

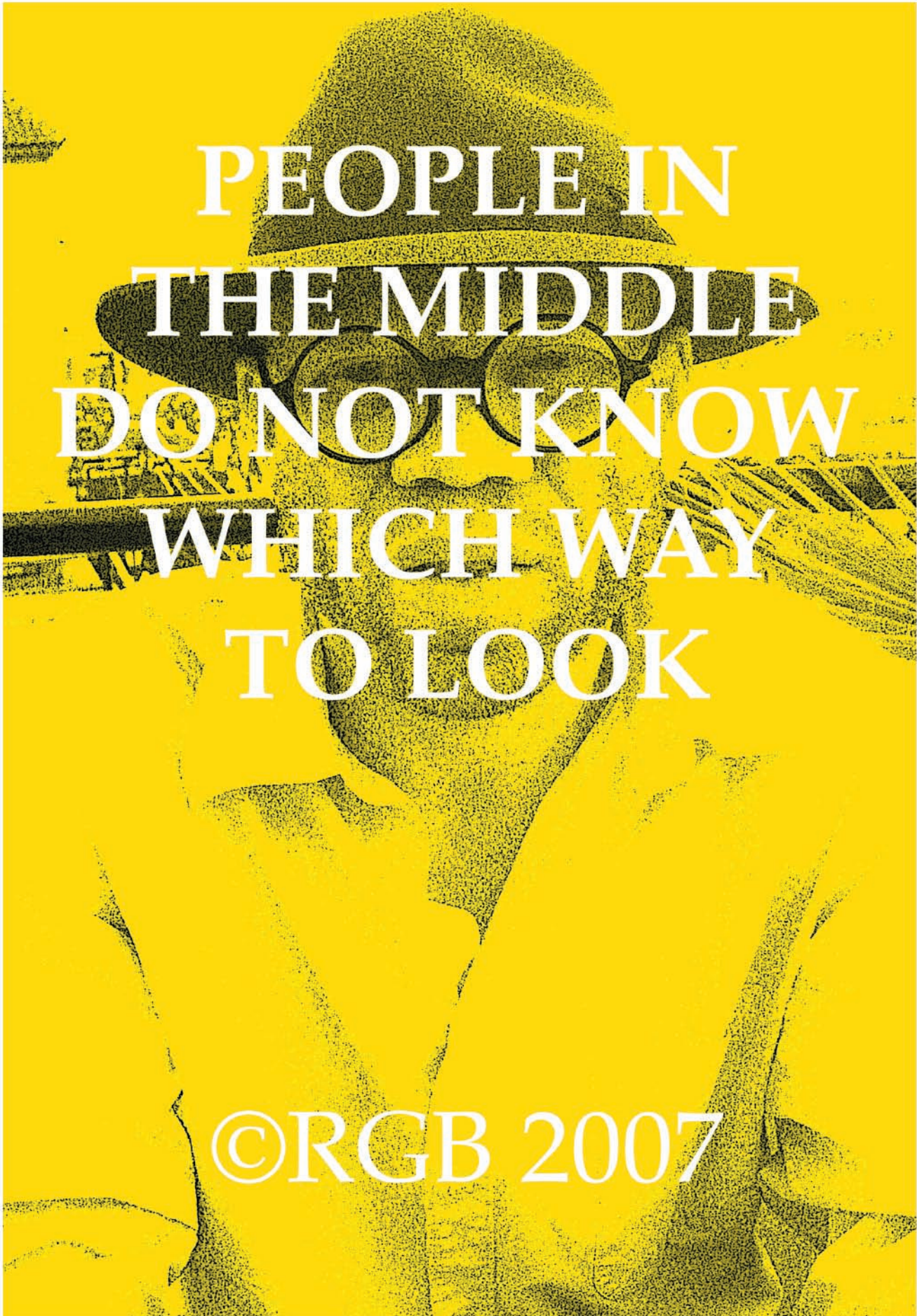
Chapter Three

*Clash of the comrades:
What does 'socialism' or 'anarchy'
mean to you and how are
they relevant to your practice?*

Notes taken during a discussion on 'Clash of the Comrades: What does 'realism' or 'marxism' mean to you and how are they relevant to your practice?'

GOING BACK TO THE CLASS THING / A RETREAT TO THE BONDVOIR /
THIS IS THE NEO-LIBERAL PART OF IT / ECO-LOCALISM / IT'S A
VERY RARE OUTING / TAKING UP CERTAIN POSITIONS / IN TERMS
OF GLASGOW / A MONOLITH MOVING FORWARD / SOMEWHERE OFF
THE POWER GRID / ANYWHICH WAY YOU CAN / A ONE YEAR STUDY /
A COMMUNIST / WE CAN'T KILL SWANS CAN WE / ALL
OPPRESSION IS BASED ON CLASS / WE ARE THE WE / TRADITIONAL
ANARCHIST EVOCATION / A RETREAT TO THE FAMILIAL / A
REACTIONARY CREATIONISM / RIDING ON THE BACK OF A
TRUCK / IN THAT SAME BOAT / A NARROW GROUP OF PEOPLE /
A MODE OF BEHAVIOUR / A FRIGHTENING PROSPECT / ITS
A KIND OF WAKE UP CALL / IS THERE SOME KIND OF WORKING
SONG YOU CAN TEACH US / TELL US A JOKE / THERE IS A
HELL OF A LOT OF CULTURAL PRODUCTION / THE WORST
RAVAGES / A COMMON GOOD / A COMMUNITY ACTIVIST /
FORTRESS EUROPE / THE CONQUEST OF POWER / AN IDEO-
LOGICAL GLUE / PLACID ACROSS THE WHOLE OF THE UK /
THE ANARCHIST PRIMITIVIST / THERE ARE MEDIA HUBS /
A MODE OF SUBMISSION / BINARY OPPOSITION / NO NO NO
WE DID'NT FIND A STRATEGY

