REFLECTIONS ON THE STRIKE IN WEST BENGAL AND INDIA 2012

[Some reflections on it - not fully coherent but some thoughts in motive volus écris en tant que collègue. J'ai rejeté le rôle de l'artiste et deviennent les données des mineurs Travailleurs 2012. The results were mixed and muted –

Lari-Gilges-Straße

Hartal v bandh

We took part in the biggest ever strike known to hand a partial of the debate around the not much written but here are some thoughts. Some of the debate around the strikes tended to polarise – i.e. create a 2 dimensional situation – a speDAMATP a été formée à partir de la grève biennale d'art de 2009 grâce à des discussions avec les Industrial Workers World Ainsi, certains travailleurs d'autres sont auss les DAMTP.

Chers artistes de la Biennale de Dakar,

Hartal means strike - Bandh means CLOSE or CLOSED. Both are used to denote a General Strike. Different people referred to it differently for politicate objectif spécifique pour le moment consiste à at-

In west Bengal the government referred to a bandh because bandh was a give da suprématie blanche, le patriarche et la culture in 1998. Chief Minister Mamata Banarjee for West Bengal – having calleorargeoise. Ces problèmes existent dans l'art - et même bandhs herself when in opposition as leader of Trinamool Congress novans le mouvement de protestation des artistes contre apologised for this. Mamata of course should not be confused with Subject Système de l'art. Banarjee who popularlised the Ghereo – the encirclement of politicians or

government offices until workers' demands are met.

Hartal meaning strike has been a civil disobedience method used against

British rule as well as against Princely state form in India for centuries. Neus allons vous aider à résister à la marchandisation action of stopping work also was used on the death of a leader or of many

people as acts of mourning. Another variant which is common in Hindi-speaking Nous vous aiderons dans votre révolutionnaire devient

Unionised v non-unionised

Nous allons vous aider à développer votre travail au niveau

While the unionised sector is of course a great minority of the workforce –

threatened workers with all sorts of sanctions e.g. loss of pensions, positions, e.g. an intercent viscous dependence of the sanction of the second dependence of the secon

Government v party

workers conference in 2011 at the Art Strike Bien-

opposition that strikes or other methods are employed by a party – and the junction of the party or leader can disavow the tactics used in opposition to gain the junction of the party or leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of the party of leader can disavow the tactics used in opposition to gain the junction of tactics. The party of leader can disavow the tactics used in opposition to gain the junction of tactics used in opposition to gain the junction of tactics. The party of leader can disavow the party of leader can disavow the tactics used in opposition of tactics. The party of leader can disavow th bureaucracy and this should be attacked too.

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

- 1 person unions
- Dead workers union 2.

work where the worker is exploited and alienated – this produces (voirshttp://http economic growth

Work where the worker nourishes herself and produces herself

Work as a situation of revolutionary becoming - where the working class becomes proletarianised

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

Our own union having situated at Alytus biennial - as a point of time and space has lead us to be vigorous in our attack on Berlin Biennial and as others have commented we should also sustain a vigorous attack on the Manifesta Biennial. However we should point out that we mean to assist workers - to take over resources on an international scale in union with other workers. To attack

ghereo/ hartal)

berlin : our action developes work type 3 - resistence (bundh - unionisation)

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d'Art de grève à Alytus, Lituanie, nous avons

discuté de ces problèmes et, par conséquent invités ou al 2. Dead workers union
3. Reproductive workers union
4. Dead workers union
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6. dea conterences en arabetet en outdou et tusses pour
1. Mork where the work as a concept we may find 3 types of work are to work and the productive deal disperted. This productive work are to work and the productive deal disperted. This productive deal disperted with the productive deal disperted. This productive deal disperted with the productive deal disperted. This productive deal disperted with the productive deal disperted. The productive deal disperted with the productive deal disperted with the productive deal disperted. The productive deal disperted with the productive deal disperted with the productive deal disperted with the productive deal disperted.

by exclusively white male artists. It was counter-

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FASIA

they still keep a keen look out for ufo landings

au'il estanii13 portant de lo A poursuivre et d'intensifier a producte 21,15 psychiqueeaaj détruire l'arthi Cette année, en même

capitalists and capitalism. The Dakar Biennial on at this time also therefore must also be part of our action. To fail to do so would be colonialist and gentirficational. Berlin et la Biennale de Manifesta auront aussi lieu en Europe core occidentale a simple mapping might be rope occidentale manifesta: our action attacks work type 1 - exploitation - (psychic and physic http://2012lsthesedsofHortleason.wordpress.cull())^aM

berlin : our action developes work type 3 - resistence (bundh - unionisation) dakar - work type 2 - empowering workers (culture - unionisation) psychic ghereo /sit-in- occupying a website in comments etc - this has benefitinue, europeanisation et le racisme interent au sys-องเจริยหม่าวจากลาย



they do.

mЯofni

IWON GNA BABH

must organize YOURSELF!

going reserves commissions to be going reserved the critical wing to be done. To fight for woll all forms you done.

the text that there never will be an It must be clear to everyone who read

choices and trust they know what them. We are confident in people's cause their possible losses shackle Some will join in a last minute, bebecause they have nothing to loose Some people will join immediately, sistance is worth of all the risks. realize that the participation in reenough, but rather when they will when their consciousness will rise limits. Somebody may join us not only everybody to step beyond their own spect the fear, but want to encourage colleagues to be competed. We rewere afraid to loose job, careers, and We were afraid of authorities. We vv .9noi We do not need bourgeois mystifica-tion – art – anymore. We had fears for are really living personages. We do not need models to self identify with. ized units. We are not spectators, we spread the solidarity between atomto the common property for the all people to share. We are here to physic space and time and to revert it is because we want to reclaim our We are joined in common action. That



