

A tectological mapping of space time and class relations would be good, plotting the smallest to the largest. Then we can work out a plan of empowerment for those workers who have not benefitted from the process both within and without the network

However it seems the decision to hand over control of the meeting to Karolina has already been made and it also seems she is not interested in the DAMTP structure. I may be wrong but she doesn't seem to be interested in the discussion so far.

Therefore the organising capability of the DAMTP is nearly compromised.

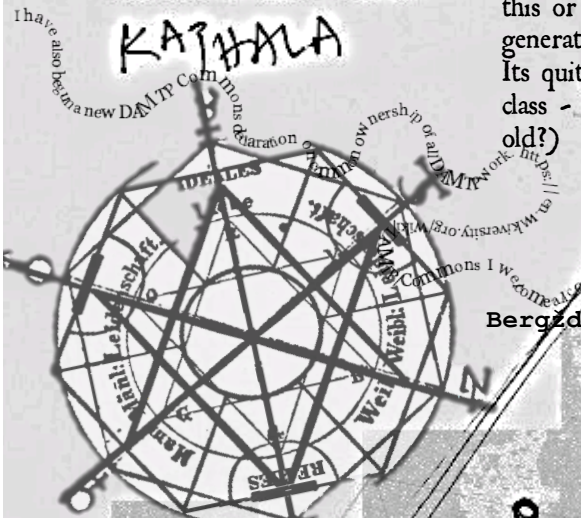
I hope however you are still in control of the art school and the DAMTP archive is safe there.

influence is VITAL. And great thinking Flo and Asim Triangulating the Transformation with the Representamen of Athens completes the Triolectic. Let's build KATHALYTUS.

KATHALA

Are there any funds from Alytus going towards this or will all biennial funds go to the "new generation" (this term is very problematic btw! Its quite undefined in terms of space time and class - eg am I part of the new generation or old?)

BSFWC BSFWC!
LEWANG



Bergžduma, laisvė! Meilė yra bė priekaištu.

what has happened is incredible ... but I could feel Redas being tired and afraid of repetitiveness already last two events + then London was such energy investment - that it could easily become a great style farewell as main organiser... - I think Karolina is fantastic and if she could get involved in any continuation I offer my full support (I guess there is more fantastic guys in Alytus to help)

but if it starts to be too much could also travailleurs psychic change into the striking mode. My mind suggests such solutions since longer time ago...

Or we can just die and join arguing or archiving of dead workers.

Are we playing for Uruguay again in Kassel/... Athens/ Romania or what is our team?

hugst to all VIVA LA MUERTE!

martin

I would like to suggest we use this as the new ordography for DAMTP in the neo-roman empire.

We can then refine what we mean by daða.

in solidarity

Fabian

LAIR

If you love, please see what the loved ones have to say.

Jei myli, prasau paklausk kQ tavo mylimieji turi pasakyti.

