AGAINST OPPRESSORS!

LABOUR UNION OF DATA MINERS, PSYCHIC AND DEAD WORKERS WILDLY MULTIPLIES OUR COUNTERFORCE

who work on the extraction, development, generation, control, transfer and communication of meaning. We are a labour union for workers, who make meaning,

Meaning is made by producers and consumers of commodities.

We are open to all paid or unpaid workers We are open to temporary and permanent workers

We are open to workers from any job, trade, industry

We are open to workers from any space and time

We are open to workers who are dead

We are open to workers

who do not exist

0.

Trialectics is a tool of dialectic war dissolved into collective poetry.

Trialectics leads towards direct action.

We demand subversion of positivist rituals,

We demand subversion of the cult of productivity, We demand subversion of the idolatry of scientism, We demand subversion of capitalist 'rationalism' ('common sense' which is not so common),

We demand subversion of imperial-bureaucratic mentality.

We have no bank accounts or

want to oppose, dismantle and supersede self-

dentification with cultural clichés

There is no point in competing with other workers We take everything from capitalist companies.

We want to become a

workers council in space

What belongs to whom? We will steal from our oppressors

We will outlive capi-

We want to take collective control of the means of production

We want to share all resources together

We want to become a We want to become a workers council in every place time

2012 will be the 2012 will be the year of

Our aim is a psychic str Our aim is a sexual strik Our aim is a cultural strike Our aim is a social strike, SŁUKE

Our aim is an economical Our aim is a General Strike:

.0 future.

We imagine a

acceptance of a 'shocking

Apocalypse and Judgment Day wood cinema promotes passive

2012') supports capitalist ideology of social consen-Apocalypse and Judgment Day in Hollywood cinema

miss us.

We look forward for the new constructs of selforganization to dis-We command workers and workers unions that are more organized than us

We work with other workers unions and workers councils around We obey workers and workers unions that are less organized than We command workers and workers unions that are richer than us We obey workers and workers unions that are poorer than us world.

Constitution: We Are The Labour Union Of Data Miners And Psychic Workers

mantle and supersede hierarchy, We want to oppose, dismantle and supersede

We want to oppose, dismantle and supersede experts,

supersede specialization,

We want to oppose, dismantle and supersede alienation. We want to oppose, dismantle and supersede serious European

culture,

We want to

oppose,

NIURY TO ONE IS IN-

gress.

scale is possible and in pro-

Social change on a world

the Future stopped the Freemasons of

2012 will be the year we

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stopped the quantum time

2012 will be the year we

cording to our habits.

of ceasing to live ac-

ganization in the way

We want to oppose, dismantle and supersede consumption, We want to oppose, dismantle and supersede categorization We want to oppose, dismantle and supersede competition. We want to oppose, dismantle and supersede overproduc-We want to oppose, dismantle and supersede the market We want to oppose, dismantle and supersede careers,

> oloitation We want a moral imperative; We want to imagine another life

We want to oppose, dismantle and supersede capitalist life one because it is based

dismantle on ex

We want to oppose, dismantle and We want to oppose, supersede education,

lic or private space, We organize in any job, industry, trade or region We organize on any temporal or class basis. 1.

The first labour is the labour of birth so the most important work is the work of women, the work of sexually progressive ones the work of all non-white non-male peoples around the world.

We

gani

ze for

the specific

situation

We organize for class struggle.

We organize in the household,

We organize in the leisure, pub-

Any worker can become a

ınion himself

committee

Any worker can become an instantly revocable delegate. Any worker can become a u This communication is part of the Day of Protest Against Welfare & Housing Benefit Cuts on 15th December 2010 called by autonomous benefit claimant groups. We have decided to take up their idea of National Troll a Tory Day and Internationalise it by combining it into our current Dead Workers Union Cyber Vigil under way against the monarchies of Swaziland and England as well as the multinationals Foxconn and G4S until this iNcwala.

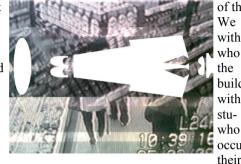
We are particularly eager to support the action against welfare and housing cuts in the UK because, like Workers Dreadnought in their Constitution for British soviets, we see the basic unit of workers organisation as the household soviet lead by women. The original labour is the labour of birth and this is the basis of the labour movement. To paraphrase both Black Mask and Yoko Ono, Woman as Class – and so beyond any Proletarian Nation such as the Muslim National Communism of Sultan Galiev, we must assert that the idea of a British Soviet is a contradiction in terms. - we do not need any Proletarian nation – the proletariat has no nation, and never did. National Liberation Struggle must be seen in relation to class and situation – ie a national consciousness is superseded by a class consciousness – and we are becoming conscious of ourself as the revolutionary class – the gravediggers of this society – the Proletariat.

