

# PAVILION

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APPREHENSION. UNDERSTANDING  
THROUGH FEAR OF UNDERSTANDING



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# PAVILION #17

## APPREHENSION. UNDERSTANDING THROUGH FEAR OF UNDERSTANDING

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# Apprehension. Understanding Through Fear of Understanding

by Gergő Horváth

## COLUMN

As soon as we are born, fear becomes an essential part of our lives. A mild persecution complex develops. Fear is induced through certain events, by the people around us, through their actions and knowledge, be it warranted or not, conscious or unconscious.

Punishment is introduced, usually as early as possible, not as retribution but as a means of prevention. Maintaining fear in some, so as to eliminate it in others. If I were a lawmaker, would I criminalize stealing or killing because I thought they were immoral? Maybe, but that would not be my primary concern. If I cannot steal from others nor kill someone, that means that I cannot be killed and no one can steal from me. Self-preservation above all else. This might be viewed as constructive or necessary, an implicit side of human

nature, making things easier. It also provides certain opportunities to capitalize on people's fear.

In 2005, Gallup conducted an open-ended poll<sup>1</sup>, asking U.S. citizens between the ages of 13 and 17 what they feared the most. The top 10 fears were (in descending order): terrorist attacks, spiders, death/dying/being killed, not succeeding in life/being a failure, war, heights, crime/criminals/gang violence, being alone, the future/real world and nuclear war. What can be observed is the fact that most of these fears are socially or politically constructed and/or maintained and are used to justify many actions in day-to-day life. Dread becomes an inherent part of maturity, a rite of passage into adulthood; i.e. a way to project reality and shape ideology.

Fear is both the main tool and goal of oppressive power. A widespread cultural custom comes to mind, which many of us grow up with: Christmas. Depending on the region you live in, either Santa Claus, Jesus or an angel will come bearing gifts if you are good. If you are not good, instead of presents you get branches from a tree, with which your parents can discipline you. A holiday, supposedly about love, joy and birth, turns into one of terror. The ever-present anxiety of corporal punishment due to misbehaving is used to impose respect, in lieu of gaining it. Authoritarianism is introduced at an early age, so peace can be maintained, to accustom the young to social conventions.

There is another way to use fear to cement one's power. Not by inducing fear in others, but by exacerbating pre-existing

fears. Dwight D. Eisenhower's farewell address comes to mind. His final public speech, delivered in 1961, warned US citizens about the influence of the military-industrial complex: 'In the councils of government, we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the military-industrial complex. The potential for the disastrous rise of misplaced power exists and will persist.'<sup>2</sup> The possibility of a threat can be – and is – used to introduce a state of exception, to increase surveillance, to expand the powers that be. The threat of terrorism, cyberterrorism, of organized or virtually any form of criminal activity, is used to gain political or social capital, and to justify increased government and military oversight in public affairs, breaches of privacy and political crime.

Groups like neighbourhood watches or gated communities have emerged to provide a sense of security. Citizens surrender certain freedoms for the promise of protection, sometimes with horrible consequences, thereby creating the very thing they tried to avoid: a source of anxiety. Citizens take the role of a form of authority, while others voluntarily submit themselves to it. Relinquishing certain rights or freedoms for security is not a new concept. It has paved the way for many similar affairs. Hermann Göring explains how this can be done:

*The people don't want war, but they can always be brought to the bidding of the leaders. This is easy. All you have to do is tell them they are being attacked, and denounce the pacifists for lack of patriotism and for exposing the country to dan-*

*ger. It works the same in every country.'*<sup>3</sup>

In the culture of fear not only social or political measures are used to incite fear; religious measures are used as well. The numinous experience was and still is used by some to create a Panopticon-like structure. 'God', being ever-present and ever-seeing, observes us from above, while we believe, but do not know for certain, if he is there. Using servile and filial fear as motivation, believers behave in a certain way in order to receive the promised eternal protection. A very important issue arises here. The biggest difference between religious oppression and most other forms of punitive governing is 'free will', which creates an illusion of freedom. Also, 'God' never turns his back on us. He will grant you forgiveness, however late. Although a very discriminatory and vengeful image is painted, these illusionary constructs leave little room for questions and doubts, and appeal to emotion rather than reason. Miran Božvič explains the effectiveness of the Panopticon thus:

*The fear of ghosts [in this case the warden of the panopticon, or God] is perhaps the purest example of how an imaginary nonentity owes its real effects to its ontological status as a fiction; if ghosts were not fictitious, if they were really existing entities, then they would either not have any effect at all, or they would have different effects.'*<sup>4</sup>

Social anxiety has been intensified by *sousveillance* greatly. The thought that any misstep can be recorded by an active or passive participant in a particular activity and put on display via social media cre-

ates and further maintains the terror of an identity being generated for us rather than by us. This might be done consciously to humiliate someone or to create a topic of discussion, or can be done with documentary intent. An infinite loop of destructive self-doubt is created, leading to persecutory delusions, but to some extent justifiable. In Joseph Heller's *Catch 22* there is a dialogue between Yossarian and Cleveringer which illustrates this double standard infused with paranoia:

"They're trying to kill me," Yossarian told him calmly.

"No one's trying to kill you," Cleveringer cried.

"Then why are they shooting at me?" Yossarian asked.

"They're shooting at everyone," Cleveringer answered. "They're trying to kill everyone."

"And what difference does that make?"<sup>5</sup>

A problem appears. Freud explained in *Civilization and Its Discontents* that we have an unconscious need for punishment, which is an 'instinctual manifestation on the part of the ego, which has become masochistic under the influence of the sadistic super-ego'.<sup>6</sup> Before we try to defeat any external oppressive power, we must examine ourselves. The inherent need for punishment, the thought that we deserve what we get, has to be considered. Freud goes on to say that this inherent need for punishment 'is a portion, that is to say, of the instinct toward internal

destruction present in the [unconscious] ego, employed for forming an erotic attachment to the super-ego'.<sup>7</sup> We create pleasure out of received aggression to deal with the cruel super-ego. The super-ego's self-aggression stems from our incapacity, as infants, to fully externalize our biological aggression, so parts of this aggression turn into self-aggression. So, it seems, for us to be able to abolish any form of punitive power, first we must, in some measure, destroy ourselves or come to terms with the masochistic and sadistic parts of our psyche. This is no simple task. It is easier to accept and submit to certain constructs than to abolish them. Getting to a state of being able to raise the questions which generate progress is an extensive endeavour, but interrogation is the most powerful and effective tool anyone has ever had at their disposal to evolve.

#### *Notes*

1. <http://www.gallup.com/poll/15439/What-Frightens-Americas-Youth.aspx>

2. <http://mcadams.posc.mu.edu/ike.htm>

3. Gustave Gilbert (1947), Nuremberg Diary, Farrar, Straus & Co, New York, p. 279

4. Jacques Lacan: Society, politics, ideology (2003), Routledge, London, p. 269

5. Joseph Heller (1999), Catch 22, Simon and Schuster, New York, p. 25

6. The Freud Reader (1989), W.W. Norton & Co., New York, p. 765

7. Ibid

## A Protester in Homs, Syria

by Florian Göttke

On October 3rd, 2011, I open my morning paper and look down onto a street in Homs, Syria, directly into the eyes of a protester.

I look at him; he looks at me. His face is covered by a mask, but I can clearly see his eyes behind it. Our gazes meet, piercing through all of the intermediate layers of the media, in what feels like a live encounter. He looks at me with expectation: he poses a question; he makes a demand.<sup>1</sup>

The mask covering his face reminds me of a Mexican wrestler's mask — tightly fitted, transforming the face into one smooth surface. It seems to be handcrafted from a keffiyeh, a scarf symbolically linked to the Palestinian resistance, and that, in recent years, has also become a fashion item. The mask is as revealing as it is concealing; it hides the protester's identity, but not his individuality. The sign he holds up to the camera is not a standard protest sign; it looks like a red velvet pillow in the shape of a heart, taken right off of his parent's living room couch. It is emblazoned with a single word in Arabic: "freedom". Love is his message and freedom his demand.<sup>2</sup>

The protester is wearing a sky-blue tracksuit top and black pants. His sex is not easily determined. His somewhat rounded hips suggest he might be a woman, but this could be a distortion resulting from the camera perspective, and in the Arab-Middle Eastern context his short haircut makes it much more likely that he is a man. In his left hand, he is holding what might be a bag. The rest of the photograph is fairly empty: the surface of the asphalt, the hood and roof of a silver car. An uncropped version of the same pho-

tograph I found online shows the feet of four more protesters along the top edge of the photograph. Two of these four seem to be a couple of children together holding a sign with the Arabic text: “Yes for the Revolutionary City Council in Homs”.<sup>3</sup>

The protester is not a passive subject being captured by a press photographer covering the protest: he is active, playful and outspoken. He is taking charge; he is creating his own image. He performs his gesture for the camera in order to become a protest image. Together with the fellow citizen who photographs him from the balcony he asks the audience to approve of his message: join the protest, and unite in efforts to oust Bashar al-Assad.

The making of the photograph constitutes an act of protest as well, a sign of solidarity and support: the picture is made to be shared with friends, friends of friends and their multiplied followers in ever-widening circles. Photographed from a balcony or window above, the protester appears to be standing alone on the street. This perspective emphasises our idea of social media: a community of individuals. Each user makes his own choices and voices her own concerns individually. The protesters on the street thus appear not as a uniform mass but as a multitude. Through “Sharing”, “Liking” and “Friending” users become a community: an accumulation of individual statements that they hope will become big and strong enough to topple the regime.<sup>4</sup>

The caption of the photograph reads: “In Homs, Syria, where gun battles erupt as often as every few hours, an anti-government protester on Friday held a sign reading ‘freedom’. The image was taken with a cell-phone.” The photo is credited to “Homs Quarters Union, via The Associated Press”. How this photograph made its way onto the front page of the International Herald

Tribune is easy to imagine: the onlooker from the window or balcony photographed the masked man on the street and uploaded the picture to the Facebook page of Homs Quarters Union, a group of activists who established a media centre in order to support the protests and spread images and information about the Syrian uprising. The Associated Press, one of the largest news agencies in the world, must have gone to the Homs Quarters Union page, approached the group and brokered a deal to distribute the image on their behalf.<sup>5</sup>

At that time, Syria was an extremely difficult place to report from. The Syrian government had restricted the media’s access and denied visas to foreign journalists since the beginning of the protests. Entering the country illegally with help from the opposition was possible but dangerous. Local media centres sprang up all across Syria to fill this gap and small groups of activists assumed the tasks of documenting the events, and collecting and disseminating the information.<sup>6</sup>

Outside of Syria, the information provided by citizen-journalists was eagerly picked up by the official news media. However, they never granted the activists the same level of authority as they gave their own correspondents. These images are always published with the disclaimer that the information contained in them could not be independently verified. So, just for the time being, the media reluctantly had to rely on the “dependent” and subjective views of ordinary Syrian citizens and partisan activists. But what kind of independence can a photojournalist claim who is embedded either with a Syrian rebel group or government forces? One who is completely dependent upon their guidance in a quest for true images of the conflict? Does independence here not merely mean an assurance that the time and place of each photograph are accurate, while what is seen in the frame is impossible

to evaluate, because it is influenced by too many incalculable factors?<sup>7</sup>

On October 2, from the selection of images available that day, the picture editor at the New York Times chose this same image of the anti-government protester for the front page of the New York Times. A day later, the picture editor at the International Herald Tribune followed suit by republishing his colleague’s choice.

But he decided to crop the photo even more tightly, erasing all traces of the other people in the frame so that the protester appears even more isolated. The image accompanied an in-depth article about the situation in Syria at a time when the struggle against Assad’s regime was just moving from a phase of largely peaceful protests and violent reactions from the security forces to outright civil war. With this photograph of the protester and his beaming red sign, the editor seemed to be urging us and all of the involved actors to pause and reflect on the course the warring parties in Syria were about to take and the possible consequences.<sup>8</sup>

The following morning, this newspaper image arrived on our doorsteps and entered our lives. From our breakfast tables we, the readers, looked down – right through the construct of the media – directly into the protester’s eyes on that fateful street in Homs. As our gazes met, they carried the intensity and actuality of a real encounter, even though we were thousands of kilometres apart. We, the public, have become the all-seeing, all-knowing eye of Google Earth gone live. We are now able to zoom in on any street on the planet to see what is happening there. This image allowed us to become eyewitnesses to the protests in Syria. The photograph attests to the existence of the protester and his demands: he is right there in front of our eyes, on the street in Homs and he is claiming his basic

human rights: to be recognised as a citizen, to have his concerns heard, to enjoy the freedom to determine his own life. He demands that we read his message; he demands recognition and he demands a response.

The visibility of the protester to us, a global public somehow suggests the possibility to limit the Syrian regime’s power and a certain degree of accountability. The wide distribution of recording devices and the easy access to global communication channels have made the world so transparent that abuse and atrocities can no longer remain invisible and unrecorded. Every deed, every event is photographed, recorded – if not in fact then as a possibility. Everything becomes visible; everything is in the public eye. This visibility urges us, the public, to act – to put a stop to the abuses and to demand consequences for the perpetrators.

But this gaze from above that suggests transparency and accountability is also the perspective of the surveillance camera, the spy satellite and the predator drone circling in the sky, observing every moving subject as a potential target. It is the gaze of the security apparatus that keeps an evermore-scrutinising eye on us. It is the systems of power that keep us in check, that immobilise us and prevent us from taking action.

We know the protester in Homs existed. He was there, alive and present in the one second when we first saw his image in the newspaper. But a second later he is already gone. We will never learn what happened to him in the struggle that has now turned into a bloody civil war. His image has been replaced by other images we find on the Internet: grainy videos that tumble to the dusty ground or suddenly turn black, testifying to their makers’ death by a sniper. The sky above us is not empty anymore, but the hope for redemption is as fleeting as ever.

July 2013



## Notes

[1] This sense, that we looked each other in the eye, that we became aware of each other's presence and recognised each other's existence is what Roland Barthes would have called the "punctum" of the photo – the force of which struck me at that moment. Now, the closer I look at this image, the less sure I am that his eyes are actually visible. Still I keep having the feeling that he is looking at me – maybe even more so because I can't precisely determine the position of his eyes.

[2] I spoke with a Syrian artist and learned that, at that time in shops across Syria, people had to show their ID to buy fabric and paint – the standard items necessary for making protest banners. To avoid police scrutiny, protesters in Syria creatively used other means: individually crafted protest signs scaled down from public square to camera-ready size, slogans written on the palm of hands, symbols painted on faces, cartoons drawn on pieces of paper – and the most unexpected protest sign: a red velvet cushion. I imagine it coming from a kitschy living room with a big overstuffed couch and countless pillows on it, the heart-shaped one being the most eye-catching and thus the most appropriate to adapt for the protest. It is quite impossible to determine from the photograph how the word was applied to the cushion. The letters could have been embroidered, painted on, stitched on, or glued to the pillow.

[3] I had a few discussions regarding the protester's sex. While I couldn't decide definitively, I also questioned its importance. The Syrian artist I talked to insisted that he was a man, most likely an

activist, and that one of his female friends or family members had probably made the mask and the pillow for him. She insisted that protesting women would surely wear headscarves and the haircut conclusively identified him as a man.

[4] We should not think of the protester and the photographer as two different types of actors. They share the same objective: to communicate their grievances – and they share the risks that are inherent to engaging in opposition activities. The audience they seek is first and foremost not an international one, nor even that of their oppressive leader Bashar al-Assad. Primarily they are addressing each other: to share information and opinions, to posit ideas and to create community.

The protesters on the street, their fellow citizens observing and photographing them, together with their audience online create the "space of appearance", a term coined by Hannah Arendt in her book *The Human Condition*. It is precisely here in this "space of appearance" created by one citizen for another that the political is constituted. Even though in this case it is not the physical space of the agora, but a space once removed, the virtual space of social media.

The Arab Spring has been called the Facebook Revolution, and the virtual space of social media did facilitate the emergence of a "space of appearance" – where people were able to congregate as political subjects – and it is not a big step from being an active citizen to becoming an activist citizen, especially if the regime considers any dissent to be treason. But ultimately it was the people who came out

of the virtual into the actual urban space – the people who protested in the streets – who changed the political constellations in their own countries.

[5] Upon closer scrutiny, the story isn't that simple. I scoured the Homs Quarters Union Facebook page, but I was unable to find this image. I emailed the contact person and learned that they hadn't produced the photo, and that they didn't make an agreement with the Associated Press. Did the AP simply pluck a photograph from the Internet and credit it to one of the emerging grass-roots media centres to give it more credibility?

I contacted the AP to learn more about the image and its distribution. I never got an answer but they did refer me to the AP's Dutch representative where I was able to buy the rights to the picture. I learned that the AP was only selling a cropped version of the image. Where the image came from and who cropped it remains a mystery. At the AP site, this image is labelled as a "handout" image, meaning that it was provided by a third party, that the agency cannot license the use of the picture and only bills for a handling fee. In this case, an image taken from Facebook can indeed be characterised as a handout image, because the primary interest of the activists is to share images and information and not to make a profit from them.

[6] The important question of agency comes into focus here. Most discussions about photography centre on the image itself: the effect of the image, its aesthetics, the intentions of the photographer, or society's image saturation. This is also true for photojournalistic work, which

claims to engage with people and their causes: it is the image that raises concerns, the photographs that make a cause visible, the photographer who bears witness, and the visibility of the cause that increases accountability and highlights the demands for humanitarian assistance. The people shown in these photographs often function as stand-ins; they are silent symbols and passive victims. Their voices, their agency is habitually muted or ignored. It is urgent that we rethink the role of the photographed subject, that we consider his interests, her reasons for allowing herself to be photographed, and listen to his voice.

Ariella Azoulay addresses this issue in her book *The Civil Contract of Photography*. She urges us to recognise and acknowledge that the people photographed in crisis situations have their own interests and that their positions need to be taken into account. Azoulay posits that engaging in photography – be it as a photographer, a photographed subject or as a viewer – we enter a contract that connects us and makes us all partly responsible for the situation depicted in the photograph.

It is an intriguing proposition that will require further consideration. How and to what extent can this responsibility be speculated upon and then realised? As spectators, we have a duty to observe, to register and to acknowledge our counterparts in the photographs. We need to recognise their interests and their agency. But beyond that, do we have a responsibility to act?

[7] This photo is clearly the statement of an activist involved in the situation, and

he is trying to reach whatever public he can. There are many of these active, activist citizens who continue to create and publish their own images. This multitude of distinctive voices presents a counternarrative to the standard reporting. It creates an alternative, upside-down, or rather bottom-up social order that is pluralistic, nuanced, ironic and defiant. A very visible group of people in the small town of Kafranbel have been very effective in using the public space of the Internet to stage their protests: They photograph themselves with carefully formulated banners in Arabic as well as in English to reach as wide an audience as possible. Their equally sophisticated cartoons often allude to international pop culture and are easy to comprehend. They dispense their criticism equally between the Syrian regime, the supporters of the regime in neighbouring countries and in Russia, as well as the dabbling West.

(<https://www.facebook.com/media/set/?set=a.274568635969917.64971.169122569847858&type=1>)

[8] Subsequently, the photos that appeared in the newspaper returned to depicting the usual subjects: destroyed houses, dead bodies, funerals, opposition fighters in action, and refugees in miserable conditions.

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# Between Revolution and Heresy

by David Goldenberg

*Editing assisted by Ioana Pioaru*

## Introduction

Since I will be discussing, throughout this text, the term Post Autonomy [I will use the abbreviation PA for Post Autonomy], which is probably unfamiliar to many people, I need to provide a basic genealogy and definition. At this point, all I want to say is that the term was invented in the 1970s in response to Barthes' "The Death of the Author" and revived in the 1990s as an alternative term for and critique of Post Modernism. Several authors interpret the term Post Autonomy to signal "after art", or "the end" or "completion of Autonomy".

I am not interested in these ideas. Instead, I want to see how it is possible to shape these tentative formulations of Post Autonomy in another way, as a constructive moment for art, and to assemble ideas, for lack of a better word, of an art that emerges from this moment of completion *into a new moment and art*. It is this emergence of another art that I understand by *the full potentiality of Post Autonomy*. This text provides a step by step rationalization of what *this potentiality of Post Autonomy* could be, then drills down to open out its narrative and logic, then show how this narrative maps out a range of positions PA occupies, whether formless or concrete, within the art world, positions which structure the text. The first position of PA is formless and apparently contentless, while the second position is a practice grounded within biennials to examine biennials, globalization and colonization. To open out its logic and narrative it is necessary to chart problems facing art and thinking, a route through these problems to a point which I call the "turning", where the whole of what we understand by art is able to be reimagined and rethought, which I see as the greatest and most exciting challenge today.

At the same time I want to briefly examine the continuous refining of the term, concept and scheme of PA starting in the 1990's until today by different authors including Peter Osbourne, Stephen Wright, Pamela M. Lee, whether they are consciously aware that they are addressing this scheme or not, which suggests to me that what we are dealing with here is a new entity rather than a new theory and a new category of art, but what this something is, is not so easy to pinpoint.

## *Preliminary remarks*

*I would like to start by asking you to image that we are within Post Autonomy and have lost sight of what art is, and from this position, imagine how to locate and rebuild art again. Let us use this as a mental image to project out of the existing normalized state of affairs.*

*During this process, we need to think about how we locate something that has been lost and has disappeared, find the language and terms to locate this invisible object, give it a shape and a set of coordinates in space, and define how this entity is understood in relationship to the body [of art] that has been lost.*

*My work as an artist is the use of this narrative to unfix and open up existing thinking and art to different possibilities.*

## Part 1

The First Position of Post Autonomy without form and content

The image of reimagining art again

The title for this text, **Between Revolution and Heresy**, is taken from Ray Brassier's essay<sup>1</sup> on the French philosopher Francois Laruelle's concept of *Non-philosophy*, in order to establish a link between Post Autonomy and Non-philosophy. In "Difference and Repetition", Deleuze writes that the question of where Philosophy starts is a question faced by all philosophers and this question of where to start is defined in

relationship to what is non-philosophical, the senseless and the limit of thinking. I want to suggest that we may do the same thing here: how can we imagine starting art again, and *where* do we start to do this? So I want to say that Non-philosophy in relationship to philosophy is equivalent to what we are trying to imagine and construct around the term Post Autonomy in relationship to art as it exists, and as the emergence of a new art in proximity to what is currently understood by art.

I want to technically use the terms *heresy* and *revolution* in reference to their philosophical definition and also to the bigger picture, concerning *overcoming*, *transformation* and *change*, which takes us back to the transformation of all values outlined in Nietzsche's "Antichrist". These are basic questions that need to be resolved, if the scheme of Post Autonomy is to make sense, but also leading on to thinking more deeply about what actually constitutes the *new*, *revolution* and *change* in art. And in working through these issues, I want to piece together ideas about how change, resistance and other loaded and embarrassingly worn out terms are used in art; and here I am thinking particularly in reference to artist's use of the troubles in Egypt, the Occupy Movement and the Arab Spring. Then how, through using these troubles as sources and content for their ideas and artworks, this leads on to thinking about the role and capacity of art and what falls within art and what doesn't. In other words, can everything be converted into art in the same way that everything becomes content for philosophy? The relationship between the Post and the Non.

"Non-philosophy is a discipline born from reflection upon two problems whose solutions finally coincided: on the one hand, that of the ontological status within philosophy, which associates it, whether explicitly or not, to Being and to the Other whilst forbidding it any measure of radical autonomy; on the other, that of philosophy's theoretical status, insofar as philosophy is practice, affect, existence, but lacking in a rigorous knowledge of itself, a field of objective phenomena not yet subject to theoretical overview." <sup>2</sup>

How can questions about Non-philosophy assist us in understanding PA?

Can we use Non-philosophy as an example [and a model, if we are convinced that we are thinking of PA as a new model of art] to determine, first of all, what the "Post" in Post Autonomy implies, which seems to be the weakest and most misunderstood aspect in locating what is understood by the term PA, since it evokes and repeats the chains of definitions and terms inherent to historicism? Then how the entity of PA is positioned and defined in proximity to the existing body of art and its categories. If such an entity called PA exists, or if a space or entity that the term points to exists, how are its attributes to be located and given a shape? In other words, how can we use this as a completely new terrain that escapes or is resistant to the existing habits of thinking, language, terms and categories, where it seems that a completely different order of thinking is required or, to be more precise, where are the appropriate means to articulate this entity? Marking a link between Non-

philosophy and Post Autonomy allows us to escape accusations of redefining an epistemology and ontology of art and questions of origins. So by discussing Post Autonomy we are talking about a different type of formation.

Central to both, and key to much recent debate in art and philosophy, however deeply buried the issues lay, is the problem in locating thinking. In philosophy and art, there is much discussion concerning the problems with thinking, but not with what actually constitutes thinking itself, which leads on to problems with critique and descriptions of art and simply discussing and defining art and philosophy; behind all of this is the validity of the 19th Century German Romantic legacy of critique and philosophy continuing and completing art.

Thinking after Conceptual art? What is thinking in art today?

Let us start by asking two unavoidable questions: "What is thinking?" and although this doesn't necessarily lead directly to questions about Post Autonomy, we still need to be able to determine "What constitutes an adequate form of thinking to define and discuss Post Autonomy?"

Therefore, one continuous thread I have sought to address by constantly asking "what is this entity Post Autonomy", is simultaneously a question about "what constitutes thinking" at a time when thinking appears lost to us; this line of reasoning leads us to examine fundamental problems with the thinking and language to understand art itself, particularly

around definitions of categorization, organizational principles, the role of language structured through binary oppositions, and language embroiled in the terminology and politics of Colonialism and Globalization.

So what is this thinking that we use? In "The image of thought"<sup>3</sup>, Deleuze claimed that thinking, since Kant, is grounded in *Common sense* and *Good sense*, which leads to nothing more than a passive affirmation of what exists, and that is merely an affirmation of the status quo and the existing Social/Political order, so *limiting* rather than *expanding* the possibility of thinking. He defines the space outside of this restricted thinking as the "other structure", while for Guattari, after the 1970s, what was said to constitute Philosophy is nothing more than *opinion*. Recently, Peter Osborne, in the text "Where is the work of Art", sought to define a "Post-Conceptual practice" that reflects and mirrors the *emptying out of thinking*, and suggests that it is the role of advanced art practices to reveal this process, and complacently affirms that "Powerlessness is still the ironic condition of art criticality" and, equally unconvincing, that philosophy is about embodying the thinking of its time. Coupled to this, we must add Maurizio Lazzarato's concern in "The making of the Indebted Man" about the coming into existence of anti-production [which seems to mirror art production today] and the conscious removal within the knowledge industry of the capacity to develop criticality and thinking, capacity which is replaced, instead, with the replication of traditional forms and thinking. So we know that we are in the process of the emptying out of what is understood by

thinking, but we don't know what constitutes thinking.

I want to clarify further what I have just said with the following quotes and apply to art what is said about philosophy:

"It seems that much philosophy has been preoccupied with how you think rather than what you think."

"Where philosophical revolution involves a reformulation of philosophy for the ultimate benefit of philosophy itself – and a philosophical stake in what philosophy should be doing – heresy involves a use of philosophy in the absence of any philosophically vested interest in providing a normative definition of philosophy."

"The disinterested identification of philosophy results in what Laruelle calls a non-philosophical use of philosophy: a use of philosophy that remains constitutionally foreign to the norms and aims governing the properly philosophical practice of philosophy."

"For Laruelle, the trouble with this performative dimension of philosophical activity lies not in its performativity but in the way in which the latter invariably operates on the basis of an unstated set of constative assumptions."<sup>4</sup>

Change in mainstream art

If we are to understand whether change is possible through the scheme of Post Autonomy, it is necessary to ask how we understand change within the privileged space of art. And why should we take up the empty cliché of change, if that is what

is implied, or thoughtlessly assume cultural power, which is what we are actually touching on? Nevertheless, it is common to hear and see imprint terms such as *resistance*, *political activism*, *revolution*, *critique*, *Utopia* and *politics*, which increasingly strikes me as no more than empty gestures, when it is clear that nothing changes. On one level, this is for obvious reasons, given the long standing problematization with Positivism, theological teleological ends and reluctance to undertake any form of structural change in art. Yet, change does take place in art, even though we need to look outside mainstream art to see evidence of this. A clear example coincided with the rise of Cultural Capitalism and its appropriation of the terms and functions of art; this is the 3rd way developed under Tony Blair, with the widespread popularization of art throughout the UK.<sup>5</sup> This form of art adopts a Modernist veneer, under the logo of "participatory practices" and "everyone is an artist", whose function is a Political one of knitting together disparate communities, at the expense of advanced art practices and criticality. So new art worlds are being built in parallel to the mainstream art world; having said that, we still need to ask ourselves what is the actual capacity within mainstream art to address issues of change, and if we no longer know, is it time to reformulate our understanding idea of change in art?

I now want to jump straight into what I understand by Post Autonomy as the "Potentiality of Post Autonomy", as the only scheme for change in art. What is my understanding of change in this context? It is the complete dissolution of art and the capacity to reinvent and reimagine it again.

The idea of art as an absence that requires reimagining and reinvention

In a key passage on Post Autonomy, Lingner writes:

*"If art is not to collapse by continuing along the line it has taken so far, it needs to undertake a drastic action, instead of understanding the final point or conclusion as the end of art, or the completion, realization, collapse of the trajectory of art, this end point of its trajectory ought instead to be recognized as a trigger for another process leading to a different formulation of art."*<sup>6</sup>

*He suggested that we recognize this moment of art's conclusion as the first stage in its development i.e. as the basic stage of art's maturity.*

This is outlined in Michael Lingner's first texts on Post Autonomy in the early 1990s ["Verbal Art Communication" & "Art as a System within Society"] a discourse that seeks the rationale inherent in the logic, will and spirit of autonomous art, which seems inevitably to lead to the completion of whatever is understood by art, leading to the finalization of the art process called Post Modernism.

But I think that it would be more accurate to say that what is being described here is something else and far more important: tracing art's entry into Neo Liberalism and its impact on art, which accounts for the sheer difficulty and obscurity in describing a new, complex, "minus object" and entity, since it has only been possible in the last few years to articulate these problems and this new

entity.

*If we are to literally register entering into a new time and entity, then we don't have a choice but to recognize the radically changed function, place of art, new role for art, and this is another purpose of this text.*

We have to understand Lingner's text as a synthesis, joining together a form of conceptual art text, along the lines of "Art & Language" with statements that are equivalent to word pictures in the manner of Weiner and Sturtevant, where the text functions both as an essay form and art work. In the essay form, Lingner seeks to apply analytical philosophical systems and theoretical insights into the production of the System of art and the inherent logic of that system, where the scheme of Post Autonomy is used to interrogate the symptoms and problems in art, but again, what becomes clear is something else, and that is *the poverty of the description to provide a credible picture of the existing state of affairs.*

The point appears to be how do we use the poverty stricken set of concepts and language to trace the historical developments of art. In other words, what appears to be happening in Lingner's text is the exposing of the moment in the decline of the narrative, concepts, analytical tools and critique to pin down what is understood by art.

In seeking to move into the moment of poverty, reductive thinking and the symptoms of this poverty, Lingner examines Kosuth's use of Tautologies, as an art that merely points to and describes the "there" and mimics nothing more than the



inherent problems with philosophy and the confusion of what we understand by concepts, by allying concepts with propositions about the world. The recycling of art as a sign of the entry into art's stasis and non-development and the loss of reliable narratives to make sense of fundamental changes to art, I think, is clearly signaled by acknowledging the inability to continue to use narratives established by Adorno and Benjamin to differentiate art as a space of resistance from commodified art forms.

