

# DRINK THE KOOLAID

I PROMISE TO DRINK THE KOOLAID

\_\_\_\_\_  
(signed)

\_\_\_\_\_  
(date)

[ENTER]



# WHAT'S YOUR MEDIUM?

INTERLOCUTEUR /

INCIDENTAL PERSON / ANTAGONIST / TOURIST /

AMATEUR INTRUDER / COLLABORATOR WITH

REALITY / RESEARCHER / ADVENTURER / SERVICE

PROVIDER / CONSTRUCTION WORKER / CITIZEN /

PERSON / WALL-STREET EXECUTIVE / AMATEUR

INVENTOR / ANYTHING YOU CAN GET AWAY WITH /

LEASING-USING / RARE SCREWBALLS THAT EMERGE /

**ART CAN BE** NOT JUST SYMBOLIC  
BUT DIRECT, PLEBIAN, PLAIN, INVISIBLE, PEOPLE  
IN THE WAY, ANNOYING, LAWN-GARDENY, INSIDE  
JOKE, LIFELONG PURSUIT, CONTEMPORARY ART IS A  
MODERNIST ACTIVITY. NOT A MIRROR TO REFLECT  
REALITY, BUT A HAMMER WITH WHICH TO SHAPE IT  
-BERTOLT BRECHT. IRRATIONAL HOPE. ORGANIZED  
COINCIDENCE. IF IT CAN BE TALKED ABOUT IT MUST  
BE DEAD -FOUCAULT. NOBODY WHO FAILS TO GET  
FUN OUT OF HIS ACTIVITIES CAN EXPECT THEM TO  
BE FUN FOR ANYBODY ELSE. ACTS OF SUBVERSION  
FOLLOWED BY BOASTING (“DOCUMENTATION”).

# EVEN THE GOV'T KNOWS THAT ARTISTS ARE PEOPLE TOO

**ROCCO LANDESMAN IS OFFICIALLY  
CHAIRMAN OF THE NATIONAL  
ENDOWMENT FOR THE ARTS**

He was particularly angered, he said, by parts of the debate over whether to include \$50 million for the agency in the federal stimulus bill, citing the comment by Mitt Romney, former governor of Massachusetts, on CNBC's "Squawk Box" in February, that arts money did not belong in the bill. That kind of thinking suggests that "artists don't have kids to send to college," Mr. Landesman said, "or food to put on the table, or medical bills to pay."

In American politics generally, he added: "The arts are a little bit of a target. The subtext is that it is elitist, left wing, maybe even a little gay."

"We're going to be looking for funding increases that are more than incremental," he said.

As for grants to individual artists — which were eliminated in 1996 after years of complaints from conservative legislators about the financing of controversial art — Mr. Landesman said he would reinstate them "tomorrow" if it were up to him. (It's up to Congress.)

"Someone who works in the arts is every bit as gainfully employed as someone who works in an auto plant or a steel mill," Mr. Landesman said. "We're going to make the point till people are tired of hearing it."

<http://www.nytimes.com/2009/08/08/arts/08rocco.html>

**I AM FOR AN ART ...  
BY CLAES OLDENBURG**

I AM FOR AN ART THAT IS POLITICAL-EROTICAL-MYSTICAL, THAT DOES SOMETHING OTHER THAN SIT ON ITS ASS IN A MUSEUM.

I AM FOR AN ART THAT GROWS UP NOT KNOWING IT IS ART AT ALL, AN ART GIVEN THE CHANCE OF HAVING A STARING POINT OF ZERO.

I AM FOR AN ART THAT EMBROILS ITSELF WITH THE EVERYDAY CRAP & STILL COMES OUT ON TOP.

I AM FOR AN ART THAT IMITATES THE HUMAN, THAT IS COMIC, IF NECESSARY, OR VIOLENT, OR WHATEVER IS NECESSARY.

I AM FOR AN ART THAT TAKES ITS FORM FROM THE LINES OF LIFE ITSELF, THAT TWISTS AND EXTENDS AND ACCUMULATES AND SPITS AND DRIPS, AND IS HEAVY AND COARSE AND BLUNT AND SWEET AND STUPID AS LIFE ITSELF.

I AM FOR AN ARTIST WHO VANISHES, TURNING UP IN A WHITE CAP PAINTING SIGNS OR HALLWAYS.

I AM FOR AN ART THAT COMES OUT OF A CHIMNEY LIKE BLACK HAIR AND SCATTERS IN THE SKY.

I AM FOR AN ART THAT SPILLS OUT OF AN OLD MAN'S PURSE WHEN HE IS BOUNCED OFF A PASSING FENDER.

I AM FOR THE ART OUT OF A DOGGY'S MOUTH,

FALLING FIVE STORIES  
FROM THE ROOF.

I AM FOR THE ART THAT  
A KID LICKS, AFTER  
PEELING AWAY THE  
WRAPPER.

I AM FOR AN ART  
THAT JOGGLES  
LIKE EVERYONE'S  
KNEES, WHEN THE  
BUS TRAVERSES AN  
EXCAVATION.

I AM FOR ART THAT  
IS SMOKED, LIKE A  
CIGARETTE, SMELLS, LIKE  
A PAIR OF SHOES.

I AM FOR ART THAT FLAPS  
LIKE A FLAG OR HELPS  
BLOW NOSES, LIKE A  
HANDKERCHIEF.

I AM FOR ART THAT IS  
PUT ON AND TAKEN  
OFF, LIKE PANTS, WHICH  
DEVELOPS HOLES, LIKE  
SOCKS, WHICH IS EATEN,

LIKE A PIECE OF PIE,  
OR ABANDONED WITH  
GREAT CONTEMPT, LIKE A  
PIECE OF SHIT.

[userpages.itis.com/burleigh/art/iam4.html](http://userpages.itis.com/burleigh/art/iam4.html)

I AM FOR AN ART THAT

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I AM FOR AN ART THAT

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## DEBORAH FISHER

“Talking about public art in a palavering, self-congratulatory way that highlights **ART’S SUPPOSED SOCIO-MEDICINAL QUALITIES** obscures the actual, concrete good that public art really does deliver to artists and public alike...

“A good piece of public art, then, isn’t just a piece of good art. It’s a piece of art that uses the PLYOTSP as a lever to increase instead of decrease both participation and meaning...

“Even a brief examination of the PLYOTSP exposes the outrageous arrogance of assuming that art is good for people, and that therefore “inclusion” is the answer to solving the conflict inherent in public art, because the real problem is that the “public” is actually full of Philistines that need themselves some edjumacation...

“The PLYOTSP is a magnificent bullshit-detector for the artist who is earnest, patient and socially sensitive enough to engage it. There’s a simple difference between making a piece of art for a gallery, an art destination that has been consciously stripped of context

and distraction, and making art for a place that is about fishing, running, watching a magnificent landscape, catching a train, or walking the dog...

“The PLYOTSP opens a door to artmaking strategies that have nothing to do with the compulsively negating avant garde you grew up with. The power of this opportunity to shift discourse should not be discounted...

“But a work of art in a public space is fundamentally a guest. And guests who aim only to shock and destroy and be poky and bad and uncivil and problematic are not interesting. They are merely bad guests. The PLYOTSP demands public art that can do more than shock and titillate...

“This is a function of having to look at and understand all the stakeholders, and understand the practical ramifications of what you are doing to people and things, and work with those practical ramifications to create an experience that actively invites instead of repels...”

<http://www.deborahfisher.info/2008/11/enduring-another-one-of-those-self-congratulatory-public-art-roundtables-peekskill-edition.html>

# PLYOTSP <sup>8</sup>

**“People have better things to do than deal with people like you on the street!”  
-Steve Fagin,  
via Deborah  
Fisher**

# CRUTCHES

MANNERIST RELIANCE ON DIFFICULTY / PARALYZED

BY INTELLECT / JUST BECAUSE YOU'RE WORKING

WITH HOMELESS DOESN'T MEAN ITS IMPORTANT

/ RATHER BE GOOD THAN NEW / HAM-FISTED

GOODWILL / PROVIDE THE MALE WITH A GOAL.

