables could be mixed into a five-second loop, which was then saved for a future music project. Throughout the workshop, the gallery was filled with overlapping sound experiments, as participants searched for loops they found pleasing, surprising, or evocative.

After the practical session, everyone sat together to discuss not only the installation, but vinyl as an object—its cultural, personal, and emotional significance. Participants left notes, thoughts and ideas, which you can discover on the next pages.





Vinyl, Space and Belonging

The workshop connected vinyl to space and belonging in more ways than one:

Physical Space: The gallery itself became a shared space, filled with vinyl records that participants could touch, manipulate, and play with. The sounds they created became part of the atmosphere, shaping a collective environment.

Play and Experimentation: Although all the participants were adults, the workshop encouraged a childlike sense of play—choosing records intuitively, breaking them, remixing them, and discovering and embracing the unexpected that could happen.

Inner Space: Vinyl evoked an internal world of thoughts, emotions, and memories. The medium became a portal to personal and collective histories.



The participants came from a wide range of backgrounds and age groups, which naturally shaped their individual relationships to vinyl in different ways.

One participant, let's call her L, shared a personal story about a 12-inch record from her grandfather in France, recorded before he died. He used a Voice-O-Graph booth—popular in the 1930s and 1940s, especially during wartime—to record his voice and send it home.

She and her family treasure records, which occupy a central place in their home. For her, vinyl is not only linked to memory, but also to entertainment, feelings, home and family. The act of listening to records—choosing them, discussing them, looking at the cover art, reading liner notes, flipping sides—creates a shared ritual. It shapes daily life and builds a space of connection and belonging.



Detroit

HAMTRAMCK NEIGHBORHOOD ARTS FESTIVAL

#HamtramckHNAF

OCTOBER 8
2022

12th Annual
HAMTRAMCK NEIGHBORHOOD
ARTS FESTIVAL



Bindemittel

Collaboration

Coalition

Conservation

Bindemittel:

['bindəmitl], binder,

combiner

Stewardship of Land
in the Neighborhood

WE CARE A LOT!
READING SAT



"MUSIC REALLY TIES THE CITY TOGETHER"

AT THE SIDEWALK FESTIVAL WE ENDED UP HEARING A PERFORMANCE BY KING SOPHIA AND THEIR BAND. THE EMPOWERING SONGS WERE ACCOMPANIED BY THE PERSONAL STORIES KING TOLD THE AUDIENCE THROUGHOUT THE CONCERT. THEY WERE TELLING US ABOUT THEIR HISTORY WITH THIS PARTICULAR PARK, IT'S ADJACENT NEIGHBORHOODS AND IT'S PEOPLE.

I'M GONNA BE
JUST FINE
I'M BUILDING MY
OWN SHRINE
I MOVE ON MY
OWN TIME
I DO WHAT I WANT
SO KEEP YOUR
OLD CONFINES
I'M BATHIN IN
STARSHINE
I'LL WALK LIKE
THE BASS LINE
RIGHT INTO THE
SUN
THE SUN, THE SUN
DANCIN PRANCIN
INTO THE SUN
THE SUN, THE
SUN" -SOL
GROOVE
AFFIRMATION
KING SOPHIA

THE WORLD'S FIRST
TECHNO MUSEUM
EXHIBIT 3000 - ESTD. 2000 - DETROIT, MI.

DETROIT TECHNO ISN'T JUST MUSIC—IT'S A CODE, A REFUGE, A WAY TO BELONG. UNDERGROUND RESISTANCE TURNED ABANDONED SPACES INTO SONIC SAFEHOUSES, WHERE BASSLINES BROKE BARRIERS AND EVERYONE FOUND A PLACE IN THE RHYTHM.

EXHIBIT 3000 KEEPS THAT FIRE ALIVE. IT'S THE WORLD'S FIRST TECHNO MUSEUM—PART SHRINE, PART TIME MACHINE. JUAN ATKINS, DERRICK MAY, KEVIN SAUNDERSON, AUX 88... THEIR MACHINES, RECORDS, AND GOLD DISCS SIT LIKE RELICS OF A REVOLUTION. THIS ISN'T NOSTALGIA. IT'S PROOF THE BEAT STILL CONNECTS THE CITY—STREET TO STREET, DECADE TO DECADE. IN DETROIT, TECHNO IS HOME.

