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~~This is not Public.~~

Five Years Publications:
Public Series no. 5.
~~This is not Public.~~

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ISBN 978-1-903724-11-8

Cover: Jonathan Trayner
[What do we mean by public engagement? Photograph with text: 'Bu fotoğraf size Fransız devrimini hatırlatıyor mu?' - 'This photo you found reminds me of the French Revolution?'] (Google translation.)

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FIVE YEARS

~~This~~
~~is not~~
~~Public.~~

~~This~~
~~is not~~
~~Public.~~

This is not Public. Part 1. invited anyone to make a proposal that would initiate a preliminary 'public' discussion in the gallery critically addressing the Arts Council of England's funding question:

'What do we mean by public engagement?'

A publication was then seen as an opportunity to freely develop each proposal into print. As a collective piece in its own right it is presented here, having been edited in parallel with the programme of further discussions at Five Years as *This is not Public. Part 2.**

This is not Public. is published as a part of Five Years Publications: Public Series.

Edward Dorrian (Five Years) 2014

* *This is not Public. Part 2.* was short listed for the Artquest Workweek Prize 2013

A
Public-
ation.

All
proposals
accepted.

Contents/ Participants: Christine Sullivan and Rob Flint: *Ten Facts About The Posters And The Public*. Jonathan Trayner: *What do we mean by Public Engagement?* Charlotte Knox-Williams: ~~*Artist/ Teacher*~~. Neil Ferguson, Sheila Buckley, Karen Turner and Wendy Scott and Sassa Nikolakouli: *The LOVE of THINGS*. Andrew Cooper: *Art and Class Struggle*. Kim Wan: *This is not Public*. Edward Dorrian: ~~*Ignominious Wank*~~. John Greene: *Proposal*. Joe Duggan: *Proposal*.

Ten Facts.

Ten Facts About The Posters And The Public.

- 1) The posters show a world of impossible beauty. Seeing it, The Public are moved to tears of sadness. How could we ever have mistrusted Art? they ask. But trust and closeness are now possible! Even the imaginary existence of the exquisite place depicted here gives us hope. Speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 2) The posters re-formulate the experience of change. Where once discontinuity and difference were seen as unsettling and filled with doubt and fear, The Public now eagerly seek continuous newness and innovation, casting off the rusty shackles of certainty as mere nostalgia, and climbing on the rubble of the abandoned present in eager anticipation of an improved future. Speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 3) The posters are grossly offensive, causing hurt and distress to minority groups, as well as to vulnerable people of different ages and backgrounds. Ancient principles and unalterable personal characteristics are mercilessly lampooned. Seeing the posters, The Public are united in their rage and opposition, joining forces to destroy them and their creators. Then, speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 4) The posters are filled with a charged sexual intensity. On seeing them, The Public are consumed by an open and polyvalent desire. There is touching and the gentle tessellation of bodies without distinction. A writhing unity is born, in which the act of species procreation and the ego-less achievement of physical pleasure are harmoniously accomplished while miraculously retaining compliance with established morality. Then, speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 5) The posters are filled with a precious and densely communicated economic knowledge system, conceivable without condescension in many tongues. Seeing it, The Public are filled with an entrepreneurial zeal. Through trade, amid a perfect balance of competition and cooperation, vast wealth is created, and the experience of serene leisure enabled. Speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 6) The posters are a terrible void, filled with a barren emptiness that makes all aspiration meaningless, and all human relations seem base, futile, and compulsive. Their dense absence of matter and value draws all things toward it. Seeing their destructive potential, The Public unite in the hazardous task of neutralising their threat through a continuously maintained concealment whose surface is decorated by artists to mitigate the horror beneath. There is widespread relief, and, speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 7) The posters become the source of an ancient runic power that gently draws adherents of previously divisive tribal codes into a respectful relationship with the cycles of the earth's tides and meteorological patterns. The land yields unprecedented abundance, and The Public are now no longer hungry. Speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 8) The posters are places of trans-dimensional liminality, offering a dynamic portal across time and space, causing The Public to cheat death repeatedly, and to become wise through their disinterested witness of humanity's past errors. Speaking with one another, they resolve to live better, deeper and more meaningful lives.

- 9) The posters contain a complex visual code that stimulates the brain's pleasure centres in a sustained and highly efficient way, without recourse to imagery or narrative description. Seeing them, The Public are transfixed in ecstasy, as joy-inducing and naturally-produced chemicals flood their nervous systems, causing an abandonment of all the visual structures of hierarchy and envy through which pleasure had previously been produced, inhibited, and controlled. Speaking with one another, they resolve to live better, deeper and more meaningful lives.

10) Contained within them, the posters define a social group whose only characteristic is a coarse repulsive difference from the person of each viewer. Every aspect of their lives, from the food they consume to their sexual and familial practices and customs is vulgar, malodorous and offensive. The Public are united in their hatred of a universally detested community. Since their rage and hatred is fully absorbed by the poster's power to replenish this despised virtual resource, no-one suffers. Then, speaking with one another, they resolve to live better, deeper and more meaningful lives.

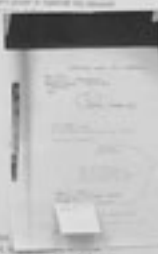
There is an idea that I bring returning to
with self, many others, or multitudes
from place, many others of worlded soul.

will say
 that
 thought
 and that
 experience
 is required



Hi Eddie
 you invited me to take part in this in the past public at Russell's cafe using Russell last Saturday I was the
 first guy, we have met a couple of times through Russ.
 I see that applications are being taken, I would like to propose a letter that I am writing to the author-
 ity of medical regarding an actual in place application for funding rather than the traditional
 application, application that must, apply, you really get the letter with support on the idea of pre-
 dicting and success, while it is a straight letter with a written journal I intend to be the best I can for
 those who like me to write when it comes to application writing. The letter that I will I don't think that if
 you are interested I could have it ready for the contribution.

103

[illegible]

1

1995

[illegible]

Page 11

should be for proprietary institutions, to make advantage of new technologies, and perhaps, incidentally, to use the "old-fashioned" way of getting things done. A strong reason to be part of a group is to be able to use thought-provoking ideas, the opportunity to be represented by a network of links by noncommercial "creative and robust public" discussion, which is a way of handling and managing ideas. Third, public actions and if they are less likely than in other areas, the pressure they are very difficult, to become transparent action. The pressure is very strong, and it is very difficult to understand that having





What do
we mean
by Public
Engage-
ment?





What do we mean by public engagement?



Photograph with text: *'Bu fotoğraf size Fransız devrimini hatırlatıyor mu?' - 'This photo you found reminds me of the French Revolution?'* (Google translation). Posted by Facebook user (group) <https://www.facebook.com/ceempati> at 00:05, 17/06/2013, shared by Facebook user (individual) <https://www.facebook.com/clubesther> at 09:52, 17/06/2013, downloaded by Jonathan Trayner at 19:57, 17/06/2013.

Edited transcript of This photo you found reminds me of the French Revolution, delivered on Friday 5th October 2013 at Five Years, London.

What the image is of is context, it was posted during the Gezi Park protests of the summer of 2013, which initially started out as a protest against the bulldozing of Gezi Park to be replaced by some sort of shopping mall and entertainment complex. It became a wider protest about the gentrification of Istanbul and the appropriation of public space by market forces, and about government policies which were seen as Islamicising the state, which the metropolitan elite of Turkey have always historically resisted. However this government was elected democratically by the people of Turkey, whatever that may mean.

So, this photo you found reminds me of the French Revolution; I am guessing specifically they mean this painting by Delacroix of Liberty leading the People from 1830 (see page 62), and depicts the events around the 28th July 1829 when the Bourbon monarchy of Charles X was overthrown by the Parisians after three days of popular rioting. Therefore it is a misapprehension, it is not an image of the French Revolution, as in the revolution of 1789, but rather an image of a French revolution of which there were several during the nineteenth century when the Parisians went to the barricades. So there is already; okay what do we mean by that historical moment?

If you look at the two images side by side you've got the flag: The Tricolour of the Bonapartist, or revolutionary flag of the secular regime of 1790, which got rid of the monarchy and separated the Church from the state, and the flag of Atatürk which displaced the Ottoman Empire in a secular revolution in Turkey in 1920. There is the physical crossing of the barricade, and you have a female figure leading a group of compatriots. There are so many similarities there; obviously the Turkish woman is so much more dressed, but she has her dungarees off one shoulder with her arm raised in a similar sort of position. The difference is that the figures in the Delacroix painting are all armed; compare to the peace sign that she is gesturing to the rifle with the bayonet. Also there is a thing about the class and age of the figures – in the Turkish picture they are all members of the young, secular, westernised, elite; you can tell by the way they are dressed, they're all in their 20's or 30's, there is no-one there with a hijab on, none of the young men are bearded; that might indicate a more conservative Islamic position. They appear therefore to be part of this secular metropolitan 'thing'.

Whereas in Delacroix's painting you have the character with the two pistols who is either, maybe, a student from the Sorbonne with his cap, and he has looted these pistols, he is a young rebellious intellectual, student type; or possibly another interpretation is that he is a street urchin – but anyway he is a teenager. And then you've got, at Liberty's feet, the person with the bandanna and the blue shirt who is generally identified as a member of the urban proletariat, possibly a printmaker because of the way in which he is dressed. Then you have the fellow in the top hat – top hats in the early 19th century were not the exclusive provision of fat cat capitalists, everyone wore them – he is slightly more kempt in his appearance, and may be an artisan, a skilled craftsman, maybe a member of the petite bourgeoisie. There is some suggestion that it might be a self portrait of Delacroix. So there is a certain class-and-age spectrum going on within the image.

Crucially however; in the Turkish photo you have a real woman 'leading' the people, but in the Delacroix she is entirely allegorical. She is not, and in no way was she intended to be, a real woman; you can tell by the classical treatment of the figure; the way she is exposing her breasts and the Phrygian cap, although the dress she is wearing is more a working woman's dress. It was entirely understood by the audience to be this type of figure – Heinrich Heine in his review of the salon said she was a mixture of “a fishwife, a prostitute and a goddess”. She is the figure of Liberty, the French state – Marianne, who first appeared in the French Revolution, and was conceived as a secular counter to the conservative, catholic, monarchist, use of the Virgin Mary as a symbolic female figure.

The Delacroix painting is an idealised, composite image produced after the event, he wasn't there brush in hand during the events, whereas the Turkish photo is presented as an actual event. It is presented as a photograph of the Turkish protests which was taken at the time; whether that is true or not we don't know. It was distributed through social media as part of a propaganda campaign by the Gezi Park protesters to highlight their cause. And the reason why it is so suspect is because it is too perfect in the way in which it does that: The way in which it mirrors the historical image, and the way in which it presents an image of the youth of Turkey that chimes entirely with the image that they wish to get across. The youth of Turkey are patriotic, but they are westernised and they identify with the ideals of the French Revolution. They are pacific in intent; there are deliberately no weapons in the image, the girl is blowing a whistle, there is a guy with a dust mask to protect against tear-gas. It is an image of a bourgeois, liberal, event and this is the reason that it chimes so well with the Delacroix painting. The events that the painting were depicting were an attempt to complete a previous incomplete revolution, and this is what is happening with the Gezi Park protests;

the narrative that is put forward is that they are an attempt to complete the secularisation of the state that was started by Atatürk in 1920. In that sense they are two entirely similar images.

Delacroix was by no means left wing, he was a liberal Bonapartist. However to quote Champfleury; in 1848 during the Paris Commune “it was hidden in an attic for being too revolutionary” because, although Delacroix did not wish to pander to the mob, his painting presents a point in events where everything is in a state of flux, there is a pause, a shift. It is a moment of potentiality and of anarchy where all possible roads into the future are open. After the event it settles down into the bourgeois capitalistic state of Louis-Philippe but for a moment the sans-culottes are leading the way.

So this is the first part of what I am talking and thinking about; the relationship between these two images and the relationship between art and the presentation of those images, and the actual event that takes place, because these images are ordered and chosen and structured after the event – they are not the event.

I want to now talk slightly about some protests that happened around the 13th Istanbul Biennial, which happened this August (2013) with prelude events starting in early spring this year so the whole thing was, to a certain degree, running parallel to the Gezi protests. At the first event, 10th March, there was a protest at a talk/seminar/discussion that was part of these prelude events, and the protest was to highlight the involvement of some of the sponsors of the Biennial in the enforced gentrification of the city of Istanbul. The details of the protest are unimportant in this context but the descriptions are available on the internet. Ahmet Ögüt, who has represented Turkey at the Venice Biennial in 2009 was in the audience and said:

“What was disturbing to me at the event on March 10th was that everybody keep their positions (it was before the Gezi protests) and pretended that this uncomfortable moment—which one could read from everyone’s faces—would be over in a minute and everything would go back to normal once the protesters were pulled out of the room.”

Which is what always happens when an art event is disrupted by another unsanctioned art event that breaks down this barrier, what exactly does this mean? The Biennial's response to this is illuminating:

“The aim of the Biennial and Public Programme is to open up the idea of a real public sphere to all kinds of different voices, even conflicting ideas, in which people can talk without fear and without obstructing one another. Impeding such platforms only reproduces the methods that obstruct freedom of expression. We think that talking, listening and trying to understand each other is the only way to enable social, political and artistic change.”

Which was a statement by Andrea Phillips and Fulya Erdemci, who were the co-curators of the 13th Istanbul Biennial and who were present at the event. This is a classical liberal response when faced with a revolutionary act, 'you are distorting the discussion, trampling over our nice garden with your dirty, muddy boots. You are spoiling it for everyone.' The fact that these voices feel that they need to do this because they feel excluded by the dominant prevailing discourse is not addressed in this statement.

Then Gezi Happened...

And Fulya Erdemci said:

“Istanbul is rising! The events that started upon the tearing the trees and burning down the watch tents in Gezi Park (where became the focus and symbol of resistance against the violent urban transformation) by the police forces have triggered an exponentially growing resistance movement. As the violence exercised by the police is getting wilder, the masses are pouring down the streets against the repressive governance of the State. I wholeheartedly support the resistance that hundreds of protesters were seriously injured and condemn the violence exercise by the police. Against the barbarians altogether!”

This was posted on the Facebook page of the Istanbul Biennial, and you can see that in contrast to the previous very considered statement the English is more hurried, as you would see in a Facebook status. This reminds me very much of the way in which, say, the student protests happened in the UK in the autumn of 2010 and all the usual suspects; the Socialist Workers Party, the various other movements and groups suddenly realised this 'thing' has happened and rushed on to join the bandwagon. Started producing their banners like mad and giving them out to the students so everyone could then be turned from the mob and into 'their' people.

Back to Ahmet:

“Now the 13th Istanbul Biennial has defined itself as a political forum that will be free of charge. Yet, organizers have decided to withdraw from public space, squares, streets, and to only use exhibition spaces, so that the Biennial does not compete with the transformative effect of Gezi Park protests on public space.”

Which is very interesting. This is the interpretation of Ahmet, it is not the official line of the Biennial. But he is a respected artist within the Turkish art scene, so we expect him not to rush to judgement about these sort of things. What he is saying is either 'art can not compete with protest' or 'art must not compete with protest', and you could read this as, while the moment of protest is going on there is no time for the reflexive process that is the production of art. And you construct this as either a positive or negative act on the part of the Biennial depending on how you wish to say it, but it says art either must not or can not compete.

So we have (fig. 1) art existing on a continuum that way, this is interrupted by the violent act; the dissensus, interrupts the continuum. To what extent is art able to continue afterwards unchanged, should it continue afterwards unchanged, and how does it relate to this act? There is lots of art that attempts to replicate the violent act, and the Biennial organisers are entirely correct when they point out that by disrupting somebody else's event with your event is a violent expropriation of their platform, but that is not necessarily a negative thing.

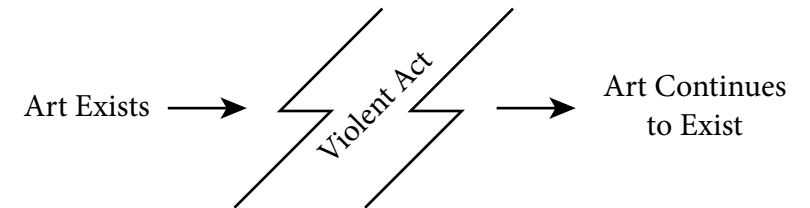
Ahmet finishes his statement with:

“Why don't we all stop for a moment, get away from the staged agendas and go back to reality.”

Finally, Delacroix wrote in a letter to his brother, what is possibly the feeling of a lot of artists:

“If I haven't fought for my country at least I'll paint for her.”

After the event – the art.