INCAPABLE OF ENJOYING THE MOMENT, THE MALE

NEEDS SOMETHING TO LOOK FORWARD TO /

PUBLIC != GOOD / PARTICIPATORY != DEEP / YOU'RE

ONE OF THE LUCKY ONES: SHUT UP! /

# INSTIGATIONS:

ROCK OUT (WHAT'S EASY?) / MATH RULES /

OBSERVE / REACT / INTERVENE / EXPLORE / DO

ONE THING THAT SCARES YOU / PARTICIPATORY

ACTION RESEARCH (PRA) / PEELBACK / MISAPPLY /

ROLEPLAY/ COMEDY WARMUPS / MAKE SOMEONE'S

DAY / FUCK UP AND DO SOMETHING / WILL & KURSTY

WORKSHOP / TRICK YOURSELF / GET OFF AT THE

WRONG STATION / CLOUDS & SPARKS / YOUR BEST

SELF / MONEY MONEY MONEY / YOU MUST FIGHT

SOMETHING IN ORDER TO UNDERSTAND IT. /

# MORE INSTIGATIONS:

GO SOMEWHERE YOU SHOULDN'T BE & PROVE IT

/ WHAT'S YOUR THESIS? NOW APPLY IT TO YOUR

PERSONAL LIFE / 9 MILLION FRENCH PEOPLE

STRIKING FOR A MONTH / BE A NAÏVE VISIONARY

/ REDUCED CONSUMPTION AS AN ANSWER TO

THE DEGRADING AND EXPLOITATIVE FORCES

OF CAPITAL / A WONDERFUL NOBILITY WITH AN

ABSURDITY AND OVER-THE-TOPNESS, A SENSE OF

HUMOR / MAKE SOMETHING PUBLIC FOR YOURSELF /

REVEAL A PATTERN / FAIL / FOLLOW SOMEONE /



## **EXCERPTED TEXTS**

- Failure!: Experiments In Aesthetic And Social Practices. Green, Herbst, Dickey, and Antebi.
- Brian Eno's Oblique Strategies.
- Michel De Certeau. The Practice of Everyday Life.
- Eric Michael. Bad Aboriginal Art.
- Christopher Bracken. The Potlatch Papers.
- Rich Pell, Applied Autonomy
- Mike Kelley
- Claes Oldenburg. I am for an art...
- Jean Debuffet, Asphyxiating Culture.
- Valerie Solanas. The SCUM Manifesto.
- Lou Gottlieb/Morningstar Ranch
- Nils Norman
- Artist Placement Group (APG)
- Copenhagen Free University
- The Bureau of Unitary Urbanism
- Streetwork: Exploding School. Colin Ward and Anthony Fyson
- Service aesthetics. Steven Henry Madoff
- No Comment. The Defendant's Guide to Arrest
- Reclaim the streets
- ACLU Bust Card
- William Pope L.
- UNESCO, Cultural Entrepreneurship
- Wark, A Hacker Manifesto
- Cultural Resistance Reader Stephen Duncombe (Editor)
- Seth Price. Dispersion 2008.
- Sarat Maharaj. In other's words.
- Claire Bishop. Installation Art.
- Allan Kaprow. Assemblage, Environments and Happenings
- MARX and ENGELS, The German Ideology
- Hakim Bey, Temporary Autonomous Zone
- Abbie Hoffman, Revolution for the hell of it
- Jerry Rubin, Do It!
- Andrew Boyd, TRUTH IS A VIRUS
- Nato Thompson interview / Lauren Cornell
- Alan Kaprow: Art which can't be art
- Guy Debord, Society of the Spectacle
- Claire Bishop, Installation Art
- Thomas Hirshchorn on Bataille Monument
- Piero Golia Interview by Andrew Berardini
- Diggers and Dreamers: A Directory of Alternative Living
- A User's Guide to Détournement
- Augusto Boal, Theater of the Oppressed

# BRIAN ENO **OBLIQUE STRATEGIES**

14

DESTROY NOTHING DESTROY THE MOST IMPORTANT

THING. WHAT CONTEXT WOULD LOOK RIGHT? TRY

FAKING IT. GO TO AN EXTREME COME PART WAY

BACK. DISCARD AN AXIOM. **ACCEPT ADVICE.**

ASK PEOPLE TO WORK AGAINST THEIR BETTER

JUDGEMENT. BREATHE MORE DEEPLY. BRIDGES --

BUILD -- BURN. CHANGE NOTHING AND CONTINUE

CONSISTENTLY. FEED THE RECORDING BACK OUT

OF THE MEDIUM. FIND A SAFE PART AND USE IT AS

AN ANCHOR. GIVE WAY TO YOUR WORST IMPULSE.

**GO OUTSIDE. SHUT THE DOOR.** HOW WOULD YOU  
HAVE DONE IT? **IDIOT GLEE.** IMAGINE THE PIECE AS  
A SET OF DISCONNECTED EVENTS. **IS IT FINISHED?**  
MAGNIFY THE MOST DIFFICULT DETAILS. MAKE A  
BLANK VALUABLE BY PUTTING IT IN AN EXQUISITE  
FRAME. MECHANIZE SOMETHING IDIOSYNCRATIC.  
REMOVE A RESTRICTION. REPETITION IS A FORM OF  
CHANGE. TAKE AWAY THE IMPORTANT PARTS. USE  
AN OLD IDEA. USE YOUR OWN IDEAS. WHAT ARE YOU  
REALLY THINKING ABOUT JUST NOW? **WHAT WOULD  
YOUR CLOSEST FRIEND DO?** - BRIAN ENO

HOME PAGE : UNESCO-CULTURE:

“**CULTURAL ENTREPRENEURS** are resourceful visionaries, generating revenues from culturally embedded knowledge systems and activities; their innovative applications of traditions to markets result in economically sustainable cultural enterprises. Successful entrepreneurs remain mission driven and market-focused, creating both financial wealth and cultural value. Cultural entrepreneurs are key to cultural diversity and sustainability as they reconcile economic, social, environmental, and cultural values.”

**CORMAC MCCARTHY - WSJ.COM:**

“Anything that doesn’t take years of your life and drive you to suicide hardly seems worth doing.”

**STEVE HELY TO TERI GROSS, FRESH AIR:**

“he’s coming up with this totally crap story that means nothing to him but trying to present it as this sort of like transformative, mythic, religious experience and hoping he can bluff people into believing it.”

THE CRUISE: “when you are at a party and **WHEN SOMEBODY ASKS WHAT YOU DO, YOU HAVE A SINGLE WORD ANSWER...**

and i really do not want to become the person who they think I am going to become”

“**DO ME A FAVOR STAY THE HELL OUT OF SUNSET AND STOP FUCKIN UP NYC** ..you guys dont even have real talent all most artist is take your inspirations and try to make it your own when its been done before i call that boring and stop paying so much rent for shit holes and maybe these scumlords will drop the prices hello are all yeppies whatever you want to call yourself i call you educated morans ..cut itn out lol.. what a joke lmao everyday ..”

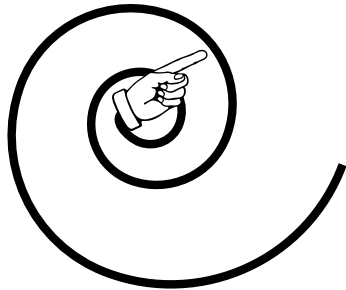
“**DANIEL BOZHKO**V enters the worlds of genetic science, department mega-stores, world-famous tourist-sites, as an **AMATEUR INTRUDER/VISITOR** who also functions as a producer of new strains of meaning into seemingly closed systems.”

“**JUSTIN RANCOURT AND CHUCK YATSUK** are two young **LIFESTYLE ARTISTS** who orchestrate events and exhibitions centered on American leisure pastimes: mixing drinks, motivational speaking, real estate speculation, multi-level marketing, boating, and vacation planning.”