UR

SPOT LITE

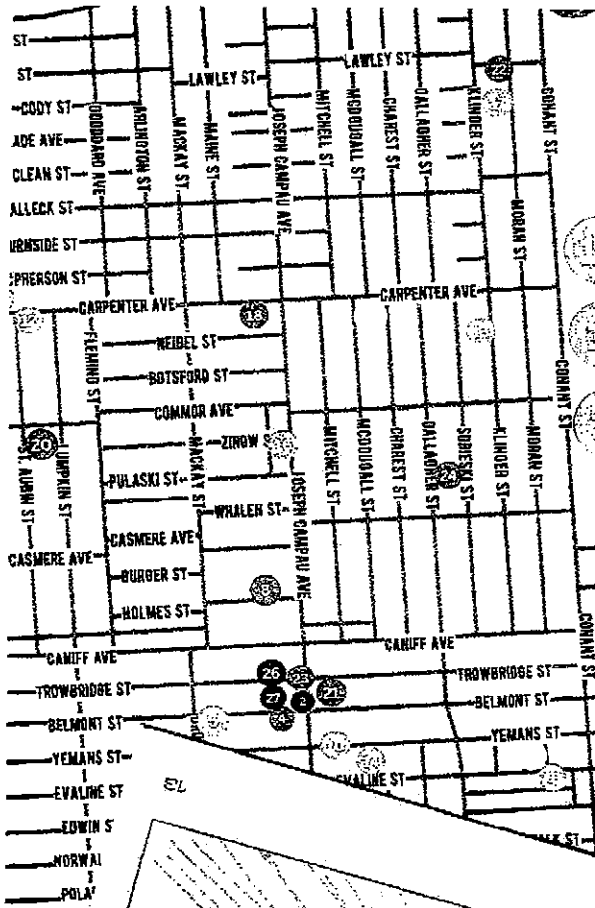
THE MARIJIE BAR

MARIJIE BAR

ELECTROFUNK



MUSIC IN THE NIGHT—DETROIT DOESN'T SLEEP, IT PULSES. EVERY BLOCK HAS ITS OWN CLUB, BAR, OR DIVE WHERE SOMETHING'S HAPPENING. HARDCORE MOSH PITS IN SKATEPARKS. LOCAL BANDS SHAKING PUB WALLS. INTERNATIONAL DJS TURNING WAREHOUSES INTO SWEAT-SOAKED DANCE FLOORS. WE RAN FROM ONE SPOT TO THE NEXT, DANCING UNTIL 4 A.M., WHEN CLUBBING SHIFTS INTO AFTER-HOUR GATHERINGS. THAT'S WHEN DETROIT REALLY SHOWS ITS SOUL. PEOPLE FROM EVERY NEIGHBORHOOD, EVERY BACKGROUND, MOVING AS ONE—BOUND TOGETHER BY BASSLINES, RIFFS, AND RHYTHM. NIGHTLIFE WASN'T JUST PARTYING. IT WAS ABOUT CONNECTING. MUSIC SEEMS TO BE THE GLUE HERE, TYING THE CITY TOGETHER, BEAT BY BEAT.



Along with photographs of people and organizations who "Michigan Stands with Ukraine" features people and organizations who have worked to support Ukraine through humanitarian efforts. Roman Baranyk | "Seen and Unseen" - a retrospective | 1-4pm The public is invited to the small gallery at the Ukrainian American Archives & Museum to view the installation of R. Baranyk's artwork.

CLIFTON CROCKATT GALLERY SHOWING

Clifton Crockatt Gallery Showing | 2934 Yemans St. 2nd Floor | 1-5pm Curated art show by Disco Walls. Artist Clifton Crockatt's first gallery showing.

Open Studio with Faina Lerman | 2025 Carpenter Ave | 12-5pm Open Studio at Popp's Emporium featuring paintings by Faina Lerman.

Open Studio with Graem Whyte | 12138 Saint Aubin St | 12-5pm Graem Whyte (Sculptor) and Faina Lerman (Painter) will share their works (new, old, and in progress) through out the Popp's Packing compound.