(fig. 1)

Extract from the discussion:

SD Stephanie Dickinson
JT Jonathan Trayner
ED Edward Dorrian
EP Esther Planas

SD You were saying that the woman in the painting didn't really exist and was an allegory, but I think that women have power in their allegories and they can become allegories in reality and I don't think that unreasonable to think that the artist might have been picking up on real women who were in the spirit of her, she reminds me a lot of women who take their tops off for protest – like Femen, and its not as if we have changed in our biology and suddenly become these rebellious women in the post 20th century world. Women have always had a spirit and however much society has crushed that it would always come through in different ways at different times.

JT During the historical events of that time there was a very small group within both the revolutions of 1789 and 1829 of very active female protagonists but they were a very small minority and they were operating in a, very often in a... what's the word, not background...

SD No definitely not, perhaps they were operating in an allegorical sense?

ED But not in a real sense?

SD A real allegory?

ED that is the tyranny of the allegory, it reduces you to an archetype

EP Exactly

SD Perhaps that is where the power is?

ED But its not real, the actual power is not transferred and that is a great disadvantage

SD think that is arguable

JT It is the only way that a patriarchal society can deal with female power, by allegorising it

EP What about Joan of Arc?

SD That could also be a strength, perhaps there were lots of photographs taken and this one was chosen – she's not holding the flag, it looks like it is a man that is holding the flag from behind, and I was thinking the strength of the woman in this photograph is she has had some sort of narrative put upon her which makes her appear to be the leader. So it's both a strength but also something that can be put on someone negatively because perhaps she wouldn't want to be the face of the revolution but happens to be put into that role by society and the way in which they construct narratives.

References:

Eugène Delacroix, *Liberty Leading the People*, 1830, Oil on canvas, 260×325cm

Öğüt A. *Artleaks: Another World Is Possible – What about an Anonymous Istanbul Biennial?* 2013, <http://everywheretaksim.net/artleaks-another-world-is-possible-what-about-an-anonymous-istanbul-biennial-ahmet-ogut/> [accessed 18/09/13]

Call to rethink the 13th Istanbul Biennial and Response of the Biennale Curators, 2013, <http://art-leaks.org/2013/06/09/call-to-rethink-the-13th-istanbul-biennial-and-response-of-the-biennale-curators/> [accessed 18/09/13]

Further reading:

Grant C. *Delacroix's Liberty Leading the People –What does it stand for*, 2009, <http://republicancommunist.org/blog/2009/03/20/delacroix%E2%80%99s-liberty-leading-the-people-%E2%80%93what-does-it-stand-for/> [accessed 03/10/13]

In Our Time with Melvyn Bragg, BBC Radio 4, first broadcast 20/10/2011

Jonathan Trayner (2014)





~~Artist /~~
~~Teacher~~

~~Artist/Teacher Charlotte Knox-Williams will engage/ be leading/
facilitating/directing a group of pupils/young people (from Portland
Place School, Camden) in activity/ action~~

This is not public:

We agree to think.

We agree to use the gallery as a space for thinking.

The gallery will be a diagram of thought.

What are/what will the outcomes be?

What are /the possible/ answers?

Why/how should we work together?

Who/what is in charge?

(There is an idea that I keep returning to:

non-self/many selves or multitudes.

non/place, many places or multiplied time)

set up

text

thought

set out

openness

enquiry

How do we start?

How can we move forward?

We will think

We will do as we see fit

We will do complicated work that is hard to understand

We will set it up

And if anyone wants to see our art they are welcome

1

THIS IS CAMERA

IN EQUALLY?
PRIORITY?

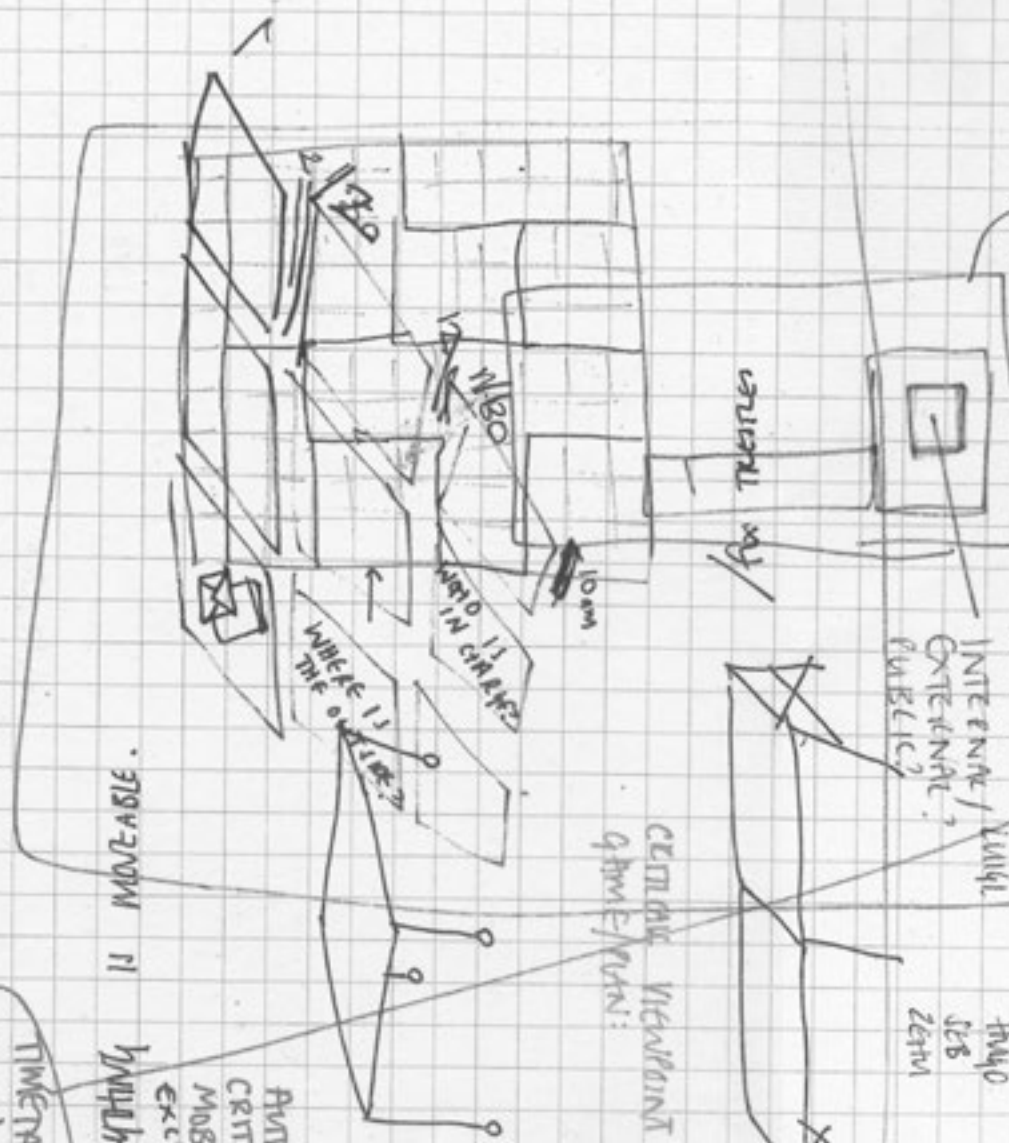
RETURNING TAK
TO
(M) POSSIBLE SCHEDULE

71 HOURS
MUS? ANY?
MUSIC?

NO HEAD. HYPER-
WHAT DOES PUBLIC MEAN?
WHO IS IN CHARGE?

ROOM
BUILD
DATA
DATA
INTERNAL/
EXTERNAL?
PUBLIC?
MAX
CASA
BB(?)
NED
HMO
JES
ZETA

CERTAIN VIEWPOINT: DATA ON PERSON
GAME/VIEW:



MOVABLE.

ANTHROPOMORPHIC
CRITICAL
MOBILE
EXCHANGE
HIGHLIGHTS

INTERMEDIATE/STRUCTURE
PLAN
PLOT

- GUIDE.
+ NUMBERS?

PLAN OF GALLERY - ONE ON WALL
+ PARTITION ELEMENTS + MAP.

2010-8-10

stage



tent!

HOW MOBILE IS MOBILE?

POINT OF VIEW...

IN MOVEMENT.



BUCKLE UP AROUND.

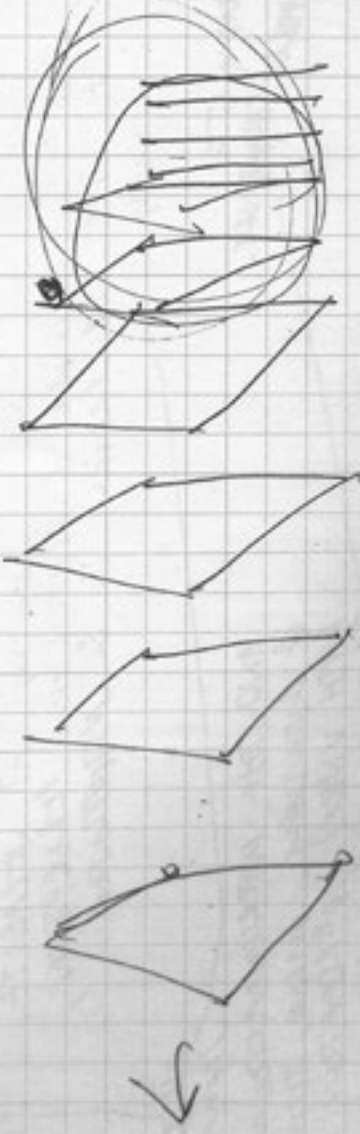
STAGE.
STAGE.
STAGE.

USE
DESIGN

WHAT DO YOU
WANT TO DO WITH
IT?

STAGE IS IN THE ROOM.

IT IS NOT 2 STAGES
NOT 2 WAYS
IT IS THE SAME
DEGRADED BY ONE.



What is this for?

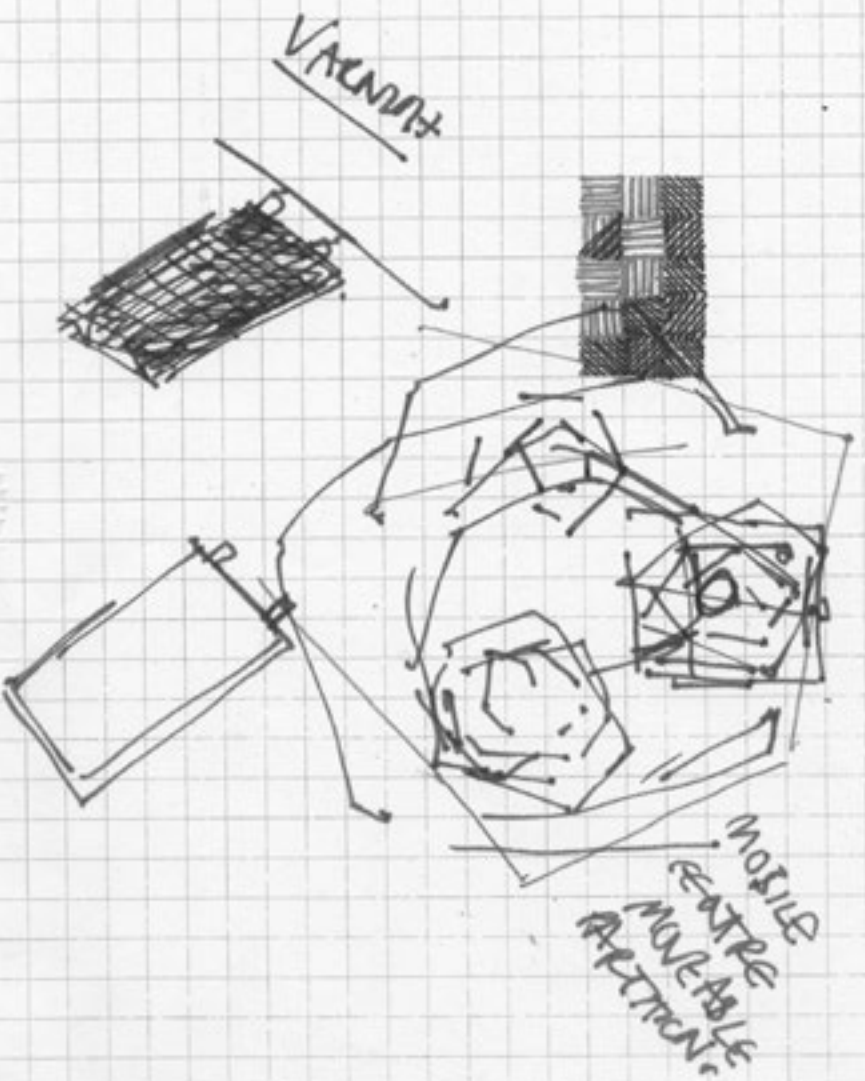
What is the question
- What is this?

WHAT IS THIS?
HOW MIGHT IT BE BUILT?
WHAT IS ITS FUNCTIONING?

knowing,
know
stability)

STRUCTURE
↳ AND
EMBODIMENT,

SEE QUOTE THE BRAIN IS THE
SCREEN.



WHAT IS THE QUESTION?


Is that the question??

What is this??

What is going on??

polo?
IGNOMINIOUS WARE? self improvement?

TRICK TRICKS
SAFETY UP - AUTOPMENT.
(IMPROMPTU) REVISION: LOOKING FOR
EVIDENCE
RULES.


ADDITION (INNER CIRCLE)

Self occupied
WORTHY OWN THINGS
CAN THE NEGATIVE ASPECT ONLY OF THE FUTURE.
EXTREME / ATTENTIONAL.

Active?
open-ended?

TOOL FOR REFLECTION
NON-SELF IMPROVEMENT
MULTIPLE MISQUOTED IDEAS
INTERUPTEDLY RECORDS.

clock / time
What is
time?

NON UNRAVEL
/ features

TO AT PRESENTATION

What are
we doing???

FUNCTION, IN ENVELOPE. AT

SEB (READ THEM TO THE CLASS) THEIR NAMES IN

THE 10 404 WDA IT STARTS. I AM STILL IN CHARGE.

~~100~~ Question:

(WALK UP THE STAIRS)

OTHER WITH A QUESTION + WAS
A CONDITION. 76

GROUP A QUESTION, A CONDITION,

A set of totals \rightarrow put in all.

PUT THEM IN A PLACE/POSITION.

10. 10. 10.

$$X \subseteq Y \subseteq Z \subseteq W \subseteq V$$

~~I am interested in~~

Don't
Text
the pen
the view
from
the woman?

Q: WHAT IS THE AGE OF...

William T. ...

WHAT IS INCLUDED

grand c

10-11-1977

THINK
ING

51 OHM IN CHARGE?

What is nothingness?

WHAT IS THE
VIEW FROM
HERE?

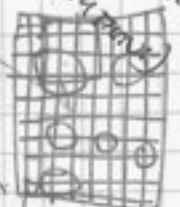
TABLE	TABLE
-------	-------

What can
 orb pass from
 co 11 school?

(3)

Can we take the floor & the gallery
 (What about the notion of Public?)

• Not for 'unplanned'
 • no longer oriented
 • it is about self -
 thinking differently /
 centering self /
 defining team /
 thinking by defining
 specific period / space
 critical, challenging
 multidiversity in a
 practice (begin by
 thinking about
 thinking)



Roll place
 (propaganda
 table) / print
 position

(game plan)

opening for
 entrance?

**PUBLIC =
 ENGAGEMENT**

THINK MORE
 (common)
 used initially to self.

thinking.....?

THINK
 MORE?

THINK
 MORE?

NON PRECISE /
 (rotation)
 (stitch)

JUST A DIFFERENT DAY.

2nd QUARTER

from old school
 benefit?

philosophy:
 learning, life:

space for
 thinking

5 years - this is not fixed

like the plastic cup lesson.
 glass painted board
 acetate / paper

(mono-theme)

What is the question?

