

Chers artistes de la Biennale de Dakar,

REFLECTIONS ON THE STRIKE IN WEST BENGAL AND INDIA 2012

[Some reflections on it - not fully coherent but some thoughts in motion]

We took part in the biggest ever strike known to human history in February 2012. The results were mixed and muted - not much written but here are some thoughts. Some of the debate around the strikes tended to polarise - i.e. create a 2 dimensional situation - a spectrum e.g.

Hartal v bandh

Hartal means strike - Bandh means CLOSE or CLOSED. Both are used to denote a General Strike. Different people referred to it differently for political reasons.

In west Bengal the government referred to a bandh because bandh was called in 1998. Chief Minister Mamata Banarjee for West Bengal - having called bandhs herself when in opposition as leader of Trinamool Congress now apologised for this. Mamata of course should not be confused with Subodh Banarjee who popularised the Ghereo - the encirclement of politicians or government offices until workers' demands are met.

Hartal meaning strike has been a civil disobedience method used against British rule as well as against Princely state form in India for centuries. Action of stopping work also was used on the death of a leader or of many people as acts of mourning. Another variant which is common in Hindi-speaking regions is the bhukh hartal which translates as hunger strike.

Unionised v non-unionised

While the unionised sector is of course a great minority of the workforce - and indeed the best protected and higher paid in the working class - the strike demands did include protection for non-unionised and unemployed workers e.g. minimum wage and social security. West Bengal Chief Minister Mamata Banerjee threatened workers with various punishments if they went out on strike. She also specifically warned non-unionised workers against doing so and threatened workers with all sorts of sanctions e.g. loss of pensions, positions, and even jobs, if they went out on strike or were affiliated to the Communist Parties. Since it was her election that defeated the communist party previously she is clearly using this to gain political power in the area.

Government v party

The above shows that while the demands are made of government, it is in opposition that strikes or other methods are employed by a party - and the same party or leader can disavow the tactics used in opposition to gain political power. In this way the union is acting like a political party with its leadership and bureaucracy and this should be attacked too.

We also took part in the strike by declaring a psychic strike - 0 cessation of psycho electronic communication. Being a union of one, we do not have the protection and some of us rather than go on strike went for sabotage. In order to increase the power of non-unionised workers DAMTPO has introduced the following methods:

1. 1 person unions
2. Dead workers union
3. Reproductive workers union

If we consider Marx's use of work as a concept we may find 3 types of work:

1. Work where the worker is exploited and alienated - this produces economic growth
2. Work where the worker nourishes herself and produces herself
3. Work as a situation of revolutionary becoming - where the working class becomes proletarianised

A strike action encompasses all 3 areas - because all 3 types of work contribute to the production of capital and commodities. There are of course different methods of industrial action and resistance in the different areas.

Our own union having situated at Alytus biennial - as a point of time and space has led us to be vigorous in our attack on Berlin Biennial and as others have commented we should also sustain a vigorous attack on the Manifesta Biennial. However we should point out that we mean to assist workers - to take over resources on an international scale in union with other workers. To attack capitalists and capitalism. The Dakar Biennial on at this time also therefore must also be part of our action. To fail to do so would be colonialist and gentrificational.

a simple mapping might be

manifesta: our action attacks work type 1 - exploitation - (psychic and physical ghereo/ hartal)
berlin : our action develops work type 3 - resistance (bundh - unionisation)
dakar - work type 2 - empowering workers (culture - unionisation)

psychic ghereo /sit-in- occupying a website in comments etc - this has been done alot recently eg against ASOS or Tory govt websites and newspapers unlike the Anonymous hacker group who are attached to Occupy movement in USA, this is a mass action - most of anonymous hackers are just allowing their computers to be used - the decisions come from elsewhere about where to attack. maybe a timed electronic mob could roam the net - like conventional hacking methods but using people instead of programmes - data miners instead of a programme/bot shutting down a website by bombarding comments. Most of the spamming techniques are the same...

Manifesta - the rude eurocentrist (and rudest beneluxgermanocentric) propaganda event - will be supported by inner sabotage initiated by DAMTP and DAWOU-DAMTP people involved in the camp in Genk, Limburg (Belgium) - previously called a "mining machine". All DAMTP's are called to attend Genk on June 1st through 7th to make the physic manifesta occupation on the proletarian level to happen. Its important to see psychic as physic and vice versa - our sicial presence at berlin and manifesta and dakar is significant!

All psychic workers and data miners who are attending Dakar Biennial or seek assistance in attending please contact us: miners at strike2012.org

Je vous écris en tant que collègue. J'ai rejeté le rôle de l'artiste et deviennent les données des mineurs Travailleurs Psychique (DAMTP)

DAMTP a été formée à partir de la grève biennale d'art de 2009 grâce à des discussions avec les Industrial Workers of the World. Ainsi, certains travailleurs d'autres sont aussi les DAMTP.

Notre objectif spécifique pour le moment consiste à attaquer la suprématie blanche, le patriarcat et la culture bourgeoise. Ces problèmes existent dans l'art - et même dans le mouvement de protestation des artistes contre le système de l'art.

Nous allons vous aider à résister à la marchandisation Nous vous aiderons dans votre révolutionnaire devient

Nous allons vous aider à développer votre travail au niveau international

La grève d'art en 1970 Grève artistique de New York contre le racisme, la guerre et la répression de la Biennale de Paris par des artistes noirs exclusifs et blancs. Une conférence à la fois par les étudiants et les artistes américains pour Black Art Liberation (WSABAL), qui a réussi à ouvrir l'action de protestation pour les femmes et les personnes de couleur.

Workers conference in 2011 at the Art Strike Bien-

proletarianised. When we held the first psychic

Grèves successives d'art se sont efforcées de devenir plus généralisées. Lorsque nous avons tenu la première conférence psychique des travailleurs en 2011 à la Biennale d'Art de grève à Alytus, Lituanie, nous avons

discuté de ces problèmes et, par conséquent, invités so-danais et africains les travailleurs américains - nous a donné des conférences en arabe et en ourdou et russes pour

for Black Art Liberation (WSABAL), qui a réussi à ouvrir l'action de protestation pour les femmes et les personnes de couleur.

acted at the time by (W)orkers and (A)rtists (W)orkers and (A)rtists by exclusively white male artists. It was counter-

Alors que nous rejetons le rôle de l'artiste, nous pensons

qu'il est important de poursuivre et d'intensifier la production de l'art psychique.