Strange to say, after this moment, it seems artists and art institutions have been preoccupied in reclaiming the role of the critic, the practice of critique, and forms of institutional critique.

Life inside stasis and non development defining attributes of a new spatio-temporal entity.

It has only recently occurred to me that this moment we are living has the characteristics of stasis, and it seems that this moment of non-development, non-growth, a perpetual "now", has already stretched into 20 years and reveals distinct attributes showing that we have entered into a completely new entity, and it is the continuous reworking of these initial crude formulations of PA by successive authors to make sense of this new entity that in hindsight clarifies the problems Lingner knitted together around the term Post Autonomy.

Continuing / continued development of PA

The next point I want to stress here is that it appears that multiple changes occurred roughly at the same time Lingner produced the two texts on PA – the end of the idea of the avant-garde, alternative ideas of the art world, the collapse of a materialist reading of the world, the problematisation of what constitutes thinking and the recent history of philosophy if we agree with Guattari in "The Three Ecologies", the starting point in the breakdown in the confidence in critique, and the mutation of cultural and economic problems into Neo Liberalism.

Exposing the slide into non-growth and stasis announces both the completion of the system of art, which if continued along this trajectory can only lead to endless stasis, and its eventual collapse.

This description provides a basic formulation of Post Autonomy.

This analysis also leads straight into what I call the "hinge", the moment leading up to the end point or break with art, which is such a momentous event; how is it possible to imagine this moment, before going on to the next unimaginable event, entry into a new moment?

A.

How do we read this: "end moment and collapse".

B.

Then how do we read the next part of the chain: "The end moment as a trigger for

another process?".

It seems that whatever means we have used to embody art and thinking no longer work beyond this point, or rather, to be more precise, they cease to function, so it seems we need new forms of thinking and art, in which case, how to proceed without thinking and a clear obvious means to embody art? Or to be even clearer what actually constitutes thinking and the material embodiment of art after this moment?

*What this leads to is the manifestation of the collapse as a trigger for starting again – if we problematise the form of thinking and the material manifestation of art – then we need a starting point – so how is this starting point established?*

It seems that all narratives describe an unbroken and continuous history of art and whole objects of art, but what we are now knitting together is a much more fluid description, that articulates an inside and outside, a physical manifestation and its collapse, its mutations and a whole range of different permutations that break up a normalized narrative. The process of breaking up and disrupting a normalized narrative is carried further when simple statements are converted into word images to allow us to project beyond this moment into another mental space

after autonomy

The collapse of art

starting art again

the 2nd history of art

Alongside "thought experiments" and "mental projections" to break up a normalized narrative.

Yet, we need to ask ourselves very carefully here, given how radical our claims are, "How true are these claims?", "How fixed and immobile is whatever we understand by art, whether as a body of knowledge, or as an industry?" I think this is another characteristic of the time we are living through – that it is extremely difficult to come up with concrete facts about institutions and their global role, so I think this is an extremely difficult question to answer satisfactorily, although we need to. But the fact that there is now a string of authors who pick up and develop similar sounding points seems to me to suggest that there is substance behind what is being described.

## Part 2. Biennials and Globalization

Second position of Post Autonomy, working within the context of a biennial to examine biennials, globalization and colonialism, revision of Post Autonomous thinking and practice between 2007-08 by myself, Peter Osbourne, Jeff Wall.

I want to meditate on the semiotics, terms, categories that make up the attributes of what has come to be understood by "Contemporary art" in conjunction with the attributes that constitute "a dialectic of the biennial form", in order to understand why these terms not only define a limit to understanding art, but also, what is possible, in turn becomes a barrier to further

developments in thinking and art and the rationale behind such severe restrictions on the terms to define art.

This is a quick summary of my research into the Biennial form.<sup>7</sup> The biennial is the newest form for art in a global context as a place of continuous experimentation and critique of existing places for art. By implying the structure of a biennial is dialectical I intend to show that whatever it is, since there is no agreed definition of what a biennial is, has to be constructed. At its simplest, we can say that Biennials have an underlying link to the global expansion of the Western art market, with connections to globalization and colonialism, but, alongside this, theorists and artists have used the space of the Biennial to analyze the effects of Globalization, travel, displacement and Biennialisation on local people and places.

To understand these problems precisely, I want to work through a thread of issues starting with what we understand by *the contemporary* and *the biennial*, examining biennials from inside biennials, defending contemporary art against attacks.

## Contemporary art

Debates during the past 14 years have centered on redefining the Contemporary and we can see that key players defining art in the West are involved in this process – Liam Gillick, Hal Foster, Peter Osborne, Pamela M. Lee, e-flux. The following presents samples of their debates on the contemporary:

“Contemporary art does not take account for that which is taking place” by Liam Gillick.<sup>8</sup>

To paraphrase, Gillick says that Contemporary art defines art made between 1973 and 2008 and that, at the time of his writing the text, we have entered into a phase where artists are redefining new terminology and what gets made to embody new descriptions of art.

Hal Foster writes in his introduction to a questionnaire on Contemporary art<sup>9</sup>:

“The category of ‘contemporary art’ is not a new one. What is new is the sense that, in its very heterogeneity, much present practice seems to float free of historical determination, conceptual definition, and critical judgment. Such paradigms as ‘the neo-avant-garde’ and ‘postmodernism’, which once oriented some art and theory, have run into the sand, and, arguably, no models of much explanatory reach or intellectual force have risen in their stead. At the same time, perhaps paradoxically, ‘contemporary art’ has become an institutional object in its own right: in the academic world there are professorships and programs, and in the museum world departments and institutions, all devoted to the subject, and most tend to treat it as apart not only from prewar practice but from most postwar practice as well.”

Pamela M. Lee has provided the latest revision of what can be said to be a scheme of Post Autonomy, and supports my claims and arguments for the attributes of Post Autonomy.

“Art has for the past 20 years occupied a

sort of critical holding position for all sorts of reasons, however, a key essential issue is the recomposition of what is understood by the ‘Art World’ defined by Arthur Danton the 1960s, as a self referential autonomous World. And it is because the composition of the characteristics and attributes of what embodies the Art world is undergoing such drastic fundamental and complete change that we are unable to define and articulate it. Nevertheless the term Contemporary art is used alongside globalisation and the biennial form, or to be more precise, the form of art that is characterized by art’s link to Globalisation and Capitalism. And there is a fine line between Global Capitalism and Global Art.”<sup>10</sup>

Peter Osborne

“Contemporary Art is Post Conceptual Art”, 2010<sup>11</sup>

The Contemporary is a short hand for the now, the present. A concept that seeks to unify temporality and spatiality or the geo-political for all people Globally.

**“it is the convergence and mutual conditioning of historical transformations in the ontology of the artwork and the social relations of artspace – a convergence and mutual conditioning that has its roots in more general economic and communicational processes– that makes contemporary art possible, in the emphatic sense of an art of contemporaneity. These convergent and mutually conditioning transformations take the common form of processes of ‘de-bordering’: on one hand, the de-bordering of the arts as mediums – the emergence of gen-**

uinely *transcategorical* practices opening up the conceptual space of a ‘generic’ art – and on the other, the de-bordering of the previously national social spaces of art. This has been an extraordinarily complicated historical process. Nonetheless, its result may be summarized, in brief, as the immanent appearance within the work of art of the global socio-spatial dialectic of *places*, *non-places* and *flows* in the form of a dialectical constellation of the *aesthetic*, *conceptual* and *distributive* aspects of art. It is this dialectical constellation that constitutes what I call the ‘post-conceptual’ character of contemporary art.”

These examples give a sufficiently clear idea that – through debate around the definition of contemporary art, which has absorbed all current practices, although it is an empty category, but attached to the biennial form – the term “contemporary art” is the last term that can be used to define and locate art; this leads into a moment where there are no adequate terms for art and, in turn, into a debate looking at defining new terminology. It also acknowledged that understanding and definitions of art has, for the past twenty years, been at a standstill, while the total transformation that art is undergoing cannot be understood through the terms, categories and theories of art that we have inherited.

Biennials as a site of continuous investigation

Beyond orthodox Biennials like Venice and Istanbul, the current definitions of the Global Biennial form are modeled on

Deleuze's notion of *process* as a site for perpetual discourse, thought, experimentation, where thinking into Contemporary art sits alongside a continually developing idea of what constitutes the site for art. Furthermore it seems that all the issues defining what we understand by the category "Biennial" and the category "contemporary art" meet together around the cardinal points of Globalization, Colonization, Neo liberalism and Cultural Capitalism. Osbourne's suggestion that a new form of autonomy has been invented to describe the movement of artworks to different biennials across the world, despite the social and political ineffectiveness and detachment of many works, makes such a claim plausible.

It is difficult to know how to respond to this impasse and determine whether these claims and problems are actually true, and if they are, what practical solution we can resort to, in order to address them. Nevertheless, the thrust of this argument, and the reasoning behind the argument for Post Autonomy, is that these problems are very real, although it is difficult to correctly evaluate the cause or rationale that lay behind these power shifts that necessitate new terminology and the alarming failures of thinking and concepts. But we need a way forward to break through this endless loop and impasse. It is at this point that the necessity for a new space becomes compelling. And here we can recognize the first function of Post Autonomy, as a procedure that allows us to open up a new mental space, which recognizes the limit we are now examining, while at the same time pointing to a new space, beyond what is understood by contemporary art and the biennial form, a new space for

thinking which we can use to allow our thinking to coalesce and take shape.

1. These two elements constitute a basic framework of research for the formation of two similar overlapping practices: a revision of Post Autonomy as formulated in 2008 and a new model of institutional critique.

2. The reason for linking these together is to formulate the problems posed by framing of contemporary art and the biennial form as part of the methodology of a Post Autonomy practice (alongside a new institutional critical practice) by grounding research within the biennial form.

How are we to articulate Biennials and contemporary art?

Texts, discussions, walks, installations, skype talks co-exist in recent PA practices to reflect dissolving terms, categories, descriptions and material form, which seems to make the possibility of analyzing the problems we are looking at very difficult. At the same time, it is necessary to register that art is ineffectual, or to be far more extreme in order to make our point, we can say that in reality art no longer exists and is contentless. So it is necessary to acknowledge *this absence of art as a minus object* but at the same time *locate sites where we start to rebuild and reinvent art*, to differentiate this process from Neo Liberalism which merely removes thinking and promotes repetition. Can we legitimately say that we are engaging with this process (of

moving away from this absence) here, on this paper, in this detailed text, and that all we are doing is using the only tools and means to do this? How do we imagine an end point, collapse and new beginning? I want to work through these difficulties during the rest of this text.

Until recently it was not possible to find convincing accounts of the fundamental changes art and society is going through that I have discussed, maybe this is no more than an inadequate understanding of the impact of Neo Liberalism on art; however, with "Forgetting the art World" (2012), Pamela M. Lee focuses on precisely the complex shift registered in society and art from the early 1990s onwards, reflected in looking for a new periodisation to describe the changes society and art have passed through. Lee uses Immanuel Wallerstein's periodization who says 1945-90 constitutes a time of transition, and 1990 until 2013 marks a moment of continuous crisis under the all encompassing label of Globalization, but also a fundamental shift away from whatever we understood by art. Pamela M. Lee goes so far as to say that 50 years of theorization defining art are unable to capture and define existing conditions taking place in art. And that the crisis in art is a crisis in self-definition and confidence in making claims about what constitutes art, brought about by the erosion of what was known by the Art World through collision with Globalization.

How to formulate and analyze the existing state of affairs of art in the absence of either a coherent or plausible account? What is certain is that we are witnessing the gradual degrading of a former definition and understanding of art and the

tools to analyze it, which is made more significant given claims concerning the crisis engulfing Philosophy, if we are to believe Guattari's account in *The Three Ecologies* and *Schizoanalytic Cartographies*. This is not to say that other competing descriptions don't exist or don't deserve to be taken into consideration, but in my opinion they are not convincing, since they merely repeat the problems facing art and thinking, by replicating and consolidating the Colonial and Cultural power inherent to a Eurocentric tradition. A key example here to illustrate my point is Brian Holmes' ongoing project "Continental Drift", which uses Guattari's thinking to find an exit point out of Neo liberalism and the internal/external order, without finding real solutions.

If we are to agree with the initial, but crude, observations formulated for Post Autonomy, then we need to state this issue in its starkest form -

A. "How to formulate and analyze something without language, concepts or terms of reference where we observe only symptoms and evidence of a loss of art, the peeling away of each attribute that makes up art. Secondly, "How to proceed without a workable definition and concept of art?"

B. "How to respond to the emptying out, absence and the negative space of art that remains?" Then how to adequately frame these sets of problems without sounding melodramatic, making empty generalizations, and formulating these problems as a problem for art?



Examining a biennial from within a Biennial

The methodological limit where this shift pushes art is addressed in the show I presented in the Venice Biennale, “The transformation of Art”, which uses a broad range of material means within the concrete context of the biennial form to isolate phenomena and information that cannot be described, seen, or fixed within existing means. The difficulties revealed in the existing state of affairs were directly confronted step by step in test runs leading up to the Venice Biennale, in online collaborative drawings/texts/diagrams. “Visualization” was used to shift our descriptions and definitions away from outdated and meaningless terms such as exhibition, art work, biennial, into a form that doesn’t exist yet.

At this point I want to introduce a new term: “Participating cultures”. This term is central to developing a new art through reformulating the function of art in a global context, by extracting art and thinking out of Neo Liberalism. The installation in Venice, as a whole, is a visualization showing the route towards materializing participating cultures and the opening up into a new art and thinking.

But what is the necessity for staging a material practice looking at examining the biennial form, within the concrete context of the biennial? This isn’t strictly speaking a site specific practice but a tangible form to focus thinking and to pose concrete questions concerning the spatial reach of art. It seems increasingly clear that this is where we go to find the clearest definition of what we understand by art in a global

context. Another principle reason for doing this is to consciously hone down what can realistically be said and tested out within a context, rather than what we can speculatively say, limited to consolidating existing cultural powers; in other words, in order to break down and shift existing power blocks, meaning or the recycling of power, we need to develop a specific methodology where issues and questions can be brought together *and engaged within a concrete framework*. Ultimately, this is meant to address the issues: who poses question about post autonomy, what question do we pose and where are these questions posed?

But in reality, if what I have said so far is correct, “How can you interrogate the biennial form if concepts and attributes defining art are no longer in place?” In other words, if concepts, ideas, thinking are no longer in place to agree what art is, how and where do we locate the criteria to define contemporary art and the biennial?

Protecting art against capitalism, the market and change

The solution to attacks against art and the contempt the general public has for contemporary art, and the crisis in Western culture seems to have fallen to the Deleuze and Guattari revolution. Its scope and ambition I have already mentioned; a program linking aesthetics to philosophy seems to reconfigure a dilemma already pointed out by Nietzsche in “Thus Spoke Zarathustra”, namely, problems with existing forms for thinking and art, continued in “Anti-Oedipus” and Deleuze’s embodiment of a new philosophy, in “Cinema”, in other words, what

constitutes a form for today’s art and thinking? The reinvention of language, terms and concepts through the Deleuzian philosophical revolution has been adopted by Academia to reinvent art. But I think this over-reliance merely obscures the difficulties we face, or we can be more precise, this marks academia’s determination to defend art and thinking from the market and capitalism within the confines of its institutions, which ends up paradoxically entrenching existing institutions and power, and preventing any further discussion of changing institutions or proposing different possibilities and has, at the end of the day, produced a passive art, which is shown clearly in the over-reliance on the film essay and video that leaves institutions and society intact.

This is not to say that there are no significant works, in fact it seems whatever we understand by significant works can be found in this area; one work is of considerable significance and needs to be mentioned here: “Assemblages” by Angela Melitopoulos and Maurizio Lazzarato, which looks at the construction of a new synthetic space that combines political, psychiatric and aesthetic spaces.

To proceed it seems that we need to do a number of things: map out in more detail the territory that has opened up at the point when the dissolution of art and thinking began, successive and periodic insights that expand what is understood by Post Autonomy and, given the erosion of thinking, concepts and language, what terminology and basic or sufficient reasoning can we adopt to make the simplest description of this state of affairs? These problems are clearly shown when

we move away from the logic of Colonial language, the role of Modernism and its structuring of territorial through “Binary oppositions” that define centre/edge, artist/art work, self/other, replaced by the terms “project” and “participatory practices.”. The loss of modernist language has bifurcated in two directions: One where the term project becomes an overarching term to define a space of work which is continuously deferred and never fixed, having an uncomfortable resemblance to problems raised by Neo Liberalism. The other is the **Systems Theory** as defined by Luhmann, where **participation, participatory practices** become this broad term defining the artwork, author, artist, audience and at the same time recognizes that this apparent poverty of thinking and concepts can only be resolved through contemporary new thinking that addresses the complexity of the current state of affairs.

Then we are faced with defining whatever it is that we once knew by art, whose properties, attributes and concepts that have slipped away since the 1990s then the object, practices and thinking that remain in its place and which we are unable to mentally fix. Equally, it is important to recognize the larger field of art activity and their attributes, residues of thinking, criteria, massive overproduction of artworks under the umbrella of “Everyone is an artist”.

Errors in reading PA

It is simple to suggest and, I think, a complete error to say that, if we define PA by the attack and loss of a coherent reading of art, by implication we are advocating a conservative reading of art, non develop-

ment and a reductive reading of art, using the argument of post autonomy to reconstruct modernism. This I think is what happens if we fold over into a reading of PA what is taking place in society's attacks against art.

At the same time that I pose these elementary questions I am simultaneously assembling the line of inquiry a PA practice ought to or is capable of asking and working through; in other words a form of inquiry that is fluid and flexible, that constantly criss-crosses inside and outside the boundary of the field of art, that registers its material and negative properties. At its limit, what we are looking at is a form that allows us to retain a memory of the whole entity that has disappeared and is now invisible.

The crux of the matter is whether this appearance of the dissolving of all the definable attributes of art since the 1990s is something real or whether we are witnessing a complete change and mutation of art that hasn't reached a final stage, so we are unable to recognize what this change actually is. Another possibility is that we are just watching the effect of market forces which requires constant change and renewal. But maybe the obvious remedy to all these problems is no more than reconstructing the former model of art, which is what many institutions appear to have opted for in the overwhelming revival of Modernism. I think it is almost impossible and premature to make a definitive judgment, except to say that there appears to be recurring opinions that validate that we are continuing to experience the process that PA registered in the 1990s: the overwhelming effect of Neo Liberalism on art. Let us say

that this is possible, if only to materialize the Logic of a PA practice, which means that we cannot avoid confronting what appears to be insurmountable difficulties: "How to confront the absence or the negation of all the attributes of art?" "How do you engage and confront an absence or negative space, something that is gradually turning inside out, lacking materiality and concepts." "What is the filiation and proximity of the position occupied by the space of PA to the existing framework of art and its Histories?" These questions hint at and starts to mark and pull out hidden structures.

#### The use of the term PA

I have to agree with current opinion that the available terms, signposts, categories to define and allow us to navigate recent developments are unusable and meaningless, so we need another organizing principle. What our thinking revolves around is the gravitational pull of the end point marked by PA as a trigger for another process. Which means that this end point, as registered within the logic of the narrative of PA, is not an end of art but recognition that whatever self definitions, concepts we have been operating with are no longer usable, where the inability of Adorno's and Benjamin's texts to make the new space understandable conceptually mark this end point. So, if we take the initial ~~crude~~ formulation of Post Autonomy as a label or term, that it is the only possible means at our disposal to signal an end point of art, and the use of the only available sign to signal the end point of the thinking and concepts to access art, the end of art to define art or the literal destruction of art, do we take this literally? In early accounts of PA during the

1990's it was suggested that artists move away from commodified art production or go on strike and withdraw their creative labor from the art industry, which are strategies that artists and art critics are proposing today. Given the continuous attacks against art and artists in recent times, a radical act is necessary. However, it seems obvious that there are no easy options.

"The turning" exposing a new space and art

Again we come back to looking at this text as a point where the end point as a process to start again is registered. How to formulate this presentation as a text work that exists within the completely dissolved state outside/beyond all existing terms, categories and material framework of art? What seems obvious and almost too simple to register is that what at first sight appears to be the problem of an empty space, the degrading of the thinking and manifestation of art that leaves an empty space, a minus object, is, once we "turn" the problem around, reveals itself to be the most significant moments in recent times, an opportunity to rethink and reimagine art again. Here, I think we reach what I understand by the potential of PA – revolving around how the emptying out of art is understood, recognized and extracted from Neo Liberal time – this extracted emptied space is what I understand by the space of PA as a positive, by revealing a new space that needs constructing, a new space that can be explored, given shape, structure, that can be positioned in proximity to existing art and its history. This is my understanding of how a new art begins.

Notes:

- [1] "Axiomatic Heresy", Radical Philosophy, 121 Sept/Oct 2003
- [2] <http://www.onphi.net/texte-a-summary-of-non-philosophy-8.html>
- [3] "Difference and Repetition", by Gilles Deleuze.
- [4] "Axiomatic Heresy", Ray Brassier, in Radical Philosophy, 121 Sept/Oct 2003
- [5] "Critique of Creativity. Precarity, Subjectivity and Resistance in the Creative Industries", Mayfly Books, 2011; chapter IX: The Los Angelisation of London, Three Short Waves of Young Peoples Microeconomies of Culture and Creativity in the U.K. by Angela McRobbie, p.119
- [6] "Place, Position, Presentation, Public", Art as a System within Society, 1994, p. 117
- [7] For further information on biennial s you can consult the following texts: "Megaexhibitions and antinomies of transnational global form by Okuwi Enwezor in the Globalization of the false: A response to Okuwi Enwezor by George Baker"; "Reluctant Nomads. Biennial culture and its discontents" by Claudette Lauzon <http://journals.uvic.ca/index.php/racar/article/view/10308>; "Migratory Aesthetics" by Mieke Bal. Bal acknowledges two important facets of contemporary art practices. First, that art today is inextricably linked to the logic of the global market place; second, that the globalization, biennialization of art cannot and should not obscure the geopolitical nuances of its production.
- [8] <http://www.e-flux.com/journal/contemporary-art-does-not-account-for-that-which-is-taking-place/>
- [9] <http://www.e-flux.com/journal/contemporary-extracts/>
- [10] "Forgetting the Art World", by Pamela M. Lee, The MIT Press, 2012
- [11] Public Lecture by Peter Osborne, Fondazione Antonio Ratti, Villa Sucota, Como, 9 July 2010

# The Affluence of the Working Class from Differentiation to Collectivism (On Fashion and the Politics of Aesthetics)

by Răzvan Ion

*Fashion is a decor, a background or a scene, in short, as a theater.*

(Roland Barthes)

The mechanism through which consumption is stimulated has often been acknowledged as "fashion" or, more conceptually, as "preprogrammed obsolescence". The definitions given to consumerism after the Second World War have distinguished "fetishization" of consumption, ideological manipulation of the consumer, and rapid increase of human needs. One can argue that this consumerism is an effect of the instability of capitalism and, concurrently, of its expansion, while fashion is a battlefield for the emerging new forms of inter-class struggles. Fashion is a habit, a collective habit.

Modern social codes allow the immediately inferior group to imitate the tastes and preferences of the superior one. According to this model, groups of higher status are forced to adopt new styles in order to maintain their superiority or distinction; thus tastes strain down the social ladder. This happens periodically; hence a cyclic process is created, generating seemingly mysterious mutations that we call fashion. Fashion is not a bourgeois element, it becomes a necessary luxury.

The current present cannot even achieve its self-awareness off the opposition to a rejected outdated epoch, off the opposition to a configuration of the past. Actuality can be established only as a junction point between time and eternity. With this direct touch between actuality and eternity, modernity does not get rid of its decay, but its triteness. In Baudelaire's view, modernity is thought out in such a manner that the transitional moment finds acknowledgement as the authentic past of a present still to come. It proves itself to be what will someday become classic; "classic" is now the "lightning bolt" of a new world that will have no durability whatsoever, a world doomed to destruction at the very moment of its birth. Habermas says that this perception of time, radicalized once more in surrealism, establishes the kinship between modernity and fashion.

Benjamin constructs the collocation "current time" – "Jetztzeit" –, in which one can find scattered shards of the messianic, perfect time, with the help of the imitation motive, that has become rather immaterial, and that can be detected in the manifestations of fashion: "The French Revolution identified itself with a reversed Rome. It invoked Ancient Rome as fashion invokes an attire from the past. Fashion

has a special scene for the actuality, no matter where it may be moving along among the thickets of the past. It represents the leap to the past... The same leap of history is a dialectical one, in the image Marx used to conceive the revolution". Benjamin rebels not solely against the borrowed normativity of an understanding of history created by imitating models, but he also fights against both conceptions that already capture and cancel out the challenge of the new and unexpected, on the ground of the modern understanding of history.

There have been numerous accounts on fashion that acknowledge its function in the process of expressing the class difference in the capitalist society, but they tend to perceive it as an organism acting automatically for the benefits of the dominant or privileged classes. The financial affluence of the middle class, together with the massive consumption, are seen as means of exclusion – failure to identify with other groups. The affluence of the middle class is seen as a means of imitation – identification with other groups. It is believed that mass production threatens to erode, to absorb, or to trivialize the differences between the classes, transforming the preservation of the "distinction" into the prerogative of the privileged and elite groups. As a result, those who belong to the subordinate groups, instead of developing their own methods of exclusion, crave the ones from the higher status groups. An effect of reproducing social structures or imitating social behaviors follows close. According to the logic of the egalitarian society, when people don't have to exhibit the social differences, they will not do so. If the law and the anonymity allow you to "escape" by being anyone you choose to be, then you will not try to

redefine yourself. However, egalitarian logic quits functioning when applied to an ancien régime city. Despite the fact that there is a desire to observe dress codes, while doing so, people hope to impose a pattern on the mixture of strangers from the streets.

Life is more acceptable from a social point of view if people are perceived as they wish to be, and not as they really are. When thinking of this, clothes have a meaning that is independent of their wearer or his body. The body is a shape that needs decorating. The social aura has to be created. This discrepancy shows the moral and ethical decay of a majority that wishes to have the power of decision, yet ends up in a deplorable state of psychosis, generated by the lack of recognition, despite all the accessories used. Dress codes serve well as means of regulating street behavior if people are arbitrarily identified by those with a lower intellectual or educational position. The fact that people are not what they wear – at least not a significant majority of them – is less important that their desire to wear something that can be easily recognizable. This problem has created a new relation between clothing and cars; it has generated a new accessory. Even the human being becomes a kind of accessory, and those with whom some kind of association is produced respond to a determined, generalized aesthetic tendency.

Fetishism and spectacularization create the illusion of a change in the conditions of existence. The selection of tastes and interests in fashion is considered a means of social improvement, and the modern woman or the modern man are perceived as a spectacle used to display wealth and distinction. But, in the same time, they are

not acknowledged as indicators of an authentic social change, but as means of disguising or denying socio-economic differences.

Still, the model of the outcasts can threaten this clarity. Historically speaking, the rules are shaken by the emergence of dandyism and, later on, of hipsters. Only the disguise of the historical costume can reveal the eternal beauty – Benjamin conferred later on this behavior the expression of the dialectical image. The role of the young dandy consists of directing in an aggressive, though a world-weary manner, this sort of extravagances and to exhibit extravagances through provocative means. The young dandy combines idleness and fashion-related issues with the pleasure of flabbergasting – while he will never be flabbergasted. He is the expert in ephemeral pleasure of the instant that generates the novelty: "He seeks that something which, with your permission, I want to characterize as 'modernity'; because there is no better word to express the idea in question. The important thing for him is to take away from fashion everything that fashion wishes to render poetic in its historic side and eternal in its ephemeral side".

After the Second World War the working class was perceived as divided between "the marginals" (who were thought to be rejecting commodities) and the majority (passive consumers). For example, the subcultural (masculinized) style is different from the cultural (feminized) mass fashion. As long as the activities of the middle class women were associated with devaluated cultural practices, the culture of the male working class enjoyed the status of a subversive culture, on account of the fact that goods are either refused, or creative-

ly appropriated – such in DIY.

The theories presented above provided information for more recent approaches, such as the analysis of affluence as an ideology which seems to create a classless society by disguising or subduing differences. The phenomena of affluence and privatization, together with the increased consumption of non-essential goods in the domestic field, have been used as key concepts in analyzing the thawing of tension after the Second World War, even if it was thought that there is an image of a classless society lying underneath it. Differences are mustered in the leisure industry, in order to bring forth the identification of consumers – and to bring forth what seems to constitute different groups of consumers.

In these surveys excessive consumption, the downward trickle, and the affluence as ideology are notions which are based on understanding culture as a simple expression of socio-economic relations rather than as a place of active production of values and meanings associated with certain social classes.

The developments to which the terms "affluence" and "privatization" refer can be described more accurately as "mass markets" and "gender-based consumption", as these are the aims of the economic strategies created by the leisure industries, that were rather profit-oriented and not an outcome of the philanthropic democratization.

Mass media also addresses certain market segments, therefore the afflux of information and influence flows mainly inside groups, rather than between groups. Within this system people who choose what becomes fashionable, such as the

fashion editors from the major magazines and retail fashion buyers, act as agents for the specific sections to which the fashion consumers belong, and whose tastes and preferences have to be anticipated by them. Thus the roots of change in fashion design, manufacturing, and marketing are a reaction to the wish expressed by the majority of consumers. Thus, creativity is generated in the same way as for any other consumer good. The image denotes restraint, something different from the necessary functionality, yet the image of utility continues to represent an ideal for the professionals whose task is to regulate and socialize consumption.

The narcissistic identification with the objects does not eliminate the ability to fetishize or objectify them from a voyeuristic point of view. Instead of labeling narcissism and exhibitionism as ineluctably feminine, and fetishism and voyeurism as ineluctably masculine, as many other theorists have stated, we must accept that these tendencies are interdependent, even though they are different for women and men.

Christian Dior has been dubbed "the modernizer of haute couture", as he pioneered the system through which manufacturers and shop sellers could sell a Christian Dior original copy and clothes based on paper patterns copyrighted by Dior, with the drawings and the exact reproductions being free for release only a month after the fashion presentation. This is the most relevant example of commercial innovation, even if not necessarily a creative one.

A number of connections has been made between the dominant class, consumerism, and the fetishization of the consumer goods. The proliferation of the dis-



courses denouncing the fashion crisis, its fatal confinement into speech, the generalization of the show, or the death of image are clear indications of the fact that the battle whose object has been the promises of emancipation, the illusions, and disillusion of history, continues to this day on in the aesthetic realm. As Rancière points out, this aesthetics should not be interpreted as a perverted astonishment of politics through the will to art, through a people's thinking as a work of art. Politics refers to what can be seen, to what can be said about what can be seen, to those who have the necessary competence to see and the prerogative to talk, to the space properties and time possibilities. The aesthetic regime unfolds the correlation between the subject and the mode of representation.

The meditation upon the genuine, which has been inherited by the tradition of critical thinking, reveals that the ordinary becomes beautiful as a trace of the genuine. In Rancière's opinion, Marxist theory on fetishism ascertains this idea in the most persuasive way: we must strip the commodity of its trivial appearance and make it a phantasmagoric object, in order to interpret it as the expression of the contradictions existing within the society. Scholar history sought to make a selection in the aesthetic-political configuration that confers the object. It flattened this phantasmagoria of the genuine into positivistic sociological concepts of mentality/expression and of faith/ignorance.