What can we gain from
 radical? / aware world?
 critical
 outside

• mostly oriented to working in a
 nature - diverse way
 activities for - thinking about
 reflecting - self-oriented
 working - self-LED
 no head
 (theory)
 (theory)

secret

NK

skate

ALTER

of
 Racer

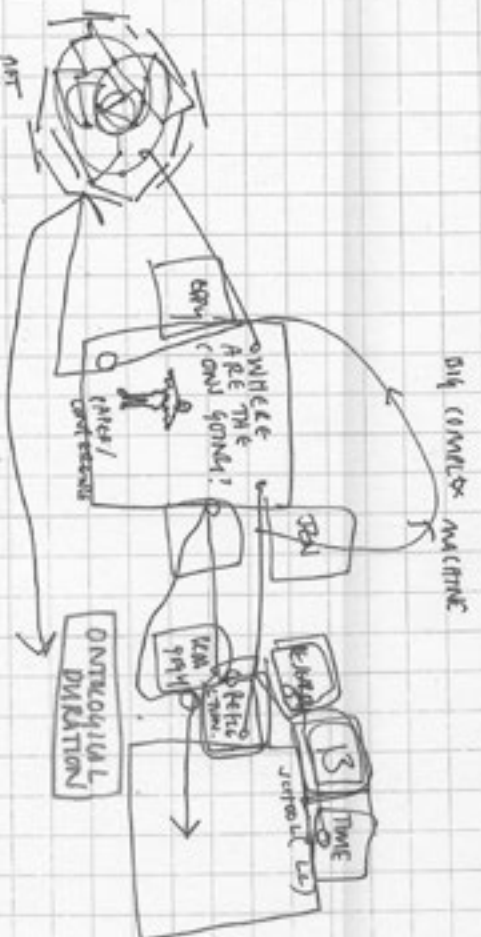
location:
 what? and!

VALUING
TRANSCENDENT EXPERIENCE
AND THE THOUGHT OF THE
METHOD.

III WE ARE NOT IN THE WORLD, WE BECOME WITH THE WORLD; WE BECOME BY
CONTAMINATING IT. EVERYTHING IS UNION, BECOMING. WE BECOME UNBORN.
BECOMING ANIMAL, PLANT, MOLECULAR, BECOMING ZERO. 0.44 1000 PLANT.

112 REFLECTIVE MODELS (PEDIAGOGY?) 'SPATIALIZE OUR CONCEPTS', TO
OBTAIN THEM SIMULTANEOUSLY AS IF THEY WERE WELL-DEFINED, QUICKEN
AND MUTUALLY EXCLUSIVE EFFECT. 202

113 'METHODICALY' 'MEANING INTELLIGENCE AGAINST' 'ITSELF' ... INTEGRATE A
DIFFERENT KIND OF EXPERIENCE (INTUITION)



114 SEPARATION "METHOD THE PEDIAGOGY."

CLEAR +

ICT

NO. 300000

n

5 years

28 29 30

me

LEAVE ROOM AS (GAIN) (THOUGHT) (LACK)

PUBLIC ~~Engagement~~

NOT LIKE NEEDS

get piece
something saying

and become
(THOUGHT) (LACK)
TO DISAP

IN (ACTION) (LACK)
DISCUSSION?

RELIANT

PEOPLE END
IN:

ABSTRACT

ACTION DECIDED WHEN
GAINED.

WHAT IS WHY, WHEN IS

Public engagement

finding application. (How many)

WHAT IS THE QUESTION?

WHAT IS

the question?

PROSECUTION?

with best
decision &
strategy

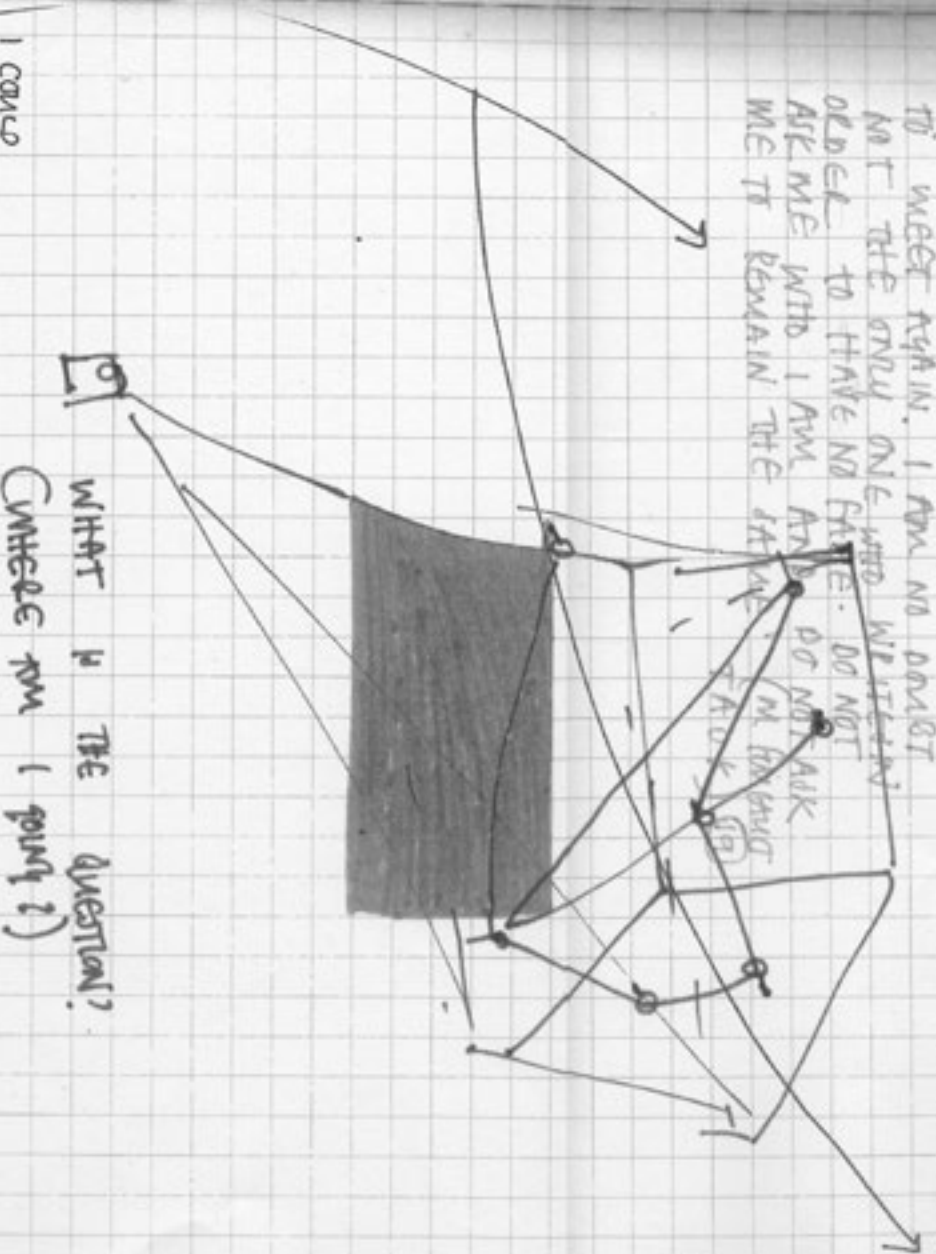
PROSECUTION
multiple.

Si
thought
thought

DO YOU THINK THAT I WOULD KEEP TO PRESISTENCY
TO MY TALK, IF I WERE NOT PRESISTING -
WITH A RAFTER SHAKY HAND - A DABBLING
IN TO WHICH I CAN VENTURE IN WHICH I
CAN MAKE MY DISCOVERIES, FEELING
IF UNDETERMINED PASSAGES, FEELING
IT TO BE FOR FROM TITLE, FINDING
OVERLANDS THAT REDUCE AND DEFEND
ITS ITINERARY, IN WHICH I CAN LOSE
MYSELF AND APPEAR AT LAST TO NO
EYES THAT I WILL NEVER HAVE
TO MEET AGAIN. I AM NO DOUBT
NOT THE ONLY ONE WHO WOULD
OBLIVION TO HAVE NO FEAR. DO NOT
ASK ME WITH I AM AND (M. HARRIS)
ME TO REMAIN THE SAME.

may
stay.
(were you there)

GRATEFUL? ONE / UNDETERMINED
PASSAGE -
THROUGH HISTORY (GOLDMAN)



WHAT IS THE QUESTION?
WHERE YOU I GOING?

I CAN
DESCRIBE THE WORK -
WITHIN A PROCESS (THE WORK EACH PIECE HAS BUILT THROUGH) LOGICAL
OF ORGANIC CHANGE (THE WORK AS A WHOLE, MADE UP OF ALL THE PIECES)

CONVIOCK

NEITHER BASED UPON PIECES AS A LONG UNITY OR A FRAGMENTED TOTALITY, NOR FORMED OR
PREFIGURED BY THOSE WITHIN THE COURSE OF A LOGICAL DEVELOPMENT OR OF AN ORGANIC
EVOLUTION.

PERMANENTLY MOVING, METAMORPHOSING, OR EMIGRATING FROM ONE CONDITION TO
ANOTHER.

> GIVE: NOT THEORETICAL, BUT BRADDOCK TERRITORIES - 'TRACKING THE MOTION OF INFINITE
RESIDED OVER THE FALLING OF BEINGS OF - FOLDING, OR BY INFLUENCING THEM OF THE
CREATING AND CREATING OF FOLDING, OR BY INFLUENCING THEM OF THE

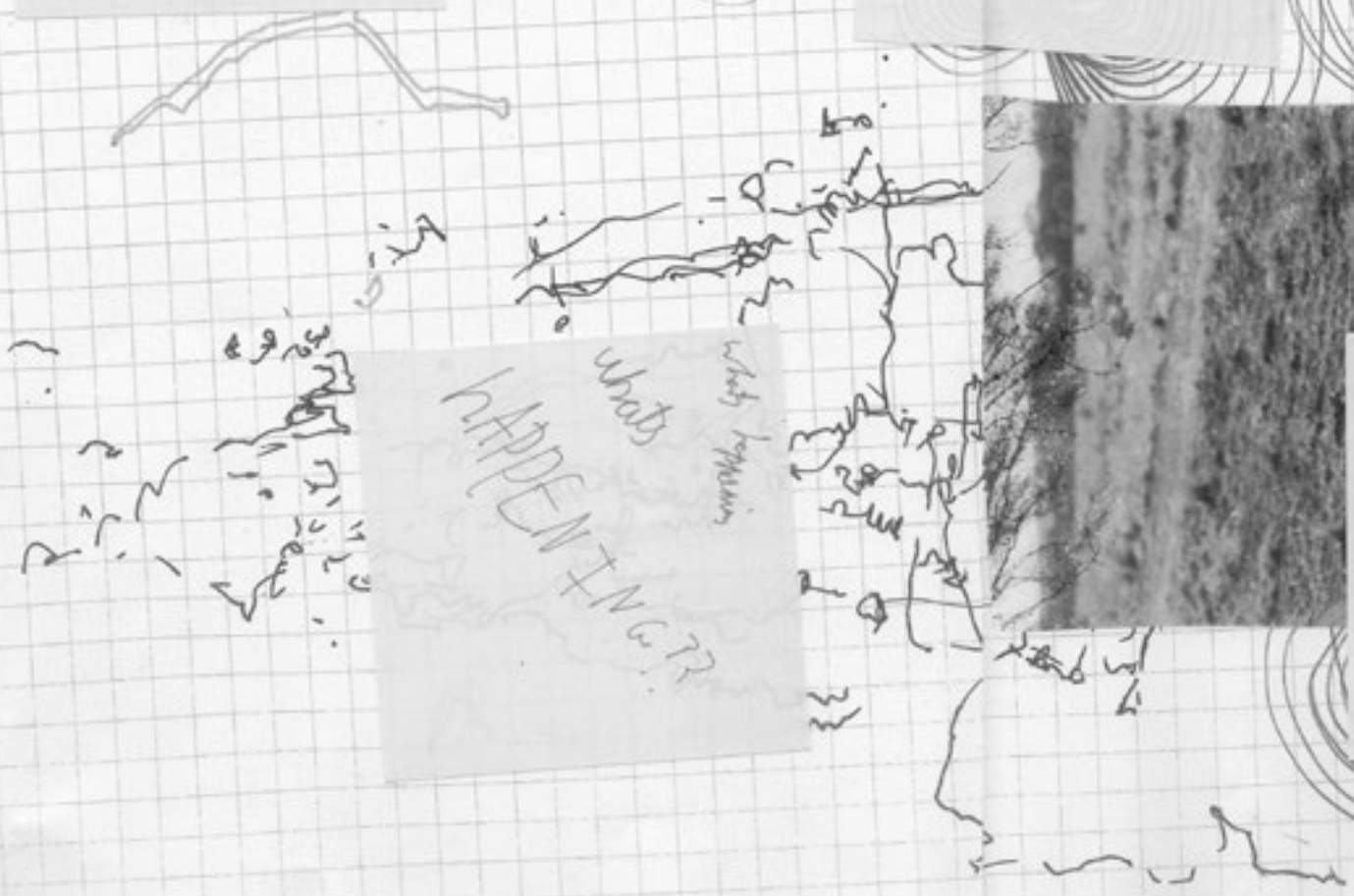
WHAT IS THE QUESTION?

Will we do
ART!
with some of
the sheets?

Now is this to do
with the public?

What ARE
WE DOING
TODAY!!!

What's
HAPPENING?
What's happening





[THE BLACK MARIA]

'WITH ITS GREAT SAIL-LIKE
ROOF AND EGON COMPLEXION,
IT HAS A WEIRD AND
SEMI-NAUTICAL APPEARANCE,
LIKE THE UNWEILY HULK OF
A MEDIEVAL PIRATE-CRAFT
OR THE AIR-JUMP IF
SOME JAWART AFFRITE,
AND THE UNCOMMON EFFECT IS
NOT LESSEMED WHEN, AT AN
SWING'S SWING, AROUND
GIVEN ANGE TO THE RAYS OF THE SUN AND RENDERING THE AERATION INDEPENDENT
OF DIURNAL VARIATIONS'.

PERCEPTIBLE SIGNAL, THE GREAT BUILDING
UPON A GRIMMED CENTRE; PRESENTING ANY
INDEPENDENT
MEANS.

WHAT IS THE QUESTION?

WHAT WHO IS THE PUBLIC?

CONSOLIDATED
MAY/PROGRAMS
TO BE DESCRIBED.

AT THE END OF THE DAY, I LEAVE THE
GALLERY SET UP. YOU DON'T KNOW
WHO IS COMING. YOU WANT THEM TO
THINK ABOUT A SET OF QUESTIONS. YOU
WANT THEM TO SEE THAT YOU HAVE
THOUGHT ABOUT THE SAME QUESTION.

Who/What is the
Public?

Is there a
answer

Sort All
the pieces of
paper into
groups!!!!

Henry A. Giroux.

Learning not Education.

Curatorial > Presenting
Learning > Engaging/take away



- * Another school is possible - Istanbul.
- * Social KITCHENS

Buchon - learning - movement

allows ~~instead~~ leap into unknown

potential open new ideas

* CENTRE for POSSIBLE STUDIES

introduction

Maxine Green

Space & Place
Speculative audacity
unpredictable

BUCKWHITE

THINK MORE

SOCIAL COLLAGE PROJECT

TIME LAPSE
PAINT
GRAFFITI
ANIMATION



Cognitive
processes >
studio based
Thinking
not learning.

WHAT IS THE QUESTION?

FIVE YEARS:

WASHINGTON LINE - HOW TO FIX?

QUESTION CARDS

WHAT IS THE VIEW FROM HERE?
WHERE ~~what~~ IS ~~USE~~ THE OUTSIDE

TAPE FOR FLOOR.

IMAGE CARDS

PAPER
TAPES (NOT-170)

LINING TAPE SCISSORS.

PRINTED PAPERS (MOVING LIGHT)

(CONCO BALL?)

MOVEMENT/STRUCTURE

PLAYGROUND/DANCE STEPS.

PUBLIC - MORE
ENGAGEMENT - THINK

^{we}
can it be

Anyone/where/where

DOWN
(NORM)
(PUP)

EOMY.

CHANGEABLE
MOBILE
OPEN/

WHAT IS
PUBLIC
engagement?

WHAT IS THE

MOBILE

ACTIONS

IF THE EXHIBITION IS TO BE AN
INVENTION: THEN WHAT IS THE
PROBLEM - THAT IN STATING THE
INVENTION WILL ARISE?

WHAT IS THIS SHOW FOR?
WHAT IS THE PROBLEM?

A PRACTICE THAT HAS BECOME ITNERANT.
NOT MADE OF SEPARATE WORKS (?)
INVOLVING . OR IMITICATELY (?)

SCAFFOLDING.
BUILD A PLATFORM THAT INVOLUTION MIGHT
COME INTO PLAY.

A CONTROL
THAT MOVES



SIMULTANEOUS MOBILITY
AND SURE

SHIFT IN ALIGNMENT

What does this
mean w/3.

HEADLINE
OR
CKW?

OR COMBO?
CKW?

CURATING?

IT'S A CENTRE, A NEXUS FOR THOUGHT.

ADAPTIVE CULTURE

~~FREE~~ FOR - ALL
ALL AGES

(CONDUIT) / OPENING BETWEEN

LIMB \rightarrow SPACE occupancy.