30/06/07



PEOPLE IN
THE MIDDLE
DO NOT KNOW
WHICH WAY
TO LOOK

©RGB 2007



Sustaining weeds

Our first project started in solving a problem connected to the everyday. As artists we are both privileged and precarious at the same time. Precarious in that we often don't have any economic or other security, privileged because we have freedom to move and speak up on critical topics in contemporary society.

An issue that came up at our first meeting is how to sustain projects, organizations and relations while constantly being on the move. On a microscale is the problem of sustaining you plants while being away. We made a small devise from materials ready at hand to make a watering system that works over time.

The system takes advantage of the same principle you use to empty liquid out of a container; using a tube and the force of gravity. On the 1st of May in Berlin we made the first prototypes. We used it to sustain some weeds we had previously collected on a walk i Berlin. After some experiments the final version ended up looking rather like molotov cocktails in Coca Cola bottles. They threw up the complexity of issues round global labour, the demand for flexibility and the need for protest and innovative countermeasures.

Andrea Creutz, Lise Skou, Nis Rømer
Berlin 01-05-2007



.....Mayday.....Mayday.....

On May Day in London's West End, we found streets where the shops were boarded up in fear of an anti-capitalist uprising. **Yoke+Zoom 2007.**

Our
Day Will
Come



To President Putin !

Art handling

I had some education in Marxism, in my economy classes I had to read books on this and think about socialism in all the new humanistic forms. Anarchism and feminism was what I went into in the weekend. So when I became an artist after this bachelor degree and engaged activism it was strange that I arrived in an area where a lot of the system circles around adding value to self-made or smart found or embroiling objects. The value is growing by excluding others and making myths around certain skills and habits of the maker. The owner of the object also can get an aura, but that is too complex to explain in one A4, you need a building for that.

I went into art because I like to make things with my hands and like the way people use and handle things. Also the way objects can move people is incredible magic. This is not about materialism, this is not about fetishism, this is made possible by the artist or designer! Congratulations! The best objects keep your brain or hands moving and when you have them around you hardly see them but would miss them if taken away.

What we also learnt somewhere en route is that ownership by one person of a too huge part of something while the other has nothing is not good at all. I agree with this, we have to share and play together on this earth.

Owning land is a source of evil. Where were you when Indians in movies were shot down? Did you think that they on their spotted half wild horses could win! Claiming their land was such a mistake and an ignoring of cultures.



This is my father.

He owns this land, not literally anymore, because my sister owns it, but in his body and in his memory it is stored. In his handling with the ground and the movement in the place, he is the land and the place. His kind of ownership of land and place fascinates me. I don't have this.

He is doing a culture soil drilling for me. I collect culture grounds. Small samples of soil is what I own. All soil smells different and looks different. From that soil people make houses out of bricks and collect stones or use what else is coming from their land or make shelter with what they have slept into their land. We have a lot of things around from anywhere. We also have art objects. Art handling is very complex. Is leaving the land and meeting each other in Venice and going on the Grand Tour a ritual of claiming ownership of a field without soil? Or is it a new way of building cultural shelters? Is my art political? Maybe. Do we need to examine culture grounds? For sure. Do we need more people meeting others on Grand Tours? Hum. Lets examine an object to start with.

This is the script I wrote for a presentation I gave at a live event at Limehouse Town Hall, in London, earlier this year. I wore my own home-made Police Community Support Officer uniform and hoped everyone would believe me, which they did.



THE SCRIPT:

"Evening everyone. I hope you're having a good time? ...Great.

Hello.

My name is Barry Sykes and I'm an artist (works on paper, ad-hoc sculptures, conceptual process-based interventions, that sort of thing). And... as you can see... as of the last three months I've been a Police Community Support Officer. It's part time, three days a week, giving me the rest of the week in my studio. It suits me down to the ground: clock in - clock out. And it's good money

I have to admit up until today it's not been something I really talked about; Only a few people are aware of what I do and you never know how people will react. But the organisers of 'Itchy Park' approached me and said 'Hey Barry, we're interested in what you're doing and this way you're living fits in really well with the 'Duality' theme of our next event. So here I am, in my uniform, 'Coming Out', as it were, to the Artworld.

I should add that Saturday's are actually one of my days off, so I am here in a purely illustrative capacity. Perhaps I should explain a little about the job; Police Community Support Officers are a sort of roaming presence; most days are spent pacing the streets of our beat, watching and waiting. I call it 'Flaneuring', y'know? You can go round and round the same route without any incident, which is why we are there, so things don't happen.

See we're meant to be this half and half, not the full police but not just one of the public. We obviously don't have all the powers of the police but I can stop and search, confiscate drink, make a citizens arrest, and detain someone for 30 minutes using reasonable force - while we wait for an actual Police Constables to arrive.