LIVE AT HAMTRAMCK DISNEYLAND | 12087 Klinger St | 6-7pm The Honest to God Jug Band will be playing tunes under the influence of Dmytro Szyliak at Hamtramck's own Disneyland!

LKinsman Redeemer | 2985 Evaline St | 3:30-4:30pm Kinsman Redeemer is a female folk duo based in Hamtramck. Come to a magical back garden stage canopied under grape vines and fairy lights for an afternoon of musical whimsy and killer harmonies. Enjoy our original songs as well as covers by Chelsea Wolfe, Warpaint, Sufjan Stevens, and many more!

Mitch Cope | Open Studio | 9342 Joseph Campau Ave | 12-5pm Open studio of mostly unseen new and selected older works.

Thomas Joseph Kondoff | No Label Audio | 11833 Campau Ave | 5pm-2am Live musical performances throughout the

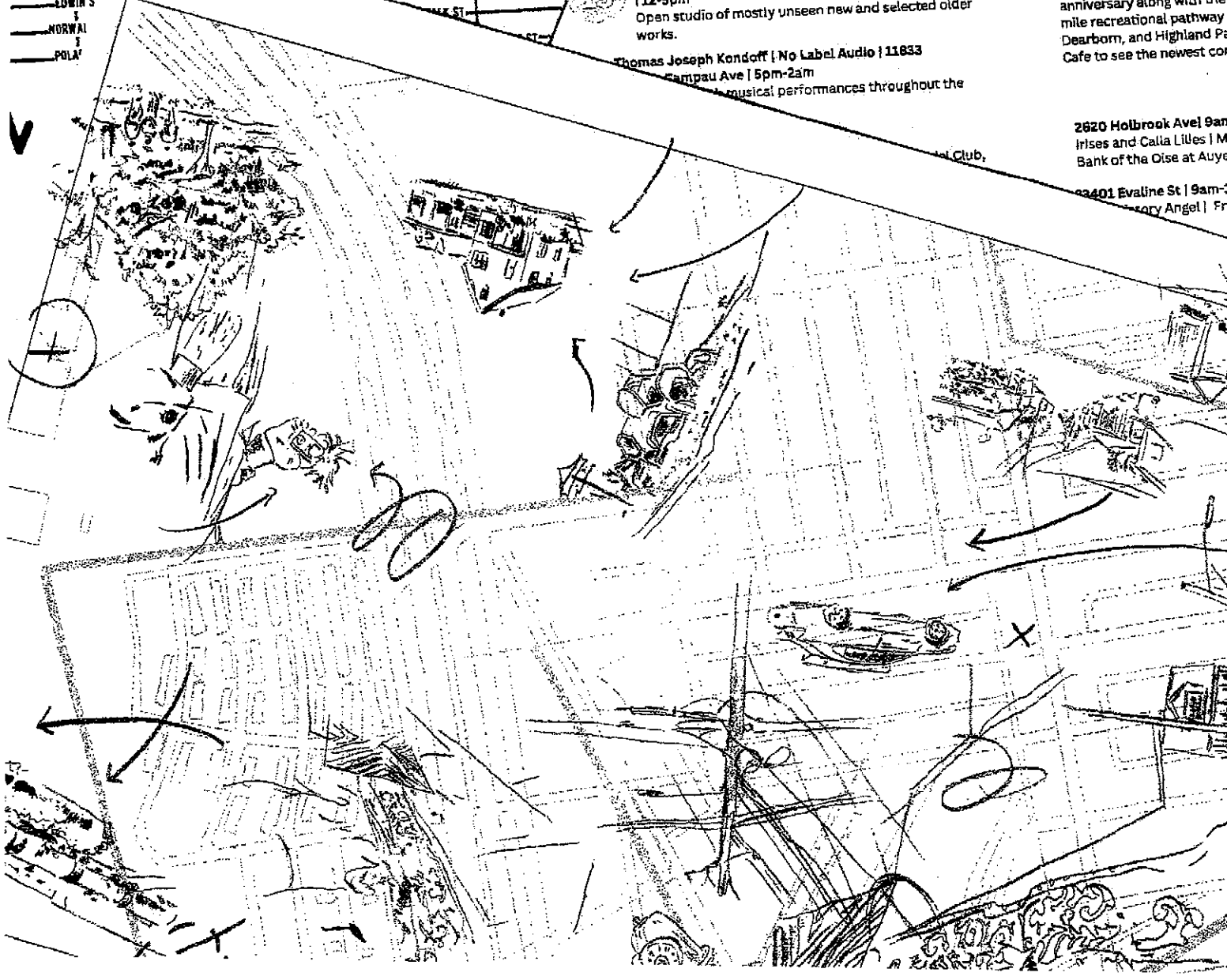
- 21 Campau Ave | 12-7pm Embedded in the dance music of her unique design work on display. From pop-art style Detroit stickers from her reminders of your favorite city.
- 22 The Hinterlands | Open Singing Sing songs with strangers and friends.
- 23 Henna Body Art | Fastive Essence 1-6pm Showcasing Henna Artistry from Stop by to celebrate this art form with an artist to have some henna.
- 24 Smushbox Art | 11651 Sobleski Smushbox Art pop up shop with original art!