MACHINE FOR COLLABORATION

$\sqrt{I_{SAT} - I_{DTRNGER}}$

CHANGEABLE -
MOVABLE -

~~MOVABLE~~ - ADAPTABLE

ANVITE GALILEO / ACTION 70 CANTINATE - OPENED : SPEAK BLES
OTTINE.

Accession

OPEN UNIVERSITY / SILENT UNIVERSITY.

Engaging (wide appeal) and fun (work + learning)

NON-DIOXINIC

open source

for people by people

Transfer Carriers + Batter PtoLE

(ONLINE COMMUNITY)

DATE (Y/m/d)

INVALUTEMENT:

54625

CHISEL

the ActSPACE

ORATIVE NETWORK PARTNERS.

would need
expression of
interest for r/w

DO THINK
MAKE OPERATE
GENERATE
CHANGE ALTER

THE STUDIO
IS THE ARTWORK

~~PAGE 4 THE STORY~~

~~greetu/worstar/othay~~

- specific diet
- ~~cutting~~

EDUCATIONAL?
ON TRASH?

(2) ACKING

DO THIN

MAKE OPERATE

CHANGE ALTER

would need
expression of
interest for r/w

ORATIVE NETWORK PARTNERS.

[illegible]

THE THEM "ESSENTIALLY ABOUT THINKING - IN A
DUALISTIC DENIAL -
NOT HOW TO THINK OR WHAT TO THINK BUT
WHAT IS THINKING? WHAT DOES IT MEAN TO THINK?

BUILD A PATTERN THAT INTUITION CAN COME INTO VIEW.
INTUITION AS PERCEPTUAL METHOD.

(THE) SYMMETRIC ~~THAT~~ SYMMETRIC?

(GARDNER) DUALISTIC BETWEEN RECOGNITION AND NOT KNOWING
NOT ONE FORMERLY OR FROM THE OTHER IN
A PRE-DEFINED AND PRE-DETERMINED STATE, BUT
INTERMEDIATE, ALTERNATING, INTERACTING WITH ONE
ANOTHER. ENLIGHTENMENT (THIS IS A HYPOTHESIS)

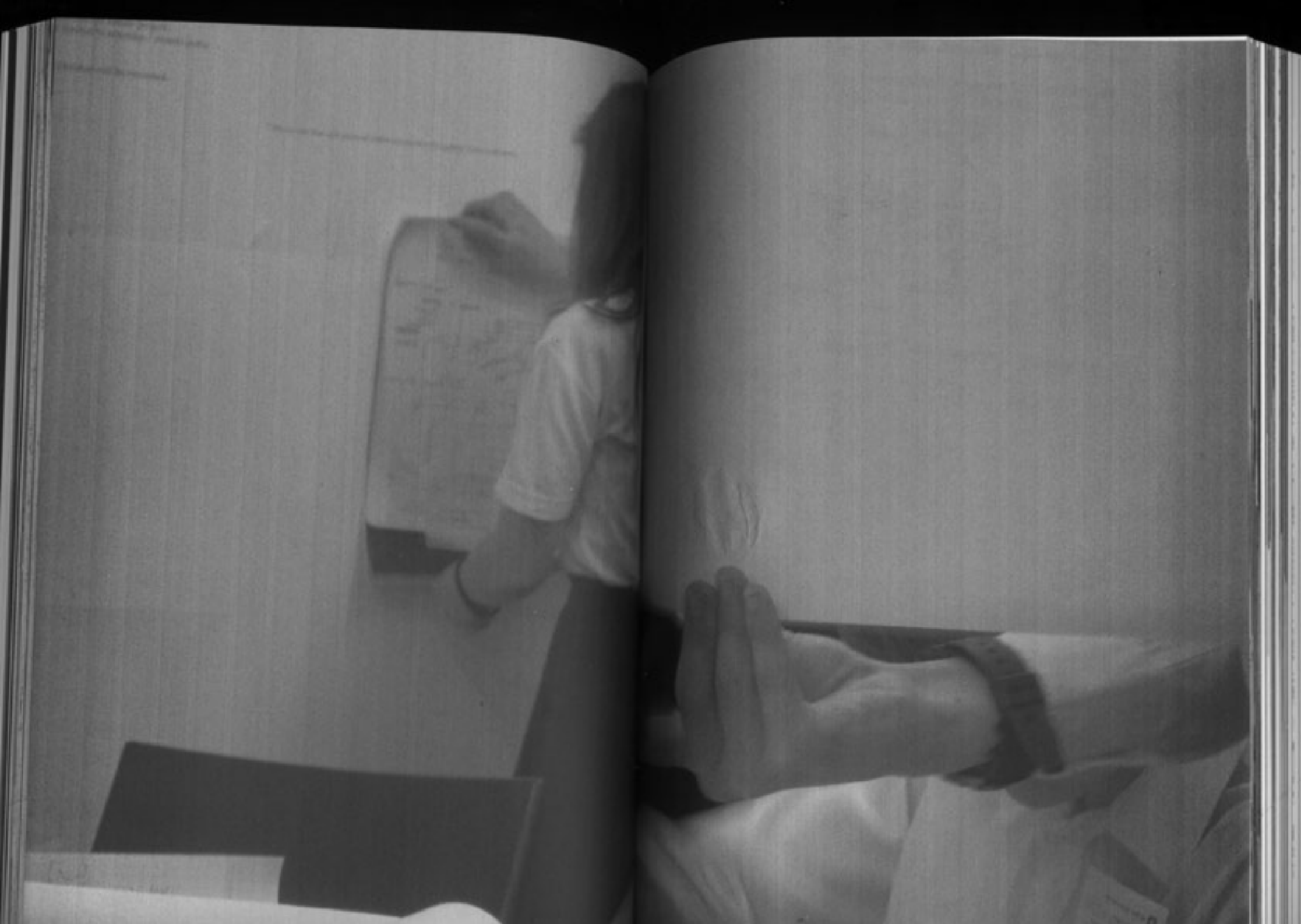
• WHAT I MEAN BY THE ROLE OF MEMORY IN
THAT PROBLEM IS?

HOW MIGHT ANTHROPOLOGY BE DIFFERENT?
GIVE THE IDEAS OF GARDNER OR ANTHROPOLOGY GIVE TO US
IN A STRUCTURAL PERSPECTIVE? CONCEPT?

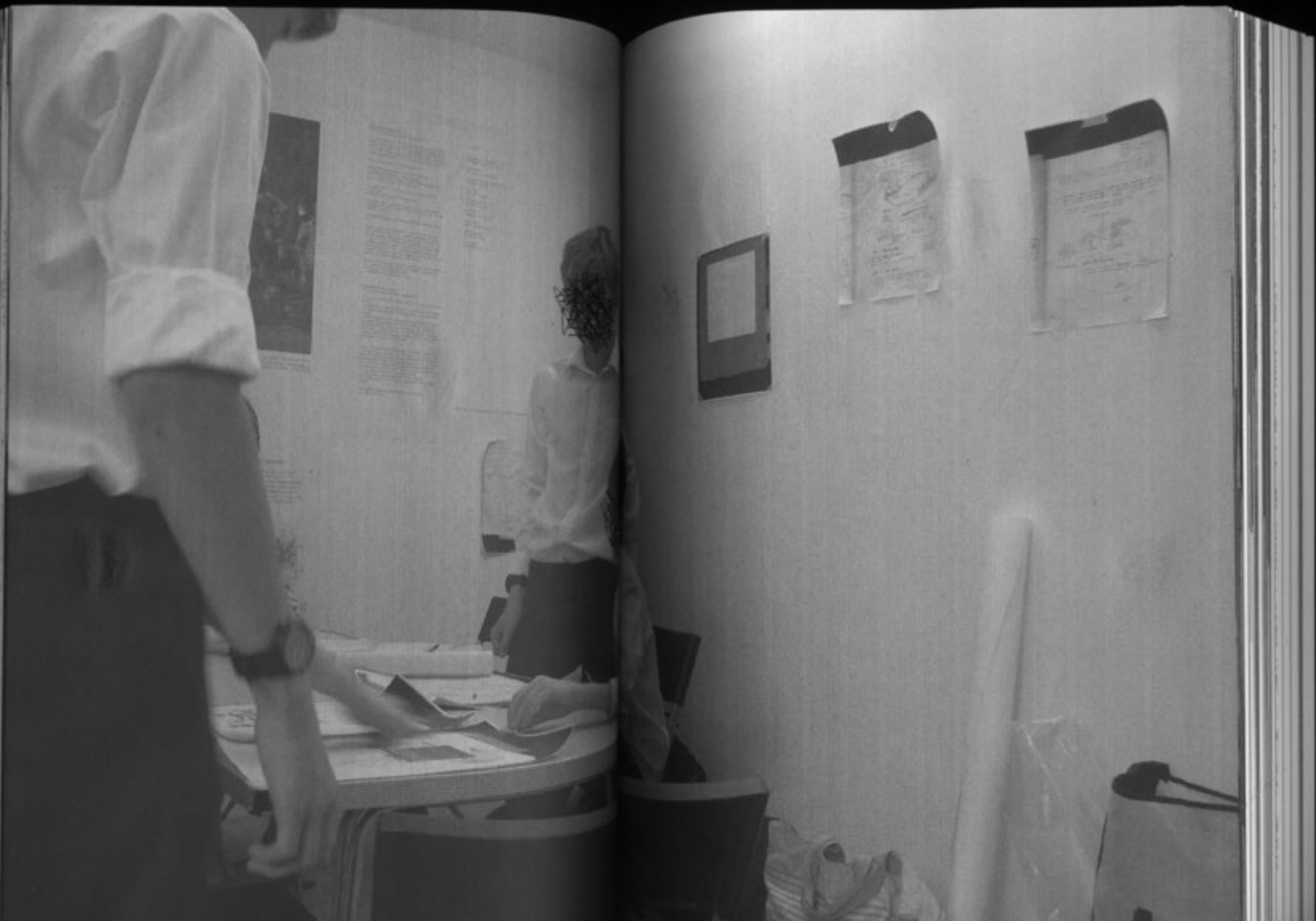
NEUROLOGICAL
MEMORY - see
INTUITION
PERCEPTION - (UNWILLING, PERCEPTUAL)
INTUITION
COGNITIVE.



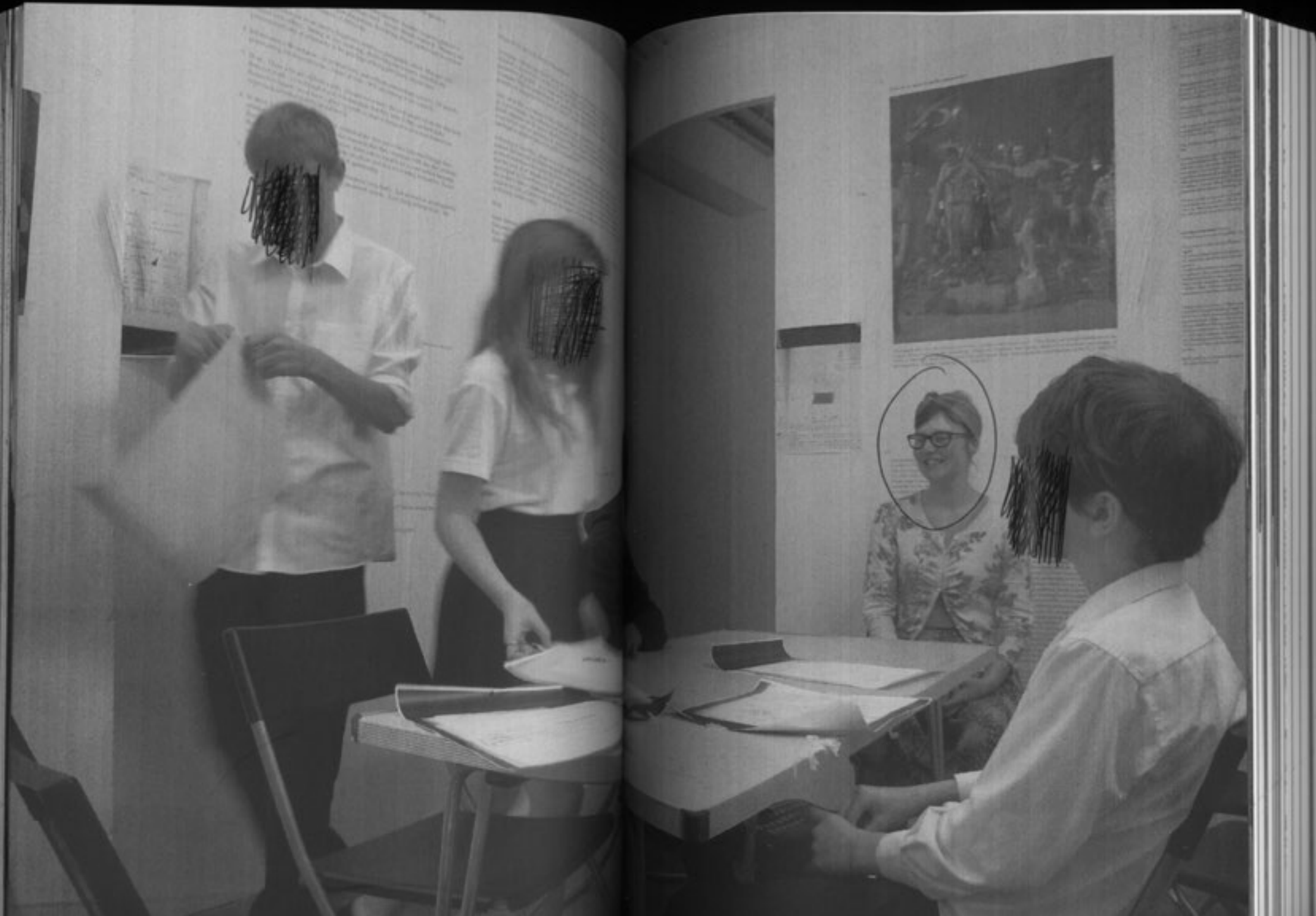
What is the
DR's
Plan!!!















...the project will be a great success. This photo was taken at the end of the project. Found by Facebook user <https://www.facebook.com/...> at 09:12, 17th Oct 2011.

to find the book for us in any form.

It is a project with a great impact and we are very happy to see it. We are all of those people who were involved in this project and we are all of those people who were involved in this project and we are all of those people who were involved in this project.

- The project is a great success and we are very happy to see it.
- The project is a great success and we are very happy to see it.
- The project is a great success and we are very happy to see it.
- The project is a great success and we are very happy to see it.
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- The project is a great success and we are very happy to see it.









ain

exploit its po
exploit creative way
newly creative way
progressive
We - used here as a p
public or other - e
cultural space. We have to

Hans-Thies Le
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etics of
action
rough
re and c
w is this
u maintai
ss and no
our ow

The
LOVE of
THINGS.

The LOVE of THINGS

contributors: Neil Ferguson, Sheila Buckley, Karen Turner and Wendy Scott and Sassa Nikolakouli.

THIS is NOT Public 2: What do we mean by public engagement?

This is a provisional draft on the difficulties artists face in addressing what "public" can mean. This is produced in relation to Arts Council of England's guidelines on applying for funding.

The following contribution to THIS IS NOT PUBLIC Part(2) comprises of text and imagery that aims to raise a number of questions without necessarily offering answers. The imagery will form contributions to "The LOVE OF THINGS", event. The text and images are open to public interpretation. The thinking processes offer potential for wider discussion.

Primarily, the discussion takes the stance that we are all members of "the public" so what goes on anywhere involves us.

The text believes that the aim of "public engagement" is too open to interpretation and so "The LOVE OF THINGS" offers considerations on how things can be used for a public display of art that does not require permanence.

What public should "Public Art" look to engage with in particular, and why?

What would make something a subject of relevant enquiry to the public?

What influences something to be a "Public Matter"?

What makes something matter to a Public?

The funding information sheet on Public Engagement supplied by the Arts Council of England states,

" We want as many people as possible to engage with the arts."

"We believe that great art inspires us, brings us together and teaches us about ourselves, and the world around us. In short, it makes life better."

<http://www.artscouncil.org.uk/funding/apply-for-funding/grants-for-the-arts/guidance-and-information-sheets/>

These aims promote sentiments that anyone involved in art would find difficulties in challenging, but what are the practicalities of these statements in relation to the politicised positioning the Arts Council of England.

Knowledge is private, knowing can be shared.

What knowing is worth sharing?

What are the rules of the "public" game?

In trying to outline problems facing artists and art groups looking for funding support in addressing Arts Council directives one is constantly manoeuvring around the implications of the word "public" and the impossibility of defining what "the public" wants or needs.