You see, my normal work in the studio is very heads down, insular even; setting myself various odd projects. I did this one series recently, shoplifting off a flea market, doing bright watercolours of the object's shadow then putting them all back before anyone new. And I built a big sculpture of the Kitemark, covered it with melted candles. Whereas this job has me socially engaging with the public every day, finding out what might be wrong, & trying to make a visible difference using the skills and powers the Force has given me.

I have no desire to become a fully fledged Police Officer. This new role that the present government brought in a few years ago (and there are now about 10,000 of us) strikes just the right balance for me. All the things that used to annoy me; dog shit on the pavement, fighting, people making trouble, lack of care... I can now actively stop.

Anyway, thanks for listening. I'm going to be around all night. Don't be intimidated by the uniform, If you've got any questions (about my artwork or policing!) just come up and ask.

Thanks for your time. And enjoy the rest of the night."

CHAPTER THREE

I joined three revolutionary groups one after the other when I was young. Each one had just fallen out with the last. Socialism and anarchy mean very little to me now, just old people's stuff, really, like the Diggers or the Paris Commune. You hear people waffling on about the working class standing together and you think 'look about you, right now the working class don't want to— just get on with something else'. And the notion of an anarchic politics where power is utterly devolved to the individual is religious, not political - it requires faith in something that doesn't exist. I can't be dealing with that. Politics has only ever been about the concentration of power - the pursuit of that power or the flight from that power and all the negotiation that goes on in between. The clash of the comrades is just one booth on the edge of this fairground and has been so for 150 years. Politics is exactly where the newspapers have said it has been for ages - in presidential suites, parliamentary chambers, in government cabinets, in town halls, in party headquarters. Politics is NOT on the streets - the more you pretend that it is, the more you let the politicians currently in power have more of their own way. So infiltrate quietly and en masse. It's your country.

How does the world of reported politics relate to my practice? People across the world always have boundaries for political purposes, for ease of governance, for identity. Between estates, wards, boroughs, constituencies, regional authorities, counties, provinces, principalities, countries, nations, states and unions. Sometimes these are concretised in fences or walls. In other cases, they follow natural features such as streams or rivers. Mostly they are just invisible. In my own country, the M25 orbital motorway is an emergent boundary. Cross this and you enter the globalised city, the cosmopolis, the nation of London, its icons winking to the hills around the river valley. The value of such borders fades or increases according to the drift of power. In my country, the border between Ireland and Northern Ireland was the most salient for years. That border is now fading. One coming to prominence is that between England and Scotland, that line with its snakeshead at Berwick-on-Tweed. The most interesting boundaries in my country now are the recent line of concrete blocks around the Houses of Parliament and Margaret Thatcher's 20 metres of iron railings at the Whitehall end of Downing Street.

This year I started work on a project about boundaries – starting with the United Nations' Blue Line between Israel and Lebanon, ground that was fought over in the summer of 2006. It's just a straightforward hinged domestic screen, upholstered in UN blue, to be moved around a room as you see fit. You can't see through it, you might just see over it if you're tall. Very literal. Hard not to be.



Rosemarie McGoldrick



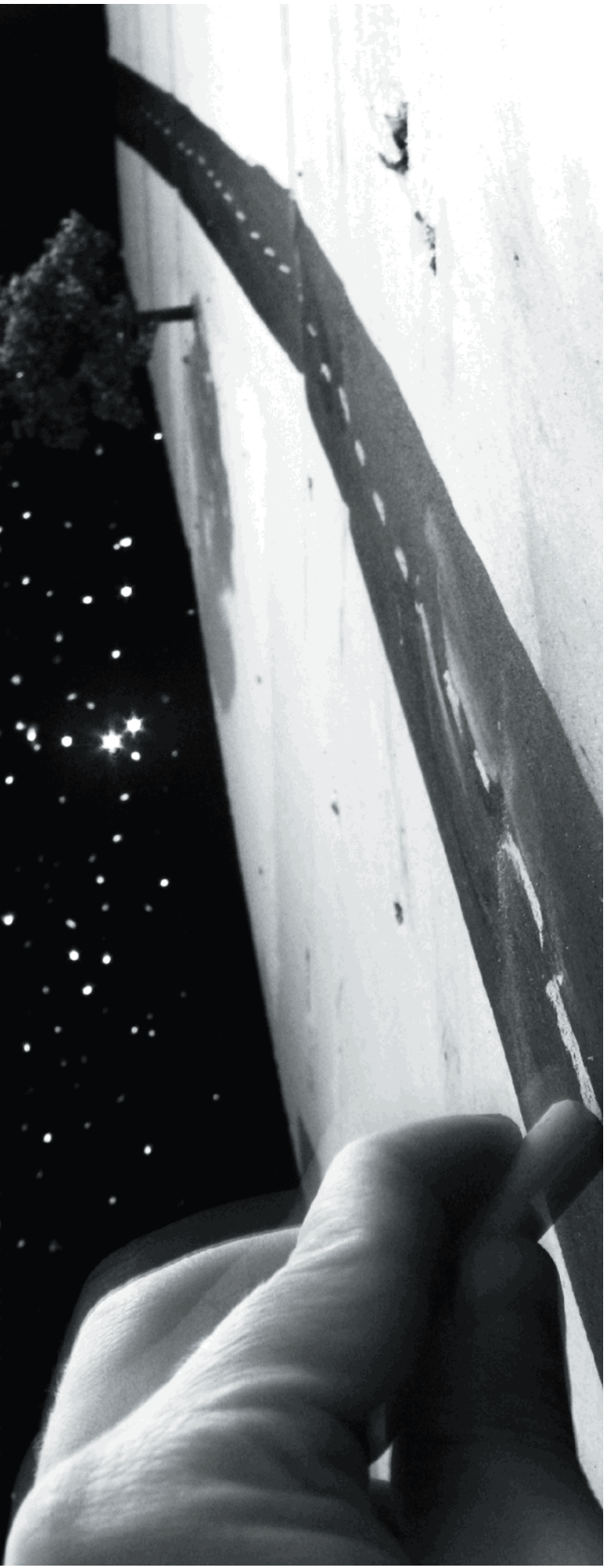
(b) Whether any person is in fact encouraged or induced by the statement to commit, prepare or instigate any such act or offence.