**ART / LIFE / LIVED  
ART / LIVED LIFE**

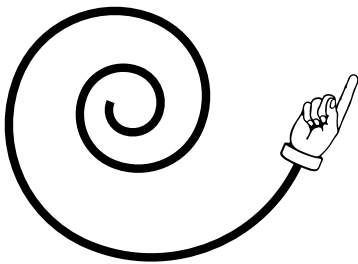
# TACTICS /MICHEL DE CERTEAU, EXPLOITING CRACKS THE PRACTICE OF EVERYDAY LIFE:

“I call a ‘**TACTIC**,’ ... a calculus which cannot count on a ‘proper’ (a spatial or institutional localization), nor thus on a borderline distinguishing the other as a visible totality. The place of the tactic belongs to the other. A tactic insinuates itself into the other’s place, fragmentarily, without taking it over in its entirety, without being able to keep it at a distance. ... it is always on the watch for opportunities that must be seized ‘on the wing.’ Whatever it wins, it does not keep. It must constantly manipulate events in order to turn them into ‘opportunities.’ p. xix



a concentric or inward pointing system

“the **TRAJECTORIES** trace out the ruses of other interests and desires that are **NEITHER DETERMINED NOR CAPTURED BY THE SYSTEMS IN WHICH THEY DEVELOP.**” p. xviii



a centrifugal systems that spins out, like a gerbil on a record-player at 45 rpm

“These ways of reappropriating the product-system, ways created by consumers have as their goal a therapeutics for deteriorating social relations and make use of **TECHNIQUES OF RE-EMPLOYMENT IN WHICH WE CAN RECOGNIZE THE PROCEDURES OF EVERYDAY PRACTICES.**” P. xxiv

“It must vigilantly **MAKE USE OF THE CRACKS** that particular conjunctions open in the surveillance of the proprietary powers. **IT POACHES IN THEM. IT CREATES SURPRISES IN THEM.** It can be where it is least expected. It is a guileful ruse. In short, a tactic is an art of the weak... The weak must continually turn to their own end forces alien to them. **A TACTIC BOLDLY JUXTAPOSES DIVERSE ELEMENTS IN ORDER SUDDENLY TO PRODUCE A FLASH SHEDDING A DIFFERENT LIGHT**” p. 37

**SLAVOJ ZIZEK, FIRST AS TRAGEDY, THEN AS FARCE:** “Revolutionaries have to wait patiently for the (usually very brief) moment when the **system openly malfunctions or collapses**, have to exploit the ow of opportunity, to seize power-which at that moment lies, as it were, in the street.” p. 90

“a proper political act would be today: not so much to unleash a new movement, as to **interrupt the present predominant movement.**” p. 149

**SLAVOJ ZIZEK, FIRST AS TRAGEDY, THEN AS FARCE:** The first thing to bear in mind here is that the origin of the crisis is a “benevolent” one: as we have noted, after the dotcom bubble burst, the decision, taken in a bipartisan fashion, was to facilitate real estate investment in order to keep the economy going and prevent recession- **today’s meltdown** is thus simply the price being paid for the measures taken in the US to avoid recession a few years ago. The danger is thus that **the predominant narrative of the meltdown will be the one which, instead of awakening us from a dream, will enable us to continue dreaming.** p. 20

“**What is unthinkable** within this horizon of linear historical evolution is the notion of a **choice or act which retroactively opens up its own possibility:** the idea that the emergence of the radically New retroactively changes the past-not the actual past of course (we are not in science fiction), but past possibilities... I have referred elsewhere to Jean-Pierre Dupuy’s claim that, if we are to confront adequately... we have to introduce a new notion of time. Dupuy calls this time the “**time of a project;**” of a closed circuit between the past and the future: the future is causally produced by our acts in the past,

while the way we act is determined by our anticipation of the future and our reaction to this anticipation: ...if an outstanding event takes place... It is ... the fact that it takes place which retroactively creates its necessity. (Jean Pierre Dupuy, *Petite metaphysique des tsunami*)

If-accidentally- an event takes place, it creates the preceding chain which makes it appear inevitable... In this sense, although we are determined by destiny, we are nonetheless free to choose our destiny.”  
p. 150-1

**MARX AND ENGELS,** *The German Ideology:* “the production of new needs is the first historical act... **Consciousness is from the very beginning a social product...** consciousness is in a position to emancipate itself from the world and to proceed to the formation of ‘pure’ theory, theology, philosophy, ethics, etc... For each new class which puts itself in the place of one ruling before it, is compelled, merely in order to carry through its aim, to represent its interest as the common interest of all the members of society, that is, expressed in ideal form: it has to give its ideas the form of universality, and represent them as the only rational, universally valid ones.”

**THE PREDOMINANT NARRATIVE / DREAMING THE DREAM / MANUFACTURING CONSCIOUSNESS / WHAT IS UNTHINKABLE / CONSCIOUSNESS IS A SOCIAL PRODUCT**

APPROPRIATION / AS SYMBOL / RESISTANCE AS COMMUNITY / RESISTANCE AS FREEDOM / AS DELUSIONAL DETOUR / AS ACTION /

**THE DIGGERS: “the symbolism of taking back as common land what had been enclosed (i.e. privatized) overshadows the negligible material value of planting corn in barren soil. But what the outcasts of the Cromwell’s New Model Army did hold dear was the community they created in the act of their resistance.**

Diggers had ordered the lords of the manor to stop cutting down ‘our common woods and trees... for your private use.’ .. By 1650 the Diggers had added a demand for a confiscated church, crown and royalist’s land to be turned over to the poor... Collective manuring of the common lands was a religious act for the Diggers...  
-Christopher Hill, Levellers and True Levellers, from The World Turned Upside Down

**CULTURAL RESISTANCE CAN PROVIDE A SORT OF ‘FREE SPACE’** for developing ideas and practices. Freed from the limits and constraints of the dominant culture, you can experiment with new ways of seeing and being and develop tools and resources for resistance. **And as culture is usually something shared, it becomes a focal point around which to build a community.**

“...you can argue that cultural resistance does not and cannot exist. The dominant system is one of such complete ideological and material hegemony than any cultural expression, even if it appears rebellious, is, or will soon be repackaged and transformed into, a component of the status quo. From this perspective cultural resistance as a political practice is **at best a waste of time and at worst a delusional detour from real political resistance.**”

“And finally, the very activity of producing culture has political meaning. In a society built around the principle that we should consume what others have produced for us, throwing an illegal warehouse rave or creating an underground music label - that is creating your own culture - takes on a rebellious resonance. **The first act of politics is simply to act**”  
- Stephen Duncombe

**WILLIAM POPE L.** “I am not advocating a politics of live happily ever after; I am advocating a politics of **interpersonal engagement and struggle** that is built on the sands of faith and trust.”

**NATO THOMPSON :** It is unnecessary to call it art. It is an investigation (both poetic and didactic) of the world we live in.

“A change in perception does not change facts. It changes meaning, though, and quickly” (**DRUCKER, 2002**)

MIKE KELLEY: “I began to realize that I had to work overtly with **MY PERSONAL LIFE AS A KIND OF FICTION**”

**BAD ABORIGINAL ART (IS THERE SUCH A THING AS?):** “During 1987 the Australian press reported frequently that Aboriginal Art, especially Western Desert acrylic ‘dot paintings’, had become flavour of the month in New York, Paris and Munich.

This recontextualization resulted in the production of Aboriginal works for the Western gallery community, and a number of changes took place. Traditional dyes were replaced by archival acrylics on raw linen, and these acrylics needed to be muted earth tones in order to be considered “authentic.” Never mind the evidence that pre-contact palettes in fact contained green oxides, pink and blue flowers, and other shades now judged non-traditional” (Eric Michaels, 1993).

**“MILLION-TO-ONE CHANCES... CROP UP NINE TIMES OUT OF TEN.”** GRANNY WEATHERWAX, in Terry Pratchett, *Equal Rites*, p. 176.

**CHRISTOPHER BRACKEN**

**THE POTLATCH PAPERS:** “Europe has always overlooked what is nearest to it. It has forgotten its own essence, forgotten what it is... Europe remains a stranger to Europe... (so) Europe has to become other to itself. How is its self-alienation to be negotiated?... the only way Europe can cease to be other to itself and to its others, is to become still more other to itself” (Bracken, 1997, p. 24-5).

RICH PELL, *APPLIED AUTONOMY*: “I think one of the hardest things about public work is that **WE FEEL THAT WE ALREADY KNOW THE CONTEXT, AND WE DON’T.** We may be familiar with it as participants, or consumers, but more rarely as producers and even then, it’s a constantly changing thing. ...break down the whole idea into more simple to understand pieces: location, audience, interaction, public/private, permanence/ephemerality, secondary audience/documentation.”

CAROLINE WOOLARD: “I am no longer posting projects. **I AM TRAINING MYSELF** in being present, a rigorous experiment in habit. My projects are lived and may eventually lose any connection to Art.”