New Murals

- 25 Pleasantrees Storefront Murals 2238 Holbrook Ave | 9am-10pm Newly unveiled in August by murals can be seen in cities have one right here at home.
- 26 Hamtramck the world in two 10241 Jos Campau Ave | 9am-10pm Drawing inspiration from a 1960s is displayed in a retro design.
- 27 Way Maker - Joe Louis Green Artist: Habacuc Samuel B. 10215 Jose Campau Ave (10215) This mural celebrates Hamtramck's anniversary along with the mile recreational pathway Dearborn, and Highland Park Cafe to see the newest color.

2620 Holbrook Ave | 9am-10pm Irises and Calla Lilies | Mural Bank of the Oise at Aye

93401 Evaline St | 9am-10pm Mary Angel | Fr

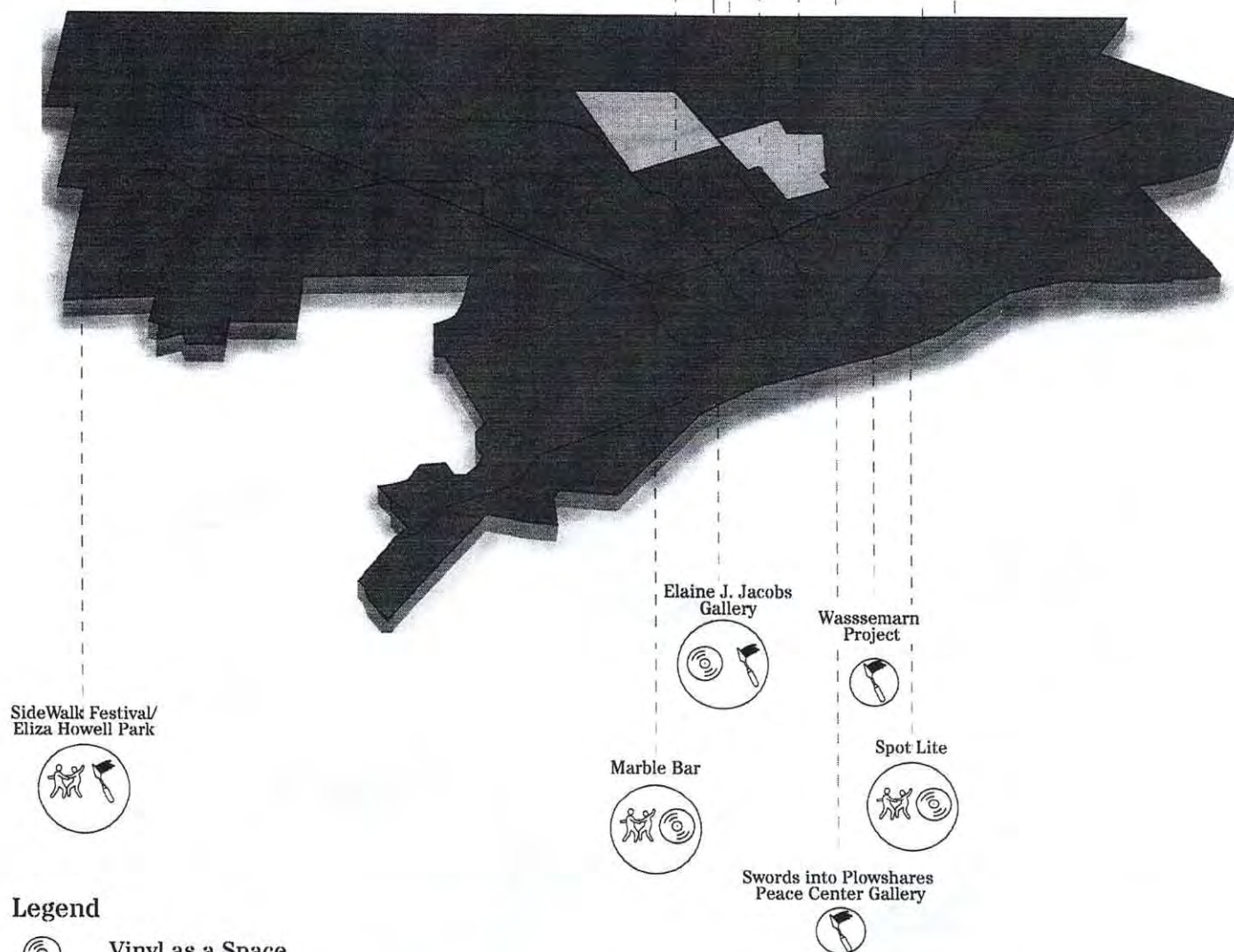
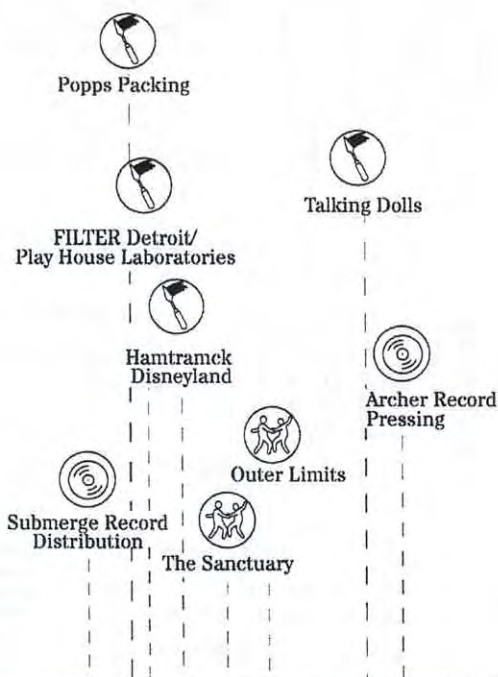


DETROIT

In the case of Detroit, mapping has a long history stretching back to its first fortifications, to redlining, to the city's division into urban districts and neighborhoods, its shrinking, and the politics of austerity.

"Cartography acts not merely to record the various ways that the city is materially present, but as creative intervention in urban space, shaping both the physical city and the urban life experienced and performed there."

(Cosgrove, 2006, p. 148)



Legend



Vinyl as a Space



Music as a Bindemittel*



Art as a Tool



Along with photographs of
"Michigan Stands with
have worked
Roman Ba
The public
Archives & M

Clifton Crocke
Curated art sh
showing.

