







# 000 - The Dead Workers Industrial Union

The IWW classify workers industrially from 100-600, under three main categories of industry of a modern, capitalist economy: extraction of materials, production of goods, and provision of services. This very roughly corresponds with the use of Land in the 3rd World (100 Agriculture, 200 Mining), Labour in the 2nd World (300 Construction, 400 Manufacture) and Capital in the 1st World (500 Transportation 600 Services). Since this system is from the early 1900s when the international Communist movement was in its first ample phase, capital production has further developed. 2004's IWW Committee on industrial classification recommended that the classification be altered in order to account for this development. However this would have expanded the representation of workers in the First World (in Capital intensive production), effectively mirroring the amplification of bourgeois control in the form of Enterprise as the 4th factor of production and Entrepreneurship as an industrial locus of workers.

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

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

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

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

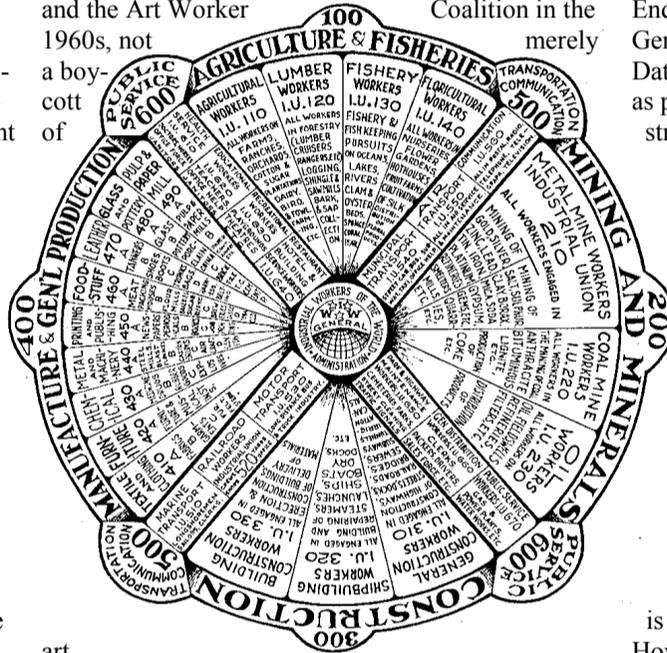
Cultural Capital for 2009, calling for Sympathy Strikes all over the world to support The Strike activities in Lithuania during the whole year 2009.

IWW 000 – 4th world: Primitive Communism

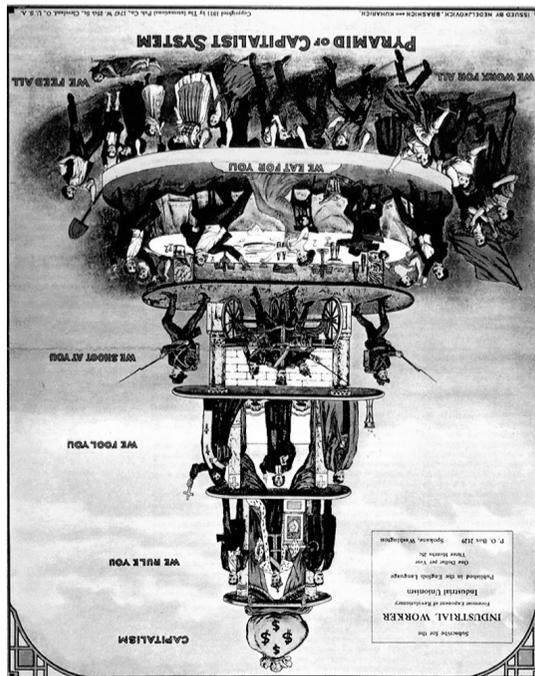
IWW 100 – 200	IWW 300 – 400	IWW 500 -600
3rd world	2nd world	1st world
Age of Prophets	Age of Saints	Age of Divinity
Land intensive	Labour intensive	Capital intensive
taste / smell	touch/ sight	Sound / thought
Aristocracy	Proletariat	Bourgeoisie
Time	Space	Class