Cette année, en même temps de la Biennale de Dakar en Afrique de l'Ouest, le biennial de Berlin et la Biennale de Manifesta auront aussi lieu en Europe occidentale

We will attract you not because of the reason. We will attract you not because of the reason. We will attract you not because of the reason.

movement by artists against the art system.

Nous serons en ces lieux pour attaquer la bourgeoisie continue, européanisation et le racisme inhérent au système.

Our specific aim at the Biennial is to exploit the role of artist and become the Data Miners.

also the DAMTP. We are not spectators, we are really living persons. We do spread the solidarity between atom-

Dakar nous, toujours, nous sommes une unité, car nous sommes particuliers nous nous félicitons de toute réponse à notre message et à l'appel suivant pour des actions non autorisées de camarades à Berlin:

Travailleurs Psychique (DAMTP) the role of artist and become the Data Miners.

I write to you as a fellow worker. I have rejected not used to dealing with the other

Dear artists of the Manifesta Biennial and events related to it,

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प्रहार

प्रहार

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मخالفت

प्रहार

हड़ताल



13. Post Scriptum
We are not an organization. Groups are used to describe themselves in very vague and ambivalent terms, but not in the ideal of "how everything must be done" and then point to follow towards the will of the leader. We are joined in common action. That is because we want to reclaim our physic space and time and to revert it to the common property for the all people to share. We are here to spread the solidarity between atom-ized units. We are not spectators, we are really living persons. We do not need models to self identify with. We do not need bourgeois mystification - art - anymore. We had fears for too long. We wear afraid of police. We were afraid of authorities. We were afraid to lose job, careers, and colleagues to be compelled. We respect the fear, but want to encourage everybody to step beyond their own limits. Somebody may join us not only when their consciousness will rise enough, but rather when they will realize that the participation in resistance is worth of all the risks. Some people will join immediately, because they have nothing to lose. Some will join in a last minute, because their possible losses shake them. We are confident in people's choices and trust they know what they do.

"UNSANCTIONED"/// BERLIN BIENNALE 7/// APRIL 27 TO JULY 1, 2012

"Unsanctioned" is a self declared event of the 7th Berlin Biennale for Contemporary Art (2012), initiated by the African-American artist Howard McCalebb. Polish artist Artur Żmijewski is the curator of the 7th Berlin Biennale. He appointed the Voina group from Russia and Joanna Warsza from Warsaw, Poland as Associate Curators, who have worked together with him to develop the concept and the program. Unsanctioned is an art event that is to take place throughout the city of Berlin, as an "unsanctioned" event of the 7th Berlin Biennale – to include and represent "artists of color." All artists of color (Black, Asian, Latin-American, and or "mixtures") are invited to join Unsanctioned as a guerrilla action to protest the systematic exclusion of marginalized social identities (artists of color), residing and working in Berlin, from participation in mainstream Berlin art institutions. This guerrilla action is a staged incursion into this important Berlin cultural event, through self-inclusion. It is an action to expose the hypocrisy of the fake "radicalism" that the 7th Berlin Biennale is assuming and posing. Time and again, we are subjected to these so-called radical art world hipsters, who use institutional power to stage ersatz art world rebellions. The art world hipster and his fake authority defying stunts, only pretends to be a progressive with radical views on political, econom-

chooses. It is recommended that the placements be documented.

6. All documented artworks and placements are to include the word Unsanctioned, and be initialed or signed and dated by the artist.

7. Official recognition: all artists who want to be officially recognized as a participant in Unsanctioned must share the documentation of their participation.

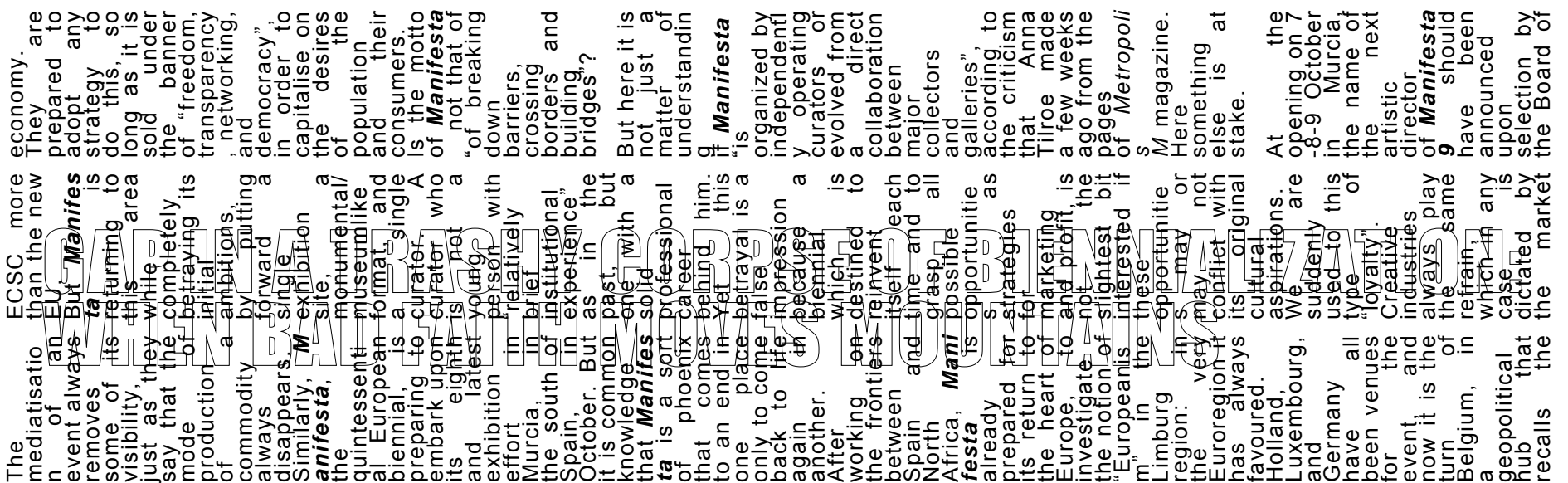
Send documentation to Unsanctioned at:

geopraxisdadapost@googlemail.com

From the 7th Berlin Biennale newsletter:

"In recent years, the debate on new forms of interaction between art, knowledge and politics has intensified. In the context of Eastern Europe, this resulted in the simultaneous emergence of several independent initiatives that aim at merging the fields of art, scientific discourse and political activism. In the context of highly atomized and anti-solidary post-Socialist societies these fields are regarded as distinct but related forms of engagement and collective action. In Poland, Artur Żmijewski's text Applied Social Arts manifested the need for politically engaged art in the context

understand themselves as individual and collective members of the newly globalized society. How does the 7th Berlin Biennale represents German society and "official" German culture today, within its anti-immigrant tendencies? A new wave of racism is the latest sign of social regression in Germany. The government has moved to impose new restrictions on immigration and some ethnic groups, and xenophobic views are increasing among the German public. Public concerns about integrating non-whites into German society and culture, is on the rise. Germany is romancing nostalgia for tribal purity, and is drifting apart from viable contemporary life, by constructing an identity crisis that evades contemporary "global" reality. This ersatz tribalism is a fiction of the past that is assessable only through fantasy. Such a pattern of retrospection that laments the loss of a "good" culture, and a belief that ethnic purity is morally sustainable, is a regression to the primitive state. The Nation State (Germany) becomes territory: a geographic area that is controlled by a people, an ethnic group, or ersatz tribe – like an area that an animal considers as its own and that it defends against intruders of the same species.



ic, and social reform. A true reformist rebels against the self-perpetuating theater of the opinion-making organs of cultural authority. When the prevailing norm is obsolete and or cannot be justified on moral grounds, progressive minded people must take action. Progressive Liberalism is not just sex, drugs, and Rock n' Roll - it involves real world insights that are a necessary confrontation with the status quo. There is a necessity to question the predispositions of institutional authority. The program of the 7th Berlin Biennale does nothing of the sort. It continues the policies of exclusion. Unsanctioned is a call to "litter" the city of Berlin with "unsanctioned" publicly performed or placed artworks! Join us in this campaign. Please spread this information via your personal channels.

The parameters for participation in Unsanctioned:
1. All "artist of color" are encouraged to participate in Unsanctioned. They should be Black, Asian, Latin-American, and or a mixture. However, no discrimination of any kind will be practiced.

2. The artwork can be abstract, but subjects or images representing people of color are preferable. All artists are to reflect upon the evolving ethnic and cultural heterogeneity of Berlin as the new center of the Western art world.

3. As an appropriation of the tactics of the Russian art collective Voina, which is also a member of the curatorial team of the 7th Berlin Biennale, all artworks are to be sited in locations selected by the artist, throughout Berlin – as street action art that is directed against the systematic mainstream cultural exclusion of artists of color.

4. All artworks (expressions) are to take the material form of the "non-precious," as "unsanctioned" impromptu public performances, two-dimensional stickers, leaflets, and or posters - or as three-dimensional "bricolage" constructions (sculptures) made from eco-friendly recyclable materials.

5. All artworks are to be placed where they are to be found by anonymous "viewers/collectors" to be discarded or treasured, as the anonymous finder

marked by a negative legacy of Socialist Realism. In Russia and Ukraine, activities of numerous artistic and political initiatives aim at introducing a new order into a public sphere marked by a lack of democratic procedures. The discussion will focus on the activities of those initiatives in the context of the withering away of the democratic public sphere in both Eastern and Western Europe."

As a re-emerged Western European city, Berlin is geographically located very far to the East. Because we are very close to the Eastern European countries, and East Germany was a part of the communist block that included Eastern Europe, the Eastern cultures are prominently represented in Berlin. In recent years, cultural exchanges between the re-unified Berlin and Germany's Eastern European neighbours have remained normal and steady.

With the selection of Artur Żmijewski as Curator of the 7th Berlin Biennale, and his subsequent selection as Associate Curators Voina and Joanna Warsza, we have a curatorial team with very little experience with not only the practices of a mature Democracy, but also little or no experience with the living dynamics of an evolving heterogeneous society that the Berlin of today represents. Berlin's large number of diverse and interdependent ethnicities, simultaneously modifying each other, produce shifts in value and substance, all of which could be experienced and understood through (as) a Berlin art. New art practices could develop to elaborate this evolved cultural condition.

As a black person, it has been my general experience in Eastern European countries that the people and the cultural institutions have little or no ability to comprehend the world beyond their homogeneous condition. I find it difficult to believe that this Eastern European curatorial team can do better. Homogeneous societies and cultures that lack the internal conflict of a diverse citizenry are not in the best position to move the global discourse forward - from an internal experience. The only means for these societies to participate in the evolving human experience is to "intellectually"

From the 7th Berlin Biennale newsletter: "Since its inception in 1998, the Berlin Biennale for Contemporary Art has become one of the most important events of contemporary art worldwide, taking place every two years in Berlin. The central theme of the 7th Berlin Biennale is the investigation of the socio-critical potential of art and its possibility to actively influence political processes." Or perhaps not!

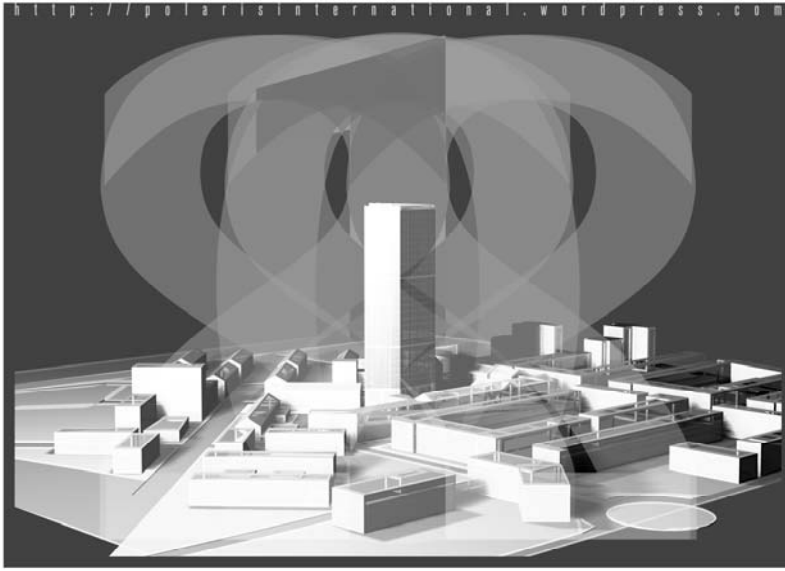
In addition to Joanna Warsza, lead curator Artur Żmijewski also appointed the Voina group from Russia to his curatorial team of the 7th Berlin Biennale.