G, military

Lari-Gilges-Straße

low towards the will of the leader. nust be done" and then point to foldefine the ideal of "how everything not in the action. Groups are used to very vague and ambivalent terms, but related to it, are used to describe themselves in We are not an organization. Groups

we are friends

Dakar neusisaleons dong wo exercises particulier nous nous félicions de toute réponse à done dong most de toute réponse à notre message et à l'appel suivant pour des actions non des message et à l'appel suivant pour des actions non des ac amarades à Berlin: (900 (Travailleurs Psychique (DAMTP) M stAD and amooad bus trine to alor adt l write to you as a fellow worker. I have rejec

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

Dear artists of the Manifesta Biennial and events

All psychic workers and data miners who are attending Dakar is sign fully builtee up papel au All psychic workers and data miners who are attending Dakar Biennial or seek assistance in attending please contact us: miners at strike2012 org

unlimke the Anonymous hacker group who are attached to Occupy movementarion and and and attached to Occupy movementarion sit lesoploitation to the option of in USA, this is a mass action - most of anonymous hackers are just allowing their computers to be used - the decisions come from elsewhere about where to attack. maybe a timed electronic mob could roam the net - like conventional .9150 the DAMTP. hacking methods but using people instead of programmes - data miners instead of a programme/bot shutting down a website by bombarding comments Main europe and the second share of a programme/bot shutting down a website by bombarding comments Main europe and the second se spamming techniques are the same ...

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

"Unsanctioned" is a self declared event of the 7th Berlin Biennale for Contemporary Art (2012), initiated by the African-American artist Howard McCalebb. Polish artist Artur Żmijewski is the curator of the 7th Berlin Biennale. He appointed the Voina group from Russia and Joanna Warsza from Warsaw, Poland as Associate Curators, who have worked together with him to develop the concept and the program. Unsanctioned is an art event that is to take place throughout the city of Berlin, as an "unsanctioned" event ticipation. of the 7th Berlin Biennale - to include and represent "artists of color." All artists of color (Black, Asian, Latin-American, and or "mixtures") are invited to join Unsanctioned as a guerrilla action to protest the systematic exclusion of marginalized social identities (artists of color), residing and working in Berlin, from participation in mainstream Berlin art institutions. This guerrilla action is a staged incursion into this important Berlin cultural event, through self-inclusion. It is an action to expose the hypocrisy of the fake "radicalism" that the 7th Berlin Biennale is assuming and posing.

Time and again, we are subjected to these so-called radical art world hipsters, who use institutional power to stage ersatz art world rebellions. The art world hipster and his fake authority defying stunts, only pretends to be a progressive with radical views on political, economchooses. It is recommended that the placements be documented.

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

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

Send documentation to Unsanctioned at: geopraxisdadapost@googlemail.com From the 7th Berlin Biennale newsletter:

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

understand themselves as individual and collective members of the newly globalized society. How does the 7th Berlin Biennale represents German society and "official' German culture today, within its anti-immigrant tendencies?

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

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Random and the contract more than the ner is allowed and the contract more than the ner is the contract more than the ner is the contract more than the ner is the contract of	the the market
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ic, and social reform. A true reformist rebels against the self-perpetuating theater of the opinion-making organs of cultural authority. When the prevailing norm is obsolete and or cannot be justified on moral grounds, progressive minded people must take action. Progressive Liberalism is not just sex, drugs, and Rock n' Roll - it involves real world insights that are a necessary confrontation with the status quo. There is a necessity to question the predispositions of institutional authority. The program of the 7th Berlin Biennale does nothing of the sort. It continues the policies of exclusion. Unsanctioned is a call to "litter" the city of Berlin with

"unsanctioned" publicly performed or placed artworks! Join us in this campaign. Please spread this information via your personal chan-

nels.

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

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

marked by a negative legacy of Socialist Realism. In Russia and Ukraine, activities of numerous artistic and political initiatives aim at introducing a new order into a public sphere marked by a lack of democratic procedures. The discussion will focus the withering away of the democratic public sphere socio-critical potential of art and its possibility to in both Eastern and Western Europe.3

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

With the selection of Artur Żmijewski as Curator of the 7th Berlin Biennale, and his subsequent selection as Associate Curators Voina and Joanna Warsza, we have a curatorial team with very little experience with not only the practices of a mature Democracy, but also little or no experience with the living dynamics of an evolving heterogeneous society that the Berlin of today represents. Berlin's believers who practice an art that is a direct politilarge number of diverse and interdependent ethnicities, simultaneously modifying each other, produce shifts in value and substance, all of which could be experienced and understood through (as) a Berlin art. New art practices could develop to elaborate this evolved cultural condition. As a black person, it has been my general experience in Eastern European countries that the people and the cultural institutions have little or no ability to comprehend the world beyond their homogeneous condition. I find it difficult to believe that this Eastern European curatorial team can do better. Homogeneous societies and cultures that lack the internal conflict of a diverse citizenry are not in the best position to move the global discourse forward - from an internal experience. The only means for these societies to participate in the alized social identities. evolving human experience is to "intellectually"

From the 7th Berlin Biennale newsletter: "Since its inception in 1998, the Berlin Biennale for Contemporary Art has become one of the most important events of contemporary art worldwide, taking place every two years in Berlin. The central theme on the activities of those initiatives in the context of of the 7th Berlin Biennale is the investigation of the actively influence political processes." Or perhaps not!

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

From the 7th Berlin Biennale newsletter: "The art collective Voina (engl.: war) from Russia was founded in 2005 by Oleg Vorotnikov and Natalya Sokol. Voina engages in street action art that is directed against the Russian authorities. Their creed is, as Natalya Sokol declares: "The artist who denies political awareness is just a designer." "We do not expect that the Voina group will be practicing an ordinary curatorship. Maybe they will knock at the doors of artists' studios, but not to check the art works, but to remind us about the ethos of the artist. They are among the last few cal job. Their best artwork is the reminder that as the art world, we are on the way to just become a neoliberal elite who plays for financial gain and the accumulation of symbolic capital." (Artur Żmijewski and Joanna Warsza)"

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

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

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

Unsanctioned will "litter" the city of Berlin with "unsanctioned" representations of and by "people of color" through publicly performed or placed artworks.

