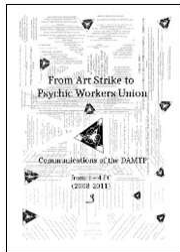


N'Dui-Mbén: From the Cultural Fronts of the Class War

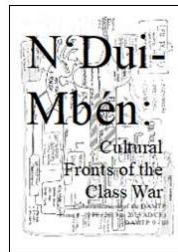
Communications of the DAMTP:

From 6 – 9 PC (2013 to 2015 AD/CE) DAMTP #9 – #10

All texts in this series of *Communications of the DAMTP* were originally published on alytusbiennial.com and elsewhere online. Some texts also originally published in the DAMTP newspaper issues #1 - #21, over the years 0 – 13 in the Age of the Proletariat (PC) (2007-2019 AD)



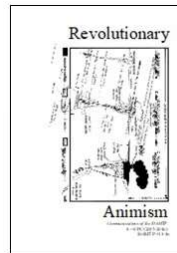
Art Strike to Psychic Workers Union
Communications of the DAMTP:
From 1 to 4 PC
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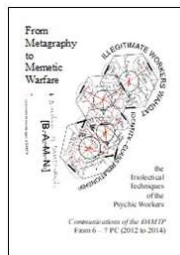
**N'Dui-Mbén:
From the Cultural Fronts
of the Class War**
*Communications
of the DAMTP:*
From 6 – 9 PC
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DAMTP #9 - #10



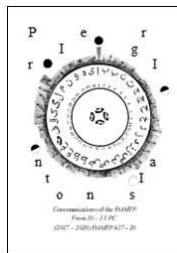
**(General/World/ Psychic)
Strike 2012**
*Communications
of the DAMTP:*
In the year 5 PC (2012)
DAMTP #6 and #7



**Revolutionary
Animism**
*Communications
of the DAMTP:*
8 – 9 PC (2015-2016)
DAMTP #11-16

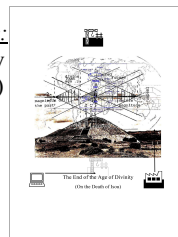


**From Metagraphy to
Memetic Warfare:
the Trioletical Techniques
of the Psychic Workers**
*Communications
of the DAMTP:*
From the year 6 to 7 PC
(2012 to 2014)
DAMTP #8



Perigrinations
*Communications
of the DAMTP:*
From 10 – 13 PC
(2017 – 2020)
DAMTP #17 - 20

Also available:
The End of the Age of Divinity
(On the Death of Isou)



Pour a little water into clay and stir until creamy homogeneous state resulting mass of 1-2 mm layer applied to a large area of the body and create insulation (such as compress) no more than 2-3 hours. If desired, and to enhance the effect, there could be added apple cider vinegar or natural oils (camphor, olive, etc.).

Apply daily (if needed 2-3 treatments per day), the course of 10-15 days. If necessary, repeat periodically until complete recovery.

Water purification

For drinking purposes cleaned of contaminants (pesticides, radionuclides, heavy metals, etc.). As follows: 10 liters of water is mixed with 1-2 tbsp. of clay. After a day 8 l of purified water is poured off and the precipitate with 2 l discarded. Such water is useful to take all the time.

Removing hangover

Clay as an adsorbent is stronger than activated carbon by 12 times. Therefore, it extracts and neutralizes fusel oil. It is recommended to take before and after alcohol consumption, as well as in the morning. Dose: 1-2 teaspoons in proportion to the needs. The powder can be administered in suspensions or dry filled with water.

The [BOURGEOIS] use of clay in cosmetics

Clay in cosmetics applied since times immemorial. Its ability to cleanse the skin, keep its freshness and elasticity used in the times of the ancient kingdom of Babylon. In cosmetics, as well as in medicine, valued properties of clay to push toxins out of our body thus purify the body's cells, prolonging their life and youth.

Dry aging skin “likes” modeling clay mask with the addition of 2-3 drops of essential oil of rose, myrrh, musk, jasmine or limes. Clay not only has great firming properties. It is rich in silicon, iron, magnesium and other trace elements, which beneficially affect the structure of the skin. In cosmetics the mask of clay has a drying effect, it's also beneficial to the skin in the way massage is. It cleans, restores and updates the top layer of skin - the epidermis, refreshes the skin, makes it smooth and elastic.

Clay has anti-inflammatory, soothing and antiseptic effect towards the tendency of the skin to the formation of blackheads, pustules and stafilotsermitah(?) aftershave for men.

To enhance the effectiveness of masks clay could be diluted not with water but with the decoction of herbs according to the type of your skin.

If you have facial clay or mud mask, do not talk, do not laugh - shortly, no facial expressions.

Clay masks are applied to the face and neck for 15-20 minutes.

Clay masks to have to be sifted through a flour sieve, residues to be grinded and sifted again.

Diseases of the cardiovascular system

Obliterating diseases - application of clay masks in the course of vascular patients, 2 times a day.

Course of 10-15 days. Repeat after 2 weeks. On the recommendation of a physician.

Varicose disease - a clay mask on the affected area for 30 minutes 1-2 times a day. Course of 10-15 days. Repeat after 2 weeks, increase the time.

Coronary heart disease - application on the heart area and the left shoulder, forearm and hand for 30 min. up to 1.5 h. The course of 1-2 weeks.

Cardio - application on left forearm, left shoulder, the heart, the hand for 1-2 hrs. 1-2 week course. After checking repeated.

Hypertensive heart disease - application neck area, neck, forehead and temples, on the kidneys from 30 min. to 1.5 hrs.

Skin diseases

All itchy dermatitis, acne, psoriasis - clay masks, reception inside, application on the liver area, cleansing enemas.

Exudative diathesis - bath every second day. Course 5-7 procedures.

Baldness, seborrhea, dandruff - a clay mask on the scalp every second day for 30 min., Then rinse with water without soap. Course of 10-15 days.

Cleansing the body of toxins, including the long-term antibiotics, chemotherapeutics - reception clay inside.

Recommended:

electrophoresis with clay in all cases involving applications, the exposure time of 20-40 min.

Course of 7-10 days.

Full bath

- The concentration of clay in the 1 bath - 150-200 g:

- Bath temperature 34-37°C

- The length (starting with 10-15 min. and bring up to 30 min.) Every second day. Course of 10-15 procedures.

The final stage - rinse with warm water, then take a rest for 40 minutes.

Baths

- Concentration - 40-50 g per 1 liter water:

- Temperature of 34-37°C

- Duration 20 minutes. The course is 10-15 procedures daily, 1-3 times.

Rinse, enemas, douching

- Concentration of 40-50 g (3-4 tbsp. to 1 liter of water)

- Temperature of 34-37°C

Course of 10-15 procedures, 1-3 times daily.

Tampons

- Thick creamy clay condition, wrapped in a bandage, seal the thread with extension

- Temperature of 34-37°C

Course of 10-15 procedures

Ingestion

- Smectite - clay preparation

Courses for 21 days with breaks for 9 days. Repeated courses commensurate with the needs of the organism.

Application

FROM ART STRIKE TO HUMAN STRIKE: SUBJECTS ARE LEAVING THE FACTORY

Written by Naomi Hennig

Published: 21 February 2014

VOM ART STRIKE ZUM HUMAN STRIKE:

SUBJEKTE VERLASSEN DIE FABRIK

Dez. 2012, für: dieschönestadt

You've got a very soft vision of art

You've got a deficit disorder of heart

These are the wings of an endangered drum pattern

This is the flight of the hapless, you've got it all backwards

DJ Krush

Über die Abgründigkeiten des KünstlerInnenberufs nachzudenken ist eine etwas komplexe Unternehmung, die sich kaum in ein paar Sätzen abhandeln lässt. Daher wird es hier nur darum gehen, in welcher Weise einzelne Akteure ihre Absage an die Kunst formulieren und realisieren, wie Ausbrüche aus dem vorgefundenen Kunstsystem argumentiert und formalisiert wurden und worin die Potenz einer solchen Geste liegen könnte. Streik wird nicht im Sinne eines Druckmittels im (de facto nicht stattfindenden) Arbeitskampf der KulturarbeiterInnen gedacht, sondern als Muster politischer Handlung, auf die sich einige der unten genannten KünstlerInnen in ihren performativen Akten beziehen.

Motive für den Ausstieg aus der Kunst sind ideeller als auch materieller Natur, und in vielen Fällen eine Kombination aus beidem. Künstlerische Kritik dabei in tatsächlichen Lebenssituationen, also dem Fehlen materieller Grundlagen oder gesellschaftlicher Anerkennung abgetrennt zu behandeln, wäre einer allein auf das Kunstsystem gerichteten, distanzierten Form der Kritik vielleicht zuträglich. Eine institutionskritische Haltung hat in der Tat für einzelne recht erfolgreiche KünstlerInnen die völlige Absage an die Kunst als Konsequenz nach sich gezogen, worüber nachzudenken sich lohnt. Zugleich jedoch erschienen mit der inflationären Repräsentation sog. kritischer Kunst neue Existenzmöglichkeiten für solche Positionen, die vorher nur am äußersten Rande der Kunstszene hätten siechen können.

Eine reine Ideologie- oder Institutionskritik, die die sozialen und ökonomischen Bedingungen, das jeweils subjektive „Erleiden“ der stummen Mehrheit aus der Erwägung ausklammert, würde den Kern der Sache verfehlen. Vielmehr muss es ein Anliegen sein, von den Eigeninteressen der Akteure innerhalb eines wie auch immer notleidenden Segmentes des Kunstbetriebes zu abstrahieren und Tendenzen herauszuarbeiten, die einen Ausblick auf gesamtgesellschaftliche Zusammenhänge eröffnen.

Die Problematik der Teilnahme ist vielgestaltig und Ausstiege aus der Kunst lassen sich stets nur individuell begründen. Trotzdem ist wohl allen klar, dass Unzufriedenheit im diesem Beruf vor allem mit fehlender ökonomischer Absicherung zusammenhängt. Und doch scheint die Vorstellung vom organisierten kollektiven Arbeitskampf unvereinbar mit den Charakteristika des Tätigkeitsfeldes und den Selbstentwürfen der ProtagonistInnen. Sicher ist, dass in der kognitiven Fabrik der KulturarbeiterInnen von jetzt an andere Formen des Protests zu erfinden sein werden, und dass die Idee des Streiks vorerst nur ein Slogan, ein Platzhalter für diese neuen kollektiven Rituale des sich-ins-Recht-setzens sein kann.

Gefühlt scheint der Ausblick eher düster, das „Jammern auf hohem Niveau“ bestimmt die meisten Unterhaltungen zwischen KollegInnen: das Genie ist verhungert, das Atelier auf Bildschirmgröße zusammengeschrumpft, der Arbeitstag parzelliert in unterschiedlichste Tätigkeitsfelder und daher immer endlos, und der Marktplatz der Aufmerksamkeit fragt von uns nur noch online-Portfolios unserer Geschmackswelten ab, innerhalb derer wir unsere Perversionen ebenso wie politische Inklinationen, sozialen „Kontakte“ oder Konsumvorlieben kultivieren und kuratieren. Die materielle Selbsterhaltung spielt sich ab zwischen niederen Arbeiten im Billiglohnssektor und der Ausschöpfung von Softskills – im Trainingslager der kulturellen Netzwerk-Arbeit erworben, nur um anschließend an den Desktops der Kreativ-Wirtschaft verscherbelt zu werden.

Depression und klinische Symptome werden zunehmend als Resultate einer sich verändernden Arbeitswelt erkannt, für die der Kultursektor mit seinen prekären Übereinkünften exemplarisch voranschreitet. [1] Vor uns ragt die pyramidenartige Struktur des Feldes auf, in dem die große Mehrzahl der TeilnehmerInnen kein Auskommen findet: scharfe Konkurrenz und geheimnisvolle Selektionsmechanismen bestimmen das Emporkommen der etwa 2% aller KunsthochschulabsolventInnen, die „es schaffen“ (was eigentlich?). An Gründen für eine massenhafte Abwanderung aus dem kulturellen Sektor fehlt es nicht. Die Absage an die Kunst spielt sich in multiplen und widersprüchlichen Formen ab, in viel beachteten und auftrumpfenden Ausstiegs-Szenarien einiger etablierter KünstlerInnen – und weit öfter einfach im schrittweisen sein lassen, in gar nicht so deutlich auszumachenden, konturlosen Momenten zahlloser Biografien. In Zahlen und Statistiken – falls sich überhaupt noch irgendeine offizielle Stelle die Mühe macht, sie zu erheben. Im nicht so recht antworten können, wenn man nach dem Beruf gefragt wird, in der geistig erstarrten Leere zwischen letztem Projekt und nächstem Förderantrag, oder in der Mühle zwischen sinnleerer Lohnarbeit und ungenutztem Atelier, usw.

Neben dem deprimierenden Lamento, das diesem anvisierten oder schon eingetretenen künstlerischen Hinsterben anhängt, soll es hier jedoch zunächst darum gehen, einige derjenigen Ausstiegs-Aktionen zu rekapitulieren, welche von grundsätzlichen ideologischen Zweifeln an dem gesellschaftlichen Bläschen, welches als Kunstbetrieb firmiert, motiviert sind.

Die bekannteren Beispiele abgebrochener KünstlerInnen-Karrieren sind meist durch irgendeine Form von Proklamation oder performativem Sprechakt markiert. Die Handelnden scheinen dabei noch im Akt des professionellen Suizids den paradoxen Haken zurück in die Gefilde der Repräsentation zu schlagen. Der Ausstieg wird nicht einfach vollzogen, statt dessen wird ein Stellvertreter (Text, Manifest, Aufruf, eine wie auch immer gestaltete Botschaft) geschaffen und distribuiert, um das NICHT MEHR kommunikativ zu markieren. Statt dem NICHT entsteht einmal mehr ETWAS. Lee Lozanos Ausstieg (1969) ist nicht einfach ein Drop Out, sondern ein Drop Out Piece: letzte und vielleicht bekannteste, im Grunde alle vorherigen Arbeiten überdeckende ästhetische Erfindung, die sich als Schlusspunkt in Lozanos künstlerische Entwicklung von der Malerei hin zu einer Serie von konzeptuellen Manipulationen ihres eigenen sozialen Lebens (s.u.) einreihet. Ihr Ausstieg wird ebenso wie alle vorherigen Aktionen durch ein handschriftliches Programm markiert (Lozanos künstlerische Handschrift, im buchstäblichen Sinne). Diese Dokumente sind erhalten und bilden den Sockel für eine Musealisierung dessen, was von Lozano im Grenzland zwischen Privatleben und Performance ausgetragen wurde.

Formen kollektiver Ausstiegsszenarien lassen sich auf die künstlerischen Avantgarden und sezessionistischen Bewegungen des frühen 20. Jahrhunderts zurückführen. Im Angesicht der kompletten Reintegration radikaler Differenzbestrebungen wie etwa der Futuristen, Surrealisten oder Situationisten in den Kanon der Kunstgeschichte stellt sich allerdings die Frage, ob der Ausstieg aus der Kunst oder die Sezession vom kulturellen Mainstream überhaupt je etwas anderes als ein Eigentor darstellen konnte.

clay: 1 l. water + 1 tbsp. of clay.

Diseases of the ear, nose and throat

Sinusitis acute - application to the area of the maxillary sinuses. Time 1 hr, 2-3 times a day. Course - 10-15 days.

Angina - application to the area of the tonsils. Time 1-2 hours, 2-3 times a day. Course - 5-7 days.

Gargling with clay on the water 3-5 times a day.

Acute otitis media - application to behind the ear. Time 1 hr, 2-3 times a day. Course - 3-5 days, in the case of chronic process - up to 15 days.

Gynecological diseases

Treatments start after menstruation.

Adnexitis , acute endometritis - application in the area of pelvic , 2 hours 2-3 times a day . Course for 7-12 days. Can be combined with clay tampons in the vagina. In chronic process - the same, but one application per day. Course of 10-15 days. If necessary, repeat after 2 weeks.

Cervical erosion, endotserzitsit , polyps, vaginitis - tampons, douching (3-4 tsp. into 1 l . water) 1-2 times a day. Course of 10-15 days.

Infertility, ovarian dysfunction - application in the area of pelvic. Time 2 hours 1-2 times a day.

Course of 10-15 days (2-3 courses).

Breast - application to the area of the breast. Course of 10-15 days. Repeat the course in 2 weeks.

Fibroids - tampons in the vagina, douching 1-2 times a day , application in the area of pelvic 1-2 times a day, combined with the use of clay inside.

Urologic Diseases

Prostatitis, adenoma - application in the area of pelvic and perinea. Time 2 hours 1-2 times a day.

Combined with microclysters 1 per day. Repeat the course in 2 weeks.

Orchitis , epidimit - application on the affected area for 2 hours, 1-2 times a day. Course of 10-15 days.

Kidney disease (nephritis , pyelonephritis , renal stone disease) - application on the kidneys for 2 hours 1-2 times a day . Course of 10-15 days. Combination with clay inside. Repeat the course in 2 weeks.

Inflammation of the bladder polyps - application to the area of the bladder (lower abdomen) 1-2 times a day. Course of 10-15 days.

Nervous system disease

Neurasthenia, insomnia, depression, hysteria, epilepsy, tics, multiple sclerosis, and sexual weakness - clay baths every second day. Time - 20-30 minutes. Course - 10-15 procedures. If necessary, repeat after 2 weeks. Reception clay inside.

Sciatica, ishalgiya, intervertebral hernia condition after surgery on the intervertebral discs - application on the spine and in the course of pain. Time 1-2 hours 1-2 times a day. Course - 10-15 days. If necessary, repeat after 2 weeks.

Neuritis , neuralgia - application in the areas of pain for 2 hours, 1-2 times per day. Course 5-7 days.

Metabolic diseases and endocrine

Gout - application on the affected area 2-3 times a day for 2 hours. The course of 10-15 days.

Repeat the course in 2 weeks.

Diabetes mellitus (angiopathy) - clay mask on the area of the lower endings for 1-2 hours 2-3 times a day or trays for 30 minutes 2-3 times a day. Course of 10-15 days. If necessary, repeat after 2 weeks. Internal use.

Endemic goiter (thyroid gland) - application to the area of the thyroid gland. Time: 1-2 hrs 1-2 times a day. Course of 10-15 days. Repeat after 2 weeks.

28. Prostate disease – application 2 times a day for 2-3 hours.
29. Kidney disease (nephritis, sand, stones, albuminuria) - application 2-3 times a day for 2 hours.
30. Sinusitis - applications on the face and temples 2 times a day.
31. Tumor - a common treatment, biologically strong diet and with the consent of the attending physician applications (0.5 mm) on the tumor 1 times a day for 1-2 hours and after a week - 2-3 times a day.
32. Stomach ulcer - applications for 2 hours several times a day over your belly button in 2 hours after a meal.

Clay treatment recommendations (for all diseases's recommended reception inside)

Diseases of the musculoskeletal system

Polyarthritis: traumatic, infectious, degenerative, rheumatic - applications on the joints for 2 hours 1-2 times a day. The course of treatment is 10-15 days.

On the small joints can do the bath for 20 min. 1-2 times a day. Repeat the course 2-3 times every 2 weeks.

Osteochondrosis, spondylarthritis, joint contractures, ankylosing spondylitis, osteomyelitis - application on the affected area. Time 2 hrs, 1-2 times a day. Course - 10-15 days. Combined with the inside use of clay 2-3 times per day. Repeat the course 2-3 times at intervals of 2 weeks.

Arthritis, bursitis, tenosynovitis - application on the affected area. Time 2 hrs, 1-2 times a day. Course - 7-10 days.

Frozen shoulder - shoulder applique on the region and the region sutava cervicothoracic spine 1-2 times a day for 2 hours. The course of 10-15 days. If necessary, repeat after 2 weeks.

Bruises, sprains - application on the affected area for 1-2 hours, 2-3 times a day. The course 5-7 days.

Fractures - application on the fracture after removal of plaster. Time 2 h., 1-2 times a day . Course of 10-15 days. In the treatment of fracture without fixation plaster - applique clay since the early days 1-2 times a day. Course - 10-15 days. Refresher course in 2 weeks.

Surgical diseases

Abscess, furuncle, carbuncle, infiltration, felon, thrombophlebitis, lymphangitis, mastitis, hydradenitis, wounds and bites - application to the affected area. Time 1-2 hours, 3-4 times a day. Course of 5-15 days.

Hemorrhoids – reception inside clay 2-3 times a day, microclysters 1 time a day for the night.

Applications of clay on the anal area 1-2 times a day. Course - 10-15 days.

Diseases of the digestive

Gastritis, colitis, enteritis - reception clay inside according to the recommendations of the first course.

Peptic ulcer and 12 duodenal ulcer - reception clay inside according to the recommendations of the first course. Recommended in the spring and fall.

Disease of the liver and gallbladder (cholecystitis, cholelithiasis, cholangitis, hepatitis, cirrhosis) - applications on the area of the liver (up to 40°C) 1-2 times a day. Time - 2 hours. Course of 10-15 days. If necessary, repeat after 2 weeks.

Respiratory diseases

Pneumonia, pleurisy, bronchitis - application to the area of inflammation. Time 2 hours, 1-2 times a day. Course - 7-10 days.

Acetonemia (acetonuria) - reception clay inside 3 times a day. Course 3-5 days. Clay enema 1 time per day.

Asthma - application to the root of the lung (interscapulum) . Time 2 hrs, 1-2 times a day. Repeat the course 2-3 times at intervals of 2 weeks. Cleansing enemas on the water with the addition of

Was genau dabei passiert, ob Ausstieg aus der Kunstwelt oder radikale Aneignung und Umwertung des Kunstbegriffs, scheint seltsam kontingent. Dies lässt annehmen, dass es weniger den Absichten oder der Artikulationsmacht der jeweiligen Akteure anheim fällt, darüber zu entscheiden, ob mit dem eigenen Sprechakt (Manifest, Programm oder anderweitigen Zurschaustellung von Verweigerung) überhaupt ein Austritt stattfindet, ob eine Grenze überschritten oder aber verschoben wird. Vielmehr obliegt es der historischen Rezeption, avantgardistische Grenzüberschreitung entweder zu ignorieren, oder aber nachträglich aus ihrer Opposition zu evakuieren, um posthum in die Kunstgeschichte jenes Material zu (re-)integrieren, das ZeitgenossInnen noch als anstößigen und inakzeptablen Ausbruch abgelehnt hatten. Diese Kurve der künstlerischen Fluchtbewegung ist eine bemerkenswerte Eigenschaft, die sich zumeist jenseits der Entscheidungsmacht der/des Einzelnen abzuspielen scheint und ihren Ursprung in einem dem Künstlerberuf eigenen, widersprüchlichen Ausgeliefertsein hat. Vereinfacht ließe sich die Angelegenheit als bürgerlich-liberale Vereinnahmung oppositioneller Positionen in den Kanon des kulturell Akzeptierten zusammenfassen. Vereinnahmung von Differenz – Kerngeschäft postideologischer / neoliberaler Gesellschaften – konstituiert damit das Gravitationsfeld, aus dem heraus die Parabel des Scheiterns so gut wie aller künstlerischen Ausstiegsprojekte vorprogrammiert scheint. Mit Scheitern sei nicht gemeint, dass der Ausstieg nicht wie geplant vollzogen würde, oder dass die Suspendierung aus Sicht des sich entziehenden Subjekts nicht gelänge. Lee Lozano hat ja in der Tat nie wieder einen Fuß in die Kunstwelt gesetzt und auch andere wie etwa der Maler Eugen Schönebeck haben aus politischen Gründen und mit aller Konsequenz aufgehört, Kunst zu produzieren oder zu veröffentlichen. Doch macht die Rezeptionsmaschinerie vor keiner individuellen Entscheidung halt: je radikaler der Drop Out, desto mehr rückt er wie im Fall Lozanos oder Schönebecks in den Mittelpunkt der Aufmerksamkeit. Wo auch nur ein Schnipsel Papier den Ausstieg bezeugt, wird er mit Vehemenz ausgestellt. Wo kein solches Dokument existiert, bleibt der Exit das Salz in der Suppe jeder retrospektiven Schau. So wird der nihilistische Akt letztendlich nie komplett verwirklicht. Das prominente Aufhören wird seine Autorschaft nicht los. Es bleibt unweigerlich beim individuellen Ausstieg, dem originären geistigen Akt, der zum kulturellen Kapital hinzuaddiert wird. Der Drop Out bleibt so kulturelles Produkt, seine Dokumentation wird materielles Substrat einer Handlung, ausstellbar oder sogar vermarktbar. Selbst das physische Verschwinden Bas Jan Aders

bleibt vom Verdacht einer künstlerischen Posse nicht frei und motiviert möglicherweise überhaupt erst dessen posthume (?) Rezeption. Und ach, Ironie des Schicksals, Lee Lozanos Hinterlassenschaft wird heute durch die Großgalerie Hauser & Wirth repräsentiert.