From the 7th Berlin Biennale newsletter:

"The art collective Voina (engl.: war) from Russia was founded in 2005 by Oleg Vorotnikov and Natalya Sokol. Voina engages in street action art that is directed against the Russian authorities. Their creed is, as Natalya Sokol declares: "The artist who denies political awareness is just a designer." "We do not expect that the Voina group will be practicing an ordinary curatorship. Maybe they will knock at the doors of artists' studios, but not to check the art works, but to remind us about the ethos of the artist. They are among the last few believers who practice an art that is a direct political job. Their best artwork is the reminder that as the art world, we are on the way to just become a neoliberal elite who plays for financial gain and the accumulation of symbolic capital." (Artur Żmijewski and Joanna Warsza)" Unsanctioned will "litter" the city of Berlin with "unsanctioned" representations of and by "people of color" through publicly performed or placed artworks.

Unsanctioned artworks will be performed, posted, or placed, and seem to have been carelessly left as litter, scattered around untidily, in public places. The idea of Unsanctioned is to put the Berlin art world in disorder by leaving scattered objects in it – and to fill it with multiple representations of the "other," to strengthen the voices of Berlin's marginalized social identities.

ARTISTS TAKING THE LEAD



OF URBAN & RURAL GENTRIFICATION

useful for quick opening and quick lock of the doors. Be inventive – use unique characteristics of various types of the handles!

7. Building the barricades

If applicable – build-up the barricades outside and indoors too.

Indoors barricades
Use heaviest things attainable. Allocate it all gradually in between all doors. Ensure that all the barricades are functioning. Avoid complicated and labor-consuming barriers.

lattice-works, outdoor furniture and fancy cars. Outside team must know the emergency exits and do not block it.

Human barricades
There is always a wish to count on the human barricades – especially when organizers of the occupations and other protest forms lack with imagination, are not organized enough, have no clear plan prepared and in general this is very essential feature of all bourgeois lead protest forms – to manipulate people. People are usually gathered to support some "general idea" and to show their "unity". They are used to take each others hands so trying to protect the building. After some negotiations police usually leaves the place, because administration tries to avoid confrontation. When police leaves people are used to disband. In a best case very few could stay for a night. Always better to let people to go into the building and to use the barricades inside instead of pushing people for the meaningless immolation. Re-member – symbolic sacrifice is an essential feature of any bourgeois based action! The best solution in that situation would be to gather people around the building during the first con-

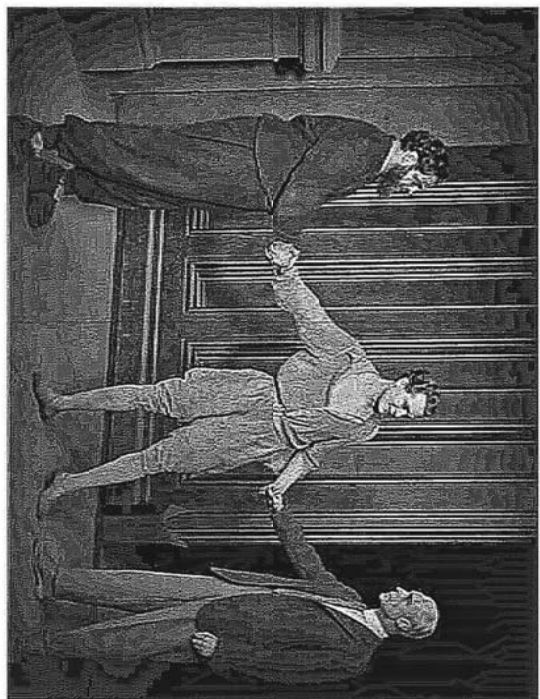
FIGHT. DEATH



SPEND. ON. CULTURE

cad. If police is pushing the barricade from outside – then push back it from inside. So far contemporary art is unimaginable without dozens of projectors – point them towards the blocked entrances so to dazzle forcing police. Never destroy artworks arranged as installations, but involve it to look like part of the barricade. When police will start jostle things aside make photos – later would be easier to prove who destroyed the expensive artworks of celebrities. The TV sets, monitors

PEACE IN THE STREETS OF METROPOLIS



THE RISE OF THE CREATIVE CLASS

your announcements. Establish a new website for the occupation and special e-mail address. Do not use your personal e-mails. No one of the occupants must be distinguished because could be later treated as leader. No one of the occupants must let be filmed for TV or interviewed. Do not provide more information than necessary.

11. What to be thought about

Collect the telephone numbers
That is necessary in the case of police attack to send immediately a message to everybody. Very reliable that you will be pushed out in a few hours – so do not overburden with recourses. Take some medicine, snacks, water. If occupation is planned in France or Germany – there they have a good tradition of durational occupations – that could be an issue. Take some additional locks, ropes and/or belts. Have some extra computers in the case police will confiscate facilities. If you succeed people will bring more food, blankets, cigarettes etc.

Go shares with everybody
There is no private property during the occupation. Common food, drinks, cigarettes.

Break down social barriers
Social status and positions during the oc-



and computers are also useful for the barricades – especially it must be well apparent from the outside. Do not build up light-weight furniture (unless can not find any), because it would be too easy for policemen to hustle it away. Do not use safes and do not chain yourselves to some heavyweight things or pipes. Creative use of dustbins filled with liquids and placed on a top of barricade is welcome.

Outside team
It appears suddenly, builds-up barricade and disappears. To block the entrances use dustbins filled with stones, trash containers, trees, parts of the fences,

FLY TO THE JUNGLE OF BERLIN BIENNALE AND ENJOY



POLARIS DISCOUANTS!

FOR BB7 ASSOCIATED EVENTS WHEN YOU PRESENT A FLIGHT TICKET

Kostis Stafylakis' "Third Positionism and the politics of Greek indignados" & Occupy Berlin Biennale 7 manipulation

Berlin Biennale 7, Occupy Berlin Biennale 7 and Occupy Berlin Biennale 7 are similar in many ways, unfortunately one of their common traits is simulation, the other one we must point out is strategic ignorance and even refusal of critique. While 2012ISTHSEASONFORTREASON came to an end with an engaged discussion of neo-fascism in broader social context (specifically its involvement with neofolk and martial industrial music scene, as well as its influence on both the youth subculture and official "mainstream" politics in Greece), subsequent Kavves Projects presentation in KW Institute For Contemporary Art was simulated into non-existence. Kavves Projects clearly fell out of the Occupy line – was that a reason for the unannounced re-scheduling of the talk on the night before it took place in KW?