As for the identity, it remains a controversial phenomenon. If the individual at birth is a blank slate, then identity cannot exist without some socially mediated roles. Does the inferior being truly exist as a subject transcending masks and roles or – as

Foucault presumes – is he only a modern role? When the patient, the client, or the student is dispatched on a quest for his own identity, isn't he or she put in a desperate situation? The only way out of this situation seems to be offered by the surrogate identities, and the specialist manages them well. Asserting masks and roles as identities could prove useful for our daily interactions with the people around us, yet it does not suffice for those who are prone to further investigations. In his dialogue on *Gelassenheit*, Heidegger defines it as averting one's eyes from a person in order to identify him or her.

In close connection to an immanent personality code concerning public appearances, there lies a desire to control these appearances by increasing self-awareness. Nevertheless, behavior and consciousness are oddly connected; behavior comes before consciousness. Behavior is involuntarily revealed, and is difficult to control in advance, especially because there are no plain rules for reading small details; these are plain for insiders only, and one cannot find a stable code to employ in order to become a gentleman or an absolutely respectable woman. In sexuality, as well as in fashion, once you can surpass a certain set of terms, these terms become unimportant. There emerge a new set of clues, a new penetration code; the mystification of personality is carried forward in stores as mystification of new commodities. Thus consciousness becomes a retrospective activity, a control of what has been lived, an endeavor towards disclosure rather than to training. If a character is involuntarily displayed into the present, he or she can be controlled only by watching it in the past tense.

Pierre Bourdieu goes even further, stating

that no judgment of taste is innocent. "Civilization doesn't mean the steam engine, but it means civility," asserts Eugen Rădescu, "the ability to have civic relationships, to follow judicial norms. Somehow, all these attributes are lost. We have forgotten our civility; we have lost our civilization. We have become innocent vacuum cleaners and we are sucking in ignorance, pain, ardor, hatred, show." What a cruel feeling the "choice" is for a man who lived in a system that didn't allow it; especially now, when we talk about an individual choice, not a communal one. The individual feels the urge to choose between these two directives. He chooses the second most of the time. It is simpler. It arises from his recent history, it has already been lived, assumed, experimented.

A history of nostalgia has yet to be written, but this past tense relation of behavior with consciousness explains a crucial distinction. The past is nostalgically remembered as a time of innocence and modest experiences. In the past one was truly alive only if one was able to give a meaning to the past; hence the confusion of the present could be facilitated. This is the truth through retrospection. Psychoanalytic therapy arises from this sense of Victorian nostalgia, as well as the modern youth cult. The modern youth cult establishes the fetishization of the consumer good, the permanent resort to the commercial fashion magazines, the wish to become more desirable, while differentiating from those one should not distance through the possession of goods, according to the egalitarian theory.

*Translated and adapted by Radu Pavel Gheo*

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# The disintegration of an ideal

by George Prochnik

In the spring of 1898, Morton Prince an affluent, high-principled yachtsman, equestrian, and psychologist with a penchant for hamming it up in elaborate entertainments at Boston's tavern Club received a visit in his clinic from Clara Norton Fowler, a young woman of motley Irish descent.<sup>1</sup> Extremely nervous, with different parts of her body incessantly in motion, Fowler betrayed, Prince opined, the general appearance of an hysteric. Though it emerged that she was holding down a job as a stenographer while belatedly completing her high school education, and was well regarded by friends for her ideals and conscientiousness, Fowler's private life was a shambles, plagued by headaches, insomnia, and rampant bodily pains. Beyond her physical suffering, she was, Prince observed, highly suggestible and had a decided limitation in the field of consciousness, which left her dominated by certain particular ideas that she was unable to properly assimilate by comparing them with collateral facts.<sup>2</sup>

Fowler entered into psychotherapeutic treatment with Prince and, since the standard regimen of rudimentary talk therapy coupled with various forms of electric stimulation got nowhere, Prince embarked on a course of hypnosis stroking and etherizing her into a trance. This brought some relief (she reported feeling like a different

person, sleeping well, and being able to walk for miles); however, the improvement never lasted. Fowler's demeanor with Prince remained depressed, rather weary, and she continued to reveal next to nothing about her inner life. This extraordinary reserve, Prince wrote, indicated a laudable dignity that made Fowler unsusceptible to the vulgarisms which ordinary, though refined, people may be pardoned for falling into under the stress of petty annoyances. It also plainly got his goat.

One day, not long after beginning hypnotic treatment, Fowler surprised Prince by refusing to admit that she'd made certain statements while under hypnosis, and then, once under hypnosis, by confessing to having said what she'd previously denied. Her tone and manner were also unfamiliar. In a subsequent session, Fowler spoke of herself in a awakened state as She, but while under hypnosis would not accede to Prince's insistence that she herself was She.

'Why are you not She?' he asked. 'Because She does not know the same things that I do.'

'But you both have the same arms and legs, haven't you?' 'Yes, but arms and legs do not make us the same.'

It became clear to Prince that the patient, when hypnotized, sometimes developed a distinct personality, with intimate knowledge of the character and memories of her waking self, though the latter knew nothing of this new personality. He labeled the first self B I; B I under hypnosis he called B II (B I free of artificial restraints of conventionality); and the new self, which initially emerged only under hypnosis, B III.

B III's manner could not have been more alien to the patient's original self-effacing modesty. No longer sad, she exhibited a lively vivacity, boldness, and saucy deviltry, difficult to describe. The new self-hantered after European adventures and champagne. B III, moreover, found B I maddeningly priggish a stupid chump. Soon, she began making appearances independently of Prince's hypnosis sessions. She enjoyed writing B I letters highlighting differences in their tastes and temperament. I have such good news for you, my dearest, began one. Just fancy, Z. knows where there is a whole colony of lovely cool, green snakes little slippery, sliddery ones, you know and I'm going to get them to amuse you at night and keep you from dreaming of your dear \_\_\_\_\_. Aren't you glad? But I know you're not the least little bit grateful but you will be before we have finished our course together. B I, meanwhile, was mortified by the spells in which she felt possessed of forty devils, though she knew nothing of what actually occurred when B III intervened.

A few months into treatment, another character, B IV, appeared. B III dubbed the new arrival the idiot. Prince called her the Woman, personifying the frailties of temper, self-concentration, ambition, and self-interest, which ordinarily are the dominating factors of the average human being. Prince began typecasting B I as the Saint, and B III as Miss Devil Lady. B III eventually bestowed the name Christine Beauchamp on B I. Prince called B III Chris until B III began calling herself Sally. B IV remained the idiot (though sometimes, like B I, she was also She). Personalities began multiplying like rabbits, with each new self-breeding further subdivisions and running amok beyond the walls of Prince's clinic.

Under the pseudonym Christine Beauchamp, Fowler became one of the world's most celebrated cases of what Prince labeled dissociation of personality. She remained in Prince's care for seven years, and in 1905, at the conclusion of her therapy, he wrote a bestselling six-hundred-page book about his apparently successful quest to reintegrate Beauchamp's personalities. Soon thereafter, the New York Times published a major feature story on the phenomenon, entitled the 'Qua Duplicity of Miss Beauchamp: Remarkable Case of a Young Woman Who Has More Identities than Dr. Jekyll and Mr. Hyde'. A Boston Sunday Globe headline from the same year was less succinct: 'Dr. Morton Prince annihilator of a Woman's Soul. Boston Nerve Specialist Played the Detective in Relentlessly Pursuing the Multiple Minds which for Years Befogged the Mentality of Miss Beauchamp he tells in a recently Published Volume of the Pranks and torments Practiced by his Patient While in One of these Subconscious States, Which Were Painful and embarrassing to her When Conscious as another Personality Dr. Prince's Problem Was to Find the real Self of his Patient, and to Drive away its torments Which he Did by the Most Drastic treatment, it began'.

More than five hundred plays based on the case bombarded the offices of Broadway producers. One of them, *The Case of Becky*, became a smash hit. Clearly, the tale had struck a nerve. Suddenly Prince, a highly respected New England medical man, was catapulted into tabloid renown.

And yet something more proved to have been at stake than Prince first realized. The question ultimately posed by

Beauchamp's pathology touched on the nature not just of individual personality but of what enabled the collective to function, and of god's role in human affairs. And with Prince's re-stitching of Beauchamp's personalities, a vision of the United States began to come unraveled.

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It's not that Prince came clueless to the case he described as a comedy of errors. Building on the work of Pierre Janet, Prince hypothesized that powerful emotions like fear or anxiety can rattle the mental organization so that normal associations become severed or loosened. In this state, an extreme mental shock could trigger a complete dissociation of the mind. Prince described personality dissociation as a special form of amnesia in which lost memory content established an independent centre of activity with a history and continuity of its own. He called this a state of being co-conscious with the real self.

Well and good, but what characterized normal associations? How much character diversity could one mind encompass before any notion of a coherent, integral self-underlying the variegation of personality lost meaning? In a lukewarm review of Prince's book, his colleague and friend James Jackson Putnam commented, Every person is indeed composite, a species of colony-individual, a team-unit.<sup>3</sup> The obituary of Prince, written by a prominent Harvard neurologist, characterized Prince himself as, above all, a many-sided man who devoted his entire energy to doing what he was doing at the moment his life was packed full of interests, diverse in kind, but all permitting and promoting the expression of his really protean per-

sonality. What distinguishes the dissociated personality from the protean one?

Prince was aware of the conundrum and, with other progressive Boston Brahmin psychotherapists, accepted the notion of a gradational spectrum between normal and abnormal mental states. The question he assiduously skirted concerned the organizing principle beneath the sequences of mental associations. What exactly was the self-staking claim to these chains of thought and sensation which, when disrupted, engendered a personality split? One contemporary reviewer of Prince's work observed that his approach turned ideas into thing-like entities, which can wander about on their own in a mind of which they are not integral parts, and possess a permanent existence and identity, so that they can pass into and out of consciousness, officially retaining the title of our thoughts even when we no longer think them or know anything about them.<sup>4</sup> The structuring conceit at work in Prince's notion of the healthy mind seemed to be circulation as such a perpetual flow of bracing associations. And this ideal of unflagging mental mobility points to another source for Prince's notion of the self; Emersonian philosophy undergirds his therapeutic perspective.

We live amid surfaces, and the true art of life is to skate well on them, Emerson wrote in *Experience*. Hope lies in accepting the clangor and jangle of contrary tendencies the flux of identity consequent on our endlessly migrating moods. Everything good is on the highway, Emerson declared. *Experience* was completed in 1845 as Irish immigration to America exploded. in a single year, Boston's Irish population grew from 30,000 to 100,000.<sup>5</sup> Emerson wrote in his

journal that the continent had become an asylum of all nations, which would serve as the crucible for fashioning a new, more vigorous race, religion, and state: *La Nature aime les croisements* (Nature loves crossbreeding), he concluded.<sup>6</sup> The socio-economic strains attendant on the efforts of the Irish to assimilate escalated, however, until, by the time Prince's book was published, the Irish constituted the largest national group in US mental hospitals, with Irish women suffering particularly high incidences of psychological illness. Though Prince omits Fowler's ethnic heritage from his case history, Fowler's mother was an Irish immigrant, and a Roman Catholic, while her father was the son of Irish immigrants, and had changed his name to Fowler from Conway when he adopted the Protestant faith straining the marriage even as he took a standard route to fast-tracking his American assimilation. (it's suggestive that the name Sally adopted by the patient has two etymological roots: the Irish-Gaelic *Sadhbh*, daughter of Conn, and Sarah, the Hebrew for princess. All of Fowler's chosen pseudonyms are densely allusive.)

The question of how the proliferating national selves composing the American character were to be conjoined grew only more acute over time, with the Irish deemed a special case. (Some charged the Irish with racial personality dissociation even on their own turf. In an essay on Irish psychology, one English writer observed that Ireland is plural and the Irishman in himself as various a creature as the duck-mole. A legion of submerged personalities dispute him Milesian, Scandinavian, Norman, Puritan, Spanish, etc.).<sup>7</sup>

A year after Fowler entered treatment with Prince, Prince's friend William James

issued a national call to revel in many-ness. The more one loosened up and deemphasized personal ego, the more the multiplicity within the individual and the nation could make trains of ideation and volition copious and varied and effective, James wrote in the Gospel of Relaxation. Unclamp, in a word, your intellectual and practical machinery. His advice to students especially to girl-students was to consider that just as a bicycle chain may be too tight, so may one's carefulness and conscientiousness be so tense as to hinder the running of one's mind.

But where, exactly, was the great bicycle of the unclamped American mind supposed to be racing?

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Despite the hundreds of pages Prince devotes to recounting Fowler's case history, it's often difficult to grasp what's actually transpiring in the clinic. His narrative reads like a strangely numbing French farce, with doors interminably opening and slamming at random on different characters. Pedantic tables diagramming B's disintegration collapse before the psychological maelstrom he has unleashed. Confusion is intensified by the fact that excepting the omniscient Sally, who claims full access to all the other personalities, Fowler's myriad selves are constantly forgetting and remembering different things.

In their initial sessions, Prince surveys Fowler's unhappy childhood: a father with a nasty temper who didn't get along with her mother; a mother whom she idealized, yet who rejected her because of the girl's resemblance to her father and who died when Fowler was thirteen, not long after

the death of a sibling in Fowler's arms. As a young adolescent, she began sleepwalking, meandering late at night through Boston's streets in a nightgown. At sixteen, she ran away from home and ended up in San Antonio. When she was eighteen, Fowler suffered a mysterious nervous shock involving a man on a stepladder outside her bedroom window in the midst of a lightning storm. The whole history of the Beauchamp family, Prince writes, has been like that of a person who has been exposed to an almost daily series of railroad accidents.

Indeed, Prince's account often appears aimed at depicting Fowler's past as a massive train wreck that she must be yanked away from, rather than helped to sift through. Deploying a proto-cognitive therapy, Prince focuses first on identifying where the fault lines of her personality open in the present and then on re-associating the favorable sides of her on healthier terms. To accomplish this, he barely skims the surface of dreams and memories that threaten to engulf Beauchamp's story in sexual symbolism. On one occasion, Sally reports that C. dreamed of being dead, and in a coffin lined with hands which tried to clutch at her. Suddenly they all doubled up and seemed to be watching. She struggled, then she leaned back on her brain, which was her pillow, to rest a minute. But the pillow moved long freably worms wriggled out of it, covering her from head to foot, and she screamed with terror. When she tried to escape the worms, the hands clutched her. When she would avoid the hands, the worms went through and through her. At this point B IV interrupts the reported narrative, saying, "Freably isn't a word", to which Sally responds, "that doesn't matter, if i choose to use it". Fastidiously ignoring

the wild evocations of the scenario, Prince only comments that such dreams are interesting chiefly in respect to the questions of the relations between B I and B IV.

But Sally's imaginative perversity repeatedly eludes Prince's efforts to clamp her in a stiff frame. An inveterate practical joker, she sews up Christine's clothes during the night so that Christine has to strain to dress herself in the morning. She's also an inventive liar, gossiping around town, for example that Mr. X., husband of a friend of Christine, worshipped the decadent Algernon Swinburne had busts of him all over the house and had named his baby, who happened to be boneless, Algernon Swinburne. Sally was, in fact, quite funny, and often quite fun. Furthermore, for all her professed love of wickedness, she rarely took her dark whims further than blowing the odd wad of bills on a downtown spree, engaging in mildly risqué, freewheeling repartee, and fantasizing about European getaways. Prince himself stresses that Sally is not immoral, but a mischievous imp. In letters to friends, he confessed to having taken a shine to Sally, especially relative to Christine's morbid prudery.

At the treatment's climax (following a flabbergasting, two-hour physical wrestling match in his office), Prince destroyed Sally in order to forge the true Miss Beauchamp. This new self, real B, was neither B I nor B IV, but seemed a harmonious combination of the two, Prince wrote. Whatever regret he might have felt, the triumphant success of the case seemed to justify Sally's death. And then, just as Prince's renown hit new heights, Freud landed in the New World.

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With remarkable speed, Prince later recalled, Freudian psychology flooded the field like a full rising tide, and the rest of us were left submerged like clams buried in the sands at low water.<sup>8</sup> Suddenly it was not enough to acknowledge that desire was part of Fowler's make-up the entire circuit of her mental associations had to be seen writhing with freably worms. Prince discovered that, so far as the Freudians were concerned, he himself was a classic B I-nish American chump. In private, Freud railed against Prince's puritanical prudishness.<sup>9</sup> In public, he let his Welsh colleague Ernest Jones rip Prince's psychotherapy to pieces. As psychoanalytic fever seized the popular imagination, the sense of being forcibly dissociated from his profession began to undo Prince. The more the Freudians insisted that a sex-bogged unconscious was at the bottom of every complex, the more Prince balked at the whole psychoanalytic project.

In 1910, Prince wrote Putnam a long letter defending his resistance to Freud, insisting that it wasn't motivated by professional jealousy but by the reality that he had accumulated a large mass of facts which the Freudians totally disregard (data proving that the personality can be altered at will without touching the submerged memories. if it were not so, the social organization would be impossible). Freud's methodology, Prince insisted, disdained empirical science for a cult-like approach, such as had almost caught Prince himself when psychical research became the rage (individuals with multiple personalities were often drafted by the spiritualists as mediums able to communicate with the dead). At Prince's hour of temptation, a remark brought him to himself and he real-



ized how near he had come to losing his mental grasp of the situation, his mental equilibrium. Never again! Never again. Sex and the supernatural were non-identical evil twin seducers. Prince makes an impassioned case for enlightened rationalism.

It may come as a surprise, then, to see that the letter begins: Dear and beloved Jim, For I know Morton Prince or think I know him as much as any man can know the real self of any man and that is not much. All five rambling pages prove to have been written by an invented personality, Fiona Macprince. While gushing affection for Putnam, Macprince confides, he [Prince] would not say it himself as men don't; but I am his Fiona Macleod and I can write over my name the thoughts of his inner self. For I am his second self.<sup>10</sup>

Fiona Macleod was a pen name and alternate self of the Scottish poet William Sharp. In 1898, the same year that Fowler first came to Prince, Sharp suffered what his wife described as a severe nervous collapse, partly induced by the strains created when Sharp immersed himself in Yeats's Celtic Mystical Order, which involved experimentation with certain psychic phenomena. Prince had chosen as his second self a self already shattered a case of qua-duplicity.

Macprince chastises Putnam for joining the new American Freud Society, a society that means the breaking up of those who should be united by a common bond. So far as Prince was concerned, this common bond could consist only of those traditional New England values of industry, optimism, fair play, and the rigid behavioral constraints that formed the basis for a cohesive American self. With the advent of

Freud, the Jamesian call to unclamp lost its allure.

The 1912 Broadway blockbuster based on Fowler's story may have intuited what was truly at stake in Prince's contest of wills with the Europe-and-sex dallying Sally. In Edward Locke's *the Case of Becky*, two hypnotists seek to control the patient. Dr. Emerson is the benevolent, optimistic healer with whom the heroine, Dorothy, (aka Becky), is officially in treatment. But another doctor, a stage hypnotist, suddenly appears at Emerson's sanatorium Dr. Balzamo, whose principal props are a jeweled pencil and a big black cigar declaring that Dorothy is his daughter. Emerson realizes that Balzamo is a pseudonym for Schwartz Dr. Schwartz who, years before, employed dark arts to beguile his wife away from the family. this alien interloper takes up residence at the American house hotel ( the punkiest joint I ever stepped into, Schwartz observes), while plotting to make Dorothy his stage assistant, just as he once spirited away Emerson's wife.

At the climax of the play, after Emerson has murdered Becky to save Dorothy, Balzamo shows up at the sanatorium to reclaim his child. Emerson proceeds to give Balzamo a tour of his professional instruments electrical tools and mechanical devices for hypnotizing patients. Balzamo scoffs that he once used these methods but has outgrown them. Animal magnetism animal magnetism emanating from myself that's my theory. I admit they're obsolete, Emerson remarks of his gadgetry, but adds, We haven't your abnormal power.

Puffing all the while on his big cigar, Balzamo proceeds to become hypnotized himself by one of these machines, where-

upon he blurts out that Emerson is the patient's true father. Saved from Schwartz and her own black, Schwartzian longings, Dorothy prepares to marry Emerson's assistant. The real agon in Emerson's clinic proves to have been between two conceptions of psychology: Emerson's faith-and-technology based approach and Schwartz's Central European style animal-magnetism-cum-cigar technique.

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At the outset of Fowler's case history, Prince defined the genesis of multiple personality disorder as the disintegration of the complex association which forms the normal self. Before his death in 1921, Prince wrote an essay entitled *the Disintegration of an ideal* in which he projected this psychological dilemma onto the nation. Waxing nostalgic for the time when a racially unified America was a homogeneous nation imbued with common ideals and political beliefs, Prince lauded Japan as the country in which repression played the most dominant role. By repression the instinctive inborn impulses in conflict with the ideals of the collective consciousness are inhibited and kept in check, Prince argued. He promulgated a new world-consciousness in which common ideals and common desires breed a unity of thought and common will which impel toward uniformity of behavior. Just as the dissociated self could be reintegrated into a monistic whole, the world itself now needed to be cemented into a common consciousness. This vision, he wrote, was the dream that psychology permits us to have.<sup>11</sup>

William James took a different message from the outcome of the Fowler case. When he first wrote Prince about his book in 1906, James hinted at the profound loss

incurred with the success of Prince's treatment, asking But who and what is the lovely Sally? That is a very dark point. A chastened Prince concurred: and to think that Sally has gone back to where she came from when she might have told me so much that I wished I knew.

But then James had always opposed efforts to resolve discord by forcibly merging identities into a larger whole, whether intrapersonal or political. While railing against American imperialism in the Philippines, he wrote a friend, I am against bigness and greatness in all their forms the bigger the unit you deal with, the hol-lower, the more brutal, the more mendacious is the life displayed.<sup>12</sup> The danger of advocating one-ness lay not just in eliding difference and truncating the contrapuntal dance toward truth but in promulgating alienation. As he wrote in *The Pluralistic Universe*, the notion of the one breeds foreignness and that of the many intimacy. at the end of his life, James took part in a remarkable debate on the nature of the absolute that posited a world-consciousness based on spirited disunity. after a fellow pragmatist put forward the hypothesis that humanity might represent the dissociated personalities of god and that the Divine might thus be conceived as a mad absolute akin to the Fowler family of selves another philosopher countered, mad, only in so far as pluralistic the quest for the absolute is the quest for sanity, for wholeness, health, that shall reunite and heal the isolated and insane elements. James, in turn, exposed the vacuous core of this conceit of a primal monad into which humankind might be neatly reabsorbed. he raised the possibility that individuality and wholeness might complement each other, with the latter ever present behind the scenes, coexisting with our fragmentary persons and, like another

Sally Beauchamp, knowing about us all the while we know so little about it. rather than an all-subsuming unity, he championed a fully engaged plurality. The relationship between Fowler's disparate selves demonstrated the possibility for correcting the limitations of individual perspective by way of humanity's multiplicity along with the possibility that each individual was already co-conscious with the godhead. Miss Fowler, at her most abundant, became the pattern for a vibrant cosmos.<sup>13</sup>

Clara Norton Fowler went on to marry Prince's assistant, George Waterman, whose main contribution to psychology consisted of stodgy enumerations of exceptions to Freud's rule that sex underlay every dream and symptom. As Mrs. Waterman, Fowler vanished from history as completely as Sally had disappeared from the real Miss Beauchamp.<sup>14</sup> Like beneficiaries of the preferred psychological treatments in our own time, she may have acquired a facility for compliance.

Sally would not learn to blend in. in a letter she wrote Prince after realizing he was about to eliminate her, Sally blazed out:

*I'm not a child. If you think I am, you're terribly mistaken. That comes of having a lot of theories that you fit people to, regardless of what those people really are. It's always your theories you have in mind not at all the people. Am I the only person who likes to be amused? The only one who finds men interesting? ... You've tried to make me dead. You wanted me just as long as you thought there were things to be discovered about C., and then, when you fancied you knew it all, you squeezed me almost to death. My not being wholly dead simply shows that you don't know*

*quite everything yet ... You ought to have left me alone left me with people who do understand. Weren't you truly sorry for my being shut inside years and years and years? Do you remember all you said to me about it, or have you forgotten I'm going away soon. Shall you miss me? But I couldn't believe what you say. You've treated me like hell.*

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This essay is especially indebted to Nathan G. Hale's pioneering study, *Freud and the Americans: The Beginnings of Psychoanalysis in the United States, 1876-1917* (New York: Oxford University Press, 1971), and to Saul Rosenzweig's fascinating essay, *Sally Beauchamp's Career: A Psycho-archaeological Key to Morton Prince's Classic Case of Multiple Personality*, in *Genetic, Social, and General Psychology Monographs*, vol. 113, no. 11 (1987), pp. 5-60. Rosenzweig excavated key aspects of the back-story to the case and, in addition to proving that Miss Beauchamp was actually Clara Norton Fowler, discovered the previously unknown letter by William James to Morton Prince.

## Notes

1. For background details about Prince's character and the reception of his study of Beauchamp in the popular press see, in particular, Hale, as well as Otto M. Marx, 'Morton Prince and the Dissociation of a Personality', *Journal of the History of the Behavioral Sciences*, no. 6 (April 1970), pp. 120-130 and E. W. Taylor 'Obituary Morton Prince', *Archives of Neurology and Psychiatry*, no. 22 (1929), pp. 1031-1036.
2. All quotations from Prince's study of Beauchamp are from Morton Prince, *The Dissociation of a personality* (London: Longmans, Green & Co., 1905).
3. James Jackson Putnam's review of Prince's *The Dissociation of a Personality*, in *The Journal of Abnormal Psychology*, vol. 1 (1906-1907), p. 237. 4 F. C. S. Schiller's review of Prince's *The Unconscious: The Fundamentals of Human Personality, Normal and Abnormal* (New York: The Macmillan Company, 1914), in *Proceedings of the Society for Psychical Research*, vol. 27 (1914-1915), p. 496.
5. For statistics on Irish immigration and mental illness, see 'The Irish in America, 1840s-1930s', available at <[roads.virginia.edu/~ug03/omara-alwala/irishkennedys.html](http://roads.virginia.edu/~ug03/omara-alwala/irishkennedys.html)>. Accessed on 27 July 2010. 6 Ralph Waldo Emerson, journal entry, autumn 1845, cited in Emerson, *Selections from Ralph Waldo Emerson*, ed. Stephen E. Whicher (Boston: Houghton Mifflin Company, 1957), p. 280. 7 K. L. Montgomery, 'Ireland's Psychology: A Study of Facts', in *The Fortnightly Review*, vol. 112 (July-December 1919), pp. 572-573.
8. Nathan G. Hale, *Freud and the Americans: The Beginnings of Psychoanalysis in the United States, 1876-*

1917 (New York & Oxford: Oxford University Press, 1995), p. 434.

9. Ernest Jones, *The Life and Work of Sigmund Freud*, vol. 2 (New York: Basic Books, 1955), p. 98.

10. Letter from Prince to Putnam in James Jackson Putnam and *Psychoanalysis: Letters between Putnam and Sigmund Freud, Ernest Jones, William James, Sándor Ferenczi, and Morton Prince, 1877-1917*, ed. Nathan G. Hale (Cambridge, Mass: Harvard University Press, 1971), pp. 322-327.

11. Morton Prince, *The Creed of Deutschtum* (Boston: The Gorham Press, 1918), pp. 235-262.

12. William James letter to Sarah Wyman Whitman, 7 June 1899, cited in Colin Koopman, 'William James's Politics of Personal Freedom', in *The Journal of Speculative Philosophy*, vol. 19, no. 2 (2005), pp. 175-186.

13. The three key essays in the debate on the mad Absolute are collected in *The Journal of Philosophy, Psychology and Scientific Methods*, vol. 3 (January-December 1906). The essays (in the order of their publication) are, F. C. S. Schiller, 'Idealism and the Dissociation of Personality', pp. 477-482; Willard C. Gore, 'The Mad Absolute of a Pluralist', pp. 575-577; William James, 'The Mad Absolute', pp. 656-657.

14. The term 'the Real Miss Beauchamp' is used by Prince to designate the healthy, integrated identity of the patient.

## APPREHENSION. UNDERSTANDING THROUGH FEAR OF UNDERSTANDING

### The Raw Philosopher (An intellectual history of cannibalism)

#### The enemy of God

by Cătălin Avramescu

Because it would be more dangerous to imagine such a thing on Earth, it is on Cyrano de Bergerac's Moon that a fundamentally anti-Christian ideology dominates. The inhabitants of the moon have notions about the immortality of the soul (a false dogma, they say), and one of them makes a systematic attack on the theory of the resurrection.<sup>i</sup> Suppose you were to eat a Mohomedan, says the Man on the Moon to the 'visitor' or man from Earth, and he is physically assimilated. Digested, the Mohomedan is transformed, variously, into flesh, blood and sperm. 'Incorporated' within a woman, the seed '[although] entirely deriving from the dead body of a Mohomedan, will produce a little Christian'. Cyrano's text seems to suggest that the 'little Christian' is an abortion, thereby introducing into the argument another theological dispute, that concerning the fate of unbaptized children or fetuses. What will then occur at the Final Judgement? Will the Mohomedan receive his body back? If so, does that mean that the 'little Christian' is left without a body, since he is not 'in his entirety, but part of the Mohomedan'. If not, then the

Mohammedan remains without his body. And if God creates matter to make up for that which is missing? The Man on the Moon is clearly familiar with the theological niceties of earth-dwellers. In this case, he argues, another difficulty occurs; the damned Mohammedan is resuscitated in a new body, thanks to God, in place of that which the Christian 'stole' from him. The body, however, is connected to the soul and together they form 'a single subject', and God's grace is manifested in this case by a body other than the Mohammedan's being eternally punished. This new 'subject', rather than the original Mohammedan, is damned, as it is no longer a case of the same 'individual', and the punishment meted out to one body will be transferred to that 'which did not lend its organs to committing any crime'. God thereby condemns someone other than he who deserved hell. 'And what is most ridiculous is that this body will have deserved heaven and hell equally, because, insofar as it belongs to the Mohammedan it deserves damnation, and to the Christian, salvation. In the end, God can not admit it to Paradise because it would be wrong to reward with glory the damnation the Mohammedan deserves, but nor can he hurl him into Hell. As it would be an unjust reward in place of the eternal blessedness the Christian deserves. Ultimately, if God wants to be fair, he must [at the same time] forever damn and save the same man.' After hearing such an argument, the visitor from Earth has the impression that he has been listening to the 'Antichrist'. In these passages, the role of the cannibal is both to confound the theologian and to dumbfound God himself.