Open Studio with
Open Studio at Po

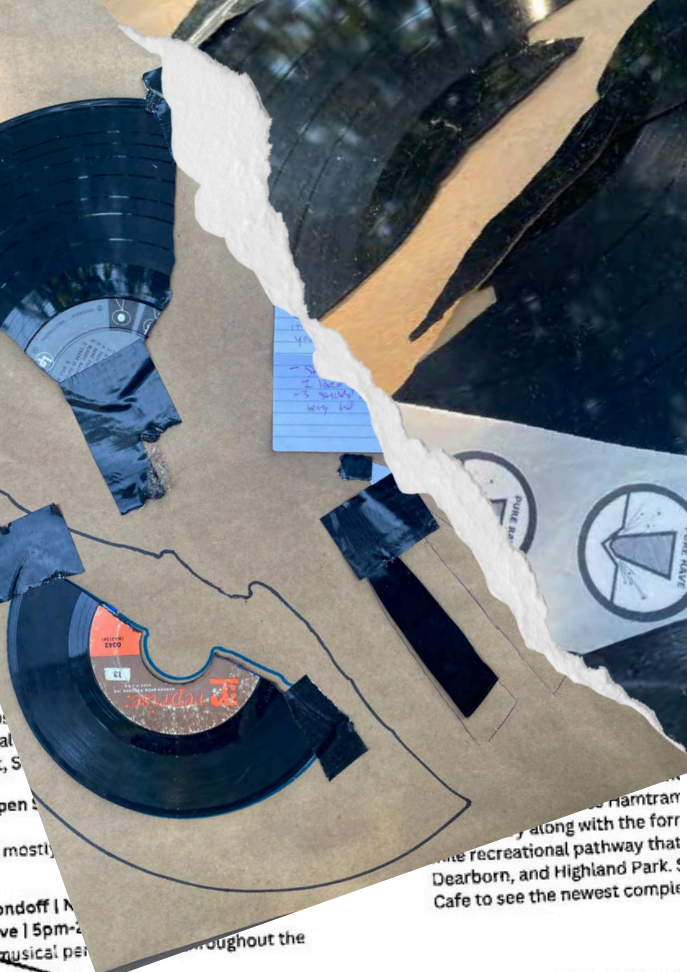
Open Studio with G
Graem Whyte (Sculp
works (new, old, and
compound.

LIVE AT
| 6-7pm
The Hones
under the i
own Disney