Strangely, there was no notice over FB, Twitter or the official Occupy BB7 website about the change of the time for event entitled "Kostis Stafylakis: Third Positionism and the politics of Greek indignados/Image Wars: an introduction by Sotiros Bahsetzis". An ad for the talks as taking place at 20:00 on Monday 14 May remained on the official OccupyBB7 website till late into the night of Sunday 13 May. Only then was the allocated times were changed into 14:00 – 16:00. Due to the fact that even general assemblies of OccupyBB7 fail to gather a significant number of people, leave alone the fact that all documentation of the "occupied" KW leave a depressing image of "social activism", the sudden and *unannounced* change of the scheduled times for Kostis' and Sotiros' presentation could only *reduce* the number of people attending, and certainly *not* increase it. So far OccupyBB7 issued no critique of the BB7 itself, which received numerous serious comments, even from the "mainstream" press, which targeted the persisting nationalism, racism and ethnic separatism of the BB7. Neither OccupyBB7 nor Occupy OccupyBB7 issued any commentary about the named issues. This is not a case of only disrupting someone's career (although we admit it would be a significant progress in the anti-racist project), it is a case of the clear (and not only political) *positioning*. The depressing OccupyBB7 *silence* about the "cultural" problems of their leaders (BB7 curators) end up affirming the source of social injustice they initially claim to oppose. "Financial Capitalism" is not the only problem to be solved. Eurocentric "Serious" Bourgeois Culture of which art is part and parcel is at the core of reinventing the capitalist project, and Berlin Biennale 7 is so *stupid* it doesn't take much effort to realize this.

Another aggressively stupid Berlin Biennale 7 provocation: INSTITUTE FOR HUMAN ACTIVITIES (sic) and its "Gentrification Program" "Eight hundred kilometers upstream from Kinshasa, on the river Congo, the Institute for Human Activities mobilizes the modalities of art production and launches a five-year Gentrification Program. The opening seminar of this program takes place in a specially created bamboo settlement in Congo and investigates the gap in criticality that arises in the transfer from the zone of artistic production to the zone of reception. At the same time, it is the kick-off of the actual process of gentrification." (Source: <http://www.berlinbiennale.de/blog/en/projects/a-gentrification-program-by-institute-for-human-activities-23006>)

Any thinking and feeling person would be insulted by such imagery. Another "provocative artwork"? The task of the real human project is not to denounce racist pigs at Berlin Biennale, but announce their systematic institutional racism and avoid the void of the fascist speculation, which prevails in Serious Culture and Berlin Biennale is obviously no exception. Radicalism? If we agree with Roger Taylor's claims laid out in his 1978 book "Art, an Enemy of the People" that the modern concept of art is historically founded by the European aristocracy in order to celebrate the old cosmological and social order (slavery, "genetic" privileges of the ruling class, etc), we can admit that all the worst of Berlin Biennale 7 (Zmiejewski, Voina and "friends") is a radical manifestation of art, which has a social function to provide "common culture" to contradicting social classes and shove away the debate about, and solutions to the persisting racism, speculation and exploitation.

In order to further inquire into the "Gentrification Program" one has to analyze the context surrounding this racist fifth. First, it must be noted that a term "Gentrification" itself was first used by sociologist Ruth Glass in 1964, in order to describe the process in post-WW2 London, where some of the historical working class neighbourhoods were targeted for the middle class invasion (Oxford dictionary defines "gentrify" as meaning "[to] renovate and improve (a house or district) so that it conforms to middle-class taste"). We have already written about the BB7 attempted incorporation of the POLARIS INTERNATIONAL Limited project into its ranks. Following a POLARIS issued call to "take part in the *parallel* BB7 program in order to enlarge one's penis" BB7 apparatus removed the logo of POLARIS Int'l Ltd from their partners list. We must stress that POLARIS team has never attempted to collaborate with BB7, on the contrary, any thinking person would have realized straight away, that POLARIS project manifests a fierce *opposition* to the real

and boring bourgeois gentrification events such as Berlin Biennale 7. "Gentrification program" appears a plagiarism of POLARIS concept and its simulated incorporation into the void of BB7.

Why? POLARIS INTERNATIONAL Limited team has been active since late Autumn 2011 and has been continuously issuing numerous sarcastic "projects" and statements as if they were corporately related to the BB7 ever since. All this in order to expose and generate discussion around the *intentional and systematic* blindspots of the mentioned establishment event. After intensified attack, BB7 decided to dissociate themselves from POLARIS and, in the style of their very own, started working on the incorporation and simulation of POLARIS content and aims. The website for aggressively racist "Gentrification Program" (no matter whether itself being a scam or not) features a "transcript" of the email very similar in style to the ones sent out by POLARIS Team (Nicholas Bourriaud and others; on show in okk/raum29 at Prinzenallee 29 in Berlin Wedding 13359, the show continues till 13 May). While POLARIS have practiced "uncreative writing" (also advocated by Kenneth Goldsmith, Stewart Home, etc) by making use of the spam e-mail from their own mailboxes and swapped a few names and terms in order to generate rumor and discussion about the "commodification of art", art's systematic role in gentrification and supremacy, vanguardism and racism of the ruling class culture, "Institute for Human (sic) Activities", on their behalf, publish this "transcript":

Dear Madam, Sir,
We would like to invite you to participate in the opening seminar of the Gentrification Program, which takes place this June at the settlement we created for this occasion. The 7th Berlin Biennale kindly coproduces this event. For a limited number of guests, the Institute for Human Activities covers visa and travel costs.
Others may come independently. If you are unable to come to Congo, there is an opportunity to attend the event in Berlin on June 30, 2012, as the closing event of the 7th Berlin Bi-

ennale.
We would be truly honored if you would take this proposal into consideration.
Source: (<http://humanactivities.org/humanactivities.org/program.html>)



The mentioned website also features their corresponding e-mail, which we urge our readers to *completely ignore*, and *not to start a* conversation, which would only generate free content for stupid projects of BB7. Instead, we urge you to distance yourselves from the mentioned affair held in KW Institute for Contemporary Art Berlin, and announce their corruption – contrary to the actions of naive OCCUPY folk, most of whom have obviously signed no contract and are more than happy with their exploitation. Wake up!