Together with libertinism and the philo-

sophical radicalism of the Enlightenment, the cannibal becomes, as the embodiment of a problem, the vehicle for criticising the Christian religion. He is able to play this role because he is already associated with paganism of the most outrageous kind. A transgressor of natural law, as expressed by God's will, he is in his essence a rebel against Holiness. An implacable enemy of Heaven, he embodies a hideous rejection of Christian principles. In the Middle Ages, he personifies the furthest reaches of non-belief and heresy. Modern writers, however, turn the charge around, focusing on a criticism of religious fanaticism. They note the use of the figure of the anthropophagy as cover for the cruelty of wars of religion. In a pamphlet from 1646, 'The arrow against all tyrants and tyranny', Richard Overton, 'the Leveller' describes the intentions of the clergy as 'wolflike, cannibalistic and inhuman'. In 'A Modest Enquiry into the Mystery of Iniquity' (1664), Henry More observes that 'the forms of depravity are infinite. It is said that there is nothing more detestable than the cruelty of cannibals that feed on human flesh. But how mild that seems when we discover that adherents of this anti-Christian power [Spain] have used the brains of people as footballs and placed on their tables the flesh of women as though sweetbreads, having first raped these women and sliced off their breasts and a piece from an area that decency does not allow us to mention'.<sup>ii</sup>

The Enlightenment radicals resuscitate, in the interest of non-belief, another aspect of the Christian religion associated with anthropophagy; the suggestion of cannibalism inherent in the dogma of transubstantiation. If bread and con-

sacrated wine are truly the body of Christ, are Christians not therefore cannibals? This was a recognized and debated theme in medieval theology and one which the philosophers of the 18th century were interested in deploying in the context of subversive arguments.<sup>iii</sup>

In Radicati's 'A comical and true account of the religion of the modern canibals' (1734), a traveller whose ship is seized by pirates ends up as a prisoner in a country called Taurasia, where he is pressured to convert to a strange religion. This involves a ceremony in which the devotee wears white clothes and attends a 'mosque', where he is asked questions he doesn't understand and which someone else answers on his behalf. Water is poured over his head and he becomes 'pagan' as a result, it seems, of the liquid's 'occult qualities'.<sup>iv</sup>

Having been converted, he discovers the Taurasian religion's frightening secret. A second incarnation of a local divinity takes the form of a 'biscuit', which the devotees believe to be composed of the actual flesh and blood of the man-god.<sup>v</sup> In order always to eat large amounts of this biscuit, the Taurasians have become 'the most expert butchers of human flesh in the entire world'.<sup>vi</sup> Christians are in this sense 'modern canibals'. Having examined their 'Koran', the initiate concludes that their religion has been corrupted by the depravity of priests. Disgusted, he converts to Deism, in the manner of a good philosopher for the Age of Enlightenment.

In the Account, the cannibal adopts the mask of satire that he will wear in many of his later apparitions. The cannibal as a

personage, and the focus of the public's amused gaze, is one of the enduring bequests of the radicals of the era of the Enlightenment. Radicati expresses a grotesque version of the theory of the circulation of elements through the body of the anthropophage. Thanks to digestion, he maintains, through 'the orifice by which nature relieves itself of that which is superfluous, innumerable tiny particles of this supposedly incorruptible divinity' have been spread through the world.<sup>vii</sup> With time, these particles mix with others, and, resulting from 'the eternal duration of Nature', they combine with innumerable other bodies.<sup>viii</sup> In the end, all the elements in the world in this way become 'deified'.<sup>ix</sup> Such an absurd religion is the result of priestly corruption, concludes Radicati.<sup>x</sup>

Then there is the scatological humour of Kames, in *Sketches on the History of Man* in which priests traffic in the Dalai Lama's excrement, which the pious hang around their neck in lockets like relics. Of such a substance there will never be a shortage, just as there is no lack of fragments of the true cross or traces of the Virgin's milk, observes the Scottish philosopher, as the priests, 'charitably, will themselves produce the raw material rather than allow the poor believers to go away without being able to spend their money due to a finity of supply'.

The idea that cannibalism forms part of the mystery of the Christian religion returns with Hume, in his *Natural history of Religion*. A Turk held captive in Christian Europe and converted to Christianity is asked by a priest, a day after partaking in the sacraments of baptism and communion, how many Gods



his new religion has. The Turk replies: 'None... They kept telling me there was only one and yesterday I ate him'.<sup>xi</sup>

From the classic problems of the resurrection and transubstantiation, the critics of Christianity progress to criticising religion in general and Christianity in particular. In his 'Jewish Letters' (1742), Boyer d'Argens attacks the institution of monasticism. Most of the heads of families in Paris, he argues, behave as barbarously with their own daughters as the Peruvian peoples who keep women as the spoils of war, feeding them well and breeding from them, only to eat the children. The French, for their part, once they have three or four daughters, marry off the eldest. The remainder are destined for a kind of prison (a convent, naturally) where they suffer in a thousand ways.<sup>xii</sup>

Other salvoes in the war against the rites of the Catholic Church were fired several decades earlier, in *A Description of the Island of Formosa* (1704), a fabrication by a certain George Psalmanaazaar.<sup>xiii</sup> Here we are treated to extravagant descriptions of 'Formosan' priests who rip the hearts from the breasts of twenty thousand children and distribute to the faithful egg-sized chunks of meat boiled in human blood.<sup>xiv</sup>

In an anonymously published text from 1770, d'Holbach delivers a general indictment of religion. The founders of religions conceived of terrible gods, to whom they began to offer sacrifices. Human blood began to flow from the altar and the most painful, revolting and barbarous sacrifices were used to propitiate these man-eating divinities. Peoples began to tear children from the breasts of their mothers

to feed their gods. Biblical sacrifices indicate, d'Holbach believes, that the Christian God is at least as cruel and opposed to the human realm as the gods of the Greeks, Phoenicians or the Mexicans.<sup>xv</sup> D'Holbach would resume this thesis in *The system of nature* (1781). Theology is a true source of earthly evil. Human sacrifice became possible because an infinite god could not be appeased except through an infinite victim.<sup>xvi</sup>

In an epistolary novel, *The Letters of Amabed* (1769), Voltaire too returns to the comparison between Christianity and cannibalism. The story is set in Goa, and the letters written by an Indian couple who are arrested by the Inquisition and charged with apostasy. The Inquisitors are called 'anthropophages', and their religion 'the religion of bandits'. In the *Philosophical Dictionary* (the article on Atheism) Voltaire argues that it is religious fanatics who pose the greater danger to society. Hobbes, 'who is considered an atheist', lived a quiet life in a time when religious passion drenched England, Scotland and Ireland in blood. 'Spinoza was not only an atheist, he preached atheism; but it was not he who... cut the two De Witt brothers to pieces and ate their grilled flesh'.<sup>xvii</sup> In his 'History of the American Indians', James Adair reflects on the cruelty of Indian women who torture prisoners of war horribly. This was the result of training and tradition, he says. Which is also what occurs in Europe, in Lisbon for example, where society ladies attend as an amusement the burning on a pyre of religious martyrs.<sup>xviii</sup> In Robinson Crusoe, the Englishman learns from Friday that there are priests on the island. From

which he concludes: 'There is a priesthood even among the most ignorant pagans in the world, and the practice of creating a secret religion, to ensure the veneration of the clergy by the people, is not restricted to the Roman [Catholic] church, and may be common to all the religions of the world, even among the most animal and most barbarian of savages'.<sup>xix</sup>

Starting with a graphic description of the different types of cannibalism, the *Enciclopedia Yverdon* (the entry on Meat) states, rather vaguely, that 'delirium' is at the root of these senseless acts. 'This is the source of embarrassing customs such as squashing one's nose, piercing ears or lips, lengthening the earlobes, chopping bits off fingers, removing a testicle, binding the body, making incisions, sticking needles in the buttocks, removing hair, extracting teeth [the list continues in this vein for a quarter of a page] ... damning, burning, eating one another and writing moral treatises on goodwill and charity'.

The adversaries of the philosophers return the compliment. In his 'Philosophical catechism' (1749), the abbot Flexier de Réval compares the new philosophy to a 'corrosive powder' that 'gnaws at living flesh, eating through bone right through to the marrow'. Jacob-Nicolas Moreau, in an article in the *Mercure de France* published in 1757 about 'Cacouacs' ('evildoers' in Greek), attacks the philosophers: 'A nation of savages, stronger and more ferocious than the Caribs ever were, has been discovered recently on the 48th parallel of the northern hemisphere'.<sup>xx</sup>

The spectre of the anthropophage is also invoked by philosophers to criticise particular religious practices. In *Philosophical researches on the Americans*, de Pauw perorates against circumcision and infibulation. Modern-day Jews 'circumcise in a manner that is very disgusting and which in itself would be enough to inspire abhorrence of their religious absurdities'.<sup>xxi</sup> A 'mohel', who has the privilege of never cutting his own nails 'and who is infinitely respected for this deformity', cuts the foreskin of the child, who is all this while screams 'as though being killed'. Following which 'the circumciser grimaces, places his lips on the genitals of the initiate, takes them in his mouth and proceeds to suck with all his power' in order to draw blood. Sometimes he spits out the child's foreskin, other times he swallows it, 'as do the circumcisers of the island of Madagascar'.<sup>xxii</sup>

The excesses of the savage and the anthropophage are a mirror in which the Enlightenment discovers the excesses resulting from religious belief. By means of these comparisons, official Christianity is reconstructed by the radicals of the Enlightenment as a kind of artefact incompatible with the progress of civilisation. The duality of Christianity and cannibalism reveals a historical dimension that becomes morally suspect.

*Fragment from the second edition of the book 'An Intellectual History of Cannibalism'. Translated by Philip O Ceallaigh.*

*Notes:*

[i] 'États et empires de la Lune', in *Libertins du XVIIIe siècle*, ed. Jacques Prévot (Paris, 1998), pp. 986–87. This kind of discussion between a Christian and a non-believer has its origin in patristic texts, such as one from the V-th century that contains a dialogue between a Christian and a pagan philosopher. After the appearance of Islam, the interlocutor becomes a Muslim, as in the Controversy of John of Damascus or the Disputations with a Muslim of Michael Palaeologus II. For anti-Christian Jewish texts which discuss problems of logic in Christian texts, see Daniel J. Lasker, 'Averroistic Trends in Jewish-Christian Polemics in the Late Middle Ages,' *Speculum*, vol. 55, no. 2 (Apr. 1980), pp. 294–304.

[ii] A Modest Enquiry into the Mystery of Iniquity (London, 1664), p. 169.

[iii] Voltaire discusses medieval theories in *Essai sur les moeurs*. For their part, the scholastics did not confuse the sacramental consumption of the flesh and blood of Christ with common anthropophagy, due to the unique status of the body of Christ. In the XVII-th century the non-conformist theologian John Owen affirms that this consumption is spiritual: 'Many have been indignant because they have presumed that Jesus forbade the consumption of his own flesh and the drinking of his own blood, and thus taught his disciples to be cannibals. For this reason, to provide a correct view of the mystery, he provided an eternal rule to interpret these expressions in verse 63: 'The spirit is that which binds, the flesh has nothing to gain, the words I speak to you are spirit, are life'. To seek any form of

communion with Jesus other than the spiritual is to contradict the interpretation he gave of his own words'. Cf. *Sermons of John Owen* (Edinburgh, 1965), p. 560.

[iv] A Comical and True Account of the Modern Canibals's Religion, by Osmin True Believer, to which is added a Select Piece, called The Story of Stories, taken from the Canibals's Chronicle (London, 1734), p. 10.

[v] *Ibid.*, p. 18.

[vi] *Ibid.*, p. 19.

[vii] *Ibid.*, p. 20.

[viii] *Ibid.*, p. 21.

[ix] *Ibid.*, p. 22.

[x] Similar arguments can be found in the article 'Transubstantiation' in the *Dictionnaire philosophique*.

[xi] *Dialogues and Natural History of Religion* (Oxford University Press, 1993), pp. 167–68.

[xii] *Lettres juives, ou correspondance philosophique, historique et critique* (Paris, 1742), vol. 2, p. 240

[xiii] On anthropophagy and a critique of Catholic rituals in Psalmanaazaar, see Frank Lestringant and Noah Guynn, 'Travels in Eucharistia: Formosa and Ireland From George Psalmanaazaar to Jonathan Swift,' *Yale French Studies*, no. 86, *Corps Mystique, Corps Sacre: Textual Transfigurations of the Body From the Middle Ages to the Seventeenth Century* (1994), pp. 109–25. Psalmanaazaar

posed as a traveller from Japan; he was probably a French Huguenot refugee who fled after the revocation of the Edict of Nantes. He even managed to obtain a position as professor at Christ Church College at the University of Oxford, duping everybody between 1703 and 1728.

[xiv] *Description dressée sur les memoires de George Psalmanaazaar contenant une Ample relation de l'Ille Formose en Asie* (Paris, 1739), pp. 66–67.

[xv] *La contagion sacrée, ou histoire naturelle de la superstition* (London, 1770), vol. 1, pp. 17–18, vol. 2, p. 38.

[xvi] *Système de la nature, ou les loix du monde physique & du monde moral* (London, 1781), vol. 2, pp. 12, 245.

[xvii] *Dictionnaire philosophique*, "Spinosa était non-seulement athée, mais il enseigna l'athéisme . . . ce ne fut pas lui qui déchira les deux frères de Wit en morceaux, et qui les mangea sur le gril."

[xviii] *The History of the American Indians; particularly Those Nations adjoining to the Mississippi, East and West Florida, Georgia, South and North Carolina, and Virginia: containing an Account of their Origin, Language, Manners, Religious and Civil Customs, Laws, Forms of Government, Punishments, Conduct in War and Domestic Life, and Habits, Diet, Agriculture, Manufactures, Diseases and Method of Cure, and other Particular*, (London, 1775), p. 391.

[xix] *The Life and Strange Surprising Adventures of Robinson Crusoe* (London,

1719), p. 257. On religion on Robinson's island, see Timothy C. Blackburn, 'Friday's Religion: Its Nature and Importance in Robinson Crusoe', *Eighteenth-Century Studies*, vol. 18, no. 3 (spring 1985).

[xx] Cf. Didier Masseau, *Les ennemis des philosophes: L'antiphilosophie au temps des lumières* (Paris, 2000), pp. 43, 124.

[xxi] *Recherches philosophiques sur les Américains, ou Mémoires intéressants, pour servir à l'Histoire de l'Espèce humaine* (London, 1771), vol. 2, pp. 109–110: 'les Juifs modernes circonscisent d'une façon très dégoûtante, & qui seroit seule en état d'inspirer de l'horreur pour leurs absurdités religieuses'.

[xxii] *Ibid.* 'le Circonciseur fait quelques grimaces, applique sa langue sur les parties génitales du Néophyte, fait entrer ces parties dans sa bouche, & se met à les sucer de toutes ses forces'.

# Count Down - The art world's ambivalent response to surveillance

by Jörg Heiser

Heard of the 'Quantified Self' movement? With the tag-line 'self knowledge through numbers', its thousands of followers in 34 countries digitally track and share their heart rates, skin temperatures and calorie intakes; how many steps they take, their sleep patterns, routes and moods. But how do you quantify a mood? Think of Sesame Street's Count von Count: quantifying sets the mood.

Count von Count is the epitome of our current moment: a vampire, laughing madly and pacing the halls of an empty castle lit by lightning, insatiably thirsty for numbers. And, like Sesame Street, quantifying your life – now vampiric in the wake of intelligence organizations and internet companies tracking billions of people's online behaviour – was a progressive educational invention of the late

1960s. Kevin Kelly – one of the two wired editors who in 2007 coined the term 'Quantified Self' – began his career as an editor of *The Whole Earth Catalog* (1968–72). This famous hippie publication, hailed by Steve Jobs as 'Google in paperback form', was a compendium of counter-cultural knowledge ranging from alternative gardening to cybernetics. In art, Pop and minimalism embraced serialization, whether it involved stacks of boxes (Donald Judd) or rows of soup cans (Andy Warhol), while conceptual artists kept track of what they did with photographs and notes (Douglas Huebler, Adrian Piper), or recorded the length and number of their steps (Stanley Brouwn; see Oscar van den Boogaard's essay in this issue). Quantification released the burden of the psyche – that thing which scientists, doctors, teachers, gurus and parents had attempted to knead like dough and which art historians had described as the site of genius; the place where the traumas of violence, discrimination and shame were registered. Quantification meant resisting what Richard Sennett in 1976 had termed the 'terror of intimacy'. Counting your steps meant not having to reveal your private thoughts.

Now, it's the opposite: everything you search for is hoarded into Big Data, sorted through by corporate and government bodies using sophisticated algorithms, in order to assess what kind of person (or consumer) you are, so as to predict what you'll do (or buy) next. What was emancipatory has become oppressive. Sure, there are positives, from the prevention of pandemics to avoiding traffic accidents – but in the current moment these are dwarfed by the negatives. Anxious

attempts to keep up with an increasingly accelerated online social life are coupled with fantasies of control and superiority, detached from empathy and shame. As comedian Louis C.K. put it in a recent episode of Conan O'Brien's *Tonight Show*: 'Kids are mean, and that's because they are trying it out. They look at another kid and go "You're fat", and then they see the kid's face crunch up, and go "Ooh, that doesn't feel good". But when [he makes the gestures of typing into a smartphone] they write "You're fat", then they just go [strokes his belly, as if after a good meal], "Mmh, that was fun, I liked that."' Now this is true for a lot of grown-ups too, not least those – like your average geeks at the NSA or the GCHQ – who never run the risk of being uncovered as they filter through private information. Before this kind of remote access was established, a Peeping Tom crouching outside a window could easily be exposed; the cleaning lady, dusting a diplomat's office, worried about being revealed as a spook.

Not that Philip K. Dick fans didn't see it coming: in his short stories and novels – the first of which were published in the mid-1950s during the McCarthy witch-hunts – the great sci-fi writer predicted with uncanny prescience many of the phenomena that have become part of today's reality (see Andrew Hultkrans's article on Dick in this issue). But with the exception of artists like Trevor Paglen or documentary filmmakers like Laura Poitras (who have contributed to our survey about the response of art to Big Data and surveillance), most people involved in cultural production are only now waking up to the implications of digital surveillance.

When the first NSA leaks were published by the Guardian on 6 June 2013, the international art set was on its way from Venice to Basel. Some small talk ensued, but nothing much happened. Hollywood, on the other hand, responded in October with a campaign video entitled Stop Watching Us, including statements from John Cusack, Maggie Gyllenhaal and Oliver Stone. In the literary world, German writers started a protest campaign and, in November, pen ran a survey which revealed that, as a direct result of the NSA surveillance, 24 percent of American writers had deliberately avoided certain topics in phone or email conversations and 16 percent had refrained from conducting online searches that could be deemed suspicious. So a substantial number of the participants had a taste of what it was like to live in a surveillance-happy, but pronouncedly autocratic state like Russia or China.

Why the art world's reluctance to respond? It could have something to do with what NYU professor of journalism Jay Rosen described as the 'Toobin principle'. In a CNN live debate last summer, New Yorker writer Jeffrey Toobin was dumbfounded when challenged about how he could both welcome the public debate on state surveillance, yet believe that the person who started it – Edward Snowden – should be thrown in jail. For Rosen, Toobin's attitude was a symptom of repression. If you have internalized that the public is not entitled to know about or discuss the legitimacy of surveillance, then you have to 'repress your decision to take such a drastic step because it's too much to face' (Rosen).

In the art world, the 'Toobin principle'

seems alive and well – but inverted. A lot of people admire Snowden, while side-stepping the debate. Why? The art world is arguably the most international, least language-barrier-defined part of the cultural industry, thriving on collaborations reaching around the planet. Perhaps we can't admit to ourselves how dependent we are on Google and Apple and Facebook – companies compromised by their own data-thirst, and their servers being tapped by the NSA – as everyday tools of cultural production. Also, it's possible we may have an unacknowledged belief that the secret services, in a Homelandkind of way, will do the dirty job of keeping the warlords and terrorists at bay so the cultural metropolises will run smoothly. Admiring whistleblowers and dissidents who risk their wellbeing, if not their lives, can be a way of not having to admit hoping that the dirty jobs are being done; that despite our sophistication we remain vulnerable, mortal bags of bones (Count von Count has counted them: 206).

Thanks to the diversions of digital devices (or shiny art objects), 'you never feel completely sad or completely happy', as Louis C.K. put it, 'you just feel kind of satisfied with your products [...] and then you die'. At the risk of sounding dramatic, before we do, let's start reclaiming the data and the algorithms and the gadgetry from those who wish to turn them into means of undermining the fundamental rights of privacy and free expression.

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# Democratic Politics in the Age of Post-Fordism

by Chantal Mouffe

In recent years we have witnessed an incredible acceleration in the process of commodification in the field of culture. With the development of the culture industries, the worst nightmares of Horkheimer and Adorno seem to have been realized. Indeed, some theorists claim that, through our dependence on the entertainments corporations, we have become totally subjugated to the control of capital and that we cannot even imagine modes of resistances. Aesthetics, they say, has been so completely harnessed towards the development of a hedonistic culture that there is no space left for a subversive experience – not even in art.

Were this to be true, we would have to conclude that there is no alternative to the present post-political world. The current hegemonic form of neoliberal globalization

would constitute our only horizon and we would have to abandon the hope of fostering the agonistic democracy that I have been advocating in my work. To be sure, they are those who would rejoice at such a prospect because they see the present situation as a cause for celebration. In their view, the post-political consensus indicates that, with the disappearance of the adversarial model of politics, democracy has become more mature and that antagonisms have been overcome.

I disagree with such a view and I consider that a well-functioning democracy requires a confrontation of democratic political positions. If passions cannot be mobilized by traditional democratic parties because they privilege a 'consensus at the centre', those passions tend to find other outlets, in diverse fundamentalist movements, around particularistic demands or non-negotiable moral issues. When a society lacks a dynamic democratic life with a real confrontation among a diversity of real alternatives, the terrain is laid for other forms of identifications of an ethnic, religious or nationalist nature and this leads to the emergence of antagonisms that cannot be managed by the democratic process. In my recent work I have, for instance, tried to show how the post-political consensus which characterizes most advanced liberal-democratic societies is at the origin of the growing success of rightwing populist parties. They are often the only ones who challenge the 'there is no alternative' dogma proclaimed by the traditional parties and attempt to mobilize passions against what they present as the uncaring 'establishment', composed of elitist bureaucrats who do not listen to the voice of the people and ignore its real concerns.

Such an evolution clearly represents a threat for democracy and a central aim of

my reflection has been to bring to the fore the dangers of post-politics and the urgency of revitalizing democracy thanks to the proliferation of a variety of agonistic public spaces. To visualize how an agonistic democracy can be brought about, it is necessary to grasp the challenge facing democratic politics and this requires an adequate understanding of the terrain in which we have to act. We need, for instance, to understand the nature of the transition that advanced industrial societies have undergone since the last decades of the twentieth century. This transition has had important consequences in the field of artistic and cultural practices, which is why I have decided to center my intervention on this topic.

A great number of theorists coming from a variety of theoretical perspectives agree that advanced industrial societies have, at the end of the last century, witnessed a transition which they present, either as move from industrial to post-industrial society, from Fordism to post-Fordism, or from a disciplinary society to a society of control. I have chosen to concentrate on the Fordism to post-Fordism approach because it is the most influential one. However, I would like to note that those approaches are not necessarily incompatible and might even be combined. Each is inscribed in a specific intellectual tradition and it emphasizes a particular aspect of the transition.

## From Fordism to Post-Fordism

To apprehend what is at stake in the transition from Fordism to post-Fordism, it is useful to examine the differences between the approaches influenced by the critical theory of Adorno and Horkheimer and those who are influenced by the Italian autono-

mist tradition. Their main disagreement lies in the role that the culture industry has played in the transformations of capitalism. It is well known that Adorno and Horkheimer saw the development of the culture industry as the moment when the Fordist mode of production finally managed to enter the field of culture. They see this evolution as a further stage in the process of commodification and subjugation of society to the requisites of capitalist production. For Paolo Virno and some other post-Operaist theorists, on the contrary, the culture industry played an important role in the process of transition between Fordism and post-Fordism because it is there that new practices of production emerged which led to the overcoming of Fordism. The space granted to the informal, the unexpected and the unplanned, which for Horkheimer and Adorno were uninfluential remnants of the past, are for Virno anticipatory omens. With the development of immaterial labour they began to play an increasingly important role and that opened the way for new forms of social relations. In advanced capitalism, says Virno, the labour process has become performative and it mobilizes the most universal requisites of the species: perception, language, memory and feelings. Contemporary production is virtuosic and productive labour in its totality appropriates the special characteristics of the performing artist. According to him the culture industry is in fact the matrix of post-Fordism.

Theorists influenced by the autonomist tradition concord on the fact that the transition from Fordism to post-Fordism needs to be understood, not as dictated by the logic of the development of capitalist forces of production, but as reaction to the new practices of resistances of the workers. Disagreements exist, however, among them concerning the political conse-

quences of this transition. Although many of them use the notion of 'multitude' to refer to the new type of political agent characteristic of the current period, they do not envisage its future in the same way. Some like Hardt and Negri celebrate in the multitude the emergence of a new revolutionary subject which will necessarily bring down the new form of domination embodied in empire. Incorporating, although not always in a faithful way, some of the analyses of Foucault and Deleuze, they assert that the end of the disciplinary regime that was exercised over bodies in enclosed spaces like schools, factories and asylums, and its replacement by the procedures of control linked to the growth of networks, is leading to a new type of governance which opens the way to more autonomous and independent forms of subjectivity. With the expansion of new forms of cooperative communication and the invention of new communicative forms of life, those subjectivities can express themselves freely and they will contribute to the formation of a new set of social relations that will finally replace the capitalist system.

Paolo Virno, while agreeing on the potential for new forms of life, is not so sanguine about the future. He sees the growth of the multitude as an ambivalent phenomenon and he also acknowledges the new forms of subjection and precarization which are typical of the post-Fordist stage.<sup>1</sup> It is true that people are not as passive as before, but it is because they have now become active actors of their own precarization. So instead of seeing in the generalization of immaterial labour a type of spontaneous communism like Hardt and Negri, Virno tends to see post-Fordism as 'a manifestation of the communism of capital'.

Despite their differences, there is something, however, that all those thinkers have in common: their conviction that it is neces-

sary to relinquish the conception of radical politics aimed at 'taking power' in order to control the institutions of the state. They claim that one should ignore the existing power structures, and dedicate oneself to constructing alternative social forms outside the state power network as well as the existing institutions. Virno asserts that it is in the refusal to work and the different forms of exodus and disobedience that one should locate any possibility of emancipation. Any majoritarian model of society, organized around a state has to be rejected and replaced by another model of organization of the multitude which is deemed to be more universal. It has the form of a unity provided by common places of the mind, cognitive- linguistic habits and the general intellect.

#### A Hegemonic Approach

While agreeing on the necessity to acknowledge the fundamental transformations in the mode of regulation of capitalism represented by the transition to post-Fordism, I think that we should envisage this transition from the point of view of the theory of hegemony. I recognize the importance of not seeing the transformations undergone by our societies as the mere consequence of technological progresses and on bringing to the fore their political dimension. As social philosopher Andre Gorz, among others, has pointed out, they should be understood as a move by capital to provide what was a fundamentally political answer to the crisis of governability of the 1970s. Many factors have contributed to this transition and it is important to grasp the complexity of its dynamics.

My problem with Operaist and post-Operaist views is that, by putting the emphasis on the workers' struggles, they tend see this transition as if it was exclu-

sively moved by one single logic, the workers' resistances to the process of exploitation forcing the capitalists to reorganize the process of production, and to move to the post-Fordist era of immaterial labour. According to them capitalism can only be reactive and, contrary to Deleuze and Guattari, they refuse to accept the creative role played by both capital and the working class. What they deny is in fact the role played in this transition by the hegemonic struggle.

To clarify what I understand by hegemonic struggle, let me introduce some basic tenets of my theoretical framework. According to the approach that I am advocating and which has been developed in *Hegemony and Socialist Strategy* written jointly with Ernesto Laclau, two key concepts are necessary to grasp the nature of the political: 'antagonism' and 'hegemony'.<sup>2</sup> On one side it is necessary to acknowledge the dimension of the political as the ever present possibility of antagonism and this requires, on the other side, coming to terms with the lack of a final ground and the indecisiveness that pervades every order. This means recognizing the hegemonic nature of every kind of social order and envisaging society as the product of a series of practices whose aim is to establish order in a context of contingency. The practices of articulation through which a given order is created and the meaning of social institutions fixed are what we call 'hegemonic practices'. Every order is the temporary and precarious articulation of contingent practices. Things could always have been otherwise and every order is predicated on the exclusion of other possibilities. It is always the expression of a particular structure of power relations. What is at a given moment accepted as the 'natural order', with the common sense that accompanies

it, is the result of sedimented hegemonic practices; it is never the manifestation of a deeper objectivity outside of the practices that bring it into being. Every hegemonic order is susceptible to being challenged by counter-hegemonic practices which attempt to disarticulate it to install another form of hegemony.

I would like to suggest that in order to introduce the hegemonic dimension in the transition between Fordism and post-Fordism, we can find interesting insights in the interpretation of this transition put forward by Luc Boltanski and Eve Chiapello. In their book *The New Spirit of Capitalism*, they bring to light the role played by what they call 'artistic critique' in the transformation undergone by capitalism in the last decades of the twentieth century.<sup>3</sup> They show how the demands of autonomy of the new movements of the 1960s have been harnessed in the development of the post-Fordist networked economy and transformed into new forms of control. The aesthetic strategies of the counterculture: the search for authenticity, the ideal of self-management, the anti-hierarchical exigency, are now used to promote the conditions required by the current mode of capitalist regulation, replacing the disciplinary framework characteristic of the Fordist period. Today, artistic and cultural production play a central role in the process of capital valorisation and artistic critique has become an important element of capitalist productivity through 'neo-management'.

From my point of view what is interesting in this approach is that it reveals that a crucial dimension of the transition was a process of discursive re-articulation of existing elements. This is what makes it possible to understand it in terms of a hegemonic struggle. To be sure, Boltanski and Chiapello do not use this vocabulary but

theirs is a clear example of what Gramsci calls 'hegemony through neutralization' or 'passive revolution' to refer to situations where demands which challenge an established hegemonic order are recuperated by the existing system, by satisfying them in a way that neutralizes their subversive potential. To envisage the transition from Fordism to post-Fordism in such a mode helps us to understand it as a hegemonic move by capital to re-establish its leading role and to reassert its legitimacy.

By adding to the analysis offered by *The New Spirit of Capitalism*, the undeniable role played in this transition by workers' resistances, we can arrive at a more complex understanding of the forces at play in the emergence of the current neoliberal hegemony. This hegemony is the result of a set of political interventions in a complex field of economic, legal and ideological forces. It is a discursive construction that articulates in a very specific manner a manifold of practices, discourses and languages-games of very different nature. Through a process of sedimentation the political origin of those contingent practices has been erased and they have become naturalized. Neoliberal practices and institutions appear as the outcome of natural processes and the forms of identification that they have produced have crystallized into identities which are taken for granted. This is how the 'common sense' which constitutes the framework for what is considered as possible and desirable has been established.

To challenge neoliberalism it is therefore vital to transform this framework and this requires the production of new subjectivities capable of subverting the existing hegemony. Today's capitalism relies increasingly on semiotic techniques in order to create the modes of subjectivation

which are necessary for its reproduction. In modern production, the control of the souls (Foucault) plays a strategic role in governing affects and passions. The forms of exploitation characteristic of the times when manual labour was dominant have been replaced by new ones which require the constantly creation of new needs and an incessant desire for the acquisition of goods. Hence the crucial role played by advertising in our consumer societies. It is the construction of the very identity of the consumer which is at stake in the techniques of advertising. Those techniques are not limited to promoting specific products, but aim at producing fantasy worlds with which the consumers of goods will identify. Indeed, nowadays to buy something is to enter into a specific world, to become part of an imagined community. To maintain its hegemony, the neoliberal system needs to permanently mobilize people's desires and shape their identities. This is why the cultural terrain now occupies such a strategic place. To be sure, the realm of culture has always played an important role in hegemonic politics but in the times of post-Fordist production this role has become absolutely crucial. A counter-hegemonic politics should therefore engage with this terrain, so as to foster other forms of identification.