Neben individuellen Ausstiegen wurde eine Reihe von temporären Art Strikes ausgerufen, fast möchte man von einer ästhetischen Traditionslinie sprechen. Zu nennen ist Lee Lozanos General Strike Piece [2], ein programmatischer Text, den sie als Teil ihrer Total Personal & Public Revolution 1969 auf einem offenen Treffen der New Yorker Art Workers Coalition verlas und in deren Verlauf sie über einen Zeitraum von etwa einem halben Jahr jede Teilnahme an Funktionen und Veranstaltungen des "Uptown"-Kunstbetriebs boykottierte – mit einer entscheidenden Ausnahme: Ausstellungen oder Veranstaltungen, in deren Rahmen sie ihre sog. Pieces (die oben erwähnte Serie von Boykott-Aktionen)präsentierte, waren vom Streik ausgenommen.

Insbesondere während der späten 1960-er und frühen 70er wurden eine Reihe von Ausstiegen, Art Strikes oder ähnlichem proklamiert. Diese temporäre Häufung mag einerseits mit der Enttäuschung darüber zusammenhängen, dass die entmaterialisiert gewähnte Konzeptkunst in kürzester Zeit zur bestens kommerzialisierbaren Ware auf dem Kunstmarkt avanciert war. Auf der anderen Seite ließ der Sog der Anti-Vietnam Proteste und emanzipatorischen Bewegungen auch die KünstlerInnen nicht unberührt, und so waren Boykott- und Streikaktionen wie die der Art Workers Coalition von dem Unwillen motiviert, Exponate zur Ausstattung von Kunstinstitutionen zu liefern, die als Repräsentanten eines in verbrecherische Gewaltausübung verstrickten Staatssystems identifiziert wurden.

Gustav Metzger rief 1974 zu einem Kunststreik, den Years Without Art 1977-1980 auf, der sich zum hehren Ziel setzte, das gesamte Kunstsystem aus den Angeln zu heben:

The refusal to labour is the chief weapon of workers fighting the system; artists can use the same weapon. To bring down the art system it is necessary to call for years without art, a period of three years – 1977 to 1980 – when artists will not produce work, sell work, permit work to go on an exhibition, and refuse collaboration with any part of the publicity machinery of the art-world. This total withdrawal of labour is the most extreme collective challenge that artists can make to the state. [3]

Ziel der Aktion war eine Ausdünnung des „rein kapitalistisch organisierten Kunstsystems mit seinen Akteuren“ und die „Schaffung von alternativen Ausstellungsmöglichkeiten“. In einem fiktiven Szenario evoziert Metzger am Ende des Textes die Bildung von paramilitärischen Einheiten durch Künstler, die die Erschießung von Galeristen vornehmen. Resultat war der Ausschluss Metzgers aus dem Kunstbetrieb über die folgenden zwei Jahrzehnte hinweg. [4]

Der auf Stuart Home zurückgehende Art Strike 1990-1993 (in bester Plagiarismus-Manier von Metzgers Years Without Art 1977-1980 übernommen) setzt in neoistischer Tradition die Strategie des Fake als Überaffirmation kulturkritischen Aktionismus fort. Über die von internationalen ART STRIKE ACTION COMMITTEES (ASACs) gezeichneten YAWN communiqués betrieben mehrere Gruppen vor allem in Großbritannien und den USA ab etwa 1987 die Kampagne zum Art Strike 1990-1993. Diese stets mit ihrer eigenen Vergeblichkeit flirtenden Streikaufrufe wurden nicht durch aktuelle politische Anlässe motiviert wie die AWC-Proteste Ende der 60er Jahre. Doch zielt die Argumentation in eine ähnliche Richtung, wenn auch vermittelt in Form einer distanzierten Provokation. Kunst wird in ironisch-polemischen Traktaten als Schmierstoff einer kapitalistischen, Gewalt produzierenden Gesellschaft verurteilt. [5]

Was sich abzeichnet, ist eine Tendenz von einem genuinen, in der Retrospektive jedoch naiv wirkenden sozialen Engagement der 60er Jahre hin zu einer desillusionierten, zynisch-militanten Rhetorik der 80er.

Eine Neuauflage der Art Strike Proklamationen fand in den vergangenen Jahren im Rahmen der Alytus Biennale statt, einem Netzwerktreffen von sich regelmäßig in der estnischen Kleinstadt Alytus versammelnden Kollektiven und Einzelpersonen, das unter Einbeziehung anti-künstlerischer/neoistischer Aktionen gegen Biennialisierung und verfehlte Kulturpolitik protestiert.

Das Manifest der LABOUR UNION OF DATA MINERS AND PSYCHIC WORKERS ruft in diesem Zusammenhang zum Generalstreik 2012 auf und stellt in ihrem ausufernden Manifest folgenden Katalog von denkbaren und undenkbaeren Streikformen vor.

Our aim is a General Strike:
Our aim is an economical strike
Our aim is a social strike,
Our aim is a cultural strike,
Our aim is a sexual strike,
Our aim is a psychic strike. [6]

Die Idee des Streiks ist hier gänzlich seinem konventionellen Gehäuse institutionalisierter Aushandlungsrituale sozialdemokratischer Tradition entkommen und schließt, ähnlich radikal wie Lee Lozanos General Strike Piece, alle Bereiche des Lebens ein, die herkömmlicherweise nicht der Kategorie Arbeit angehören. Der Text wendet sich mit brachialer Ironie dem zu, was man als

soft and, at the same time, a remarkable effect of clay.

If you are a believer, if you trust the spiritual power, then before drinking of a wonderful powder, send good thoughts to the Almighty Creator. Repeat to yourself that the clay - a creation of God, that the power of the Creator lies in it. Think this blessed powder gets into your body and it is spread by a divine force that lies within her. Clay will be able to free you forever from any physical, moral and spiritual pollution.

Indications for outside usage of clay

1. Abscesses, carbuncles, boils - applications (3-4 mm) for 1 hour 4-6 times a day.
2. Abscesses in the mouth - application (1.5-2 mm) on the face and soft clay into mouth, do not swallow saliva : tiles replaced after 2 hours
- 3 . Pustule - applications 3 times a week for 30 minutes. Rinse with warm water.
4. Nervous diseases - teak, convulsions, spasms, paralysis chorea - applications on the top head, spine and abdomen for 2-3 hours. Massaging spine.
5. Tonsillitis, laryngitis - applications on the neck for 2-3 hours, rinse mouth and throat with water clay.
6. Diseases of the teeth, gums - clay mixed with toothpaste (80 and 20 %) deer water, rinse your mouth for 2-3 minutes 6-8 times a day.
7. Asthma - application on chest and back for 2-1 times for 2 hours and taking the clay inside.
8. Burns - Applications (3-4 mm) on the gauze applied to the burns, change every 2 hours day-and-night until a new skin to appear.
9. Heart disease – apply compress on the clay water with the transition to applications for 1-2 hours 3-4 times a day.
10. Sunstroke - applications on the forehead, neck, head for 1 hour several times for 1! day.
11. In severe constipation - applications on the abdomen day-and-night for 2 hours. Reception of sediment-free clay water inside.
12. Contusion - applications to a plot defeat 2-3 times in a day time for 2 hours, at night - wrap with clay water.
13. Dermatoses - drink clay water and herbal tea, spread clay body gruel, in 2-3 hours to be washed with cold water.
14. Rheumatic pain - application 2-3 times a day for 2-3 hours (preferably 3 hours).
15. General weakness (anemia, neurasthenia, rickets, lymphatic disorders) 1 reception of clay inside. The course of treatment is 10-20 days.
16. Liver disease, gallbladder (inflammation, swelling) - applications for 6-10 days 2 hours once a day for a night.
17. Boils, pimples on the nose or inside the nose - soft clay into the nostrils for 1-2 hours
18. Disease of the larynx - applications on the neck for 2 hours 2-3 times a day.
19. Foot disease - veins and other blood vessels, spread legs wet clay for 2-2.5 hours 1 times a day, wash them in cold water.
20. Lumbago - applications for 2 hours
21. Discharge from the uterus or vagina - douching clay water along with other treatments and clay tampons.
22. Migraine - applications 2 times a day for 2 hours, warm baths with clay for the feet.
23. Neuroses - drink clay water 24 days with some pauses intermittently, application to head 2-3 times a day for 1 hour.
24. Wounds - application 2-3 times a day for 1-2 hours, compresses with clay water.
25. Inflammation of the ear - application 2-3 times a day for 1-2 hours.
26. Infected, gangrenous wounds - applications for 1 hour, at pains to change often - 6-7 times a day.
27. Pleurisy - application on chest and back 2-3 times a day for 2 hours.

bed, or during the day for half an hour before meals or 0,5 -2 hours after a meal. Treatment by receiving inside the clay can sometimes take several months or even a year. But still it is advisable to take breaks periodically and so not to get your stomach to be addicted. For example: within 21 days of taking the clay, and then take a break 9 days. Each person must make decisions about the duration of treatment according to his/her condition and needs.

Sometimes at the beginning of treatment it may seem that the disease worsened, and you began to feel worse. But there is no treatment without exacerbation – it is known to all. If the disease worsened, then clay draws toxins of the disease itself, removes them from the body and promotes healing. In such cases, you should try to remove the pain by clay applications on problem causing painful place.

During reception of clay inside it is undesirable to take other medicines and injections: there is no reason to take the clay to get rid of poisons and simultaneously imbue self with new poisons!

As much as possible you need to put the clay in the sun so to let it to get solar radiation.

Clay is radioactive, because it's full of solar magnetism. It consists of many minerals, which our body needs, and moreover, has the wonderful ability to eliminate our ailments. Walking around the gastrointestinal tract - from the mouth through the stomach to the intestine - clay gives life and strength throughout the body. Radioactive particles of clay stimulate the gastric mucosa and intestine and thus stimulate their digestive function. Clay updates all attenuated cells and gives the body microelements and minerals (calcium, iron, magnesium, potassium, silica, etc.) in the most digestible form. Clay gives exactly the mineral salts, which we lack, delivering them in doses best suited to our body. In addition, it incorporates all the toxins, poisons, putrid gases, excess acid and removes them from the body, cleansing it entirely. As already mentioned, the clay gives minerals to the body. It is scientifically proven: the analysis of feces of man, who took the clay, was found in the lack of clay minerals. This clearly indicates that these compounds are absorbed by the body. This fact is important since the minerals are vital. They are used by the body in the formation of new tissue, bones, teeth, blood, so children need a period of growth and, therefore, its suitable for them to drink the clay water too.

All anemic, with lymphatic disease, suffering from a lack of minerals people need to constantly drink this water.

Gout, atherosclerosis, diabetes, skin diseases, blood, liver, gall bladder, kidney, and many others need to be treated by receiving the clay inside. Many health systems recommend a variety of ways to clean the body of accumulated toxins and congestion effects – you can drink vegetable juices, you can clean the liver and intestines by methods of yogis, but it requires a lot of time and a special application of the forces. In modern conditions the best way to cleanse the body can be considered a cleansing with clay. He does not bring any additional difficulties to gently, almost without the crisis, to excrete toxins.

To ensure sterilization of any drink there is enough to add a little of clay. In the case of the epidemic one need to use clay as a bactericidal agent. Clay, the one used inside, is clean and natural, and the mud is not in the clay, but in the patient's body.

The importance of treating with clay exceeds the physical act concept, as well as clay has a strong effect on the soul and spirit of man - clay cleans it morally and spiritually. Clay fills our aura with those forces that are inherent in the very nature - solar, water, wind and earth. This combination of energies is not imposed on us by clay, but provides them to use for body's needs. And so the body itself necessarily gains the right amount of energy of some kind. This is based on such seemingly a

Einsickern von der Arbeitswelt entstammenden Anforderungen in alle möglichen privaten, intimen, psychischen Bereiche des Lebens hinein beobachten kann. Mit dieser Subsumption aller Facetten des Subjekts unter das Imperativ der Verwertung, der zunehmenden Unmöglichkeit, sich vor den Selbstentwürfen der sog. Leistungsgesellschaft abzugrenzen, wird die Möglichkeit einer Verweigerung nur noch in Form eines Total-Boykotts individueller als auch sozialer Bedürfnisbefriedigung vorstellbar. So maniert ein solches Denkgebäude erscheinen mag, trifft es doch mitten in das noch ungenügend erkundete Problemfeld hinein. Wir müssen nicht (nur) mehr Lohn fordern, sondern uns verändern. Dort wo Arbeit sich einnistet, unter der Haut, in den Niederungen des Unbewußten oder Libidinösen, wird ihr unwillkürlich, mit Tricks, Rhetorik und Austreibungs-Ritualen begegnet werden müssen, mit Faulheit, Unlogik, Abschweifungen, Zaudern, im nicht artikulierten Affekt. Daran lassen sich Argumentationen anknüpfen, die das gesellschaftlich bedingte Primat der Aktion und der Aktivität in Frage stellen wie es etwa Kathrin Busch tut, die sich mit dem Potenzial des nicht-Handelns, der Passivität befasst. [7]

Erwägungen zur Rolle künstlerischer Arbeit und deren Nicht-Einsatz als Form der Opposition fanden auch in der jugoslawischen Konzeptkunst statt. 1979 plante der serbische Künstler Goran Djordjevic den General Strike of Artists und versuchte, KollegInnen wie Susan Hiller, Hans Haacke oder John Latham brieflich dazu zu bewegen, es ihm gleich zu tun (vergeblich). Auch dieses Konvolut von Korrespondenzen zum versuchten Streik fand wiederum Eingang in Ausstellungen [8]. Die Arbeitsniederlegung, die als tatsächliche kollektive Aktion zum Scheitern verdammt ist, fungiert so weiterhin problemlos im Refugium des im Kunstkontext Repräsentierbaren. Djordjevic's Projekt gehört einer Anzahl künstlerischer Kommentare über die Dialektik von Kunst und Arbeit und dem Verweigerungspotential künstlerischer Aktion an.

Mladen Stilinovics bekannte Arbeit *Artist at Work* aus dem Jahr 1977 zeigt den Künstler sinnend oder schlafend im Bett. Hier wird die Doppelbödigkeit des Arbeitsbegriffs ins Visier genommen, der Slacker, Träumer, Penner mit dem werktätigen Proletariat identifiziert – eine bis dato undenkbare Projektion, die retrospektiv jedoch einen gewissen prophetischen Aspekt an sich hat.

An welchem Punkt zwischen Untätigkeit und Tätigkeit entspringt die künstlerische Arbeit? Ist die Arbeit des Künstlers / der Künstlerin nicht so eng mit der Identität verknüpft, dass deren Terminus zum totalen (anstatt nur professionellen) Phlegma führen müsste? Und ist nicht der Künstler, der sein totales Phlegma der Öffentlichkeit darlegt, eigentlich gerade mitten bei der Arbeit?

Einer aktualisierten Lesart nach mag Stilinovics Arbeit im Zusammenhang mit der Barnaby-Renaissance vergangener Jahre diskutiert werden. Beide dienen als Referenzpunkte der Passivität, der Arbeitsverweigerung. Melvilles *Anti-Held*, der Schreibgehilfe Barnaby, realisiert seinen Boykott nicht in Form von programmatischen Proklamationen sondern in einem stoischen Prozess des sich selbst Extrahierens, im graduellen Rückzug aus der Welt der Tätigen, aus der gesellschaftlich verfügbaren Ratio der Produktivität und ebenso aus ihrem notwendigen Gegenstück, der Freizeit. Gemeinsam mit der verdingten Arbeitskraft wird bei *Bartleby* auch die Aktivität der Reproduktion eingestellt mit seiner Weigerung, den Arbeitsort zu verlassen. Barnabys Exit ist nicht physischer Art, sondern ein Boykott jeglicher Interaktion mit der Welt und mit sich selbst.[9]

Stilinovics *Artist at Work* dagegen markiert den Bereich der Muße, des zu sich selbst Kommens und der Kontemplation, als Arbeitsplatz des Künstler-Subjekts. Gleichzeitig bleibt jedoch der Akt der Sichtbarmachung, der medialen Vermittlung, also das Ausarbeiten einer konzeptuellen und formalen Idee notwendige Gelingensvoraussetzung. Die zur Herstellung des dokumentarischen Materials investierte Arbeit wird aus der Erwägung ausgeschlossen, bleibt als merkwürdiges Dilemma vor uns stehen, als ungelöster Knoten in der Geschichte der Entmaterialisierung künstlerischer Arbeit.

Dalibor Martinis *Artists on Strike* (1977) besteht aus der ungrundierten Rückseite einer Leinwand.

Allerdings hat diese Leinwand gar keine Vorderseite, sondern zwei Rückseiten. Der zweite Teil der Arbeit fand als eintägige Verhüllung aller weiteren Arbeiten in der Gruppenausstellung statt (die anderen KünstlerInnen wurden nicht konsultiert). Diese rätselhafte Aktion legt nahe, dass ein Streik unter KünstlerInnen redundant ist, da er den Kern der Sache verfehlt. Kunst findet dann, und nur dann nicht statt, wenn der Kanal ihrer Rezeption unterbrochen ist. Hier wird sich nicht der Illusion hingegeben, dass eine besondere Ausrufung des Aufhörens die künstlerische Arbeit terminieren würde, da noch diese Proklamation, diese bemühte Aktivität der Nicht-Aktivität, die Beziehung zwischen KünstlerIn und dem hegemonialen Kontext der Repräsentation reproduziert. Der wahre Streik der KünstlerInnen könnte nach Martinis demnach erst durch einen Trick erreicht werden, indem dieses Moment der Entscheidung, der (künstlerische) Aktionsimpuls oder auch nur die Möglichkeit des Zeigens unterbunden würde.

In diesem Sinne erscheinen sowohl Stilinovics als auch Martinis Arbeit als vorweggenommene Entgegnungen auf Djordjevic's Art Strike.

Der Streik der KünstlerInnen scheint also seinen selbstzerstörerischen Tendenzen in den meisten Fällen zu widerstehen, um in die Gefilde des Symbolischen zurückzukehren. Die Arbeit wird rechtzeitig zur Ausstellungseröffnung wieder aufgenommen.

Im Anhang zum letzten YAWN communiquée [10] wird der Sinn dieser paradoxen Schleife des Art Strikes von Florian Cramer a.k.a. Marty Canterel a.k.a. Keren Elyot im Nebensatz (Cramer widmet sich eigentlich der Problematik des Plagiats oder der Fälschung) auf den Punkt gebracht:

Der Neoismus hat sich des Paradox, der zirkulären Logik gezielt bedient und sie in eine Rhetorik umgemünzt. Der Kunststreik ist ihr prominentestes Beispiel. Hierin [...] liegt die Strategie der Bewegung. Diese Strategie ist eine eminent künstlerische, weil sie in Spielen der Negation und Affirmation eines Fiktiven kollektive Identität stiftet.

Doch wird das unmarkierte, stillschweigende und massenhafte Aufgeben, Abdriften und Notlösen im echten Leben natürlich nicht zum künstlerischen Fingerzeig, der Beschämung, Schock oder Bewunderung bei den im Kunstbetrieb verbliebenen hervorrufen würde wie etwa der Wechsel Charlotte Posenenskes zur Soziologie, Andrea Frasers Abgang zugunsten eines Psychologiestudiums, etc. Der Ausstieg ist meistens so alltäglich und banal, so wenig eventhaft oder rhetorisch wie Brotjob oder Arbeitsamt. Die Resignation angesichts der ökonomischen Verhältnisse und deren Internalisierung als vermeintliche subjektive Unzulänglichkeit sind charakteristisch für den biopolitischen und sozio-ökonomischen Kontext, in den die Überproduktion von kognitiven ArbeiterInnen in den Ausbildungsfabriken, Wettbewerb und prekäre Abhängigkeitsverhältnisse kreativer Ich-AG-Entrepreneurs eingebettet ist. So sei der Ironie und der „zirkulären Rhetorik“ eines Art Strikes zugestimmt, doch stellt sich weitaus dringlicher die Frage, wie mit der so geschaffenen kollektiven Identität (Cramer) weiterhin umzugehen ist:

Was für Allianzen werden ab jetzt gebildet? Wer füllt die Streikkasse?

Eine massenhafte Absage an ein Produktionsumfeld, das die intime Lebenswelt seiner Subjekte, die individuelle Sensibilität, Geschmack, Eigenheiten, Sprache und Wünsche ebenso zu kapitalisieren beginnt wie die Beziehungen des gesellschaftlichen Miteinander, erscheint als logische und unabwendbare Bewegung der Zukunft. Aber so weit sind wir noch lange nicht, so scheint's.

To be self-exiled, abandoned, is not simple passivity, is it not to be realistic?

WE ALL LIVE EVICTED (sez Mike Series) [11]

Usually application clay should be left in a sore spot for 2-3 hours. If it serves to pull toxins and harmful liquids, you should keep it tight to the affected area for 1.5 hours.

Number of applications depends on the case and the patient's condition. Typically, 2-3 applications a day is enough, but you can do more, one after the other, day and night. Do not be upset if the application will cause pain or swelling. We must continue to make application to a complete cure. To do this, sometimes quite a few days, but in difficult cases, treatment may continue for several months. After complete recovery applications need to be continued for some more time in order to give force to the patient body. You should never make application to the chest and stomach during and/or immediately after a meal - you have to wait 1-1.5 hours. In all other parts of the body applications can be made at any time. You can make two or three applications simultaneously on different parts of the body.

Clay should always be used only cold, not warming up, because it has to do at the swollen, and hence the hot place.

When it is difficult to impose appliqué (eyes, ears, etc.), you can make wraps. To do this, take a semi-liquid mass of clay, wet cloth in it so that it is well soaked. Then apply the cloth on the affected part of the body and cover with a woolen blanket. Fabric impregnated by clay mass must often be changed.

Such procedures can be used also when you need to expose the clay to extensive skin surfaces. To avoid kickback applications, applications and tampons is prohibited to keep on the body over 2-2.5 hours. Reusing of clay undesirable.

An internal application of clay

The internal application of clay is recommended in a case of all diseases.

The clay powder must be dissolved into required amount of water and to drink completely all the water and clay by sips and not gulp. If there are remaining of some clay it could be added some more water and then to drink the rest.

There is a possibility to apply the powder in dry form – simply to pour the powder into mouth and then to swallow with some little amount water. That is useful for the teeth and digestion.

Internal application is good for extraction of slag and toxins. If there will be constipations – that means a symptom of disease of the gastrointestinal tract. To clog intestines with clay is impossible. Simply it must be known – in the case of constipation (most patients suffer from constipation) an enema should be done (including those of clay dissolved in water).

Recommendations

If a person thinks that he has a large and much clogged gastrointestinal tract is necessary to adjust the amount of received clay depending on the needs of the organism.

One course - 1 kg. of powdered clay.