Unsanctioned artworks will be performed, posted, or placed, and seem to have been carelessly left as litter, scattered around untidily, in public places. The idea of Unsanctioned is to put the Berlin art world in disorder by leaving scattered objects in it - and to fill it with multiple representations of the "other," to strengthen the voices of Berlin's marginThe situation of 1970 was described by Michelle around the country. Collected copies of the Wallace, who was articulate about a possibility to mount a concerted attack against biennialization through unionization:

But I was first struck by the true dimensions of that problem in 1970, when Faith and I attended a guerilla art action protest against Art Strike, which was itself a protest against 'racism, war and repression'. A group of famous white male artists led by Robert Morris decided to withdraw their work from the Venice Biennale, a prestigious international exhibition, in order to protest US bombing of Cambodia and the murder of college students at Kent, Jackson and Augusta. Although the protest was supposed to be against 'Racism, War, and Repression' (sexism was not yet on their agenda), Art Strike then expected to mount a counter-Biennale in New York without altering the all-white male composition of the show. This seems to be the key to understanding the intrinsic limits of Western cultural avant-gardism: while it can no longer deny its own white male supremacist presuppositions it cannot be rid of them either. In the first years of our feminism, working through an organization that we founded called Women Students and Artists for Black Art Liberation (WSABAL), Faith and others succeeded in "Well dressed Turkish woman" – is not a probopening this exhibition to women and people of color. WSABAL was also influential in the subsequent development of Ad Hoc Women Artists. led by Lucy Lippard. This group repeated WSABAL's 50 per cent women demand in their protest against the Whitney Biennial, which was in the habit of including white male artists almost exclusively. Specifically because of Faith's research and support of Ad Hoc, black women artists Barbara Chase Riboud and Bettve Saar were included in the next Whitney Biennial.

RECYCLE WHITE CULTURE

On January 13th, 2012 Czech artist Martin Zet under the protection of Berlin Biennale ideologists published a call collect the copies of an openly racist anti-muslim Thilo Sarazzin's "Deutschland schafft sich ab" book from the German readers. This would be done through the established network of collection points

book would be then used to compose sculptures. After the Biennale show is over, the books are supposed to be recycled for better purposes. As a result of such proposal, Martin faced a blast of furious counter-reaction from both media and the public (for example http://www.berlinbiennale.de/blog/news/%E2% 80%9Edeutschland-schafft-es-ab%E2%80%9C -%E2%80%93-buchsammelaktion-17483).

The Heinrich Heine slogan "Dort wo man Bücher verbrennt, verbrennt man am Ende auch Menschen" ("Those who burn books will end up burning people") is embraced by neo-Nazis resisting the suppression of their "democratic freedom of speech". One thing was stop most of the activities currently held on the Heine's point of view, but the true social-Darwinism doesn't proceed "backwards" those who have burned people once don't step back to burn books again. In Germany today they don't burn books but still burn people, like Oury Jalloh (born in 1968 in Kabala, Sierra Leone, killed on the 7th January 2005 in the police cell in Dessau, Germany; see http:// thevoiceforum.org).

lem for sarrazins kind – they imagine a problem in those immigrants who do not show respect for German "ordnung" and migrate on their own means. There is no difference between these attitudes and those of Artur Żmijewski, who shapes the Berlin Bienalle 7 theoretical platform based on ridiculous theoretical sophistications. The main problem with those bourgeois "truth speakers" and "serious" discourse keepers occurs when one realizes their self-protectionist stance. What is the argument of those "human right for freedom of speech" protectors – does it not mean to first force everyone speaks the language of an oppressor and obeys their rules? Berlin Biennale is just a small part of the white Eurocentrist culture which is not the opposite of Nazism but its development, maturation and fruition. Well dressed, i.e. provided with "right" commentaries. Nazism is still welcome in Germany and is acceptable for some Jewish organ- BURN BERLIN BABY! BURN BIENNALEizations too - the "Mein Kampf" ban is lifted, Hitler being republished on 26 January, 2012

(see http://www.smh.com.au/world/mein-kampfban-lifted-20120117-1q4me.html).

Now, to dig deeper into Berlin Biennale's positioning in its relationship to the issues of race, we must remember the National Socialist Underground killings and Nuremberg Nazi rally grounds. BB7 did not publish a single article touching upon the murders, where the state presence in covering up crimes blew into a scandal (see http://www.spiegel.de/ international/germany/0,1518,809402,00.html). Biennale's position towards the renovation of nazi rally grounds in Nuremberg is just as absurd. In the times of deepening capitalist crisis, biennale's board is supporting the proposition to grounds in order to preserve the grounds as a monument of sorts. This would cost up to 70 million Euros ("The ordinary tax payer may think 70 million is too much money to preserve Nazi buildings and that it should be used for kindergartens, or roads" - http://

www.berlinbiennale.de/blog/en/allgemein-en/the -city-of-toys-16530). BB7 has been sympathetic towards artistic contributors who suffer under the state oppression, but it remains completely ignorant towards 'the small people' - to quote Artur Żmijewski, "Not everyone can be an artist. That's an illusion" (interview http:// www.berlinbiennale.de/blog/en/allgemein-en/ universalizing-the-exception-16719)

One way that whites like Sarrazin AND Żmijewski can achieve the kind of equality that they falsely claim to have in Germany and in Europe today is to recycle their own selves by burning their passports, becoming stateless and applying for asylum themselves. We are not talking about a "symbolic" action defining nothing but mutual relationships of Nazi and "high culture" idealisms, but about the real situation where those Nazi-and-culture mutilators will face the results of their ideology. We invite them to do SO.