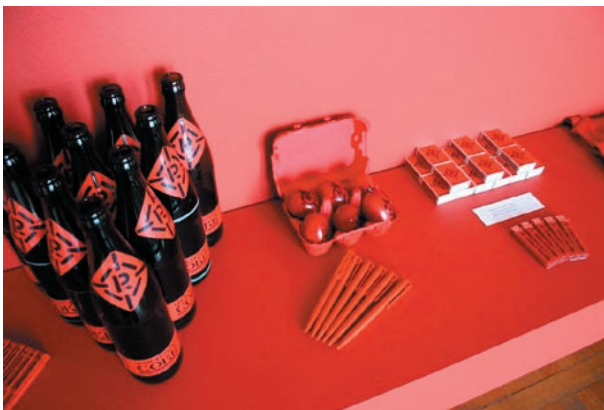
dereguliert
tätig
werden

68 Heiligendamm 2007
www.holy-damm-it.org

Anarchism's core belief is in the creative potential of communities and individuals to resist authority and determine their own lives together. Since anarchism critiques authority and domination at all levels, from governmental right down to the personal, it has always presented alternative that touch everyday life and not simply the sphere of politics. Anarchists don't want to take power and control of government but to break power into little pieces and distribute it to all, a transformation which would therefore involve a complete cultural rethinking of how we relate to each other outside the logic of domination. Not happy to wait for a revolution in the far off future, but wanting to embody the change in the here and now, anarchists and artists share the same powerful drive to live and realise one's desires in the immediate moment.



The Revolution Brand, 2004
mixed media



REVOLUTION

The idea of a Revolution these days can only be utopical. Recent revolutions in Europe have been nothing but shifts of power. Everything is being decided behind the curtains. The capital is the only factor of decision. Therefore Revolution® does not instigate people towards a revolution but it sells the means for a revolution. From stones to eggs, from Molotov cocktails to mouse pads, Revolution® gives you the best products to fight the revolution.

For active revolutionaries:

1. **Stones**
100% cobalt stones branded with a stenciled Revolution® logo
2. **Tires**
Car tires ready to be set on fire or to build a barricade with, stenciled with the Revolution® logo
3. **Molotov Coke**
The Revolution cocktail in a specially designed bottle with the wick included
4. **Eggs**
The Revolution® eggs resemble the red Easter eggs except they are made to be thrown at politicians, buildings etc

For fashion revolutionaries

There is a range of various products such as; hats, scarves, bags, wrist bands, head bands, T-shirts etc

For home revolutionaries:

1. **Mouse pads**
Especially designed for all cyber revolutionaries
2. **Pens**
3. **Lighters**
4. **Match boxes**

Street and guerilla advertising

Revolution® will be advertised utilizing various guerilla methods:

- **Stencil graffiti**
The walls of the city will be sprayed as the Revolution® will be advertised
- **Stickers**
will be distributed free and stuck around town