LKinsman Red
Kinsman Rede
Hamtramck. Co
canopied under
afternoon of mus
Enjoy our original
Wolfe, Warpaint, S

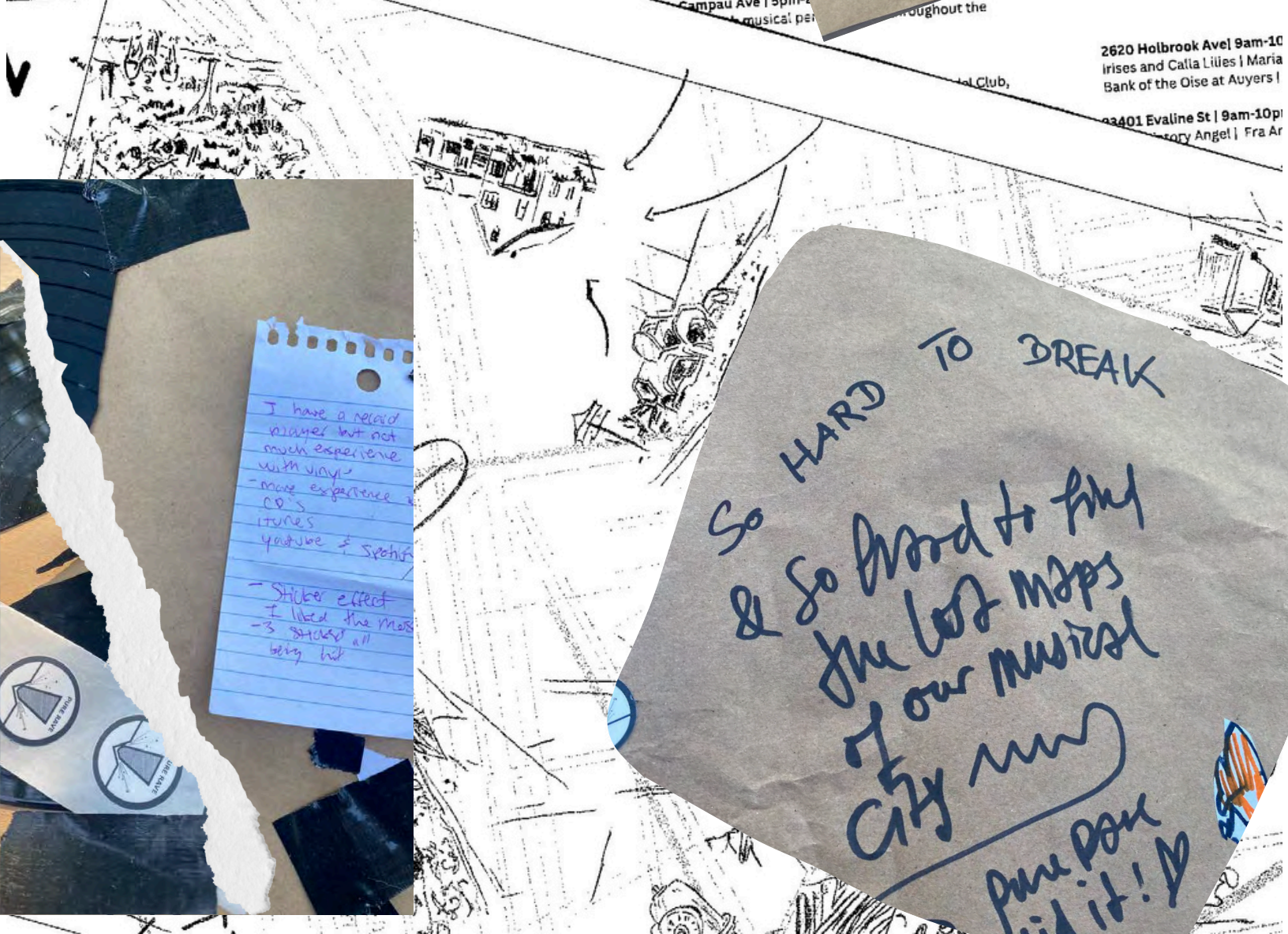
Mitch Cope | Open
| 12-5pm
Open studio of most
works.