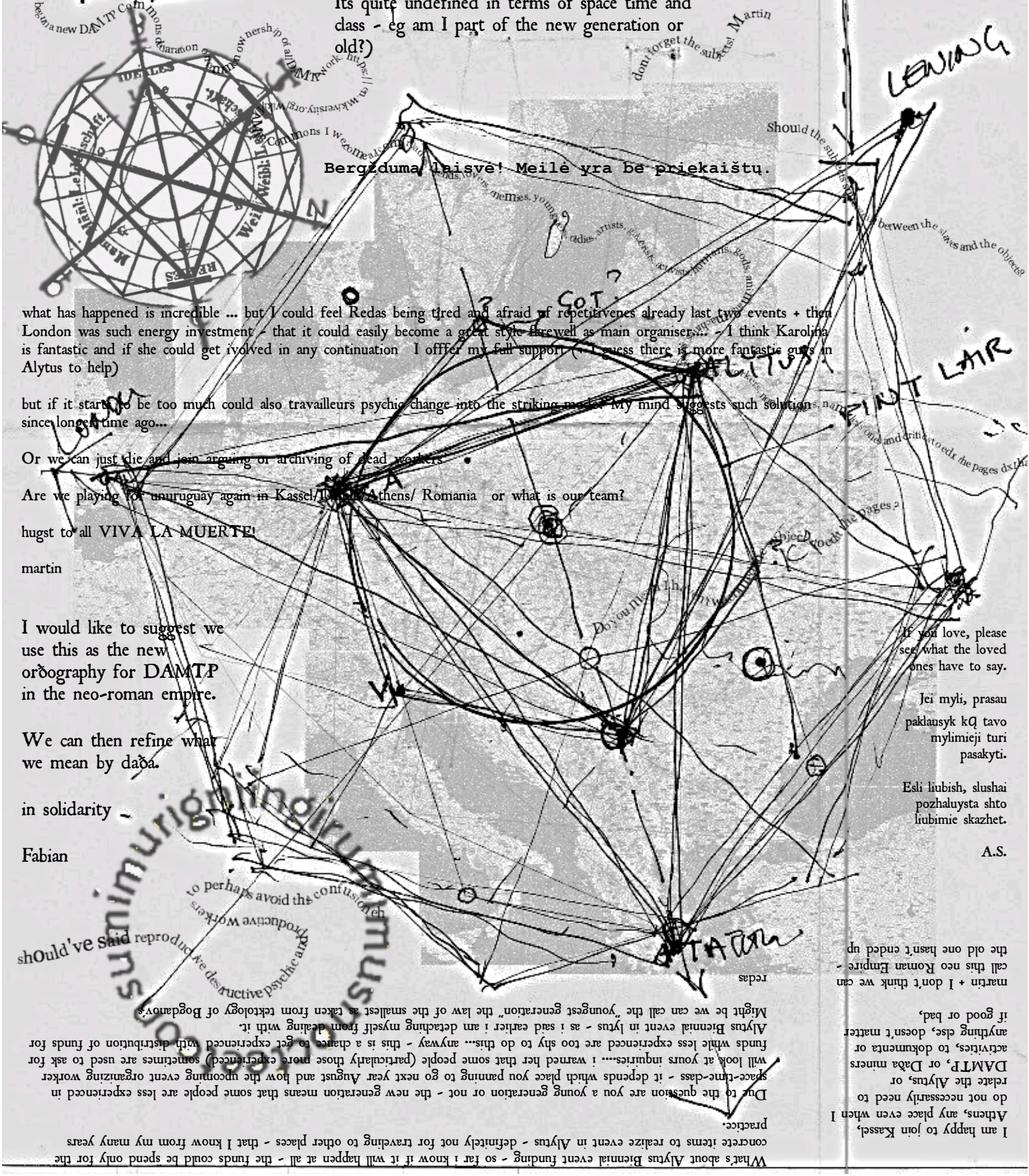
Esli liubish, slushai pozhaluysta shto liubimie skazhet.

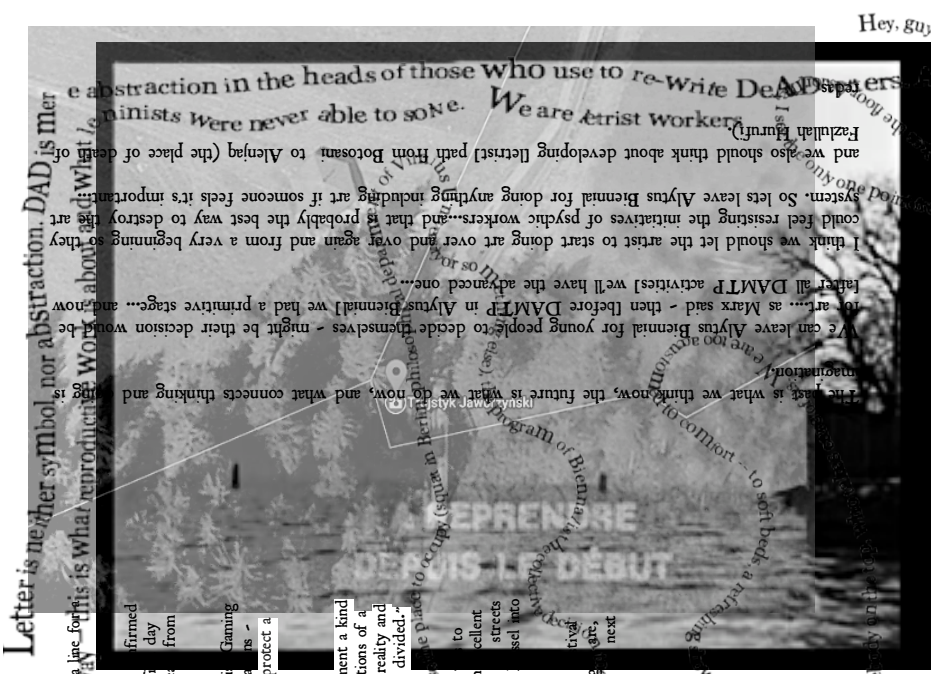
A.S.