#### Counter-Hegemonic Struggle and Agonistic Practices

Now that I have presented the main lines of the hegemonic approach to the transition from Fordism to post-Fordism, I would like to make some considerations concerning the construction of counter-hegemonic practices. It is clear that, once social reality is envisaged in terms of hegemonic practices, the process of social critique

characteristic of radical politics cannot consist, as in the view advocated by the post-Operaist theorists to whom I referred earlier, in withdrawing from the existing institutions but, on the contrary, must engage with them so as to disarticulate the existing discourses and practices through which the current hegemony is established and reproduced. Such a counter-hegemonic struggle cannot merely consist of separating the different elements whose discursive articulation is at the origin of those practices and institutions. The second moment, the moment of re-articulation, is crucial. Otherwise we would encounter a chaotic situation of pure dissemination, leaving the door open for attempts of re-articulation by non-progressive forces. Indeed, we have many historical examples of situations in which the crisis of the dominant order led to rightwing solutions.

It is also important not to envisage this struggle as the displacement of a supposedly false consciousness that would reveal the true reality. Such a perspective is completely at odds with the anti-essentialist premises of the theory of hegemony which rejects the very idea of a 'true consciousness' and asserts that identities are always the result of processes of identification. It is through insertion in a manifold of practices, discourses and languages games that specific forms of individualities are constructed. According to the hegemonic approach, social reality is discursively constructed and the political has a primary structuring role because social relations are ultimately contingent; any prevailing articulation results from an antagonistic confrontation whose outcome is not decided in advance. What is therefore needed is a strategy whose objective is, through a set of counter-hegemonic interventions, to disarticulate the existing hegemony and to establish a more democratic one thanks to

a process of re-articulation of new and old elements into different configurations of power. This is why the transformation of political identities cannot consist of a rationalist appeal to the true interest of the subject, but of its insertion in practices that will mobilize its affects towards the disarticulation of the framework in which the process of identification is taking place, thereby opening the way for other forms of identification.

I would like to stress that to construct oppositional identities it is not enough to simply foster a process of 'de-identification' or 'de-individualization'. The second move, the moment of 're-identification', of 're-individualization' is decisive. To insist only on the first move is in fact to remain trapped in a problematic which postulates that the negative moment is sufficient, on its own, to bring about something positive, as if new subjectivities were already there, ready to emerge when the weight of the dominant ideology is lifted. Such a view, which unfortunately informs many forms of critical art, fails to come to terms with the nature of the hegemonic struggle and the complex process of construction of identities.

That the critique and disarticulation of the existing hegemony needs to be accompanied by a process of re-articulation is something that is missed by all approaches in terms of reification or false consciousness that think that the critique of ideology is sufficient to bring about a new order, free from oppression and power. It is also missed, albeit in a different way, by the theorists of the multitude who believe that its oppositional consciousness does not require political articulation. This leads them to evacuate what I take to be the crucial question for a radical democratic politics: how to establish a 'chain of equiva-

lence' among the different democratic struggles. Those struggles do not automatically converge and they might often conflict with each other. The aim of a radical democratic politics should be to provide surfaces of inscription where their diverse demands can be articulated around a 'collective will' (Gramsci). I am convinced that cultural and artistic practices could play an important role in the agonistic struggle because they are a privileged terrain for the construction of new subjectivities. Think, for instance, of the success of feminist artistic practices in undermining the hegemonic order by revealing how the construction of images contributed to construction and reproduction of oppressive social norms and by offering alternative views. To revitalize democracy in our post-political societies, what is urgently needed is to foster the multiplication of agonistic public spaces where everything that the dominant consensus tends to obscure and obliterate can be brought to light and challenged. This can be done in a multiplicity of ways but the thought that I want to share with you is that radical politics can only be successful when it is envisaged on the mode of a 'war of position' aimed at transforming the existing institutions and the creation of a new hegemony.

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# Online activism as a precursor for the Foam City

by Alexandru Senciuc

2011 has been the year of global protest and of the Arab Spring revolution during which one particular idea has gathered a lot of attention: the fundamental power of mass organizations through the use of Internet technologies. Standing in awe in front of the enormous amounts of people mobilized for a singular cause, these movements have been a resource for world-wide inspiration. Amongst the most common phrases we heard on the subject that year, some of them had a particular connection with IT: “Facebook revolution”, “cyberwar”, “real democracy now”, “global noise”, “Occupy (Wall Street)”, “participatory democracy”, “The Anonymous”, “the Indignados”, “hive intelligence” and so on.<sup>1</sup>

The momentum gathered by such media echoes has, in a way, revived the idea of the Internet as the ultimate democratic space which former United States Vice President Al Gore stated upon its creation back in 1994<sup>2</sup>: “The distributed intelligence of the GII (Global Information Infrastructure) will spread participatory democracy. [...] In a sense, the GII will be a metaphor for democracy itself. [...] I see a new Athenian Age of democracy forged in the forum the GII will create”. However, much like in the nineties, this idea has never really been the object of a develop-

ment plan, but has been more of an idealistic future, something towards which humanity could aspire, but never reach.

The difference between today and 20 something years ago is that now we can actually see how it works: navigate through information, interact with different communication platforms, produce knowledge online etc. Therefore, the democratic future via Internet is somewhat less of an ideal and more of a reality into which one can enter. In this sense it seems legitimate to ask the following question: how far can this technology take us? Are we about to enter into a new political paradigm?

In order to better understand this transition, I propose a comparative study between transnational activist practice and the theoretical construction of the Foam City, developed by Peter Sloterdijk in 2004. Without being exhaustive, the objective is to show evidence that emerging forms of the Foam City already exist. By studying a singular, yet recurrent, case from the 2011 events I hope to extract content which points out towards this model, thus recreating the connection between vision and practice and opening a field of research on this matter.

## Peter Sloterdijk and the Foam City

The Foam City is a concept inscribed into a larger philosophical construction of the above mentioned author, spanning over 3 volumes connecting a background shape (the sphere) to a certain scale: Bubbles (or “body”), Globes (or “group”) and Foams (or “society”).<sup>3</sup> The biological twist in Sloterdijk’s discourse gives new meaning to these entities, most notably through the

spectrum of immunity. Each of the three sphere typologies has a special type of mechanism designed to protect against exterior danger. Zooming in on the Foam concept, the society is no longer seen as mass of people, but as an intelligent assembly of bubbles and globes, capable of converging singular actions into a collective effort.<sup>4</sup> It is this very feature that enables the organism both to exist in the first place as well as to survive certain threats against which bubbles and spheres could not withstand alone.

Within the discourse of this opus the Foam City is an analysis of the urban space throughout different historical moments, starting from the French revolution and ending with the modern city. The urban environment represents a series of macro-interiors and collector buildings in which individuals and groups exist as insular beings.<sup>5</sup> However, in spite of their apparent separation, these conglomerates exist in a co-isolated way, always connected through a network; they co-exist. A sketch of the urban life comes to mind: the three main topological axes corresponding to the geographical patchwork (work space, home space and public space) crossed by a common element of traffic and/or communication.<sup>6</sup>

The idea that Sloterdijk stresses within this image is that of multiplicity. In this sense, he refers to the city as an urban macro-foam which collects both gathering and non-gathering spaces and which works on the articulation between the centers and the non-centers. The macro-foam is not in a direct relationship with certain types of individuals or groups, but is first and foremost a question of built spaces which create the possibility for a gathering and communication. By introducing the con-



cept of possibility to the urban space, Sloterdijk also points out to the way in which democracy could be applied: different types of democracy would be available and it is up to the inhabitants to choose and inhabit them.

In order to render the concept of the Foam City compatible to the issue of the transnational activism, I propose to compare them on common ground: use of Internet and of communication technologies. In this sense, Sloterdijk condemns online activity seen as a disembodied practice: we leave the material and dense world to join the city of bytes, the online territory of angelical tele-traffic. At the same time, instead of rejecting the Internet altogether, he chooses to integrate this domain into the urban agglomeration as part of a multiple choice process (multiple democratic space): urban collectives have the possibility to choose this technology or not. By doing so, technology is reconnected to a more specific purpose, which allows control over its evolution. Thus, one no longer joins the technology flow in order to become evolved, instead one builds himself/herself a platform according to his/her own needs.<sup>7</sup>

#### Complex forms of online activism

The Arab spring and the global protests from 2011 are not the first case of large scale activism and organization in history. In the scientific literature the term “transnational activism” has been used to designate the World Trade Organization protest in Seattle in 1999.<sup>8</sup> According to Marisa von Bulow,<sup>9</sup> the collective transnational action is “the process through which individuals, non-state groups, and/or organizations mobilize jointly around issues, goals,

and targets that link the domestic and international arenas.” The key element in this definition is the link between scales which enables a different political geography: the transnational as a simultaneous event connecting isolated fragments.

Even if during the past ten years or so transnational action takes place in pretty much the same way, what has changed is the way in which groups link together. During the WTO Seattle protest in 1999, Almeida and Lichbach (2003) have shown a radio-concentric behavior pattern, starting from the Seattle “epicenter” and spreading out into different other countries and states into reduced manifest forms, smaller and smaller as the distance grows. In 2010, an epistemological study by Earl, Kimport, Prieto, Rush and Reynoso<sup>10</sup> marks a shift from a linear view towards a multiple view of Internet activism.<sup>11</sup> Thus, the singular behavior pattern (radio-concentric as well as others) also shifts into a range of practices: brochure-ware, online facilitation, online participation and online organization. What the article conveys is a diverse cartography of existing movements based on the relationship between tools, purpose, actions and complexity. It shows that online participation and, most notably, online organization movements are generally understudied and when they are, they generate epistemological changes.<sup>12</sup> This means not only that online organization activism is unknown to scientific research, but it also means that it has a different behavior pattern to all conventional research objects.

The obscurity of online organization activism and of general complex forms of Internet activism is not only present in research, but also in the media (Almeida

Lichbach 2003). This phenomenon partly explains the element of surprise as the key tactical advantage in the Arab Spring as well as in the Indignados and Occupy Wall Street movements.<sup>13</sup> Until now, we only know that this type of Internet activism uses online tools such as hubs, websites, blogs, listservs, scripts and online attacks; which is by far an incomplete portrait of this apparent “hive intelligence” kind of organism.

Therefore, it seems legitimate to take a closer look at some of the footages from the 2011 events. I have chosen one case<sup>14</sup> illustrating the complex behavior of online organization: a Telecomix intervention during the Egyptian revolution. According to their website,<sup>15</sup> Telecomix is a cluster of net activists, created in 2009. Their implication in the Egyptian and in the Syrian revolutions covered a wide range of actions from securing information transfer to supplying communication infrastructure and encryption methods - all of this in the general purpose of protecting the local activists from being arrested or even murdered.<sup>16</sup>

Coming back to the moment during the Egypt revolution when former dictator Mubarak had cut the access to the Internet in Egypt, Telecomix installed a diverting mechanism: they avoided passing through the existing cut-off modem system by installing “dial-in” servers throughout Europe.<sup>17</sup> In consequence, anyone with a working phone and modem who wished to communicate via Internet would simply have to call a certain number and they would get connected. Needless to say, this simple and method has been one of the key elements that rendered the Egyptian revolution a victorious one.<sup>18</sup>

From the point of view of the Foam city concept, this is an interesting case. Given a reasonably big-enough threat, globes and spheres join forces and fight against it. In this case, the connection is first and foremost facilitated by the common background cause of individuals and groups (the fight against dictatorship and for democracy) as well as the “emergency” status of the problem (arrest, death, terrorism and so on). These two factors have permitted the immediate identification of the common threat and have allowed the mobilization of the people.

Throughout these events the Internet took the role of space for action. Prior to the event, it has been there in an apparent neutral mode (“lurking” mode) with the capacity to shift from one state to another in matter of a couple of days. During the Egypt revolution, the Internet became a space to host communication channels and spread messages about the events from Tahrir square. At the end of the revolution the servers hosting the communication channels received another task as the previous connections were restored. The Internet space thus shifted once more into another form. Additionally to this capacity, Internet traffic is also able to divert from one channel to another, thus avoiding attempts to control or eliminate it. As we have seen in the above mentioned example, at a network level Telecomix resolved the communication gap through installing the servers and diverting the traffic. If we were to make an analogy to a live organism, Internet acts through a powerful immune system, capable of shifting form and diverting channels in order to resist against attacks.

By comparing the behavior of online activism to the Foam city we can identify a

great number of compatibilities. Firstly, the Foam City gives the possibility for the gathering of spheres and globes in a united effort to fight against a common threat; which is translated in Egypt through the association of groups of activists in a united effort to fight the dictatorship. Secondly, this possibility of both action as well as non-action is ensured by the augmented flexibility of Internet space. Thirdly, the relative obscurity of online activist practices enables the existence of what in the Foam city are called “macro interiors”. In other words, the link created between groups does not impose a public character onto their agency.<sup>19</sup> And fourthly, Sloterdijk’s critique of the Internet as a disembodied experience is consistent with online activism practice which shows the importance of the technological body by employing creative tactics of Internet use.

What is more, through these examples, online activism clarifies and completes the Foam city concept. Through Telecomix’ actions as well as previous movements, we have come across the notion of transnational, which enlarges the concept of the Foam City: it is no longer bound to the limits of the physical city, but can cross continents and link areas geographically isolated. It does not become a city of cities, but a city made from fragments within other cities. Moreover, the examples show the ephemeral quality of this space: the capacity to shift from one form to another in order to fight against specific threats.

## Conclusion

Telecomix is not the only example of complex forms of online activism. Similar

events took place in Tunisia with the anti-phishing scripts written by an anonymous independent hacker,<sup>20</sup> in China with the labor movement protest in 2010<sup>21</sup>, in Europe with the Indignados, in the United States with Occupy Wall Street and so on.

Upon transferring online activism towards the Foam city we come across certain differences, most notably in terms of objectives. For online activism the nature of the objective is clear and urgent (take down a dictator, modify a certain law, stop a certain action, etc.), whereas for the Foam City the nature objective is under constant definition and is long-term (build a law, develop a city, construct a policy, etc.). If online activism implies action and mobilization, the Foam City implies action as well as non-action. If net activists succeed in manipulating the Internet in a way which is free of constraints, their practice rests widely unknown to the outside. If net activists work in a decentralized “hive-like” way, the outside still works in a centralized manner (using massive centralized system services such as Google, Facebook, Twitter and so on).<sup>22</sup>

What online activism and the Foam City bring to the global discussion table is another type of urban life. Multiple link cities made of fragments coming from existing physical cities, being created, inhabited then recycled in perpetual way. Emerging cities that complete the existing vertical framework - neighborhood, city, state, and continent - with transversal, ephemeral structures.

## References:

[1] The current list does not have any hierarchical value of terms; it is more of a personal collage of words gathered through hash-

tag searches on twitter, media titles as well as other web searches. It simply has an illustrative value related to the subject.

[2] Conference of Al Gore, “Global Information Infrastructure”, International Telecommunications Union, 1994, Argentina.

[3] Sloterdijk P., 2006, *Ecumes: Spheres III*, translated by Olivier Mannoni, Paris, Hachette Littératures, page 9

[4] Ibidem, page 18.

[5] Ibidem, page 535.

[6] Ibidem, page 579.

[7] Here I make reference to both individuals and collectives at different scales (the bubbles and the globes).

[8] Almeida P.D., Lichbach M.I., 2003, “To the Internet, from the Internet: a comparative media coverage of transnational protests”, *Mobilization: an International Journal*, no. 8(3), p. 249-272, 2003.

[9] Bulow M. von, 2010, *Building Transnational Networks: Civil Society and the Politics of Trade in the Americas* (Cambridge Studies in Contentious Politics), Cambridge University Press, 280 pages.

[10] Earl J., Kimport K., Prieto G., Rush C., Reynoso K., 2010. “Changing the world one page at a time: conceptualizing and explaining Internet activism”, *Mobilization: an International Journal*, no. 15(4), p. 425-446.

[11] Considering that the common ground of this article is Internet Technology, I have focused the subject towards a smaller part of transnational activism: Internet activism.

[12] By epistemological changes I mean fundamental change of the research methods. What scientists realize is that they do not have the necessary tools to analyze such complex behavior, usually taking place in the form of a fast moving information network. They proceed into building new tools in order to be able to analyze these objects.

[13] I make here reference to the late counter-reactions made by other Arab countries such as Syria, as well as to the ACTA/SOPA law proposed at the beginning of 2012.

[14] As I said before, the objective is not to do extensive research, but to show the connection between existing events and theory. Thus, I consider that a singular case can be studied and then extrapolated into multiple similar situations (recurrent actions and recurrent frame of events).

[15] <http://telecomix.org/>, seen on 03.12.2012

[16] Dancing Dog Productions, *Geek Politics Interview: Telecomix*, 21.12.2011. Source : <http://vimeo.com/34021791>

[17] Ibidem.

[18] By victorious I only wish to refer to the moment Hosni Mubarak had been taken down. I do not make reference to post-revolution events.

[19] The analogy to the urban problem of “void space” is quite enlightening. Instead of reserving enormous amounts of physical urban space for the gatherings and similar events from the Foam City concept (which would encumber the city and would be an absurd anti-ecological measure), allocating Internet space seems a more plausible hypothesis.

[20] Ryan Yasemine, *Tunisia’s bitter cyberwar*, *aljazeera.com*, 06.01.2011. Source : [http://www.aljazeera.com/indepth/features/2011/01/2011161414583\\_9362.html](http://www.aljazeera.com/indepth/features/2011/01/2011161414583_9362.html)

[21] Barboza David, Bradsher Keith, *In China, a labor movement enable by technology*, <http://www.nytimes.com>, 16.06. 2010. Source: [http://www.nytimes.com/2010/06/17/business/global/17strike.html?th&emc=th&\\_r=0](http://www.nytimes.com/2010/06/17/business/global/17strike.html?th&emc=th&_r=0)

[22] The list of discussion topics cannot be resumed to the above-mentioned arguments. I have chosen to list only a few in order to give the reader an idea of the problems to be discussed within this topic.

# EXTENT

PARTICIPANTS AND VENUES OF BUCHAREST BIENNALE 6





**PAVILION**  
**Center for Contemporary Art and Culture**  
**36, C. A. Rosetti Street**  
**(entrance from Jean Louis Calderon Street)**



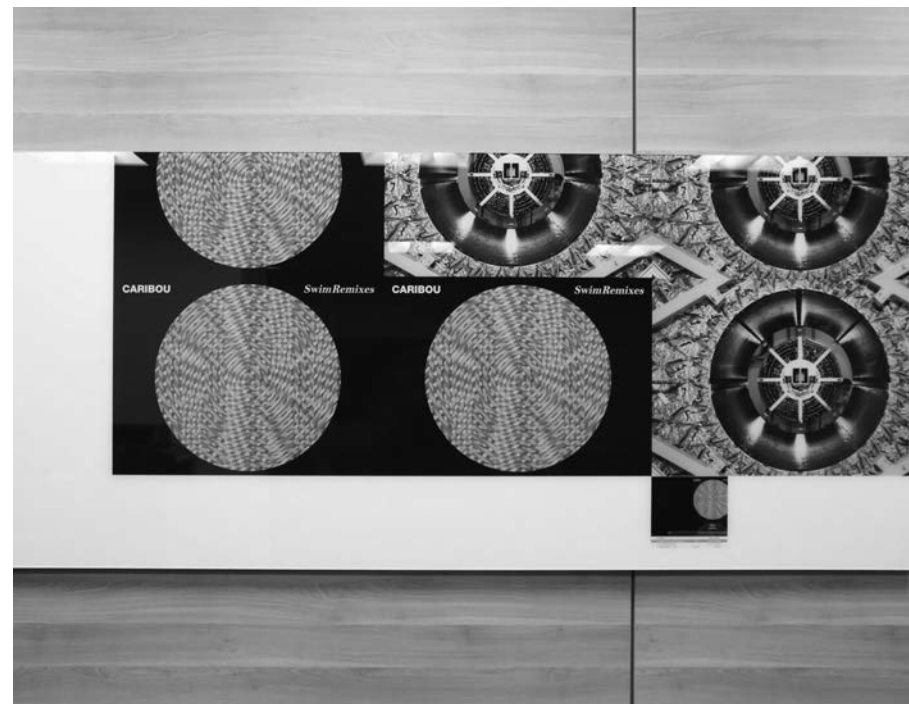
PAVILION – center for contemporary art and culture is surrounded by buildings which are emblematic to the type of architecture specific to Bucharest during the interwar period and it is also within close distance from the academic centre of the city. The building in which the centre currently runs its activity is included in the list of historical monuments, being built at the end of the 19th century. It is a space for critical thinking, and it promotes an artistic perspective implying the social and political involvement of art and of the cultural institutions.

## untitled.reactor as JPEG image

The quest for structure and formal organisation that characterises Adrian Dan's approach is paradoxically opposed to any notion of hierarchy. He disrupts our habits and reflexes by imbricating and placing on the same level real, virtual, public and private spaces, artworks and construction materials, personal productions and pieces "borrowed" from other people,

figuration and abstraction, images and objects, transparency and opacity, depth and flatness. He challenges the notion of functionality and demonstrates the inoperativeness of the myth of photographic transparency in the age of new technologies.

*Julie Jones, 2012*



Adrian Dan, *untitled.reactor as JPEG image*, dimensions: 11811x 5906, color space: RGB and c-print, diasec, 2012. Courtesy of the artist and Bucharest Biennale.

## Second Death

A walk through a Russian Orthodox or Roman Catholic graveyard is a disturbing experience: the people in the photographs on the gravestones look right at you – here we are! (Jan Kaila).

In 2006, Jan Kaila photographed portraits of the dead in three graveyards in St. Petersburg and in the San Michele cemetery in Venice. The object of Kaila's interest was not the graveyard setting itself or the tombs, but photographs of the deceased taken while they were still alive.

Kaila recorded during the project about one and a half thousand gravestone portraits. They depict people from different eras and classes, some of whom have died of old age, others in their middle years or youth, still others as children or

infants. From the 'archive' thus created, Kaila selected some fifty most interesting shots for the exhibition and later for the projection in Bucharest.

Jan Kaila's installation *Second Death* is now being presented as a new version - as projected still-images- for the first time at the Bucharest Biennale 6. The project used to consist of traditional photo-objects that were displayed as a grid on the wall.

*The second projection of Second Death is installed at Combinatul Fondului Plastic.*



Jan Kaila, *Second Death*, installation, two video projections with sound in different venues, dimensions variable, 2007. Courtesy of the artist and Bucharest Biennale.

## Meanwhile/Elsewhere (Fear and Understanding)

*Meanwhile Elsewhere (Fear and Understanding)* is a meditation on time and the sentient mind. The two hands on a clock face point to two words ('fear' and 'understanding') instead of numbers to denote the hours, as if the rhythmic movement of time were arrested between two meanings of apprehension. Sentience watches itself. Understanding chases fear, and sometimes gives way to it. The lexical pattern inscribed on a clock-

face reflects this process, registering a deeply felt, subjective experience of time and duration.

*Meanwhile Elsewhere (Fear and Understanding)* grows out of Raqs Media Collective's continued pre-occupation with time and with the metaphorical possibilities of horology. (Raqs Media Collective)



Raqs Media Collective, *Meanwhile/Elsewhere (Fear and Understanding)*, vinyl, 1.3 sqm., 2014.  
Courtesy of the artist and Bucharest Biennale.



## **COMBINATUL FONDULUI PLASTIC**

**29, Băiculești Street**



Combinatul Fondului Plastic (a factory for artist production in the communist period) was built between 1968-1972. Its main purpose was to serve as a production unit in all fields of the arts. Today it belongs to Artists' Union (UAP) and serves mainly as an exhibition venue.



## Knowing Me, Knowing You

For the 6th Bucharest Biennale; Apprehension. Understanding through Fear of Understanding, Filip Gilissen will present *Knowing Me, Knowing You*. A work that takes the biennale format as main subject and will transform its main venue into an ironic vehicle. *Knowing Me, Knowing You* is a set of 10 golden flickering digits hanging from a 3 x 4 meter steel frame and appears in the courtyard of a nineteenth century mansion that hosts both Pavillion; the headquarters of Bucharest Biennial and bank Unicredit-Tiriac.

The advertised number, reminiscent of a prank call hotline, is in fact the private phone number of Răzvan Ion, the co-founder and co-director of the Biennial, and is connected to a synthetic golden phone, ostentatiously displayed in the main exhibition space. The work alludes to the solid golden phone that appears as a relationship gift in the Havana episode of *The Godfather: Part II*. This symbol of luxury, power and decadence, specific to the mafia epic of the 80s, is exhibited by the artist with similar connotations. *Knowing Me, Knowing You* in Bucharest turns on a curious moment of disclosure and uncovering. Like the Moscow Washington hotline, this is a blank-faced 'no dial' phone, and messages can only be received from outside callers who are either responding to Gilissen's 'promo'-like set of numbers (hoping for a deal, or out of sheer curiosity), or are a friend or associate of the curator. In Gilissen's

work it is precisely this anticipation between promise and fulfillment, potentiality and failure or, in marketing terms, between consumer expectation and outcome that forms the work.

Using the language of commerce, marketing and media representation, Gilissen gives a diabolic comment on the more cynical aspects of globalization and consumer driven politics. He explores through events, performances, and installations, the one-liners of the spectacle industry. As Dieter Roelstraete puts it in an early article about his work,

*Gilissen's work stands in a well-known but under-researched tradition of art that sarcastically celebrates the uncelebratable: a tradition that may be said to have begun with the famous case of the in-house string quartet stoically, even cheerfully playing on while the Titanic was busy sinking to the bottom of the ocean; a tradition that was brought back to life during the outrageous Monty Python-directed funeral of Graham Chapman, the Python who had played the leading roles in both The Life of Brian and Monty Python and the Holy Grail; a tradition that has thrived especially well in the ultra-cynical 'post-political' era of globalization.*

*The flickering digits are displayed at Pavilion, in the front yard.*



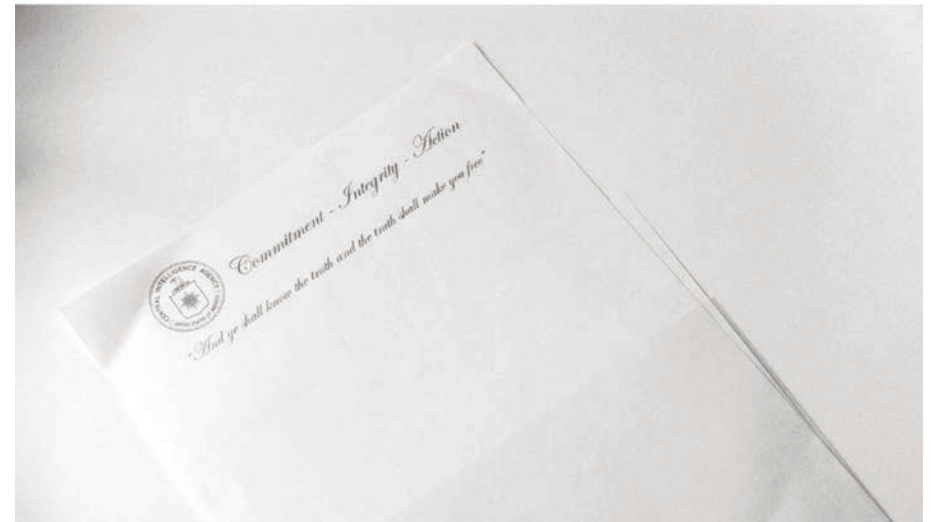
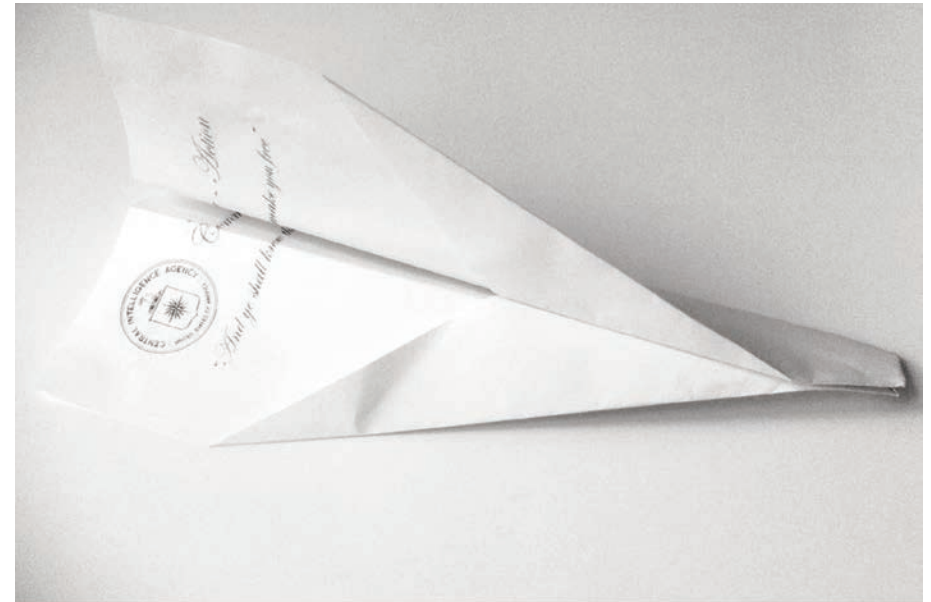
Filip Gilissen, *Knowing Me Knowing You*, 2012, intervention, private phone number of Răzvan Ion consisting of 10 golden flickering digits hanging from a 3 x 4,5 meter steel frame and placed outside at the Bucharest Biennale main venue, synthetic golden phone on pedestal displayed in the darkened gallery space with spotlights. Special edition for Bucharest Biennale 6. Courtesy of the artist and Bucharest Biennale.

## Any idea that can be defended is presumed guilty

*State of exception* is a juridical-political category where illegality and legality blur before the justification of emergency. Governments need to be in control. Fear became one of their preferred tools. The culture of suspicion justifies all the measures implemented to reduce our liberties. We live in a world dominated by those who decided how we are supposed to live. There are interests that need to be fulfilled, we all know.

*Any idea that can be defended is presumed guilty* can be understood as an ironic comment about today politics. The public can fold planes using official CIA stationery. An easy and modest gesture not exempt of political implications.

However I believe that this comment can be extrapolated to any country. It doesn't only concern to the USA. Throwing paper airplanes with the legend *And ye shall know the truth and the truth shall make you free* is definitely a sinister game. Transparency is not what defines the secret services. This work somehow defies the established order. The flight of paper drones can be equally innocent and insolent. Which country is clean and can throw the first stone? Not even history is written in a partial way. (A.V.)



Alejandro Vidal, *Any idea that can be defended is presumed guilty*, installation, paper plane folded with CIA original letter office paper, desk, dimensions variable, 2011. Courtesy of the artist and Bucharest Biennale.