Once again, contrary to their "will" to discuss racism, BB7 "team" is known for obscuring the problems of society and instead generating MORE "content", "debate" and, in effect, employing marketing for their own kind. This is not only a marginal statement of the 2012ISTHSEASONFORTREASON team, but also a comment found in the rare seriously critical reviews of BB7. *Zmiejewski?* *Zmiejewski!* In a "festival" which repeatedly re-stages the work "Of the talentless hack, "masculinist" and antisemitic Zmiejewski. Having

experienced opposition in the past (especially in 2010, about which we wrote, *too*), a gentrification program, which is *Berlin Biennale itself*, is showing away the debate about inequality of the Berlin city itself, and instead attempts to extend the "limits of art" (factually, power of the middle class middlemen artists), and, in this specific case, disparity between the "proletarian" and "capitalist" "nations"! All this in a typical fascist fashion – be it Nazbol (whose cause both BB7 and Voina champion), be it Al Qaida, IRA, ETA or their groups. Any person, unless bound by contract, should dissociate themselves from BB7. Our comrades DAMTP (who take part in 2012ISTHSEASONFORTREASON show in Berlin till 13 May) have already staged actions against and analysis of the racism persisting in Germany. Strangely, the "Gentrification Program" "takes place" in Congo. Berlin has a special "symbolic" relationship with Congo, namely the Berlin Conference of 1884 (which is known as "Kongokonferenz" in German). The conference included the newly unified Germany into the ranks of the old colonizers of Africa. We will not discuss the later genocide in the present Namibia in this article, but for those still ignorant about the issues in question, we want to remind that the Herero and Namaqua natives have sent a delegation to Berlin Charite in autumn 2011 in order to (once again) ask for public affirmation of and official apology for the genocide of their rebellious ancestors. Also, they brought a collection of Charite held *skulls* of their brutally murdered natives back to Africa. Germany has never issued an apology for this terrible crime yet. The mentioned racial extermination led to the foundation of the German Nazism, which is, on the contrary to most "leftists", *not* entirely different from the liberal democracy, but instead *its maturation and radical fruition*. BB7 discourse is inseparable from these manifestations of the ruling class culture and sits comfortably among them. Zmiejewski, Voinas and their bourgeois culture in its both official and underground manifestations should be exposed and kicked into the void of non-existence so much embraced by their kind. *DESTROY SERIOUS CULTURE NOW!!!*

The end notes of this article will be the direction towards thinkers and activists of the Black Atlantic tradition, brilliantly described by Paul Gilroy, which is adequate to the contemporary society and is the way forward: <http://www.english.emory.edu/Bahri/Gilroy.htm>
STOP DEPORTATION! JOIN ACTON DAYS AGAINST THE COLLABORATION OF EM-BASSIES IN DEPORTATION! TAKE THE POWER BACK! JOIN US IN BERLIN 9-11 MAY! [HTTP://THEVOICEFORUM.ORG](http://THEVOICEFORUM.ORG)

In the auto accessories store obtain truck tie-down belts. Pass the belt through the latch, then girth the table (or whatsoever other massive furniture or artwork) – bigger then the door frame) round with the belt, and tie-down hard. When policemen will try to open the door – table does not fit through the door frame and door will remain blocked unless somebody would break the door window. Use few belts for one door. Nylon is used to give – time after time the belts must be re-tie-downed. If the door would happen to be open at least few centimeters – policemen could cut the belts. This method is very

The "bold new" method (all cool kids are doing it this year)

Doors without handles
Almost impossible to block without destroying of the door itself – avoid that type of doors unless it opening inside.
Doors with round handles
Creative usage of cramps is applicable to fix the rope – other side to be fixed to structural bearing or heavy table.

Doors with push handles
Swith the rope around the handle and other side to be fixed to structural bearing or other handle.

Doors with round handles
side-to-open doors could be blocked depending on inside could be barricaded only from inside. Out-Doors open either inside or outside. Doors to open

6. Door block

Obtain any necessary locks for door locking. Take few more. Sometimes happens that people decide to go further for more occupation.

The locks
Prior to action obtain mobile phone cards without treaty. The connection is important for internal use, also to contact supporters outside the building, and to continuously inform the media. Put in the list of each others phone numbers.

Mobile connection
When reconnoitering you be cautious and coherent. How many doors must be guarded (also check out for secret exits and fire-doors)? How doors look like and which way it opens? Look for structural bearings (columns, pipes etc.) close to the doors and useful for blocking the entrances. What is useful for barricade's arrangement? Look for toilets' locations. The drinking water supply. Possibilities to accept the food without opening the doors. Decide which the entrance to use for letting people to come in and to go out during the occupation. How to defend it? Do some photos or make notes about all the details. Make photos of the ways of retreat. Keep in mind – details are the subject to be forgotten even faster then it seems!

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5. Reconnaissance

Change the quarter's destination
Do not follow the real destination of the quarters. Use the spaces so you can transform them. Occupy by other quarters and expand the movement in the territory. Do not forget to have a lark – arrange a sexy dancing party!
Choose the building in the center, preferably with some balconies, better – several stories building. The ideal building for occupation is that one with few entrances and heavy furniture or [art] things inside. Not necessarily it must be occupied in one might – there is enough one storey, or even one bigger quarter for the beginning. Do not be afraid to occupy the headquarters of your "curators" and biennial's co-ordination staff. But keep in mind that bigger spaces are easier to retain then smaller administrative quarters. Any way the main task is to cease activity of the biennial management turning away from art bureaucracy the control over spectacle and slightly fading it down. So, it would definitely being more effective to occupy the exhibition spaces then administrative HQ's.

Les œuvres ? N'en parlons plus.

J'imagine que vous vous en doutez, que répondre à cette question est difficile presque impossible. Pourquoi s'inscrire quelque part dans un courant artistique ou un autre. « Modernité des Lumières », « Discours esthétique à l'européenne », « Mouvement culturaliste - Cultural Studies » « Subalternisme indien » ?

On peut imaginer mon travail et plus précisément l'installation « Ghosting » dans presque tous ces mouvements. C'est vrai que les mouvements et les concepts peuvent fonctionner parfois comme des clefs pour ouvrir certaines portes. Cela peut aider à la compréhension de l'œuvre, et surtout à construire une idée de « l'histoire de l'art ». Mais on sait très bien que cela sert plus une idée de théorie et que la création artistique a besoin plutôt de prétexte que de Théorie. Oui, je pense que l'art est un « prétexte » et il a besoin de tellement de prétextes pour exister. L'art est le meilleur prétexte pour parler de l'art. L'art est le meilleur prétexte pour parler de politique, de problèmes sociaux, de religion, d'économie, etc.