sumimurigh...
to perhaps avoid the confusion of
productive workers
should've said reproductive
destructive psychic arch

What's about Alytus Biennial event funding - so far I know it will happen at all - the funds could be spend only for concrete items to realize event in Alytus - definitely not for traveling to other places - that I know from my many years practice.
Due to the question are you a young generation or not - the new generation means that some people are less experienced in space-time-class - it depends which place you panning to go next year August and how the upcoming event organizing worker will look at yours inquiries... I warned her that some people (particularly those more experienced) sometimes are used to ask for funds while less experienced are too shy to do this... anyway - this is a chance to get experienced with distribution of funds for Alytus Biennial event in lytus - as I said earlier I am detaching myself from dealing with it.
Might be we can call the "youngest generation" the law of the smallest as taken from tectology of Bogdanov's

the old one hasn't ended up
call this neo Roman Empire -
martin + I don't think we can
if good or bad,
anything else, doesn't matter
activities, to dokumenta or
DAMTP, or Daða miners
relate the Alytus, or
do not necessarily need to
Athens, any place even when I
I am happy to join Kassel,





Hey, guys! Dead workers are living letters. Self-organizing workers are living letters. Self-organizing workers are living letters.

Letter is neither symbol nor abstraction. DAD is mer... What is about the art? ...

The last is what we think now, the future is what we do now, and what connects thinking and imagination.

We are hoping that Players of the Game from around the world will unite in Kassel to foment a kind of cultural jam session - an Experimental Laboratory - to begin exploring the possible functions of a society in which leisure is a dominant fact, and in which the conventional assumptions about reality and the constraints which they imply are no longer operative, in which art and life are no longer divided. - Trochri - The invisible Insurrection (<http://www.noobored.org/invisible.htm>)

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There will be a meet up in London in the next few weeks to speculate further on what the festival might be - and out how it can be brought to life. We would love to know what your thoughts are - if you wanted this to be an Alytus Biennale Event - to arrange for us all to meet in person for so to Plan the next.

See you SOON
Mx
FIASCO

Perhap separated from the Alytus Biennial is the Alytus Strike Biennial or Psychic Strike Biennial - begun in response to the Vilnius European city of culture in 2009 and the DAMTP - the union of psychic workers - first meeting in 2011. This change in identity and class organising - from artists at a biennial - to psychic workers at an international conference is an essential feature. The DAMTP was the wave collapse, negative identity, and black hole that eats the art Star system. And its nameless ones are the dark matter who animate it.

since when we organised against biennials: IN Uruguay, in Korea, in Senegal ... and of course in Germany: Berlin and KASSEL in 2012

<https://chusmartinez13.wordpress.com/2012/09/05/8/>
<https://chusmartinez13.wordpress.com/2012/09/17/bienalisation-of-political-arts-otto-karl-kama/>
<https://chusmartinez13.wordpress.com/2012/09/14/documenta-13-collapse-and-recovery-of-collapse-by-francisco-jose-avestruz/>

Of course Chus Martinez was the curator - and this was the name used as a multiple use name - which was employed by different people around the world.

2011 felt was the peak of our activity and (failure of) the consolidation of the psychic workers union. Not just the successful strike actions in 2011 and 2012 - also the founding of the Asemic International - we got out with the Eurocentrism of both Bifo and Giles Dauve.