0th world? – Advanced Communism

Just as the art strike Campaign launched in 1986 by Stewart Home which called upon all artists to cease their artistic work between 1990 and 1993 – was, unlike the art strikes proposed by Gustav Metzger and the Art Worker Coalition in the 1960s, not a boycott of



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



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

As the art strike is not centered on a job or region or trade – it is not a matter for a Job union, a Trade Union but an Industrial Union – that of culture as an industry. However in order to attack the Bogdanovist position where proletarian culture or proletkult is the third part of a trinity of revolutionary socialism, Whereas the unions would attend to the proletariat's economic interests and the Communist Party, their political interests, the Proletkult would look after their cultural and spiritual life – we should look to the integration of all of these activities into our daily life and under the direct control of the workers at large.

This is one of the aims of the proposed Data Miners Strike called for by the Situationist Worker in The End of the Age of Divinity – a process to lead up to a General Strike in 2012. But instead of organizing as Data Miners, a position based on the idea of miners as proletarian vanguard, it is the real organizational structure of the IWW through which the proletariat can communicate – which includes the organization of miners as one of the first Industrial Unions (200 – after Agricultural workers 100). The IWW'S numerical system of organizing industrial unions is more than a means of communication – it is a memory system and an ordering of semantic space – an ontology and topology. It is the situation of proletarianization opposed to bourgeois freemasonic systems such as the Semantic Web and the Dewey Decimal System.

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

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

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

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

Stewart Home

# Art Strike Biennial

Preamble:

A forthcoming Art Strike Biennial has been announced to take place in Alytus (Lithuania) in 2009. Among other things this Biennial will act as a focus for opposition to Linz and Vilnius acting as European Capitals of Culture in 2009. In 2011 a second Art Strike Biennial will take place to oppose the gentrification of Tallin and Turku.

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

## 1. Aims

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

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

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

It should go without saying the artist is in many ways a deformed prefiguration of the communised (in)dividual. For Marx, once we had mature communism, we could become hunters in the morning, fishermen in the afternoon, and critical critics at night. As feral vegetarians, we prefer to be egotists in the morning, porn stars in the afternoon, and critical critics at night. We reject alienated roles, instead we aim to realise all the facets (physical, emotional, intellectual) of being human in a polymorphous perversity that will turn the whole world on (to acid drenched multiple orgasms).

Both aesthetic theory and Marx draw heavily on German idealist philosophy, so it isn't surprising that there are parallels between them.

But artists still produce commodities to be sold on the market place, which is why they and their activities remain alienated and deformed. The job of progressive artists is to destroy their privileged role as specialised non-specialists, and the Art Strike Biennial is one way of drawing them towards a place where they can live out the death of art (and the endless small deaths of orgasmic human communion).

## 2. Reason(s)



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

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

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

## 3. Tactics

Writing manifestoes to discredit good, compromise the leaders, shake faith and spread contempt. We will use base (wo)men, disorganise the authorities, sow discord, incite revolt, ridicule traditions, dislocated supplies, encourage the playing of lascivious music (Barry White, Blowfly, The Pork Dukes etc.), spread lechery, lay out money, and above all demonstrate that we have better jokes than the art establishment (even if most of them are plagiarised from Rudy Ray More)

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

## 4. Organisation

To avoid the dangers of bureaucratisation, Transient Art Strike Action Committees should contain no more than one member, this will make our groups completely transparent. Such forms of (dis)organisation will demonstrate our total opposition to the so called 'organization of the artist'. This latter conceit is an ideological racket (dreamt up by reactionaries such as Frank Gehry) to ensure that they and their pay masters remain completely unaccountable when imposing unwanted cultural institutions on cities they have ear-marked for gentrification (under the completely false guise of economic regeneration but better understood as property development). Unlike the post-democratic practices of Gehry and his cohorts, Transient Art Strike Action Committees will demonstrate their communist nature by undergoing schizophrenic splits; the unwanted part(s) of the personality being expelled for failings such as not achieving their erotic potential and mystical cretinism.