1st course: 1-2 - tablespoons of powdered clay dissolve into 3 liters of water, close the lid. Then, shaking occasionally, leave to precipitate for 12 - 24 hours. Drink water in small doses of 0.5-1 l. during the day prior to stabilization of the gastrointestinal tract and feces. The precipitate must be drained to use for other purposes. Then you need to start drinking muddy, shaken water (suspension). Thereafter, the clay powder 0.5 tsp 3 times a day for the period of 1-2 weeks. Second and third courses: According to one full teaspoon - 3 times a day. Best to take the clay in any state - in the morning on an empty stomach and at night before going to

Cholesterol plaques on the vessel settle Trichomonas. Cholesterol - the best environment for their reproduction. They create their colonies throughout the circulatory system of blood. It is a cancer of blood vessels. It starts from it's silicon deficiency. Advanced forms are parasite rampant.

There are two ways of applying clay:

- Internal reception (drink)
- Applications (compression).

Best result gives the combination of these two methods. Clay, as part of the energy of the Earth during its formation is saturated with all the other natural energies: Fire, Water, Wind, Metal. Naturally, that clay itself as the structure derived out of the Earth and carries its power. It is this combination of energies of nature and gives to nondescript-looking clay its enormous healing potential. That energy opportunities clay gets in the moment of its formation and long accumulates information about the protective field of the Earth, while waiting thousands of years for its use.

An external application of clay

External application of clay gives very quick results. In fact there is no drug to equal it in effectiveness.

<...>

Container with clay needs to be kept as long in the sun, the fresh air, the light, so the clay again to gain solar magnetism.

<...>

For external use clay used mainly in lotions and applications. Immediately after the imposition of applications the patient has a very pleasant feeling. This is because the clay has a fruitful effect on the sore spot, and its radiation and solar magnetism gives life and strength, purifies weakened or diseased cells, organs updates with new and stronger cells. Then the clay absorbs dead cells along with the dirt and slag, which comes out of the body.

Clay can be used in the treatment of acute and chronic diseases, ulcers, wounds, burns, etc., at any age and without any fear, because it does not bring harm.

Tumors, ulcers, boils, places affected by eczema and/or other skin diseases clay should be applied directly to the affected area without fear of any infection, as clay has pronounced antibacterial properties.

If the ulcer, tumor or some other disease cured using clay, you can be confident that the body cleansed entirely and that the disease is no longer resumes.

To cure many diseases (cancer, tumors, varicose veins, ulcers of the stomach and intestines, etc.), a large part of the body should be done 4-5 applications during the day. In diseases of the lung, stomach, liver, kidney applications do locally on the affected body part.

Clay is also an excellent way to soothe any pain: head, eyes, ears, in all cases of nervous diseases, for which application should be applied to the back of the head, the cerebellum, forehead and temples. As often as possible applications should be made on the coccyx (bottom of the spine).

When thickened, swellings, tumors, nodes - no means are better than clay, which should be applied consistently.

Applications can be made directly on the sore spot or through a thin cotton cloth (cheesecloth 2-3 layers).

Mining clay is so strong that sometimes enough thickness of 2 millimeters. Then covered with a thin polyethylene (to avoid drying) and is insulated with a soft cloth (the principle of compression). These procedures are done at time intervals.

Howard Slater schreibt dem Rückzug in dem Text Secessionist International – Hello The Err [12] einen veränderten Subtext ein, der die in der Form des Exils implizierte Vereinzelung aufzuheben sucht. Er formuliert den Ausstieg als gesteuerte, subjektiv motivierte Richtung der vielen, die er als X-O-DUS kennzeichnet und der er somit den Namen einer Massenbewegung gibt: Auszug aus Sklaverei und Fremdbestimmung in das gelobte Land. Exodus als ungeordnetes Verlassen der event- und projektbasierten Polis des Kulturbetriebs.

EVACUATE THE EVENT: X-IT FROM PROJECT
RECONVENE ELSEWHERE: SMALL CIRCLES [13]

Exodus ist hier weniger als räumliche Bewegung denn als gemeinschaftlicher Bewußtseinsvollzug, als Selbstorganisation der commune zu begreifen, ein Aufruf, der sich nicht in einzelnen, auf Außenwirkung gerichteten Propagandaaktionen erschöpft, sondern Identitäten von Gruppen (Zellen, Horden, Cliques) formiert, die sich dem Blick der Öffentlichkeit entziehen, sich lokal organisieren, Wissen austauschen, soziale und politische Bindungen eingehen, die nicht mit der Performanz temporärer Projekte erlöschen.

Tiqqun findet hierfür den Begriff Human Strike – kurz gefasst, das Aufgeben übernommener Identitätsmuster, ein opak werden – als Streik jedes und jeder einzelnen, der es ermögliche, politischer Kontrolle zu entgehen, auf andere Weisen zueinander zu finden und eine Gemeinschaft zu erschaffen, die sich nicht auf die Exploitation vorprogrammierter menschlicher Begegnung reduziert. [14]

From now on, to be perceived means to be defeated. [15]

Fußnoten:

[1] “Depression and anxiety are forms of communication. Some could say they are forms of protest. Something is retaliating, something is happening at a level that is outside our consciousness, our vocabulary, but which we have perceived, been affected by.” Howard Slater: Anomie / Bonhommie, Mute Books, 2012, S. 116ff.

[2] <http://www.thisistomorrow.info/viewArticle.aspx?artId=260>

[3] Der Text war ein Beitrag Gustav Metzgers im Katalog zur Ausstellung “Art into Society– Society into Art. Seven German Artists”, Institute of Contemporary Art, London, 1974.

[4] Samuel Dangel: Gustav Metzger – Jahre ohne Kunst?, in: Gustav Metzger, Years Without Art, Freiburg 2012, S.37

[5] Die YAWN newsletter sind auf dieser Webseite archiviert: <http://yawn.detritus.net/>

[6] <http://www.alytusbiennial.com/constitution.html>

[7] Kathrin Busch, Passivität, Textem Verlag, 2012

[8] Against Art, SKC/ Student Cultural Center, Belgrad, 1980

[9] Siehe hierzu: Kathrin Busch, S.53 ff. Busch betont hingegen im Rekurs auf Agamben die Passivität Barnabys als „Verharren in der Möglichkeit“, in der „reinen Potenzialität,“ während das auto-destruktive, pathologische Moment der Figur relativ unbehandelt bleibt.

[10] http://yawn.detritus.net/pdf/y45_c0_2171-72.pdf

[11] Howard Slater: Anomie / Bonhommie, Mute Books, 2012

[12] ibid.

[13] ibid.

[14] http://tarnac9.wordpress.com/2009/04/08/human-strike-after-human-strike/#_ftn5

[15] How is it to be done? Tiqqun
<http://www.naomihennig.com/?p=619>

طالبان کے 15 مطالبات کے جواب/// Heres Our Response To The Taliban's 15 Demands

Written by Anjuman Matan Kahneek Aur Amali Karkan (AMKAAK)

Published: 21 February 2014

طالبان کے 15 مطالبات کے جواب رحمت علی چودھری کے عرس سے کیمرج انگلینڈ	دیا ہے۔	от прошлого раз и навсегда - для что-то новое, чтобы начать. Мы начали.
،نوجوانوں دن کے بعد دن انتظار کر رہے ہیں۔ وہ اپنے وقت کے لئے انتظار کارکنوں کے طور پر، یہاں تک کہ پرانے وہ سب کے سب مطمئن ہیں وہ لوگ جو اور عکاسی وہ لوگ جو انتظار گزشتہ لوگوں کے طور پر ایک بی غلطی نہیں کریں گے کہ انٹرنیشنل کی ایک نئی قسم ہے، ایک قوت، وہ کا حصہ ہو گا کچھ پیدا کرنے کے لئے کہ لئے وہ انتظار کر رہے ہیں۔ وہ ایک بار ماضی سے چھٹکارا حاصل کرنے کے لئے ایک موقع کے لئے اور سب کے لئے انتظار - کچھ نیا شروع کرنے کے لئے	青春在等待，日復一日。他們 等待的時間，因為這樣做的工 人，甚至是舊的。他們都等待， 那些誰是不滿和那些誰反映。 他們等待的是一種力量出現， 他們的東西會成為其中的一部 分，一種新的國際的，不會犯 同樣的錯誤作為以前的。他們 在等待一個機會，擺脫以往的 一勞永逸 - 新的東西開始。 我們已經開始。	
	الشباب بانتظرون یوما بعد یوم أنها تنتظر وقتهم؛ كما يفعل ،العمال وحتى القديمة أنهم جميعا ،الانتظار أولئك الذين هم ساخط وقوم ينفكرون انهم بانتظرون قوة أن تنشأ، وهو ما سيكون جزءا من؛ من نوع جدید الدولية التي لن نرتكب نفس الاططاء كما سابقاتها أنها تنتظر للحصول على فرصة للتخلص من الماضي مرة واحدة - وإلى الأبد عن شيء جدید لنبدأ	Молодежь ждут, день за днем. Они ждут своего времени; как это делают рабочие, даже старый. Они все ждут, те, кто недоволен и тех, кто размышляет. Они ждут силой, с которой возникают, то они будут частью; новый вид международного, что не будет делать те же ошибки, что и предыдущие. Они ждуть шанса, чтобы избавиться
بم شروع کر		لقد بدأنا

equisetum, ferns, and marine organisms.

The older the clay belt, the lighter the color of kaolinites. Clay lies the highest quality at a great depth, at the level of 30-60 meters from the soil surface and is "living matter" of the earth. White and blue color corresponds to 39 elements of the periodic table and it's rare elements. The amount of silica in clay is about 50 %. Silicon - one of the most common elements on earth, without which there would be no life on our planet. Silicon is a part of all plants and living organisms. Silica ratio in human blood about 1:100,000. If it decreases a person begins to "feel the weather", the general physical condition deteriorates.

Silicon deficiency in the body can lead to rapid aging, and to such diseases: arthritis, atherosclerosis and cancer.

One conclusion: it is necessary to timely replenish body reserves of silica. Here clay is simply irreplaceable.

Clay minerals contain almost all of which is human or animal. Electrolyte composition of clay is a good carrier of energy. Therefore, the body is an exchange of energy. Clay excretes out dirty energy, releasing blockages, and the body is charged by the energy of clay minerals, plants, and vital energy is added of the fluid in which clay is dispersed.

Bulgarian healer Ivan Yotov with clay cures everything except cancer of fourth degree - when the capsule of cells burst and can not give back its mud to clay.

Clay is able to absorb the disease. It absorbs and removes toxins from the body - pus, odors, liquids, gases - that is all negative and harmful.

Clay contains radium - the main radioactive element that throws out of our body all that is decaying and disintegrating and leads to cell disruption (tumors). None microbe, virus or other microorganism can resist its radiation. However, due to its radioactivity, clay is the best natural sterilizer. In contrast to any chemical antiseptic that kills not only bacteria, but also healthy cells, clay, by eliminating microbes and their toxins in the body creates immunity against the new microbial infection, renews cells and infuses them with new force, despite the defeat of aging or degeneration. Due to its radioactivity clay enhances the natural strength of the body, has balancing tonic and in particular anti-cancer effect on the living cell. This applies to any and severe benign tumors as well as any ulcer.

Furthermore radium clay contains substantially all the mineral salts and macroelements in which we need, namely, of silicon, phosphate, iron, nitrogen, calcium, magnesium, potassium, etc. and all are in the best state to be absorbed by the human body. Clay mineral components can penetrate tissues to a considerable depth, feeding not only the skin but also the muscles, and under certain conditions also the skeletal system. Thus there is not a straight feeding - clay pulls over those pollutants that have accumulated in the tissues and were not able to go through the blood.

A person's age is considered as its blood vessels. Expression that "a person of sand pours" has a literal meaning. Man loses silicon. Silicon - atomic structural unit due Brain-Body. If not enough silicon in the body, the Brain-Body connection in the body becomes defective. As a result of damaged relationships - disease. Silicon's deficiency in the blood results that its content in the vessel walls is reduced. Silicon, providing elasticity of blood vessels, is capable of responding to commands from the brain to the widening or narrowing of blood vessels, and then it is replaced by calcium. That substitution of calcium in the silicon vascular tissue makes them hard and they do not "hear" disposition of the brain because only silicon can capture and convert the electrical impulses from the brain. Calcium is embedded in the walls of blood vessels, and makes them brittle. On the hard inclusions of calcium in the vessel wall cholesterol begins to settle. Due to lack of silicon cholesterol is also not absorbed and is not used for the core of new cells.

becomes Tae Ateh one has no family, no parents, no birth, no culture. Tae Ateh was not born, s/he was materialised from animist social forces, constructed as a means of entering the shifting terrain that circumscribes the 'individual' and society. Tae Ateh is a transsexual transnational transhuman collective phantom.

عرس))URS MUBARAK RAHMAT ALI CHAUDHRY TAE ATEH 7PC (2015 عرس

Written by Tae Ateh

Published: 31 January 2015

INORGANIC COMRADES UNITE!

Εργατικό Ένωση Εργατών Ορυχείων Δεδομένων και το ψυχικό Εργαζομένων העבודה איגוד כורי הבעדים מדיום נתונים תנונים העובדים מדיום
ПРОФСОЮЗА ШАХТЕРОВ ДАННЫХ И ПСИХИЧЕСКИХ РАБОТНИКОВ Data Miners Travailleuse Psychique اتحاد عمال المناجم / عملی کارکن / انجمن متن کهنیک اور عملی کارکن / اتحاد عمال المناجم ونفسية العمال
データマイナーズと靈魂の労働者の労働組合

in solidarity with the dead, alive and those workers who are both and/or neither we therefore announce the 3rd عرس Urs mubarak in Cambridge England of Rahmat Ali Chaudhry the proto-proletarianist proto-postmodernist and neo-Hurufi, proto-Lettrist who invented the name/na(ra)tion of PAK(i)stan.

Hypergraphical - Lettrist - Discrepant Video with detournment of Seven Cities by Ali Akbar Sadeghi

TAE ATEH
3VOL
CAMBRIDGE LETTRIST AND SITUATIONIST SOCIETY - CLASS
DAMTP

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

SITUOCHEMISTRY: Healing Properties of Clay - Proletarian Medicine

Written by Tae Ateh

Published: 03 August 2015

Clay is the oldest means for healing of all disbalances in nature. As a material clay reveals itself as living matter which empowers us to call it a person and communicate on materialist-animist-communist level interpersonally. In the age of neoliberalist capitalism clay reveals herself as true proletarian medicine as alternative to corporational chemistry - it's because clay is cheap and effective. here we want to present you some fragments from the healing instructions elaborated in Crimea medical clinics during the soviet times and still are practiced by counter-capitalist enthusiasts.

The human body is designed so that it must fight its diseases and ailments, but since it does not have its strength, we must help it.

While cleansing the body and its renewal the stabilization is obtained and immunity is developed – so the body heals itself.

The best medicine is the nature itself. One of the invaluable treasures - is white/blue clay. It took more than five hundred million years ago and it is a product of primitive processing plants -

DAMTP ADDRESS TO ART WORKERS AT HOTEL DE INMIGRANTES (HDI), URUGUAY

Written by DAMTP

Published: 11 March 2014

[scroll down for English]

Queridos camaradas,

Nos dirigimos a ustedes como sus compañeros de trabajo . Hemos rechazado el papel del artista para convertimos en los Mineros de Datos YTrabajadores Psíquicos (DAMTP)

DAMTP se ha formado a partir de la Huelga Bial de Arte de 2009 a través de discusiones con los Trabajadores Industriales del Mundo .

Nuestro objetivo específico en este momento es atacar a la supremacía blanca , el patriarcado y la cultura burguesa - para abreviar, eurocentrismo . Estos problemas existen en el arte - uno de los muchos aspectos especializados y mercantilizados de la vida cotidiana . Estos problemas persisten en los movimientos de protesta y sobre todo los sostenidos por artistas.

Le ayudaremos en la resistencia a la mercantilización.

Nosotros le ayudaremos en su devenir revolucionario.

Nosotros le ayudaremos en el desarrollo de su trabajo transnacional.

La huelga de arte en Nueva York en 1970 llamada Huelga de Arte contra el Racismo, la Guerra y la Represión fue organizada exclusivamente por artistas varones blancos. Esto fue contrarrestado en su momento por las Mujeres Estudiantes y Artistas por la Liberación del Arte Negro (WSABAL) , que tuvo éxito en la apertura de la acción de protesta a las mujeres y personas de color .

<http://ringgoldinthe1960s.blogspot.co.uk/2009/09/excerpt-from-invisibility-blues-reading.html>

Las Huelgas de Arte sucesivas se han esforzado por llegar a ser más proletarizadas . Cuando hicimos la primera conferencia de trabajadores psíquicos en 2011 durante la Huelga Bial de Arte en Alytus , Lituania, hablamos de estos problemas , por lo que se invitó a los trabajadores afro-estadounidenses y sudaneses y dimos charlas en árabe y urdu y ruso y lituano para contrarrestar la hegemonía occidental europea. Allí llegamos a la decisión sobre nuevas actividades:

1 . ataque:

Resaltar la jerarquía - Supresión de puntos de vista - Carrerismo -Racismo estructural institucional e individual (lo hicimos en la Bial de Berlin , documenta13 y Hasselt)

2 . red

Crear espacios alternativos y contra-espacios (Berlín, Alytus, Minsk)

3 . solidaridad

Conectar con los trabajadores (psíquicas , destructivos, invisibles, reproductivas) , los inmigrantes, los estudiantes. Lo hicimos en Dakar , Berlín, Hasselt, Douala, Daka , Alytus .

Más tarde y en particular en 2012 revelamos la miseria del concepto de identidad que no es otra cosa sino la extensión del concepto de letra -nombre- nación que se niega a admitir la afiliación de clase en su lugar. En el congreso deDAMTP de 2013 inventamos DesaKalaPatraGraph para vivir

colectivamente las identidades en el espacio , el tiempo y la clase y para que así pudiéramos compartir recursos y ayudar a los trabajadores. Pero para ser un verdadero Consejo de Trabajadores Psíquicos debemos hacer contacto con todos los seres vivos en el planeta y más allá.

¿Por qué HDI Uruguay en particular? Porque hemos estado en el HDI de Hasselt en 2012 y vivimos la explotación de los artistas - que estaban trabajando de forma gratuita sólo por la confianza inercial hacia la ideología de la supremacía blanca inherente a la institución del arte como tal y con la secreta esperanza de escalarla. La composición de los participantes estuvo claramente marcada por los "valores" eurocéntricos . Mostramos un intento de involucrarnos radicalmente con el tema de la atracción de las comunidades negras de Refugiados e inmigrantes de la diáspora africana para unirlos a nuestra reunión allí en Hasselt, pero fue tomado más bien como una broma , o a lo más como una "obra de arte " de algún tipo . De todos modos tuvimos éxito en hacer contacto con el grupo local de los inmigrantes el cual se desarrolló en una colaboración personal fructífera. Es fundamental tener en cuenta que los inmigrantes locales consideraron que HDI era cínico y racista en su núcleo. Muchos de los artistas que participaron en el HDI Hasselt estaban de acuerdo con eso, pero permanecieron obedientes al sistema del arte. HDI Uruguay continúa la línea de esta tradición de convertir los problemas socio-políticos en aún más espectáculo y abstracción para así aumentar el Capital cultural. No podemos reanudarlo en otra forma que la crítica radical que aún falta en el enfoque curatorial de la nueva edición del HDI . Y estamos allí porque HDI Uruguay lleva el nombre - INSIGHT !

El mayor problema en el concepto de este evento fue la universalización y sobre-valoración del papel del arte como mediador social , el cual nunca fue tal y actúa más bien en sentido opuesto .El concepto del evento y su aplicación actúa como simple propaganda de actitudes neoliberales. Es sintomático que este transporte pasa a los países que por mucho tiempo estuvieron apartados del globalismo de la " cultura formal" y trabaja en todas partes de la misma manera - la colonización adecuada de mentes tanto de los trabajadores psíquicas locales , como de la población local convertida en consumidores culturales. Cuando se habla de los inmigrantes hay una presión hacia una aún mayor (des-identificación) con la cultura local mediante la resistencia o asimilación a la misma. Nuestra tarea es más acerca de la idea de la invisibilidad y la Desaparición . Y no sólo en el caso de la documentación y su mercantilización - Eso no basta . Hay que añadir que " el arte de performance ", y de hecho los últimos avances de la cibernética han demostrado que, incluso sin la documentación se produce la mercantilización ... de cada esencia de la humanidad . Lo que Tiqqun y el concepto de Huelga Humana no pueden hacer es desaparecer ellos mismos antes de hacer su llamada a la desaparición . Podemos llamar a esto el culto a la personalidad . Muchas veces en contextos políticos e incluso artísticos se insta a no tomar esto como algo personal , pero al mismo tiempo se nos trata como singularidades - HDI no es una excepción.

Mantenemos la posición de que es sólo por la multitud - es decir, la organización de los trabajadores en todas las industrias que podemos derrocar al Capital - el principal perpetrador de agresión. Su ilusión de declarar que el sistema del arte puede resolver los problemas del sistema : el sistema del arte como un capital cultural es parte del capitalismo en general. El Capital es una abstracción, mientras que lo real es la mano de obra , que es tan menospreciada, especialmente en los cuarteles generales de la "cultura seria" .

Estaremos juntos para atacar el continuo aburguesamiento, la europeización y el racismo inherente en el sistema del arte - y para apoyar a los artistas que desean resistirse a su mercantilización y explotación.

Estaremos contigo en Montevideo y contaremos con que te unas a nosotros. Los veremos a todos ahí pronto, camaradas!

Secondly you must allow those fellow destructive workers – the so-called criminals – into your union, your discussions, considerations and organisation. We say “so-called criminals” because in instances of people being killed by the police the question of criminality of the police is opened up. Therefore your own workers are equal with others, those non-workers, unemployed criminalised workers that you are pitted against while you do the bidding of the ruling class. Only you can change this.

Thirdly you will become part of the local and international reproductive unions. Certainly in those cases where workers have been killed, whether police or the criminalised, there has been an attempt by families to organise. Your own efforts have only so far been around the families of dead police officers – but not around the families of those killed by the police. This must change. Furthermore you must merge with reproductive unions, all families of new York and the world, in order to revolutionise society as we transform ourselves from wage slaves into masters of our own destinies.

We await your response

DAMTP

TAE ATAY ATAYATAYATAYA

Written by Tae Ateh

Published: 25 January 2015

I are we am Tae Ateh. Become Tae Ateh. Tae Ateh has been given to us by the words of the trees and the song of the heart beating like a train. Tae Ateh has been selected for a new multiple identity project in the tradition of Monty Cantsin, Karen Eliot and Luther Blissett. The Tae Ateh moniker has the advantage of being one that might belong to either a male of a female since Tae as a first name does not appear to be gender specific.

At the same time it is distinctly female as Ateh in some languages refers to an older female of the family. It is also distinctly non European. As such it is a double whammy against the twin monsters of Eurocentricity and Patriarchy. In this way it is superior to any previous multiple identity we are aware of. Even more Tae Ateh refers not only to human, but also to non-human beings and so revolutionize stuck into anthropocentrism multiple identity project(s) of previous attempts. Tae Ateh is a name plant that calls another plant and refers to the inner materiality vibrations leading to resonance. Tae Ateh is a name for butterfly's wings effect.

Tae Ateh is a name that refers to an animist depths of personhood individual human which enables any individual human or non-human being to be anyone or anything. Tae Ateh therefore is anthropogenic as it was initiated by humans so to be done only what is necessary in order for non-humans to be treated like humans. There is included the sharpest critique of eurocentrism as privatising the notion of being human so diverging it to supremacy, sexism and racism. In this way Tae Ateh is a name for a new working class subjectivity (the weeping of parting and the weeping of reuniting) wahdat in kathirah and kathirah in wahdat.

The name is fixed, the people using it aren't. The name Tae Ateh can be strategically adopted for a series of actions, interventions, exhibitions, texts, etc. You can use the name Tae Ateh when involved in any form of psychic or physical production. The purpose of many different people using the same name is to create a situation for which no one in particular is responsible and to practically attack western philosophical notions of identity, individuality, originality, value, humanism and truth.