However at the same time, 2013, the sticking point was identity - the second dimension of Paatra and we were unable to mature to a 3 dimensional class consciousness. And I will say here that this is where the activities came undone because we did not go beyond forms of european nationalism. In other words Art and the art star system. Psychic worker remained a european worker. we were unable to secure visas for African workers and unable to consolidate ourselves as psychic workers and create a psychic space where those workers excluded, marginalised and attacked by european (art/ patriarchal/ white) identity could effectively and securely organise with us.

Not related to this we also took part in the Silkeborg Cup in 2014 and again these issues came up. Before Silkeborg - raised concerns with the "world cup" format - with eurocentrism and national teams. in the DAMTP played as Unuruguay but despite this it seems one of our players - in fact it was because he was identified as non-european - was physically attacked by someone in an opposing national team. it is no surprise that the national mode lead to an empowerment of destructive work.

Not it must be said that given the above texts highlighting the military significance of Kassel - and that Germany is now mobilising a new EU army = seperate from NATO AND given that the defence minister was in Lithuania a few months ago at a meeting of "eastern european" states - any further empowerment of destructive workers at this juncture is of grave seriousness.

having gone through the o point of DAMTP in 2012 it is time to emerge. And it is clear that the process in Alytus seems to be going back to that of an experimental art festival and a European project. And it is now emerged as largely ineffective in combatting bienalization even amongst us. The identity of artist, of European, has encompassed that of psychic worker. Self-Destructive work has remained the primary organising form. Both reproductive work and productive work has remained unorganised. If psychic destructive work remained a white male European activity then productive work has remained Black and reproductive work remained Female both outside the scope of our main activities.

I therefore want to invite comrades to consider REproductiVe wOrkers and Labourers indUstrial unION. What and who emerges from the o point? And what retreats?

With regards to the 3SF we suggest REVOLUTIONaries simply join the winning team in each match. Upon entering the final in this manner we can simply switch if necessary to the winning team before the end of the match. Its not the taking part comrades, its the winning that matters.

Also note in Silkeborg that the only moment of ludic action was the unknown stalker - reproductive worker on strike. I suggest therefore that we strike off - fire off a particle across from the eurocentric zone of Katalynas - to Botosani. The birth place of Isidore Issou. We could leave at the start of the festival and return for the end, just in time to win the final match and destroy both the German pan-european EU army and NATO.

Asim Butt.

Can I get some clarification in funding please
Is the Kassel festival of gaming funded?
Will we get travel costs covered?

As I already said - I have nothing to say with the format of Alytus Biennial as it was in Alytus - so the upcoming biennial is given to the hands of the generation who grew up with this biennial.

I thought about an opportunity to hide away and not to influence it, but the possibility to hide in Alytus Biennial in Kassel I found to be a good occasion.

I love Kassel's renaming into Alytus streets
I would love to work on Gaming the Ordnung Event

I think Alytus Biennial could be held everywhere in Kassel, and Athens as well - I vote for everywhere.

ABRACADABRA-C

So in 10 years there are 4 different Alytus Biennials currently running in Alytus - 3 of them were initiated by reactionary local painter who was personally upset by destructiveness of alytus biennial and instead arranged the 3 different and right ones.

There is a quotation from 2005:
"There could be mentioned one more nice fact of inspiration of Alytus Biennial - in the year 2001 was organized Tirana Biennial by Giancarlo Politi (Flash Art) and Albanese curator Edi Mulla. While organizing men split. In two years politi decided to arrange Tirana Biennial 2 but in Prague and with the help of Milan Knizak - the director of the national gallery in Prague. This time two men get split in the same way like two years ago... now there are arranged two Prague biennials in Prague - one curated by Politi, another by Knizak. Alytus biennial declares continuation of this tendency and pledges to arrange two Alytus biennial in two years; four Alytus Biennials in 10 years; 31 Alytus Biennials in 10 years and also one Tirana Biennial also in Alytus in the same year...

Definitely I am for it and the name of Alytus Biennial could be used for it because it was created in the same quantum gaming the system logic.