## MY PERSONAL LIFE AS A KIND OF FICTION

## peeling back



a sticker partially unstuck from a window pane

- ~ you realize being stuck on the window is only one of several options
- ~ when you peel back, you can see more of your fellow stickers
- ~ if you peel back just right, you can even see yourself
- ~ but you'll always be afraid of peeling entirely off, though it is alluring
- ~ or of getting stuck on yourself
- ~ can the flutter be contained (if you do spin off, can you be sure you'll come back?)
- ~ whoah! the window may contain everything you know, but it is flat and transparent, you can see through it to something else, PLUS it is an object in a world of its own as well

**“SLAVOJ ZIZEK, FIRST AS TRAGEDY, THEN AS FARCE:** In Haiti, the unthinkable ( for the European Enlightenment) took place: the Haitian Revolution “entered history with **the peculiar characteristic of being unthinkable even as it happened:**’, The ex-slaves of Haiti took the French revolutionary slogans more literally than did the French themselves: they **ignored all the implicit qualifications** which abounded in Enlightenment ideology (freedom-but only for rational “mature” subjects, not for the wild immature barbarians who first had to undergo a long process of education in order to deserve freedom and equality...).

This led to sublime “communist” moments, like the one that occurred when French soldiers (sent by Napoleon to suppress the rebellion and restore slavery) approached the black army of **(self-) liberated** slaves. When they heard an initially indistinct murmur coming from the black crowd, the soldiers at first assumed it must be some kind of tribal war chant; but as they came closer, **they realized that the Haitians were singing the Marseillaise, and they started to wonder out loud whether they were not fighting on the wrong side.** Events such as these enact universality as a political category. In them, as Buck-Morss put it, **“universal humanity is visible at the edges”:**’ (Hegel, Haiti, and Universal History)

**JEAN DEBUFFET, ASPHYXIATING**

**CULTURE:** “The man on the street sees the artist in about the same way as he sees the priest. Both seem to him to be officiating over a ceremony devoid of any practical usage. The public will show affection for and interest in poets and artists only when they speak the common language, instead of their supposedly sacred one.”

“A little information fortuitously combined with an artistic work undoubtedly fosters the spirit of creation. Too much information, too much eagerness to produce art, sterilizes it.”

“Solanas claimed SCUM not as an organization but as ‘a literary device... a state of mind.’... **Though S.C.U.M. never existed, Valerie was by no means the only member...**” Catherine Lord, p. 39-40, **Failure!: Experiments In Aesthetic And Social Practices**

**LOU GOTTLIEB/MORNINGSTAR RANCH**

“I urge anyone who owns land and wishes never again to experience one instant of boredom, who wishes to live in a continuing state of elation, to deny no one access to that land and watch what happens.”

[www.diggers.org/home\\_free.htm](http://www.diggers.org/home_free.htm)

**NILS NORMAN/ UTOPIA NOW:**

“The Utopian proposal is a tool that I use to critique existing structures and situations. I incorporate a lot of different things, like permaculture and urban farming, to exploit them in a way that folds them back into larger propaganda. **I try to reproduce the planners’ language as a way of infiltrating their world, and critiquing it as well. It’s a way to go undercover** -- to get inside, to get the attention of those people so I can address them and talk to them. It’s worked, actually -- it’s worked too well. It has come to a point where I spend more time with planners than artists. Which I actually really enjoy, since I find the art world pretty dull right now. In terms of architecture and urban design, it seems like there’s more important things happening...

...as I’ve gotten older I’ve become softer to understanding how **it’s actually quite possible to push people to think about the way they work**, and that is quite important to me.” [http://www.archinect.com/features/article.php?id=64621\\_0\\_23\\_0\\_M](http://www.archinect.com/features/article.php?id=64621_0_23_0_M)

**INFILTRATING REALITY**

INFILTRATING  
REALITY / RE-  
APPROPRIATING  
A DOMESTICATED  
PLANET

**ARTIST PLACEMENT GROUP (APG)**

Organisation founded in 1966 by Barbara Steveni with her husband John Latham. Its purpose was to place artists in government, commercial and industrial organisations. [including British Steel Corporation, British European Airways, Scottish Television, National Coal Board, Intensive Care Unit of Clare Hall Hospital, British Rail, Esso Petroleum Co Ltd]. APG emerged from the idea that artists are a human resource underused by society. Artists are isolated from the public by the gallery system, and in the ghetto of the art world are shielded from the mundane realities of industry commerce and government. The idea was that artists, designated **INCIDENTAL PERSONS** by Latham, would bring completely alternative ways of seeing and thinking to bear on the organisations they were placed in. APG would thus recognise the artist's outsider status and turn it to positive social advantage. [www.slashseconds.org/issues/002/004/articles/bsteveni/index.php](http://www.slashseconds.org/issues/002/004/articles/bsteveni/index.php)

**COPENHAGEN FREE UNIVERSITY**

“At the same time, **many art workers in their hunt for a new function in society** and new sources of income were getting involved in the corridors and boardrooms of the companies and corporations of the neoliberal economy. The artists acted as consultants and legitimators in branding and business activities relating to new ethical and social responsibility schemes and human resource management. The anger and hopes of the revolutionary avant garde had been deemed naive and artists were adapting to a new landscape of immaterial production. This told a sad story about society's lost ability to dream.”

<http://www.copenhagenfreeuniversity.dk/>

**A DOMESTICATED PLANET**

“Materializing Freedom means beginning by appropriating a few patches of the surface of a domesticated planet.” - Basic program of the Bureau of Unitary Urbanism



**DUCHAMP'S FAILURE TO SELL HIS ROTORELIEF OPTICAL TOYS AT AN AMATEUR INVENTOR'S FAIR.** What better description of the artist than amateur inventor? But this was 1935, decades before widespread fame would have assured his sales, and **he was attempting to wholly transplant himself into the alien context of commercial science and invention.** In his own analysis: “**error, one hundred percent.**” Immersing art in life runs the risk of seeing the status of art—and with it, the status of artist—disperse entirely. **Seth Price. Dispersion.**

**IMAGINE: IT'S A HOT SUMMER'S DAY**, four lanes of traffic move sluggishly through the grey stinking city haze, and **an airhorn pierces the drone of cars**. Suddenly several groups of people appear, running out from side streets carrying 20-foot-long scaffolding poles. **In a perfectly choreographed acrobatic drill, the scaffolding poles are erected bang in the middle of the road** in the form of tripods and people climb to the top, balancing gracefully 20 feet above the tarmac. The road is now blocked to traffic but open to pedestrians. Then that spine-tingling peak experience occurs. Drifting across this extraordinary scene is Louis Armstrong's voice singing '**What a Wonderful World**' – **this wondrous sound is coming from an armoured personnel carrier** which is now standing in the car-free street. Within minutes thousands of people have filled the road.

**IMAGINE A PACKED CITY STREET** in London, shoppers mingling on the thin strip of pavement that separates the store-fronts from the busy road. Two cars careen into each other and block the road. The drivers get out and start to argue. One of them brandishes a hammer and starts

to smash up the other's car. Passersby are astonished. Suddenly people begin to surge out of the anonymous shopping crowd and jump on top of the cars, others fling multicoloured paint everywhere. Before anyone has time to catch their breath, 500 people emerge from the underground station and take over the street, reclaiming it from commerce and cars for people and pleasure. An enormous banner is unfurled over the two destroyed vehicles. "Reclaim the streets – free the city – kill the car," it proclaims. Thus began the first Reclaim the Streets party in Camden High Street, May 1995. All afternoon people danced to the sound of the mobile bicycle-powered Rinky Dink sound system. Free food was served at long tables stretching down the middle of the road while children played on a climbing frame placed in the middle of the now-liberated crossroad junction.

**-RECLAIM THE STREETS**

## INFILTRATING REALITY / RECLAIM THE STREETS

INFILTRATING  
REALITY / POP  
CULTURE /  
NOW / BARTER /  
ACCIDENTS /

**BERTHOLT BRECHT, EMPHASIS ON SPORT.** “Stepping away from subcultures and into the mainstream, the radical playwright Bertolt Brecht makes a case for embracing - and using - popular culture. Speaking to his artistic contemporaries who complain of a German public that would rather watch soccer games than attend the theatre, Brecht argues that radical **artists need to leave their (subcultural) garrets and walk the street, learning from mass entertainment** how to create a culture which is lively and fun... and popular. This, however, **does not mean making art that does not challenge the public or contest the way things are.** To borrow Brecht’s metaphor: once you have the prevailing wind in your sails, you can tack right, or jibe left; you can use your art to say what you like. But without any wind you are at a standstill, **speaking to no one but yourself and the miserable souls becalmed around you.** ...and this wind has to be the wind prevailing in his own period, and not some future wind.”