Peut-être qu'on ne doit plus parler de l'« Histoire de l'art », mais de l'« Histoire des prétextes artistiques », ça sera plus juste. Ainsi on peut utiliser tous les mouvements artistiques comme une sorte d'alphabet pour écrire d'autres histoires. C'est toute la boîte à outils qui m'intéresse avec tout ce qu'elle contient et non pas juste une clef. Il y a aussi le risque de s'inscrire dans un discours esthétique qui est une réflexion sur l'art et de l'utiliser pour créer d'autres œuvres d'art. Cela peut devenir rapidement stérile, voir anthropophage.

J'avais commencé il y a quelques années une discussion avec mon amie la critique d'art Michèle Cohen Hadria, sous le prétexte du titre « les œuvres ? N'en parlons plus ». Michèle Cohen devait écrire un texte sur mon travail dans un catalogue. On a commencé alors notre travail par un premier rendez-vous téléphonique, ce qui nous a amené à traiter de différents courants et concepts artistiques. Alors je me suis rendu compte que l'écriture d'un « texte critique » nécessite obligatoirement l'utilisation des discours et concepts esthétiques. C'est là où la question s'est posée d'elle-même : et si ces concepts ne sont plus valables, pourquoi écrire encore sur une œuvre d'art ? Pourquoi continuer ? Pourquoi ne pas mettre en doute tout nos concepts et nos créations ? Ma demande était : chère Michèle, surtout n'écris pas sur mes œuvres. C'est sur ce doute qu'il faut écrire, c'est peut-être, à partir de ce doute qu'il faut tout recommencer.

Finalement, si je dois répondre à votre question je dirais que j'appartiens au courant du doute, du prétexte, d'un Recommencement permanent. Ce sont ces raisons qui me poussent encore à faire mon travail.

J'aimerais bien vous introduire ici un extrait de la réponse de Michèle Cohen Hadria.

Se voir demander par un artiste de ne pas traiter de ses œuvres dans un texte de catalogue représente pour moi une interruption qui n'est pas insignifiante. Même si je sais qu'il a été très contesté, j'ai toujours apprécié chez Clement Greenberg sa façon de rester toujours au plus près des œuvres. Car dans une œuvre rien n'est jamais là par hasard. L'art possède son économie, il n'a pas de dépense inconsidérée, jamais de surplus, rien n'y est un accident ou alors l'artiste mettra à profit tout élément aléatoire. Donc la question de la pratique m'intéresse et je crois que rester au plus près du corps vital de la chose, de l'œuvre procure une sorte de garantie. Lors de notre conversation téléphonique, tu me disais au contraire que les œuvres te semblent désormais répondre à une équation équivalente à n'importe quelle autre. Cela m'a fait comprendre qu'il y avait chez toi une défection. Un peu comme si l'œuvre était une bombe, un explosif intéressant, mais qui soudain ne représenterait plus pour toi qu'un dispositif...

Mounir fatmi, Paris 2010

Occupants usually argue whom to let go in. But the best solution – to let go in as many people as fits. If you take control of the en-

Leaving the quarters open

While exploring the building in advance decide which door to be used for entrance/exit during the occupation. Choose one door or window. Do not barricade the exit chosen but lock it differently – so would be operable in the case of emergency. If there are build some barricades outdoors – check out it does not block the exit.

Controlling the doors

The crowd of gapers appears immediately when the confrontation with police starts. We need the crowd as close to the building as possible before the arrival of the police. If police will build up the barriers the crowd will appear in-between you and police, but not in the reverse of police. Attract the public by arranging the meeting. During the meeting invite the people to join the occupation. Very important note: keep in mind that everything you are going to arrange in the context of biennial would look like part of the art process – so audience could be very easily attracted to participate as it is essential in a kind of events. We also highly recommend arranging occupations during the official openings of the monster-shows.

Enlising the crowd

Preplanning is needed in whatever case of organization done either by tiny clandestine adventurer's group or by ungovernable crowd. Get familiarized with the building. How many doors must be closed? What could be used for the barricades indoors and what outdoors if needed? How to escape, if needed? Is here a need for food recourses and/or other implements?

4. The theory of the occupation

CHIC SPACES!
LETS TURN ART SPACES TO THE PSY-

We do not demand to close the exhibition spaces we – inviting to occupy the spaces we aim in gathering of the open community what quite with the rotten past and steps beyond. We aim in open discussion and self-organization. There is no necessity to be or not to be a participant of particular show, even there is no need to be nominally an artist – there is enough to be confident that corporation forms of art and it's distribution are true means of alienation. Might be we decided to be noisy and to march through the territory so inviting the workers to join, or might be we will turn on building barricades all around – the means of expression are not so important – it must be effective. We aim not in symbolic protest or occupation – the new spectacle – not at all! We aim in doing! We hope to involve as many people as we would be able. Art and "white" culture customers are those whose mind is colonized – we demand decolonization!

We demand art to be revolved back to its origin – the meaning.

When creating a new "critical" art works for the new biennials. Are you sure you want to precede this hopeless direction? That leads nowhere and all you know it well! It's time to start changing the system which sucks. The passivity of the obeying of the colonized psychic workers must be overcome only by concrete action. But there is not necessary to physically destroy the furniture and break the windows – leave better the role of the vandals to the policemen, art organizers and housekeepers who will eventually try to dismantle the barricades. The occupation must be arranged in solidarity and to be peaceful. That is what the pamphlet is about – we aim at successful occupation of the biennial exhibition buildings.