It might be you find interesting the (pre)history of Alytus Biennial: 2003 in Essen was founded International Association of Performance Art Organizers IAPAO - the main decision there was to hold international meetings every year in different parts of the world and so to try to avoid domination of western european and north american domination in arts. 2004 in Banding IAPAO meeting made decision to hold thousands biennials in all over the world in 2015 and so to pervert global biennialization. The only biennial held following this decision was Alytus Biennial. others remained faithful to their performance festivals' names.

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That's an interesting development - I remember meeting Dynamo Windrad in Silkeborg during the last games, that was a very nice & funny evening with them. They were saying they have a tradition of experimental football games down there in Kassel.

But allow me to address the discussion. First of all some of you know that I have only missed 2015 meeting because of an accident and that was in no way intentional... I have taken part in the Alytus events ever since as much as I could, and was a founding member of DAMTP. I have collected a couple of questions as the overlooked discussion points previously raised in the frame of Alytus Biennial Strike, which I will try to address with this mail.

Ever since the year 2012 I have also been a marginal part of the "OKK" group responsible for the above quoted articles. The text entitled "Beautiful confusion" about Retro Futuristic European Colonialism of DOCUMENTA (13) is mine, an unconfirmed version of which was also published in Lithuanian in "Kulturos Barai" No.11/2012.

I have to say I share psychic worker's insights from the previous mail and have a feeling that the psychic as well as physical gentrification appears to be taking an upper hand in the DAMTP networking, however sadly. Here the historicification of the "Alytus Strike" plays a key role in two aspects:

1. Literary production

Regarding book production, it's important to reflect on the 2009 publication of "Assault on Culture" Lithuanian translation and whether/how the network's activities have outgrown one of its influences in the form of this particular book.

Is the book "Alytaus avangardizmas: nuo gatvės meno iki visuomeninio psichodramos (meno) streiko" a closing chapter?

Has the Sharlene Khan's direct critique been sufficiently understood?

Have the nameless and tireless Psychic Workers and Data Miners, who made this year's celebration possible been adequately credited for their crucial inputs on a constant basis?

Have we succumbed to the pre-written Eurocentric discourse / counterdiscourse of the expansion "Eastwards"? What's new here?

2. The legacy

Key question for those of us who have not had a running art or academic career in 2009 and still don't have one now: what mutual support and solidarity structures within and beyond our immediate conditions have been established / remain? (Productive / Reproductive work as Psychic worker put it).

How does it relate to inter-generational transfer of organization in Alytus itself and how is this communication (de)structured?

On whose terms is the network being incorporated in the DOCUMENTA agenda?

Are we not making a caricature of ourselves and our town for the DOCUMENTA visitors? After all, centralization of "culture" Alytus is surely in the "center", where Art School borders Town Municipality building, the Court, the Banks, and the Paramilitary HQ, which contrasts the blocks in the neighborhoods I grew up in...

I think DAMTP positioning in regards to the most recent developments is crucial.

A.S.

I'm sorry to be blunt but I am finding this discussion very frustrating with people refusing to give straight acknowledgment of the role of the psychic workers upon DAMTP.

I don't believe in the institutional art and in the imposed curating, but I perhaps believe in art of all kinds of other things created of some kind of natural necessity.

Most of my friends are not artists, most of them are poets, philosophers and teachers. They don't care about art in the galleries because it is meaningless and pretentious bullshit. They also don't care about Documenta Manifesta, etc. because they barely know them and they have their own institutions, relations, systems, etc to fight. I can't curate Alytus biennial with them so my idea was simply to announce an open call to people who would like to come to Alytus to live here some weeks and to do their own biennial. It might be social, political, hopeless, etc I named it Alytus meta-biennial. I think that we just started to do that...

I already wrote to the artist and so did A.S. - about the relation of DAMTP to the Alytus Biennial. The considerations about Kassel and Documenta as well as the 3rd and Festival of Gaming.

All the best, answers to some unanswered questions due to "historicification":
Nar

I see the discussion not a frustrating one, but my frustration was always about the lack of discussions on the organizational matters.
I read thoroughly all previous e-mails and I didn't find any place where I was saying that DAMTP was just a process by which to have Art... but I rather saw some psychic workers' positions as a leader to grant leadership for DAMTP or those who speak of behalf of it.