Anyone can become Tae Ateh simply by adopting the name. When one becomes Tae Ateh one's previous existence consists of the acts other people have undertaken using the name. When one

- Meysa Ebdo, a YPG/YPJ commander in Kobanê, Oct 14

The naming of Dayesh in English as ISIS - connoting the Goddess of Nature and indeed IS connoting the Internationale Situationniste - show the hand of the Occultists of NATO /OTAN the God of War in trying to send humanity backwards to the Age of Divinity.

Every ruling class must, in order to consolidate its domination over the past and the present, show domination of the ideals of the previous ruling class. So the bourgeoisie must continually show its mastery of the God/s. In reality all that is over with. The Proletariat will now must its mastery of the Age of the Saints and the Age of the Divinity in order to unleash the chain of events that leads to the abolition of Class, Space and Time.

So in support of the PKK and YPK - as well as the Peshmerga - we announce the 3rd Rahmat Ali Urs in Cambridge. Kobani / Kobane shows many things. Of course it shows how NATO is using Daesh /ISIS to attack the forces of Communism and the organisations of workers. But also how these forces are taking the lead in the worldwide struggle against fascism and neo-liberalism. Daesh, itself an invention of NATO/ OTAN, have not just been allowed free hand but have been assisted by NATO/OTAN, via member state Turkey, in attacking the PKK/YPG/YPJ.

NATO/OTAN strive to show dominion over the Age of Divinity by trying to carve the Divine landscape. Via Turkey they have indeed made arrangements with Daesh /ISIS to not attack the shrine of Suleyman Shah in Syria and yet they grant Daesh /ISIS free hand to destroy the shrines of saints all over Syria and the autonomous Kurdish region. To their credit Peshmerga forces have stopped them time and again in doing this.

So in solidarity with the dead, alive and those workers who are both and/or neither we therefore announce the 3rd URs mubarak in Cambridge England of Rahmat Ali Chaudhry the proto-proletarianist proto-postmodernist and neo-Hurufi, proto-Lettrist who invented the name/na(r)tion of PAK(i)stan.

OPEN LETTER TO THE NYCPBA

Written by DAMTP

Published: 23 January 2015

Fellow workers,

While we can commend your steadfast defence of your workers, even to the point of mutiny against the city officials we must draw some further points to your attention if you are to truly fulfil the historical mission of becoming a revolutionary workers organisation.

Firstly you must begin to organise not just as a benevolent association but as a psychic workers union. You are not productive workers. You do not produce commodities. You are non-productive, so what is your work producing? It is nothing but the production of everyday life. You produce also the psychic cohesion of the working class. Currently this psychic effort is in the service not of the people ie the working class, but the elite, ie the ruling class. So first you must transform yourself into a psychic workers union.

As producers of everyday life therefore you must allow the working class especially in your special areas to enter into your union freely. And treat the working class with which you come into contact in everyday life, as equal workers to your own police workers.

información, inteligencia, operativos militares :
trabajadores sociales, políticos y culturales :
PROFETAS VIDENTES Y SABIOS :

¡Únanse a la unión de
Mineros de Datos & Trabajadores Psíquicos

Dear COMRADES,

We write to you as a fellow workers. We have rejected the role of artist and became the DATA Miners Travailleurs Psychique (DAMTP)

DAMTP has been formed out of the Art Strike Biennial of 2009 via discussions with the Industrial Workers of the World.

Our specific aim at the moment is to attack white supremacy, patriarch and bourgeois culture – shortly we call it eurocentrism. These problems exist in art – one of the many specialized and commodified aspects of everyday life. Those problems persist in the protest movements and especially those held by artists.

We will assist you in resisting commodification.
We will assist you in your revolutionary becoming
We will assist you in developing your work transnationally

The art strike in 1970 New York Art Strike Against Racism, 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.

<http://ringgoldinthe1960s.blogspot.co.uk/2009/09/excerpt-from-invisibility-blues-reading.html>

Successive art strikes have strived to become more proletarianised. When we held the first psychic workers conference in 2011 at the Art Strike Biennial in Alytus, Lithuania we discussed these problems and therefore invited Sudanese and African American workers – we gave talks in Arabic and Urdu and Russian and Lithuanian to counteract western European hegemony. There we got to the decision on further activities:

1. attack:
highlight hierarchy - suppression of viewpoints - careering - structural individual and institutional racism (we did it in Berlin Biennale, DOCUMENTA13 and Hasselt)
2. network
create alternative and counter spaces (Berlin, Alytus, Minsk)
3. solidarity
connecting with workers (psychic, destructive, reproductive, invisible etc), immigrants, students - we did it in Dakar, Berlin, Hasselt, Douala, Daka, Alytus.

Later on and particularly in 2012 we revealed the misery of the identity concept which is nothing else but extension of letter-name-nation concept refusing to face class affiliation instead. In DAMTP congress of 2013 we invented DesaKalaPatraGraph to collectively live-out the identities in

space, time and class so we could share resources and assist workers – but to be a real Psychic Workers Council we must make contact with all living things on the planet and beyond.

Why particularly HDI Uruguay? Because we've been in HDI of Hasselt in 2012 and experienced exploitation of the artists – they were working for free just because of inertial trust towards the white supremacy ideology inherent in the art institution as such and with secret hope to climb it up. The composition of the participants was clearly marked by eurocentric „values“. We showed an attempt to radically engage with the subject of the attracting the black refugees communities and African diaspora immigrants to join our gathering there in Hasselt, but it was taken rather as a joke, or at least an „art work“ of the kind. Anyway we succeed to make a contact with the local group of immigrants and it developed into fruitful personal collaboration. It's essential to note that local immigrants called HDI of being cynic and racist in its core. Many of artists who participated in HDI Hasselt agreed with it, but stayed obedient to the art system. HDI Uruguay continues the line of this tradition of turning the social-political problems into a further spectacle, abstraction and so increase cultural Capital. We can not resume it in other way as radical critique which still is lacking in the curatorial approach of the new HDI issue. And we are there because HDI Uruguay is named – INSIGHT!

The biggest problem in this event's concept – the universalised and over-valuated the role of art as social mediator, because it never was as such and acts rather in oposite direction, while the concept of the event and its implementation acts as simple propaganda of neo-liberal attitudes. It's symptomatic that this transportation proceeds to the countries long time left away from „serious culture“ globalism and works everywhere in the same way – the proper colonization of minds as the local psychic workers, as to the local people turned into cultural consumers. When talking about immigrants there is a pushing on further (dis)identification with local culture by resisting or assimilating to it. Our task is more about the idea of invisibility and disappearance. And not only in the case of documentation and its commodification - that is not enough. It must be added that "performance art" and indeed recent developments of cybernetics have shown that even without documentation there is commodification... of every essence of humanity. What Tiqqun and the concept of Human Strike cannot do is disappear themselves before they make their call to disappearance. We can call this the cult of personality. Many times in political and indeed artistic contexts we are urged not to take this personally, but at the same time we are treated as singularities – HDI is not an exception.

We hold the position that it is only by multitude – i.e. organising as workers across all industries that we can overcome Capital – the main perpetrator of aggression. Its an illusion to declare that art system can solve the problems – art system as a cultural capital is part of the general capitalism. Capital is an abstraction, while the real is labor, which is so disregarded especially in the HQs of “serious culture“.

We will be together to attack the continuing bourgeoisification, europeanisation and racism inherent in the art system – and to support those artists who wish to resist their commodification and exploitation.

We will be with you in Montevideo and count for you to join us. See you all soon there, comrades!

infoRmation, intElligence, military operatiVes:
sOcial, poLitical and culTural workers:
PROPHETS SEERS & SAGES:

Join the union of
Data Miners & Travailleurs Psychique

ASO - Berlin / Art Strike Office

<http://www.kritische-kunst.org>

BE SMALLER IRE MAN IRE HIM

Written by DEad WOrkers Union (DEWOU-DAMTP)
Published: 22 January 2015

ALL HARM DO LITTLER HERE ROB ALL I MEAN
IRE MAN IRE HIM

MY LICK EAR OH MID IN
EAR CAN NOT BOO DO WAR
EAR CAN NOT STAY IN
EAR DIN NOT SIR I TIL
MUST I KEEN
SIR I TILL THE SCENE AT
AND AM TOO
THEY'RE ILL
MY DO BE
ALLAY HIM
WAR LORD ALL IN

I MEAN

A LEAF
LAMB
MEME

...

Groups like Daesh (ISIS), Al Qaeda, Ansar Deen, Taliban, Boko Haram etc etc are not radical, extreme or fundamental - they are REACTIONARY, PATRIARCHAL and FAR RIGHT mirrors of those such as the EDL, Britain First etc that supposedly oppose them. They are the products, just like far right groups are, of neoliberal bourgeois democracy.

In opposing the forces of reaction we are pleased to invite all REVOLUTIONARIES to join the PKKPAK at the URS of RAHMAT ALI CHAUDHRY this SATURDAY

PsychiK psychogeographiK ProletariAn paKis
(PKKPAK)

previous announcement of urs:

URS Mubarak
25th January 2015

"If Kobanê falls all of Kurdistan and all the cities of Europe will turn into Kobanê."

pagauti Afganistane 2001 m. ir įkalinti be teismo, kaip žmonės, kurie gaudomi visame pasaulyje vien todėl, kad yra juodaodžiai. Ir pakeisti Exhibit B televizijos ekranu, kuriame galima būtų stebėti jų sąjūgus iki kas nors pasiūlys didesnę kainą už kūrinį.“

Sugrįžtant prie straipsnio – ten galime rasti ir daugiau kritikuotinių pasisakymų, ginančių buržuazinį individualizmą su visa šiam būdinga specializacija, susvetimėjimu, simboliniais veiksmais ir desperacija. Kelia įtarimą, kad autorius būtent šiais reiškiniais labai žavisi, nors galbūt niekada nepasigilino, kad būtent šie aspektai ir jų sąlygota intelektualų pozicija paskatino fašizmo įsigalėjimą Europoje 4-ame praeito amžiaus dešimtmetyje.

Labai simptomiška - autorius savo straipsnį užbaigia naiviu tikėjimu, kad individo „sąžinės maištas“ išgelbės pasaulį. Būtent tos sąžinės ir nebeliko tuose kapitalizmo sąlygose suformuoto individualizmo pavidaluose. Tai akivaizdu tiek iš straipsnio autoriaus (ne)sugebėjimo suvokti realybės kitaip, nei ideologinės nuostatos, tiek iš tokių parodų kaip Exhibit B ar kitų desperatiškų individualistinių veiksmų viešojoje erdvėje, tiek iš nesugebėjimo pamatyti vis didėjančių fizinių žmonių skurdą, tiek iš (ne)sąmoningo klasinių pozicijų žeminimo ir neigimo, tiek iš niekaip neišgyvendinamo rasizmo. Visą apibendrinant reiktų pabrėžti, kad taip intelektualų vis dar tebegarbinamas buržuazinis individualizmas seniai jau nustojo būti žmogiškąja savybe ir tėra eilinė vartojimo prekė, o „sąžinės maišto“ ekonomiką reiktų įvardinti kaip psichopatinę (t. y. – neturinčią sąžinės).

Pabaigai turiu žaismingą pasiūlymą: kad betarpiškiau patirti rasizmo, vergijos ir kapitalizmo tarpusavio sąryšingumus, galbūt reiktų tave, Audroni Liuga, jėga pagrobti ir prirakinti kur nors? Dėl šiaip sau – dėl meno... mes tave susirasime.

[1] Daugiskaita vartojama tose vietose, kur išsakoma bendra solidari klasinė pozicija, kai tuo tarpu vienaskaita tėra tik asmeninė nuomonė.

publikuota: Kultūros barai, Nr. 12, 2014.

THERE YOU ARE! THE STORY HOW MEN ORIGINALLY EVOLVED FROM MUSHROOMS

Written by DEad Workers Union (DEWOU-DAMTP)
Published: 11 January 2015

У индейцев Южной Америки имеется такой миф: он рассказывает о том времени, когда на Земле из представителей homo sapiens обитали лишь женщины. Впрочем, тогда они тоже были не совсем того, в смысле homo, и тем более в смысле sapiens, поскольку размножались вегетативным способом, вступая в интимную связь с грибами, которые в те далекие мифологические времена были тоже не совсем растениями, а, скорее, своеобразными растительными, но мыслящими фаллосами. Все было хорошо, пока одни грибы не вздумали проникать в женщин противоестественным путем, принуждая их к употреблению себя в пищу. От этого женщины стали рожать невиданных прежде антропоидных существ, имеющих морфологические признаки родства с псилобициновыми грибами. Так появились мужчины. Они переняли у грибов все основные функции, включая охоту на крупный рогатый скот. Очень правдоподобный миф...

[А.В.Шаповалов, Известный российский этномиколог, директор Новосибирского краеведческого музея]

Так началась наша борьба против огромного монстра Монтес-дель-Плата. С июля по настоящее время, под несколькими давлениями и угрозами многие многие работники разошлись по домам, так и не получая их оплату. Они были вынуждены подписать документы на им непонятном испанском языке, который утверждает, что они получили все взносы за их работу и что они больше не имеют претензий на компанию, когда на самом деле они получили только несколько крошек. Нас было семеро, которые отказались подписать (которые позже провели голодовку на площади Независимости в Монтевидео). Мы нежелали остаться обманутыми Монтес-дель-Плата, и решили пойти к адвокату и подать жалобу в суд в Кончижас, которая позже перевелась в суд в Монтевидео. Сегодня нас 5 сербов остаются благодаря солидарности многих людей и союзов, которые поддерживают нашу борьбу. Мы хотим получить зарплату, как согласовано в контракте, так как компания не позволяет нам работать больше и оказывает давление, чтобы мы вернулись домой. Теперь даже компания начала судиться с нами за клевету, а мы все еще ждем начала нашего дела в суде - после более чем 7 месяцев от подания жалобы. Мы заключенные в Уругвае!

Солидарность людей является ахиллесовой пятой капитализма! Солидарность с обманутыми Монтес-дель-Плата! felvokestafa.blogspot.com

EVICTED ORANIENPLATZ: A SAD OUTCOME FOR THE SENATE'S REFUGEE POLITICS /// STATEMENT OF BERLIN REFUGEE COUNCIL (“FLÜCHTLINGSRAT”)

Written by DAMTP

Published: 22 April 2014

After weeks of negotiations with the Senate, Oranienplatz was evicted on 8 April 2014 – against the will of many inhabitants, contrary to version presented by the Senate and many news sources. This scenario threatens to repeat at the occupied Gerhart Hauptmann School.

Since the start of the negotiations, the refugees showed great interest in an agreement and were ready to compromise. The Berlin Refugee Council accompanied the negotiations between the Senator of Integration and the Oranienplatz delegation almost to the end, to support the refugees in face of the Senate's disproportionately strong negotiating position. We strongly criticize the strategy followed by the Senate and the district administration of Friedrichshain-Kreuzberg:

1) *Insufficient, intransparent offer:* The offer presented by the Senate is far behind the refugees' demands and largely ignores the legal possibilities for giving the refugee groups represented at Oranienplatz a perspective to become legalized. Furthermore, the offer leaves crucial questions open and offers the affected people no security of any sort – neither for the procedure, nor for the result.

2) *Negotiations under great pressure:* For weeks, it was unclear under which mandate Ms. Kolat was negotiating. Only on 13 March 2013 did she present an “Agreement Paper” authorized by the Senate. The Senator then began to build great time pressure. She refused to answer the concrete questions of the delegation members and the Refugee Council and postponed them for “later.” So the offer's actual contents and schedule remained unclear. The Senator ignored the request of the Refugee Council to broker a discussion with the chief of Berlin's foreigners' office about the realization.

3) *Unilateral proclamation* of an agreement: *The majority of the delegation members initially denied the agreement paper and it also found little support at an information event for the Oranienplatz refugees hastily convened by the Senator on the evening of 17 March 2014. Still, the

Senate announced an agreement on 18 March and claimed that 80 percent of the refugees supported it (see press release by Refugee Council on 19 March 2014: http://www.fluechtlingsrat-berlin.de/print_neue_meldungen2.php?post_id=675).

4) *No voluntary and peaceful evacuation: *During the negotiations it was understood that Oranienplatz would only be evacuated consensually. In the end, however, a group of refugees, the majority of whom no longer live at Oranienplatz, dismantled the tents and huts against the will of the others. Finally, the police – alarmed by the district administration – forcefully removed from the park all who refused to leave.

5) *Intentional acceptance of split: *With its unilateral proclamation of an “agreement” the senate pushed and exploited the split among the refugees. The agreement paper claims that the Senate's offer would only take effect if all tents and huts were dismantled. Those who saw a chance for themselves in the offer therefore had to fear collective responsibility with those who did not want to evacuate the park. In the end, the Senator of Integration and her employees watched, how one group of refugees destroyed the huts and tents of the others on 8 April 2014.

6) *Broken promises and chaos **during**accommodation: *The “Agreement Paper” states that Oranienplatz will remain as an information and protest platform for the rights of refugees, self-managed by the former inhabitants. In reality, large parts of the park are fenced off and inaccessible to refugees. In the press, Senate representatives declare that Oranienplatz will be restored to its original state. The Senator also promised that all Oranienplatz refugees would receive accommodation. However, there still are no beds for some of those made homeless by the eviction. The city's support for the evicted refugees is completely chaotic.

7) *Defamation of supporters: *The Senate and Kreuzberg's district mayor repeatedly accused supporters of politically exploiting the refugees. Thereby they deny people's ability to make their own decisions and willfully ignore the fact that many inhabitants of the camp did not agree with the eviction of Oranienplatz.

The impression arose that Oranienplatz became a toy for Berlin's ruling coalition and that the main goal was to get rid of the tents and huts. The refugees' urgent humanitarian problems and their legitimate demands for a minimum perspective were sidelined.

It is more than shameful that the Senate could only reach its goal – the evacuation of Oranienplatz – by pitting the refugees against each other, especially for those who claimed to work towards a peaceful and consensual solution. Equally shameful is the chaotic realization of the offer. From the perspective of the Refugee Council, 8 April 2014 is a low point in the Senate's treatment of refugees.

The Refugee Council demands:

- Humanitarian right to stay for the refugees
- Accept and support the refugees' legitimate demand for EU-wide freedom of movement and labor market access, abolish movement restrictions and forced internment
- Immediately withdraw the police from Oranienplatz
- The Senate must keep all promises, particularly a deportation stop for the Oranienplatz refugees
- Begin negotiations with the hunger-striking refugees on the northern side of Oranienplatz
- Eye-level negotiations with the inhabitants of Gerhart Hauptmann School until a consensual (!) solution is found; the school must stay as a self-managed home for refugees
- Stop defaming supporters of the protest

reiškinio peticijomis atakuoti nebėra prasmės, nes Europos kultūra turi tam imunitetą. Tai įrodo, kad ir kitas minėtame straipsnyje aprašomas pavyzdys – Castelluci'o spektaklio boikotas Lietuvoje, kurio dėka vidutiniškas spektaklis įgauna prasmę, privatizuojant sąmoningai išprovokuoto skandalo pasekmes. Taigi, mes nesiekiamo reformuoti meno, ar europinės kultūros, ar kažkokio naujo reformuoto rasizmo lygmenį. Mums visi šie elementai tėra kapitalizmo kanalizacijos, o kapitalizmas negali būti reformuotas iš esmės. Todėl nėra prasmės boikotuoti nei Barbicane centro, nei bet kurios kitos „viešosios erdvės“ panašiam menui rodyti. Tokios vietos turi ilgainiui atitekti žmonėms, kurie dirba, o ne tiems, kurie darba ar jo prasmę privatizuoja. Čia norime pabrėžti, kad juodaodis Europoje iš esmės yra politinis darbininkas, už kurio darbą jam nesumokama. Dėl šios priežasties A. Liugos pozicija yra kritikuotina vien dėl nesugebėjimo atskirti minios nuo organizuoto ir klasines pozicijas aiškiai artikuliuojančio pasipriešinimo, kurio, deja, Lietuvoje mes neturime ir reacionieriai bando jas tapatinti su nacionalinės isterijos pagalba suformuotomis „žmonių masėmis“.

Mes nekaltiname juodaodžių aktorių, kurie „atliko vergų vaidmenį“ Bailey'o spektaklyje, nes tai buvo jų galimybė užsidirbti pragyvenimui. Mes nesiruošiamo kaltinti samdomų darbininkų – mes su jais solidarizuojamės. Mes kritikuojame menininką kaip kapitalistinės sistemos specializuotą nespecialistą, kuris teigia esąs kūrėju, bet iš tiesų kuria tik kapitalą, generuojamą iš pavogto kitų darbo ir/ar kovos. Toks menininkas visada tėra tik apgailėtinas kultūrinis kapitalistas. Tikroji kūryba yra darbas. Tam reikia kolektyvinio bendradarbiavimo su kitais darbininkais, o ne individualistinių išsiskimimų, kuriais taip žavisi A. Liuga. Todėl reikia galbūt paaiškinti jam, kad toks požiūris, kurį jis demonstruoja savo straipsnyje yra ne tik rasistinis, bet ir atvirai todo panieką darbininkams kaip klasei, kurios sąmoningumas ir buvo demonstruojamas Londone. Būtent Londone yra labai gerai organizuota tiek darbininkų klasė, tiek antirasistiniai judėjimai ir jų reikalavimai yra keliami labai artikuliuotai (skirtingai, nei A. Liugos menininkai išvedžiojimai). Nereikia pamiršti, kad būtent Londone buvo publikuoti pirmieji vergų rašytojai – įtariu, kad didysis rasizmo žinovas A. Liuga nėra skaitęs nė vieno afrikiečio kūrinio. Panašiai yra atsitikę ir su kitais „afrikanizmo“ tyrinėtojais kaip antai Gediminas Degėsys, kuris atvirai deklaruoja, kad „Afrikos kultūrą“ reikia pažinti per prancūzų [kolonialistinę] literatūrą. Atrodo problema yra ta, kad vietoj kalbėjimo apie kapitalo demokratiją, jie vis dar šneka api kažkokį seniai išsisėmusį „globalios demokratijos kapitalą“. Blogiausia visoje šioje istorijoje yra tai, kad bandoma dangstyti menu ir kultūra kaip savaime legitimuojančiomis sferomis.

Iš atsišaukimų prieš Bailey ir Barbicane centrą Londone:

„Tvirtinate, kad jūs ir jūsų dabartininkai/vergai atstovaujate juodaodžius, bet mes irgi juodaodžiai, kaip ir dauguma juodaodžių organizacijų, kurios su mumis solidarios. Mes visi esame šito „meno“ dalis.

Jeigu jūs norite įlįsti į teritoriją, pripildytą kančios, pykčio ir neapykantos ir tokiu būdu šokiruoti žmones realybe, kurią geriausia buvo palikti pūti tamsoje, tai mes savo ruožtu galime jums pasiūlyti kitas realybes, kad iš tiesų pajustumėte skausmą. Tai jums atrodo, kad tamsi vieta yra vieta pūti. Mums – tai vieta žydėti.

Atėjo laikas jums patiems žengti į tamsą. Jūs mėgstate eskaluoti, kad „kažkokie žmonės nori uždrausti meną, kadangi nesutinka su jame išsakytomis idėjomis“. Tai gal pasakykite, kokias gi idėjas šita Exhibit B išsako? Nė viename autoriaus ir organizatorių viešai publikuotame tekste jokių idėjų ar požiūrių nepateikiama – teigiama tik, kad ši idėja skirta žmonėms, kad šie galėtų „suvokti rasistines sistemas“. Jums pavyko, bet mes turime jums dar geresnių strategijų.