**VICTOR PAPANEK:** The economy of the marketplace, however, is still geared to a static philosophy of “purchasing owning” rather than a dynamic one of “leasing-using.” Earlier we spoke about the artist suffering

from the tyranny of absolute choice. But if he doesn’t care to poke fun at the machine, become a machine, turn himself into a bogus witch doctor, construct tiny boxed universes, elevate the commonplace to a symbol of banality, or let out his aggressions on a middle class no longer capable of being shocked, the area of choice is narrowed abruptly. One thing remains: accidents.

**INVISIBLE THEATRE** – To be a citizen does not mean merely to live in society, but to transform it. If I transform the clay into a statue, I become a Sculptor; if I transform the stones into a house, I become an architect; if I transform our society into something better for us all, I become a citizen. **INVISIBLE THEATRE** is a direct intervention in society, on a precise theme of general interest, to provoke debate and to clarify the problem that must be solved. It shall never be violent since its aim is to reveal the violence that exists in society, and not to reproduce it. **INVISIBLE THEATRE** is a play (not a mere improvisation) that is played in a public space without informing anyone that it is a piece of theatre, previously rehearsed. **INVISIBLE THEATRE** is the penetration of fiction into reality and of reality into fiction, which helps us to see how much fiction exists in reality, and how much reality exists in fiction. - **AUGUSTO BOAL**

**STREETWORK: EXPLODING SCHOOL  
COLIN WARD AND ANTHONY FYSON**

The ideology of 'Streetwork' was the use of the urban environment as an educational resource, and its aim was to develop a school department into an integrated community based program of decision-making on local urban issues...

The city offers an incredible variety of learning labs: art students study at the art museum, biology students at the zoo, business and vocational courses meet at on-the-job sites. The program pays for none of its facilities but instead looks for 'wasted space'...

Metro Education Montreal used the city's underground railway as the central corridor for the same kind of activity - people were approached to give an hour a week teaching about their work. Other spaces used for classes were empty cinemas, vacant office spaces, under used computer centres, restaurants, libraries, clinics and laboratories.

<http://www.dismalgarden.org/>

**THE SCUM MANIFESTO / Valerie Solanas:**

**"Life in this society being, at best, an utter bore and no aspect of society being at all relevant** to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex."

**“THERE IS NO  
HUMAN REASON  
FOR MONEY OR  
FOR ANYONE  
TO WORK MORE  
THAN TWO OR  
THREE HOURS  
A WEEK AT THE  
VERY MOST.”**

# THE RESTITUTION OF THE SELF

## SERVICE AESTHETICS: PERSONAL TRANSACTIONS IN ART

ArtForum, Sept, 2008 by Steven Henry Madoff

“The audience is not seen as an ad hoc participatory community for social disquisition, but **each viewer is instead implicated as an individual participant**--implicated not in the general sense as an audience member but **specifically as a client to be served...** **reciprocity between individuals is at the heart of every service act**, though often buried under the mechanisms of capital.”

“Seen in this light, service art deploys its mimetic relationship to the sites and actions it replicates **not to demolish with irony but to rediscover and recuperate the service act's essential munificence. This inversion of institutional critique's antagonism toward its subjects, which is to say the embrace rather than the negation** of the institutional model as a way to transform the viewer's understanding of it, is one radical aspect of service aesthetics, along with its uncovering of the vestigial good at the heart of individual consumerism.” [http://findarticles.com/p/articles/mi\\_m0268/is\\_1\\_47/ai\\_n35574102/pg\\_2/?tag=content;coll](http://findarticles.com/p/articles/mi_m0268/is_1_47/ai_n35574102/pg_2/?tag=content;coll)

## COLIN WARD:

“I don't believe in just letting it rip, the rich get away with murder when that happens. But I do want the planning system to be flexible enough to give homeless people a chance ... there should be some place in every parish where it's possible for people to build their own homes, and they should be allowed to do it a bit at a time, starting in a simple way and improving the structure as they go along. The idea that a house should be completed in one go before you can get planning permission and a mortgage is ridiculous. Look at the houses in this village. Many of them have developed their character over centuries - a bit of medieval at the back, with Tudor and Georgian add-ons.”

“it is governments which make wars and prepare for wars, but obviously it is not governments alone - the power of a government, even the most absolute dictatorship, depends on the tacit assent of the governed. **Why do people consent to be governed? It isn't only fear: what have millions of people to fear from a small group of politicians? It is because they subscribe to the same values as their governors.**”

## **NO COMMENT.**

### **THE DEFENDANT'S GUIDE TO ARREST**

[http://www2.phreak.co.uk/ldmg/No%20Comment\\_3rd\\_Edition1.pdf](http://www2.phreak.co.uk/ldmg/No%20Comment_3rd_Edition1.pdf)

#### **“REMEMBER:**

##### **An interview is a no win situation.**

You are not obliged to speak. If the police want to interview you, it shows you're in a good position...

And the only way to stay in that position is to refuse to be drawn into any conversation and answer “NO COMMENT” to any questions.

**Remember being arrested is not the same as being charged. Keeping silent is still the best thing to do in police custody.”**

### **WHAT TO DO WHEN YOU ARE STOPPED**

[michaelbluejay.com/police/arrest.html](http://michaelbluejay.com/police/arrest.html)  
Stay calm. Do not run or walk away. Be polite and respectful. To search you the police must have a warrant, or have arrested you, or have probable cause that you committed a crime. Try to remember the officers' physical descriptions. Try to memorize badge numbers, names, license plate numbers, and police car numbers. Once the police stop questioning you, write this down. Ask bystanders to stand at a discreet distance and

observe. If you are being abused, don't resist.

### **RECLAIM THE STREETS**

<http://rts.gn.apc.org/sortit.htm>

“At least a couple of the boys in blue will fail to get the point and nick people - six is generally the minimum to convince their paymasters it was worth all that overtime.

**Of course you found a lawyer who understands about street protests** and distributed a **bust card** with their number, a phone number to collect details of arrestees, and basic advice. Make sure someone stays awake, alert and near that phone to take messages, gather names, and organise a defendants' meeting a week or two later.”

### **10 THINGS NOT TO DO IF ARRESTED:**

<http://www.karemar.com/blog/top-ten-10-things-not-do-if-you-are-arrested>  
“1. Don't Talk. 2. Don't Run. 3. Never Resist Arrest. 4. Don't Believe the Police. 5. No Searching. 6. Don't Look At Places Where You Don't Want Police to Search. (LOOK DOWN AND KEEP YOUR MOUTH SHUT!!! ) 7. Do Not Talk Shit to the Police. 8. If Police Come to Your Home, Do not Let Them In and Do Not Step Outside Your Home. 9. Outside Your Home Arrested, Do Not Accept Offer to Go In Your Home for Anything. 10. Don't say a word.

# **A DEFENDANT'S GUIDE TO ARREST**

# ACLU BUST CARD


If you will be in a situation in which you might be arrested, please read up on your rights, and cut out this card to bring with you.

[http://www.aclu.org/drug-law-reform\\_immigrants-rights\\_prisoners-rights\\_racial-justice/know-your-rights-what-do-if-youre-](http://www.aclu.org/drug-law-reform_immigrants-rights_prisoners-rights_racial-justice/know-your-rights-what-do-if-youre-)

### What To Do If You're Stopped By The Police

**Think carefully** about your words, movement, body language, and emotions.  
**Don't get into an argument** with the police. Remember, **anything you say or do** can be used against you.  
**Keep your hands** where the police can see them.  
**Don't run. Don't touch** any police officer.  
**Don't resist** even if you believe you are innocent.  
**Don't complain** on the scene or tell the police they're wrong or that you're going to file a complaint.  
**Do not make any statements** regarding the incident.  
**Ask for a lawyer** immediately upon your arrest. Remember **officers' badge & patrol car** numbers.  
**Write down everything** you remember ASAP.  
Try to find **witnesses** & their names & phone numbers. If you are injured, **take photographs of the injuries** as soon as possible, but make sure you **seek medical attention** first.  
If you feel your rights have been violated, **file a written complaint** with police department's internal affairs division or civilian complaint board, or call the ACLU hotline, **1-877-6-PROFILE**.