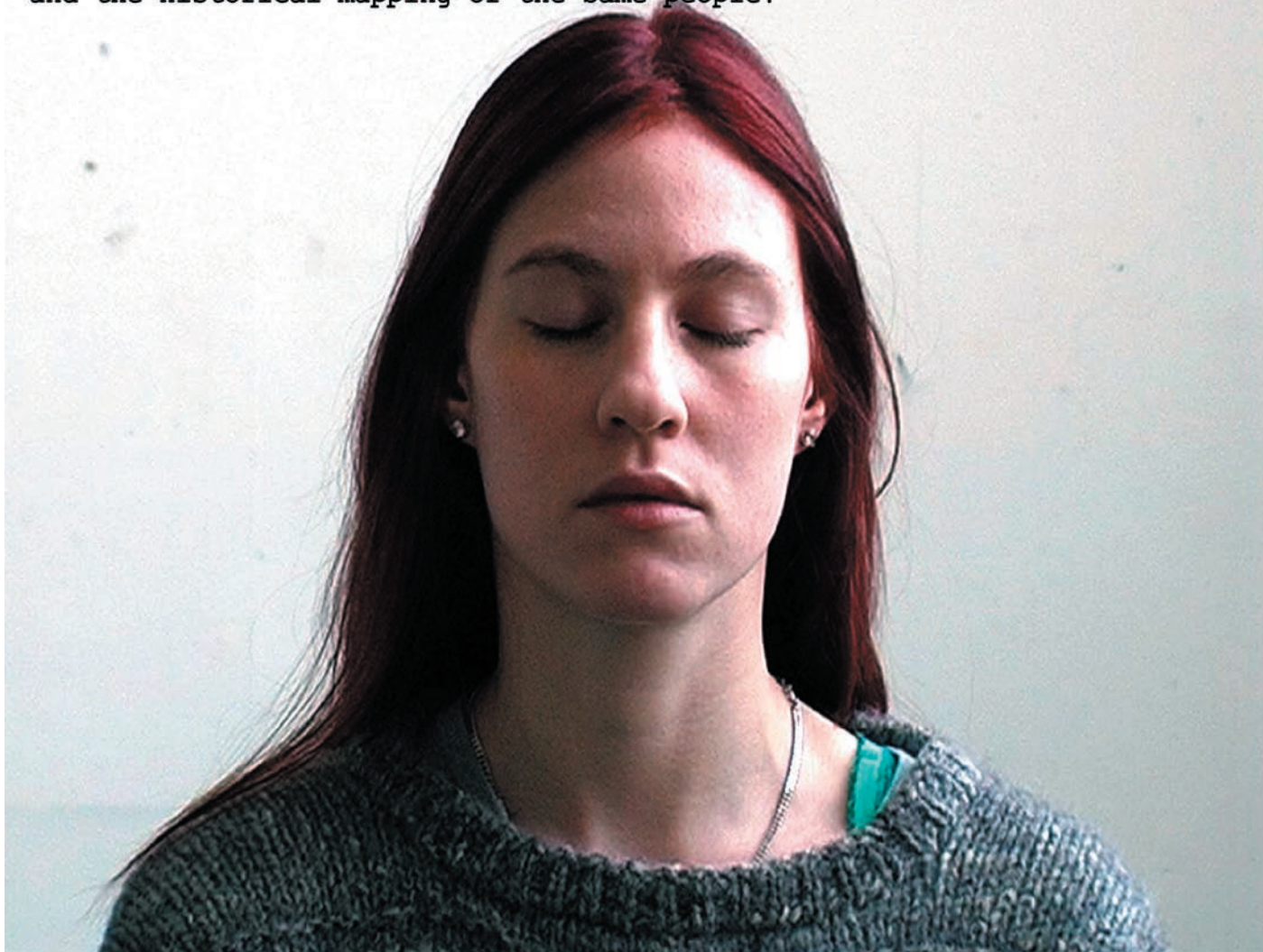
Rezistentă Naturală / Obor-Cocor

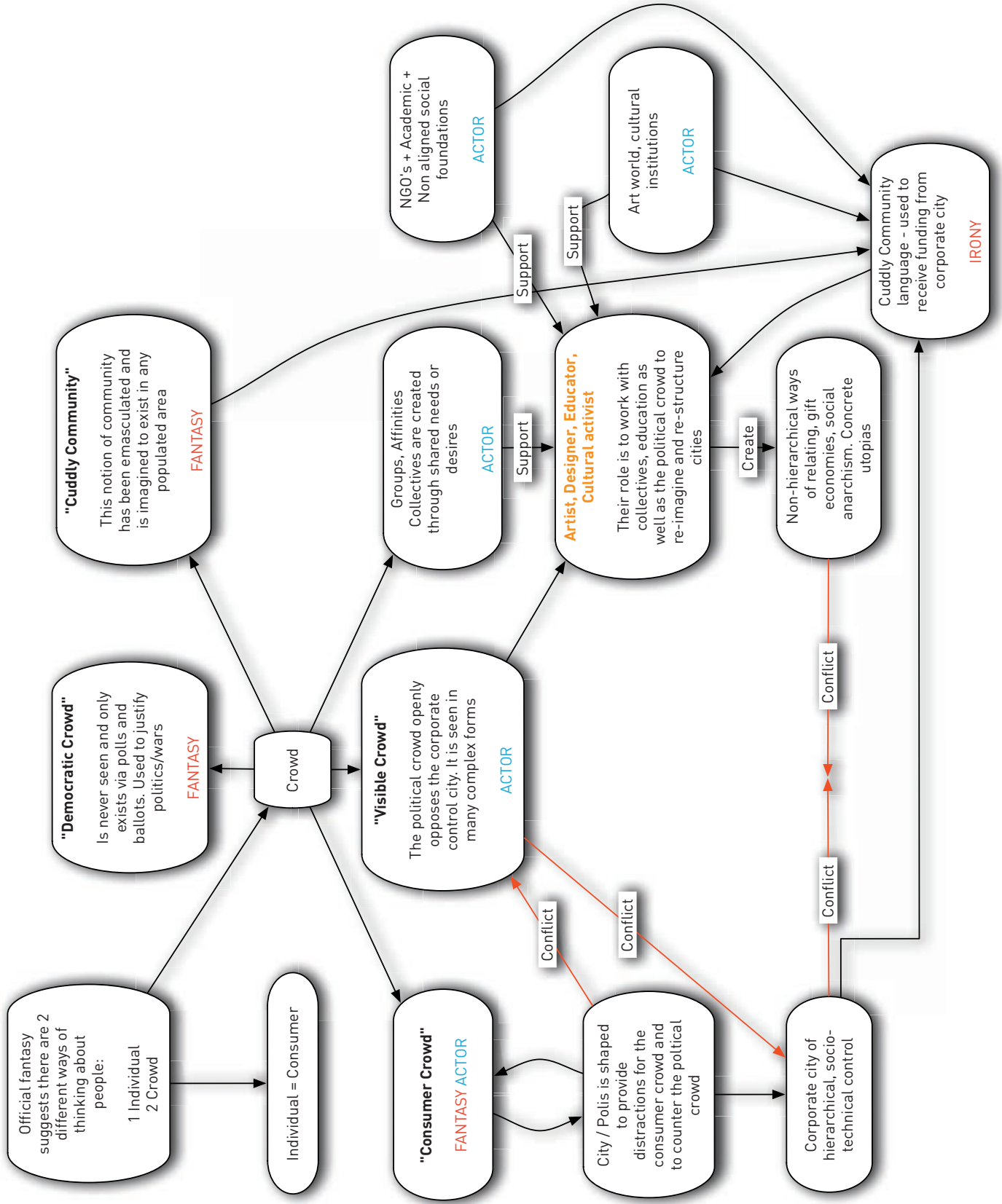
Our city is under transformation induced by neo-liberalism, perverted architecture is built, stimulating people to consume even if they don't have the means to do so. This complex structure seems to function, old common habits and ways of life are abandoned, and architecture from previous historical layers is deprived of its public functions and becomes archaeology. This transformation on the other hand generates forms of resistance like the situation in Hala Obor. This space was built in 1937 by the architect Horia Creanga and represents maybe the best example of Bucharest modern architecture. The minimal severe shape of the building is populated through its function, a market for poor people with improvised structures, inside this unitary architectural item. On one side this situation to have a cultural item hosting popular culture seems to suggest that people in Bucharest can still afford a kind of social utopia, on the other this place is unconsciously resisting capitalism. Of course there is pressure on this place from the new economic structures, there was also during communism, but the place remained almost unchanged at least from the moment of our childhood. The other place we are documenting is a commercial store built during communism Magazinul Cocor. Here the owners would like to transform it in a mall but maybe because of the interior proportions of the building it seems it's impossible and the structure remains trapped between politic and economic systems with empty spaces inside and views all over the outside windows of the former socialist past or the historic city.