The text aims to air concern about the increasingly shallow way art is publicly promoted through privatised corporate ideology, negating room for debate.

It considers the loss of the mediating role the Art Council of England might play as dissatisfactory due to the financially driven meritocracy the government ideologically promotes through its support of "big" events and not others.

This form of promotion impacts on the important role the Arts Council of England could play in its financial support for a wider population of artists. Art deemed "difficult" or "politically challenging" becomes sidelined until categorised as institutionally appropriate, able to be financially supported by the Arts Council.

Arguably this results in artists losing interest in what the Arts Council of England might provide.

As acts of engagement with a public audience, The Love of Things event will suggest what objects can be "used to do" through specific approaches to looking, thinking and discussion. These enquiries aim to support a belief that better understanding of decision making in "serious" play with objects opens up more informed and stimulating levels of involvement with "things" in general, important processes of learning. Art action becoming educational.

The "Institution of Art", will certainly recognise both the difficulties and potentials these discussions can present to making skills, learning and general engagement with art.

However the framing of the event and accompanying questioning is also formed

by belief that serious problems lie with the Arts Council of England's politically motivated agenda. This endorsement of private sponsorship of work, labelled as "public art", of "public interest" offers a callow rational on the public need for large, flashy spectacle.

A Public Event.

"The most important discussion is epistemological in character." (Joseph Beuys)

What do we "as public" recognise as being worthy of "knowing" about artwork?

The scope of the Arts Council of England's advice on applying for funding also appears to emphasise their fears in financing the "wrong sort" of activities the public.

Terms such as "ease" and "accessibility" get used but how are these given a context?

Despite the Art's Councils guidance notes, it is difficult to frame what particular parts of the public needs addressing most and why. Public positioning, like the term seems built on sand.

Applications seem to require addressing a specific aim to a specific agenda. They need to be clear about what is being offered, what will be achieved and why. They need not offer challenge. Evidence seems paramount.

So much seems taken for granted.

What is the point of doing art that can be taken for granted? There is reference made to "gain" but not clarification on how "gain" can will be apparent or measured?

How is all this judged?

What is this "public engagement and development" that seems key to all these considerations? How would it be recognised? How would it manifest itself?

Reading through the Art Council's internet pages seems to display preoccupation with audience and types of funding for particular audiences. What is public value for money?

Too often these concerns are covered through audience attendance figures and visitor numbers at "Public Art" venues dotted around the country such as Tate Modern, Tate at Margate, the Baltic in Newcastle and many more inside and outside London.

This choice of looking at success remains easy to challenge and aloof in relation to what the Arts Council could promote to engage with more artists and "alternative" public events.

Test:

Ask people what they remember on leaving in Tate Modern or their experiences of visiting the gallery.

Positioning success on numbers visiting large public galleries is based on commercial interests in tourism and commerce rather than values in education, learning and actual engagement. Money gained from tourism does not filter its way down to the grassroots of art.

Decisions on art of "public interest", lie in the hands of "particular" sectors of society, politicians, art lobbyists, curators, fund raisers and accountants.

Artists and art groups have to adhere to their agenda to gain any funding.

Understanding that there is no way of depoliticising the framing of questioning on what the public want from art.

What can the Art's Council expect from this relationship between artist and public?

What can artists be important lobbyists for?

I would argue that the present situation is politically engineered to provide a centrally governed, London based control of public taste. The control of money and means of making money through funding and sponsorship with the aid of the Arts Council become inter linked. Support means support to the art market and art as a commodity.

In the past the way funding support could be accessed was far more localised in content and context, but now the manner state funding is allocated is driven by the economics of corporate sponsorship, private ownership and patronage. Supporting collections and collecting becomes a wider ambition of the Arts Council.

Money is held in London with the sop of "meaningful public engagement" for those outside the capital. A PR term pertaining more to David Cameron's politically motivated, "Big Society" dreams.

Artists can offer breadth to public engagement, often making public art for specific circumstances, however it would appear that the remit for the Art's Council is more focussed towards grouping artists with ambitions, "To make life better." Although what form that would take would remain open to questioning.

The question remains, how can artists, "identify activities that will enable more people to engage with the arts"? What makes one thing relevant and another not?

The nature of making / doing art must always recognise some public of a sort, an art audience, people interested in art.

Whatever might be recognised as Public Art would have to operate within and because of the established institutions of art. Any Art events cannot avoid being Art.

The Institution of Art provides us with galleries, permanent or temporary public sculptures and open events that can easily include anarchistic street works. Art as art being art.

All planned "Art" events cannot escape this context. Even refusal of this positioning recognises the situation.

Being Public.

What is this "art public", buyers, viewers, spectators, participants, or what?

What types, groups of people are avoided or ignored?

In noting that popularity generally infers fame and popularity, it also generally brings wealth through this public interest and support.

What kinds of art activity offers meaningful public engagement in making life better?

Are there situations where the public might benefit from being engaged with art without their knowing?

What problems arise from letting the public know they really are involved?

Popular opinion on "Public engagement in art", seems to currently operate around the "grand spectacle" where sculptures are mounted in public spaces or events arranged to commemorate large international events or festivals, such as the Olympic Games. These spectacles aim to promote international exchange and technical expertise often through art in support of arguably covert politicised social and trade agendas.

Hosting the Olympic Games in London was not compulsory. "Good" was intended to come from staging the events that would in turn form a lasting legacy. Criteria that cannot ever be clearly judged.

The Cultural Olympics" supporting the London Olympic Games' included 500 events nationwide throughout the UK over a four years period, costing over £97 million. The funding was provided by Arts Council England, Legacy Trust UK and the Olympic Lottery Distributor. An interesting set of promoters, political and interests business alongside public gambling as funding for Public Art.

The Cultural Olympiad comprised a number of programs including: Artists Taking the Lead, Discovering Places, Film Nation: Shorts, New Music 20x12, Stories of the World, World Shakespeare Festival.

Many of these involved public participation, for example Film Nation was aimed at young people making short films, and Stories of the World involved young people working with 50 museums across the UK.

All these events display a massive financial commitment, yet the question remains, "What did these things do for the public?" and "What were large sections of the public targeted as and what for?"

It is hard to consider the implications of these large public art exercises without asking who decides what is important and why? What was the intended impact of such a disparity of events? Fun? Inspiration?

Was the selection of some events and artists rather than others an exercise in the manipulation of taste?

Staging these "successful" bidder events only highlights deep rooted problems facing the Arts Council of England in their judgement of importance and suitability of "things" for public consumption?

What private sector values direct the institutionalised art agendas? What is imposed or remains unchallenged? Who picks the judges?

Arguably, funding self promotion, or politicising specific group activities that nobody actually asks for, seems to remain important to the Arts Council's funding in the promotion of artistic engagement.

How active should the private business sector be as part of this?

Who are those detailed to select and promote "public" causes? What is their interest in the public?

What makes these arbiters of public taste, public engagement and public pleasure want to exercise opinion?

Guidelines and...

The following list is further taken from the Arts Council's funding information available on the internet.

The observations offer personal considerations.

The point of using the list is to perhaps frame and categorise difficulty when considering what the Arts Council really wants from a bidder.

The length of list proposes openness but actually inaccurately generalises how artists and art groups actually think or operate.

What understanding can we take from the following list?

The Arts Council of England states:

There are different ways that people can engage with an activity.

They might include:

- as active participants (for example, in a workshop) Really?

What might constitute a workshop? Is there an assumption of what and how an audience will behave or do, or want to do? A good workshop? What judgements can be applied? Importance? What rules and conditions are applied of an active participant? Is looking and thinking categorised as an active participation of merit?

- as audience members. To show off and influence?

What is an event without an audience? This follows a similar line of distinguishing between audience and participant, participant and spectator. Are visitors to an event an audience? What would a "Non Public Art" audience look like? What venues are imagined?

- as readers (for example, of a publication)

Is affecting able to be judged accurately? Is a reading a controllable act? What kind of planning prepares an audience for effect? Political rallies as artworks?

- as participants in research or public consultation (such as helping to plan an activity) Aims of consultation. Rules of enquiry? Willing public? What public? or Definition of public role?

- understand who the audience for the work is likely to be...Need?

This seems a problem. The politicising of the public and proposed agenda.

- explain why the work will be (interesting (?), challenging(?) or inspiring(?) for that audience

The following seem to infer that the events would need control, politicisation of groups and categorisation of the public in some way. What is good and bad? The judgment criteria appears vague and therefore potentially limiting.)

- offer something new (?) for audiences that are likely to have some experience of the arts already (This audience seems already defined as...)

- actively seek to reach groups who are less likely to engage with the arts
- think about taking work to places that people already go, by presenting work (Again audience defined as...)

or

running projects in a non-traditional venue or very accessible place

- have strong audience development, marketing or communications plans
- involve members of the public in the design, creation or delivery of the work
- show how work will engage audiences in the future. This is particularly relevant for research and development projects that may not have immediate opportunities to directly engage with the public.

(Control, Politicising and categorisation. Why becomes a big question.)

- seek to provide positive benefits for communities such as bringing different groups of people together, reaching people who experience particular disadvantage or deprivation, helping people to develop new skills or improving the appearance or atmosphere of an area. (Finance. Selection. Control, Politicising and categorisation.)

All of these guidelines emphasise organisation and rules. They become debate on control, but to do what and why?

The aims identify rather than clarify the minefield of what become generalised as being "good" for the public to engage with.

"Art is not compulsory". Gianfranco Baruchello.

The LOVE of THINGS

An exercise in drawing attention to things...

Placing things as public engagement?

The LOVE OF THINGS does not simply apply a "them and us" discussion as a promotion of self interest.

Rather, the event is based on belief that it is sharing information and experiences is fundamental to how we learn to enjoy and understand things.

Sharing "knowing" offers potentials for others to follow or reject.

But also, it provides modes of thinking about art production that challenges art practice that only perpetuates vague notions of individuality, unnecessary competition, rejection and financial gain, rather than a broader agenda of educating ourselves to think through things.

The event will borrow heavily from a 100 year old agenda, promoted by Marcel Duchamp, adopted, used and challenged by Joseph Beuys and followed by many other artists since in challenging how the context and naming of an object can be formally and philosophically changed through simple acts of placement and thought without physically altering the fabric of the object.

Rules of interrogation can be easily changed whereby an object can be "shifted" into becoming something else by placing, categorising and titling.

This changes the way "a thing" can be considered, looked at, looked at for, and freshly classified.

This thinking and acting can be as simple or complex as the situation or occasion requires or demands.

The event aims to consider if there is a institutionalised fear in the simplicity of exploring art this way? What personal or group value systems become challenged? What discourse and terminology becomes challenged, ignored, avoided or marginalised and for what reasons?

Is making your own art just too inclusive?

Does the value system employed by the Art "Market" actually support our interest in the way things are?

The LOVE OF THINGS, looks to opens up the potential in reading things as art objects to challenge the business driven exclusivity and selectivity of certain "art objects" and not others..

Good, bad, indifferent, all is art.

But, would the Arts Council of England finance its own demise in promoting what it cannot control?

THE LOVE of THINGS has an aim...

"a desire to affect" ...Joseph Beuys.

From teaching experiences it remains disappointing how little students interrogate their physical, material, historical, technical, metaphorical or experiential understanding of objects.

Visual experiences become reduced and categorised too easily without sufficient serious consideration.

Engagement with art requires engaging with things as art.

What qualities do things possess that can be harnessed to make things do something differently as art?

The premise of the event aims to outline visual qualities in things that offer insight into their character and how this can be changed or adapted as art.

These discussions look to clarify decision making and demystify how context alters things in becoming art objects.

Participation in art need no longer be bound by the limitations of a realist agenda nor reductionist certainty.

If one adopts a positioning that discussion on art requires demystification. A public event can easily become fashioned out of simply asking, "How do we go about making things do different things?"

The event offers "conversation and sharing", as important quality in understanding.

As members of the public we share a liking for things. We enjoy liking things. We also enjoy sharing our dislike of things.

However, things do differing things for us in different ways for differing reasons.

By defining the differing interpretations about how things can/might be looked at and for, the event can open potentials on what a "public artwork" can be and challenge the permanence of rules pertaining to "special" circumstances.

Art can operate by simply being done and witnessed.

The LOVE OF THINGS considers that things as being neither fixed nor finished.

The LOVE OF THINGS proposes that:

things set thinking into motion.

things are not fixed in meaning.

Things can become mental stimulants that go beyond rational description into a shared non-sense, built out of the visible. Engaging with things acts as stimulation to the imagination for things are seldom as they seem.

"Taken for granted-ness" in life needs challenged constantly,

"The ineluctable modality of the visible..." (Joyce, Ulysses p.38)

Concluding thoughts...

Art practice can cover all sorts of disciplines. It can break down boundaries through a far more inter-disciplinary approaches. Art cannot be anything, but art can arguably incorporate many things and attitudes.

It is against this backdrop that the Arts Council of England has to set up judgement criteria, "to enable everyone to experience arts that enrich their lives." <http://www.artscouncil.org.uk/funding/apply-for-funding/grants-for-the-arts/guidance-and-information-sheets/>

"We believe that great art inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. We want as many people as possible to engage with the arts. <http://www.artscouncil.org.uk/funding/apply-for-funding/grants-for-the-arts/guidance-and-information-sheets/>

Perhaps, rather than continuing to concern ourselves with what is "in" or "out" with the Arts Council, it might be more useful to consider a comment made by the artist's group, "Art & Language" at a symposium, "What Work Does the Artwork Do?", held at London Metropolitan University. They asked, "What can things be made to do as art?"

This mode of questioning continues to open up potentials in considerations of how things can be re-codified, re-classified and used as for art.

The question "What can things be made to do as art?" also challenges notions of worth in the Arts Council of England's political classification of being "worthy of public engagement".

"The LOVE of THINGS" suggests that general categorisation of what is public and what is not public is false, inaccurate, unnecessary and unworkable and not in the interest of artists.

The findings of the event may not change the face of art for the public, but it may continue to inform thinking on what can take place or be made "publicly", for "a public", for "public discussion", and be potentially of "public interest", rather than promotion of ego, business branding or a smoke screen of social control.

Further Considerations on engagement with Public Art?

What "public" engagement is available as art that is not engaged with enterprise, profit, personal financial gain or advantage?

What need to be done with things to make them available/suitable as art for a public?

What is and isn't public space?

What do or should we know about examining and classifying things?

What information about the organisation of art events are the public excluded from?

Neil Ferguson. 14.9.13

Sheila Buckley



Dangerous behaviour



Return to sender



Sealed Box



Temporary mending of A.C. unit.