For us it makes no sense to define workers according to nation or indeed occupation, e.g. as miners, students or according to ethnicity eg as Africans or Muslims - as separate from the proletariat. Universities ARE supermarkets and datamines. Education at once exploits and gives one a chance to increase his/her wage and to climb a step in a social hierarchy. The proposals to build New Europe led by precarious intelligentsia makes no sense to us. It repeats the same historical mistakes made by the Situationists in their treatment of the general strike of May 1968. "The beginning of an era" succumbed to Eurocentricity and the fetishisation of the unexpected proletarianisation of students - that avant-garde of the bourgeoisie destined to be the freemasons of the future – when they claim that student occupations and uprisings in other countries following may 68 were a consequence of the events in Paris that summer, which, 'in fact', were a consequence of situationist propaganda. Rather than claiming to have an

armed theory after the event, it was Black Mask's idea of the New Proletariat of 1967 that combined the theory and practice of overcoming the worker/ nonworker divide in the working class.

And yet in London today, even though it was carefully stage managed by freemasons, the only viable politics is that displayed by the students who attack the police line and members of the monarchy who occupied the party HQ — this is the only reasonable response to Capitalism. To criticize one political party is to do good for another, which, like Labour in this case, has actually initiated the politics of tuition fee increases during their past rule (it reminds us of the miners' movement in the 80s, when Labour party was the one

who the most mines). stand those occupied HQ ing and all the dents have pied



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university buildings subsuently – not in concert with the National Union of Students or other unions. Because the direct assertion of the self goes beyond the economic defence which is manifested through tradeunionism, it goes beyond 'the rights and access'.

To stand with the workers is one thing. Another thing is to stand with a particular group of workers and to deny the international nature of working class in favour of some trans-European bollocks. The proposal to build 'The New Europe' nation reminds us of the 'plural' 'new'-right political organizations, all products of the imperial war machine that creates the jihad and the counter-jihad movements. We therefore oppose the English Defence League (EDL) and stand with the Muslim workers of any area under attack and with the Muslim Defence League (MDL) before but as well as Antifa, Unite Against Fascism (UAF) or any other political group because the MDL is the manifestation of workers self defence against an organised and concerted attack. We will therefore always be with the

workers themselves as they supersede their leaders and organisations.

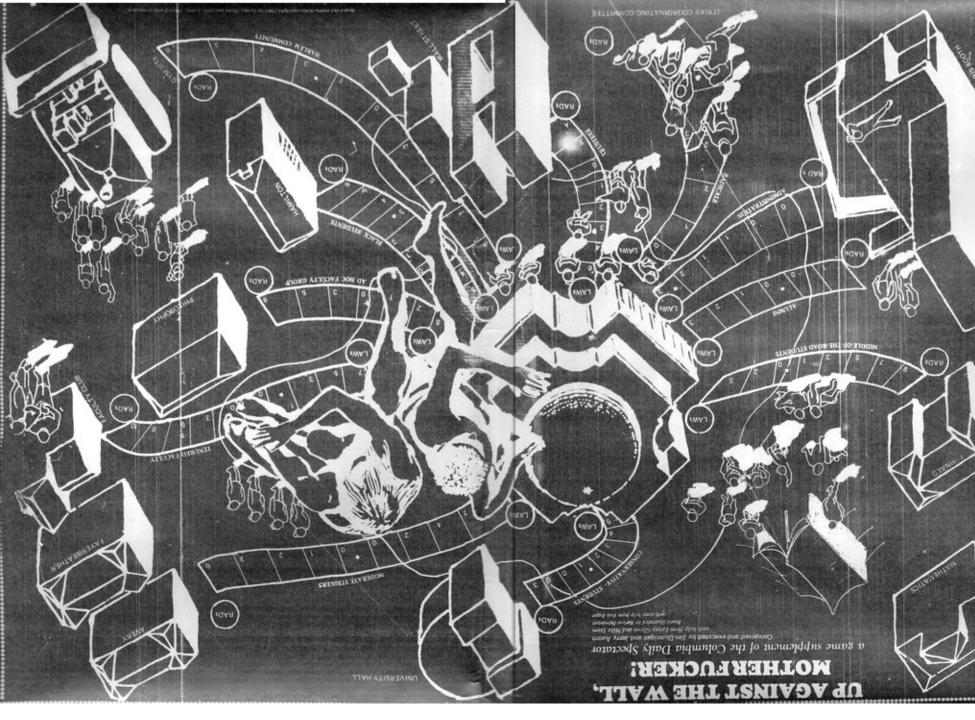
A curious similarity arises when we see both a fetish of university education and a fetish of art. Uncritical attitudes towards these both institutions correspond to Casa Pound's views – there is hardly a difference. Idealist dreams about either cultural production or research activities somehow escaping Capitalist system is contemptible. Art Against Cuts campaign fights the public sector cuts by occupying but not disrupting the Turner Prize. Education today is a preparation for work. Art is work. Both these categories are created to fit Capitalism and divide the working class, and the politicos are adjusting them accordingly. If something for us goes bad to the extent of us taking to the streets, it is a moment exposing Capitalism and opening up possibilities in collective action.