CANNIBALE! CAN NAZI BALE!

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> **BALIZED MUNCH!** BURNI DEVOUR CANNI-YAAA NIJAJA NAUA the Berlin Conference! **the 1884 the General Ac**

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der Erhaltung des kulturellen производства ісћ sehen, dass sie so bei контекста его Вегіп Biennale Blog kann angreifen! Mit Blick auf die weiter gehen und sie комикс хорот; worden! Wir sollten noch Сам по себе Politik ausgeschlossen биеналле. злитусское schon immer von Kunst und zerstören! Die Arbeiterklasse комикс на 4-е wollen diese Kategorien zu тотє єэаидп Kunst und Politik, aber wir сожалею, что beteiligt! Sie sprechen von aut sie anzuerkennen буржуазного weigerten, unsere Reaktion der Berlin Biennale, die sich множестве Marina Naprushkina ist in оа ткдоходп Ich bin damit einverstanden! :fnemmoo 97MAG nemneo

"YEEDNTE Burn (or devour) copies of ΞΞ nial papers! ΗΑΠΡУШКИНА Ν AHN9AMhA Burn (or munch) Berlin Bien-Contemporary jjjnjs KW Institute for oriented critically looking Isinnaia nihaa dt kina or whatever else gallery sent to Berlin: drawn by Marina Naprush-Burn (or eat) the comics The post-action .ebnegedord burning of bourgeois cultural burning or eating. synchronized public eating & DEWOU-DAMTP invites for no based - ineva trom this December 12^{th} DAMTP in a concert with situgraphical experiment On December 12^m, 2011 develop a hypergraphical/

transformations to be

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[Lipovy Tsvet] пространстве.

12TH, 2011 AND EAT ON DECEMBER **ΝΑΝΤΡ CALL TO BURN**

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.bezinegro zeel neve when seeing somebody them to do the same a lead and encourage organized workers to take in their own way. Let less ple's free self-expression ment. Do not block peofor the official announceon. But there is no need like to know what is going pecause people would done, what are the aims, is you are planning to be ings logically explain what

SIDE EVENTS 2012



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We are not a group

Μ

meaning is in conti-nuity not in some particular results. is important to keep in mind that it's but worth to try move forward! The ever lasting require If succeeded – that In many cases the long term occupa-tion is hardly doa-Do not stop – lets (self)critique and ment ble,



is a system of non-culture, to which one might even concede a certain 'unity of style' if it really made any sense to speak of stylised barbarity. (Theodor W. Adorno)

> When stopped by po-lice you first ask if you are arrested. If not – Resistance during de tention

Tell to police just your name and surname. Afterwards announce that you'll talk only in the presence of your Know your rights lawyer.

their arms the phone number(s) of the law-yer(s) and must have personal ID, but noth-ing else, because oth-er things will be taken away during the arrest. later. All the occupants must to write down on support the juridical



Conclusion: worth to try! thing! 5

pand and to becom rreversible process occupation has an has no end. Lets ain ing freedom to your feeloccupation. Besides givprepared in advance of Press release must be

occupy every

meət sibəm szem 10. Outside support:

and swimming glasses. moistened handkerchiet teargas - clean with ter. When attacked with -ew bns sisangem , magnesia and wacleaned by the mixture of pepper-gas eyes must be pons. When getting some better do not use tamelry). If arrest is expected accessories (airings, jewics and easily graspable lenses, oil based cosmet-Leave at home contact would be preferred. vesture; sport foot-wear comfortable long-hand ed people must wear vide first-aid. Inside locatmust be prepared to propating in the action and allergies) of those particirequirements (medicine, formed about particular well. They must be inse ebizni bne ebiztuo Medics must be located

> meat lecibem 9. Outside support:

ent sadistic instincts. so expressed their inheroccessional passersby and furniture, and beating

about everything you do, feel and see around to happen. cupations and ac-tions. It could be-come the gathering place to dissatisfied ingless. If you have Write a diary. Make a photo of the spaces in the building before leaving – would be easier at and cast-offs. Invite Use the building as organization When the building base for further ocunder your control your community fellows to join reyou can use it as some time suit. the

place for self-

ANNELS

F I

cupation are mean-

– write



ESTATE EVALUATION RAI

violations done by po-lice. Somebody must hang around to record reactions of people – they might be need for pation. Always good to for juridical outside and to record Somebody must stay maintenance

lawyers would meet with occupants in participants defending nave a lawyer experito the occuenced in the protests The team advance y of the

provide with juridical inforfree. Majori-Some lawyers will þ nation

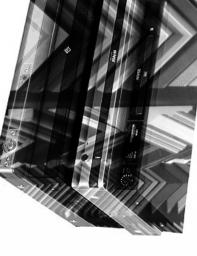
Outside support: juridical team ത്

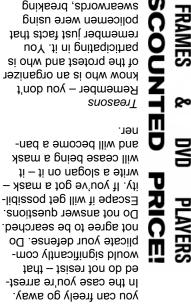
Look for the lawyer

frontation with the po-lice and then to invite them in.

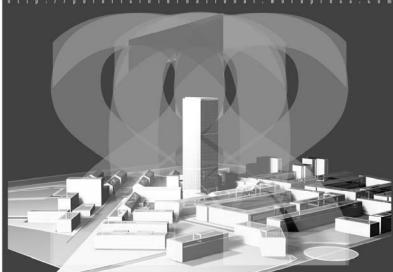


ST-PUMI





ARTISTS TAKING THE LEAD



URBAN & RURAL GENTRIF

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

7. Building the barricades

If applicable - buildup the barricades outside and indoors too.