Long hard night



Shut your mouth



Bound

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Full Screen

Roll over image to zoom



Description

Specifications

Sold as a component



Which direction



Speak no evil



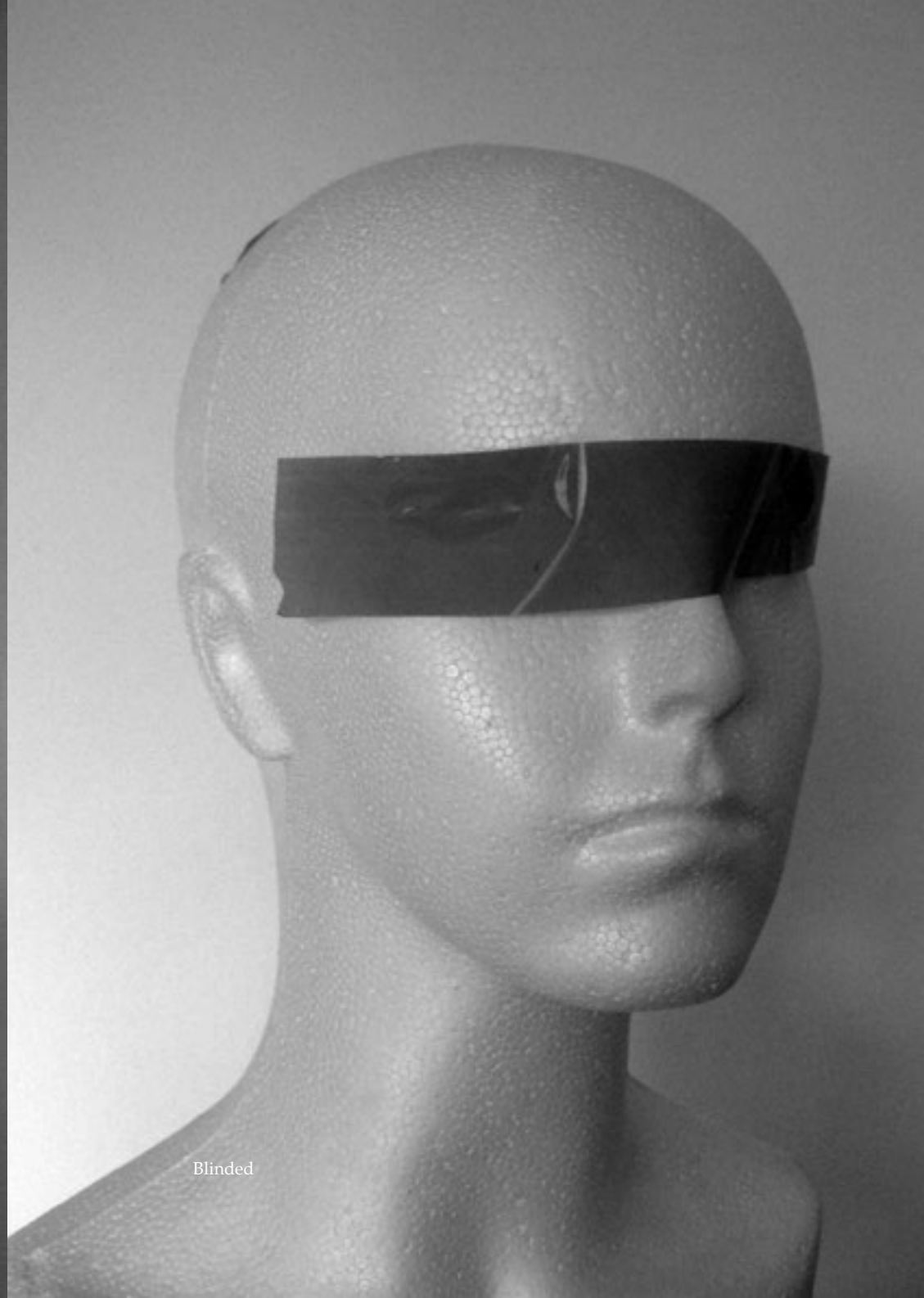
The tentative beginning



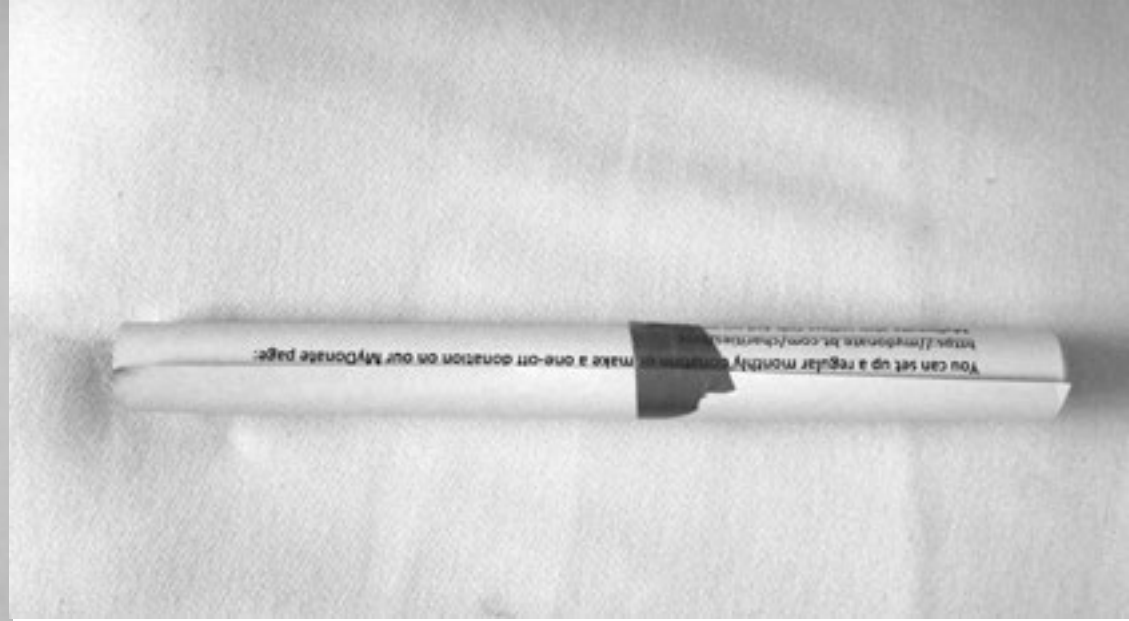
Wrapped and protected



New configurations



Blinded



To be opened in the future

Wendy Scott







Sassa Nikolakouli **THIS is (NOT) a biscuits box**

The object that I chose to present is an old tin box. Its primary use was as a biscuits box. An embossed sign at the bottom of it indicates that.

I found this box at the flea market on Brick Lane. I paid two pounds to purchase it from a guy that was selling this amongst other old objects. I was intrigued by the picture that it is on the upper side which is a picture of two children one boy and one girl staring at a bird's nest. The essence of a different time period which is approximately of the previous century, makes this box unique.

At the front of it there is a sign written by hand which reads 'shoe repairs'. This sign convinced me to buy this box. Instantly the time traveling of this box became evident. I started imagining how many people had had this specific box in their possession.

Firstly, it was probably purchased by someone in the early 1900's for the biscuits that it contained. Then it became part of a household, or a child's toy, or a storage box for cookies or biscuits. Then at some point the box changed dramatically its use and became a storage box for shoe repair equipment. Then it disappeared in time until a collector found it. The box survived until today 2013.

I have it in my possession for almost two years now. I use it as a storage box for my sculpture tools, and for beads and bolts.

It is dirty, full with scratches and permanent stains of oil and grease. It does not close properly. You have to push carefully the lid in order to put it into place. Its faded colours, and most importantly the illustration on top describe another 'public' reality. It carries something 'atmospheric', 'poetic' almost. Those two kids at the top of the box are almost ready to turn their heads towards you and start narrating the story of all the places that this box has been and the people that had it amongst their possessions.

It is an object lost in time. Its primary purpose has ceased long ago and acquired new meaning and usages. It is no longer a biscuits box. It transformed itself throughout time. The people that owned it applied new identities to it all the time.

As Jean Beaudrillard states:

The antique object no longer has any practical application, its role being merely to signify. It is astructural, it refuses structure, it is the extreme case of disavowal of the primary functions. Yet it is not afunctional, nor purely 'decorative', for it has a very specific function within the system, namely the signifying of time.¹

This box has acquired a poetic value due to its 'abandonment' from a previous system that it belonged to. It became trash and by adding the time period that belongs to, has also become an antique. The system of monetary and social value where boxes like this are commodities, belonging to a whole process of manufacture and discarding which in turn, according to Stallabras, become 'an accelerated archaeology'²

1. Cadlin, F., Guins, R., (ed.) *The Object Reader* (London: Routledge, 2009) p 41

2. Cadlin, pp 416



So, This is (NOT) a biscuits box



It is (not) a shoe repairs kit

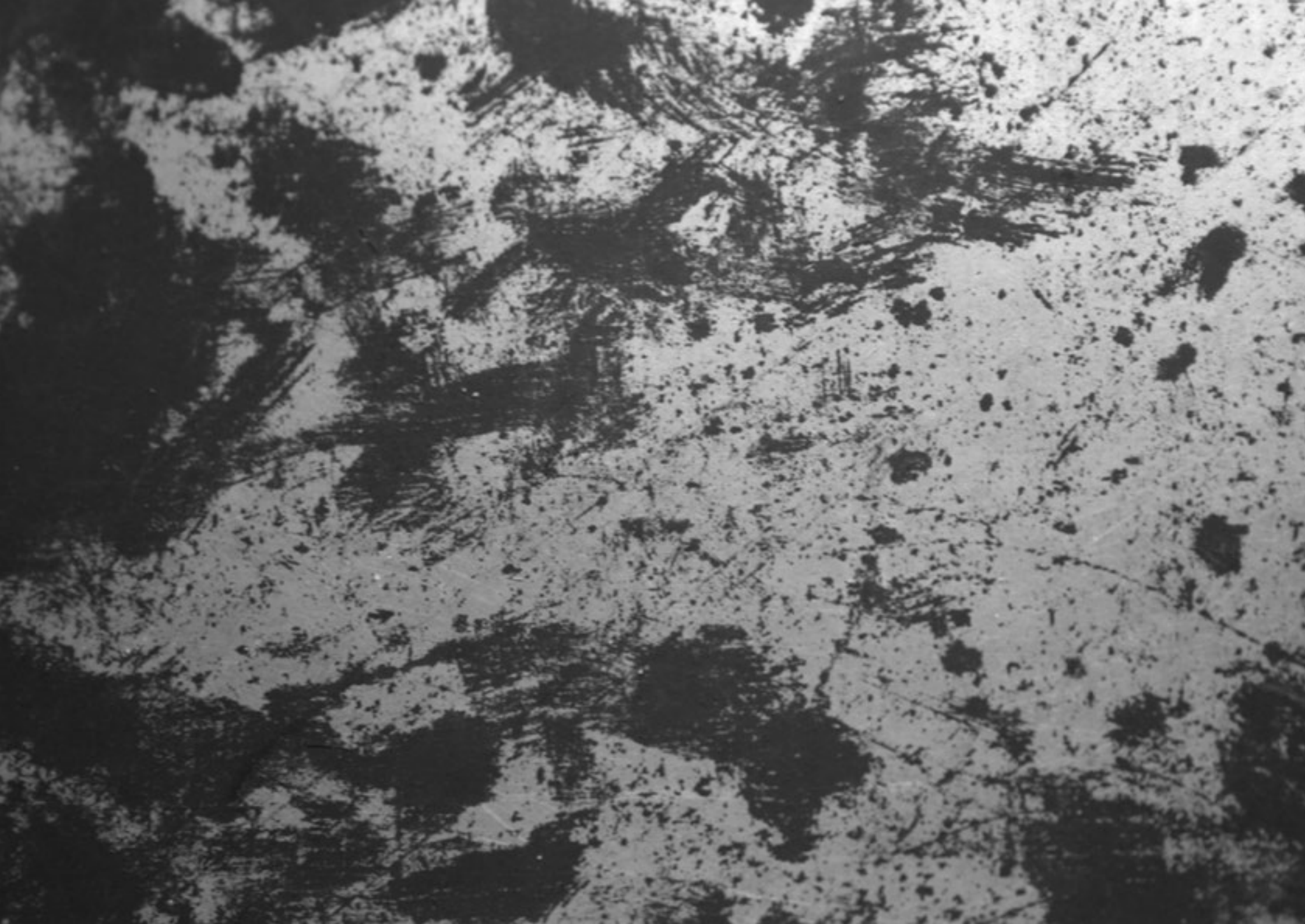
It is (NOT) even my sculpture kit





It is a discarded object of a previous monetary system





It is a painting



Karen Turner



PUBLIC
TOILET



DECAY.



○ DOMESTICATE



○ FOUND.



• BOWL



• ARCH





• SMILE



• MAGNET



WORK



OVER-
WORKED







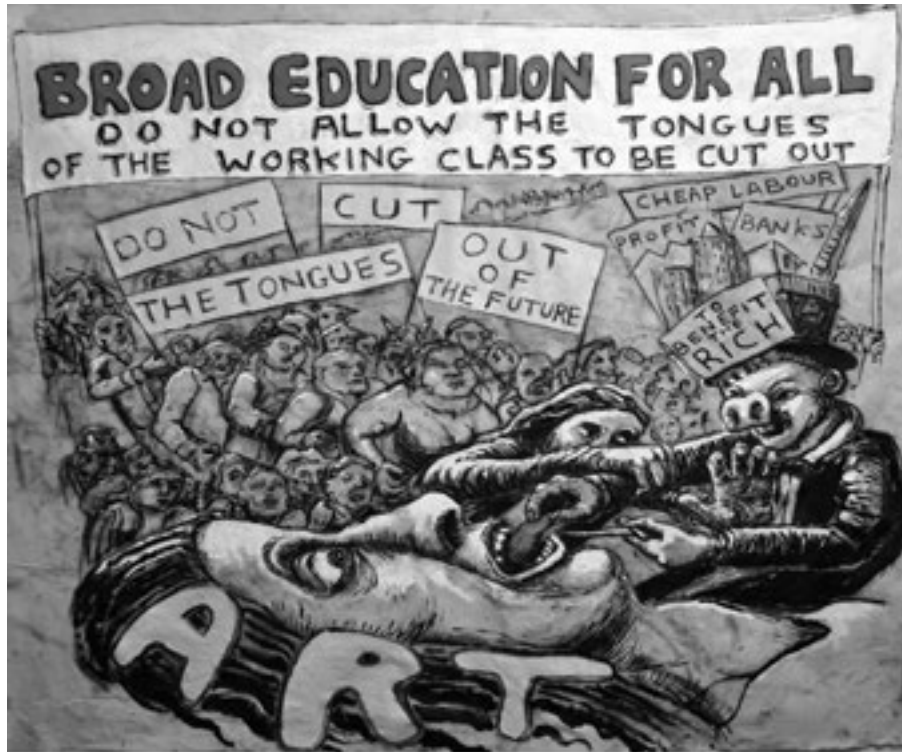
Art and Class Struggle.

In ancient Celtic history domination meant loosing your tongue.¹ We will not be concerned with taste here but speech and how art becomes an organ of speech. Art can open out hidden relationships between people, things and the world we inhabit; how then does art realise its potential to question and open out hidden relations including the social relations of art itself?

(See fig 1 banner Art and Class Struggle)

In developed capitalist countries the freedom of art appears like a totem for the social freedom of criticality, but to what ends? Acknowledging the reality of class antagonism in its fullest sense, who does this 'image of freedom' serve?² Exclusion often accompanies serious critique and this negates the aim of changing the social and economic relations that determine distribution of resources and ownership of property necessary for public interaction with art. This is the wall of class antagonism that we must come up against. Far too often, in the demarcation of an autonomous 'safe' space we have the fiction that art is independent rather than interdependent. Real autonomy is a position in relation to other social relations that we are able to investigate unimpeded; it is neutralized when fetishised as an unquestioned 'image of freedom' within narrow unacknowledged constraints. Social conditions affect how many people have access to and how easy it is to gain time and resources to practice art. In many capitalist countries we are living at a cross roads: many of the daughters and sons of the proletariat³ have taken the opportunity of hard-won post-war, progressive education policies to study art practice. Despite issues of interpellation into notions of capitalist meritocracies we should acknowledge that new resistance and questioning of exploitation has emerged, the student protests and teach-ins in 2010 are one example.⁴ The tide of these reforms has been on the ebb for several decades. After 2008 we are at a point in history when rights for future generations are being removed as access to tertiary education becomes increasingly limited, with high tuition fees and the increasing prevalence of business ideology.

Unmasking the often unseen conglomerate of forces of phenomena can potentially lead to revolutionary change.⁵ What if we were to truly acknowledge the interdependence of all productions of social relations and culture? Included in this would be deracinating images and metaphors which art is heir to, opening up new potentials; Marx himself uses imagery as powerful tools of communication,⁶ delving into the symbolic structure of what appears as 'common sense' –the powers of the imagination should not be relinquished to capitalism.



1a



1b

Fig 1a. banner painted for 'Broad Education for All'- Fig 1b Start of TUC march November 2012 (photo -Lincoln Benjamin)

2

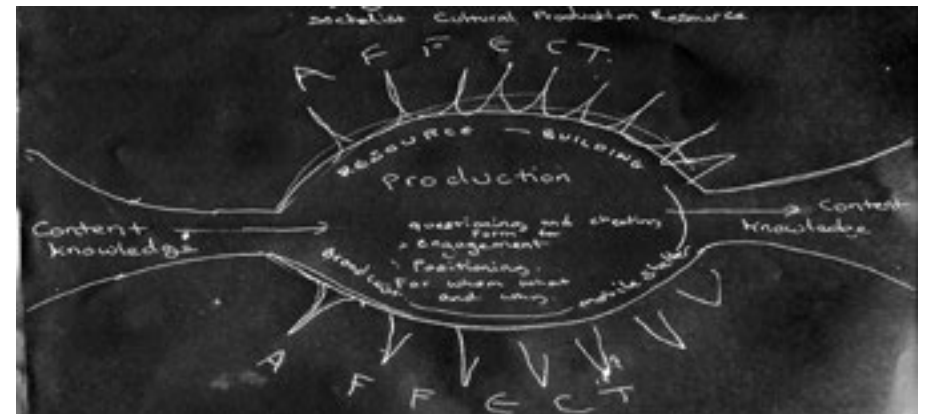


Fig 2 Socialist Art Production

Artists must be producers,⁷ shaping a culture, creating interfaces between whom and what art acts upon. How can we shape a culture as a collective act, creating soil for a new necessary art of sustained resistance and struggle?