**Produced by the American Civil Liberties Union. ARREST THE RACISM.** Tell us about your race- or ethnic-based traffic or pedestrian stop. **Call 1-877-6-PROFILE or go to [aclu.org/profiling](http://aclu.org/profiling)**



**KEEP THIS CARD HANDY! IF YOU HAVE A POLICE ENCOUNTER, YOU CAN PROTECT YOURSELF.**

### IF YOU'RE STOPPED IN YOUR CAR

1. Upon request, show them your driver's license, registration, and proof of insurance. In certain cases, your car can be searched without a warrant as long as the police have probable cause. To protect yourself later, you should make it clear that you do not consent to a search. It is not lawful for police to arrest you simply for refusing to consent to a search.
2. If you're given a ticket, you should sign it; otherwise you can be arrested. You can always fight the case in court later.
3. If you're suspected of drunk driving (DWI) and refuse to take a blood, urine or breath test, your driver's license may be suspended.

**IF YOU'RE ARRESTED OR TAKEN TO A POLICE STATION**

1. You have the right to remain silent and to talk to a lawyer before you talk to the police. Tell the police nothing except your name and address. Don't give any explanations, excuses or stories. You can make your defense later, in court, based on what you and your lawyer decide is best.
2. Ask to see a lawyer immediately. If you can't pay for a lawyer, you have a right to a free one, and should ask the police how the lawyer can be contacted.
- Don't say anything without a lawyer.**
3. Within a reasonable time after your arrest, or booking, you have the right to make a local phone call: to a lawyer, ball bondsman, a relative or any other person. The police may not listen to the call to the lawyer.

### IF YOU ARE STOPPED FOR QUESTIONING

1. It's not a crime to refuse to answer questions, but refusing to answer might make the police suspicious about you. If you are asked to identify yourself, see paragraph 2 above.
2. Police may "pat-down" your clothing if they suspect a concealed weapon. Don't physically resist, but make it clear that you don't consent to any further search.
3. Ask if you are under arrest. If you are, you have a right to know why.
4. Don't bad-mouth the police officer or run away, even if you believe what is happening is unreasonable. That could lead to your arrest.

Sam Green: I HAVE NOTICED SOME UTOPIA in the fine art world, but the thing that bums me out about the stuff that I've seen is that **the art world sometimes uses it just as playing with subjects that have a charge.**

Robby Herbst: But how do you see what you are doing as different than this?

Sam Green: Because I really care about it in a real world situation; it's not an intellectual exercise - it's not about "**titillation through a loaded topic**". It's about how is there ever possibly going to be a world that's more just, where there's more empathy than there is right now."

Colin Dickey and Robby Herbst, Interview with Sam Green, in FAILURE!: Experiments in Aesthetic and Social Practices. p. 109.

**WILLIAM POPE L.** "Ambivalence can be a cop out. All political or social interventions begin with a set of ideals. In the muck of battle, these ideals are bound to be tested, stomped and muddied.

And with the water, the earth, and the entrails comes the sobering realization that ideals are fine but it is struggle that gets you through the darkness that is in the daylight."

**MARK MANDERS - SINGING SAILORS:** **EARNESTNESS**  
Once you've realized on a deep level that **there are empty spaces in the human world in which you can show things in their naked form**, you just can't let go of that idea anymore.

**MARX, FREUD VIA SLAVOJ ZIZEK:** "the way to the truth of a system... leads through a ... **marginal and accidental distortion of this system: slips.**"

**SARAT MAHARAJ:** "...ways we might be able to engage with works, **events, spasms, ructions that don't look like art and don't count as art**, but are somehow electric, energy nodes, attractors, transmitters, conductors of new thinking, **new subjectivity** and action that visual artwork in the traditional sense is not able to articulate."

**ALLAN KAPROW:** Instead of representing objects through paint on canvas, artists should employ objects in the world directly... Artwork that was politely framed, argued Kaprow, '**stood for experience rather than acting directly upon it.**'" Claire Bishop, quoting and paraphrasing Allan Kaprow's Assemblage, Environments and Happenings (1966) in Installation Art, pp. 23-24.

**STRUGGLE V. SYMBOL / GAPS AND BLIND-SPOTS**

WHAT IS PUBLIC?  
ADD A DISSONANT  
NOTE / DON'T BE  
SANCTIMONIOUS /

SETH PRICE / DISPERSION 2008:  
“collective experience is now based  
on simultaneous private experiences,  
distributed across the field of media culture,  
knit together by ongoing debate, publicity,  
promotion, and discussion. Publicness today  
has as much to do with sites of production and  
reproduction as it does with any supposed  
physical commons, so **a popular album could  
be regarded as a more successful instance  
of public art than a monument tucked away  
in an urban plaza.**”

“The monumentality of public art has been  
challenged before, most successfully by  
those for whom the term ‘public’ was a  
political rallying point. Public artists in the  
1970s and 1980s took interventionist praxis  
into the social field, acting out of a sense of  
urgency based on the notion that here were  
social crises so pressing that artists could no  
longer hole up in the studio, but must directly  
engage with community and cultural identity.  
If we are to propose a new kind of public art,  
**it is important to look beyond the purely  
ideological or instrumental function of  
art.**”

PUBLIC POLICY, DESTINED  
TO BE THE TERMINAL  
AS-IF STRATEGY OF THE  
AVANT-GARDE! A SELF-  
ANNIHILATING NOTHING.

“An argument against art that addresses  
contemporary issues and topical culture rests  
on the virtue of slowness, often cast aside  
due to the urgency with which ones work  
must appear. Slowness works against all of  
our prevailing urges and requirements: it is  
a resistance to the contemporary mandate of  
speed. **Moving with the times places you  
in a blind spot: if you're part of the general  
tenor, it's difficult to add a dissonant  
note.**”

“The last hundred years of work indicate  
that it's demonstrably impossible to destroy  
or dematerialize **Art, which, like it or not,  
can only gradually expand, voraciously  
synthesizing every aspect of life.**

## BLIND-SPOTS

**VICTOR PAPANEK:** In one of our Eastern colleges a six-foot-long steel pipe with a diameter of 1.5 inches was immovably fixed into the cement floor of a basement, so that one foot of the pipe was below floor level and 5 feet stuck straight up. A ping-pong ball was then introduced into the pipe, so that it would rest at the bottom, 6 feet from the top opening. Placed in the room were a miscellaneous collection of tools, utensils, and gadgets. 1000 students were introduced into the room, one at a time, and asked to find some method for getting the ping-pong ball out of the pipe. The attempts to solve the problem were as various as the students themselves: some tried to saw through the pipe, which proved too strong; others dripped steel filings on to the ping-pong ball and then went 'fishing' for it with a magnet, finding that the magnet would adhere to the pipe wall long before it could be lowered all the way down. The attempt was made to raise it with a piece of chewing gum on a piece of string, but enough pendulum action was acquired in raising it so that the ball would inevitably drop off. To stick a series of soda straws together and try to 'suck' it up also proved impossible.

But sooner or later almost all of the students, 917 out of 1,000 (a respectable performance

indeed) found a mop and a bucket of water in a corner, poured the water into the pipe, and floated the ball to the top. This, however, was only the control group.

A second series of 1,000 students were then asked to solve the problem again; conditions remaining unchanged with one slight exception. The bucket of water was removed, and the psychologists substituted an antique rosewood table on which a finely cut crystal pitcher of water, two glasses, and a silver tray rested. Out of the second group only 188 solved the problem correctly. Why? Obviously because over 80 per cent in this group failed to 'see' the water. The fact that a crystal pitcher standing on a rosewood table is more noticeable than a pail in a corner is obvious...

A third version of the test removed both the pail of water and the pitcher. A surprisingly large number, nearly 50 percent, of these (male) undergraduates still solved the problem correctly by urinating into the pipe.

That which exists may be transformed  
What is non-existent has boundless uses.

**LAO-TSE**

FIND A WEAK  
POINT / GANDHI  
CHOSE SALT /  
BEYOND AGITPROP

CIVIL DISOBEDIENCE

What you need to find are weak points in the opponent's "armour," which will provide levers or handles to focus criticism and action.