Mona Vatamanu & Florin Tudor



In 2007 she closed her eyes as a resistance to power, the image and the historical mapping of the Same people.





Caspar Below, Personal notes on anarchism and art

Anarchism and Anarchy

I think it's important to make a difference between anarchy and anarchism. The first being a state of the absence of law, the latter a set of political ideas based on the absence of government. To me Anarchism doesn't function so much as an ideology but as a toolbox offering alternative models for social organising and cooperation and shaping your life. If democracy is really the best we can do, then surely that's defeatist!

Priorities

As an artist with a political interest it's important to get your priorities straight: Art might not be the best use of your time to achieve positive change. Maybe your skills as an artist are of better use elsewhere, which leads to the question of intention behind your artistic endeavour and your political beliefs: Do you do it to achieve change? Do you do it for yourself or to express yourself? Do you do it for others? Do they want you to do it and/or do they 'understand' it?

Direct Action Art, Indirect Action Art versus Political Symbolism

Lets acknowledge a difference between political art, which is political because of what it does and art that can be interpreted as political, because of what it symbolises. Aspects of two-dimensional work, sculpture, performance/live art are seen as illustrating political or social criticism, ideas or heroism, that's what most people would be aware of, when talking about political art.

Direct Action is a form of activism trying to create a direct impact on the situation we are trying to change. Forms are civil disobedience, strikes, sabotage, subvertising or creating alternatives to the structures we are fighting. Examples for the latter are DIY Culture, autonomous community centres, blockading politicians' meetings or pirate radios. Indirect Action would be participating in elections, donating money to charities or handing over power to representatives. Equivalents of both forms of action can be found in artists' practices!

It's hard to give examples without talking about individual artworks, but the way I see it Direct Action Art would be 'direct' in a sense of an unmediated intervention, aimed at impact and it's self-contained outside the art world and inside, hopefully creating something sustainable. Indirect Action Art would then be when we use art as an agency or when we collaborate with curators or other art professionals.

Future

If what I said earlier about anarchism as a toolbox is true or relevant for an artist, then he or she can take elements, playfully applying them to their work as an experiment. That way we can carefully test ideas, models of organisation and communication, feeling our way forwards without fear of failure and we replace the need for a prescriptive ideology!



VOTE



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fold here and glue on reverse

Dear Councillor _____
Councillor's Name

The BCBF would see a minimum of six million dollars gathered from an annual license fee. Paid by billboard advertisers, revenue would be directed through the Toronto Arts Council into public art -- with a priority put on marginalized communities and youth art. According to a Pollara poll, only 15% of Torontonians are against such a fee.

- Objectives of the Beautiful City Billboard Fee include:
- Urban beautification & employment for artists
 - More funding for tracking & policing billboard advertisers
 - Helping move Toronto towards a pedestrian focused aesthetic
 - Promoting community ownership of public spaces
 - Diversifying access to public communication

As a resident of your ward and potential voter I urge you to support this critical quality of life issue. Thank you for making Toronto a more humane and beautiful city.

signature _____

Name: _____

Address: _____

Email:

Add to the BCBF supporters list?

FIND YOUR COUNCILLORS NAME & MORE INFO AT: <http://bcbf.them.ca>

Affix postage here or drop off in person

MAIL TO:

Councillor's Last Name _____
**BOX #510
422 Parliament St.
Toronto ON, Canada,
M5A 3A0 ***

** Please note: your information will not be shared with any third-party besides your Councillor. We respect your privacy and commitment and accordingly, will not share your information among the alliance members. Once your postcard is received at our mailbox we will present it to the respective Councillor.*



Supporters:

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The Gladstone Hotel
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Toronto Youth Cabinet
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Youth Action Network

cut on grey / outside line

Note: will print well in black & white / grayscale
Total activity time: 30 to 130 seconds + postage

thank you for your time and support
the bcbf alliance



Extract from “15 Scary Asian Men” (2006) by Banu Cennetoglu

Banu Cennetoglu’s printed matter, “15 Scary Asian Men” (2006), reverses the direction of perception modes by mirroring the Western approach on “unknown” identities. The uncertain time and space co-ordinates of her photographs, along with the vagueness of the landscapes, hide these unknown identities that can only be detected through the process of approaching details.