Thomas Joseph Kondoff | N
Campau Ave | 5pm-2



2620 Holbrook Ave | 9am-10
lises and Calla Lilies | Maria
Bank of the Oise at Auyers |

93401 Evaline St | 9am-10p
Memory Angel | Fra Ar



I have a record
player but not
much experience
with vinyl
- more experience
CD's
itunes
youtube & spotify
- sticker effect
I liked the mas
- 3 stickers all
being hit

SO HARD TO BREAK
& so hard to find
the lost maps
of our musical
city
pure pain
it!



Art as a Tool

In a city like Detroit, which is constantly changing and evolving, art seems to be a way to rebuild identity and connection and reimagine neglected neighborhoods. Here, art appears to function as a tool for activism, community empowerment, resistance and transformation.

Far from aesthetically mundane, Detroit's art and cultural scene continues to struggle with decline and municipal bankruptcy. Detroit's landscape was and is filled with empty lots, abandoned houses, and discarded objects, and some of these artists, saw this not as waste, but as opportunity. Artists are not creating works of art. Artists, nonprofit organizations, and residents are using creative practices to further develop the city and change it's public perception. This movement enables socially engaged art practices to be not just a commodity, but a shared community resource in Detroit.

The Heidelberg Project (1) was founded in 1986 by Tyree Guyton. Using discarded materials from Detroit's streets, he transformed a distressed neighborhood into a place of pride, tourism and discussion.

While an eyesore or danger to some, his vision can be considered political. In addition to painting abandoned houses with polka dots, he is filled the empty lots with the cities "trash". This allowed him to illustrate the harsh conditions of the neighborhoods. Art can be a tool of transformation, but also an indicator of the times.

Just a few miles from the Heidelberg Project is **Hamtramck Disneyland** (2), our Detroit accomodation, which Dmytro Szylak built in his backyard starting in 1992. It's a colorful assemblage of sculptures, paintings, and repurposed objects.

He called it "Disneyland" as a playful nod to the imagination, and it demonstrates how art made from everyday materials can transform spaces.

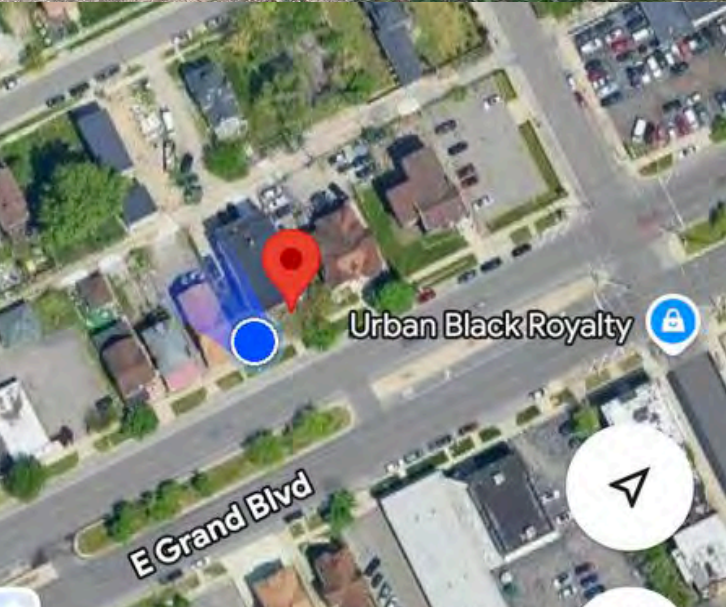
Art does not necessarily require institutions or formal art training. Art can bring a small backyard into focus, and make it a place of discovery for children and adults alike.