During one phase of the Indian campaign for independence from Britain, **Gandhi selected the British monopoly on salt as the focus for a campaign. At first this appeared to be an insignificant issue to worry about, compared with independence itself.** But because salt affected everyone on this rather hot subcontinent, because its cost was a hardship on the masses, and because it was relatively easy to manufacture (and thereby violated the salt laws), it became an ideal symbol of why independence was being sought.

The British viewed the Salt Campaign as "nothing less than to cause a complete paralysis of the administrative machinery." In retrospect, the year-long campaign was the most spectacular effort in the 28-year struggle for independence. - via ACT-UP Civil Disobedience Training

RICK LOWE: PROJECT ROW HOUSES:

In 1990, "a group of high school students came over to my studio," he recalled. "I was doing big, billboard-size paintings and cutout sculptures dealing with social issues, and one of the students told me that, sure, the work reflected what was going on in his community, but it wasn't what the community needed. If I was an artist, he said, why didn't I come up with some kind of creative solution to issues instead of just telling people like him what they already knew. That was the defining moment that pushed me out of the studio."

He tried to think afresh what it meant to be a truly political artist, beyond devising the familiar agitprop, gallery decoration and pop-art-style public sculpture. He considered what the German artist Joseph Beuys once described as "the enlarged conception of Art," which includes, as Beuys put it, "every human action." Life itself might be a work of art, Mr. Lowe realized: art can be the way people live.

<http://www.nytimes.com/2006/12/17/arts/design/17kimm.html>

**THE TEMPORARY AUTONOMOUS ZONE:** The politics of disappearance are taken a step further by Hakim Bey in his influential essay TAZ. TAZ stands for Temporary Autonomous Zone, an area - not unlike medieval carnivals or contemporary Reclaim The Streets protests - wherein **transitory 'pirate utopias' can be hastily assembled as fly-by-night sites of cultural resistance.** These utopias are not built to last. Haunted by spectres of revolutions leading to police states and acutely aware of the ease with which consumer capitalism can turn the most rebellious idea into consumer product, Bey counsels permanent temporality: "As soon as the TAZ is named (represented, mediated) it must vanish, it will vanish... once again invisible because undefinable in terms of the Spectacle." Given the propensity for rebellions to end at the guillotine or in a shopping mall this strategy of impermanence makes sense, but is, as Bey admits, a "counsel of despair." **It is always fleeting uprising, never a permanent revolution.** -Stephen Duncombe, on Hakim Bey's TAZ: The Temporary Autonomous Zone.

You will argue that this is a counsel of despair... Are we to abandon that hope in return for some existentialist acte gratuit? The point is not to change consciousness but to change the world...

The TAZ is like an uprising which does not engage directly with the State, **a guerilla operation which liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen,** before the State can crush it. Because the State is concerned primarily with Simulation rather than substance, **the TAZ can "occupy" these areas clandestinely** and carry on its festal purposes for quite a while in relative peace. Perhaps certain small TAZs have lasted whole lifetimes because they went unnoticed, like hillbilly enclaves--because they never intersected with the Spectacle, never appeared outside that real life which is invisible to the agents of Simulation.

**EDUARDO ABAROA:** "Progressive," "revolutionary" and "radical" are words banalized by artists and rock stars and mean nothing in most cases, except for a certain attitude. These adjectives are particularly annoying when artists use them to describe themselves. Many of us in the art game wander in a cartoon version of politics and history in which we are the main character. That is very cute, except when you grow up. Then it is just silly... Art is more than a political pamphlet and can only have a parasitic relationship with political theories. Its ideological pertinence usually has nothing to do with its quality.

PRANK V. POLITIC  
/ HIDING IN PLAIN  
SIGHT / PERMANENT  
IMPERMANENCE /  
FREEDOM COMES  
CLOTHED IN A  
CLOWNISH GARMENT

ADVENTURE / AUTO-  
INTERVENTIONISM /  
PARTIES AS PUBLIC  
ART / COLLECTIVE  
DISAPPEARANCE  
/ MASS  
ENTERTAINMENT  
/ HOW IS ART  
SUPPOSED TO  
BE BETTER THAN  
ENTERTAINMENT?

**DOING ECSTASY:** Rave as Counterculture and Spiritual Revolution: "By the mid-nineties, the British media had woken up to the fact that the nation contained two societies: the traditional leisure culture of alcohol and entertainment (spectator sports, TV) versus the more participatory of all-night dancing and Ecstasy..."

The question, then, is this: has rave proved itself a form of mass bohemia, or is it merely a futuristic update of traditional youth leisure, where the fun-crazed weekend redeems the drudgery of the working week?

...Rejecting the idea that this is simply escapism, a safety valve for the tensions generated by capitalist work patterns, Melechi argues that rave supersedes the old model of subcultural activity as resistance through rituals. Where earlier style-terrorist subcultures like mod and punk were exhibitionist, a kick in the eye of straight society, **rave is a form of collective disappearance**, an investment in pleasure that shouldn't be written off as a mere retreat or disengagement. (Antonio Melechi, The Ecstasy of Disappearance)

...raving as safety valve versus raving as opting out...

**Ecstasy can just as easily be a**

**counterrevolutionary force as it can fuel a hunger for change.** For it's too tempting to take the easy option: simply repeating the experience, installing yourself permanently in rave's virtual reality pleasure dome.  
-Simon Reynolds, Generation Ecstasy: Into the world of techno and rave culture.

**"THE CULTURAL RESISTANCE THAT MY FRIENDS AND I HAD BUILT BECAME A SAFE PLACE TO HIDE."** -Stephen Duncombe, Cultural Resistance Reader.

**VICTOR PAPANEEK: DESIGN FOR THE REAL WORLD** "In an environment that is screwed up visually, physically, and chemically, **the best and simplest thing ... would be to stop working entirely.**"

**NATO THOMPSON:** I have always held the political angle of the avant-garde as a necessary and important history. The political drive behind those ambitious enough to make their dreams a reality does not come out of an interest in art per se, but the interest in producing meaning on a large level... those interested in producing a more robust form of living must take seriously the economic and social forms that produce our world. These are hardly separate projects.

**ABBIE HOFFMAN AND JERRY RUBIN**, two of the founders of the late 1960s Youth International Party, aka Yippie!, mastered **the politics of the prank**. They brought the New York Stock Exchange to a halt by throwing dollar bills from an observation balcony onto the trading floor... but behind their absurdist humor lies a serious strategy. Hoffman and Rubin understand that for better or for worse mass media shapes mass consciousness. Therefore, they reason, instead of making your own culture out of whole cloth, it's more effective to **hijack the dominant culture and make it mouth your message**. Using advertising as a model for radical propaganda, and the TV news as a theater for revolution, they turn the power of commercial culture against itself. As Rubin writes, "**Every guerilla must know how to use the terrain of the culture he is trying to destroy.**"... But this brings up a question for both sides: when you hijack a vehicle do you carry along a bit of its meaning? That is: when commercial media is pirated for radical messages do these messages become mere entertainment or product? And conversely: When the image of hip rebellion sells a product, does it also sell the image that rebellion is hip? -Stephen Duncombe

**LARS BANG LARSEN** - The freedom that art has is its potential for fusing the cognitive and the imaginary, the ways in which art can introduce desire into political concepts. In a sense, **all art is political, but it only becomes active as such when we accept that it is not a separate sphere that somehow transcends society**. You might sum it up this way: the political efficiency of art lies in the fact that it allows us to work through different notions of the political as necessarily unfinished. Relying on mechanisms of the art market, for example, tends to bring premature closure to the political sensibility of art. This may seem **slow and powerless in real political terms, but not many other spheres of knowledge and practice match arts readiness to allow such interplay and bear the conflict of concepts and forms**. On another level, to reinstall some endurance of incompatibilities is also what is required when it comes to countering the politics of either with us or against us. <http://www.artlies.org/article.php?id=79&issue=45&s=1>

#### **JERRY SALZ ON GUY BEN NER**

"Much political art is overdidactic, with a false axis of right and wrong"

**PRANK V. POLITIC / 36**  
**HIJACKING MEDIA /**

SOME TACTICS :  
START A RUMOR /  
LEAVE GAPS / MEDIA  
VIRUS / ENGAGE AS  
PEOPLE / CREATE A  
VOID /

**ABBIE HOFFMAN: REVOLUTION FOR THE HELL OF IT:** “When we opened the FREE STORE we circulated a leaflet with a beautiful work of art, and under it in Spanish was the line: Everything is free at the store of the Diggers. No address. No store hours. No list of items and services. It was tremendously effective. Puerto Ricans began asking questions. **Puerto Ricans talked to hippies.** Everybody searched for the FREE STORE together.”