How then can artists become producers; this requires us to ask how do class conscious artists work together to gain the necessary resources to make work, put it in a place where there is public interface and then work with others to develop a discourse where we decide what is important and why. This involves working together to create a culture, which is always collective and social where as making can take place on an individual basis.

(Fig 2 Socialist Art Production)

The discourse that develops needs to be linked to previous knowledge so that we are forming something outside of the normal bourgeois art space or university symposium although we can make use of these resources where possible, it is important to have a body of knowledge formed through the medium of art that is not compromised by the hidden agenda of reproduction in either gallery or academic settings.

Before we consider specific ways and examples of how we can possibly move toward using resources of art production in a socialist way we need to consider exactly what the limitations are that are placed on art production and discourse in the capitalist culture we live in. Alain Badiou in his essay 'The Desire for Philosophy and the Contemporary World',⁸ describes the limitations that capitalism places on philosophical thought which I think is very much the situation in art. Unless we want a monoculture of capitalist autocracy and compliance we need to consider revolt, risk taking and a questioning of the prevailing notions of logic and universality.

I have summarised these –

The four aspects of the desire of philosophy we must reclaim and occupy-

REVOLT-----If you don't think beyond the rewards that the capitalist order holds out for good behavior nothing will change

LOGIC--- Without a sense of history we are easily manipulated. If we are not able to question the way we are represented in the "common sense" language and "logic" of those with power we can never question the structures of power in a way that could lead to real change.

UNIVERSALITY-----We need to form universal demands for social justice, for example the democratic control of resources and production. No one has a right to exploit other human beings: with this comes a premise that all have a right to

be different without fear. What is just must be open to continual review by us all. This will form the basis of struggling values and demands.

RISK-----This translates into what Brecht describes as the courage to write the truth-'It seems obvious that whoever writes should write the truth in the sense that he ought not to suppress or conceal truth or write something deliberately untrue. He ought not to cringe before the powerful, nor betray the weak. It is, of course, very hard not to cringe before the powerful, and it is highly advantageous to betray the weak. To displease the possessors means to become one of the dispossessed. To renounce payment for work may be the equivalent of giving up the work, and to decline fame when it is offered by the mighty may mean to decline it forever. This takes courage.'⁹

This is particularly poignant at time of economic hardship or heightened class war, for example the austerity program in the U.K at the moment, the undermining of the welfare state is not just economic: it is a way of controlling us through fear.

From a purely political perspective I think what we need to be aware of is the first response to injustice is often emotional, especially when some direct social injustice or even horror has been seen experienced. The question is how this is moved on to structural understanding. In this sense, we, who want art to have political agency are involved in a pedagogic project as well. Part of learning involves building on experience, not alienating it and art can offer a way of affirming experience which can be related to structural understanding. I think that pedagogy has to be part of any political project but a socialist pedagogy that acknowledges that roles are interchangeable and those that teach also learn from whom they teach.

Art needs to be more than a phlegmatic jelly fish limping after the tune of capital this is certain. We must decide ourselves what areas we problematise and how they are best engaged with in order for art to have agency, unlike the Grotesque Image of Culture Deleuze describes-

'Such is the origin of the grotesque image of culture that we find in examinations, government referenda as well as news paper competitions (where everyone is called upon to choose according to his or her own taste, on condition that taste coincides with everyone else). As if we would not remain slaves so long as we do not control the problems themselves, so long as we do not possess a right to a participation in and management of the problems.'¹⁰

Often what is hidden is the interconnected web of human relations. This is always present in work even if it is the shaping of something to claim the time either consciously or unconsciously as one's own. The doodles made in a boring meeting or the carving Herman Melville describes practiced by sailors on a waling ship.

'With the same marvellous patience, and with the same single shark's tooth, of

his one poor jack-knife, he will carve you a bit of bone sculpture, not quite as workmanlike, but as close packed in its mazziness of design, as the Greek savage, Achilles's shield; and full of barbaric spirit and suggestiveness, as the prints of that fine old Dutch savage, Albert Durer.' ¹¹

I think to say this is 'just' to pass the time underestimates the potential of such activities which can be a way of reclaiming time as one's own whilst under the conditions of wage labour and given the intensification of class struggle we are probably going to have to be more inventive about how we make use of pockets of time. ¹² When I worked on the London underground you were sometimes given the job of 'Leading Railman', which meant ticket collector. This meant being shut in a cramped wooden ticket box for 8 hours at a time with half hour meal break, the booth was inscribed with graffiti and with interesting drawings made by people during the course of their duties, a way of claiming time and the physical pleasure of shaping something in work time, most of us have been there I'm sure! I remember whilst I was in the box at London bridge a friend of mine walked through who was a painter, I showed him the drawings and he said these people need to be given a place to work! More recently the artist David Collins did a very interesting survey and taxonomy of the 'carvings' and inscriptions made into the surface of exam tables made by students whilst under exam conditions. ¹³ But what often happens is we are conditioned to think of phenomena in isolation from the web of connections which go to form them be it a drawing or a table.

A table can be seen as a meeting of forces; physical and natural forces in the meeting of sunlight trees and ecosystems. But there is also the forest of human labour in all its antagonisms and conflicting interests, the economic forces affecting the logger the social conditions that affect the carpenter designer and the zeitgeist and social significance that affect the design. Whether the legs are made to be exposed or covered is social like the forces of mass production. ¹⁴ There is a fetishistic magic in the coming together of phenomena that holds onto 'thing' likeness. Marx lays bare the relations that create commodity fetishism but he warns that we may think a commodity is a simple thing but it's not so easy to understand and he describes a table which takes on a life of its own and dances as a commodity. ¹⁵ Unmasking the often unseen conglomerate of forces that make up phenomena can potentially lead to revolutionary change. What if we were to truly acknowledge the interdependence of all productions of social relations and culture?

Art doesn't just offer a form of communication it offers a way to challenge symbolic structures and language which create perception of reality, what appears to be natural can be put to question. As a 13 year old student recently said in a banner she was designing about the value of art 'art, it says what you can't'. Art as a resource provides space to process experiences and make connections that

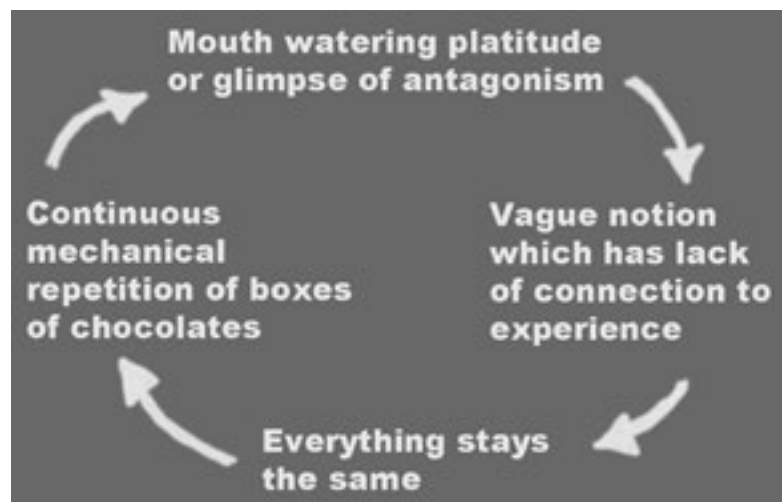
perhaps have not yet been verbalized. It is here that art may also offer a way of seeing which can uproot assumptions or deracinate what we think we know.

'Fantasy alone, today confined to the realm of the unconscious and proscribed, from knowledge as a childish injudicious rudiment can establish that relation between objects which is the irrevocable source of all judgment: should fantasy be driven out, judgment too the real act of knowledge, is exorcised. But the castration of perception by a court of control that denies its anticipatory desire, forces it thereby into a pattern of helplessly reiterating what is already known.' ¹⁶ Adorno

What is significant for us here is Adorno's assertion of the importance of fantasy or imaginative leaps in building a relationship to what is real which enable us to see that reality through looking at things configured in a different way. This is not just to do with communication of something already known but entry into a problematic field with imagery which enables things to be perceived and felt rather than skated over in a way which has no real affect. This also enables questioning and making visible the interpellation of our subjectivity which occurs in capitalism by allowing a different experience to emerge from the one we have been conditioned to see as normal or 'natural'. Art then can be important in facilitating people's sense of subjectivity, their confidence to form thoughts about the world, it can provide a material medium to think things through where psychosomatic layers are not sort circuited. ¹⁷



3



4

Fig 3 The Politics of the production of Art and Subjectivity

Fig 4 Sophist Discourse Fig 5 (next page) Art Sophistry in the Age of Austerity

If art has the potential to help in the production of subjectivity this also has a political dimension in a purely practical way, in the way resources are distributed. If we consider the overlap of resources for art and access that could produce this subjectivity we arrive at three overlapping interdependent fields of consideration. If we want to develop a culture that has agency in the production and questioning of subjectivity we have to think about these three overlapping areas of concern.

- 1) **FIELD**-This determines who takes part, who has access and who the work is primarily for. This is also to do with taking a class position.
- 2) **ART AS LANGUAGE**- Art is capable of opening up real engagement with a particular problematic field, the agency of the work is of primary importance, in bourgeois art the language surrounding the work is often to do with promotion as the works success or value rests on its popularity in a marketing context. This gives rise to a language of promotional sophistry and persuasion akin to marketing and the language of commerce.
- 3) **STATUS** – If the discourse is not primary then ‘who’ is speaking based on how well they are known takes the upper hand, again the natural sophist drift in a capitalist culture of promotion, in this case marketable identity, becomes the main social work and it becomes difficult to look beyond a sensual liking for particular forms. This will have a material result of how resources are distributed. The dumb level¹⁸ which it operates needs to be taken into account if we want to move toward a culture that has agency and is able to deal with things that matter. Just to clarify the following poem ‘DaFee DaDo’ looks at how a dumb level of recognition works in bourgeois art practice which centers primarily around the production of the artist as a commodity-

DaFee DaDo

DaFee DaDo = Name of Artist.

Make them say DaFee DaDo.

DaFee DaDo has a show at Glah Blah; make them say DaFee DaDo has a show at Glah Blah.

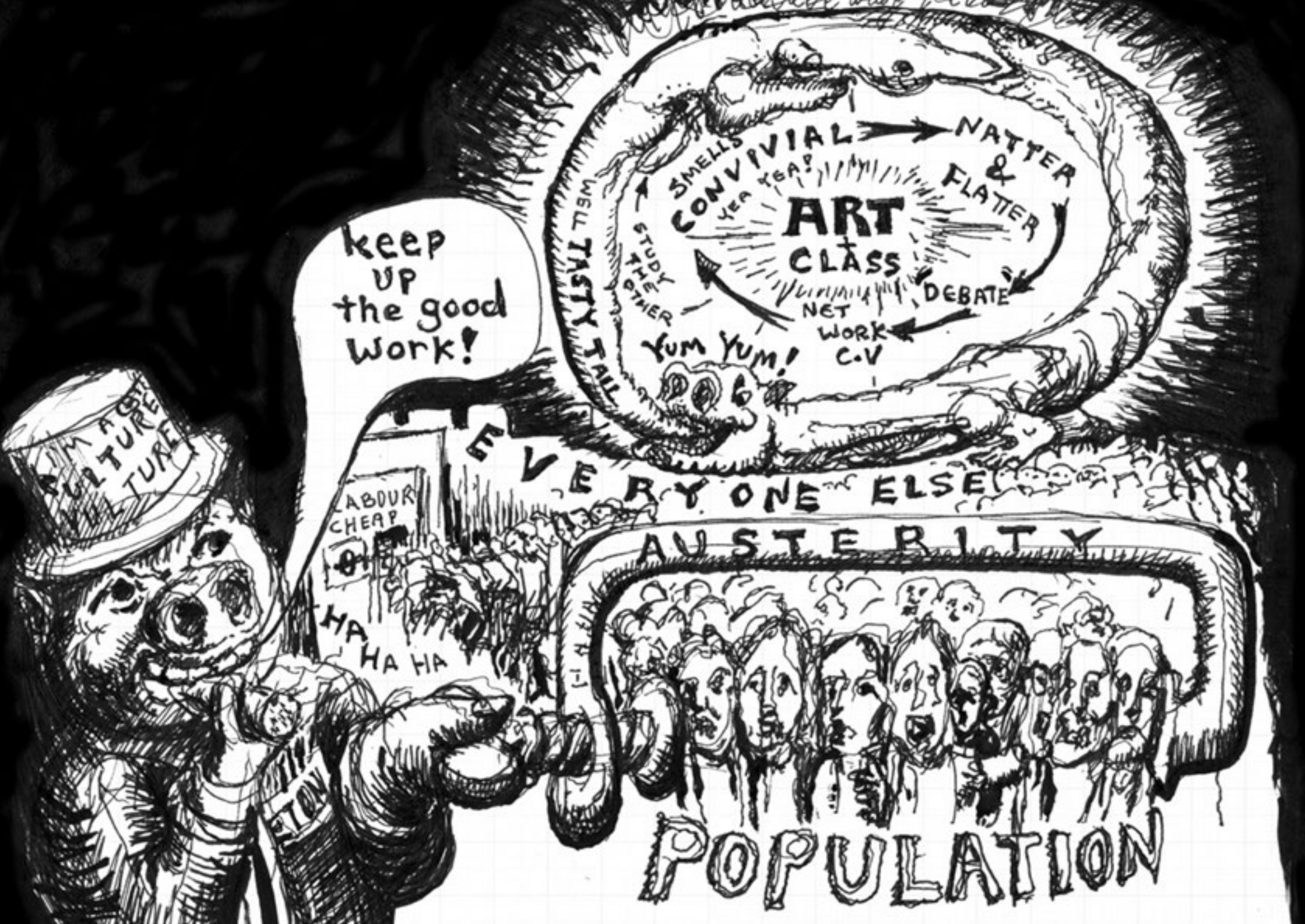
Do you know DaFee DaDo has a show at Glah Blah? (Not really?) you ought to.

DaFee DaDo makes complex layered work because its DaFee DaDo.

You can't really say what, you just know its DaFee DaDo.

What does it all do?

It gives us DaFee DaDo!



keep
up
the good
work!



EVERY ONE ELSE

AUSTRALITY



LABOUR
CHEAP

HA
HA
HA

There is an impossible double bind that contemporary art in capitalist society gets caught in which we need to try and articulate with a polemical line in the sand. On the one hand is the perceived need to make something 'radical' or 'challenging' and on the other hand is the need for this to be recognized, in many cases by the most reactionary conservative institutions and people who happen to control resources. There are several myths that are wheeled out to make people feel better, the most pernicious is that this refined activity needs to be surrounded by groups of elite connoisseurs that 'understand' and provide the 'right' audience.