Protests are optimistic only in the moments of attack – where the

individual interests of the workers connect with the general interests of the international workers movement, the Proletariat. Students in London join the Union of Rail, Maritime and Transport Workers (RMT) workers strike and the upcoming involvement in the benefit and welfare protests. Contrary to the recuperations of nationalists or transnationalists, they are internationalists - making links with the student movement in Iran and drawing from Xiamen Dada and the Tiananmen Square students – they are going from wahdat - Union - to kathiral - Multitude. This transition is not just across all space and situation but also across all time.

Individual unions cannot currently do this but individual workers can and are.

The Data Miners Travailleurs Psychique is a sitUnion of those who make meaning – individual workers, dead or alive, real or imaginary. we pay no dues and have no membership list. We manifest committees at will and are instantly revocable as such. We recognize no front line and no demarcation of zones. We recognize no leadership or due process. We simply and directly take control of the situation, the time and the space.



The project Alytus Biennial tion of numerous internaart festivals and events held nian town Alytus since sential element for the town artistic infrastructure (no ums, nor even some exhibihosting 70 000 inhabitants any promises from the muthe events were held distreets and other urbanist The essential element those activities was artistic behavior lematic.

And the sound of the second of already do, all your doings. Now please exclude everything which is naturally physiological already do, all your doings. Now please exclude everything which is naturally physiological already do, all your doings. Now please exclude everything which is naturally physiological already do, all your doings. Thing which involved to what remains, exclude everything which is an are second to the emsins which involves competition. In what remains to and which involves competition. In what remains to a superior in what remains to a superior in the super Beauting objection of the second of the second of the second of the second object of the seco Cusher After the long Midne What Isd shalleneil of questionrod granting BAAQ the vari-Let no one be fooled by the fact that we may write in English for we intend to do unheard of things with it. forms .010Z 30118108 TSMIN TO BSMINE OF STATE OF ST seri-

is a logic continuational experimental in southern Lithua-1993. So far the esis an absence of any galleries, art musetion hall in the city – sic! - and even no nicipal authorities) rectly in the common places. for any of

politicaland prob-

path ing

ous culture and arts, straight assaults on it's institutional status in society right now the Biennial looks for an opportunity to join the general strike in 2012 accomplishing it with creative experience and psychic liberation of humanity. Also supports whatsoever attempt to destroy any biennial event, any cultural capital celebration and also we aim to support general art strike as well.

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ANTIND STE BITTOD TON TON TO'S STORY ON DIRE THOSE IT OD OF BUTTENED TON STATE THOSE IT OD OF BUTTENED STORY OF STREET STORY STATE THE STATE OF OF STATE STORY OF STATE STA BUTTE STE BUTTON TON 101 101 103 100 SW LIE TOOS IT OF OF BUTTING SW SW LIE TOOS IT OF OF BUTTING SW The Osturas sew 13 yan Hay sew but bus not sead no man man in the interpretation in the South sind survey being the self to the self to the self of the se devalar Viav Leimard antite he brinds aw her bis do sandrewher age rether avilluo avilluo de sandrewher avilluo And the strike of the strike o htto sturing stosething of supplied starting to bring and before the starting of the starting The saming stoses had been sufficiently book by the standard by such burden by standard by Diff Bridge by Briting Entitle Strong Strong

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000 - The Dead Workers Industrial Union

The IWW classify workers industrially from 100-600, under three main categories of industry of a modern, capitalist economy: extraction of materials, production of goods, and provi-

sion of services. This very roughly corresponds with the use of Land in the 3rd World (100 Agriculture, 200 Mining), Labour in the 2nd World (300 Construction, 400 Manufacture) and Capital in the 1st World (500 Transportation 600 Services). Since this system is from the early 1900s when the international Communist movement was in its first amplic phase, capital production has further developed. 2004's IWW Commitee on industrial classification recommended that the classification be altered in order to account for this development. However this would have

expanded the representation of workers in the First World (in Capital intensive production), effectively mirroring the amplification of bourgeois control in the form of Enterprise as the 4th factor of production and Entrepeneurship as an industrial locus of workers.