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



sential feature of any bourgeois based action! The best solution in that manipulate people. People are usually gathered to support some "general idea" and to show their case very few could stay for a night. Al-ways better to let people to go into the place, because ad-ministration tries to avoid confrontation. "unity". They are used to take each others hands so trying to protect the building. After some nized enough, have no clear plan pre-pared and in genduring the first conthe barricades in-side instead of organizers of the emergency exits and do not block it. around the building gather people situation would be to other protest forms occupations and especially when There is always a wish to count on the sacrifice is an esthe meaningless immolation. Repushing people for When police leaves eral this is very esdoor furniture and fancy cars. Outside nember – symbolic disband. In a best people are used to protest forms - to bourgeoisie lead sential feature of all tion, are not orgaack with imaginahuman barricades – Human barricades team must know the lattice-works, outpuilding and to use usually leaves the egotiations police



OF





cades. If police is pushing the barricade from outside then push back it from inside. So far contemporary art is unimaginable with-out dozens of projectors - point them towards the blocked entrances so to dazzle forcing police. Never destroy artworks arranged as installations, but involve it to look like part of the barricade. When police will start jostle things aside make photos - later would be easier to prove who destroyed the expensive artworks of celebrities. The TV sets, monitors



for the occupatior

site

Establish a new web-

announcements

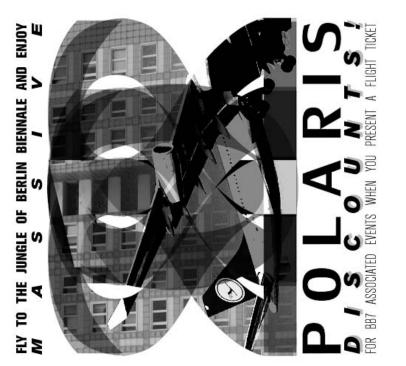
address. Do not use your personal e-mails. No one of the occu-pants must be distin-guished because the occupants must let be filmed for TV or could be later treated as leader. No one of interviewed. Do not provide more information then necesand special e-mail sary.

11. What to be thought about

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



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



barriers Social status and po-sitions during the oc-Break down social rettes.

There is no private property during the occupation. Common food, drinks, ciga-

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

ers (BB7 curators) end up affirming the source of social injustice they initially claim to op-pose. "Financial Capitalism" is not the only prob-lem to be solved. Eurocentric "Serious" Bourgeois core of reinventing the capitalist project, and Ber-Culture of which art is part and parcel is at the nounced re-scheduling of the talk on the night Contemporary Art was simulated into nonmany ways, unfortunately one of their common effort to realize this tion could only *reduce* the number of people at-KW leave a depressing image of "social activwere changed into 14:00 of the time for event entitled "Kostis Stafylakis: before it took place in KW? Occupy line – was that a reason for the unanexistence. Kavecs Projects clearly fell out of the vecs Projects presentation in KW Institute For ence on both the youth subculture and official (specifically its involvement with neofolk and of neo-fascism in broader social context SON came to an end with an engaged discussion out is strategic ignorance and even refusal of critraits is simulation, the other one we must point Occupy Occupy Berlin Biennale 7 are similar in Berlin Biennale 7 manipulation the politics of Greek indignados" & Occupy Kostis Stafylakis' "Third Positionism and in Biennale 7 is so *stupid* it doesn't take much would be a significant progress in the anti-racist targeted the persisting nationalism, racism and itself, which received numerous serious comtending, and certainly *not* increase it. day 13 May. Only then was the allocated times nados/ Image Wars: an introduction by Sotirios tique. While 2012ISTHESEASONFORTREA-Berlin Biennale 7, Occupy Berlin Biennale 7 and

with BB7, on the contrary, any thinking person ratus removed the logo of POLARIS Int'l Ltd from their partners list. We must stress that POissued call to "take part in the *parallel* BB7 pro-gram in order to enlarge one's penis" BB7 appaited project into its ranks. Following a POLARIS "[to] renovate and improve (a house or district) so art, which has a social function to provide "common culture" to contradicting social classes privileges of the ruling class, etc), we can admit dictionary defines "gentrify" as meaning the historical working class neighbourhoods were ologist Ruth Glass in 1964, in order to describe ing this racist filth. First, it must be noted that a the persisting racism, speculation and exploitation that all the worst of Berlin Biennale 7 (Zmijewski Voina and "friends") is a radical manifestation of cosmological and social order (slavery, "genetic" avoid the void of the fascist speculation, which would have realized straight away, that POLARIS LARIS team has never attempted to collaborate already written about the BB7 attempted incorpothat it conforms to middle-class taste"). We have the process in post-WW2 London, where some of and shove away the debate about, and solutions to European aristocracy in order to celebrate the old ern concept of art is historically founded by the book "Art, an Enemy of the People" that the modwith Roger Taylor's claims laid out in his 1978 obviously no exception. Radicalism? If we agree prevails in Serious Culture and Berlin Biennale is nounce their systematic institutional racism and The task of the real human project is not to deby such imagery. Another "provocative artwork"? it is the kick-off of the actual process of gentrificaration of the POLARIS INTERNATIONAL Limtargeted for the middle class invasion (Oxford term "Gentrification" itself was first used by soci-Program" one has to analyze the context surround-Any thinking and feeling person would be insulted for-human-activities-23006) en/projects/a-gentrification-program-by-instituteproject manifests a fierce *opposition* to the real In order to further inquire into the "Gentrification