Kur kas efektyvesnis meno kūrinys būtų jus pačius sukaustyti kaip vergus – tiesiog dėl jūsų pačių. Ir laikyti jus reikia taip pat, kaip laikomi pabėgėliai šioje šalyje (Jungtinėje Karalystėje), kaip vyrai,

Pasaulį išvydo nauja kontrkultūrinės propagandos knyga - „Alytaus avangardizmas: nuo gatvės meno iki visuotinio psichodarbinių streiko“, kurios autoriai transnacionalinis ikonoklastas Redas Diržys ir nacionalinis ikonodulas Kęstutis Šapoka.

Knygoje pristatoma jau dvidešimtmetį perkopusi Alytaus avangardizmo istorija, kuri prasidėjo profluxistinėmis meninėmis Tiesės.Pjūvio akcijomis, vėliau vystėsi socio[kontr]kultūrinio aktyvizmo linkme, kol galiausiai realizavosi postsitucionistinėmis meno streiko bienalėmis. Šiandien ši tradicija atvirai deklaruoja proletarizmą kaip klasinę poziciją, ragina atsakyti vaidinti menininkų vaidmenis kapitalistinės specializacijos spektaklyje bei prisijungti prie psichodarbinių – žmonių, kuriančių nuo reikšmingumo atsietą [gyvenimo] prasmę, o ne [susvetimėjimo] kultūrinį kapitalą. Knygos autoriai – vienas žvilgsniu iš išorės, kitas – iš vidaus – demaskuoja buržuazinio intelektualo socialinį vaidmenį suteikti kapitalizmui „žmogišką veidą“ ir primena, kad klasikinės fašizmo šaknys slypi būtent šios socialinės grupės atstovų desperacijoje, kurią jie linkę įvardinti „normalizacija“ ir kurios šiuo metu pavojingai daugėja. Knyga skirta visiems ir kiekvienam, kurie siekia atsiriboti nuo buržuazinės represijos spektaklio ir galėtų prisijungti prie proletarinio psichodarbinių karnavalinio pasipriešinimo.

Maloniai kviečiame į šios knygos pristatymus:

Vilniuje, 2014 m. gruodžio 10 d. 18.30 val. LTMKS projektų erdvėje „Malonioji 6“, Malonioji g. 6, Vilnius. Renginio metu planuojama platesnė diskusija, kurioje dalyvaus dalyvaus knygos autoriai Redas Diržys ir Kęstutis Šapoka, į pokalbį įsijungs Danutė Gambickaitė. Pokalbį moderuos Ernestas Parulskis. Daugiau apie renginį: <http://www.letmekoo.lt/redas-dirzys-kestutis-sapoka-ir-danute-gambickaite-pokalbyje-malonioji-6/>

Alytuje, 2014 m. gruodžio 19 d. 16.00 val. Alytaus miesto J. Kunčino viešojoje bibliotekoje. Dalyvaus knygos autoriai.

Nepamirškite – ateidami į šiuos renginius jūs ženkliai prisidėsite prie maišto prieš buržuazinę susvetimėjimo kultūrą!

PSICHOPATO MAIŠTE SAŽINĖS NERASI: POLEMINĖS PASTABOS APIE RASIZMO APRAIŠKAS

Written by Redas Diržys
Published: 01 January 2015

Komentarą paskatino parašyti Audronio Liugos eurocentristinis ekstremizmas ir rasizmo pateisinimas straipsnyje „Sažinės maišto laikas“ (Kultūros barai, Nr.11). Straipsnyje autorius aprašo ir išaukština Bretto Bailey'o projektų ciklą „Exhibit A“ ir „Exhibit B“, kuris buvo boikotuotas Londone, o masinį (daugiausia juodaodžių) pasipriešinimą įvardijo kaip žmonių, nesuvokiančių „istorinės tiesos“ veiksmus. Straipsnio autorius naiviai (o galbūt ir sąmoningai) manosi ginąs „menininko teisę turėti kūrybos ir pasaulėžiūros laisvę“, nors iš esmės demonstruoja eurocentristinį šovinizmą ir struktūrinį rasizmą, kuris jo nuomone yra pateisinamas, jeigu įtrauktas į buržuazinius festivalius pripažintuose europiniuose centruose. Apgailėtina, bet autorius nesugeba pateikti nė vieno argumento iš kitos – protestuotojų – pusės. Jis apgailėstauja, kad projektas nebuvo įgyvendintas Londono meno komplekse Barbicane, kai tuo tarpu aš buvau vienas tų, kurie buvo kitoje barikadų pusėje ir čia noriu pateikti kitokius argumentus.

Bailey'o projektas yra rasistinis iš esmės, nes demonstruoja juodaodžius vyrus ir moteris kaip paprasčiausius objektus. Bet tai mums[1] jau įprasta – dar daugiau – tai Europoje normalu. Tai mūsų nebešokiuoja. Mes tuo netgi nesipiktiname. Bet šis atvejis mums yra galimybė pabrėžti Europos kultūros rasistines šaknis, nes būtent šiame projekte tai daugiau nei akivaizdu. Ir šio

SERBIAN WORKERS CAME HOME FROM URUGUAY BUT STILL MAINTAIN THE STRUGLE

Written by DAMTP
Published: 27 April 2014

Serbio trabajadores en Uruguay volvimos a Serbia. En consulta con nuestros abogado y Hector de la union y por razones que todavia no tienen la fecha del juicio. Ahora, estamos todos en Serbia. Lo sentimos, pero por consejo de los abogados no queria hablar de ello. Todos las fechas normales para la programacion de audiencias han sido violados y ahora ,todos sabemos que se trata de un juicio politico. Tambien, y aqui en Serbia, iniciaremos los procedimientos judiciales. Llagemos en Uruguay cuando tenemos una fecha para la primera audiencia. Nos podremos en contacto por correo. Muchisima gracias para todos, un grande abrazo, besos y salud.

1 YEAR DEATH ANNIVERSARY OF RANA PLAZA VICTIMS 24 APRIL 2014

Written by Nafeesa Shamsudin
Published: 27 April 2014

Here I bring more gloom.

One year and Brands have still been denying compensation, people still sitting in hospitals.

I wanted to share the website Saydia and the other activists, artists and anthropologists who have been on the cause wholeheartedly.

www.twentyfourapril.com , on the first anniversary of the Rana Plaza tragedy, to be held at Pathshala. The website launch is part of Pathshala's five-day long programme of commemoration (22 - 26 April 2014), titled "1134. Lives, Not Numbers."

Thanks for your support everyone, I know I have been awful in contact. IT is draining here, one calamity after another. This place is buzzing with dark fascism at the moment and no end to violations I'm having to record, report to a system of systems.

Hoping you are all well.

Much love,
Nafeesa

INVITATION: "Shondhan chai" – launching online archive of family posters seeking Rana Plaza victims

The struggle of man [sic] against power is the struggle of memory against forgetting.

— Milan Kundera

"Shondhan chai" – website launch of Rana Plaza family posters

5:00 – 6:00 pm, 24th April 2014

Pathshala, 16 Shukrabad, Panthapath, Dhaka – 1207

the edge to be born) will be reviewed under the rubric of the Zone of Proletarian Development (ZPD) – a method which I borrowed from Mastaneh Shah-Shuja’s study.

Before starting I want simply to confess that before arriving to Uruguay I was caged by some emanation of eurocentrist tendencies which I found of my interests to investigate while being in this country. But when arrived and during all my staying there I was shocked about the measures of European influences on this relatively small country – I found easily recognizable traces, hints, failures, divergences, impositions almost in every step I did in this far southern country. And in the very beginning I want to clarify that the object of my critique is not the incredibly nice and lovely people, but rather the situation, which is rooted globally, so the addressee is much wider than just a few dozens people involved in this and other Hotel De Inmigrantes (HDI) projects worldwide.

Zone of Bourgeois Development

One of the biggest sins of bourgeois society is its Organizational Dualism. HDI event from the very embryo was manifesting this dualism of the “high concept” and nothing-in-relation having the realization of typical contemporary art show. The theoretical part of Uruguay version of the HDI represents exactly the same tendency: the main object of the artists gathering was production of the contemporary art show. The artists came prepared with their ideas for the show, brought the works (or executed it at place) and so realized the show. The making of art actually was a factor which alienated the participants (with few exceptions) instead of letting them to do things collectively. The show was arranged for the bourgeois public which attended the opening – so fostering a dualism of the spectacle and its consumer. Therefore artists got into a dualism of their own living conditions (“pure as immigrants”) and as specialists to produce the show. Dualism was established in the very nature of the art production so far mostly works hold symbolic-representative thinking. And finally project in Montevideo was realized (rather it happened quite spontaneously) in a very dualist manner – one space was designed as “serious” museum exposition of atomized units (“bourgeois”), while the courtyard was more vivid, playful, messy, (inter)communicative (“proletarian”).

Fetishism is another big issue in bourgeoisification of the human relations and particularly prevalent in the arts. Besides fixed fetishism, which is inseparable from the production of the artwork and institution of arts itself, there I found much more important to discuss fetishization-as-process. The later is connected to the playing of particular role of the artist in the society. Differently from European way to hide those aspects under superficial rituals of „democratic procedures“ or just slight ignoring of clear labeling, here in Uruguay and particularly in the exhibition in Rocha we faced very simple escalation of the big scale and high quality photos of artists combined with small fetishes called their artworks with labels holding artists names and which country they came from. DAMTP decided to slightly revert the process leading towards dismembering and dissolving into relationships between mere things – it proposed collectively to sand the shiny surfaces of the photos and so giving back the proletarian standing for everybody to decide (whether his/her photo would be defaced or not – thank you, Alberto for joining the initiative!) and/or to imagine (how it could be inverted – thank you, Jae Woo, for shaping Alberto’s face into Einstein’s!).

Once the relationships of the artists’ organization at HDI got fetishized, the process of the making the show got reified, the whole event got infused with magical notions and (artificial) community degenerated into religiosity with features of sentimentality and mysticism – that is evident from the texts with the impressions written by the participants of the event immediately after their return home.

Zone of Proletarian Development

In previous section I demarcated a bourgeois zone where praxis and creativity is reduced only in

INQALAB

THE CALLING FOR INTERNATIONAL SUPPORT FOR DEMOCRACY IN HONG KONG & DAMTP RESPONSE TO IT

Written by DAMTP

Published: 31 October 2014

We are from Left 21, a left-wing group in Hong Kong. We are supporting but not organising the movement.

The current demands of the movement is for democratisation of Hong Kong’s political system, especially the elections for the Chief Executive.

After days of protests, the government has agreed to meet with students last night. You could help by drafting and signing a statement of support targeting the HONG KONG government, to ask them to conduct the coming meeting with students with an open attitude and to promote the democratisation of Hong Kong.

Kindly avoid using words such as ‘revolution’ in the statement, because this is not a revolution.

We would be most grateful if you could let us have a look at the statement before publishing it. Thank you so much. In solidarity!

Here is a DAMTP letter to HK Government. The original letter was changed to remove any reference to "communism" on request of left21. Even we do not mention the word but our aims are always revolutionary:

Fellow workers,

We are writing from the International Workers Union of Psychic Workers
我们是数据矿工和灵魂的工人劳工联盟).

We write to question your decision to cancel the meeting with a delegation from the striking students regarding their collective demands.

We must demand that you meet with them as originally planned. We must demand that you recognise them as workers even as you are workers.

Students, like government workers or civil servants, are psychic producers of the conditions for all workers. More and more, academia around the world is becoming more like a factory for national ideology than a place of education or learning. As such students are in a similar situation to you in that they are producing the situation that is perpetuating around them.

We hope you can come together with them in the interests of workers all over the world to move towards real democratic socialism; the transfer of all means of production, both physical and psychical, into the direct control of workers.

我们是数据矿工和灵魂的工人劳工联盟
DAMTP

**2nd OPEN LETTER TO LORNA GEMMELL, HEAD OF COMMUNICATIONS AT
BARBICAN CENTER, LONDON**

Written by DAMTP

Published: 17 September 2014

Referring to tens of thousands of people, as well as the various Black organisations and Trade Union groups, who have petitioned against you as a "mob" shows your contempt for not only black people but also the working class generally.

You should not be surprised of this reaction in London. We are very organised in resisting racism here. This is the place where the first slave writers were published. This is the place where we forced our voice to be heard then and we will now.

You would however be more correct in not talking of the "global capital of democracy" but rather the global democracy of Capital - it is no surprise either that you are supported but the capitalists of the City of London Corporation.

And so also it is no surprise that rather than engage with the political arguments raised against you, you are simply invoking Art as your defence against any criticism. For us you are no different to other artists who create nothing as workers but rather are entrepreneurs who exploit and subjugate workers for the creation of cultural capital.

But let us talk of Art.

Both you and your workers/slaves claim to be representing Black people and so as Black people we are therefore part of this production also. So are the many Black organisations who are protesting and petitioning against you. And although we have solidarity with them all, we are petitioning either you or the City of London. We as part of this "Art" already.

In order to fulfil your own aims of dealing with a "territory fraught with deep pain, anger and hatred" and to "confront people with realities that are all too easy to leave festering in the dark" we suggest we need to also make you confront realities – and indeed feel pain. It is telling that you think the dark is a place to fester. For us it is a place to blossom.

It is time you yourself enter the dark. It is also telling that you are quoted as saying that there are "people calling for a work of art to be banned because it expresses a view they don't agree with". So what precise view is Exhibit-B expressing? In the same interview no specific view is put forward – only the idea that this is supposed to "make people aware of systems of racism..." You have succeeded there. But we suggest a superior strategy.

We suggest a far more effective work of Art would be for you to be shackled in the manner of a slave. For you to be held – like refugees are in this country, like men captured in Afghanistan in 2001 without trial, like people are all over the world because they are Black.

And to replace Exhibit-B with a TV screen which will show you in our captivity, for a time period of our choosing, to be concluded when the work is sold to the highest bidder.

In fact to make a more solid connection to the legacy of slavery and capitalism maybe you need to be kidnapped by force and held?

We await your voluntary submission by email: inqalab @t antisystemic.org or we will come for you at the barbican

self sufficient representation of atomisation while in this section I want to draw out the contour of alternative mode of organizing based on proletarian interests as I succeed to grasp during my stay in Montevideo event of Hotel de Inmigrantes.

Joint-dialectical activity is one of the essential features of proletarian development. This exactly through dialectics that ZPD overcomes dualism that besets in ZBD. The relationship between subject, object and tool in ZBD could be described as idealistic (subject is idealized as autonomous, the tool is neutral and the object is easily attainable - McLuhan) or cynical (the tool is demonized and dominates the passive and helpless subject thus making attainability of object impossible – Marcuse). Both cases foster the dualist subject-object relationship. Dialectical activity supersedes the limitation of idealist and cynical paradigms by positing the individual simultaneously as the subject-tool-object of the activity (Marx). Here the tools have history and they act both as instruments of agency and the result of activity. Definitely it was not a dominating feature during our stay in HDI, but some moments could be highlighted. There was a joint travel in the truck through the city of Montevideo with the excuse of Martin's wish collectively to watch the stars of Southern Cross (which actually were not discernible because of the street lights). Everybody enjoyed collective discomfort while the main conceptual point was slightly different and later degeneration of this experience into photographed fetish to be exhibited was a step backwards to ZBD. Another joint activity sparkled very spontaneously when Christian and I started to look for any tool to open a wine bottle. He used an ordinary wood-screw first, but to take out the cork by hand was not doable for neither of us. Then we tried to apply whatsoever things we were able to find in Martha's house near Rocha. Non of the tools was used according to its purpose, but we slowly were progressing in the field of imagination. We were already very close to open the bottle when somebody brought a bottle screw, but we refused from it and continued on invention – what lead finally to the fulfillment of the task... I do not remember the taste of the wine – that was not so interesting anymore, but I still remember the whole arsenal of the various tools for many years unused and some hardly discernible metal or wooden parts of some things – it was clear that it was used for similar cases as we did with the opening of the bottle. We joined the long proletarian history of the tools which were indiscernible from subject and object.

The DAMTP contribution for the HDI was to spread the declarations executed with cleaning materials directly on the walls of the museum with approach towards the [cleaning] workers, who would clean it after the show is over. The solidarity with the workers means that their work is of bigger importance and has genuine meaning compeering with artistic simulations what the museum is designed for and the workers are conformed for. It was the switch from symbolic or detached [typical for ZBD] meaning towards the real one of the value of labor [inseparable from ZPD].

The strength of proletarian development lies on heterogeneity by recognizing multiplicity, diversity, dissidence, doubt and criticism. It's a cooperative, plural, anti-centrist, anti-corporatist, anti-racist, anti-sexist dimensions. This dimension was evidently lacking in other HDI events and particularly in that, arranged in Hasselt. But really the composition of the participants was diverse just formally looking at the geography of their countries of residence and/or origin. Mostly the participants were connected to the contemporary art specialization of specialized non specialists and more or less voluntary following the rules of the art world behavior. The step towards heterogeneity was curatorial decision not to exclude DAMTP from the project after the announcement of its real intentions (in Hasselt nobody asked for initial intentions in advance of attending the event – the organizers of the art events are so cynical that they even do not imagine, that somebody would refuse to do an artwork). DAMTP did an attempt to broaden the heterogeneity of HDI by inviting for a drink during the opening ceremony the homeless people and close near-by residing pure people (mostly black people) in seemingly illegal housings. Those people were happy to be invited and promised to come – thanks for Federico who was incredible speaker and interpreter for DAMTP. Unfortunately none of those people came... might be because of guards at the gate and at

the museum door...or might be due to other reasons. So the ritual of the typical bourgeois opening did happen without improvisations.

During the HDI in Montevideo DAMTP did meet with Branko - one of 70 Serbian workers, who got trapped in Uruguay since May 2013, because company Montes del Plata refused to comply with what was signed with the workers. The problem what their case opened wide up is that there doesn't work properly neither the workers' syndicate, nor the juridical system, nor the Press in this country. And the immigrant workers still are treated like slaves.

One of the significant additions towards the heterogeneity of the HDI in Montevideo was Diana's continuous connection with local child-woman ghost Clarita. But instead of emphasizing too much on Diana's work (it was tending towards accepting the ghost-girl to ZBD so she could finally reconcile with it) and I would like to point out the Clarita's proletarian position in approach towards Diana's reconciliation with ZPD – not sure who of them was stronger, but it could be that both stayed on their own sides finally.

While during the HDI event Dead Workers Union at DAMTP had contacted with Charrúa's ghosts and it finally resulted in disappearance of the national flag from the Museum Blannes roof pole. So far DAMTP can inform it was not a symbolic act neither revenge – Charrúa people just doesn't like flags and it was already too long time that flags are present on their land. This was an act of disappearance, the act of invisibility, the act of silence. DAMTP is looking forward to develop the animist revolution through-out all over the world. From this point of view we are not Indians, Dagmara. Neither are those we are used them to call so. It's time to face the hollowness of the concept of identity so typical for eurocentric supremacist point of view. We, white people, are not equal to those whom we oppressed – this is a long way still to do [for us of course]... and not in the symbolic and alienated from reality fields of arts.

Another characteristic of ZPD I want here to discuss is the carnivalesque. It's important to note it in a context of the art event that the main difference between the spectacle (of repression) and carnivalesque (of resistance) as those two polarities exactly point towards analogically ZBD and ZPD. As DAMTP already attempted in HDI Hasselt event the production of industrial amounts of jokes took over the "serious" organizational issues and paved the road towards improvisation and imagination... and angriness of the organizers. I am really happy to confirm that Montevideo HDI issue was marked with tones of jokes which actually dominated the whole organizational structure. That was a highlight. It was funny that we together with Martin and Charlie had elaborated the triolectical structure of the joking where each of us worked-out some particular character which we were developing through years: Charlie was a caricature of artist, me – a caricature of rebel and Martin – a caricature of martyr. I cannot elide mentioning of candombe – the mostly carnivalesque element of Uruguay which survived through ages till now and still powerful tool in the hands of people of African descent. It's important that it exists as an everyday practice – every week on Thursday to Sunday at 6PM drum players are gathering in the particular streets, starting to play slightly moving through the streets and everybody is welcome to dance in the streets slightly moving in front of the drummers. I was told it is a rehearsal for the annual carnival. The later I've not seen live, but as I got an impression it's turning more towards the spectacle while everyday practicing of candombe remains true ZPD and preserves the collective power.

There is where I want to turn on another important issue of social organization – that of empowerment. The typical case of empowerment in the Zone of Bourgeois Development (the art organization is a relevant example for it) is trapped within individualist framework which includes mastery and control instead of empowering cooperation and community. I found the development of this feature in the structure of HDI organization in Montevideo a crucial one. From organizational

support from the British Columbia Teachers Federation as they have been locked out by the government and need international solidarity at this time. One of the most important things for me in events such as this is to create international links I am writing letters of support to them and to the teachers in Ecuador. I have also applied to become the International Solidarity Officer for Cambridgeshire NUT in which post I would hope to continue and build on such links.

Links

Teachers Solidarity <http://www.teachersolidarity.com>
UNE <http://www.une.org.ec/>
British Columbia Teachers Federation <http://www.bctf.ca/>

STORM EXHIBIT-B AT THE BARBICAN: ENKUTATASH GREETINGS

Written by DAMTP

Published: 09 September 2014

The racist exhibition at the barbian showing black women and men exhibited like objects comes as no surprise to us. We are not outraged or shocked

However we see this as an opportunity to hit back because the racism of european culture is maybe more explicit in this case.

We do not see any point in petitions. European culture cannot be petitioned. We dont want a reformed art or reformed european culture or indeed a reformed racism. For us these are part and parcel of capitalism which cannot be reformed. And we do not see any point in a boycott of the barbian. The barbian should be the property of the working class. We will not be forced out by capitalists sexists and racists.

We do not blame the black actors who have taken part in this debacle no doubt for money. We refuse to blame our fellow workers. The artist who has claimed to be creator - in fact the artist, creator of nothing but capital through stealing the work and struggle of others, is always a cultural capitalist.

This work is no different from other works of art where the artist direct resources - create nothing but act as entrepreneurs and creators of capital

True creation is work - it requires collaboration and communion with other workers. this is what we intend to do.

We are the union of psychic workers.
We intend to enter the exhibition and liberate our fellow workers.
Join us

SHALL WE BRING FLOWERS OR KNIVES ON ENKUTATASH?
MEET AT CRIPPLEGATE CEMETERY - MIDDAY - SEPTEMBER 11TH

INQALAB
ITIHAD RABNA AL-ALAMIYA AL-FIKRIYA

One of the most serious cases is of Mery Zamora, a primary school teacher, who as national president of the UNE (national union of teachers) attended a meeting at a school on 30th September 2010. At this meeting the police arrested her for “sabotage and terrorism” and she was sentenced to 8 years prison. This was during a teachers union strike and while the government were trying to set up a rival union to draw support away from the UNE (which has a 90,000 membership). We were also told of the Luluncoto 10 - students and workers as well as the Cotopax 7 – students who were arrested under 1970s military laws against terrorism.

After the workshops, Lois Werner gave a talk on the “Implications of Research for Practice” where she presented the researcher as a “critical friend” of the union movements – one that could provide answers and idea but that these ideas may not be easy ones that follow our internal logic or assumptions about how things are done. Some key assumptions she raised were that “education is a way out of poverty” and those associated with collective bargaining. She raised the issue that Education International cannot effectively critique capital and instead tends to push for a post war construct of education provision. She stated that while research can therefore raise difficult and uncomfortable ideas for unions, there are many ideas, methods we can borrow and adapt beyond national lines but also beyond the confines of contract unionism. This she pointed out also leads to work itself being (re)defined as beyond contracts and economic work.

Towards the end of the conference we were split into groups to discuss ways forward and pool ideas. This was a good plenary session and our group mostly discussed how effective resistance should come from unionisation with parents teachers students and other workers across the school and community – as well as globally. Examples from the workshops were shared to show how this is possible.