Basak Senova

15 Scary Asian Men / Printed matter / Edition of 15 / Digital printing/ *In a tall distance with Mr.Reis*, 2005 BAS Istanbul, Turkey.

15 Scary Asian Men/ Installation / Lambda prints, 50 cm x 68 cm and a light a projector / *EURHOPE 1153* curated by Francesco Bonami and Sarah Cosulich Canarutto, 2006, Villa Manin, Udine, Italy.

15 Scary Asian Men / Printed matter / Edition of 750 / Offset printing / *Rejection Episodes* curated by Basak Senova, 2006 Vooruit, Gent, Belgium.

Text: http://nomad-tv.net/rejection_episodes

15 Scary Asian Men / Installation / Lambda prints, 50 cm x 68 cm, light and projector / *10th Istanbul Biennale* curated by Hou Hanru, 2007, Istanbul, Turkey.

Manifesto for Family Activism: A Performative Protest Through Home Movies

We are artists. We are activists. We are a family.

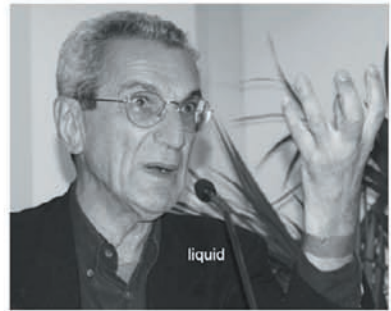
We intervene critically in our own familial context. We use this as a productive base for political activism. We are committed to the generation of an interrogatory, interdisciplinary, feminist, sustainable, activist arts practice. We are committed that this draws on and is nourished by the immediate contexts of our everyday lives. To this end we engage critically and self-reflexively in constructions of the familial and look to the personal as a site of resistance to the reproduction of repressive ideologies. We are committed to participation in public and private protests. We are committed that this includes our own roles as producers of artworks.



We are twoaddthree.

Gary Anderson and Lena Simic add Neal, Gabriel and Sid (due 5th August 2007)

Contact: twoaddthree@gmail.com





Nemanja Cvijanović
Video Project: Cocktail

«A Criação do Mundo» 'FAZEMOS O MUNDO À NOSSA IMAGEM'

«The creation of the world» 'WE MAKE THE WORLD TO OUR IMAGE'



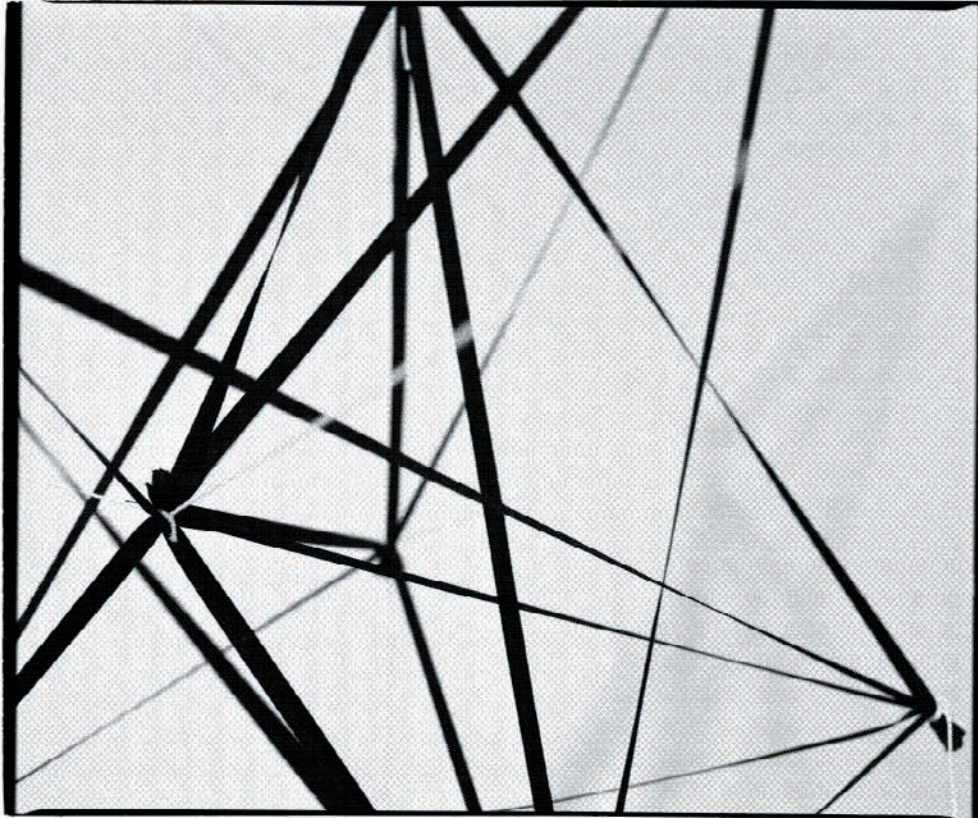
Carla Cruz, Installation: Transfigurações efémeras, Parque de Serralves, Porto, Portugal, 2007.