## Nonfunctional Object

Time and its passing are topics that have preoccupied me recently. The two facets of time: the physical or quantifiable time, its effects, and the metaphysical time or that of experiences; personal histories are present in my work *Nonfunctional Object*. According to dialectical materialism, infiniteness is a property of the universe and it is structured from particular fields, it consists of finite sizes, ranges, qualities and finiteness is a property of the individual and the particular. Finiteness comprises in turn infinite elements. Necessity and chance don't exist in pure form, each item is a dialectical unity of necessity and chance, these events are intertwined, they interchange and mutually transform, transposing one another. I started becoming interested with ready made objects in my early college years. I was fascinated with taking objects used primarily to work the land out of context. By giving it a different color (ultramarine blue) and mounting it on a

panel, my grandmother's rake became a symbol, merely a non functional object with many new connotations. Another method I used was to inverse the function of the tool by assembling teeth to both ends of the rake. The result was absurd and humorist and the original application was lost. The scythe with golden blades became useless, even dangerous. In 2004 I imagined and painted a nail with 2 heads, with a flower on both ends. After clarifying my thoughts and ideas, I wanted to make the Object: nonfunctional in three dimensions and oversized by 1.5m, but respecting the reality as much as possible. In parallel , I worked on an almost totally burnt match, oversized by 1.4 m, respecting the reality. In order not to turn it into a pop art object, I painted the part that wasn't burnt in white and extended it to the metaphysical area. (Z.B.)



Zoltán Béla, *Nonfunctional Object*,  
painted nail with two heads, 150 cm, 2004.  
Courtesy of the artist, Anca Poterașu Gallery and Bucharest Biennale.  
The work is part of Jean Philippe Guibert-Lassagne collection.

## **THE ROMANIAN PEASANT MUSEUM**

### **3, Kiseleff Road (Victory Square)**



The Romanian Peasant Museum is a national museum, in possession of an especially rich collection of objects, hosted in a Neo-Romanian style historical monument building. The construction of the building, including its design, was assigned to architect N. Ghika-Budesti. According to the museographic view of the ethnographer and director Alexandru Tzigara-Samurcas, he was supposed to raise a “palace of autochthonous art” inspired by typical monastery interiors.



## How Deep is Your Love

Who needs a heart when a heart can be broken  
*No me Quite pas*  
Cry me a river  
Do you really want to hurt me?  
I'VE GOT YOU UNDER MY SKIN  
*Didn't we almost have it all*  
*like a virgin, Feel so good inside*  
**How deep is your love?**  
LOVE IS PAIN  
Every time we say goodbye I die a little  
*Killing me softly*  
Each man kills the things he loves  
Love is a battlefield  
I WANT TO BREAK FREE  
Love me or leave me and let me be lonely  
*I would die 4U*  
I did it for Love  
*Take my breath away*  
HOLD ME KISS ME THRILL ME KILL ME  
*TOUCH ME*  
**Love will tear us apart**  
*Can't get enough of your love*  
The girl is mine  
fistful of love  
**Love is a losing game**



Carlos Aires, *How deep is your love*, stainless steel knives engraved with titles of love songs, dimensions variable, 2011. Courtesy of the artist and Bucharest Biennale.



## The Hunter

Dan Beudean is a young and emerging artist descending from the Cluj School of Art, specialized in drawing and conceptual installation; during the past half decade, Dan Beudean has shown a constant interest in interregnum behavior mutations and abnormalities, physiological deviations and aberrances, social and cultural exceptions that turn into commonly accepted transgressions.

The Hunter artwork by Dan Beudean describes an old hunter accompanied by a crowd of cats shooting at a flight of humming birds with an inadequately

oversized rifle, while spring flowers fall out of his crummy unsuitable garment; the message of the artwork alludes to the incapacity of acknowledging uselessness in different human behaviors and situations, to the inutility of performing meaningless actions, to the fear of understanding and accepting our own vanity. (D.B.)



Dan Beudean, *The Hunter*, mixed media on canvas, 165 x 80 cm, 2013. Courtesy of the artist and Bucharest Biennale.

## The Wolf

The wolf is a common occurrence in a great number of cultures around the world, a symbol of danger and destruction. Representing strength and danger, it is used in stories and myths to alarm the audience, as a form of discipline and a tool for teaching. In many of these stories it is depicted as a negative character, although there are cases in which, the wolf is a figure which provides safety, as in the legend of the founding of Rome, in which Romulus and Remus were rescued by a she-wolf and brought to safety.

The golden layer of the work alludes to Anubis, the Egyptian God, identified with mummification and the afterlife. Being an intermediary between the world of the living and the world of the dead, he comforts the dying and acts as a protector of the deceased.

Dealing with contradictory terms, the work negotiates the relationship between fear and strength, dread and solace. (A.E.)



Arantxa Etcheverria, *The Wolf*, installation, polyurethane, metal pins, acrylic spray, 120 x 90 x 75 cm, 2009. Courtesy of the artist and Bucharest Biennale.

## Utopian Standard

*Utopian Standard* is a black banner with white text: *We could and we might*. The Font used on the banner is Utopia Std.

The thought behind the work is to show modern societies internalises a potential fear and concern in its people. My opinion is that through creating fear and uncertainty one creates a people that is more easily for the politicians to govern. An example is how the western world fights terrorist cells and groups both in their own countries and in Iraq, Afghanistan and Pakistan, also the fear 9-11 has created over the world. We have the recent years seen how this incident has made it possible for modern societies to undermine democratic rights and principles in battle against the new threat.

The font used for the work is Utopia Standard. The intention using this font is to appropriate and use the title and show fear and violence through history has been utilized as a tool for creating and realizing a Utopian society, an ideal state and a paradise on earth. "The best of all possible worlds," as Candide says in the book by Voltaire by the same name.

The text says: *We could and we might*. The content of the text is unclear, it suggests that someone can do something through that they are capable of doing something. The expression is ethically problematic since what one is capable of or can do is not reason enough for doing it.

The expression is meant to use the mechanics of terrorism and fear to show how this is created and to show what impact it makes on people. The text has no clear source that creates an uncertainty whether the sender

may to be read politically or a stunt from somebody that does not have good intentions as their goal. On the other hand it can also be interpreted as a slogan or a call for people to make a better world or change, as Obama would have put it.

Foucault has in his writings analysed how institutions through power and knowledge, creates, and influences the structures of society and of peoples minds. In his book *Discipline and Punish* one of his main points is that in modern societies one turns from corporal punishment for an internal change of the person which also gives the possibility to control the person from within himself. This process or discourse starts in the Enlightenment:

*What was then being formed was a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behaviour. The human body was entering a machinery of power that explores it, breaks it down and rearranges it. A 'political anatomy', which was also a 'mechanics of power', was being born; it defined how one may have a hold over others' bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines. Thus discipline produces subjected and practiced bodies, 'docile' bodies. -Foucault, *Discipline and Punish* p. 138.*

After 9-11 critics have pointed on the politicians use of fear and worry in its aftermath. One can see a type politics of control and threat of democratic rights. It also has similarities to what earlier dystopian books of internalized control and surveillance, as for example in 1984 by George Orwell. (*B.E.H.*)



Bjørn Erik Haugen, *Utopian Standard*, black banner with white text, 500 x 160 cm, 2012. Courtesy of the artist and Bucharest Biennale.

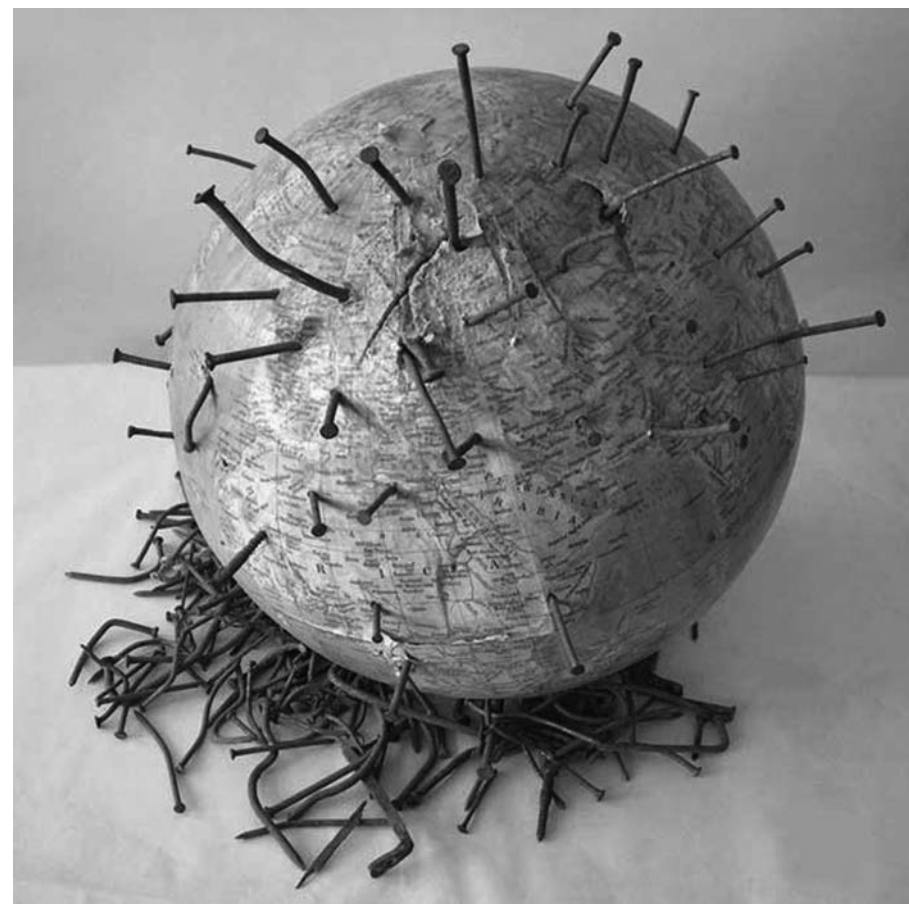
## Globe

*Globe*, Globalization, The Algorithms of Power, The Fence, are objects and videos focused on local/global identity and on the concept of Power and the notion of abstract/intimate space. In a world that is often too aggressive and complex artists try to find ways in their art work to reveal the multiple nuances between reality and the spiritual body of the world.

Our wandering through our domestic worlds as well as our immersion/absorption into the social/political worlds, our

new relations with electronic technologies shape and remodel daily life. Sometimes we forget others, nature, we forget how to be a human being with a spiritual life. We have to learn to be able to understand the 'concept of neighborhood' as a 'living need'.

I believe that the human being and the quality of life will be enriched once the self/geo/political consciousness will be fully integrated into the ecological mind of a new identity, of a Man reborn into an ethical space of Poïesis. (M.P.S.)



Marilena Preda-Sânc, *Globe*,  
object, world globe, nails, 35 x 35 x 35 cm, 1999.  
Courtesy of the artist and Bucharest Biennale.



## Peace

In my works – if anything – I seek connections so that the pieces I make can be not only what they appear to be. Therefore, the nature of my work is suggestive and usually the motions it inspires are e-motions. The main purpose of my practice is to reach the ability to communicate what is seen – from the light on a chunk of bread to the underlying causes of world hunger.

*Peace* is a work / assemblage especially conceived for BB6, as a response to an invitation to participate in this event. The concept for this work can be easily grasped as an antagonist reflection in which the bird of pace becomes the bird of prey. The image of the raven holding an olive branch has multiple meanings. My intention was to empathize with the dual nature of the raven and to use it as a symbol of confusion or a general reflection towards fear and understanding in

the contemporary society. Ravens symbolize different things to cultures around the world. To some it is associated with death, darkness, while to others it is a symbol of light, goodness and cunning. The content of this work does not intent to mock religion in any way, it has more to do with superstition – seen as phenomenon or an event that leads to the cause of another, without any natural process linking the two of them. It is my believe that superstition is a form of understanding through fear, by which the lower parts of our society are still influenced. Although the philosophers of the 18th century, during the Age of Enlightenment, rejected any belief in miracles, revelation, magic or the supernatural, as "superstition" these beliefs had somehow survived, migrated an evolved. (G.S.)



Gabriel Stoian, *Peace*,  
assemblage, taxidermy bird and olive branch, 40 x 30 cm, 2014.  
Courtesy of the artist and Bucharest Biennale.



## Mute

Maybe the most unique button on a TV Remote Control is the *mute*. With the help of this button we can realize, comprehend new definitions of commercial moving images and also see that they are enjoyable without sound. The audio-visual dramaturgy is so well designed for a perceptual overkill that we can understand the basic content just from the images. We can read the moving images instead of being immersed in the total audio-visual experience. The staged debates of a country's top political contenders are in the focus of public attention: every little detail or aspect is precisely analyzed beforehand - and after. For a short time two persons who represent opposing arguments, who never meet, are in the same space at the same

time. Their body language functions directly; their interactions are real, live, even if they are mainly formal in their talks. If we turn off the manipulated level, i. e. the sound of the original piece, we can perceive the image in a different manner; let's just say in an opposite way than it was planned. The jokes keep our eyes on the screen and the transformed joke-stereotypes turn the critical edge in a more painful direction: toward the bureaucratic infrastructure of contemporary art. An unexpected form of criticism of the institutional system appears.

*Johan Sjerpstra, 2006*



János Sugár, *Mute*,  
ongoing project, installation, five video loops between 10-20', 2005.  
Courtesy of the artist and Bucharest Biennale.

## Instructions On How To Be Politically Incorrect. Be a Terrorist

*Be a Terrorist* is composed of four almost identical photographs, taken between 1999 and 2003 and it works as an anti-portrait. A man covered with a white cloth, which is actually a giant piece of underwear, poses alone with the target. Is it always the same character? No one can say. What kind of terrorist? Probably the artist himself... What is striking in these images is the impassivity of the characters, who deal with provocations against them. This phlegmatic attitude contrasts with the absurdity of the acts carried by the typical comic situation in Wurm's work. These acts seem free, but controlled by unspeakable impulses. The photographs function as flagrant offenses. The viewer has the feeling of surprise every time a scene appears, which they could not normally see. Wurm questions here the norms of social behavior. Self-control, respecting common rules, all principles undermined by the artist to desecrate and bypass the principles of good and evil. Recording these "micro-actions" through photography is a process found throughout the work of Erwin Wurm.

Géraldine Bloch

<http://www.paris-art.com/marche-art/instructions-on-how-to-be-politically-incorrect/erwin-wurm/752.html>



Erwin Wurm, *Instructions On How To Be Politically Incorrect, Be a Terrorist*, c-print, 4 pieces, 75 x 50 cm each, 2003. Courtesy of the artist and Bucharest Biennale.

## Global Gold Insurance, part of the Artist's Golden Hand project

The Global Gold artwork is an integral part of The Artist's Golden Hand project initiated in January 2011. The insurance policy is a sarcastic portrayal of the artist's social status in the age of serialized cultural products, the act of treasuring itself being simulated with an air of detached superiority. The constraints imposed to the artist while exerting his status build new inner tensions and of esthetic and plastic consciousness. The Romanian artist cannot insure his arms as international football stars insure their feet and knees or top models - their breasts. He is wearing his insurance upfront, in solitude, resembling a contemporary "idol".

The paradox of this project is revealed in the optical and mental reverse of The

Artist's Golden Hand artwork that overemphasizes the egotistic discourse in a satiric and self-irony manner. Thus, we are able to observe the very own identity of the artist taken upon him with radiant self-irony.

Global Gold is a dysfunctional template in a world of formats. The template has been customized as an innate sequence of subjective biography, a personalized stencil in which art is not constraining its brilliance, but definitely mocks the celebrity factory and the social prefabricates. (*M.Z.*)



Mihai Zgondoiu, *Global Gold Insurance, part of the Artist's Golden Hand project*,  
three insurance forms in a golden frame, dimensions variable, 2010/2011.  
Courtesy of the artist and Bucharest Biennale.

## 1-11683

In my artistic endeavours there is a recurrent theme: time, with both of its facets, the quantifiable aspect and that of memories, of personal histories. Having a grandmother who was an amateur painter and a father who was a collector of horologes and Hollohaza ceramics, the quantifiable time was omnipresent and I grew up with the feeling that matter and objects have the ability to communicate thoughts, feelings, emotions and life stories. All that which we are able to control does not interest us anymore. The being, the nature, the Universe, the infinite and the time are impossible to control, but interesting to examine.

The work *1-11683* is an attempt to combine the themes above. The journey toward making the object was a real challenge for me. The authenticity of a helmet

from World War II with the series 1-11683 found in the locality of Bocșa, Caraș-Severin county, the traces of earth left inside the “flesh” of the steel were as important as choosing and positioning the wings from the bird of prey on the helmet. The wings symbolise the infinite, the endless nature, strong yet fragile. The delicate corporality of the plumage contrasts with the cold brightness of the helmet's chrome. Thus the wing of the eagle and its own reflection become a new being. The conjunction of two opposed elements creates a symbol. *1-11683* becomes an osmosis between infinite and finite, natural and artificial, being and non-being, temporal and timeless. The viewer becomes a participant and holds an active role in the work of art, reflecting upon it and finding perspectives, undiscovered meanings. (Z.B.)



Zoltán Béla, *1-11683*,  
WWII helmet, nickelled with chrome plating, buzzard wings, 66 x 55 x 44 cm.  
Courtesy of the artist, Anca Poterașu Gallery and Bucharest Biennale.

## **THE INSTITUTE FOR POLITICAL RESEARCH**

**University of Bucharest  
8, Spiru Haret Street**



The Institute of Political Research was created in 1999, 10 years after the revolution, through the transformation of the Centre for Political Research, founded in 1995 as the research core of the Faculty of Political Science of The University of Bucharest. After 10 years from the institutionalisation of research activity, the Institute remains one of few platforms of debate and analysis of the Romanian political environment from an academic perspective, through social and economic mediation. By intervening within the Institute of Political Research, BUCHAREST BIENNALE suggests and inserts new means of investigation, discussion and criticism of the socio-political context.



## Fear

*Fear* is an assemblage of objects that have existed around me in different periods of time. Some of them know me ever since I was born, some were recently bought by me, some were embezzled from my relatives' homes. Looked upon from an objective point of view, these objects have an insipid history. They would almost be deprived of soulfulness if their age had not assigned them a nostalgic aura. But they have a rich subjective history. The core of the installation *Fear* is represented by old objects. Whenever an object stands by your side for a long time it begins to lose its neutrality. It becomes an extension of one's consciousness. Similar to a painting hanging on the walls of your parents' home that you look at for years until you become incapable of judging whether you like it or not, any attempt of this sort requires an objectivisation effort at the point of impos-

sible. This type of object, whether it is a closet, a table, a simple spoon, communicates to you a state rather than a functional message.

My aim was to rearrange a series of objects with self-referential value, while respecting their individuality, not necessarily their form, in a new context that could convey to the viewer sensations which I, myself, have experimented in the environment that those objects usually inhabited. In a way I have rebuilt the situation in which an expressionist painter works after a model. The result differs from reality through the exacerbated presence of the emotional aspect. If I were to make a comparison, I would say that the installation *Fear* could find its equability in one of Van Gogh's self-portraits. (M.A.)



Matei Arnăutu, *Fear*, installation, wooden table, fan, glasses, phone, juice, metallic wires for suspension, 300 x 150 x 80cm, 2012. Courtesy of the artist, Anaid Art Gallery and Bucharest Biennale. Photo: Alin Dobrin.

## FREE TEXTS: An Open Source Reading Room

This installation functions as a physical archive and public reading room for texts dealing with the thorny issues of digital copyright, open source culture, alternatives to capitalism and the state of the intellectual commons in the 21st Century. Visitors are invited to pull tabs from a wall of flyers that advertize URLs to download their own copy of text, many of which have been illegally uploaded by anonymous file sharers around the world.

The texts are curated around the history of the open source movement, creative commons, remix culture, and challenges to copyright in the digital era, engaging the public in a lively dialogue of ownership and public access. File sharing and copyright infringement—of media, entertainment, creative works, and intellectual property—are hot political and cultural topics in a world increasingly seeking to commodify the production and dissemination of ideas and information.

The internet has created a seemingly endless amount of ways in which information can be spread, much to the con-

sternation of copyright holders. Surprisingly, not only music and media are illicitly shared online, but also texts, which are sometimes scanned directly out of books and traded within the academic community. A quick internet search can uncover an amazing amount of them, many ironically being themselves about open source culture and copyright.

In a much larger context, the fight for access to cultural resources can also be linked to the fight for physical resources, such as in the field of agriculture and bio-engineering, where corporations are claiming patents on genes of plants and animals. *FREE TEXT: The Open Source Reading Room* is a space devoted to an urgent and pressing topic that will shape how the future accesses and produces culture. (S.S.)



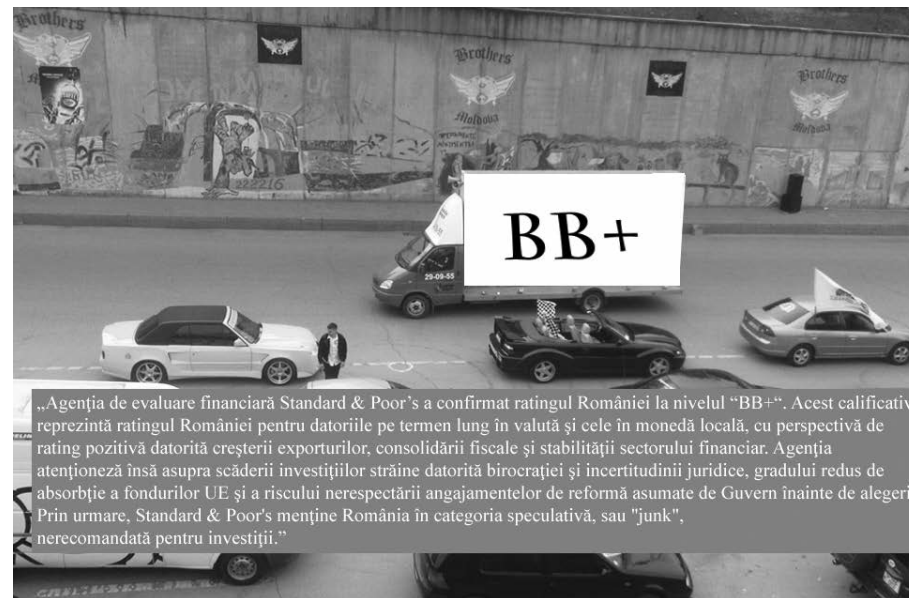
Stephanie Syjuco, *FREE TEXTS: An Open Source Reading Room*, installation, dimensions variable, 2012. Courtesy of the artist and Bucharest Biennale.

## EN ROUTE



A few of the artists will intervene in public spaces aiming to transform the city itself into an ongoing workshop-cum-field of action.

**BB+**



„Agenția de evaluare financiară Standard & Poor's a confirmat ratingul României la nivelul „BB+”. Acest calificativ reprezintă ratingul României pentru datoriile pe termen lung în valută și cele în monedă locală, cu perspectivă de rating pozitivă datorită creșterii exporturilor, consolidării fiscale și stabilității sectorului financiar. Agenția atenționează însă asupra scăderii investițiilor străine datorită birocrăției și incertitudinii juridice, gradului redus de absorbție a fondurilor UE și a riscului nerespectării angajamentelor de reformă asumate de Guvern înainte de alegeri. Prin urmare, Standard & Poor's menține România în categoria speculativă, sau „junk”, nerecomandată pentru investiții.”

The banner *BB+* is installed on a automobile destined for mobile publicity and displayed for a few days in the streets of Bucharest and Iași. In spite of the formal resemblance with the acronym of Bucharest Biennale (BB), the notation *BB+* represents the last country rating given by the agency of financial evaluation Standard & Poor's (S&P). The inscription is accompanied by an audio recording diffused by the loudspeakers of the publicity car:

*spective due to the rise in export, fiscal consolidation and stability of the financial sector. The Agency brings to attention the decline of foreign investments by reason of bureaucracy and judicial incertitude, of the low input of EU funding and of the risk of disobeying the reform commitments assumed by the Government before elections. Therefore, Standard & Poor's holds Romania in the speculative category or junk, unrecommendable for investments.*  
(C.L.&1+1)

*The Agency of Financial Evaluation Standard & Poor's confirmed Romania's rating at the level BB+. This qualificative represents Romania's rating for the long-term debts in the national and international currency, with a positive rating per-*

*Documentation of the work is shown at Pavilion.*

Cezar Lăzărescu & 1+1, *BB+*  
on-road performance & installation with vinyl and sound, 2014.  
Courtesy of the artist and Bucharest Biennale.



## Double Negative (Yes, This Poster is Not...)

This project attempts to visually manifest a “legibility” of social and ethnic difference via a series of posters that will be placed in outdoor public spaces. But rather than attempt to create a unifying or even utopian vision of a community, the overarching message is, paradoxically, one of both affirmation and exclusion and more reflective of the contradictory nature of citizenship and immigration - insider and outsider status - as indicated by language and legibility.

A series of different large-scale color posters will be printed, each in a different language, each proclaiming what they are not, and alluding to the presence of yet another group. The posters would be placed in public spaces, akin to advertising posters.

Essentially a double negative, the phrase “Yes, this poster is not...” parallels the perceived positive and negative status of a culturally changing Europe, especially as it pertains to border areas and flows of migrants across expanding territories. On one hand, immigration is seen as a source of cheap labour, an invigorating push that helps stimulate business and growth. And yet these same immigrants become looked upon with suspicion after attempting to create their own cultural niche within a larger, mostly homogenous social structure. After skin tone, an ethnic community’s language is the first obvious marker of difference and

can be considered a liability to integration into society. Ethnic enclaves can be perceived as areas of vibrant diversity or a kind of self-segregated, insulated ghetto, depending on which angle is taken in describing it.

Public signage, billboards, and advertising all reflect local tastes and communities. The presence of signage in foreign languages is indicative of a foreign audience and community. While these signs may not be understood by all, they are completely and collectively understood in a different way: that of indicating presence of an audience that can read it.

*Double Negative (This Poster is Not...)* poses a question to the general public to whom is each poster speaking, and of what? Is this legibility/illegibility a perceived threat - not by actual message, but by mere presence?

For example, if one does not speak Romanian, the poster will only be read as belonging to a “foreign” tongue. And if one does speak Romanian, the cryptic message points, paradoxically enough, to what it is not - not in another tongue, that is. In any case, it may also be true that as an “outsider” it can perhaps be comforting to stumble across text in your native language, no matter what it says, because, paradoxically, it affirms your legibility and presence within that society. (S.S.)



Stephanie Syjuco, *Double Negative (Yes, This Poster is Not...)*, posters displayed in public spaces around the city, dimensions variable, 2010. Courtesy of the artist and Bucharest Biennale.



## **CONTROL** **4, Constantin Mille Street**

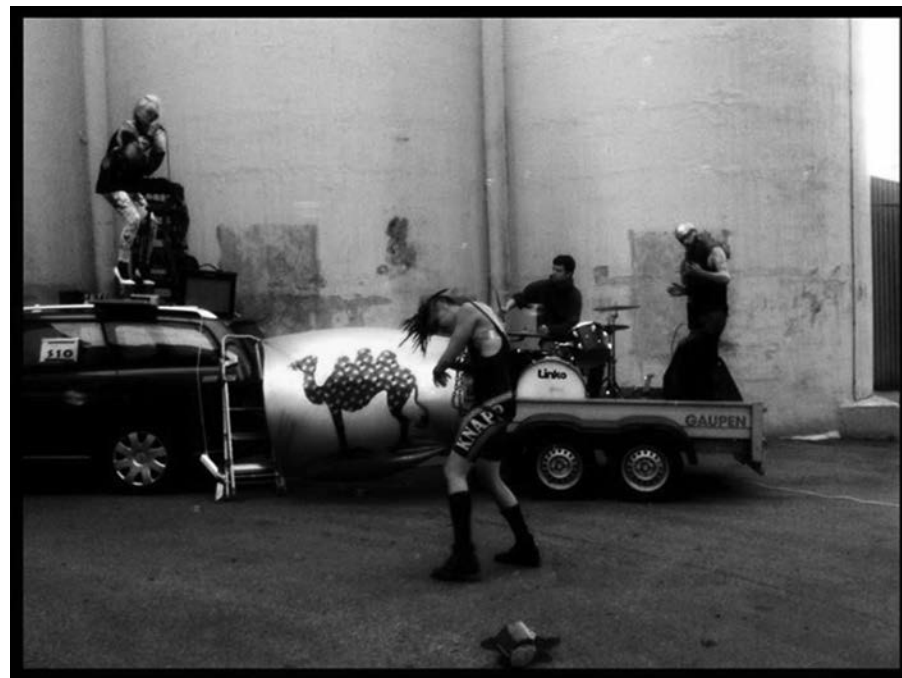


Control is part of recent history in Bucharest. For a long while it was the only alternative place in the City. A place where young intellectuals always met. The club is still a legendary part of the City after almost 7 years of existence.

## Art-core

Since the band started out in 2011, they have been performing for a variety of audiences including the music scene, festivals, different art spaces as well as political events. Building upon improvised grooves and instantly catching lyrics, the presence of live jamming makes the driving force, speaking of the musical progression of Dromedar. The music has been described as atmospheric, transcendental, enchanting or psychedelic referring to their overall spaced out mix of analog/digital sound. Dromedar has also been recognized for providing renewal to

the musical term *Artcore*, developing a visual stage creating their own costumes and sculptures. Despite showing similarities with different genres, Dromedar performs on a rather free musical structure allowing constant alteration. This directly allows the inherent energy to be exposed through the performative work. An essential nerve in the performance is also the element of poetry displaying an array of current political issues. (D)



Dromedar, *Art-core*,  
performance in public space, 2014.  
Courtesy of the artist and Bucharest Biennale.

## Curator

### Gergő Horváth

(b. 1993) is an artist, with a special interest in curatorial activity and cultural management. He studied music and is presently studying art with a special interest in makeshift politics and DIY social structures. Since 2012, he collaborated in various instances with Pavilion. Recently he was exhibited in the “Affluence of the working class from differentiation to collectivism” and curated “100 Hungarian Minutes”. He published several texts in different magazines. Currently he works and lives in Romania and is a Hungarian citizen.

## Writers

### David Goldenberg

David Goldenberg is a London based artist. In 2014 he will publish a book of recent texts and projects examining “Post Autonomy”. He was exhibited in The Caspian Biennial Convention; collateral exhibition at Venice Biennial, 2013; 1st Land Art Biennial of Mongolia; 10th Istanbul Biennial; ICA Philadelphia; Shedhalle, Zurich; 6th Sharjah Biennial; Tate Modern; ICA London, UK and many more. Between 2010 – 2011 he produced 10 programmes for Resonance FM radio examining Post Autonomy. He lives and works in London.

[www.postautonomy.co.uk](http://www.postautonomy.co.uk)

### Florian Göttke

Florian Göttke studied Fine Art at the Gerrit Rietveld Academy and earned a MfA at the Sandberg Institute, both in Amsterdam. In

his recent works he investigates the functioning of public images, in the conjunction of mimetic, symbolic, and political representation. His lecture and book *Topples*, about the fallen statues of Saddam Hussein, is a critical study of image practices of appropriation and manipulation in contemporary media society. *Topples* was nominated for the Dutch Doc Award for documentary photography in 2011. Since 2006 he is teaching at the Dutch Art Institute about topics related to art and public issues. Currently he is working on his PhD in Artistic Research “The Volatile Image” at the University of Amsterdam and the Dutch Art Institute. [www.floriangoettke.com](http://www.floriangoettke.com)

### Jörg Heiser

Jörg Heiser is co-editor of *frieze* magazine, writes for the national daily *Süddeutsche Zeitung*, and is a frequent contributor to art catalogues and publications. He curated the exhibitions “Romantic Conceptualism” (2007, Kunsthalle Nürnberg, BAWAG Foundation Vienna) and “Funky Lessons” (2004/2005, BüroFriedrich Berlin, BAWAG Foundation Vienna). He is the author of *All of a Sudden: Things that Matter in Contemporary Art* (Sternberg Press, Berlin and New York, 2008).