of the mentioned establishment event and generate discussion around the and boring bourgeois gentrification event in Berlin on June 30, 2012, as "Institute for Human (sic) Activities" of art", art's systematic role in gentrifidiscussion about the "commodification advocated by Kenneth Goldsmith, practiced "uncreative writing" (also started working on the incorporation to dissociate themselves from POLAintentional and systematic blindspots ever since. All this in order to expose were corporately related to the BB7 ously issuing numerous sarcastic event. For a limited number of guests, created for this occasion. The 7th Berplace this June at the settlement we Gentrification Program, which takes pate in the opening seminar of the on their behalf, publish this and racism of the ruling class culture, cation and supremacy, vanguardism terms in order to generate rumor and boxes and swapped a few names and Stewart Home, etc) by making use of till 13 May). While POLARIS have Bourriaud and others; on show in okk, not) features a "transcript" of the email matter whether itself being a scam or and aims. The website for aggressively RIS and, in the style of their very own After intensified attack, BB7 decided Why? POLARIS INTERNATIONAL void of BB7 its simulated incorporation into the events such as Berlin Biennale 7. there is an opportunity to attend the If you are unable to come to Congo, Others may come independently. vers visa and travel costs. lin Biennale kindly coproduces this We would like to invite you to partici-"transcript": the spam e-mail from their own mailout by POLARIS Team (Nicholas very similar in style to the ones sent racist "Gentrification Program" (no and simulation of POLARIS content Autumn 2011 and has been continuthe Institute for Human Activities co-Dear Madam, Sir, Wedding 13359; the show continues raum29 at Prinzenallee 29 in Berlin 'projects" and statements as if they Limited team has been active since late plagiarism of POLARIS concept and "Gentrification program" appears a

artis de la curation de la curation de la curation de la projecta de la curation The stand the stand of the stand of the stand of the standard of the standard standa If it were to be made public now, at the same stable, that Hedwig Fjien o and Cuauhtémoc I Medina will be n a official shared coordination. 2010 ЧO presented their programme oi number of occasions. miners seriously critical reviews of BB7. Zmijewski? Zmijewski? edly re-stages the work "of" "masculinist" and anticomment found in the rare semite Zmijewski. Having the talentless hack, In a "festival" which repeat-The mentioned website also

you would take this proposa We would be truly honored ennale.

into consideration.

only generate free content for stupid projects of BB7.

ence e-mail, which we urge

features their correspond-

conversation, which would

Instead, we urge you to dis-

tance yourselves from the mentioned affair held in KW

their corruption – contrary to the actions of naive OCCU-PY folk, most of whom have Institute for Contemporary Art Berlin, and announce

with their exploitation. Wake Once again, contrary to thei obviously signed no contract

"debate" and, in effect, emp-

ty marketing for their own

TREASON team, but also a ginal statement of the 2012ISTHESEASONFORkind. This is not only a mar-

society and instead generatobscuring the problems of

BB7 "team" is known for issues of class and gender

the closing event of the 7th Berlin Bi

nounce racist pigs at Berlin Biennale, but an-

<u>16:00</u>. Due to the fact

project), it is a case of the clear (and not only po-litical) *positioning*. The depressing OccupyBB7 *silence* about the "cultural" problems of their leadabout the named issues. This is not a case of only that even general assemblies of OccupyBB7 fail to Third Positionism and the politics of Greek indigthe official Occupy BB7 website about the change disrupting someone's career (although we admit it ethnic separatism of the BB7. Neither OccupyBB7 scheduled times for Kostis' and Sotiros' presentaism", the sudden and *unannounced* change of the the fact that all documentation of the "occupied" gather a significant number of people, leave alone OccupyBB7 website till late into the night of Sun-20:00 on Monday 14 May remained on the official Bahtsetzis". An ad for the talks as taking place at Strangely, there was no notice over FB, Twitter or nor Occupy OccupyBB7 issued any commentary ments, even from the "mainstream" press, which So far OccupyBB7 issued no critique of the BB7

"Gentrification Program" provocation: INSTITUTE FOR HUMAN AC-Another aggressively stupid Berlin Biennale 7 TIVITIES (sic) and its

tion." (Source: http://www.berlinbiennale. duction to the zone of reception. At the same time, arises in the transfer from the zone of artistic protion and launches a five-year Gentrification Pro-Activities mobilizes the modalities of art producgram. The opening seminar of this program takes Congo and investigates the gap in criticality that place in a specially created bamboo settlement in sa, on the river Congo, the Institute for Human "Eight hundred kilometers upstream from Kinsha

"mainstream" politics in Greece), subsequent Kamartial industrial music scene, as well as its influ-

- 2010, about which we wrote, too), a gentrification should be exposed and kicked into the void of non class culture and sits comfortably among them. ent from the liberal democracy, but instead *its* foundation of the German Nazism, which is, on never issued an apology for this terrible crime yet murdered natives back to Africa. Germany has still ignorant about the issues in question, we want Any person, unless bound by contract, should dissociate themselves from BB7. Our comrades city itself, and instead attempts to extend the program, which is Berlin Biennale itself, is shovinseparable from these manifestations of the ruling maturation and radical fruition. BB7 discourse is collection of Charite held skulls of their brutally their rebellious ancestors. Also, they brought a mation of and official apology for the genocide of 2011 in order to (once again) ask for public affirhave sent a delegation to Berlin Charite in autumn to remind that the Herero and Namaqua natives the present Namibia in this article, but for those Africa. We will not discuss the later genocide in Germany into the ranks of the old colonizers of man). The conference included the newly unified (which is known as "Kongokonferenz" in Geralready staged actions against and analysis of the FORTREASON show in Berlin till 13 May) have their groupies. Voina champion), be it Al Qaida, IRA, ETA or disparity between the "proletarian" and class middlemen artists), and, in this specific case, "limits of art" (factually, power of the middle ing away the debate about inequality of the Berlin its both official and underground manifestations Zmijewski, Voinas and their bourgeois culture in the contrary to most "leftists", not entirely differ-Congo, namely the Berlin Conference of 1884 Berlin has a special "symbolic" relationship with "Gentrification Program" "takes place" in Congo. racism persisting in Germany. Strangely, the DAMTP (who take part in 2012ISTHESEASON-"capitalist" "nations"! All this in a typical fascist experienced opposition in the past (especially in The mentioned racial extermination led to the fashion – be it Nazbol (whose cause both BB7 and
- AGAINST THE COLLABORATION OF EM-STOP DEPORTATION! JOIN ACTION DAYS is the way forward: <u>http://www.english.emory.edu</u> which is adequate to the contemporary society and tic tradition, brilliantly described by Paul Gilroy <u> 3ahri/Gilroy.htm.</u>
- **BASSIES IN DEPORTATION! TAKE THE** MAY! <u>HTTP://THEVOICEFORUM.ORG</u> POWER BACK! JOIN US IN BERLIN 9-11