## 5. Follow Up

Our one hundred year programme necessities we appear and disappear on an annual basis. Therefore all Transient Art Strike Action Committees are instantly revocable, and they will be all the more powerful for being without badge, title or official right. By 3009 (and possibly much earlier) we will be liberated from art. What we are actually striving towards is the destruction of capitalist social relations and the privileged role of the artist within them, so that the real creative energies of (wo)mankind can be released. In a truly free society art would be an irrelevance and all cultural hierarchies will be abolished.



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



tin Zet

## The Artists'

### Trade Union Constitution

(an extension of Alytus Art Strike Biennial)

## SHARP WHILE AMORPHOUS IS THE SHIELD OF ARTIST!

### INTRODUCTION:

Founding the ARTISTS' TRADE UNION or REVOLUTIONARY ARTISTS' TRADE UNION or ARTISTS' REVOLUTIONARY TRADE UNION or ARTISTS' TRADE REVOLUTIONARY UNION is a step I have tried to avoid for a long time for my hatred towards the institutionalization changing by its quintessence natural into structural. Now, at the end of the first decade of the 21st century

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

### PREPARING THE FIELD AND THE MAIN TRAITS AND PRINCIPLES IN 23 POINTS:

- 1 During the Alytus Art Strike Biennial August 18 – 23, 2009 the art strikers are expected to discuss the founding, future existence, main goals and function of Artists' Trade Union (of any name), as the descendant of United Art Strikers' Front (if it is constituted during the Alytus Art Strike Biennial).
- 2 If the United Art Strikers' Front is not constituted – to discuss the founding of Artists' Trade Union (further mentioned as ATU) as entirely new international messination\* of artists.
- 3 The discussion has the awakening role – the constitution itself dwells in this document. As well as its dissolution.
- 4 The discussion also guarantees the diversity of the origin – the ATU's favourite quality.
- 5 ATU has no fixed name – many different names can be used to call this time limited stream.
- 6 BELATED REASONS: The social call for such messination is growing with each day increasingly sophisticated practices applied by tricky and arrogant crooks in all branches of the society to humiliate the weak and naïve megalomaniac artists.
- 7 The willing character of this messination is based on tactical ambiguity which makes it sharp to effectively protect or revenge and amorphous to disallow the counterstroke.
- 8 The personal policy is formed the way that (each time different) concrete or anonymous artists (and their sympathizers) who are capable of making something in hardly imaginable ATU way – will make it.
- 9 It's not a secret society in **any sense ATU is TOTALLY PUBLIC, just so messy** that it's hard to perceive it.
- 10 The essential chaos of this messination will cause absence of any synchronization and will make later investigations (if the things go too far) impossible.
- 11 Let's make it clear: We\*\* don't want to destroy our enemies. We love being challenged by them. We want humiliating to become not so easy (some Lithuanian dreamers even call for its complete annihilation – and consider this to be just the first step to the total removal of bourgeois "serious culture" from the society). We want more dignity than we deserve, or at least some. **MORE DIGNITY TO CLOSE ONES AND THE DISTANT ONES!**
- 12 There are two basic operational directions: active help of any kind to humbled ones (including self-help: **PROTECT YOURSELF THE WAY TO HELP THE**

COMMUNITY'), social restraint to oppressors.