### Răzvan Ion

Răzvan Ion is theoretician, curator, cultural manager and political activist. He is the co-editor of *PAVILION* – journal for politics and culture, co-director of the BUCHAREST BIENNALE – Bucharest International Biennial for Contemporary Art, and in 2008 was appointed director of *PAVILION* – the center for contemporary art and culture in Bucharest. He was associate professor at University of California, Berkeley; Lisbon University; Central University of New York; University of London; Sofia University; University of Kiev; etc. He has held confe-

rences and lectures at different art institutions like Witte de With, Rotterdam; Kunsthalle Vienna; Art in General, New York; rum46, Aarhus; Calouste Gulbenkian, Lisbon; la Casa Encendida, Madrid; New Langton, San Francisco; CCA, Tbilisi; Babes-Bolyai University, Cluj; University of Art, Cluj; etc. He writes for different publications and he recently curated ‘From Contemplating to Constructing Situations’ and “Exploring the Return of Repression” at PAVILION, Bucharest and rum46, Aarhus. Presently, he is working on the book projects “Exploring the Return of Repression” and “Rhizomic Structures Of Art Institutions. Neo-Politics Of Culture”. He is a professor at the University of Bucharest where he teaches Curatorial Studies and Critical Thinking.

### Chantal Mouffe

A political theorist educated at the universities of Louvain, Paris, and Essex, Chantal Mouffe (b. 1943) is Professor of Political Theory at the University of Westminster. She has taught at many universities in Europe, North America and Latin America, and has held research positions at Harvard, Cornell, the University of California, the Institute for Advanced Study in Princeton, and the Centre National de la Recherche Scientifique in Paris. Between 1989 and 1995 she was Directrice de Programme at the College International de Philosophie in Paris. Professor Mouffe is the editor of *Gramsci and Marxist Theory*, *Dimensions of Radical Democracy*, *Deconstruction and Pragmatism*, and *The Challenge of Carl Schmitt*; co-author (with Ernesto Laclau) of *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (1985); and author of *The Return of the Political* (1993), and *The Democratic Paradox* (2000). Her latest work is *On the Political* published by Routledge in 2005. She is currently elaborating a non-rationalist approach to political

theory; formulating an ‘agonistic’ model of democracy; and engaged in research projects on the rise of right-wing populism in Europe and the place of Europe in a multipolar world order.

### Alexandru Senciuc

Alexandru Senciuc (b. 1988) is an architect and a researcher in cognitive science. He did three years of studies at UAU “Ion Mincu” in Bucharest and finished the architecture master’s degree with a research mention at ENSA Paris La Villette in 2012. Among his accomplishments we could state the participation at the 2012 Venice Architecture Biennale within the Atelier d’Architecture Autogere team and the nomination for the Mies van der Rohe 2013 prize for the “Suceava Water Plant” project within the team lead by arch. Constantin Gorcea. Presently he works in Paris, as an architect within the Sensual City Studio / Jacques Ferrier and as a predoctoral researcher within the MAP-MAACC laboratory of CNRS France.

## Participants

### Carlos Aires

Carlos Aires (Ronda, Spain, 1974), Bachelor in Fine Arts from the Universidad de Bellas Artes Alonso Cano (Granada, Spain) and Fontys (Tilburg, The Netherlands). He was awarded the De Pont Museum prize, a work residency for one year at De Pont Atelier (Tilburg, The Netherlands) and a Fulbright grant to study a Master in Photography at Columbus University (Ohio, USA). Later he studied at the HISK (Antwerp, Belgium).

Some of his solo shows are: This is not just fucking business, galeria ADN (2014, Barcelona); Luto, Centro de Arte de Alcobendas (2014, Alcobendas, Spain); Bilis Negra, MAS (2013, Santander, Spain); Love is in the Air, CDA Project (2012, Istanbul, Turkey); Es Pain, Casal Solleric (2012, Palma de Mallorca, Spain); Opening Night, CAC (2012, Malaga, Spain); I've got you under my skin, Aeroplastics Contemporary (2011, Brussels, Belgium) or Golden Tears, Mario Mauroner gallery (2010, Vienna, Austria).

His work has been shown at the following selected collective exhibitions in 2014: Biennial Martinez Guerricabeitia (Valencia); V Bienal Fundación ONCE, Centro+Centro Palacio Cibeles (Madrid)/ 2013: Kusten Festival WATOU, (Watou, Belgium); The telling of beautiful untrue things, Lo Pati Centre D'Art (Amposta, Spain); Glory Hole, LLS 387 (Antwerp, Belgium); Inner Journeys, Maison Particulière (Brussels, Belgium); From madonna to Madonna, DA2 Domus Artium Museum (Salamanca, Spain)/2012: GOLD, Belvedere Imperial Palace (Vienna, Austria); Mundos Propios, Fundación Madariaga (Sevilla, Spain); Intersections on paper, Sherin Najjar gallery (Berlin, Germany).

### Matei Arnăutu

Matei Arnăutu (b. 1978, Bucharest) has graduated from the National University of Arts in

Bucharest, Faculty of Fine Arts, major in Painting, class of prof. Florin Mitroi. In 2007 he presented his dissertation at the Faculty of Fine Arts, West University in Timișoara. At present he is a PhD. student at the National University of Arts in Bucharest, coordinator prof. dr. Cristian-Robert Velescu. In 2001 he participated in the international exhibition "Balkan Youth Festival" in Litohoro, Greece and in 2002 he received second place in painting for the exhibition "Accents and Fingerprints", Apollo Gallery, Bucharest. In 2008 he exhibited at Mora Gallery under the title "Join" a series of common objects which are recontextualized in the space of the gallery. In 2011 he took part in the second edition of the exhibition Experimental Engraving organized at "Ion Manu" Cultural Center in Otopeni, which had as an attraction point the notion of Flash Code. In 2011 he participated with a series of lamps converted from calculator plates, old postal boxes or willow baskets in the group exhibition "Lost&Found". He started to exhibit at and be represented by Anaid Art Gallery since 2012 with a great exhibition entitled "Rembo's Dream", part of the 6th Edition of the Galleries' White Night in Bucharest.

### Dan Beudean

Dan Beudean (b. 1980 in Cluj) is an emerging artist descending from the Cluj School of Art, living in the same city and working in the Paintbrush Factory. Dan Beudean masters drawing and conceptual installation and numbers among the artists to be featured in the second volume of Vitamin D book published by Phaidon.

During the past half decade, Dan Beudean has shown a constant interest in interregnum behavior mutations and abnormalities, physiological deviations and aberrances, social and cultural exceptions that turn into commonly accepted transgressions; starting with the present solo show, the artist upgraded his study and scaled his attention, in order to comprehend and survey human kind's ambiguous rituals of death and purification.

(Extras from the curatorial text of "Let's talk about cars" exhibition, 2013, by Adina Zorzini)

### Adrian Dan

Adrian Dan completed a M.A. with honours at the École Nationale Supérieure des Beaux-Arts in Paris, France. Previously he studied at the University of Applied Arts in Vienna, Austria and the National University of Arts in Bucharest, Romania. Recent exhibitions include Centro de Arte Dos de Mayo, (Madrid, Spain), Rosascape (Paris), Palais des Beaux-Arts (Paris).

### Dromedar

Dromedar consists of the artists, Annette Stav Johanssen (Vocals/Synth), Carl Fredrik Berg (Strings/Analogue effects), Tommi Damstuen (Drums/Sound effects).

Dromedar has played among other at The Museum of Contemporary Art (Oslo), BLÅ (Oslo), Brucstock Festival 13/14 (Barcelona), Oslo Kunsthall, Black Box Teater (Oslo), ETR (Trondheim), Maksitaksi (Oslo).

### Arantxa Etcheverria

Arantxa Etcheverria (b. 1975 in France) lives in Romania since 2006. She studied art at Villa Arson, Nice and scenography at The National Theatre in Strasbourg. Solo exhibitions: 2009: "01" H'art Gallery, Bucharest, organiser Dan Popescu; 2013: "Studio/Structure", Anexa of Museum of Contemporary Art, Bucharest, curator Ruxandra Balaci; 2014 : "Corner", Calina Gallery, Timisoara, curator Liviana Dan. Group exhibitions: 2009: Cultural event organized in cooperation with the French Embassy at Romanian National Art Museum, Bucharest; 2010 : "Pasarela", Fashion festival, French Institute, Bucharest; 2010: "White Night of Galleries", The Ark, Bucharest; 2011: "Avant Premiere", Fashion and Art Festival, The Ark, Bucharest; 2012: "Volta Show", Basel Art Fair, Switzerland; 2013: "White Night of Galleries", Anexa of Museum of Contemporary Art, Bucharest.

### Filip Gilissen

Filip Gilissen lives and work in Brussels. His work has been presented in venues such as MHKA, Antwerp (2014); Talinn Art Hall (2013); MARTA Museum (2012); Kunsthalle Nürnberg (2012); Liste 17 Performance Project (2012); Witte De With (2011); Nuit Blanche, Paris (2011); Museum Boymans Van Beuningen (2011) and Liverpool Biennial (2010).

### Bjørn Erik Haugen

My name is Bjørn Erik Haugen, and I have an MA from the National Academy in Oslo 2007. I work mainly with sculpture, sound- and video installation. I work from a conceptual platform where the idea to the work comes before the material, media or way of expression. In my work I am concerned about how the TV and other screen-based medias make an impact on our lives. The influence this has on our perception of reality is something I think is problematic and fascinating. My intention is that my works shall make the viewer reflect and discuss the speculative and spectacular of what we see on the screens that surrounds us in our daily life, with that I mean everything from internet and computer games to TV, films, commercials, banners and video. My works have been shown on the annual national autumn exhibition in Norway, and have been screened in Vienna, Barcelona, Sweden, Germany, England and in USA. I exhibited at Transmediale, Berlin, February this year. I received «Honorary Mention» at Prix Ars Electronica 2012 in the section Digital Musics & Sound Art. One of my videos was screened at Palais de Tokyo, during Rencontres Internationales, december 2012 and at WRO International Media Art Biennale in May. This year I will exhibit at ISCM 2014 and The Bristol Biennial.

### Jan Kaila

Jan Kaila (born 1957) studied at the Doctoral Program at the Finnish Academy of Fine Arts from 1997 to 2002. The subject of his doctorate, completed in 2002, was Photographicality



and Representation in Contemporary Art.

Since 1980, Kaila has held one-man exhibitions and participated in group shows in many European countries, Russia, the United States, Japan and South Korea. Kaila has also worked as a curator and has published writings about visual art and photography.

Kaila worked in the 1980s and 1990s as a full-time and visiting contracted teacher and lecturer in several Nordic photography schools, including the University of Art and Design Helsinki and the School of Photography at Gothenburg University. In 2001, he was elected Professor of Photography at the Estonian Academy of Arts, and, in 2004, he was appointed Professor of Artistic Research and also Head of the Doctoral Studies Program at the Finnish Academy of Fine Arts. In 2008, he was elected Vice Rector of the Academy.

Since his Doctorate in Fine Arts Kaila has published and lectured regularly about artistic research. Kaila has also worked as an evaluator of fine art educations and artistic research in Estonia, Sweden, Norway, Germany, Austria and Ireland and he has lectured about research in various countries such as United States, France, Germany, Hungary and Latvia.

### **Cezar Lăzărescu & 1+1**

Cezar Lăzărescu is an artist who lives and works in Iași. He graduated from George Enescu University in Iași and is a founding member of Asociația Vector since 2001. He participated in the following exhibitions: "WAITING SPACES # II", Timișoara, 2013, "OPEN AIR CINEMA – DEMOLITION", Chișinău, 2012, "Salon Video", ALERT Studio, Bucharest, 2012 - "The City Menace - a critical view of urban space", Iași, 2012, "Friends of the Divided Mind", Royal College of Art, London 2009. In 2012, tranzit.ro has organized the first retrospective Cezar Lăzărescu: I like Periferic 3. "Using incredibly simple images (sometimes exclusively conceptual), I try to exceed prejudices and intellectual stereotypes, being conscious of my place in the

world and of the fact that I can use and, also, can be used" (Cezar Lăzărescu)

1+1 Association was founded in 2012 by the artist Florin Bobu. 1+1 is a non-profit organization which promotes the role of the artist in the contemporary society through consolidating his social status, defining his responsibilities and supporting his artistic practices and endeavors; it mediates the production of artistic projects in public spaces.

### **Raqs Media Collective**

The Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Raqs remains closely involved with the Sarai program at the Centre for the Study of Developing Societies ([www.sarai.net](http://www.sarai.net)), an initiative they co-founded in 2000.

Based in New Delhi, India, The Raqs Media Collective enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. They make contemporary art, have made films, curated exhibitions, edited books, staged events, collaborated with architects, computer programmers, writers and theatre directors and have founded processes that have left deep impacts on contemporary culture in India. Raqs (pron. rux) follows its self declared imperative of 'kinetic contemplation' to produce a trajectory that is restless in terms of the forms and methods that it deploys even as it achieves a consistency of speculative procedures.

### **Marilena Preda-Sânc**

Marilena Preda-Sânc graduated from the Institute of Fine Arts "Nicolae Grigorescu" in 1979. She has a PHD. in Visual Arts and, from 2008, she is a professor at the National University of Arts, Bucharest and President of Bucharest Painting Department of Romanian Fine Artists' Union. Other positions held are: Editor in Chief - Contrapunct Magazine; Member of AICA (International Association of

Art Critics); Founding Member of ARFA (Romanian Association of Women in the Arts); Coordinator of BA and MA projects of Public Art.

### **Gabriel Stoian**

Gabriel Stoian is an emerging conceptual artist/activist - not in the sense of being under the illusion that his art will change the world directly or immediately; but more because his work is built as a subversive, ironical and critical reaction towards the instruments of power and its symbols. His practice is based on different mediums such as: public interventions, installation, assemblage, object, conceptual writing and a few others that he does not know how to define exactly. He graduated a M.A. in the graphics department at the "University of Art and Design" from Cluj-Napoca in 2010 and thereafter he was selected as a resident artist with the "Hàbitat Artístic Castelló" – Cultural Center of Castellón de la Plana, Spain – where he developed and exhibited a personal project during 2011. He is currently undergoing his PHD with the same University of Arts in Cluj.

"Although I studied for a long time in Cluj, I believe that I don't have a lot in common with the so-called "School of Cluj". I'm more of an autodidact and not so fond of being affiliated to different institutions or places. I have always enjoyed a nomadic existence, working from location to location. My ideas require new backdrops and starting points and this cannot be found in the same place all the time".

Currently, he lives and works in Bucharest and finds it very enjoyable.

### **Stephanie Syjuco**

Stephanie Syjuco creates large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Working primarily in sculpture and installation, her projects leverage open-source systems, shareware logic,

and flows of capital, in order to investigate issues of economies and empire. This has included starting a global collaborative project with crochet crafters to counterfeit high-end consumer goods; presenting a parasitic art counterfeiting event, "COPYSTAND: An Autonomous Manufacturing Zone" for Frieze Projects, London (2009); and "Shadowshop," an alternative vending outlet embedded at The San Francisco Museum of Modern Art exploring the ways in which artists are navigating the production, consumption, and dissemination of their work (2010-11). She is currently collaborating with the FLACC Workplace for Visual Artists in Genk, Belgium, on a new body of works utilizing 3-D scanning of Belgian and Congolese antiquities to produce hybrid ceramic objects addressing the legacy of colonialism, empire, and trade routes.

Born in the Philippines, she received her MFA from Stanford University and BFA from the San Francisco Art Institute. She is the recipient of a 2014 Guggenheim Fellowship Award and a 2009 Joan Mitchell Painters and Sculptors Award. Her work has been shown nationally and internationally, and included in exhibitions at MoMA/P.S.1, the Whitney Museum of American Art, SFMOMA, ZKM Center for Art and Technology, Germany; Z33 Space for Contemporary Art, Belgium; Universal Studios Gallery Beijing; The Contemporary Arts Museum Houston; and the California Biennial at the Orange County Museum of Art, among others. In 2007 she led counterfeiting workshops in Istanbul and in 2009 contributed proxy sculptures for MOMA/P.S.1's joint exhibition, "1969." Recently, she has expanded into the curatorial field with the exhibition "Lossy" at the Bemis Center for Contemporary Art and has essays included in the forthcoming Journal for Design Strategies published by Parsons The New School and within a book on alternative art education to be published by Phaidon.

### **János Sugár**

János Sugár (b. 1958) studied in the Department of Sculpture at the Hungarian



Academy of Fine Arts in Budapest. Parallel with his studies he was actively involved in the exhibitions and performances of Indigo, an interdisciplinary underground art group. His work includes installations, performances, as well as film and video. Sugár has participated in national and international exhibitions, in 1992 he exhibited at the documenta IX, Kassel, in 1996 Manifesta I, Rotterdam. His films were screened in 1998 at the Anthology Film Archives in New York. Since 1990, Sugár has been teaching art and lecturing media theory in the Intermedia Department of the Hungarian Academy of Fine Arts. He resides in Budapest.

### Alejandro Vidal

Alejandro Vidal (Palma de Mallorca, Spain, 1972) lives and works in Berlin. He has exhibited his work at numerous international museums and Art centers such as MOCAK (Krakow) Museo Experimental El Eco (Mexico City), Kunstverein Medienturm (Graz), QUAD (Derby, UK), Participant Inc (Nueva York), Kunsthalle Winterthur; Fundació La Caixa (Barcelona); Palazzo delle Papesse (Sienna), Schirn Kunsthalle (Frankfurt), The Museum of Contemporary Art (Taipei) MIS (Sao Paulo), Da2 (Salamanca), Kling & Bang (Reikjavik), Mambo Bologna and Kunstmuseum Bern in Switzerland.

He took part in the Busan Biennial, South Korea, 2006, Mediations Biennale in Poland, 2012. Recently he has exhibited at Galeria Joan Prats, Barcelona; Galleria ARTRA, Milan; Galeria Elba Benitez, Madrid; Galerie Thomas Schulte and Play Platform for Film and Video, Berlin; and Monitor, Rome.

### Erwin Wurm

Erwin Wurm (b. 1954 in Bruck an der Mur, Austria) lives and works in Vienna and Limberg, Lower Austria, Austria. Between 1979 and 1982 he studied at Gestaltungslehre University of Applied Art and Academy of Fine Art in Vienna under the coordination of Prof. Bazon Brock.

Since 2002 he is a professor at the Institute of Fine Art and Multimedia, Department of Sculpture and Multimedia, at the University of Applied Arts, Vienna, Austria. He was elected for „Artist of the Year 2007“ by the Magazine KUNSTJAHR 2007 – The Magazine which draws a balance. Nr. 7, Lindinger + Schmid, Regensburg, Germany. He is well-known for his successful pieces “One Minute Sculptures”, “Fat House”, “Fat Car” and “House Attack”.

In “The Artist Who Swallowed the World” (Hatje Cantz) Wurm is quoted as saying: “I am interested in the everyday life. All the materials that surrounded me could be useful, as well as the objects, topics involved in contemporary society. My work speaks about the whole entity of a human being: the physical, the spiritual, the psychological and the political.”

Erwin Wurm's works are a part of prestigious collections worldwide, including Solomon R. Guggenheim Museum, Peggy Guggenheim Collection, The Walker Art Center, Museum Ludwig, Kunstmuseum St. Gallen, Musée d'Art Contemporain de Lyon, and the Centre Pompidou.

### Mihai Zgondoiu

Mihai Zgondoiu is a Romanian visual artist born in 1982 in Medias, Sibiu. Exploring many areas of the visual arts such as drawing, collage, photography, video-installation, performance and urban art, he participated in numerous group and solo exhibitions in Romania and abroad. His most recent exhibitions and personal projects are: The Artist's Golden Hand / FivePlus Gallery in Wien & Aiurart Gallery in Bucharest; BreakBody / Museum of Arts in Timișoara; Lenin's Sleep / Free Press Square in Bucharest; The Red Line / The National Center of Dance in Bucharest; The Red Carpet / The Yard of the Schlooss Museum in Linz, Austria; Freedom as Visual Pattern / Hampden Gallery - Incubator Art Space, Amherst, Massachusetts USA; Me Matrix / Calina Gallery in Timișoara; Me / Contemporary Art Gallery of the Brukenthal National Museum in

Sibiu. Since 2009 he has created a contemporary art space in Bucharest - ATELIER 030202 - and coordinated various visual projects as a curator, and since December 2012 has been the co-curator of the geamMAT Gallery of the Art Museum in Timișoara. Member of UAP, he graduated from the University of Art and Design in Timișoara, has a master degree in graphics design, and is enrolled in the doctoral program of the National University of Arts Bucharest.

### Zoltán Béla

Zoltán Béla (b. 1977 in Târgu-Mureș, RO) graduated from the University of Arts and Design, Cluj-Napoca (RO), Department of Painting (class of 2001). He uses a rather wide range of media, such as painting, installations or objects. His painting is realistic, loaded with historical references and metaphysical significances inspired from his personal biography, but also from the East-European recent history track, which address to the viewer's feelings and tend to identify the important moments of an entire generation formed in the communist period. What links all these aspects is a feeling of aesthetic romanticism. He draws inspiration from my very personal archive of memories, experiences and feelings. "My paintings bear the mark of antithesis, sometimes as a therapy to purge inner fears, sometimes as a mirror of reality. Composition, light and contrasts are very important for me, as a heritage from the Baia Mare and Cluj Schools of Art. I add my warm personal touch to the collective memory of an Eastern European childhood, youth, and maturity. Subjects keep varying, therapy through art continues". He currently lives and works in Bucharest.

## CONNECTED/PARALLEL EVENTS OF BUCHAREST BIENNALE 6

### Opening Day

Panel Discussion

## GRAMATIK OF FEAR

**May 22, 18.00**

**University of Arts, Bucharest, Amphitheatre  
28, Griviței st.**



A panel discussion on how fear and its component parts combine to form with Gergő Horváth (curator of BB6), Adrian Dan (artist), Erwin Wurm (artist), János Sugár (artist), Filip Gilissen (artist), Jan Kaila (artist, professor at Academy of Fine Arts, Helsinki), Carlos Aires (artist), Liviana Dan (interimary director of MNAC). Moderated by Răzvan Ion & Eugen Rădescu (professors at University of Bucharest).

As archaic use of fear was defined as a mixed feeling of dread and reverence. Dread is today defined as great fear or apprehension. Reverence as deep respect for someone or something. There is a paradox in mainstream Christianity, for example, which is presented

as a religion of love, but which alienates with its dogmas and backs up fears of the temporal world with threats of Hellfire to come. It is tyrannies not democracies which thrive on the politics of fear. At the same time tyrannies does not mean also violence. Means very respectful fear. A fear which you believe is good because will protect you from evil. Fear has a stronger biochemical component than some other emotions, and there is little to be done by reason if really strong fear takes hold.

The participants will explore the double meaning of the word apprehension, the fear or anxiety that something bad might happen and in the sense of comprehension.

## Ongoing Event

### EXPOSE PRACTICE

29 May - 15 July, 2014

**PAVILION** | proudly supported by UniCredit Țiriac Bank  
36, C.A. Rosetti st. (entrance from Jean Louis Calderon st.)



*Expose Practice* is a weekly series of talks in Pavilion – center for contemporary art & culture by the artists which are participants in Bucharest Biennale 6 and present in Bucharest. The talks invite the speakers to discuss their practice, research methodologies and thinking in an informal setting.

The series is generated by the curator of Bucharest Biennale 6, Gergő Horváth.

#### Program

**May 29** Mihai Zgondoiu  
**June 05** Marilena Preda-Sânc  
**June 12** Matei Arnăutu  
**June 19** Gabriel Stoian  
**June 26** Adrian Dan  
**July 03** Zoltán Béla

*The talks will be held in Romanian*

## Connected Events

### ROMANIAN DESIGN WEEK

16 – 25 May, 2014



The aim of Romanian Design Week is to showcase, to support and to promote Romanian design and, furthermore, Romanian creative industries by presenting them to a wider, global audience.

[www.romaniandesignweek.com](http://www.romaniandesignweek.com)

## NIGHT OF MUSEUMS

17 May, 2014

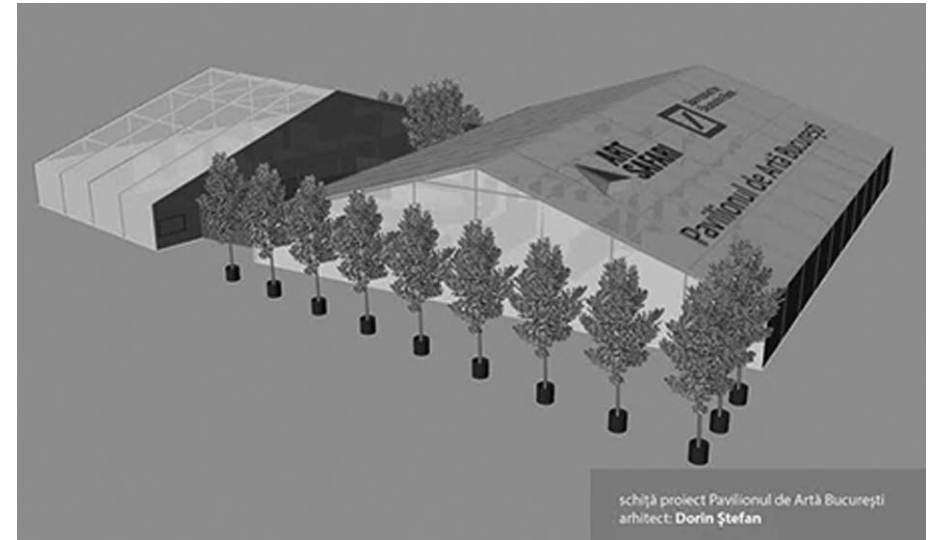


Night of Museums is a cultural event in which museums and cultural institutions in an area cooperate to remain open late into the night with free entrance. This year Night of Museums celebrate 10 years.

[www.noapteamuzeelor.ro](http://www.noapteamuzeelor.ro)

## ART SAFARI

22 – 25 May, 2014



Art Safari is the first professional and public art pavilion in Romania, designed for both heritage and contemporary art. Art Safari will bring together more than 100 galleries and art dealers, museums and cultural institutions, both from Romania and abroad, that will exhibit

high quality artworks, from paintings and sculptures to jewellery, design and collectibles.

[www.artsafari.ro](http://www.artsafari.ro)

## WHITE NIGHT OF THE GALLERIES 8

23 May, 2014



Galleries, alternative spaces and related events await you on May 23, 2014 at the White Night of the Galleries / NAG, the 8th edition. Initiated and organized by Ephemair Association, the project develops a platform for promoting emergent contemporary art.

[www.noapteagaleriilor.ro](http://www.noapteagaleriilor.ro)

## Parallel Events

Exhibition

### INTO THE ROOM WILL COME AN EAGLE

Curated by Adrian Dan  
Georg Baselitz, Thomas Schütte

March 1 – September 1, 2014

UniCredit Ţiriac Bank HQ, 1F Expoziţiei Blvd., Bucharest



The title of the present exhibition is a subject-verb inversion, an English grammatical construction also found in V2 languages – such as German. The regular phrase would have been – An eagle will come into the room. In the exhibition, four works are presented, three of them by Georg Baselitz, (Adler, Adler 35/50, Dicker Mann) and one by Thomas Schütte (Kartoffeln). The artworks have been produced in Germany around the same period of time, from 1982 to 1986, a couple of years that have left a deep trace in the western collective consciousness, sending us back to the title of George Orwell's fictitious novel *1984*, the Chernobyl disaster (1986), the Reagonomics and the American economic boom of the 80's (1983-1989).

[www.unicredit-tiriac.ro](http://www.unicredit-tiriac.ro)



## POLIMATECA

Coordinator Lect. Univ. Dr. Luciana Ghica

7 – 11 April, 2014

University of Bucharest, Faculty of Political Sciences (FSPUB), 24  
Sfântul Ștefan st., Bucharest



POLIMATECA is a non partisan series of events that aims to raise awareness on the fact that political science(s) do not necessarily produce politicians but they rather train the mind in the spirit of freedom, argument discipline, curiosity, empathy and creativity, essential for crafting independent personalities that are capable to generate and lead successful personal and community projects. Currently at its fourth edition, POLIMATECA replaced a pilot project known as the Political Science Week that the Faculty of Political Science at the University of Bucharest initiated in 2011 to mark 20 years since its establishment as the first Romanian higher education institution created in opposition to the communist political education. Activities: Debates, workshops, guest lectures, book launches and autograph sessions, exhibitions.

<http://polimateca.fspub.unibuc.ro>

## COMPANY VS. ARTIST OR COMPANY AND THE ARTIST. WHAT'S IN IT FOR ME / WHAT'S IN IT FOR YOU

Anca Nuță

May 8, 2014, 19:00

Babeș-Bolyai University in Cluj, Faculty of Political Sciences, 71  
Traian Moșoiu st., Cluj-Napoca



Why do we fight for art? Winston Churchill, the Prime Minister of Great Britain, being confronted with the proposal of suspending the financing of cultural projects during the Second World War, replied eloquently: "If we don't fight for art, then what do we fight for?". Artists, curators, art critics and, generally, everyone who is involved in the creative process set out on the assumption of a total independence from the economic realities of the moment, a necessary stance to support an independent and authentic speech. On average, this premise is contradicted by the reality of implementing a project in public space. The needed financial support is, at large, provided by private companies and government institutions, this type of mechanism being functional especially in countries with an adequate cultural agenda. Taking into consideration Romania's specific context, how should the initiators of cultural projects address the problem of financing so as not to imperil the project's inde-

pendence and, at the same time, to respect the values promoted by the sponsor? What do companies actually expect from those who seek their support and why are they motivated to get involved? Do they have economic reasons or is it about the image/brand joint venture? "Company vs. Artist" or "Company and The Artist"? (Anca Nuță). A lecture which is expected to generate a debate on the private sponsor's reasons of involvement in the cultural sector and to offer those who are interested examples of adequate methodologies for obtaining private funding.