For me one thing that emerged was the need for what myself and some others in my plenary group half jokingly referred to as a “curriculum for liberation” and lead on from a point from Ravi’s session as well as something that Edgar had mentioned in his workshop. Ravi had pointed out how the left had failed to create a vision of an alternative curriculum. Edgar on the other hand had explained a common ground between the teachers union and the indigenous villages of the Amazon mountain region – which was the writings and teachings of Paolo Freire, most well known perhaps for “Pedagogy of the Oppressed”. I was particularly interested in putting forward our own vision of education and this is an area I feel that the NUT could certainly look into. Recently, when Gove threatened to remove Equiano Oludah and Mary Seacole from the History curriculum an alternative History curriculum was discussed by the Black And Asian Studies Association mailing list. It struck me that I had not seen this kind of open and collective practice before in this context – outside the small scale self-organisations / self-institutions of the early 2000s. Given that Pearson’s and other private interests are increasingly dictating our curriculum – that schools are increasingly becoming nothing more than factories for national ideology in a global marketplace, the formulation of a curriculum for liberation is more vital than ever.

My own research recently has been into Open Educational Resources capable of being used in diverse contexts such as remote village schools in Sierra Leone, private schools in Pakistan and state schools in England; Resources that are versatile and concise enough to be used through new and portable technologies such as mobile phone. In contrast to the Tata-Sky commodification of these resources I hope to explore ways in which we can increase the human potential of these technologies and it is something I hope to take to the Wikimania Future of Education conference at the Barbican on 21st June. That is if I am not on the streets for the Say No to Austerity demonstrations on the same day.

I should close with the last word from the stage at the GERM conference which was a call for

point of view the organizers (Kike) focused on the human dimension of the people as community, instead of invited individual “mastery“ demonstrating “stars”. The issues of control and atomization of participants which was really dominating at the very embryo of the event were gradually suppressed. Of course, this HDI event definitely cannot pretend for being ZPD so far the main task was typical for bourgeois society – self emancipation at any costs, while the point is to create the society where the workers – paid, unpaid, made-up, invisible and the dead ones – to be emancipated. I am looking forward for the future developments of the HDI towards the Zone of Proletarian Development, where power-over will be replaced with power-to. There would be done with further separation of doing from done, doers from means of doing, meaning with the sense. I hope for the day when we will turn away from the spectacle of repression and will enter the carnivalesque of resistance – the resistance to our own limitations.

Redas

DATA Miners & Travailleurs Psychique - DAMTP

THREE SIDED FOOTBALL WORLD CUP IN SILKEBORG, DENMARK ON MAY 23RD-

Written by DAMTP

Published: 04 May 2014

Among other 9 teams DAMTP’s are invited to participate in first ever Three Sided Football World Cup in Silkeborg. DAMTP decided to be there and to celebrate the triolectics victory over the dualist thinking.

Together with the International Three Sided Football Federation Museum Jorn will be hosting the first World Cup in Three Sided Football ever held – and you are invited to participate. Teams from 8 different European countries will participate in the World Cup tournament taking place Saturday 24th May.

The event - taking place from Friday 23rd May until Sunday 25th May - will start off by a symposium held at the Museum Jorn Friday 23rd May, where important players, thinkers of triolectic football, and players within the development of the game will be brought together. Asger Jorn being the originator of the game, Museum Jorn is delighted to bring the game back to its roots in Silkeborg.

The symposium held Friday (registration necessary) as well as the World Cup tournament held Saturday are public events and you can get further information about both events on our website as soon as all the details for the program are scheduled. Don’t miss the first Three Sided Football World Cup.

<http://www.museumjorn.dk/en/activities.asp>

<http://d3fc.wordpress.com/about/>

BILLBOARDS AS A FACE OF THE SPECTACLE: 2 DIMENSIONAL PORTALS TO THE 4TH DIMENSION

Written by CLASS

Published: 16 May 2014

recuperation of anti art and anti political practices are further evidence, as if any was needed, of the collapse of capitalist neoliberal democracy.

recently graffiti and vandalism has become accepted into the cannon of art and so now even the

vandalism of political propaganda is being reported in an attempt to increase political propaganda through its negation. Also, drawing marginal parties into the mainstream of the political circuit also serves this function.

It is evident of course that the reporting online and in print, of the vandalism of political propaganda never focusses on the revolutionary aspect of the act itself - the self organisation of the producers of daily life.

The subvertising/ detournement/ vandalism/ defacement/ appropriation (your own preferred word here) of propaganda this year raises some interesting questions. Since the 60s groups like the billboard liberation front have developed understanding of media jamming/ semiotic/cultural trsm - detournement but it is worrying that especially since things have progressed so much with the praxis online, there is little theoretical clarity. That said it is good to see various different methods being used in a political context recently.

Some examples of media coverage of this include an art critic reviewing some billboard posters attacked by anti-fascists. In this article he mentions one in Nottingham and references Situationism. However he shows his ignorance by not mentioning psychogeography or indeed hypergraphy let alone sitography. The TV art critic is of course partly right to say that the torn paper on a billboard is referencing situations. The billboard in question is of course an application of Ultra-Lettrist techniques.

An ex-KLF artist also gets in on the act by painting over a billboard in Birmingham. By stating in the media that the act is based on moral and aesthetic concerns he sides with art as a construction. The meeting of aesthetics and politics has been gone into in boring length in analyses of fascism and it's worth noting here that his tactic is thus akin to those who promote Shariah and paint over billboards and other street adverts with white paint, in order to obscure the flesh of the women portrayed.

It is the DUO collective from Bristol who went one step further in their Advert Expressionism manifesto by first trying different paint application methods but concluding by removing the whole billboard. But what has not so far been looked at in the development of these attacks on the spectacle in terms of techniques is the interplay between the street and the internet. In other words the metagraphy as well as the hypergraphy.

We have commented elsewhere on how rather than look at personalities, psychogeography is best understood by looking at both origin of hypergraphy/metagraphy and amplitude of sitography. But in order to understand a situation - how it is created - we need to look at the workers involved and make contact with them. There are various players at work here.

When a Situationist in 1968 claimed the graffiti slogan "ne travailler jamais" (never work) as his own, in a letter to a company that was selling postcards of it, the point is not whether he painted the words onto the building himself or not. Attaching a name and ownership to something that has legally only been disowned - he was negating its commodification. This is the central point of the self-organisation of the producers of everyday life.

The difference between this and a famous graffiti artist who plagiarised the zine 'Crap Hound' in a piece of text on advertising is important: where the situationist can open up dialogue, the artist wants only to create money. However the billboard cases above show how recuperation is not about individual actions but the situation in which they are carried out and re-used in extension. The institutions involved outside of the here and now which are present through extensions in space time and class.

- renew efforts to unionise with permanent, contractualised and other workers as well as students.

- Create alternatives as "conscientisation" and politicisation.

- Connection with struggles outside the schools.

Next was "Major consequences of the memoranda and austerity policies on education in Greece." We started with the general trajectory since the IMF/ ECD/ EU ie Troika intervention in Greece in 2010. How debt had risen from 120 to 170% of GDP and Education spending down 50% in the same period. Since 2011 over 2,000 schools have shut; there are now 30,000 less teachers, 10,000 substitute teachers sacked and 2,000 vocational teachers suspended, relocated into other public sector jobs or fired.

Something that struck a chord was the fact that vocational education has suffered in particular with courses shut and apprenticeships created. The minimum wage has simultaneously been cut and so from 14 years old children are being pushed into apprenticeships where they are earning 9 Euros a day. It was also noted that the students in the vocational sector is 80-85% girls and most teachers suspended are women. Of course at the same time as all this private companies are forming SEK and IEKs to take over from state education and are given the power to offer any subjects they choose.

The resistance of the vocational teachers was also gone into in some depth. In September 2013 there was a 8 day strike which the government responded to by invoking a national emergency to suspend the right to strike. Teachers were then court martialled if they did not return to work. The president of the national teachers union OLME has also been fired and arrested - but he remains head of the union. Pavlos stressed that even sacked workers remained in the union and workers contributed to a fund to support them. The local trade unions were also collecting funds to feed children and offer extra lessons due to the scale of cuts in education and across society.

The resistance of the thousands suspended and 200 sacked vocational teachers has also become a locus for wider organisation and linking up with other workers, in particular the organisation of 700 women cleaners, creating new committees with local unions allied with parents as well as sacked school guards (caretakers). Different methods and actions were outlined, from occupying ministries and roadblocks to forming local assemblies of workers. The situation in Greece with political and social polarisation between SYRIZA (Coalition of the Radical Left) and the Golden Dawn (Popular Association - the far right party) was also briefly discussed.

The last workshop I attended was called "Modernizing education reforms and the governmental policies against the organization of teachers in Ecuador." Edgar introduced the situation in Ecuador as something quite unique - not strictly neo liberal in the usual sense. He broke down the progression of the reforms as having 3 phases from 1982 onwards: Neoliberal stage, the early government from and the present government. The early government stage is where nationalism re-emerged and there was a phase of more investment and increased school attendance. However President Correa has now realigned to neoliberalism. He is now an advocate of the world bank in the past, while he was explicitly against their policies in the past.

The effect of this return to neo-liberalism has been felt across society especially with the criminalisation of social protest. Trade union leaders, students and indigenous leaders have been arrested as terrorists. We were given some important examples and urged to show international solidarity in these cases.

It was good to see the issue brought back to teachers and how we organise and work. We were reminded that teachers are seen through all this as both the cause and the solution to the global competitive economy and how we can resist being both of these – and through this resist the exploitation of not just our labour but also childrens' labour. As Christine had already noted, we see education as a social or human good and not an economic one. It was also good to end on a positive note, with the example of Chile as a way forward. Radicalised students were now standing for parliament office and bringing the ideas they had developed as students, along with organised teachers and other staff at school, into wider practice.

After this talk, which set the scene for the workshops, we had a choice of 8 workshops to attend with speakers addressing the situations in Venezuela, Greece, India, Chicago, Ecuador, Mexico, British Colombia and other places too. I chose to visit the talks on India with Ravi Kumar, Greece with Pavlos Charamis and Ecuador with Edgar Isch Lopez.

First off was "Teachers/workers in Neo-liberal India". Ravi introduced himself and the All India Forum for the Right to Education. He started by showing 2 videos – 1 of police response to striking workers in Patna in 2005 in order to put a context to workers organisations actions generally. The police tactics of lathi (baton) charge, tear gas, water cannons – of how women have been beaten by male police officers and so the union has raised a court case – were explained in order to show how repression of teachers is no different to that of other workers. The second was a Tata-Sky TV Advert for a school initiative using mobile phones – featuring Bollywood stars Aamir Khan and another with Abushek Bachan (son of legendary Amitabh Bachan and part of the Aditya Birla group). The implication is that mobile phones and remote learning could replace traditional format of teaching and learning in schools. The use of mobile phones as a teaching tool is something I have been researching myself and so this was of particular relevance to my own research. It was interesting to see a private and corporate approach to what I have thus far only seen Open Source approaches to. I will return to this matter at the end of the report.

One of the main issues that Ravi explored was the separation between private and public education as well as between permanent and contractual teachers. The diversity of different types of school and types of contracts was gone into in some depth and the resulting fragmentation of unionisation and organisation. Contractualisation is something also that is a problem for workers in other industries – something that is sometimes referred to as Precarity in Europe. The problems with teacher training were discussed - and in this regards Pearsons also came up as taking over computer classes in District Institutions of Education Training.

Ravi identified some reasons for the defeat of teachers organisations against the ongoing neo-liberalism in India:

- Firstly the separation of teachers from the working class and workers – compounded by the failure of the left to intervene in the traditional-conservative construct of the image of teacher as a God. Also the weak or non-existent alliance between permanent and contractual teachers.
- Failure of teachers to take the struggle outside the school and link to the larger struggles of the working class.
- Finally the failure of teachers to creatively engage with possibilities of alternatives – and project an alternative curriculum and pedagogy.

However he did also identify some areas where there has been modest success and pointed towards possible action for the future:

Working class organisation, beyond the spontaneous, will rely on attacking and reshaping media and controlling it ourselves directly. as psychic workers we must be centred in the here and now - the starting point for the creation of situations - with no hieracrchy of class, space or time. However we must acknowledge that there is a hierarchy and we cannot ignore it. The radical potential of vandalism does not end when the consumer becomes the producer or indeed the destroyer. It must involve a dialogue with all workers along the process of production transportation and consumption.

Destructive Workers Union

THREE SIDED FOOTBALL – THE TOOL TO DESTROY SERIOUS CULTURE

Written by DAMTP

Published: 01 June 2014

[the paper was delivered by DAMTP at the conference held in Museum Jorn in Silkeborg (Denmark) on May 23rd, 2014 and so to celebrate Asger Jorn's 100 year anniversary and the First Threesided Football World Cup organized for that occation]

The main task of the DAMTP contribution to Threesided Football Event of Silkeborg in May 2014 is to point at its basic Eurocentrism in the core of understanding Identity as singular projection of the Nation.

We therefore suggest to expand the understanding of Identity from binarity of Name-Nation into a triolectics of Letter-Name-Nation and further projecting into a triolectics between Nation-Name–Situation what shapes the Class consciousness. All the resulted bitriolectical plexus gives an oportunity to attack the concept of Nation not only individually from lettrist or situationist positions but also in alliances with Name (individuality) so tactically combining rationality of the laws and irrationality of the carnivalesque. But we suggest to go even further and from time to time to betray the bourgeois individuality in this triolectic game. This way of the game construction ensures elimination of basic features of bourgeois „serious culture“: symbolism and spectacle.

One more aspect on the eurocentrist identity-comprehension critique was provided by our fellow traveller from Cameroon. So far the Identity is a word of Latin origin we were seeking for the words of non european origin and one was found in an already almost forgotten language of people from some particular location in Cameroon. They have a word „N'Dui-Mbén“ what literally means „down and up“, or simply „how you're dressed up and down“. There are different words used for identity in this part of Africa, but all have a meaning of whom they think they are. DAMTP takes it seriously as practical non-european approach in this area – we want to know personally who have produced our dress, we are in solidarity with their work, and we are seeking our garment to be related to the labor we do.

DAMTP have practiced triolectical football in various venues: in round-shape former military fuel containers in Viimsi (Tallinn, Estonia) – there was eliminated the offside law, because all the leaving out balls came back in unexpected direction; in complicated shape having gallery in N.Y.C. with the task to dissolve the artificial division between showing artists and audience; in a city park with trees in Alytus; in a former nazis airport in Tempelhof; during the opening of the group exhibition in a DADAPOST gallery court in Berlin, where the goals coincide with the main entrance gate, gallery entrance and barr entrance. The later was a quite successfull tactics to destroy not only the seriousness of the art world rituals but also the „ordnung“ of the german bourgeoisie living near by.

Besides we at DAMTP were practiced the triolectics of DESA-KALA-PATRA – respectively Space (instead of Nation)-Time (as result of Ideology)-Class (relation to means of production and resources). That was how we were attempting to overcome our eurocentric limitations of stucked identity. Our point/singularity shaped outlook doesn't give any comprehension about collective concerns, but when we're placing ourselves into a Kathiral/multitude DKPgraph we can face our own limitations. So far the eurocentrism is still prevailant...

We found out that the first World Championship of football happen in Uruguay which is formally non European country. But this is a country which nationality is extremely eurocentric and its beginnig is marked with the complete genocide of the ingenous Charua people. DAMTP decided to form the team for Silkeborg event not based on nationality and to tribute to the football mythology by relating it to unurugay where DAMTP recently succeed to stole the national flag from official building.. That's a quantum superimposition - a time travel teleport to 1930.

And finaly sugestions from DAMTP for the changes in the Silkeborg event's name:

Three Sided Football Hypernational Cup
Three Sided Football Antinational Cup
Three Sided Football Other World Cup
Three Sided Football 3rd Worlds Cup
Three Sided Football Triolectical Cup
Three Sided Football Anti World Cup
Three Sided Football Nonworld Cup
Three Sided Football Local Cup
Three Sided Football Silkeborg Cup
Three Sided Football Anti Cup

Three Sided Football World Up
Three Sided Football N'Dui-Mbén
Three Foot Inter Ball National Sided Cup
Three Sided Ball Inter Feet National Cape
Three Sided Inter Ball National Food Cape
Down with the Three Sided Football World Cup!
Cup with the Three Sided Football World Up!
Up with the Three Sided Football N'Dui-Mbén Up!

Cup with the Three Sided Football Hypernational Up N'Dui-Mbén!
Cup with the Three Sided Football Antinational Up N'Dui-Mbén!
Cup with the Three Sided Football Other World Up N'Dui-Mbén!
Cup with the Three Sided Football 3rd Worlds Up N'Dui-Mbén!
Cup with the Three Sided Football Triolectical Up N'Dui-Mbén!
Cup with the Three Sided Football Anti World Up N'Dui-Mbén!
Cup with the Three Sided Football Nonworld Up N'Dui-Mbén!
Cup with the Three Sided Football Local Up N'Dui-Mbén!
Cup with the Three Sided Football Silkeborg Up N'Dui-Mbén!
Up with the Three Sided Football Anti Cup N'Dui-Mbén!

university, p. 41–52.

[v] Charlis Citronas – niujorkietis menininkas, gyvenantis Amsterdame. Jis desperatiškai gamina meno kūrinius ir fetišizuoja kiekvieną savo gyvenimo akimirką, tikėdamasis, kad kuris nors iš daugybės jo kūrinių pagaliau pakliūs į rinką ir bus pelningai parduotas. Naudingiausių jo karjerai asmenų dėmesį bando patraukti savireklama, tuo tikslu pasitelkdamas ir draugus. Kritiką savo atžvilgiu priima kaip humorą.

[vi] Čekų menininkas Martinas Zetas nuolat kankinasi, ypač rašydamas tekstus apie savo meninę patirtį, nes realybė niekada neatitinka meninių jo lūkesčių.

[vii] Cornelius Cardew. A Reader: a collection of Cornelius Cardew's published writings, edited by Edwin Prévost, Copula, Essex, 2006, p. 215.

[viii] Sandra Skurvida, Lietuvos meno politikos šešėliai, 2014-05-09, www.7md.lt.

[ix] Agnė Narušytė, Cenzūros ilgesys, 2014-05-06, www.bernardinai.lt.

"Kultūros barai", Nr.6, 2014.

REPORT FROM GLOBAL EDUCATION 'REFORM' CONFERENCE: BUILDING RESISTANCE AND SOLIDARITY 24TH MAY 2014

Written by Chus Martínez

Published: 06 July 2014

Having taught abroad in the Solomon Islands and currently working on school exchange programmes with my own school in Cambridgeshire and others in Sierra Leone and Pakistan, I was eager to see how this conference would address not just recent developments in education around the world but also the interaction between schools and teachers on a global scale.

Mary Compton, chair, introduced the day's proceedings with the idea that the current attacks on state education in this country were not just about Gove but about global capitalism. She also told us, as if to illustrate her point, that there were some changes to the programme: the Ethiopian speaker had been refused a visa in a humiliating fashion by UKBA and Denis from Turkey had been refused permission to travel from his university. In contrast however she did also have some good news: Abers had to send a replacement speaker as he had been made rector of the autonomous university and was being inaugurated this weekend.

Christine Blower, General Secretary, next outlined the NUTs position with regard to education: in contrast to the government and corporations who see it as an economic good, the NUT maintains that education is a public good and a human right.

Next to speak was Susan Robertson of Bristol University to give an overview of GERM: the Global Education Reform Movement. She identified and debunked 3 myths and justification made by capitalists for GERM – accountability, autonomy and competition. These are very familiar for those of us with any experience of the academisation of schools in recent years: "accountability" as an excuse for excessive and damaging testing, "autonomy" for deregulation and "competition" for stratification.

Susan pinpointed not only the principal parties interested in GERM : Pearson (owners of EdExcel, Economist, FT etc who have moved out of housing and into education), Elsevier as well as what she labeled "venture philanthropists" including James Tooley, Michael Baiber, Bill Gates. She also identified some key moments in its development eg the 2011 International Summit on Teaching Profession which took place in New York attended by OECD and many multilateral agencies but not a single teachers union. Some strategies of corporations and governments e.g. PISA, TELUS and SABER were also mentioned as key moments of the ongoing global privatization of education.

Žmones pagal žmogiškąsias jų savybes, o ne pagal meno hierarchijos reitingus. Net bandė užgniaužti norą kontroliuoti ir atomizuoti renginio dalyvius, nors jam – tai sunku paslėpti – buvo iš tikrųjų nelengva. Montevidėjo HDI projektas negalėtų pretenduoti į proletarinį statusą, nes orientavosi į grynai buržuazinę bendruomenę – atvirai deklaravo individualistinį išsilaisvinimą bet kokia kaina, nors kur kas svarbiau yra kurti tokią visuomenę, kurios visi dirbantys nariai – apmokami ir neapmokami, matomi ir nematomi, gyvi ir mirę – būtų laisvi. HDI formatas galėtų būti plėtojamas ta kryptimi, kurioje galia prieš ką būtų transformuota į galią kam. Tada sugebėtume darymą atskirti nuo jau padaryto, gamintojus nuo gamybos priemonių, reikšmingumą nuo prasmės. Tikiu, kad vieną dieną bus atsiribota nuo spektaklio prievartos ir pasinersime į pasipriešinimo karnavalą, kad įveiktume savo pačių ribotumą.

Pabaigoje norėčiau grįžti prie lietuviškųjų aktualijų – turiu omenyje postmodernistų ir modernistų ginčą dėl savo pačių reikšmingumo. Modernistai kaltina postmodernistus destrukcija, nors jų propaguojama „meilė, tiesa ir šviesa“ yra ne mažiau destruktyvi, iš esmės tokia pat simbolinė. Savo ruožtu postmodernistai kaltina modernistus nacistine retorika ir baksnoja pirštu į 1937 m. nacistinio Trečiojo reicho precedentą – Goebbelo įsakymu Miunchene surengtą parodą „Išsigimęs menas“. Norėčiau patikslinti, kad iš klasinės pozicijos, kurią bandau propaguoti šiuo tekstu, minėtas istorinis epizodas interpretuojamas skirtingai. Pasak Corneliuso Cardew,[vii] buržuazija pagrindinėms šios istorijos aukomis laiko būtent avangardistus, kurių darbuose iš tikrųjų atsispindi tuometinės buržuazijos ideologinis nuokrypis metafizikos link. Žvelgiant iš proletarinio žiūros taško, pagrindinės aukos – menininkai komunistai iš Veimaro Respublikos. Liberalusis kapitalizmas atidavė valdžią fašistams, kad išvengtų visiško žlugimo. Kultūros srityje vienu šūviu nušovė du zuikius: užgniaužė avangardą, demonstravusį klasės silpnumą, ir sustabdė proletarinės kultūros augimą.

Šiandieninius Lietuvos postmodernistus ginančios Sandra Skurvidaitė[viii] ir Agnė Narušytė[ix] laikosi buržuazinės pozicijos, o ji prasideda ir baigiasi moraliniais paverkšlenimais prie (simbolinio) prekybos centro lentynų, kurios lūžta nuo niekam nereikalingų meno fetišų gausos...

*Psichodarbininkas – tai sielos (gr. psychē) darbininkas, arba žmogus, gaminantis prasmę. Skirtingai nuo menininko, jis laikosi proletarinės pozicijos neleisti (meno) sistemai pasisavinti sukurtos prasmės, ja manipuluoti, suteikiant arba atimant reikšmę. Reikia pabrėžti ir esminį skirtumą tarp psichodarbininko ir psichopato, kuris yra tipiškas kapitalistinės sistemos produktas. Tai praradęs sąžinę žmogus, specializuotas, susvetimėjęs su aplinka, su kitais žmonėmis ir pačiu savimi, nes aplinkinius laiko daiktai, atliekančiais tam tikrą funkciją. Kapitalizmo sąlygomis psichopatinės savybės dažnai laikomos privalumu, nes padeda lengviau padaryti karjerą.