After Szylak's death, a local nonprofit art organization and community advocates raised funds to preserve it, Hatch Art, recognizing its cultural importance. Hamtramck Disneyland was more personal and whimsical than the Heidelberg Project, but today it remains an essential part of Hamtramck's cultural heritage.

Moreover, art can be a tool for community building, sustainability, and collaboration.

Popps Packing (3) was founded in 2009 in Hamtramck and has evolved into a hybrid space for art, housing, and neighborhood revitalization. The project was born out of the idea of turning an abandoned building into a center for creative experimentation and community encounters. As a residency, the project hosts artists from Detroit and abroad and uses materials from the street, to connect art, ecology, and civic engagement with its outdoor space.

Located in northeast Detroit, **Talking Dolls** (4) is an artist collective, gallery and studios focused on community empowerment through art and activism. They have created a space where progressive art and community-led activism meet, where art not only serves self-expression but for transformation. Talking Dolls operates as an indoor hub for exhibitions, residencies, and activism, demonstrating how art can be used as a practical tool for justice and community building.





Adjacent to the Central United Methodist Church in Downtown Detroit, is **Swords into Plowshares Art Gallery and Peace Center** (5). On the July 31, we joined an artist talk on the topic of “defying gentrification by celebrating Detroit artists.” Since 1985, it has been an art space explicitly dedicated to promoting peace and justice through the visual and performing arts.



1



2

At the **SideWalk Festival** (6), we witnessed not only aesthetic impact, but also art as a practical tool for social change, ecological awareness, and community resilience. The Festival reclaims Eliza Howell Park for the community; it is led by residents and centers Detroit’s voices, not external curators. The 2025 theme was “Wild. Resistance. Rhythm.”

The festival reinvents the park’s performance and arts infrastructure. - it does not rely on traditional stages and performances tucked into alleys, under bridges or storefronts.



3



4



5



6





The zine has been put together by Harald Hilding, Friedrich Littinski, Giacomo Sparagna and Kerstin Niemann with the ultimate help of Wes Taylor and the crew of Talking Dolls Gallery.

Special thanks to Thomas Baldischwyler, FILTER Detroit resident for his guidance and collaboration.

Thanks a lot to the following persons and institutions for their time, insights, their help and discussions:

Renee Willoughby, Cornelius Harris, Faina Lerman, Graem Whyte, Shelby Freehling, Pure Rave (Nick and Will), Lisa Eller, Daniel Eller, Laura Makar, Thomas Pyrzweski, Jakira Ahmed and Jackson Gifford, Scott Grooves, Z the detroitstoryshaper, Wes Taylor, Ron Watters, Andrea Cardinal, Andy Garcia, Hannah Kumba Niemann, Miles, Cory and Kaleb, Ana, John Komlos, Sue Ford, Jenna, Jenifa, Korma, otodojo and king sophia.

Hamtramck Disneyland, Heidelberg Project, Submerge - Detroit, Popps Packing, the Sanctuary, Elaine L. Jacobs Gallery, Wayne State University, Talking Dolls, Archer Record Pressing, Swords into Plowshares Peace Center Gallery, FILTER Detroit, Play House Laboratories, Outer Limits Bar, Wasserman Projects, SideWalk Festival, Eliza Howell Park, spot lite, marble bar and the City of Detroit.

This zine is funded by the Free and Hanseatic City of Hamburg, Department of Culture and Media and the B.A. study program Arts Management and Cultural work at the University of Applied Sciences, Potsdam.

The content for this zine was compiled between July 27 and August 5, 2025.