*Anca Nuță is a communication specialist and, in the last 10 years, has been actively involved in financing projects in the cultural sector in Romania. For over 12 years she has been in charge of corporate communication for UniCredit Țiriac Bank and, since 2013, she has taken over the marketing retail communication as Identity and Communication Director.*

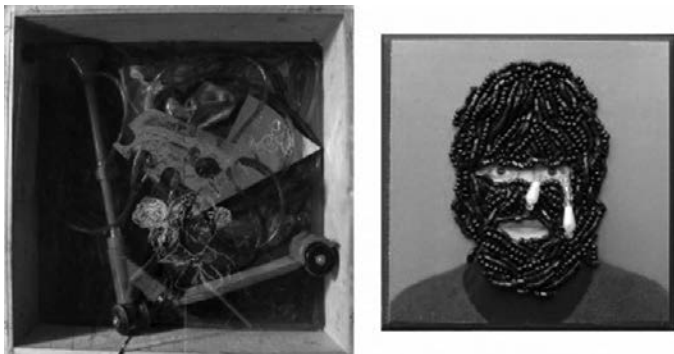
Exhibition

## THE UNMEANT MUSEUM - HEROIC.ACCIDENTAL.HISTORIC.ANGUISHED

Curated by Roxana Ghibescu  
Bogdan & Magda Pelmuș

8 – 18 May, 2014

Galateca Gallery, 2-4 C.A Rosetti St., Sector 1, Bucharest



The current museum (a symbol of the Western Society) has a greater impact on society than ever before. Its missions typically include acquisition, preservation, exhibition, interpretation, education. What usually defines an artwork in museum is its confirmed highest quality and power, its historical relevance, almost to a mythical extent. This exhibition presents itself as a temporary alternative to a museum and explores a plethora of artistic gestures, not so present in the Romanian museums. The works of Bogdan and Magda Pelmuș aren't yet authorised by the museum, but their discourses chronicle contemporary life, with its pressing social issues and the shifting concepts of freedom, manipulation, depression, paranoia, magic, passion, love, kitsch. 'The Unmeant Museum' focuses on the work in progress (rather than on the accomplished), the accidental (not the intentional) and the superstition (not the rational).

[www.galateca.ro](http://www.galateca.ro)

Exhibition

## THIS GARDEN WAS ENCHANTED

Curated by Adina Zorzini  
Solo-Show - Andrei Gamart

May 15 – July 4, 2014

Zorzini Gallery, 31 Thomas Masaryk St., Bucharest



Andrei Gamart (b. 1980) is a Romanian artist, born in the Republic of Moldova, who lives and works in Bucharest, Romania. He graduated the Art Academy from Chișinău and masters painting, drawing and engraving techniques. His artworks qualify him both locally and internationally as one of the most promising emerging Romanian artists.

In his artistic statement, Andrei Gamart qualifies "reality as a conglomerate of particles, linked together by the strength of a hidden principle and a common memory of the moment when everything was one unit."

[www.zorzinigallery.com](http://www.zorzinigallery.com)

## REVEALING THE CONCEALED

Curated by Shimon Lev

Gilad Efrat, Tom Handler, Zvi Tolkovsky, Matan Ben Tolila, Ariane Littman, Asad Azi, Roy Kuper, Nurit Gur Lavy Karni, Michal Rothschild, Shimon Lev, Monika Grabuschnigg

March 27 – April 19, 2014

P8 Gallery, 79 Yehuda Halevi St.

(entrance through the yard), Tel Aviv

## STORYTIME

Curated by Ofra Ohana and Ora Ruven

May 19, 2014, 12:00



**The Exhibition** discusses the question of the relationship between map and territory – and their representation. Alfred Korzybski put it: “The map is not the territory”, philosopher Krishnamurti claimed : “The description is not described ” .The templates we use to define the world around us are never reality. This exhibition deals with the concept of mapping and freedom of artists taking themselves to map the local landscape. Exhibiting artists treated intensively and obsessively mapping of the local loaded space. We use the phrase

“find the North” to “reset” space, but also as a metaphor for finding direction in everyday life. Artists’ works reflect a search for hidden stories and history of territories in loaded representation of Israel.

Jaffa is an old city, which Belonged to different authorities over history. In 1948, during the independence war of Israel, Jaffa was conquered by the Israel Defense Force.

**The Event**, which will take the form of

**Storytime**, focuses on Jaffa stories, as part of what the exhibition tells about the relationship between maps and reality. Three panelists will present individual stories and relevant photographs that take place in Jaffa. The stories will present the complexity of territory ownership over a period of 70 years in Jaffa. How forces of political changes affects apprehension of territory.

### The first story is about Manshiya

Manshiya was a Jaffa neighborhood at south Tel Aviv. In the beginning of Israel's War of Independence it was transformed into an arena of military actions culminating in the IZL operation for the occupation of Jaffa in late April 1948. Following the war, empty Manshiya was populated by the Authority with new immigrants, from Romania and Bulgaria, part of them Holocaust survivors. Manshiya was poor but lively urban fabric. Several parties tried to leave the false historical impression that the military operations resulted in the total annihilation of the neighborhood. Since Tel Aviv's mayor believed Manshiya was a hopeless slum, he initiated a comprehensive destruction operation that was believed to be the first step in the reconstruction of the whole southern Tel Aviv region. The operation was completed in the 60's. Now Manshiya is a park and an open mall based on its abandoned Old Train Station. And no official records of this contemporary history. The official story is about the historical train station at the center of Manshiya that stopped work in the very past, and the wonderful act of renewing all the area by transforming it to an open culture center which actually is nothing than a Mall. The urban life of Arabs and Israelis immigrant were erased too.

A resident of these years in ManShiya will tell this story.

### The second story: Right of return scares me

“My father lost his home and family in Poland during the WWII. He survived the war and arrived to Israel (1942), British territory at

these days. At 1948 The Israeli army captured Jaffa emptied of its Arab inhabitants. My father served in the IDF and with some other officers they entered the closed and empty city and took empty houses for themselves. In 1969 after the Six Day War, I was a young woman. I Still lived in this house. An Arab woman from Amman came and asked to visit the house. She was the original proprietors of this house in 1948”.

**Ora Ruven**, who was raised and lived at this house, will tell this story.

### The third story: The public garden

The third story is also about Arab House which was taken in 1948 by a General of the Israel Defense Force. With time this General took more and more territory around and behaved as he is the owner of the public garden that was there. His neighbors did not accept this seizure and the scandal developed to historic trial, dealing some other Generals with non-legal Privileges.

**Shimon Lev**, a neighbour of the officer garden, will tell this story.

## SHORTSIGHTED. PRESBYOPIC. BLINDFOLDED

Curated by Igor Mocanu

Alexandru Ciubotariu / Pisica Pătrată, Sandra Mavhima, Lea Rasovzsky, Ana Maria Micu, Mihail Coșulețu, Claudiu Cobilanschi, Ciprian Ariciu, Simona Deaconescu, David Schwartz, Vlad Nancă

5 – 25 May, 2014

Allegra Nomad Gallery, 29 Băiculești St.,  
Combinatul Fondului Plastic, Tipografia Hall



The space of the hall is turned into a rupturing forum by placing a wooden structure with a platform and benches for the visitors. The platform is cut into two symmetrical half-spaces that aim to re-stage two dimensions of the contemporary arts field: art which is accompanied by an explanatory discourse or with a shape owing to verbal conceptualisation; and art with a non-verbal and primarily material discourse. On the one side are artists who, generically speaking, sit and paint on an easel, but they can practice any other classical form of art (sculpture, drawing, object installation, photography), on the other, artist who explain their works, conceptualising (performance, speech, dance, happening). On the one hand are visual arts, and of the other, performative arts. The audience is urged to assist and turn into an art critic and make critical judgements.

Scheduled performances

**9 May** Alexandru Ciubotariu / Pisica Pătrată (Pavilion 1): Self-portraits, painting, 60 min.  
Sandra Mavhima (Pavilion 2): The Fall of Eve, performance, installation by Radu Aldea, 30 min.

**12 May** Lea Rasovzsky (Pavilion 1): Nocturnal Tropikana, glass painting, 60 min.

**19-25 May** Ana Maria Micu (Pavilion 1): Image installation, site specific installation, painting, photographs.

Future featurings: Mihail Coșulețu, Claudiu Cobilanschi, Ciprian Ariciu

Shortsighted. Presbyopic. Blindfolded is a dynamic critical platform creating a neutral space for the release of tension triggered by the clashing forms of art coming together: on the one hand, forms of art directly and unmediatedly sharing its content and practice with the audience, and on the other visual art that can only express its content in mediated forms, by verbal discourse or other inevitably performative forms of expression. It therefore comes as a call for future collaborations and questioning of art expression. Allegra Nomad Gallery is looking for straight, prompt, inconvenient proposals that – in brief – are attractive and intellectually stimulating.

[www.allegrenomad.com](http://www.allegrenomad.com)

## #4 GOLDEN FRAME 030202

Dan Raul Pinte, Bogdan Rancea

May 23 – June 18, 2014

ATELIER 030202, 11 Sfânta Vineri st., Bucharest



GOLDEN FRAME 030202 is a 200x300 cm classic golden frame painting, installed on the wall of ATELIER 030202 Gallery. Within this framework, artists will perform by different means of visual and experimental expression. GOLDEN FRAME 030202 aims at encouraging and supporting prominent young visual artists and contemporary music creators on the Romanian and international art market. It supports contemporary creation within the thematic fields of niche visual arts and musical and performance arts; it creates a standing cultural and innovative heritage (contemporary art works, art video-documentaries, artists interviews); it encourages engaging art practices and development of new forms of artistic expression (performances, sound and image live improvisations); it provides a valuable visual, musical and performative experience to change mindsets and to offer aesthetic plurality and cultural diversity. The project has an engaging approach that ensures the active involvement of the public. The creative act becomes public. The creative act turns into a show!

Dan Raul Pinte (b.1981) is a romanian artist. In 2004 graduated fine arts at the University of Arts and Design from Cluj Napoca (RO), were he also sustained his MA in 2006. He worked there for a year as an Silkscreen Tehnician, but seeing that can't develop personal projects he returned home, to prioritize his thoughts. Aware of their power he quickly became interested in expressing them trough direct, efficient, visual tools. His work and overall approach to art is rather untypical but at the same time they reflect inoculation situation in culture and society. Since 2007 he exhibited at Sala Dalles (RO), Ivan Gallery (RO), 26 Gallery (RO), Anca Poterasu Gallery (RO), Victoria Art Centre (RO), Trypthycon (DE), 115 Gallery (RO), Visual Kontakt (DE), Program Gallery (PL), Pavilion (RO), Studiobruck (RO), Steambox (IRL) In 2010 – 2013 was represented by Anca Potersau Gallery, with whom he participated in the 2011 Preview Berlin Art Fair. Now he lives and works in Sibiu.

[www.atelier030202.blogspot.ro](http://www.atelier030202.blogspot.ro)



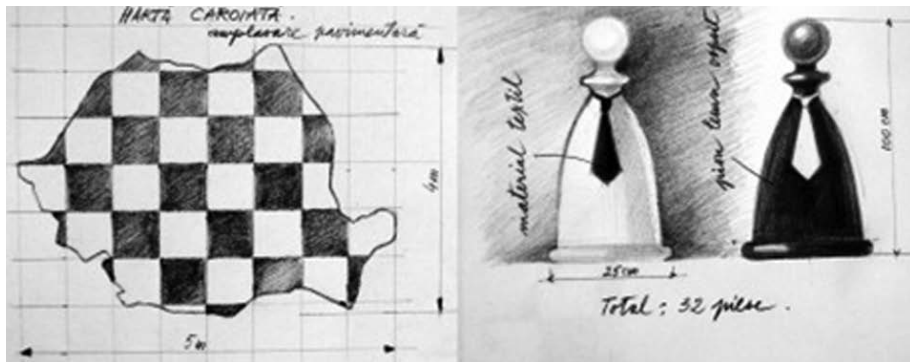
Exhibition

## CASTLING

Cosmin Paulescu

May 23 – June 24, 2014

ATELIER 030202, 11 Sfânta Vineri st., Bucharest



Castling is a visual metaphor that presents in an ironical mode contextual strategies of native policy. These are personalized as a chess game that takes the shape of Romanian map. This castling doesn't take care of the player's colour. It takes place between the two camps in full competition. Castling is itself's personification of the Wolf that changes its fur but not its character.

*Image: Cosmin Paulescu, Drawing for Castling. Courtesy of the artist and ATELIER 030202*

[www.atelier030202.blogspot.ro](http://www.atelier030202.blogspot.ro)

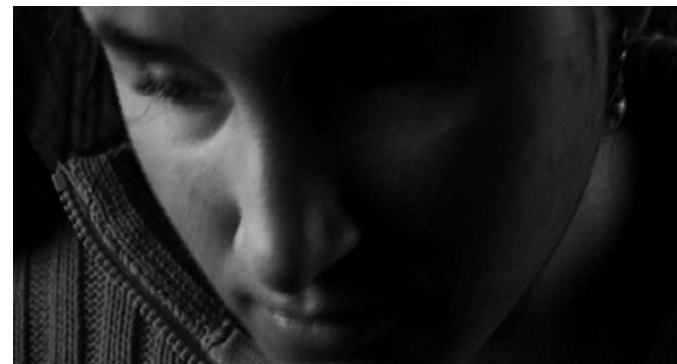
Exhibition

## LETY

Cristiano Berti

May 23 – June 14, 2014

ALERT studio, 2-4 Mircea Vulcănescu st., Sector 1, Bucharest



Lety consists of a video, four photographs, ten songs and two texts, a transcribed conversation and a short explanatory text, documenting an action which took place in May 2009, involving two Slovak Roma singers, František Ďudá and Martina Ďudová (the Ďudovci) who visited a commemoration for the victims of the concentration camp at Lety, in the Czech Republic. The central part of Lety is the video of the journey from Sol' to Lety which, as the story gradually unfolds, allows the Ďudovci to give an intimate and absorbing description of their daily lives, their vision of the world, and their own reminiscences as well as stories told by their grandfather, who was interned in a labour camp during World War II. These accounts are interspersed with songs from the Roma tradition or composed by them.

[www.alertstudio.org](http://www.alertstudio.org)



Exhibition Solo-Show

## THE SHIPWRECK OF THE LAST HOPE

**Bandi Sașa Robert**

**May 23 – June 23, 2014**

**Anaid Art Gallery, 34 Slobozia St., Bucharest**



„It's me, the malign tomorrow. I am the forest of abandonments with a thousand canines. I am the death of thoughts. I am the mud floor. I am the raven of forgetfulness. I am their lie and the triumph of winter. I am the consumer of the Sun and the outcry of the deep. I am the greyest. I am the decayed nectar. I am the eternal night. I am the cry from the pillow. I am the corruptest. I called to say. I am coming! I am perdition and I am divine. It's me, the malign tomorrow!” Bandi Sașa Robert

[www.anaidart.ro](http://www.anaidart.ro)

Exhibition

## THE BACKYARD

**Curated by Irina Toma  
Iulian Bisericar**

**May 23 – June 30, 2014**

**Anca Poterașu Gallery, 58 Plantelor St., Ap. 3, Bucharest**



Iulian Bisericar's works offer a negligent perspective that the human eye willingly avoids. Ironical and playful at the same time, the artist demands the observer to take a critical position towards the remains of the industrial society, consciously protecting the esthetic side. The environment, suffocated by toxic waste, is being brought to life by the esthetic experience, thus ensuring the survival of the meanings. The story of the abandoned industrial spaces begins before the artist was born. It's ending is uncertain. Uncertain, because restructuring the spaces implies, at the same

time, destruction and modernization. Rather it is a reflection between the compliance of social, economic and administrative requirements, on one hand, and the aspirations of those who create them, on the other hand. Iulian Bisericar's works illustrate the ambiguous process of resurrecting the industrial space.

Edward Soja, the celebrated American urban geographer, proposed adapting the space to present times, through searching the harmony between it's history, the current social context

and a specific reinterpretation of the possibilities to continue this history. Built around this ideal, the exhibit "The Backyard" wishes to reificate this utopia by reassigning new functions to an abandoned space. Not only the structures destined for the heavy industry are crushed by the history of abandonment, but also the intimacy of private spaces.

Vasile's house, located in the same yard as Anca Poterașu Gallery, is a broken home, abandoned by his wife and children. Eventually, even the owner gave up living here. Turning this space into an expository one emphasises the critique Bisericașu makes regarding our carelessness towards the environment. Here, the imaginary engendered by Iulian Bisericașu will perform through its presence in this space a reinterpretation of the functionality it can have by bringing it again into social reality. If compositional elements constitute the epilogue of a somewhat known death of these spaces, these also recreate a new utility for them. "The Backyard" confronts the viewer with a leisure area that can be born from a grey postindustrial landscape. The toxicity of this environment is merely suggested through neon brushes, from pink to toxic waste green. Their alternation with shapeless spaces, merely lined by stains of paint, focuses on the contrasting dynamics of the artificial and the natural. By so doing, Iulian Bisericașu's works are autonomous, almost abstract, structures.

The post-industrial landscapes are the memoir of a utopian history, that invented the productivity and sustainability of massive industrial expansion, without any consideration to the morphology of the urban and natural environments involved. The abandonment of these spaces fosters an actual defeat of this ideal through their degrading state. This is not to say that their functionality cannot be reinterpreted. This is possible, though the social critique favored by artistic means. Ideally, this history finds its continuity in the configuration of the impact humans have on the objects they create, individually and socially.

*Irina Toma (n. 1989) lives and works in Bucharest. She graduated of the Faculty of Philosophy, Bucharest, currently doing an MA in the History and Development of Philosophical Ideas, Faculty of Philosophy, Bucharest.*

*Iulian Bisericașu (b. 1987) lives and work in Sibiu, Romania. He graduated from the University of Arts and Design, Cluj-Napoca (RO), Department of Painting where presently is a PhD candidate. Selection exhibitions: „Startpoint Prize Romania”, Victoria Art Center, Bucharest, (RO) 2012, Expotransilvania, Cluj, (RO), 2012, „Girl Talk”, Galeria Casa Matei, Cluj-Napoca, (RO) 2012, Galeria „Mirionima”, Macerata, (IT), 2009, Galeria „Del Fuorni”, Macerata, (IT), 2009. „Omul”, Galeria „X-Future”, Sibiu, (RO) 2007. Prizes: „Startpoint Prize” Romania, 2012 and jury prize Expomaraton at the University of Art and Design Cluj-Napoca, 2012.*

[www.ancapoterasu.com](http://www.ancapoterasu.com)

Exhibition Solo-Show

## MILK. HONEY. BLOOD

**Curated by Adina Zorzini  
Roman Tolici**

**May 23 – July 5, 2014**

**Zorzini Gallery at Știrbei Palace, 105-107 Calea Victoriei, Bucharest**



Roman Tolici is a renowned Romanian artist of Moldavian origin, born in 1974 in Ghetlova (the former USSR) and established in Bucharest since 1997; the artist equally masters drawing and painting techniques, using classical approaches of representation in a highly contemporary manner. Thus, Roman Tolici combines both technical and conceptual levels into figurative oil painting, by overlapping styles that range from the Italian to the Northern or Flemish Renaissance with recent techniques and contemporary addressed subjects.

[www.zorzinigallery.com](http://www.zorzinigallery.com)

## FEAR OF NOT HAVING ENOUGH

Curated by Mihaela Munteanu-Streck  
AKT5

23 – 25 June, 2014

Question Mark, 48-50 Calea Victoriei, Bucharest



Reminiscent of a historical period over which we passed without really understanding it, without a truly dimensional grasp, whose flaws we only half-heartedly condemned, blinded on what we could have taken from it and build on, fearful of not having things, no matter what it is that “to have”, this became somewhat hereditary in the Pavlovian conditioning that we live in everyday.

Commodity fetishism of the Capitalist society has become the fear of hunger with its grotesque dimensions of a mass hysteria. Weekend shopping around the holidays are apocalyptic or overly publicized reductions and stock clearance. The frustration of not having enough became a collective mindset that the

“queues generation” genetically imprinted in the consciousness of their offspring. Codes Red, orange, or any color are enough to trigger “massive supply .....” and fear that “ends” may arise to nightmares. Even if the slogan, “drinking ...” is meant to temper the hysteria, it remains only small words written at the end of any product advertisements and staring eye sees only what always hungry stomach asks: “I need!”. But the ultimate question remains: how many eggs are needed not to have the feeling of an empty stomach?

[www.facebook.com/questionmarklp](http://www.facebook.com/questionmarklp)

## SCOPE: SCIENCE OF POLITICS – INTERNATIONAL CONFERENCE OF POLITICAL RESEARCH

27 – 29 June, 2014

University of Bucharest, Faculty of Political Sciences (FSPUB),  
24 Sfântul Ștefan st., Bucharest



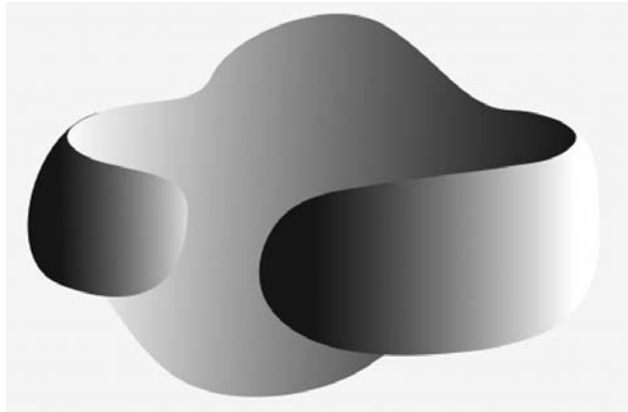
To mark the anniversary of 150 years since the establishment of the University of Bucharest as a higher education institution and recalling its own interdisciplinary origins, as well its academic freedom and scientific curiosity values, the Faculty of Political Science and its partners initiate SCOPE: SCIENCE OF POLITICS – International Conference of Political Research. For its first edition, the organizers invite colleagues from all over the world to reflect upon the interdisciplinary vocation of political research and to present their work in a lively academic environment, with various possibilities of professional and social networking and social activities.

[www.scienceofpolitics.eu](http://www.scienceofpolitics.eu)

## APPREHENSION. GLOBAL SOCIETY AND CONTEMPORARY ART ON THE TWITTER GENERATION

Curated by **Camilla Boemio**  
Executive Curator **Fabrizio Orsini**

**10, 11 July, 2014**  
**Amphitheatre, National University of Arts,**  
**28 Calea Griviței, Bucharest**



Today, large swaths of the population are plugged into the Net, and it encompasses every sphere of human activity in all of its component parts: trite and tiring work; entertainment, business, and money making; informal and formal education; love, romance, and pornography; wily protest and civic endeavors; crime, intrigue, and conflict. Despite these transformations, and barring small moments of breakdown or annoyance, most of its users, at least those with decent access, still experience the Internet as smooth and frictionless. They are blissfully unaware of its knotted and turbulent underworlds, or the worlds from which it grew.

Social network are therefore essential components of what Deleuze called control and modulation societies – and they push them further forward. But let us not forget that Deleuze sometimes speculated about an art of the control, and that his primary concern was not to do away with control, but to do something with it, if not to take control of it. The fact that social networks make disindividuation worse, not so much through police control, but through the behavioral control exercised by marketing, represents a possible disindividuation which could be countered, but only if one is able to reverse the pharmacologic direction of social networks.

An unpublished talk of two days in which artists, curator, intellectuals, philosophers and filmmakers will give different key to understanding (also by Skype).

### Participants:

*David A. Ross* (Writer, curator. Formerly, director, San Francisco Museum of Modern Art, Whitney Museum of American Art, Boston Institute of Contemporary Art)

*Giorgio Agamben* (philosopher)

*Enrico Ghezzi* (cinematic writer and critic)

*Ravi Agarwal* (artist, environmental activist, writer, New Delhi)

*Camilla Boemio* (writer- curator and Deputy Curator of Maldives Pavilion at 55th Venice Biennale, Roma)

*Ethan Back* (Consultant/ Project Manager / Art Producer: emerging technology, fulldome / digital dome, immersive media, and interactive installation, Santa Fe)

*Max Presneill* (TAM's director , South Bay of LA, California)

*Francesco Jodice* ( artist, founding member of the Italian Multiplicity group, professor of Urban Visual Anthropology at the Master in Art and Curatorial studies and professor of Photography at the Cinema and New Media Department at NABA, Milan)

*Emiliano Montanari* ( filmmaker and intellectual)

*Nico Vascellari* (artist, Vittorio Veneto)

*Mike Calvert* (artist, Los Angeles – New York and Japan)

*Achilleas Kentonis* (artist and professional education program on Innovation at MIT, Boston)

John Thackara (founder and Director of The Doors of perception, organises festival in Europe and India in which grassroots innovators work with designers to imagine sustainable futures )

### Discussion with the audience:

From G. Agamben “Homo Sacer”/ Today, politics has become biopolitics. A Global vision.

### Projection video art:

Ravi Agarwal, Mike Calvert and Nico Vascellari Film: “Morel a Marienbad” a movie triptych by Emiliano Montanari

### Organisation:

AAC platform in collaborations with UNIVP / Politecnica University of Marche

[www.camillaboemio.com](http://www.camillaboemio.com)  
[www.aniconics.wordpress.com](http://www.aniconics.wordpress.com)



## PROJECTIONS

**Curated by Tatjana Divjak, Sandro Đukić, Leila Mehulić  
Slaven Tolj, Sandro Đukić, Mio Vesović, Ivan Posavec**

**18 – 24 July, 2014**

**Radnicka Gallery, Radnicka cesta 22, 10000 Zagreb**



Through different authors and expressions we try to recognize the point where fear starts to transform from its innermost states into its outwards expressions. It is this point – the start of projections from inside onto outside – where it gains shape and form, and is articulated into, in this case – artistic idiom.

**Slaven Tolj:** Nature and Society, 2002, 3'58" video documentation of the performance put on at the opening of an exhibition at the Museum of Contemporary Art in Zagreb

*This performance has helped me to overcome some of my fears and to revive in a certain way some experiences that I lived at that time.*

In the performance the naked artist assumed the demeanor of a fighting animal and attacking his own shadow on the wall for using the

antlers of a deer until they were completely destroyed. He inherited the antlers as a legacy from his grandfather, who took it during the Second World War from a package of official presents designated to Mussolini. Tolj used this rather absurd situation for a criticism of the historic residua of Balkan nationalism, the recent war in Yugoslavia, and most important the patriarchal hierarchy present in the Croatian society and his own family.

**Mio Vesović:** Za Nabokova, 2006 / For Nabokov  
w: 170 cm, photographs / foam board panel

In a three to four minute time span, the author made thirteen snaps that depict a butterfly on a screen which is showing an eerie psychological suspense movie called The Others. The butterfly, which alighted on the screen, can be

perceived as a Christian symbol of life, death and resurrection in contrast to the horror of the face on the screen. Different layers of real and imaginary vibrate on various frequencies.

**Sandro Đukić:** arch\_001\_184 / self portrait, 2000-2001

Version 1: installation with projections on two walls and mirrors on the other two walls

Version 2: projections on all four walls

Living in the country that has been marked by collective amnesia, the author became obsessed with the phenomenon of the disappearance of a harmless picture of reality as well as with the dismay of losing one's identity. At the beginning of 2000, he bought a digital camera and started obsessively taking picture of himself in everyday situations, mostly while in company with friends artists.

The amount of visual information, which is created by frantic sequencing of "selfies" – auto ironic auto portraits of absurdly bowled eyes, seems endless until it reaches a moment of saturation and hypnotic state in which mind enters into relaxing vegetation.

**Ivan Posavec:** Untitled, 1989. Photograph

Representing recognizable anxieties, and related to established and universally accepted parameters of success, accomplishment – and therefore life, these useless banknotes from a country that does not exist anymore, emit feelings of fear that go beyond their omnipresent identifiable role. They are a reminder of a past that can be haunting as well as liberating. Our inner projection is what defines it.



Film festival

## RO Q DOC

Ongoing since 2012



ROQ DOC (Romania Queer Documentaries) is the first Romanian independent film presentation event, started on 28 august 2012, dedicated to showing queer (gltb) movies.

ROQ DOC it is the 3rd public event of this kind in the world.

<http://roqdoc.wordpress.com>

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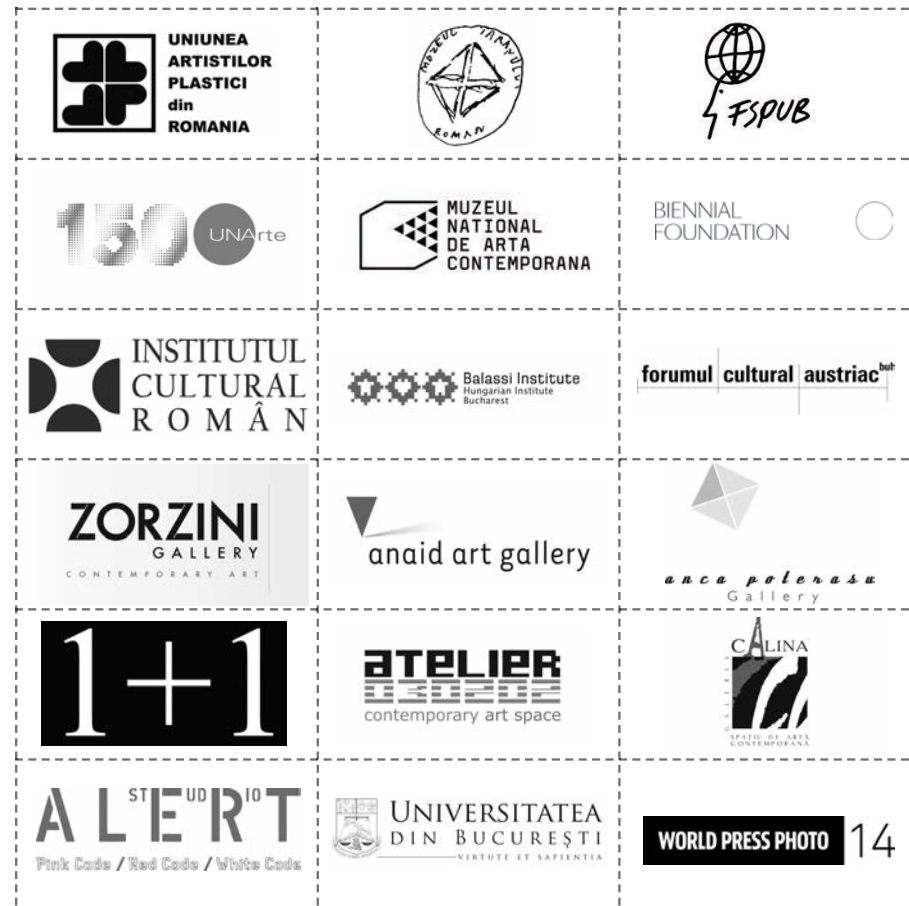
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# Connected

## things about future cities and people

Dezvoltarea accelerată a tehnologiilor la care asistăm de câțiva ani a dus la o nouă abordare a mediului construit. Felul în care înțelegem și folosim arhitectura și orașele s-a transformat radical, în paralel cu instrumentele pe care le dezvoltăm pentru a le proiecta și gestiona. De la domotica sau comunicații prin satelit care controlează fluxurile de trafic pentru un transport inteligent, la gestiune urbană integrată, la energii alternative, până la viziuni contemporane în ceea ce numim artă urbană - vom trăi oare un oraș global sau vom inventa forme noi de locuire și vom asista la noi standarde de urbanitate? Rubrica se încadrează în proiectul „Connected. Things about future, cities and people” inițiat de Zeppelin, ce urmărește prezentarea celor mai noi inovații tehnologice și a rolului lor în crearea unor orașe durabile, competitive și inteligente.

EN

The accelerated development of technologies we watch for a couple of years set a new approach of the built environment. The way we understand and use cities changed radically, in parallel with the instruments we develop to design and manage them. It's about domotics, satellite communications that control traffic flows, intelligent transport, integrated urban management, green energies, contemporary visions for urban art. Will we live in a global city, or will we invent new forms of dwelling and assist to new standards in urbanity? The dossier is part of the “Connected. Things about future, cities and people” project developed by Zeppelin, following the presentation of most recent technological innovations and their role in making sustainable, competitive and intelligent cities.



Connected. Things about future, cities and people

[www.citiesandpeople.eu](http://www.citiesandpeople.eu)

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