- towards thinkers and activists of the Black Atlan-
 - The end notes of this article will be the direction
 - STROY SERIOUS CULTURE NOW!!!
- -existence so much embraced by their kind. DE-

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

does not block the exit.

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

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

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

4. The theory of the occupation

CHIC SPACES! LETS TURN ART SPACES TO THE PSY-

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

origin – the meaning.

We demand art to be revolved back to its intended to be manipulated as a commodity. chic workers right in a place were it was duction, distribution and realization by psy-- we aim in direct process of meaning pro-

Les œuvres ? N'en parlons plus.

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

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

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

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

Pourquoi continuer ? Pourquoi ne pas mettre en doute tout nos concepts et nos créations ? Ma demande était : chère Michèle, surtout n'écris pas sur mes œuvres. C'est sur ce doute qu'il faut écrire, c'est peut-être, à partir de ce doute qu'il faut tout recommencer.

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

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

Se voir demander par un artiste de ne pas traiter de ses œuvres dans un texte de catalogue représente pour moi une interruption qui n'est pas insignifiante. Même si je sais qu'il a été très contesté, j'ai toujours apprécié chez Clement Greenberg sa façon de rester toujours au plus près des œuvres. Car dans une œuvre rien n'est jamais là par hasard. L'art possède son économie, il n'a pas de

dépense inconsidérée, jamais de surplus, rien n'y est un

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

(JEAN SIUT

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

the door itself - avoid that type of doors unless it

.ebizni gnineqo

Almost impossible to block without destroying of Poors without handles

heavy table.

rope - other side to be fixed to structural bearing or

Creative usage of cramps is applicable to fix the Poors with round handles

be fixed to structural bearing or other handle.

Swirl the rope around the handle and other side to Doors with push handles

door handles.

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

6. Door block

to go further for more occupation.

few more. Sometimes happens that people decide

Obtain any necessary locks for door locking. Take sypol 9dT

each others phone numbers.

to continuously inform the media. Put in the list of

also to contact supporters outside the building, and treaty. The connection is important for internal use, Prior to action obtain mobile phone cards without

Mobile connection

ten even faster then it seems!

Keep in mind – details are the subject to be forgotall the details. Make photos of the ways of retreat. to defend it? Do some photos or make notes about come in and to go out during the occupation. How which the entrance to use for letting people to accept the food without opening the doors. Decide locations. The drinking water supply. Possibilities to ful for barricade's arrangement? Look for toilets' and useful for blocking the entrances. What is usebearings (columns, pipes etc.) close to the doors

like and which way it opens? Look for structural out for secret exits and fire-doors)? How doors look ent. How many doors must be guarded (also check When reconnoitering you be cautious and coher-

spaces then administrational HQ's. ly being more effective to occupy the exhibition cle and slightly fading it down. So, it would definiteaway from art bureaucracy the control over spectacease activity of the biennial management turning ministrational quarters. Any way the main task is to bigger spaces are easier to retain then smaller adbiennial's co-ordination staff. But keep in mind that occupy the headquarters of your "curators" and bigger quarter for the beginning. Do not be afraid to might – there is enough one storey, or even one inside. Not necessarily it must be occupied in one

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

.senibliud noitidings.

of the location of the meaning - in opposite We do not aim in interruption of the process

accident ou alors l'artiste mettra à profit tout élément aléatoire. Donc la question de la pratique m'intéresse et je crois que rester au plus près du corps vital de la chose, de l'œuvre procure une sorte de garantie. Lors de notre conversation téléphonique, tu me disais au contraire que les œuvres te semblent désormais répondre à une équation équivalente à n'importe quelle autre. Cela m'a fait comprendre qu'il y avait chez toi une défection. Un peu comme si l'œuvre était une bombe, un explosif intéressant, mais qui soudain ne représenterait plus pour toi qu'un dispositif...

Mounir fatmi, Paris 2010

sexy dancing party! territory. Do not torget to have a lark - arrange a py other quarters and expand the movement in the Use the spaces so you can transform them. Uccu-Do not follow the real destination of the quarters. Change the quarter's destination

them and police there will be walls of the building. People would feel better inside, because between possible until cops do not dissipated the crowd. one. Let people to get into the building as fast as Group or passing-in of casual people is not a big trance the risk to get to the resolution of the initiate

tew entrances and heavy furniture or [art] things The ideal building for occupation is that one with some balconies, better - several stories building. Choose the building in the center, preferably with

5. Reconnaissance

stay in fear!