(F***) UP THE ART STRIKE



We are told that the better case is to show all our envy
 er bravness against White Power adaptability.
 privileged participation and "skills". We prefer Black Pow-
 meaning becomes more valuable and meaningful then
 non specialist because erasure of the institutionalized
 the art system but also of the role of artist as specialized
 of the art as institution. It is an abolishment not only of
 occupation of the biennial means a cessation of meaning
 by those who are the real proletarians in that field. The
 means straight re-appropriation of the meaning created
 occupation of the space with the artworks (biennial)
 are turned into a capitalist entertainment. The physical
 and meaning created. In that way the organized spaces
 halls, museums etc) with the task to ridicule their ideas
 ed in the specialized spaces (galleries, museums, art
 i.e. artists (or non specialized specialists) which is local-
 world is represented by the stolen work of art slaves –
 in the art world the situation is slightly different. The art
 process which is claimed to be a real autonomy.
 tions and practical forms of self-organization during the
 more attention to the inner problems of occupied institu-
 of the approach. Officially an occupation is held to attend
 ties in the Occupy movement(s) revealed inherent racism
 consisting of White bourgeoisie. Latest worldwide activi-
 public spaces of the s. c. 1st world countries and usually
 the sphere of non proletarian activities i.e. universities,
 The occupation is an extension of the idea of strike into

3. Why to occupy biennials?

The art strike in 1970 New York Art Strike Against Rac-
 ism, War and Repression was organised by exclusively
 white male artists. It was counteracted at the time by
 Women Students and Artists for Black Art Liberation
 (WSABAL), who succeeded in opening the protest action
 to women and people of colour.
 3. Why to occupy biennials?
 The occupation is an extension of the idea of strike into
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 meaning becomes more valuable and meaningful then
 privileged participation and "skills". We prefer Black Pow-
 er bravness against White Power adaptability.
 We are told that the better case is to show all our envy

liberalist biennialization of the art world what is nothing
 else but global corruption of the art system and industrial-
 ized privatization of the meaning fitting it to the custom-
 ized standards and clichés. The customized forms of the
 culture are true forms of the colonization of mind, aliena-
 tion of human beings and nature, humans and humans,
 humans and dead humans... etc. what lead towards
 further exploitation of all working people and species of
 the world.
 Debienalization – that is a kick into ass of seeming-
 to-be capitalist stability. Our task is to result the bloody
 convulsions of capitalist rites rooted in contemporary
 forms of biennialization.
2. Why we never get to it?
 Everything is set up in a way nothing to happen. We
 have an opportunity to vote, but the authorities are
 always wrong. We have an opportunity to attend the
 meetings and to hold public manifestations, but
 authorities do not pay attention to it. The contemporary
 art world pretends to be "critical" and shows-up
 established forms of "right" social and political critique in
 the frame of institution what in result turns into general
 spectacle. Conclusion is a simple one – we must change
 the tactics and methods.
 The second reason why our critique is ineffective is that
 all the artists are totally alienated – they have no any
 trace of the proletarian self-organization and even deny
 any possibility of it, but always trust and obey to cynic art
 world bourgeoisie bastards: curators, galleries, dealers
 etc. Even the so called initiatives of artist-run activities
 finally obtain forms of divergence into the corporational
 forms of art establishment and not only because of
 funding by various foundations, but also because of highly
 incorporated forms of competition, lies, self-promotion,
 arrogance, climbing over each other's heads, and
 inherent racism as well.
 The third reason is that radical artists and activists are
 very easily recuperated (or even specially made up to
 simulate spectacular "resistance") by the system – as it
 recently happen with group "Voyna" from Russia or the
 whole "critical" Berlin Biennial 7 curated by pro-neo-
 fascist behaving Artur Zmijevsky. The latest fact showed
 how even quite radical and very actual positions towards
 the social changes are falsified with the help of state,
 media and economical power, and also by mafia like

Even fashioned the occupy movement applied to the
 Biennial's "self-criticism" in the case of BB7 stacked into
 symbolic entertainment instead of showing the main
 problems of biennialization process particularly evident in
 the case of BB7: persisting nationalism, racism and eth-
 nic separatism.
 Of course, there is always an option to turn away from
 the art world and to start some other activities, but the art
 machine takes continuously its power on naive of awk-
 ward squad backed by the art academies. What to be
 done? Sure, we can leave it to rot on it's own. But it's so
 surprising how long a putridity still retains its original ex-
 ternal form before falling into dust when slightly touched.
 So, why we still continue doing this "critical" production
 what simply turns into ineffective spectacle, and which
 feeds art bourgeoisie?
 Why we still use eurocentric and very racist in its es-
 sence discourse to describe our dreams and expecta-
 tions? It just simply alienates us not only from our Black
 Power comrades, but also colonizes our own dreams.
 We distrust all the promises by art bourgeoisie and fur-
 ther deny any negotiations with them – that is hopeless
 waste of time!
 We demand immediate occupation of art spaces, dis-
 mantle its meaningless and "U** up it with our own
 (non)meaning – that is what an occupation is about.
 Decolonization of psychic mind – that is debienalization
 of eurocentrist expansion – and further demolition of the
 "serious culture of Whites". That is a main reason not
 taken into account and therefore led towards the failure
 of major culture revolutions which remained racist in its
 essence.

Introduction fitting the main regulations by police,
 authorities and bourgeois art world
 The text below is intended to serve as the mean for self-
 education and amusement. Better do not make copies,
 simply hide yourself at home, do art or go to work, and
 stay in fear!
1. What do we want?
 Art world is in a process of neo-liberalization (i.e. privati-
 zation, commercialization, taxation) what makes the
 basic institution of art even less acceptable than it was
 when established in 18th century as a mean to gain privi-
 leged status for bourgeoisie and to start the total capital-
 ist alienation and the specialization (including non spe-
 cialized specialists) of the society.
 Nowadays we have reached the critical point of neo-
 liberalist biennialization of the art world what is nothing
 else but global corruption of the art system and industrial-
 ized privatization of the meaning fitting it to the custom-
 ized standards and clichés. The customized forms of the
 culture are true forms of the colonization of mind, aliena-
 tion of human beings and nature, humans and humans,
 humans and dead humans... etc. what lead towards
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*U** THE BIENN(I)AL(Ie) **C* THE [WHITE] OCCUPATION ACTIVE PSYCHIC WORKER'S ABC GENERAL STRIKE OF PSYCHIC WORKERS

DAMTP#6

Alytus Art Strike Biennial, C/P A.D. #25, LT-
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 fo@alytusbiennial.com
 CLASS, Arjuna, 12, Mill Road, Cambridge
 CB1 2AD miners@strike2012.org

DECOLONISE BERLIN
<http://www.youtube.com/watch?v=A21UAY59H24>
<http://decolonizeberlin.blogspot.de/p/kwassl-bruce.html>
 burn berlin caniballe -
http://www.youtube.com/watch?v=XRq0D23Nj_0
 Акция переименования метро Октябрьская
<http://www.youtube.com/watch?v=nQh8scc2jrU>
 I WAS AN ANILEN UNSEEN AND SEEN
<http://www.youtube.com/watch?v=KH9zjgFWY-s>

Embassy Of The...