Taking a worker centred approach, we can also classify production in these 3 dimensions of class as related to the senses of taste and smell (100-200), sight and touch (300-400) and hearing and thought (500-600). Psychic and data mining work therefore sits between 400 and 500 - ie the 1st and 2nd worlds the ages of divinity and saints. This is a further reason why the current imperial world war manifests as a religious one between innovators and traditionalists. More importantly it means that since as data miners and psychic workers we have a direct access to the means of organisation, we must support and seek to be controlled and lead by those workers unions who do not – ie those in land and labour intensive modes of production in the 3rd and 2nd worlds (ages of prophets and sainthood). In this way we pass organisation power to those workers who need it more thatn us. On the other hand, we must seek to control and take power away from those in the more capital dominated areas of production (the 1st world/ age of divinity). It should be noted that these categories are not strictly geographical/temporal or classical but situgraphically (topologically) interwoven.

The IWW committee also add 000 section to include precarious 010, unwaged 020 and unemployed 030 workers. This is essential and already has become realised in the formation of an unemployed workers union. We suggest that 000 be the dead workers union too. So the space of our organising is not just the factory, the job, the industry but also the home and other social spaces. Since cyberspace is a distributed workspace that can reach any physical space via Personal Devices As laptops etc the social factory expands the terrain of class struggle. Calcualtions show that the quantum time bomb now has a pycho-social interface to the internet and so the social factory extends into psychic and temporal areas beyond those of advanced capitalism. We aim to spearhead an assault on it via the dead workers union.

Situationist Worker Towards A Industrial Union of Psychic Workers 007/700

The Second Temporary Art Strike Action Committee – Alytus Chapter (STASAC-Alytus) has called for an Art strike action against Vilnius becoming European

Cultural Capital for 2009, calling for Sympathy Strikes all over the world to support The Strike activities in Lithuania during the whole year 2009.

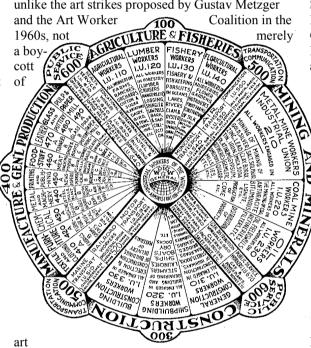
IWW 000 – 4th world: Primitive Communism

IWW 100 – 200	IWW 300 – 400	IWW 500 -600
3rd world	2nd world	1st world
Age of Prophets	Age of Saints	Age of Divinity
Land intensive	Labour intensive	Capital intensive
taste / smell	touch/ sight	Sound / thought
Aristocracy	Proletariat	Bourgeoisie
Time	Space	Class

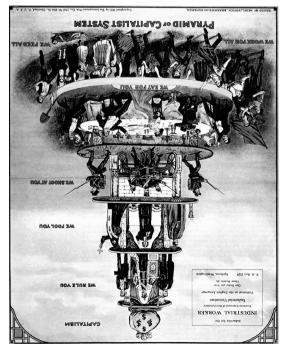
0th world? - Advanced Communism

Just as the art strike Campaign launched in 1986 by Stewart Home which called upon all artists to cease their artistic work between 1990 and 1993 – was, unlike the art strikes proposed by Gustav Metzger and the Art Worker

Coalition in the



institutions through artists,
but a provocation of artists addressing their understanding of art and their identity as



artists.

In these previous strikes there has been a critical position against Art as a specifically bourgeois construction, and an adoption of the position of 'Cultural workers'.

As the art strike is not centered on a job or region or trade – it is not a matter for a Job union, a Trade Union but an Industrial Union – that of culture as an

industry. However in order to attack the Bogdanovist position where proletarian culture or proletkult is the third part of a trinity of revolutionary socialism, Whereas the unions would attend to the proletariat's economic interests and the Communist Party, their political interests, the Proletkult would look after their cultural and spiritual life – we should look to the integration of all of these activities into our daily life and under the di-

rect control of the workers at large.

This is one of the aims of the proposed Data Miners Strike called for by the Situationist Worker in The End of the Age of Divinity – a process to lead up to a General Strike in 2012. But instead of organizing as Data Miners, a position based on the idea of miners as proletarian vanguard, it is the real organizational structure of the IWW through which the proletariat can communicate – which includes the organiza-

tion of miners as one of the first Industrial Unions (200 – after Agricultural workers 100).

The IWW'S numerical system of organizing industrial unions is more than a means of communication – it is a memory system and

an ordering of semantic space – an ontology and topology. It is the situation of proletarization opposed to bourgeois freemasonic systems such as the Semantic Web and the Dewey Decimal System.

The IWW structure currently goes from 100-600 and is formed with the organization of workers around the world. Its future development is open and it could become a hexadecimal system. However, while the data miners would be organized in Communications and Computer Workers Industrial Union 560 there is currently no IU for artists or indeed those cultural workers who are refusing this role – other than Recreational Workers Industrial Union 630.