“**Blank space** is the transmission of information whereby the viewer has an opportunity to become involved as a participant”

**ANDREW BOYD: TRUTH IS A VIRUS:** “To be successful, a **media virus** need not be ironic or oxymoronic. It must, however, be **mobile, easily replicable, and well suited** to the particular vectors of the media ecosystem that it has to travel.”

**THOMASHIRSCHORN:** “I donotwanttoinvite or oblige viewers to become interactive with what I do; I do not want to activate the public. I want to give of myself, to engage myself to such a degree that viewers confronted with the work can take part and become involved, but not as actors”

**ALFREDO JAAR: CREATE A VOID**

I propose to design and build a new, contemporary structure to house the new Skoghall Konsthall [Town of Skoghall Art Center]. This structure will be built completely in paper produced by the Skoghall Paper Mill, in close collaboration with local architects and builders.

The opening exhibition will feature the first exhibition ever held in Skoghall of young emerging swedish artists from Stockholm, Malmo and Gotenburg. The Konsthall will be officially inaugurated by the Mayor of the City, in the presence of the entire local community.

Exactly 24 hours after its opening, the Skoghall Konsthall will disappear, engulfed in flames. The burning of the structure will be pre-planned and will satisfy the most demanding security requirements.

And it is my hope that the extremely short life of the Skoghall Konsthall will make visible the void in which we would live if there was no art.

**RADICAL CULTURE ERODES THE LINE**

between artist and spectator, producer and consumer, challenging the hierarchical division of labor and encouraging everyone to create. - Stephen Duncombe, on Walter Benjamin, *The Author as Producer*.

**DEBUFFET ASPHYXIATING CULTURE:**

“Art... loves to be incognito. Its best moments are when it forgets what it is called.”

**ALAN KAPROW: ART WHICH CAN'T**

**BE ART:** Unless the identity (and thus the meaning) of what the artist does oscillates between ordinary, recognizable activity and the “resonance” of that activity in the larger human context, the activity itself reduces to conventional behavior. Or if it is framed as art by a gallery, it reduces to conventional art... But ordinary life performed as art/not art can charge the everyday with metaphoric power.

**BENJAMIN BUCHLOCH:** “Buchloh is a master of describing an artist’s practice as at the cusp between one thing and another, and as the disproving of both” - Catherine Spaeth

**DEBORAH FISHER ON LEISURE ARTS:**

This work is important—why dilute its importance by calling it art? What’s the impulse behind calling it art? Art’s only power comes from its powerlessness, its uselessness. Art=jesterism. Putting real people and real activism into that equation leaves a bad taste in my mouth for two reasons:

Trying to fight the fact that art and reality are different things by throwing a bunch of reality into art makes art less powerful. When it’s fake and you can do anything because it is fake, art has the power to take the human mind anywhere. When it’s about reality and what can really be done, that’s an unnecessary limit on human creativity.

Besides, the art context will minimize whatever you’re doing anyway. Why put real people with real problems into this minimizing machine?  
- Fisher6000 (Deborah Fisher) comment to a Leisure Arts post.

**PIERO GOLIA**

When reality shapes things and chance is involved, anything can go wrong, but if that is what naturally happens, it will still be good.

# OBSERVATION / BEGINNINGS /

**VICTOR PAPANEK:** “While we fought against colonialism and exploitation, I and others failed to appreciate how much we could earn in the places we had set out to teach.”

**ALAN KAPROW:** I began to suspect that 99 percent of my daily life was just as routinized and unnoticed; that my mind was always somewhere else; and that the thousand signals my body was sending me each minute were ignored. I guessed also that most people were like me in this respect.

**PAULO FRIERE:** “But action is human only when it is not merely an occupation but also a preoccupation, that is, when it is not dichotimized from reflection.”

**CAI GUO-QIANG** I inherited something that Chairman Mao passed down to us—create slogans that people can get behind. The slogan I came up with for Iwaki was, “Begin a story here. Create an artwork here. Begin a dialogue with the universe here. Create a story of this time with the people here.” The idea was that everything should begin here, in this location. We should forget discussions about globalization or the Pan Pacific. All these things could be put aside. What was important was that everything would begin with the people here and now. And we could have a dialogue with the universe at large.

**WILLIAM POPE L. THE BLACK FACTORY:**

the goals of the black factory are: 1) to make a distinct, direct effort to engage and interact with people outside a conventional context 2) collaborate with people to produce and interesting thought-provoking, emotional **tool-generating experience** that can stir up fresh ways to deal with challenges in their communities 3) engage people about their issues, with an open mind and a ready ear. To prepare for all this: do homework on the recent history of each place to be visited.

**RICARDO DOMINGUEZ: ELECTRONIC DISTURBANCE:**

We uploaded the Disturbance Developers Kit at one minute after midnight... And twenty minutes after we uploaded it... Queer Nation did an action... A week later, the International Animal Liberation network did two actions against pharmaceuticals in Switzerland...

**THE WALTER SEGAL SYSTEM:**

The lightweight timber structure, with no foundations other than paving slabs, and using standard cladding materials and linings in market sizes (enabling their reuse) took two weeks to build and cost £800. The intention was to dismantle the building when it was no longer needed to sell the materials off in their original sizes.

**LA POCHA NOSTRA** is based in San

Francisco with factions in many other cities and countries... [We] provide a base (and forum) for a loose network of rebel artists from various disciplines, generations and ethnic backgrounds. Our common denominator is our **desire to cross and erase dangerous borders between art and politics, practice and theory, artist and spectator.** We strive to eradicate myths of purity and dissolve borders surrounding culture, ethnicity, gender, language, and metier. These are radical acts.

Our collaborative model functions both as an act of citizen diplomacy and as a means to create “ephemeral communities” of like-minded rebels. We are more of a conceptual “laboratory” - a loose association of rebel artists thinking together, exchanging ideas and aspirations. The basic premise of these collaborations is founded on an ideal: **If we learn to cross borders on stage, we may learn how to do so in larger social spheres.**

**SPECTACLE** / **RECLAIM THE STREETS:** “The street is an extremely important symbol because your whole enculturation experience is geared around keeping you out of the street... The idea is to keep everyone indoors.”

**CRITICAL ART ENSEMBLE:** “as far as power is concerned, the streets are dead capital. Nothing of value to the power elite can be found on the streets, nor does this class need control of the streets to efficiently run and maintain state institutions. For CD to have any meaningful effect, the resisters must appropriate something of value to the state.”

**RECLAIM THE STREETS:** “The street party can be read as a situ-esque... attempt to make Carnival the revolutionary moment. Placing ‘what could be’ in the path of ‘what is’ and celebrating the ‘here and now’... It is an expansive desire; for freedom, for creativity; to truly live.”

**GUY DEBORD:** The spectacle that falsifies reality is nevertheless a real product of that reality. Conversely, real life is materially invaded by the contemplation of the spectacle, and ends up absorbing it and aligning itself with it.

claire bishop: “Work that insists on our centred presence in order then to subject us to an experience of decentring” is not resolved until the experience itself ceases to be an object in our minds. As long as it is “art” we are observing, then we are participating as actors.

**A USER’S GUIDE TO DÉTOURNEMENT:** Every reasonably aware person of our time is aware of the obvious fact that art can no longer be justified as a superior activity, or even as a compensatory activity to which one might honorably devote oneself. The reason for this deterioration is clearly the emergence of productive forces that necessitate other production relations and a new practice of life... even “modern” cultural objectives are ultimately reactionary since they depend on ideological formulations of a past society that has prolonged its death agony to the present. The only historically justified tactic is extremist innovation... The literary and artistic heritage of humanity should be used for partisan propaganda purposes. It is, of course, necessary to go beyond any idea of mere scandal... Any elements, no matter where they are taken from, can be used to make new combinations... **Anything can be used.**