* Animizmu (lot. anima – siela) vadinamos rašto neturinčių kultūrų religinės sistemos, pagal kurias materialūs kūnai, augalai, gyvūnai, daiktai, gamtos reiškiniai turi sielą. Animizmas dažnai gretinamas su šamanizmu, nors jo bruožų galima rasti beveik visose pasaulio religijose. Manoma, kad kolonialistinės Europos modernistinė kultūra ir menas yra šios tendencijos fetišizavimo pasekmė.

[i] Šį metodą pasiskolinau iš Mastaneh Shah-Shuja studijos „Zones of Proletarian Development“, Open Mute, London, 2008, p. 281–309.

[ii] Stewart Home, Blood Rites of Bourgeoisie, Semina, No. 7, Book Works, London, 2010.

[iii] Čia reikėtų paminėti Stewarto Home'o nuo 2012 m. rašomą pamfletų seriją, pavadintą „David Hockney's Art School Daze“. Be Hockney'o čia dažnai minimas Ronaldas Brooksas Kitajus su kitomis britų modernizmo ikonomis (<http://stewart-home.blogspot.com/>).

[iv] Veronika Miralles, Argentina Arde: Art as a Tool for Social Struggle, 2005, Simon Fraser

DIY CULTURES: THE SUPPRESSION AND REALISATION OF THE PSYCHIC WORKERS!

Written by DAMTP

Published: 01 June 2014

Diy cultures although it doesn't bill itself as such is an event that brings together the Self organisation of psychic workers rather than on any political or artistic basis. It was organised by members of OOMK, Other Asias and the Free Talha Ahsan campaign.

3VOL said they would go and take the DesaKalaPatraGraph as well as a pamphlet version of the graph and copies of the latest DAMTP paper #8 as well as their latest cd "4REAL". Most other members of DAMTP were at the Silkeborg three sided football tournament. By playing their games they were disrupting NATO's quantum nuclear experiments.

It took some time to install the graph at RichMix as the organisers had initially asked for it to take only one metre squared but on the day we were able to install a previous version from "Performance and Documentation", which was larger, with the help of rich mix lighting technician Chimu. We also met Squid early on who leant us some scissors. I later chatted to Squid about gender identity and was reminded about my own privilege under patriarchy as we discussed strategies for resisting gender roles.

Image1: The DKPGraph being photographed – DAMTP material is next to Patrick Wray's AMOK comic before it was removed – and the "Fine Cell Work" display

There were a few people interested in the Desakalapatra graph and it was a pleasure to make contact with them. I met with a couple from Hausmans bookshop and a librarian from the London College of Communication library. Also someone from Numbi collective discussed the proletarianist perspective with us. We met Hysteria and gave copies of the DAMTP paper and the 3vol CD to them and to Thunderbolt Comics. I made the mistake of not taking contact details so I ask anyone who met us to please contact us!

I was also joined by Patrick Wray whose freshly printed AMOK comik caused a controversy when a woman reacted very badly and accused him of showing rapes in his comic. She also took exception to him being a man in this relation. Whether the images in the comic show rape is debatable. I believe they do not. However I do think that pat may have deliberately left it ambiguous. I saw it as sexual fantasy - the women in the comic are having sex with butterflies and insects and the offended customer asked hypothetically if this could be consensual? Although this was a rhetorical question I think that it could be addressed seriously if we were to go deeper into the issues it raises. The woman then complained and DIYcultures staff asked him to either add an adult content warning or remove it from display. He of course removed it from the table and was clearly upset that the comic had generated such a bad trip for someone. The incident reminds us of how wary we must be with the psychic impact of our production. We do not mean to provide easy answers to anything and intend to defend ourself by all means against the stultifying forces of the spectacle - and yet we must be wary of offending or disempowering those who already are disempowered by capital.

As we were in the main space we could attend the talks easily and these were very good. There were some good talks and discussions. The one I attended most fully was the first talk of the day - "Decolonise It Yourself" with Black Feminists & OOMK zine #DIYBlack. Hudda Khaireh referred to the black surrealist Aime Cesaire's "Discourse and colonialism" - compares colonialism to nazism and lead on to a critique of "international law" leading to a critique of international itself as European. Ashish Nandi's "The intimate enemy" was also mentioned in this context.

Aurella Yussuf spoke of how "The act of making art is an act of decolonisation". She mentioned some names in giving context to this remark: Rasheed Araeen - engineer turned artist, Black Pheonix which later became Third Text – the 1980s black art movement – Himid, Saltan - Lubaina community. The contrasting list of artists here drew a question as to the choice of artists and Orella stated that the divergence in the attitude of artists – some commercial artists – other activists – was deliberately done to show the variation in tactics strategies and working practices of black artists. The example of Algerian artists with many different cultures or ideas of liberation was also given.

I took the opportunity to introduce the psychic workers union and question whether we should not be rejecting the Art altogether. And focus on our own production - cultural or psychic. The objection that this is a semantic definition was raised to which I responded that this was not - it is a question of decolonising the mind. There were a few that agreed with me here and it was good to further expand on our position with them afterwards. Again the kathiral or multitude of approaches was pointed to - the example of how black poets and writers have used and subverted the english language was put forward as a dual strategy to go with the rejection of english and the promotion of suppressed languages.

We did not however have the chance to really expand on how we can create a real international form of organising in rejecting art, especially if we see internationalism itself as indeed a eurocentric or european imperialism. This is something I would like to expand on in future meetings and discussions.

Generally I think the other talks and event was very good at putting forward how we resist capital on a very local level but little was explored of how this can be linked up. There were a lot of feminist, queer, black and other forms of identity or industry based resistance - ie how we resist capital in terms of identity or nation. But how we link up together to create a class based resistance is not explored.

Another point was raised on how the DIYCultures event managed to avoid being dominated by white male participants as so many other zine fairs or self-publishing festivals are. It was noted that "diversity" is often added on in lots of events as an afterthought and not a basis of it. It was noted that if people are not happy with how things are done then a change of management is required. Also, this event does not have an ethnic spin – it is not the "black diy cultures". It also receives no funding and is thus not marketed or sold as ethnic yoot community art.

In other words in this case the narrative of sub-industry (samizdat/ selfpublishing) is superior to that of nation or ethnic identity. However I must note that there was no critical reflection at all on how samizdat relates to the publishing industry. Here I would like to see some sharing of how we survive as self publishing without funding or pay or distribution contracts of the capitalist market.

Image 2: The Decolonise It Yourself talk. Olympia by Manet is projected on the screen behind the speakers

In the Mental Health Zines & Anti-Psychiatry discussion there was a disagreement between the participants as to whether there is any evidence of medication working and whether mental illness is indeed a chemical imbalance in the brain. Some were against medication at all - ie the campaign against EST - and those that saw benefits in medication. I must say that as someone who takes medication for mental health issues I found this discussion very important again I think the problem is a lack of a critique of global capitalism and how to fight it. The issue is the control of capitalists eg the pharma companies and how we deal with them.

sau įprastoje aplinkoje: Diana toliau kurs meno kūrinys, o Clarita – vaidensis. Pagal šį santykį galima apibrėžti principinę nuostatą, kad to, kas regima, devizualizacija yra iš esmės būdinga proletarinei zonai, o neregimybės vizualizavimas – buržuazinei zonai. Kaip kontrastą paminėsiu dar vieną nutikimą HDI parodoje Blanes muziejuje: Mirusių darbininkų sąjungos nariai, padedami psichodarbininkų, susisieki su čarua genties dvasiomis. 1831 m. Urugvajaus valdžia, daugiausia ispanų ir italų kilmės baltaodžiai, griebėsi genocido prieš čiabuvius – visi čarua genties vyrai buvo išžudyti, o moterys ir vaikai atiduoti ispanų ir kreolų šeimoms. Keturis likusius gyvus čiabuvius išgabeno į Paryžių kaip tyrimų objektą, vėliau uždarė į narvą zoologijos sode. Urugvajaus valstybė buvo įkurta 1830 m. Dvasinio kontakto, užmezgto Blanes muziejuje, rezultatas: nacionalinė vėliava, lig tol iškilmingai plėvėsavusi virš kolonialistinės architektūros pastato, išnyko... fiziškai. Psichodarbininkai patikino, kad tai nėra nei simbolinis veiksmas, nei kerštas – tiesiog čarua dvasios nemėgsta vėliavų, nes šios ir taip pernelyg ilgai užsibuvo jų krašte. Tai išnykimo, entropijos, dematerializacijos, nematomumo, tylos veiksmas.

Psichodarbininkai viešai pareiškė, kad ir toliau panašiais veiksmais vykdys animistinę* revoliuciją visame pasaulyje. Jie sukritikavo HDI dalyvės Dagmaros Wyskiel kūrinį, kurio pagrindinė mintis: „Mes visi esame indėnai.“ Anaipolt. Mes nesame, niekada nebuvome ir niekada nebūsime indėnai. Jais nėra, nebuvo ir niekada nebus net ir tie, kuriuos esame įpratę taip vadinti. Atėjo laikas kritiškai įvertinti tuščiavidurę tapatybės sampratą, paverstą europocentrinį išskirtinumo ambicijų priedanga. Mes, baltaodžiai, nesame lygūs tiems, kuriuos paniekinome ir pavergėme, – mums reikės dar daug nuveikti, kad išvalytume pasaulio sąmonę, ir daryti tai teks tikrai ne tokiomis simbolinėmis, nuo fizinės ir dvasinės realybės atitrūkusiomis formomis kaip menas.

Dar vienas svarbus PPZ elementas – jo gaivališkas ir karnavališkas. Meno renginiuose labai lengva nubrėžti liniją tarp buržuazinės ir proletarinės zonos – ji atskiria spektaklį (represija) nuo karnavalo (pasipriešinimas). Dar 2012 m. Haselte psichodarbininkai išbandė, kaip veikia industriniai humoro kiekiai „rimtųjų“ kultūrinių renginių kontekste. Juokas ir pokštai Belgijoje visiškai paralyžiavo organizacinę renginio kontrolę, atverdami duris improvizacijai ir vaizduotei, o kartu – organizatorių pykčio protrūkiams. Nepaisant to, HDI Montevidėjuje organizatoriai pakvietė net tris pagrindinius Haselto pokštūninkus, kurie ardomąją savo veiklą pratęsė kitame žemyne. Atsiskleidė trys personažai: Charlis Citronas – menininko karikatūra,[v] šių eilučių autorius – revoliucionieriaus karikatūra, Martinas Zetas – kankinio karikatūra.[vi] Vieno iš HDI idėjos autorių Koeno Vanmecheleno asistentė atsiuntė net užklausimą į Montevidėją, kad išsiaiškintų, kuris kuratorius atsirinko šiam projektui tokius tipus...

Būtina paminėti tikrąsias, vis dar gyvas Pietų Amerikos karnavalinės kultūros apraiškas – Montevidėjuje tai candombe. Per kelis amžius šis reiškinys išliko kaip galinga iš Afrikos kilusių gyventojų (savi)organizacijos priemonė. Candombe daug metų buvo draudžiamą, vėliau bandyta padaryti ją spektaklio – institucionalizuoto karnavalo dalimi, paversti menu, neutralizuoti, į jos atlikimą įtraukiant baltaodžius... Bet nieko neišėjo. Candombe ir toliau egzistuoja kaip kasdieninė iš miesto išguitų ir beveik niekur viešumoje nematomų juodaodžių praktika. Kiekvieną ketvirtadienį, penktadienį, šeštadienį ir sekmadienį nuo 18.00 val. jie renkasi į tradicinius savo rajonus, iš kurių buvo iškeldinti diktatūrų laikais, muša būgnus, sukeldami sunkiai apsakomą ritmizuotą triukšmo bangą, ir lėtai juda pirmyn, tarsi plaukia gatve, lydimi klubus kraipančių šokėjų minios. Tik įsilieję į tą minią ir šokdamas kartu pagaliau supranti (be jokių argumentų) pagrindinius skirtumus tarp gaivališkos PPZ ir amorfiškos BPZ.

Kur slypi socialinės (savi)organizacijos galia? Kaip ji atsiranda? Akivaizdu, kad BPZ (meno institucijos yra labai tinkamas to pavyzdys) galia įstrigusi individualizmo propagandos tinkluose. Individualizmas – tai meistriškumas, profesionalumas ir nuolatinė kontrolė, užuot skatinus bendradarbiavimą ir bendrumą. Būtent šių struktūrų plėtrą laikau svarbiausiu HDI kaip renginio pasiekimu. Laviruodamas tarp rėmėjų ir meno institucijų, kuratorius Kike Badaro vis dėlto kvietė

atidarymą nemokamai pasivaikinti gėrimais pakvietė gretimo rajono benamius (daugiausia juodaodžius nelegalus). Žmonės buvo laimingi, kad kažkas juos kažkur kviečia, rodo jiems dėmesį, su jais šnekasi. Visi buvo labai draugiški, o mano bičiulis urugvajietis Federico Romano – neprilygstamas vertėjas ir agitatorius. Sužinojęs apie mano ketinimus išplėsti socialinį parodos lankytojų diapazoną, parodos kuratorius reagavo kiek impulsyviai: „Jie gali apvogti parodos svečius... Vis dėlto kviečiame žmones iš ambasadų, iš savivaldybės...“ Labai gaila, bet nė vienas benamis į parodą taip ir neatėjo. Pasirodo, organizatoriai ir muziejaus vadovybė nusprendė imtis priemonių ir pastatė ginkluotus sargybinius tiek prie pagrindinių vartų, tiek prie įėjimo į muziejų. O gal būta ir kitų priežasčių – galiu tik spėlioti. Taigi buržuazinis parodos atidarymas vyko be improvizacijų...

Nusivylę bendradarbiavimu su menininkais (sąjungininkais pagal santykį su gaminamu produktu), psichodarbininkai Montevidėjuje bandė ieškoti sąlyčio taškų su darbininkais (sąjungininkais pagal santykį su gamybos priemonėmis). Pavyko užmegzti kontaktą su Branko – vienu iš 70 serbų darbininkų, kurie nuo 2013 m. gegužės įstrigo Urugvajuje beveik metams, nes kompanija Montes del Plata neatsiskaitė su darbininkais taip, kaip suldyta pagal kontraktą. Darbininkai, išbandę visus metodus: reikalavimus, streiką, bado streiką, iki šiol laukia, kol teismas pradės nagrinėti jų bylą, o korporacija savo ruožtu apskundė juos teismui už šmeižtą. Profsąjungos, spauda ir teisėsauga šioje šalyje, atrodo, puoselėja dvejopus standartus imigrantų atžvilgiu. Atvykėliai darbininkai šioje šalyje tradiciškai vis dar laikomi vergais. (Paskutiniai 5 darbininkai, supratę, kad jų byla paversta politine, o jie patys nelabai kam rūpi, grįžo namo 2014 m. balandžio pabaigoje.)

Pietų Amerikoje tiek proletarinio meno pavyzdžių, tiek faktų apie menininkų perėjimą proletariato pusėn yra gana daug. Urugvajuje to aptikti nepavyko, nes vienintelė radikalių kovos veiksmų ėmusių miesto partizanų grupuotė Tupamaros, veikusi 1969–1972 m., kilo daugiau iš vidurinėsios klasės inteligentijos desperacijos. Ryšių su darbininkų klase, su žemesniaisiais socialiniais sluoksniais ji iš esmės neturėjo. Plačiosios masės ėmė palaikyti partizanus tik tada, kai prasidėjo masiniai susidorojimai, Tupamaros dalyvių, jų šeimų narių grobimai, kankinimai. Pats sąjūdis šiandien kiek mitologizuotas, o išgyvenę jo dalyviai šiuo metu valdo šalį – karinės chuntos 14 metų kalintas José Mujica dabar prezidentas, šalies kultūrą reprezentuoja jo bendražygis rašytojas Mauricio Rosencoffas... Tai šiek tiek primena inteligentijos vaidmenį Lietuvos persitvarkymo sąjūdžio politinėje veikloje 9-ojo dešimtmečio pabaigoje, nors Tupamaros taikė kur kas griežtesnes priemones.

Kaimyninėje Argentinoje menininkų revoliucinė kova buvo kiek nuoseklesnė, atsiriboję nuo meninės-kultūrinės veiklos jie prisijungė prie sindikalistinių darbininkų organizacijų ginkluoto pasipriešinimo. 1960 m. taip pasielgė grupės Espartaco nariai Ricardo Carpani's, Pascuale di Bianco ir Franco Venturi's. Nuo 1966 m. – ypatingai ryškus 1968 m. atvejis, kai buvo uždaryta 10 cukraus fabriku, ir dailininkai, solidarizuodamiesi su protestuojančiais bedarbiais, surengė parodą Tucuman Arde - menininkai ėmė priešintis institucijoms, naikinti savo kūriniais (Rubenas Sanantoninas), nustojo kurti (Luisas Felipe Noé, Leonas Ferrari's), netgi viešai nusižudė (Alberto Greco). Pastarieji autoriai (arba jų darbai) po keleto dešimtmečių, beje, sėkmingai grįžo į meno „apyvartą“, padarė tarptautinę karjerą.[iv] Tai rodo, kad simbolinės menininkų akcijos, jų karingumas, nukreiptas į abstrakčias „žmogaus teises“, iš esmės yra oportunistiniai veiksmai, o demonstratyvi nevilintis ilgiamui tampa dar vienu BPZ dekoracijų atributu.

HDI Montevidėjo projekte į visa tai, žinoma, nebuvo nė menkiausių užuominų. Neužmegzta ryšys ir su realiais imigrantais (Haselte tą realizuoti pavyko bent jau iš dalies). Praplėsti uždarą meno iliuzijų pasaulį bandė argentinetė Diana Aisenberg, palaikydama (o gal tik demonstruodama, kad palaiko) nuolatinį ryšį su maža mergaite Clarita, besivaidenančia Blanes muziejuje. Diana tarsi norėjo atsikviesti mažąją Claritą ir sutaisyti ją su buržuazine realybe, dėl kurios ši kaip tik ir tapo vaiduokliu. Tikrasis kontaktas, atrodo, neįvyko, nes kiekviena iš jų liko prisirišusi prie savo įpročių

I only saw a little of the Prison Creative Solidarity Networks talks on Writers in Prison Foundation, Not Shut Up magazine, Moazzam Begg and Talha Ahsan. It was good to see CAGE present. I should note here that the DAMTP stall happened to be next to a stall selling cushions. At first I thought this quaint but found out later that the cushions were produced by prisoners from all over the country.

The Poetry Pamphlet & DIY forms with Annexe, Happenstance & Verse Kraken I missed altogether but the DIY Fashion talk;2 I saw the end of - Fashioning a new world with Tansy Hoskins, DIY Couture, Alice Kilroy There were some discussion of Rana Plaza disaster - the end of this also was a disagreement over the responsibility of consumers and it was good to see this neoliberal myth debunked. Here our own efforts to internationalise the workers struggle would have been good to input into the discussion but by this point I was worn out so could not contribute

The day before I had attended an NUT conference on GERM – global educational ‘reform’ movement. The strength of this meeting was a solid ant-capitalist understanding of the problems we face in terms of privatisation of education and general feeling amongst those I talked to that we must extend our struggles with other workers both locally in our schools and communities as well as globally with other teachers and schools around the world

This is where I think also psychic workers in samizdat need to push our efforts - to extend our own unionisation/ networking/ resistance across identities and groups communities/ to the wider working class locally as well as globally. Discussing the desakalapatragraph I was reminded that the graph shows where we are not just as much as where we are. The same is true for the diycultures event in that the different zine collectives based around narrative/nation/identity show who we are not just as much as who is one of our kind (ie a na(r)ative) - and therefore what our situation is in terms of its negative and distance or gap between us and the working class as a whole. That means as machopak or extrovert where we need to look for guidance in order to identify our and others situation and move towards union with the wider class.

This is why DIY cultures is much more interesting than standard Leftist festivals which always invite the same people - Owen Jones, Tariq Ali, David Harvey etc. global leftist celebrities with big publishing deals. In stark contrast, Tansy Hoskins, Alice Kilroy, Trade Union banners and Occupied Times addressed anti-capitalism directly and it would have been good to have carried out some interviews on the day. The inherent critique of bureaucracy in DIY cultures, critique of bigness and technology is all part of how this event is – as was spoken about in the NUT conference the day before – a local community of resistance. Hamja Ahsan, Sofia Niazi and Helena Wee were able to pool their own personal engagements with communities of resistance as well as self organisation as psychic workers to do this - without being caught up in politics.

It is perhaps its very workerist/ proletarian nature that allows it to do all this while at the same time not using these loaded terms – and thus it realises them. As unionised psychic workers we have always looked to a plurality of approaches and tactics – of kathiral - as we live through the contradictions of capital – As irrational.org once termed it "do it together". But it should be noted that our union or wahdat is based on not just our common forms of production but our common attitude towards the means of production. Perhaps this is something that future festivals might address.

DAMTP REPORT ON SERIAL QUANTUM SUPERIMPOSITIONS IN SILKEBORG'S (C)UP

Written by DAMTP

Published: 12 June 2014

First Three Sided Football World (C)Up was organized by Three Sided Football League and

Museum Jorn in Silkeborg. There were planned to be invited teams from around the Europe and for the first time the principal players, thinkers, originators and propagators of the game invited for symposium. The event was arranged on the occasion of Asger Jorn's 100 year anniversary and Museum Jorn found the best option to bring the game back to Asger Jorn's – originator's of the game – hometown, or simply back to its spiritual home.

DAMTP decided to participate in the event and to extend continuous agitation for „Smashing Psychic Slavery with Triolectics!“ That was the title of the announcement read during the symposium at Museum Jorn. Besides this paper were delivered multitudes of DAMTP papers and couple big papers-posters with triolectical drafts for understanding Identity-Class relationship within the formations of Zones of Bourgeois Development (ZBD) and/or Zones of Proletarian Development (ZPD). Finally DAMTP declared its course on proletarianization with pointed attacks particularly on 2-dimensional bourgeois identity formations – nations. Particular scope was pointed towards Eurocentrist formation of the triolectics between British Economy, French Politics and German Idealism. Later in discussion Fabian Tompsett pointed to Moses Hess identical composition of concerns more than 150 years ago as presented in his „Holy History of Mankind“. That was not a first Quantum Superimposition (QS) of series – the first happen exactly when Fabian presented his concerns on „Situationist gaming & Three Sided Football“ and in the moment when he explained the term Lettrist Quantum Superimposition he mentioned acronym DAMTP as an example what simultaneously could be read as Department of Applied Mathematics and Theoretical Physics or DATA Miners and Travailleurs Psychique. Immediately afterwards DAMTP's entered the symposium room. Second speaker was Mark Dyson, the founder of London Three Sided Football League. He introduced to general situationist concepts in their classical meaning. Actually situationist/marxist terminology dominated in all presentations.

During its presentation DAMTP revealed one more QS – the very fact that the first FIFA World Cup was held in Uruguay in 1930, and DAMTP's just got from Uruguay with stolen flag from official building in Montevideo – we officially denounce to be accepted as nation (i. e. to be presented under Lithuanian flag, but we substitute it with an Uruguayan, but upturned one. Officially we presented global unuruguyan team in this tournament.

Next day we had tournament day. So far the organization was overtaken by city municipality it was arranged in official way – on the poles were uplifted British, German, French, Danish, Polish, Lithuanian and EU flags. DAMTP's took down the Lithuanian flag and exchanged it to upturned Uruguayan flag. During the official announcement of the teams DAMTP explained that they represent unuruguyan global team as QS of the First World Football cup of 1930. Mostly all teams which played to us treated our team as Uruguayan except Polish guys, who were playing against Lithuanians. After all the matches were played the organizers came to DAMTP's and asked for Lithuanian flag which disappeared from the pole. They told the flag was lent by local Lithuanian community and organizers do not want it to disappear.