I am therefore proposing that instead of concentrating on the different material or media produced – we look at the psychic construction and production that we are involved in. The IWW structure currently goes from 100 to 600 and we therefore can theorize 000 and 700 as its limits. In proposing 700/007 we are also putting Proletarian organization as the ultimate critique of John Dee's systematic Enochian system of Hermetic Magic.

In organizing as psychic workers we can identify the industries in which psychic workers currently are mainly employed as entertainment and the military. Psychic warfare is already one of the major areas of the military industry's recent growth and also demonstrated how cultural production and propaganda are areas where we must create workers power and control. This points to another current omission in the organization of the IWW – that of military workers – in the army, navy or airforce – or indeed in the production and distribution of arms. The question of proletarian armed struggle which is of course inevitable and vital rest upon this organization.

I hope that the move towards the organizing of psychic workers is a step towards realizing this.

Stewart Home

Art Strike Biennial

Preamble:

A forthcoming Art Strike Biennial has been announced to take place in Alytus (Lithuania) in 2009. Among other things this Biennal will act as a focus for opposition to Linz and Vilnius acting as European

Capitals of Culture in 2009. In 2011 a second Art Strike Biennial will take place to oppose the gentrification of Tallin and Turku.

The Art Strike Biennial was initially called by Redas Dirzys and other activists from Eastern Europe. The Transient Art Strike Biennial Supreme Council of One (London) will participate in the Art Strike Biennial by refusing to produce new work, choosing instead to plagiarise and recycle pre-existing Art Strike materials; as well as encouraging other forms of cultural cannibalism. Simultaneously our experiments in time travel have enabled us to colonise Elizabethean London where we are busy (de)composing the entire works of Shakespeare, Bacon, Middleton, &c.)

1. Aims

To undermine the hegemonic role of art in bourgeois ideology and oppose the innumerable property developers who ride on its coat tails. We will replace 'serious culture' with pranks, fun, parties, and above all sexual experimentation.

Art as a category must be distinguished from music, painting, writing &c. Current usage of the term art treats it as a sub-category of these disciplines, one which differentiates between parts of them on the basis of 'perceived values.' Thus the music of John Cage is considered art, while that of Steve Peregrine Took is not. Therefore, when we use the term art, we're invoking a distinction between different musics, paintings, works of fiction &c., one which ranks the items to be found within these categories into a hierarchy

We aim to suppress art and artists and instead involve he entire art world in the development of new sexual perversions: these will include The Curve, The Edgar Broughton Shuffle, The Gorilla Stomp and The Mickey Finn (having thought up some new terms for perversions we simply need others to complete our mission by inventing acts these might signify).

It should go without saying the artist is in many ways a deformed prefiguration of the communised (in) dividual. For Marx, once we had mature communism, we could become hunters in the morning, fishermen in the afternoon, and critical critics at night. As feral vegetarians, we prefer to be egotists in the

morning, porn stars in the afternoon, and critical critics at night. We reject alienated roles, instead we aim to realise all the facets (physical, emotional, intellectual) of being human in a polymorphous perversity that will turn the whole world on (to acid drenched multiple orgasms).

Both aesthetic theory and Marx draw heavily on German idealist philosophy, so it isn't surprising that there are parallels between them. But artists still produce commodities to be sold on the market place, which is why they and their activities remain alienated and deformed. The job of progressive artists is to destroy their privileged role as specialised non-specialists, and the Art Strike Biennial is one way of drawing them towards a place where they can live out the death of art (and the endless small deaths of orgasmic human communion).

2. Reason(s)



We reject instrumental reason. Reason separated from emotion is a form of alienation. That said, full blown and outright romantic rejections of reason are every bit as silly as deifying the rational. What's actually required is the selective employment of analytical and/or correlative thinking as is appropriate to a specific situation.

Moving on, 'serious culture' is fucking boring and outside a few international centres (London, New York) art acts as a form of imperialism. 'International' art carries the ideology of the market to territories without a developed trade in cultural trifles. A few artists from these subjugated territories might be incorporated into the rigidly centralised anti-world of art; but London remains the hierarchical

market centre in Europe, and thus the hub around which all hype about visual culture is spun.