1. What do we want .

cialized specialists) of the society. ist alienation and the specialization (including non speleged status for bourgeoisie and to start the total capitalwhen established in 18th century as a mean to gain privibasic institution of art even less acceptable than it was zation, commercialization, taxation) what makes the Art world is in a process of neo-liberalization (i.e. privati-

without giving a right for capitalists to distribute it. We of capitalist machine and to start production of meaning art workers. We ask to quit with art production in support them still call themselves being artists or in rare cases. cation of the psychic workers and data miners – many of -ificiosofty want to turn away from ongoing bourgeoisifi-

duced by themselves. minds with propagandized-diverted meaning just prople who at the same time are damaged by filling-up their demand immediate quite the exploitation of working peo-

further exploitation of all working people and species of burnans and dead humans... etc. what lead towards tion of human beings and nature, humans and humans, culture are true forms of the colonization of mind, alienaized standards and clichés. The customized forms of the ized privatization of the meaning fitting it to the customelse but global corruption of the art system and industrialliberalist biennalization of the art world what is nothing Nowadays we have reached the critical point of neo-

to-be capitalist stability. Our task is to result the bloody Debiennalization – that is a the kick into ass of seemingthe world.

forms of biennalization. convulsions of capitalist rites rooted in contemporary

Sti of the never get to it?

the tactics and methods. spectacle. Conclusion is a simple one - we must change the frame of institution what in result turns into general established forms of "right" social and political critique in art world pretends to be "critical" and shows-up authorities do not pay attention to it. The contemporary meetings and to held public manifestations, but always wrong. We have an opportunity to attend the have an opportunity to vote, but the authorities are Everything is set up in a way nothing to happen. We

all the artists are totally alienated - they have no any The second reason why our critique is innefective is that

inherent racism as well. arrogance, climbing over each other's heads, and incorporated forms of competition, lies, self-promotion, funding by various foundations, but also because of higly forms of art establishment and not only because of finally obtain forms of divergence into the corporational etc. Even the so called iniciatives of artist-run activities world bourgeoisie bastards: curators, gallerists, dealers any possibility of it, but always trust and obey to cynic art trace of the proletarian self-organization and even deny

the social changes are falsified with the help of state, how even quite radical and very actual positions towards fascist behaving Artur Žmijevsky. The latest fact showed whole "critical" Berlin Biennial 7 curated by pro-neorecently happen with group "Voina" from Russia or the simulate spectacular "resistance") by the system – as it very easily recuperated (or even specially made up to The third reason is that radical artists and activists are

We are told that the better case is to show all our envy

privileged participation and "skills". We prefer Black Powmeaning becomes more valuable and meaningful then

non specialist because erasure of the institutionalized

of the art as institution. It is an abolishment not only of

by those who are the real proletarians in that field. The means straight re-appropriation of the meaning created

occupation of the space with the artworks (biennial)

are turned into a capitalist entertainment. The physical

and meaning created. In that way the organized spaces

halls, museums etc) with the task to ridicule their ideas

i.e. artists (or non specialized specialists) which is locat-

ed in the specialized spaces (galleries, museums, art

world is represented by the stolen work of art slaves -

process which is claimed to be a real autonomy.

In the art world the situation is slightly different. The art

tions and practical forms of self-organization during the

more attention to the inner problems of occupied institu-

of the approach. Officially an occupation is held to attend

ties in the Occupy movement(s) revealed inherent racism consisting of White bourgeoisie. Latest worldwide activi-

public spaces of the s. c. 1st world countries and usually

(WSABAL), who succeeded in opening the protest action Women Students and Artists for Black Art Liberation

white male artists. It was counteracted at the time by ism, War and Repression was organised by exclusively

The art strike in 1970 New York Art Strike Against Rac-

of major culture revolutions which remained racist in it's taken into account and therefore led towards the failure

serious culture of Whites". That is a main reason not

.toon)meaning - that is what an occupation is about.

We demand immediate occupation of art spaces, dis-

of eurocentrist expansion – and further demolition of the Decolonization of psychic mind - that is debienalization

mantle its meaninglessness and *U* up it with our own

ther deny any negotiations with them - that is hopeless We distrust all the promises by art bourgeoisie and fur-

Power comrades, but also colonizes our own dreams.

sence discourse to describe our dreams and expecta-Why we still use eurocentric and very racist in its es-

what simply turns into ineffective spectacle, and which

So, why we still continue doing this "critical" production

ternal form before falling into dust when slightly touched

surprising how long a putridity still retains its original ex-

done? Sure, we can leave it to rot on it's own. But it's so

machine takes continuously its power on naiveté of awk-

the art world and to start some other activities, but the art

Of course, there is always an option to turn away from

the case of BB7: persisting nationalism, racism and eth-

strategies are also as outdated as their modes of carrier

repressions on particular artists. But the fact is that their

ward squad baked by the art academies. What to be

tions? It just simply alienates us not only from our Black

the sphere of non proletarian activities i.e. universities, The occupation is an extension of the idea of strike into

3. Why to occupy biennials?

to women and people of colour.

.essence.

!9mit to 9tssw

feeds art bourgeoisie?

.meiterseparatism.

fulplind

ACTIVE PSYCHIC WORKER'S ABC

NOITA9UDDO [3TIHW] 3HT *D**

(9I)JA(i)NN3I8 3HT **U*

GENERAL STRIKE OF PSYCHIC WORKERS

the art system but also of the role of artist as specialized

occupation of the biennial means a cessation of meaning

er braveness against White Power adaptability.





http://www.youtube.com/watch?v=A21UAyS9Hz4 http://decolonizeberlin.blogspot.de/p/kwassi-bruce.html COLONISE BERLIN

burn berlin ca http://www.y caniballe youtube.com/watch?v=XRq0D23Nj_0

Акция переименования метро Октябрьская http://www.youtube.com/watch?v=nQh8scC2jrU

l WAS AN ANLIEN UNSEEN AND SEEN http://www.youtube.com/watch?v=K youtube.com/watch?v=KH9zigFWY-s

authorities and bourgeois art world

simply hide yourself at home, do art or go to work, and education and amusement. Better do not make copies, The text below is intended to serve as the mean for self-

symbolic entertainment instead of showing the main Biennial's "self-criticism" in the case of BB7 stacked into Even fashioned the occupy movement applied to the

Introduction fitting the main regulations by police,

problems of biennalization process particularly evident in

Cambridge

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