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

## every act of support must be made on purely generous principle: UN-DYING BLAME ON EMOTIONAL INVESTMENT FOR PROFIT!

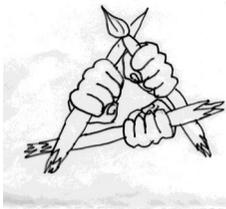
- 14 There is no dues, no membership – temporary affiliation is possible and very chiming in with the temporary character of ATU. Nobody will ever know who is at moment part of it.
  - 15 One year is the limited duration of ATU in full blossom (from August 24, 2009 to August 24, 2010) – to let it search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





DAMTP Solstice Issue  
411 MKC / XMAS 2010 /  
ASHURA 1432 /  
10 TEVEIT 5771

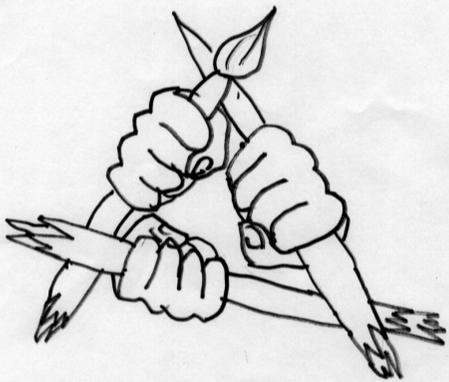
Martin Zet  
**Trialetics  
Manual**



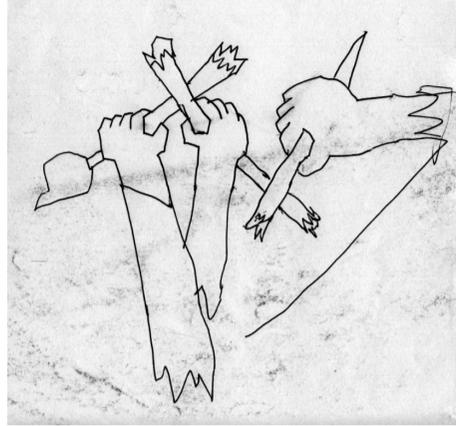
Here are 3 studies of the renewed symbol of art strike (made with deep respect to source image and with high disdain to traditions) + this letter is an example (manual) how to place it/them in official letters. (I think the original 2 hands breaking the brush should develop following the logic of trialectics.)



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



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



ol:

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

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

hands

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

WHAT A SHAME WE DO NOT HAVE 3 HANDS!

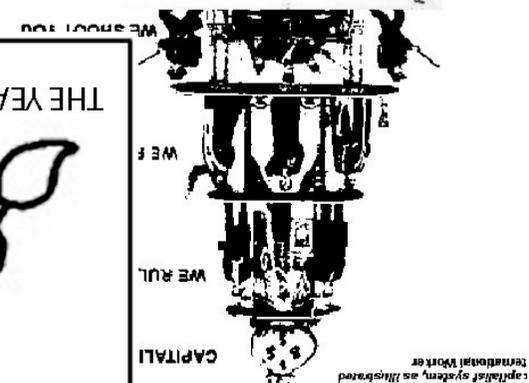
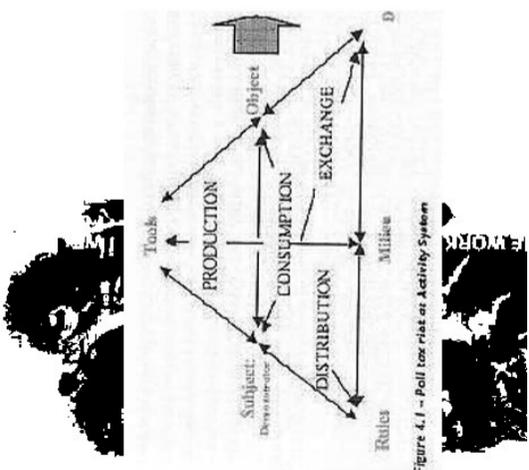
Martin Zet, in Libusin, September 20, 2009 (this time not backed by ZCCA – which still is on unlimited strike)

**Inverting the DAMTP Logo**

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



انجمن متن کھنیک اور عملی کارکن  
Anjuman Matan Kahneek Aur Amali Karkan (AMKAAK)



Join the Industrial Union of