3. Tactics

Writing manifestoes to discredit good, compromise the leaders, shake faith and spread contempt. We will use base (wo)men, disorganise the authorities, sow discord, incite revolt, ridicule traditions, dislocated supplies, encourage the playing of lascivious music (Barry White, Blowfly, The Pork Dukes etc.), spread

lechery, lay out money, and above all demonstrate that we have better jokes than the art establishment (even if most of them are plagiarised from Rudy Ray More)

We invite all artists to participate in the construction of a Capital of Culture Destruction Machine (based on both Willhelm Reich's orgone research and Nikola Tesla's perpetual motion theories). Above all else the Capital of Culture Destruction Machine will demonstrate that pornography is superior to art, causing 'serious culture' to wither and leading to Alytus in southern Lithuania becoming a world centre of sexual energy (and thus far more attractive to anyone who isn't frigid or terminally repressed than Vilnius or Linz). This will be the return at a higher level of the 1960s freak dream of 'rock 'n' roll, dope and fucking in the streets'. Our programme for the realisation of sexual ecstasy runs as follows: a) free love; b) more shagging; c) even more fucking.

4. Organisation

To avoid the dangers of bureaucratisation, Transient Art Strike Action Committees should contain no more than one member, this will make our groups completely transparent. Such forms of (dis)organisation will demonstrate our total opposition to the so called 'organization of the artist'. This latter conceit is an ideological racket (dreamt up by reactionaries such as Frank Gehry) to ensure that they and their pay masters remain completely unaccountable when imposing unwanted cultural institutions on cities they have ear-marked for gentrification (under the com-

pletely false guise of economic regeneration but better understood as property development). Unlike the post-democratic practices of Gehry and his cohorts, Transient Art Strke Action Committees will demonstrate their communist nature by undergoing schizophrenic splits; the unwanted part(s) of the personality being expelled for failings such as not achieving their erotic potential and mystical cretinism.

5. Follow Up

Our one hundred year programme necessities we appear and disappear on an annual basis. Therefore all Transient Art Strike Action Committees are instantly revocable, and they will be all the more powerful for being without badge, title or official right. By 3009 (and possibly much earlier) we will be liber-

ated from art. What we are actu-

ally striving towards is the destruction of capitalist social relations and the privileged role of the artist within them, so that the real creative energies of (wo)mankind can be released. In a truly free society art would be an irrelevance and all cultural hierarchies will be abolished.

Stewart Home, Transient Art Strike Biennial Supreme Council of One (London). October 2008.





that artists need to unite or at least pretend to be united to face the social atrocities in culture spheres as well as inner self destructive antagonisms and create an effective representative of this brand of extremely egocentric people who in general hate even the scent of idea of being represented.

PREPARING THE FIELD AND THE MAIN TRAITS AND PRINCI-

- During the Alytus Art Strike Biennial August 18 23, 2009 the art strikers are expected to discuss the founding, future existence, main goals and function of Artists' Trade Union (of any name), as the descendant of United Art Strikers' Front (if it is constituted during the Alytus Art Strike
- founding of Artists' Trade Union (further mentioned as ATU) as entirely new If the United Art Strikers' Front is not constituted – to discuss the international messination* of artists.
- The discussion has the awakening role the constitution itself dwells in 3 The discussion has the awaкening this document. As well as its dissolution.
- The discussion also guarantees the diversity of the origin the ATU's fa-
- ATU has no fixed name many different names can be used to call this time
- BELATED REASONS: The social call for such messination is growing with each day increasingly sophisticated practices applied by tricky and arrogant crooks in all branches of the society to humiliate the weak and naïve megalomaniac artists.
- 7 The willing character of this messination is based on tactical ambiguity which makes it sharp to effectively protect or revenge and amorphous to disallow
- anonymous artists (and their sympathizers) who are capable of making something in The personal policy is formed the way that (each time different) concrete or hardly imaginable ATU way - will make it.

It's not a secret society in any sense ATU is TOTALLY PUBLIC, just so messy that it's hard to perceive it.

The essential chaos of this messination will cause absence of any synchroniza 10 The essential chaos of this messination will cause absence of any synction and will make later investigations (if the things go too far) impossible.

(an extension of Alytus Art Strike Biennial)

Frade Union Constitution

- want more dignity than we deserve, or at least some. MORE DIGNITY TO CLOSE Let's make it clear: We** don't want to destroy our enemies. We love being first step to the total removal of bourgeois "serious culture" from the society). We challenged by them. We want humiliating to become not so easy (some Lithuanian dreamers even call for its complete annihilation - and consider this to be just the ONES AND THE DISTANT ONES!
- 12 There are two basic operational directions: active help of any kind to humbled ones (including self-help: PROTECT YOURSELF THE WAY TO HELP THE

sence natural into structural. Now, at the end of the first decade of the 21st century

long time for my hatred towards the institutionalization changing by its quintes-

ISTS' TRADE REVOLUTIONARY UNION is a step I have tried to avoid for a TRADE UNION or ARTISTS' REVOLUTIONARY TRADE UNION or ART-

or REVOLUTIONARY ARTISTS'

Founding the ARTISTS' TRADE UNION

INTRODUCTION

SHIELD OF ARTIST!