NO-BODY-POEM

to be sung to the tune
of, 'I am Nobody.'
Odysseus.

Nobody escapes
Nobody returns
Nobody laughing
Nobody's business
Nobody's smiling
Nobody's an artist
Nobody's dying
Nobody crying
Nobody's here
Nobody's online
Nobody's answering
Nobody calls
Nobody shouts
Nobody's there
Nobody complains
Nobody fears
Nobody controls
Nobody
'I am Nobody'
What's in a name?
Nobody
Nobody escapes
Nobody rises
Nobody fucks
Nobody smiles
Nobody cares
Nobody dies
Nobody's born
Nobody
No-body
Nobody is flying
Nobody falls
Nobody masturbates
Nobody steals
Nobody cheats
Nobody takes drugs
Nobody boozes
Nobody fights
Nobody kills
No-body
Nobody's listening
Nobody meditates
Nobody thinks
Nobody demonstrates
Nobody's rebelling
Nobody cares
Nobody's Nobody

paul sakoilsky
2007



ART AND ARTISTIC RESEARCH ARE NOT IDENTICAL. THEY SHARE THE SAME MEANS BUT NOT THE SAME GOALS. – THE VALIDITY OF ARTISTIC RESEARCH DOES NOT DEPEND ON THE PRODUCTION OF SUCCESSFUL ART OBJECTS. IT MIGHT PRODUCE SUCCESSFUL ART OBJECTS, BUT THEN AGAIN, IT MIGHT NOT. – THE ART MARKET IS NO RECIPIENT FOR ARTISTIC RESEARCH. – ART IS CENTRED ON THE DESIRABLE OBJECT, EVEN IF THE OBJECT HAS VANISHED INTO CONCEPTS, PERFORMANCE, OR DISTRIBUTIONS. – IN THE PAST, ARTISTIC RESEARCH HAD TO DISGUISE ITSELF AS ART, BECAUSE THERE WAS NO OTHER REGISTER IN SOCIETY. – ART IS A WEAK SOLUTION TO THE QUESTION OF RESEARCH. – A NEGATIVE OUTCOME IS ACCEPTABLE. – IF THERE IS FAILURE, IT LIES IN THE WRONG COMMITMENT TO THE PROCESS OF RESEARCH. – AN ARTISTIC RESEARCHER HAS TO TRUST HIS PROCESS MORE THAN HIS RESULT. – A TRULY PROCEDURAL ART DOES NOT EXIST. – ARTISTIC RESEARCH SHOULD NOT BE JUDGED BY ARTISTS AND THEIR LIKE. – ARTISTIC RESEARCH OFFERS THE SOLUTION TO THE PROBLEM THAT IS ART. – ARTISTIC RESEARCH IS ALL THAT ART IS MINUS ART'S DEPENDENCY ON PRODUCTION. – ARTWORKS AND EXHIBITIONS HAVE TO BE JUDGED BY THEIR CONTRIBUTION TO RESEARCH AND NOT BY THEIR ABILITY TO PLEASE OR BE SOLD. – THE ARTIST IS OF NO USE, VALUE, OR INTEREST.

Recycling, rehabilitation and art

Recycling is one of the main pillar of the environment-conscious behaviour. The person who collects waste in selectively, already shares the circulation of materials.



The most significant global problems are the waste management and energy consumption and dealing with them is the paradigm-change of our age. Art and

design have already started to work with these issues. On one hand art had already been the periphery of different sciences and vice versa. Also art can't disregard the technical evolution and the evolving potential of the variability of materials: the techniques of revolving energy-sources are getting into the spectrum of art genre that deals with new technologies anyway. Plus as a third tendency, more artists look for cooperation with environment-conscious organisations.



Since 2006 HINTS regularly organizes recycling workshops, where people learn the different reusable materials and how to work with them creatively. The participants of the workshops and also other organisations those work in the field of recycling affirm the fact, that recycling is not only the base of the 21 century's object-culture but a sustainable economic activity, which got huge impact on society. Also we are invited to collaborate in some projects where recycling is the part of rehabilitation. In the next years we are focusing on these rehabilitation projects more: as the state decreases its support of rehabilitation institutes, workshops launched in these places with the cooperation of artists might gain attention to their problems and might help to ease the conditions they need to live in.



REC workshop at Europe's biggest youth festival "Sziget" 2006, Budapest



our REC label on a product made from recycled materials in collaboration with the designer group 'Medence csoport'

hints.hu



2005



AIR MAIL

FRONT - ART ACTIVISM AGAINST VIOLENCE
WORK BY LITA (BELGIUM)



**YOU WON'T FOOL CHILDREN
OF THE REVOLUTION**

a question answers a question answers

we know and unknown knows and known unknown



the enemy is not our enemy but their enemy whoever they are

the old house turned to a kingdom of dust

roots grow in decay roots grow in decay

you have to be chosen to choose

rolls your tongue spits the stone

John Finlay

"Il socialismo è qualcosa
che si fa ^{per giorno} giorno ora qui e ora
contra da una parte gli
ideologi della purezza
... e dall'altra i sergenti
di ferro del "estremismo
Strategico".

Italo Calvino 1962



FRON'T - ART ACTIVISM AGAINST VIOLENCE
WORK BY RAQUEL (PORTUGAL)