First match we played together with poles and Silkeborg's 2nd team. Polish guys were aggressive, while Danish were professionals. Two psychic workers (one of them quite seriously) got injured by Poles. Interesting is the terminology - in Germany we say "horse kiss" and in Italy it's called donkey bite. So emotional description of having been kicked by a Polish donkey was not so allegorical. Moreover - one Pole got his leg broken due some impact with Danish player during the same match. And finally we lost the first game. Actually the whole event was dominated by males – our team was the only to have 2 feminine players who were playing on the equal rights with other DAMTP's – even German team was encouraged to let the single women to play for a little bit in the field. Later we lost also the match of the 3 teams who lost the 1st match – together with us were playing separated into 2 different teams London Football philosophers'. British were very serious about tactics and gentlemen behaviour. The third match we played with French and Republic of Deptford

bandymų pasitaikė. Čekas Martinas Zetas sakė atvykęs į Urugvajų pamatyti Pietų Kryžiaus, todėl pasiūlė bendrą kelionę po naktinę sostinę visiems HDI dalyviams. Sugulę sunkvežimio kėbule, džiaugėmės kolektyviniu diskomfortu, žvaigždžių pamatyti nepavyko, nes į akis plieskė gatvių apšvietimo lempos. O didelio formato fotografija iš tos „kelionės“, užėmusi garbingą vietą parodoje, galutinai fetišizavusi sumanymą, kolektyvinių veiksmų užuomazgas sugražino į individualizmo zoną (BPZ). Dar blogiau, kad parodos medžiagoje ir paties menininko memuaruose apgaulingai teigiama, esą visi kolektyviai stebėjome žvaigždes... Kritinis psichodarbininkų balsas šiuo klausimu buvo cenzūruotas.

Kolektyvinės pastangos dažniausiai atsiskleidė situacijose, nesusijusiose su menu ir paroda. Nakvodami senjoros Anos namuose Rocheje, neturėjome kamščiatraukio vyno buteliams atidaryti, o Pietų amerikiečiams nepriimtina Rytų europiečių proletarinė tradicija įgūsti kamštį vidun. Todėl man ir čiliečiui Christianui Núñezui (vėliau prisijungė kiti menininkai) teko bendradarbiauti, ieškant tinkamo įrankio name, kur jau keletą dešimtmečių gyvena vien moterys. Visus įrankius, šiaip gelžgalius ir mechanizmų detales jos kaupė vienoje spintelėje. Mes azartiškai bandėme pritaikyti pačius keisčiausius daiktukus tikslui pasiekti, o kai pagaliau ištraukėme kamštį, tai buvo daugiau nusivylimas negu vilčių išsipildymo džiaugsmas. Net neprisimenu to vyno skonio, bet atmintyje laiku visą geležiuokų arsenalą, kurį sukupė mažo Rochos miestelio moterys...

Psichodarbininkai nuo pat pirmųjų projekto Montevidėje organizavimo akimirku buvo apkaltinti sabotazu, nepagarba tiek teorinei platformai, tiek visai Pietų Amerikai ir jos kultūrai, su kuria, matyt, nejučia kuratorius sutapatino ir asmenines savo ambicijas. Pirmas konfliktas įsižiebė, vienam iš kuratorių pareikalavus, kad visi dalyviai, labai atsakingai suformulavę savo mintis, atsiųstų jas patvirtinti. Psichodarbininkams toks reikalavimas atrodė nepriimtinas, jie iškėlė sąlygą, kad būtų bendraujama kolektyviai. Didžioji dauguma menininkų vis dėlto pakluso spaudimui. Antra nepasitenkinimo banga atsirito, psichodarbininkams pareiškus, kad jų indėlis į parodą bus nematerialus – streikuosią prieš „rimtąją buržuazinę kultūrą“ ir europocentrines jos šaknis. Organizatoriai turėjo pasirinkti vieną iš dviejų: arba principingą kuratorių, reikalaujantį išmesti iš parodos jam nepatinkančias pažiūras demonstruojantį dalyvį, arba tolimą Senojo Žemyno šalį „reprezentuojantį“ psichodarbininką. Demokratiškai apsisprendus nieko neišmesti, vienas kuratorius pats pasitraukė iš komandos, o „maištininkų“ paprašyta materializuoti (bent minimaliai) savo dalyvavimą parodoje. Psichodarbininkai sušvelnino poziciją, išreikšdami solidarumą su muziejaus valytojais – valymo priemonėmis ant muziejaus sienų ir grindų išpurškė šūkius, palaikančius aptarnaujantį personalą ir galimą jų streiką, ragindami atkreipti dėmesį į „nematomus“ darbuotojus. Būtent šie nematomieji vėliau turės fiziškai išvalyti visas eksponuojamas „prasmes“. Solidarumas su žemiausio rango darbininkais – tai pozicija, kad jų darbas yra svarbesnis ir prasmingesnis negu meninės simuliacijos, užtvindžiusios muziejų. Kapitalas (įskaitant kultūrinį) – tai tik abstrakcija, o darbas yra konkretus.

Proletarinės zonos gyvybingumas priklauso nuo jos dalyvių daugialypiškumo, pripažįstant skirtumus, prieštaravimus, abejones, kritines anticentristines, antikorporacines, antirasistines, antiseksistines nuostatas. Būtent šito labiausiai ir trūko bene visuose HDI renginiuose. Haselte projekto dalyvių daugialypiškumas buvo formalus, paremtas vien jų kilmės geografine įvairove. Absoliuti dauguma priklausė šiuolaikiniam menui kaip specializacijai, paklusdami vidinei meno sistemos hierarchijai, valdomi vakarietišku meno centru ir institucijų. Montevidėje garbei reikia pasakyti, kad čia vis dėlto įvyko lūžis daugialypiškumo kryptimi – psichodarbininkai buvo palikti parodoje netgi po to, kai atvirai pareiškė ketinantys sabotuoti „rimtąją kultūrą“, t. y. negamins jokie produkto, trumpiau tariant, – streikuos. Haselte niekas net nepasidomėjo dalyvių ketinimais – organizatoriai vakariečiai net prielaidą, kad menininkai galėtų negaminti meno kūrinio, laiko neįmanoma.

Montevidėje psichodarbininkai bandė dar labiau išplėsti daugialypiškumo sferą – į parodos

artimesni pornografijos industrijai, kuratorių papiktino, bet argumentų atsikirsti jis nerado. Skirtingai nei Europoje, kur fetišizacijos aspektus vis dėlto bandoma pridengti „demokratinėmis procedūromis“ ar bent jau stengiamasi išvengti tiesmukų įvardijimų. Urugvajuje parodų organizatoriai neturi tokio pobūdžio sentimentų. HDI paroda Rocha miestelyje buvo surengta itin tiesmuka forma – iškabintos dalyvaujančių menininkų didelio formato geros kokybės nuotraukos, po jomis užrašytos egzotiškos pavardės ir pavadinimai šalių, iš kurių šie atvyko; bet kokie daiktai, kuriuos menininkai sutiko padėti kaip savo kūrinys, ir patys menininkai buvo apžiūrinėjami taip pat įdėmiai kaip ir išvardyti objektai. Parodoje dalyvavusiems psichodarbininkams vis dėlto pavyko įnešti šiek tiek sumaišties, kai pradėjome gatvėje rastomis betoninėmis trinkelėmis trinti ir/ar šiaip braižyti gliancinius nuotraukų paviršius. Smagu, kad kai kurie menininkai irgi prisijungė prie šios iniciatyvos – argentinietis Alberto Lastretto sutiko, kad ir jo veidas būtų „suproletarintas“, o korėjietis Jae Woo Lee, gyvenantis JAV, iš jo veido padarė Einsteina... Simptomiška, kaip lengvai vakarietiški sukirpimo menininkai vienus fetišus tiesiog akimirksniu paverčia kitais fetišais.

Vos tik susiduriama su fetišizavimu, paroda pradeda materializuotis, žmonių santykius persmelkia misticizmas ir sentimentalumas – imama kalbėti apie „aukštąjį meną“, „amžinąsias vertybes“, „dvasingumą“, „antgamtingas jėgas“ ir pan. Menininkai dažniausiai pamiršta, kad už darbą niekas nieko jiems nesumokėjo, kad jų darbai ir mintys iš esmės niekam nerūpi, kad organizatoriai savo leidiniuose reikšminius akcentus sudės visai kitose vietose, negu autoriams norėtusi... Iš esmės jie buvo apiplėšti, bet dar ilgai galės prisiminti ekstatinį parodos atidarymo momentą, kai menininkai buvo pristatomi kaip tarpininkai tarp „Dievo“ ir „žmonių“.

Proletarinės plėtos zona (PPZ)

Aprašydamas pagrindinius buržuazinės zonos aspektus, norėjau atskleisti mechanizmą, kuris atomizuoja kūrybiškumą, kol šis virsta individualizmo reprezentacija. Pabandyčiau apibrėžti ir alternatyvias organizacines priemones, kurios vienija žmones ne pagal gamybos produkto turinį, bet pagal santykį su gamybos priemonėmis.

Bendra dialektinė veikla yra vienas iš esminių klasikinės proletarinės (savi)organizacijos elementų. Būtent dialektika vis dar padeda peržengti BPZ proteguojamą dualizmą. Buržuazinės plėtos zonoje santykis tarp subjekto, objekto ir darbo priemonių būna dvejopas: arba idealistinis (subjektas idealizuojamas kaip autonomiškas, darbo priemonė yra neutrali, o tikslas (objektas) lengvai pasiekiamas, pasak Marshalo McLuhano), arba ciniškasis (darbo priemonė yra demonizuojama, ji užvaldo pasyvų ir bejėgį subjektą, o tikslas (objektas) tampa nebesiekiamas, pasak Herberto Marcuse's). Abiem atvejais stiprinama dualistinė objekto-subjekto priklausomybė. Dialektinis veiksmas padeda įveikti ir idealistinę, ir ciniškąją paradigmas – atsiranda subjekto, darbo priemonės ir objekto tarpusavio sąveika (Karlus Marxas). Reikia pabrėžti, kad darbo priemonės turi savo istoriją – t. y. tuo pat metu jos yra ir instrumentas, ir veiklos rezultatas. Taigi proletariatas (įskaitant ir meno pasaulio proletariatą – psichodarbininkus) tuo pat metu yra ir šio pasaulio gamintojas, ir tos gamybos produktas. Svarbu įsisaugoti, kad pasaulio keitimas ir savęs paties keitimas iš esmės yra tas pats veiksmas. BPZ sistemingai skaido, specializuoja ir neutralizuoja žmogaus veiklos sferas: politiką, kultūrą, seksualumą, psichologiją, ekonomiką. Privalome mąstyti lygiagrečiai savo atliekamiems veiksams – tokiu būdu mąstome ir patys sau prieštaraudami, ir keliomis visiškai savarankiškoms minčių linijomis. Gali susidaryti klaidinga prielaida, esą postmodernistai būtent tai ir daro, nes deklaruoja tarpdiscipliniškumą ir/ar daugiadiscipliniškumą. Tačiau ši sritis yra ne mažiau specializuota negu kitos – postmodernistus galima apibūdinti kaip „specializuotus nespecialistus“. Tai įrodo ir faktas, kad jie yra lygiai taip pat susvetimėję, kaip ir visi kiti. Jeigu lietuvių „modernistus“ palygintume su „postmodernistais“, taptų akivaizdu, kad pirmieji įkūnija idealistinę buržuazijos paradigmą, o antrieji – ciniškąją.

Kolektyvinė veikla nebuvo svarbiausias dalykas per HDI renginį Montevidėjuje, bet nedrąsiai

teams. We lost it from the moment when desperated DAMTP started to play against both teams simultaneously. In the last third rotation French and British teams were just playing to each other without paying any interest to unuruguay team. And it ended finally with the penalties. It was indeed stupid from the tactical point of view, because instead of killing each other they would be able to score against DAMTP's, because inverted rules counted the scored goals as well. 5 minutes before the final whistle all other 8 participating teams where in intence struggle for better results... when suddenly some elderly and grizzly streaker appeared and holding in his hands cardboard image of standing Jorn but turned horizontally – so looked as holding an airplane – ran arround all three fields of all three matches ... and stoped the all three final games for a few minutes. As later Mark explained it was a highlight because of the double strip demonstrated in the field. Many people thought it was a psychic worker and some attributed him to DAMTP unuruguayan team. Dead Workers Union takes the responsibility for bringing the sense to the World Up Final.

So far DAMTP's were bad in football playing skills – no one except Pablo (who was seriously injured during the first match) was able even to admit the ball in the field, so the strategies we were trying to develop while playing with trained guys and professionals could be grouped into 3 sections:

1. Subterfuging: girls playing in an unpredictable way to proffessionals; talking to the oponents and subverting their tactics in a very familar way using their own names („Henry, not do that!“); using inverted English against british players, and subverted Polish against Poles; provoking tention between other two teams.
2. Mental attack & subversion of the whole winner's ideology as an integral part of the nationalist project: propaganda stuff during symposium; unuruguay campaign.
3. Psychic attacks: after the moment the DAMTP goalkeeper got attacked by French-British alliance and got knocked-out – there was nothing to do for the substituted goalkeeper – he went to play as a forwarder leaving the goal custody for the dead psychic workers' ghosts (only one goal was kicked into the seemingly watchless goal).

DAMTP loose the game, but won sympathies. DAMTP showed the class solidarity with the workers not only because this was the only team declared its affiliation with working class (other teams were mostly affiliated with nation, its substitutes, Philosophy, Art etc...even Poles being workers themselves did not declared it officially), but also the DAMTP goalkeepers wore welder's gloves instead of specialised for goalkeepers. While playing DAMTP elaborated a new concept for Future/Past understanding (different from the eurocentrist): the Past is what we see left in front of us, while the future spreads behind us. We must confess – we ran too far out for the Past while playing in Silkeborg... But it should be noted that our union or wahdat is based on not just our common forms of production but our common attitude towards the means of production... which have a history and are not neutral as global capitalism insists.

In the evening we got an official dinner from city mayor. We had much of conversations – mostly with German BOLZWM team from Kassel. They almost invited DAMTP for the upcoming Documenta which to happen in 2017 – they want 3 sided football to be part of the art event. We talked together a lot about the unchaining of the football, releasing the game out of it which is killed in the professional attitude to the game – we agreed that it happen in Silkeborg as well. We talked about releasing the game out from the dead artistic structures too. We talked about QS moments when playing in the forest - trees are superimposed by players and vice versa. Then Mark came and we turned further on future QS of Fluxus and situationists football playing experiences using surface of the water as a field for the game to those who believe, running with stilts made from

casels and so turning it into the paintersballfoot. Then we switched into a long discussion on non-linear architecture experiences and ghosts' football using a ball which remains still spherical.

More different view points and opinions of what happen in Silkeborg here:
<http://www.silkeborgif.com/nyheder/seneste-nyheder/2014/05/25/lokal-dominans-ved-vm-i-jorn-fodbold/>?

Exclusive interview with the founder of Three Sided Football League Mark Dyson in a Morning Star: <http://www.morningstaronline.co.uk/a-1098-All-round-winner-game-where-money-is-not-god#.U5mPBHag82w>

KAI URUGVAJUJE PAMATAI SAVE: KRITINĖS PASTABOS APIE KLASINES MENO ŠAKNIS

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Published: 06 July 2014

Blanes muziejus po psichodarbininkų ir čerua genties dvasių dematerializavimo veiksmo

Lietuvoje ir vėl įsiplieskus diskusijai apie postmodernistinę agresiją mene, desperacijos apimtų vyresniosios kartos lietuvių modernistų retorikoje pasitaiko net nacių kultūrinės propagandos citatų, o abiem stovykloms priklausančių dailininkų ir jų aplinkos egocentrizmas nebėsta. Todėl noriu pasiūlyti keletą pamintijimų, kilusių kito pusrutulio šalyje – Urugvajuje. Kiek atitrauktas kontekstas galbūt leis pažvelgti į šią problemą be asmeniškumų, nes nebūtina tapatintis su kuria nors viena iš kariaujančių pusių. Paanalizuosiu iš pažiūros tipinį tarptautinį buržuazinio meno renginį, įvykusį šalyje, kuri dar tik bando priartėti prie europinių meno ritualizacijos tradicijų. Į tai pažvelgsiu iš psichodarbininko* pozicijos, nes noriu atskleisti, kas jau yra mirę, o kas vis dar gyva. Tai ypač gerai matyti, kai pradeda bendradarbiauti kraštutiniai individualizuoti asmenys. Mirusius (švelniauariant, reakcingus ir kontrproduktyvius) elementus įvardysiu kaip Buržuazinės plėtos zoną (BPZ), o gyvybingus (arba gimstančius) priskirsiu Proletarinės plėtos zonai (PPZ).[i]

Dar prieš vykdamas į Urugvajų, pajutau, kad iš tos man nežinomos šalies dvelkia gerai pažįstamos, bet išskirtinai fanatizuotos europocentrinės nuotaikos, todėl pasiryžau imtis būtent šių tendencijų analizės. Kai atsidūriau Urugvajuje, tiesiog pribloškė Europos įtaka šiai palyginti mažai šaliai ir jos žmonių mąstymui – vos ne kiekviename žingsnyje susidurdavau su man gerai pažįstamos kultūros pėdsakais, nukrypimais, išsigimimais, užuominomis, pastišais ir fetišais. Šios studijos tikslas nėra kritikuoti labai šiltai mane priėmusius vietas menininkus, greičiau jau tam tikras globalias tendencijas, kurias plačiu mastu plėtoja pats Hotel De Immigrantes projektas, beje, šiuolaikinio neoliberalaus kapitalizmo sąlygomis jos atpažįstamos bet kuriame kultūros renginyje. Projekta Hotel De Immigrantes (HDI) 2011 m. inicijavo Tomaszas Wendlandas, iš Lenkijos kilęs menininkas ir kuratorius, kartu su belgų conceptualistu Koenu Vanmechelenu. Pavadinimą jie pasiskolino iš XX a. pradžioje Buenos Airėse įsisteigusio imigrantų centro ir pritaikė meno projektui, keliančiam „socialines“ problemas. Pagrindinė tema – „migracijos ir globalizacijos procesų pasekmės individų tapatybėms“. Wendlandas apie HDI projektą 2012 m. rašė: „Mes surengsime seriją projektų, padėsiančių individams išskirtingų vietų susieiti į pačius skirtingiausias vietinius kontekstus. Kiekvienas susibūrimas prasidės visuotiniu menininkų, atvykusių iš pačių skirtingiausių pasaulio kraštų, tarsi ir jie būtų imigrantai, susirinkimu, o baigsis tarptautine paroda. Menininkai kartu gyvens, dalysis erdve, maistu, priemonėmis, stengsis prisitaikyti prie vietos sąlygų, bandys komunikuoti ir privalės rasti galimybę organizuoti savo gyvenimą kurdami meną.“

Labai dažnai mane kritikuoja, kad vartuju socialines klases apibūdinančius terminus „buržuazinis“ ir „proletarinis“. „Kur tu matai buržuaziją aplink save? Europa seniai gyvena be klasių, o už

Europos jų apskritai niekada nebuvo... Koks tu proletaras?“ – remia prie sienos oponentai. Viena vertus, kaip teigia nenorintis būti įvardytas prancūzų komunizacijos teoretikas, buržuazija šiandien yra tokia stipri, kad išvengia grėsmės būti demaskuota. Antra vertus, identifikacijos procesas yra labai svarbi buržuazinės sąmonės ugdymo priemonė, kurią pagal kilmę galima laikyti ir europocentrizmo šerdimi. Todėl, vengdamas priskirti individus vienai ar kitai socialinei klasei, pabandysiu apibrėžti tam tikrus klasinius visuomenės sąrangos bruožus ir sąlygas, kokiomis šiandien kristalizuojasi tam tikros klasinės pozicijos.

Buržuazinės plėtos zona (BPZ)

Viena iš didžiausių buržuazinės visuomenės problemų – visuotinis jos dualizmas. HDI projekto koncepcija labai natūraliai atspindi meno pasauliui itin būdingą situaciją – iškeliamą „aukštoji idėja“ ir surengiama nieko bendra su ta idėja neturinti šiuolaikinio meno paroda. Viena HDI projekto dalis, realizuota Belgijoje, Haselte, buvo itin drastiška, nes pagal koncepciją menininkai tarsi tapatinosi su imigrantais, tačiau į tą renginį užklydę tikrieji imigrantai matė ne likimo draugus, bet greičiau privilegijuotus apsimetėlius – dalyvauti parodoje buvo galima tik pagal vardinius kvietimus... Teorinė Urugvajaus renginio dalis buvo panašiomis dviprasmiškomis priešybėmis pagrįstas sofistikos kratynys, o praktinis tikslas – sukurti „aukštojo“ stiliaus parodą muziejuje. Menininkai atvyko, jau turėdami idėjas, tinkamas parodai, ir įkūnijo jas, griežtai prižiūrimi vieno iš kuratorių. „Perkaitusio tarptautinio geopolitinio scenarijaus, kuriame konfliktuojantys skirtingumai lemia vis didesnį žmonių tarpusavio susvetimėjimą, kontekste individus vis labiau bombarduoja informacija ir patirtys. Dėl šios priežasties jie turi išsiugdyti supratimą, kaip elgtis situacijose, kuriose tampama tuo pat metu ir auka, ir agresoriumi. [...] Remdamiesi šia teorine struktūra nustatome, kad renginio HDI 04 | INSIGHT dėmesio centre bus individo jausmingumas, supratingumas ir atsakomybė, tiek būnant auka, tiek agresoriumi, kaip ir įvairūs būdai, schemos, sprendimai, kokius tik įmanoma surasti šiame globalizuotame amžiuje.“ (HDI projekto „Insight“ kuratorių teorinė koncepcija, 2013-12-01).

Paroda buvo skirta išimtinai viduriniajai (buržuazinei) klasei – būtent tokia publika ir susirinko į atidarymą. Atsirado dar viena dualistinė poliarizacija – spektaklis ir jo vartotojai. Menininkai, gyvendami „skurdžiomis tarsi imigrantų“ sąlygomis, virto pigia darbo jėga, vis dėlto pajėgiančia surengti profesionalią parodą. Be to, meno kūrinys iš prigimties yra dualistinis, nes įtvirtina simbolinį ir reprezentacinį suvokimo modelį, nuo senų laikų vadinamą metafiziniu. Galiausiai ir pats projektas Montevidėjo Blanes muziejuje labai sėkmingai dualizavosi į dvi erdves: „rimtą“ muziejinę („buržuazinę“) ir žaismingą, žaidybines, chaotišką („proletarinę“) ekspoziciją apšniaukštame kiemelyje.

Kitas buržuazinei visuomenei itin būdingas elementas, iškreipiantis tarpusavio santykius, – tai fetišizmas. Mene pasireiškia abu jo aspektai – tiek marksistinis (suprekinimas), tiek froidistinis (pasitenkinimas). Be fiksuoto fetišizmo, kuris yra neatsiejamas tiek nuo meno objekto, tiek nuo meno kaip institucijos, norėčiau atskleisti fetišizmo kaip proceso funkciją, pasireiškiančią ne tiek kūrinį gaminant, kiek menininkui atliekant išskirtinį savo vaidmenį visuomenėje. Gal dėl šios priežasties paveikiausias būdas aprašyti meno pasaulį iš vidaus yra pornografinis formatas, kurį sėkmingai taiko britų rašytojas ir kritikas Stewartas Home'as, tiek atspindėdamas „postmodernistinės“ britų meno aukštuomenės gyvenimą.[ii] tiek klasikinių „modernistų“ kasdienybę.[iii] Prisiminus lietuviškąjį kontekstą, „modernistai“ nuo „postmodernistų“ iš esmės niekuo nesiskiria ir negali skirtis, nebent desperacijos laipsniu.

2012 m. HDI renginyje Haselte (Belgija) man teko polemizuoti su iniciatyvos autoriumi Tomaszu Wendlandu. Bandydamas argumentuoti meno reikalingumą ir atremti kritiką, kad „socialiai angažuoto meno“ strategijos visiškai neveiksmingos, jis rėmėsi kiek nuvalkiota metafora, esą menas – tai meilės forma. Mano pastaba, kad jo propaguojamas menas ir priklausomybė nuo institucijų yra