COMMUNITY!), social restrain to oppressors.

13 The messinational structure is as following: direct democracy is guaranteed by the fact that nobody delegates her/his voice = power to anybody else. Everybody rendering accounts. Nobody is really represented by somebody else - the possibility keeps her/his own one in her/his hands (throats). There are no elections, no hierarcolleague in need. To act for somebody else is to act for myself. No reciprocity – of final self representation is offered - in combination with identification with a chy, no leadership, no instructions - only these initializing lines - which are not instructing - just making artists aware of this new overwhelming instrument, no

every act of support must be made on purely generous principle.

DYING BLAME ON EMOTIONAL IN-VESTMENT FOR PROFIT

- 14 There is no dues, no membership temporary affiliation is possible and very chiming in with the temporary character of ATU. Nobody will ever know who is at moment part of it.
- transformation into someone's interest servable body. ONE YEAR LONG LIFE TO 15 One year is the limited duration of ATU in full blossom (from August 24, 2009 to August 24, 2010) – to let it search for its shapes, act in an imperfect way and fade away before reaching the recognition. This way I want to save it from
- ATU doesn't need to mature it's been already constituted as the sufficiently matured instance. 16
- The union is mainly spiritual authority with mostly physical activity. 17
- 18 One of ATU's strategies which make it untraceable is POTENTIONAL SLEEPING MODE. In fact it's never sure in what moment it exists and in what it doesn't. It's never sure if it exists or it doesn't in general, either.
- ATU doesn't have to be mentioned if something is made in some of its names 19
- 20 Main task: PROTECT A BIGGER WHOLE THAN YOURSELF! SUPPORT THE CONSCIOUSNESS OF OUR GENERATION! PROTECT OUR MENTAL COOPERATIVE
- Restrictions: are to be self-defined individually. 21
- The mission of ATU is to initiate by temporary structure the missing communal consciousness and by disappearing enable its natural functioning 22
- Active solidarity without evidence. 23

LOS ARTISTAS UNIDOS JAMÁS SERÁN VENCIDOS!

March 22, 2009

Martin Zet

ZCCA-Libusin on Strike Unlimited

Co-signed by Redas Diržys, STASAC

* Anti-organization, where organic mess is the main instrument to disorient the enemy and the institutions guarding the order. Los artistas uni-

dos....

"If the end is the taking of power by the people themselves then the means must be the revolutionary organs of the people – worker councils, community councils, communes etc.

If the end is the freeing of man culturally as well socially and economically then the means exist in the destruction of "culture". If the end is the liberation of natural man then the means must be sexual as well as social.

If the end is the "totality" then the means must be "total" – all or nothing." Ben Morea. Black Mask No. 7, August/ September 1967.

The basic reason of disagreement between the artists or lets say art workers is resulted by different treatment of the main positions: what is the artists' role in the society and what is the artists can to struggle for. Indeed that is the question of the ends and the means.

The role

The artists' role in the neo-liberal capitalist society is based on the manipulative hierarchic structure which ties them all together as specialized non-specialists (or professional dilettantes). So far the structure is based on the hierarchy and involves endless competition it strengthens individualization and produces alienation.

The artist as a "specialist" is nothing else but the tool for simulation of social, spiritual and sensual aspects of human life and so to fit the demands of the liberal ideology.

> That is why artists are so eager to mock at the bourgeoisie and bourgeoisie is always pleased to face it and offers its maintenance

इंज्या प्रियमिया अपि विड That is why artists eventually still produce art for the bourgeois market system.

The progressive artists are 39H 39BI HEITINU attacking the bourgeois culture and its values instead of the bourgeoisie as social class.

The job of progres-

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TORNOLOU II'M SOOJO I WANNING DIEBMER job of progressive artists is to leave no any trace of detection of "artistic value" essential to the bour sciousness.

artists is to employ all The job of progressive their creative potential to attend the aims.

What to struggle for?

Some artists are about to struggle for improving their working and living conditions (good studios, wages, social security and so on). They are far away from demands to change the whole system of the cultural production because that would end up their role as privileged specialists and so to improve their lives. Some artists are about to struggle just because they already have nothing to lose – they are just outcasts from the mainstream. They are moved by envy and disappointment.

Young artists love to struggle because they still have

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by the police. Progressive artists are struggling against whatever form of superiority in creative process. Progressive artists are struggling for the totality of expression.

beaten

Progressive artists are struggling against the structures of repression: cultural, social, spiritual, sexual

Fighting for concrete objectives divides, fighting against [repressive] structures – unites, fighting for liberation – results dissolving.

That is why all the cultural struggles are unstable – they should dissolve before they will be turned into the art product for more sophisticated market. They are always hopeless but their strength is in the perpetual reappearing in the mostly creative forms of disobedience.