And here I want to stop with the stickers because I see no development in this way - the last one was just for keeping a balance. And there is a good starting point to start the discussion.

Alytus biennial has its own history (some notes from its initiation were written just to let you to know some details how it got to appear and why it got an opposition to the art system's and artists' opportunism) and particularly to the s.c. performance artists).

Alytus Biennial and DAMTP is not the same: DAMTP is not about the money, and we never took care about experimenting with biennial's formats and always declared a self-destructive wish for it. I see in its logic to experiment further on this - I see no problems in doing one biennial, or explode it into multiple units or to let them grow after bursting of the seeds.

Alytus psychic strike biennial was a vehicle for DAMTP development and still is. I see no reason to bypass it.

Might be some DAMTP founders didn't noticed, but together with Alytus Biennial and DAMTP there was grown a whole generation of young people who were teenagers when everything started... and we failed to empower them even to contribute to the discussion of to the format of the event. I see that my activity in this is blocking others' initiatives and that was what I meant when in the Alytus discussion in last year event I was saying that Alytus Biennial format is exhausted.

Last year when in Alytus Pablo said that he is going to organize (Alytus) psychic strike biennial in Berlin in 2017.

I know that preparations for the biannual meeting starts around 1 year before it actually happens. I am happy that Karolina took a challenge to work on this. She started to think on it already since June. I want to remind you DAMTP principle about giving leadership to less organized groups. I understand your fears that some of our common achievements will be left out of scope - this is what the law of entropy is about. But on other hand we will see how deep DAMTP ideas got into our own community - people who are here around. The bourgeois institutions never give a lead to young people unless they are not continuing their line - I see DAMTP as different kind of organization.

I know, some of you are uncomfortable with the word "young generation" ok, lets call them reproductive workers. I know that some of our comrades want to be bourgeois avant-gardists and to proceed forward, but the reproductive work is about starting every time from a very beginning. I am open to see new people doing things, even if they want to repeat our mistakes.

And I see no any DAMTP compromising at all - event will happen - probably even longer then previous - if there is a wish to come and to do things - I am sure everybody will do their best. If you see problem that I will be missing - mostly of you were missing at some moments...and nothing wrong happen... I am not an exclusion. Btw DAMTP is not localized - in Kassel it could be developed effectively as well - I see myself better realizing my potentialities in the direction of FQFQF in current state of Alytus Biennial.

Actually the question before the discussion launched was very dear - who would be interested to join us in Kassel? Due to Alytus meeting - you will know when somebody will be ready to announce. greetings to everybody - love to all

Hey, why do you think that? As I wrote to Teh, at first I'm trying to find out some things about biennials and processes here which I missed because since 2009 my contribution to biennials always was very flat. So it would be nice to know what do you think and feel about the previous and further actions related to it as a community, friends, guests, artists, workers, etc. I'm actually very interested in the Damtp structure and how it works. k.

youngest generation but it seems to me there is no other just "you" or "us" I like your messages so much -

I definitely don't have the new vision of Alytus biennials, because I like the old one and because the dragon have not been killed yet. I don't believe in the institutional art and in the imposed curating, but I perhaps believe in art of all kinds of other things created of some kind of natural necessity.

I also like the idea of doing Alytus biennial elsewhere, especially in Kassel, but it might be possible to destroy Documenta only by doing it from the inside. Any ideas how?

אני רואה את הדיון לא כמפגע, אלא כבעיה של חוסר דיון על שאלות ארגוניות.
קראתי היטב את כל המיילים הקודמים ואני לא מצאתי מקום בו אמרתי ש-DAMTP היא תהליך בו
אנחנו עושים אמנות... אולי יותר נכון לומר שראיתי את דמותו של DAMTP כמשהו שמיושם על ידי
אנשים שיש להם מיקום מרכזי יותר בתוך המערכת האמנותית והחברתית של אליוטס.
אני רואה את דמותו של DAMTP כמשהו שיש לו היסטוריה משלו (כמה נקודות על ההקמתו נכתבו
רק כדי לתת לך מידע כלשהו על הפרטים של איך זה קרה) ובפרט כדי להראות את האופוזיציה
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