Artistic groups and collectives should be organized to attend the concrete aim or to execute preformulated task and then to dissolve – every permanent structure tends to degenerate.

Organisation should be perpetual sequence of transient committees bearing the names rather colourful, poetic, and complicated so letting the fantasy to

The activities should be arranged from vertical hierarchic structures and institututions towards the

horizontal forms of organization (councils, communes, networkings etc) and never in the opposite direction – which one is always done by reactionaries eventually.

The forms of sabotage are preferred in social engineering form that "involves exploiting the human elements of the system, instead of, for example, using sophisticated algorithms to crack passwords or using other forms of program code to break into secured computer systems. Dressed as an ordinary repairman, ostensibly appearing at the door to "fix the photocopier", a hacker using social engineering principles might gain access to very secure equipment simply by using the receptionist's natural on the job habits and presuppositions." [Karen Eliot, Prague, 29 June,

The action should be arranged directly locally and never in the generalized form of self-referent and simply aesthetic and therefore spectacular perform-

Spectacularity is something to be avoided as irrele-

vance. Watching and surveying will be supplanted. Iconoclasm is the form of expression we strive for. Direct experiencing and enjoying are essential elements of the life to be lived out. Enemies

"The main enemies of a coherent revolutionary group are those closest to that group in knowledge and furthest away from it in their lived experience and the sense they give it". Raoul Vanegeim.

So the bourgeoisie is not a biggest enemy of the real revolutionary artist – it will vanish immediately after the crash of bourgeois culture. In the same way the heart stops without blood supply.

The sharpest struggle will be held among artists themselves – traditionally artists hardly imagine their lives without climbing up the illusionary ladder of

That is reliable that the cohorts of united reactionary artists will react against.

The point is how to mislead them to total selfdestruction.

That is arrangeable with the help of pornography. The main tool of capitalism will be turn against its own basement.

In general we dismiss pornography in life and in politics as well.

Relationship between art and life resembles that of pornography and love.

Usually artists are used to think adequacy is that of life to pornography, and art –

Usually artists are used to oppose art to pornography and so to achieve

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Let's go out into the streets and enjoy life as it is!

We do not know the world we'll want to live with.

Redas Diržys, Second Temporary Art Strike Action Committee (Alytus), Novem-

siesis of noimovaj sion against leuhings bus simonosig noimhniog creative people. Usually art and por-KENONHSI nography has no clear boundaries – both are TORYOL simulations of life. There is no clear boundary between artists and other people. live in, but we know what we do not



















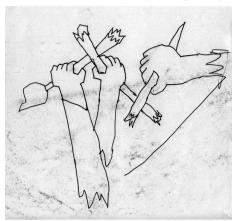


Here are 3 studies of the renewed symbol of art strike (made with deep respect to source image and with high disdain to traditions) + this letter is an example (manual) how to place it/them in official letters. (I think the original 2 hands breaking the brush should develop following the logic of trialectics.)



In 2 of sketches (d cut and e cut):

one can still feel the anachronistic heritage of zetocentrism, but the third (c) comes back to anarchistic letter A which stands behind the original symb



ol:

During the work one embarrassing question showed up – urgency to deal with the number of left and right hands – what ratio to apply or in case all hands are the same if the proper one is the left or the right one. The variant c offers a very simple solution: to reverse when needed.

I actually suggest using the symbol each time in both variants: normal way (all hands right) in the upper right corner and the reversed one (all left) in upper left corner. This leads us to kind of in between way – that on the symbols are each time 3

hands

(trialectics), but we constantly use 2 symbols to balance left and right hands and their symbolic meaning (dialectics).

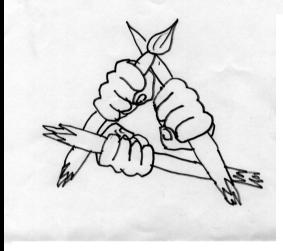
WHAT A SHAME WE DO NOT HAVE 3 HANDS!

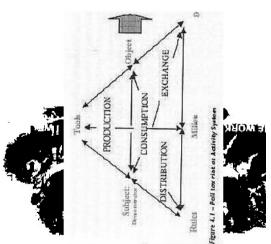
Martin Zet, in Libusin, September 20, 2009 (this time not backed by ZCCA - which still is on unlimited strike)

Inverting the DAMTP Logo

October 5th, 2010 is the day we invert our logo triangle because of direct aspirations from the prospective of the working class consciousness and it for too long resembled Masonic eye in triangle or the pyramid of capitalism. We'll invert (or tumble at least) all top pointing triangles on our way and so until the final collapse of capitalism – then we'll see.









SPART STRIKE