This contradiction, the degenerated form of the avant-garde, is often found in projects in parts of London for example which are marked by extreme poverty like Tower Hamlets and Hackney in East London for example. Apart from the obvious economic considerations to do with property prices rent and gentrification there are also the social exclusions which occur when enclaves and scenes form that have little to do with the local population of the areas they exist in apart from the area being an "edgy" exotic back drop and this is not to say that such locations for art projects could not, with a different will and class awareness provide a valuable resource. Far too often though, things fall into what Benjamin describes as a form of cultivated slumming- 'it has made the struggle against misery into a consumer good. Their function, seen from a political point of view, is to form not a Party, but a clique, seen from a literary point of view, not a school but a fad, from an economic point of view not to become producers but agents. Agents or hacks, who make a great show of their poverty and congratulate themselves on the yawning void. It would be impossible to carve a more comfortable position out of an uncomfortable situation.' ¹⁹

Not so long ago a well-known artist went to the Heygate Council Estate in the Elephant and Castle, the work involved him acting as a shaman for people being kicked out of their flats and relocated, it reads like a comic tragedy. To deal with the distress of the residents the council had first tried 'Stress Busters' health organization offering advice about exercise, taking control, social networks, work-life balance and 'being positive' but that wasn't working so they gave the rest of the funding to the artist and an Australian assistant called 'Nomad' who camped out on the stairs of the housing block to encounter the residents before giving a shamanic performance. I went to a talk about the project where the artist spoke about the work they did with the former residents, the artist said the hardest thing was maintaining 'their neutrality' toward this displacement of people. ²⁰

Perhaps it is good to go back to the historic conditions that have allowed the avant-garde to form and the possibility that art could be coupled with forces productive of social justice. Part of contemporary practice involves challenging and changing the accepted forms of praxis, which is a good thing, our inheritance from the avant-garde of the twentieth century, but when these challenges and

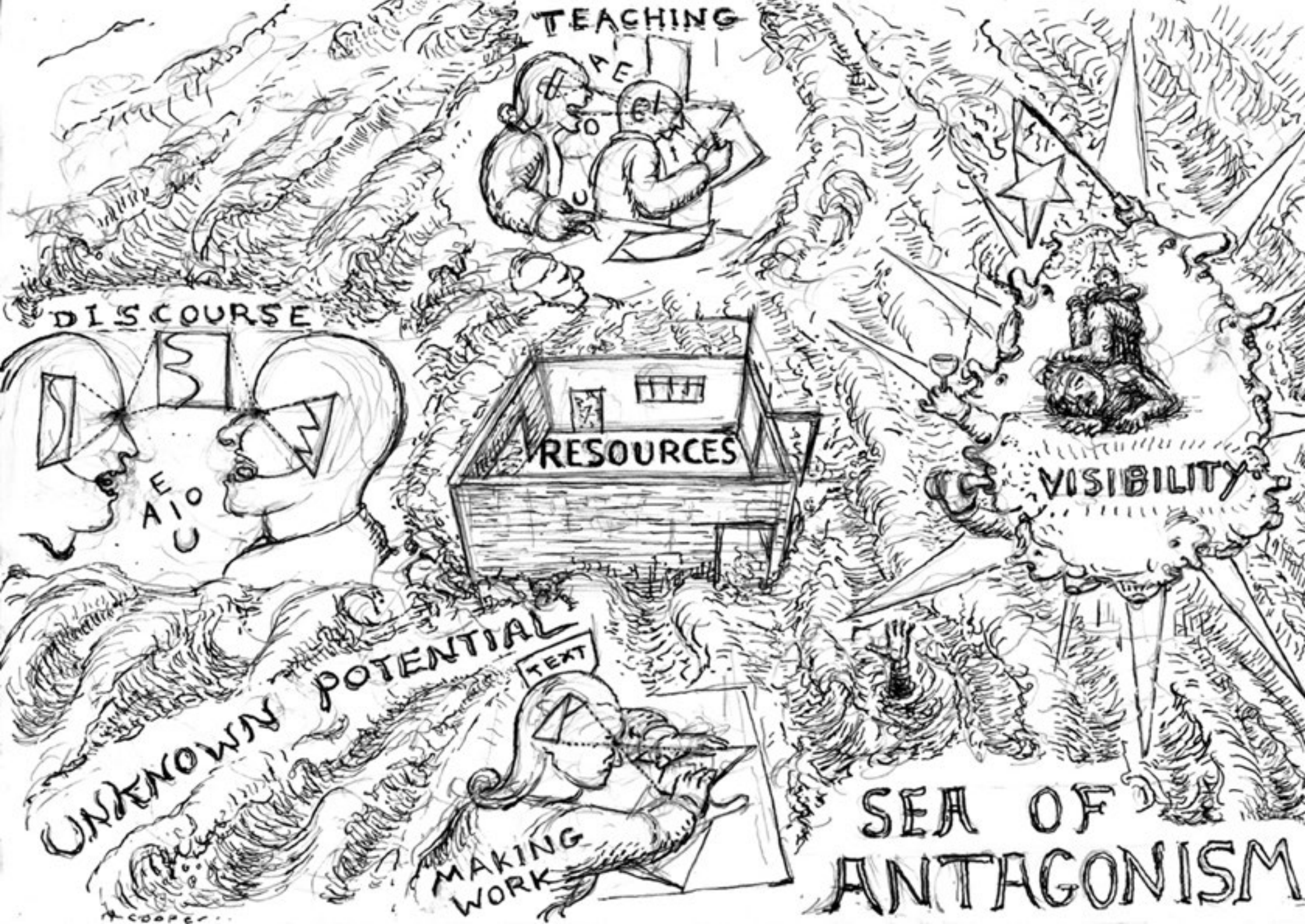
changes become focused and evaluated on considerations which are mainly located within art itself and not the world at large, the focus needs to be changed if we want to move beyond merely affirming the 'image of freedom'.

If we acknowledge as Benjamin says it is important to continue to try to alienate the means of cultural production from the bourgeoisie to benefit of the working class we must continue to examine how visual and audio work may take new forms. ²¹

If we look at the factors affecting distribution of resources we can possibly work out ways to change it. One of the things people involved with art often talk about is the 'art space' which is a very abstract way of talking about resources and who has a right to them. Let us imagine all the activities and resources associated with the production of art as existing on a plane, a field of interrelation between resources to show and make work, education institutions and the resulting critical dialogue. This is normally taken for granted but even a cursory glance could reveal possibilities for interventions with new forms. (see above fig 6 Sea of Antagonism)

So we have the buildings used for art galleries, studios and educational facilities, the bricks and mortar component, the most basic resources. Next we have the allocations of time and resources to make work, time for it to be seen and enter into discourse and time for teaching at various levels which will be both informed by the questions the work is asking and productive of its own questioning. But these resources do not exist on a neutral plane in the diagram this plane is imagined as contested, as a sea, the Sea of Antagonism. Resources are contested in this Sea of Antagonism that is not neutral, it is a matter of in whose interest's art resources are used: do they affirm bourgeois culture or do they allow for a culture that acts in the interests of the working class. The mechanism that dictates allocation of resources in the capitalist art world is the visibility of the artist which in late capitalism is largely based on a form of reproduction of the artist that emphasises cultural capital gained from association with 'prestigious' places and people. This may involve entry into competitions but often it involves professional networking, the issue is what is being reproduced and for what reason.

Fig 6 Sea of Antagonism (next page)



TEACHING



DISCOURSE



RESOURCES



MAKING
WORK

UNKNOWN
POTENTIAL

SEA OF
ANTAGONISM

VISIBILITY



Fig 7 Art and Class

There are definite circulations of cultural capital -things that give status that can be cashed in at a later date, I am in no way saying that is all that these professional relationships are about, but awareness is important and often lacking. If we want to move towards a discourse that is a serious challenge to capitalism or indeed any social critique. Could we say that the tragedy of the contemporary cultural situation is that cultural capital functions in way like exchange value and the use value is relegated to aesthetics and 'it's good for the soul', rather than thinking about how things facilitate change and questioning on different levels?

If we go back to the diagram of the Sea of Antagonism one possibility is that artists opt to take over the entire process of production occupying resources and forming their own dialogue around the work and its social significance, this would be creating culture as a socially collective conscious act which is put to the test. A class conscious position could then be adopted. What if then, we looked at the whole territory from the point of view of class struggle: a view that would value what art as a resource can offer in terms of bringing about change both on an individual and collective level, raising awareness about our shared world.²² We should always ask for whom, what and why. If for example we are interested in art teaching which covers a wide social base then perhaps we should question the different levels of status within teaching itself which have a bearing on people who also practice as an artist and the difficulties they will face in realizing projects and gaining access to funding and support.

Teaching in a prestigious tertiary educational institution where one works normally with a mainly privileged section of the population will count for more than working in a comprehensive school where one is working with a wide selection of the population including perhaps those that are below the poverty line. The rationale for this would be that this is a 'meritocratic' system but I would question this as at the very least it means that potential links and insights become missed in what becomes a very narrow claustrophobic world. The question is how we get a wide range of life experience from different jobs and

life situations into art and the fabric of what art deals with.²³ What tends to get privileged is the cultivation of the art professional which is the opposite of where we need to move to. In the diagram the sea which represents hidden antagonism also contains hidden potentials which could be brought to light if we could produce a different social relation of resources.

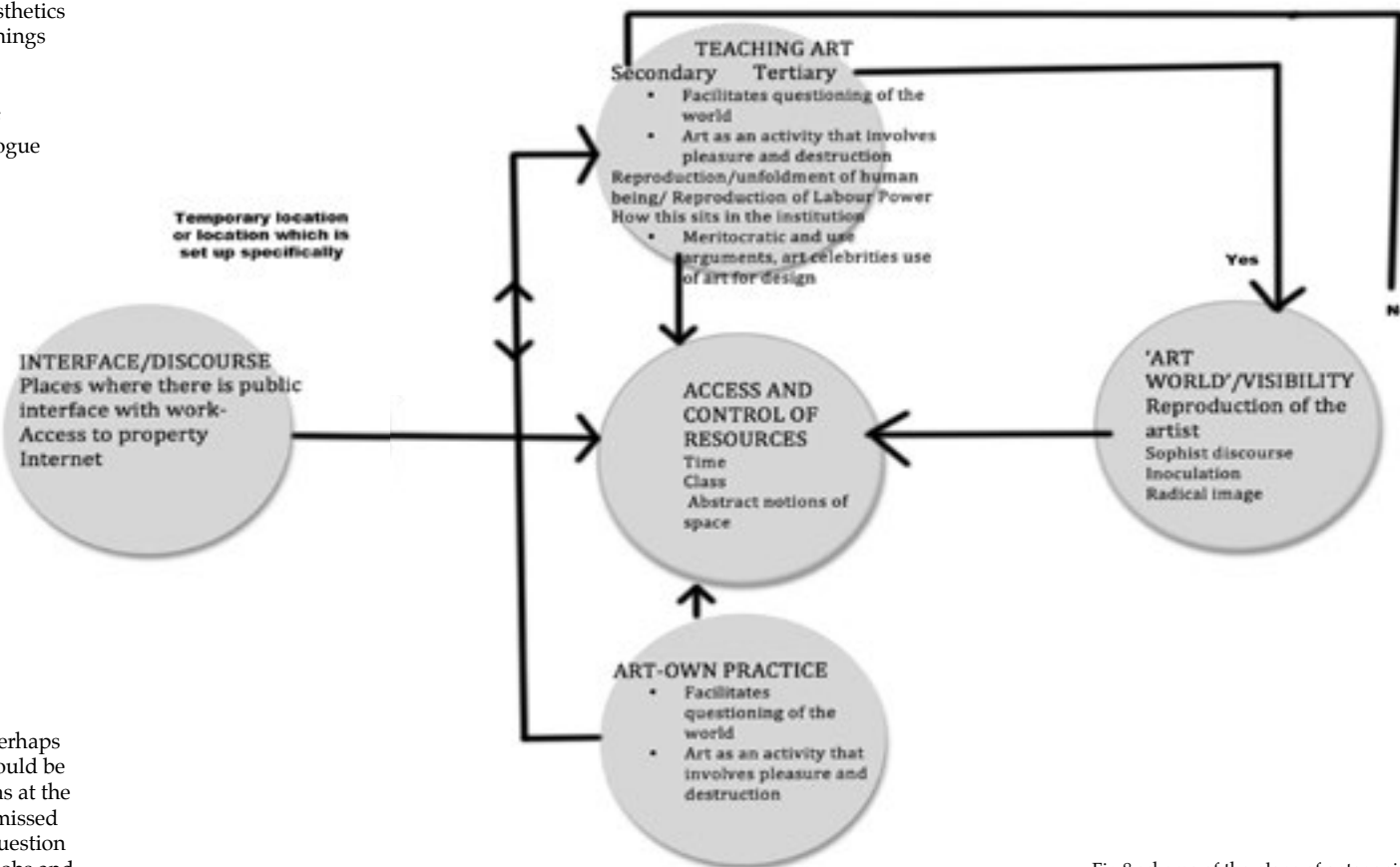


Fig 8 schema of the plane of antagonism



Fig 9 Class

The point that I am making here is more than a moral one; it is a point about how we could move to a more responsive and diverse culture that has more philosophical scope and relevance. It is for this reason that artists should be producers, making decisions about how the work is made, who interacts with it, in what way this happens and importantly how a collective body of knowledge and interpretation is built up over time. We should not rely on the bourgeois art world which revolves around the reification of art manufactured by an extremely limited number of artist brand names in a culture which is anything but socially critical.

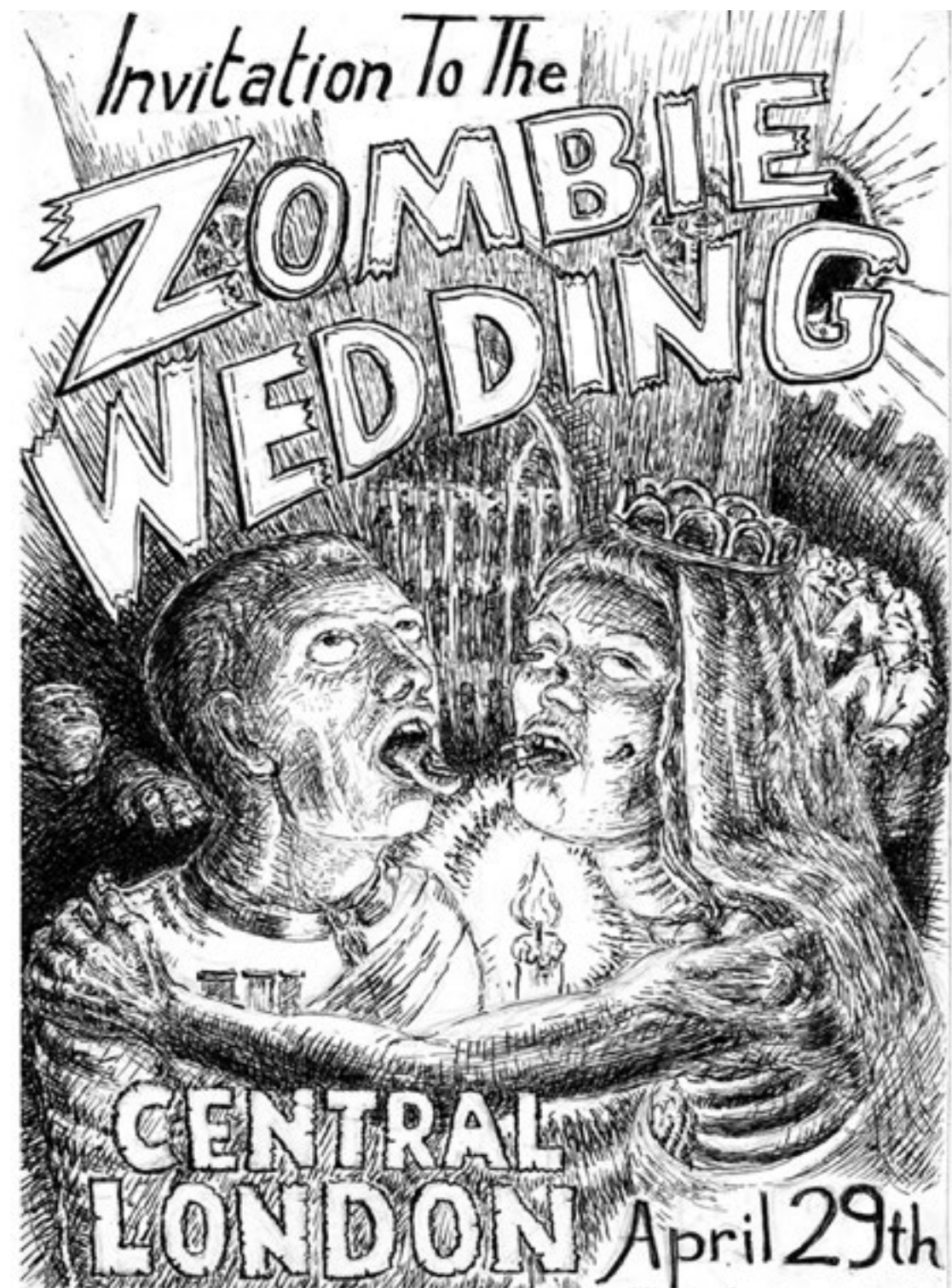
But as I have indicated there is an incredible double bind in operation, on the one hand there is an all important image of freedom and on the other is the fundamental class antagonism in capitalism and the way it manifests in social relations, and in this time of capitalist crisis it is increasingly hard to ignore. (see fig 9 Class previous page)

The fetish of freedom of speech permeates the mind of advanced capitalism, avant-garde practice could and should question this. During a recent symbolic pageant of distraction in England, the royal wedding, a piece of street theater was formed in response and was scheduled to take place a mile and a half from the occasion. It was entitled the 'The Zombie Wedding', it would have been a harmless gathering of people in zombie make-up with a plywood guillotine but it didn't take place as planned because the organisers were arrested the day before.²⁴

(See Fig 10 Zombie Wedding next page)

This was at a time when a mile away the Tate Modern had 'RELEASE AI WEIWEI' painted in huge white letters high on its front wall on London's artistic south bank, a fact which at this time highlighted the way that art is able to criticise the lack of freedom in other lands but not the contradictions here when they are politically live. Since this time we have seen a massive increase in suicides in the U.K resulting from the cuts to disabled people²⁵ and one of the most massive transfers of wealth from the poor to the rich continues at an increasing pace along with the destruction of living and working conditions.

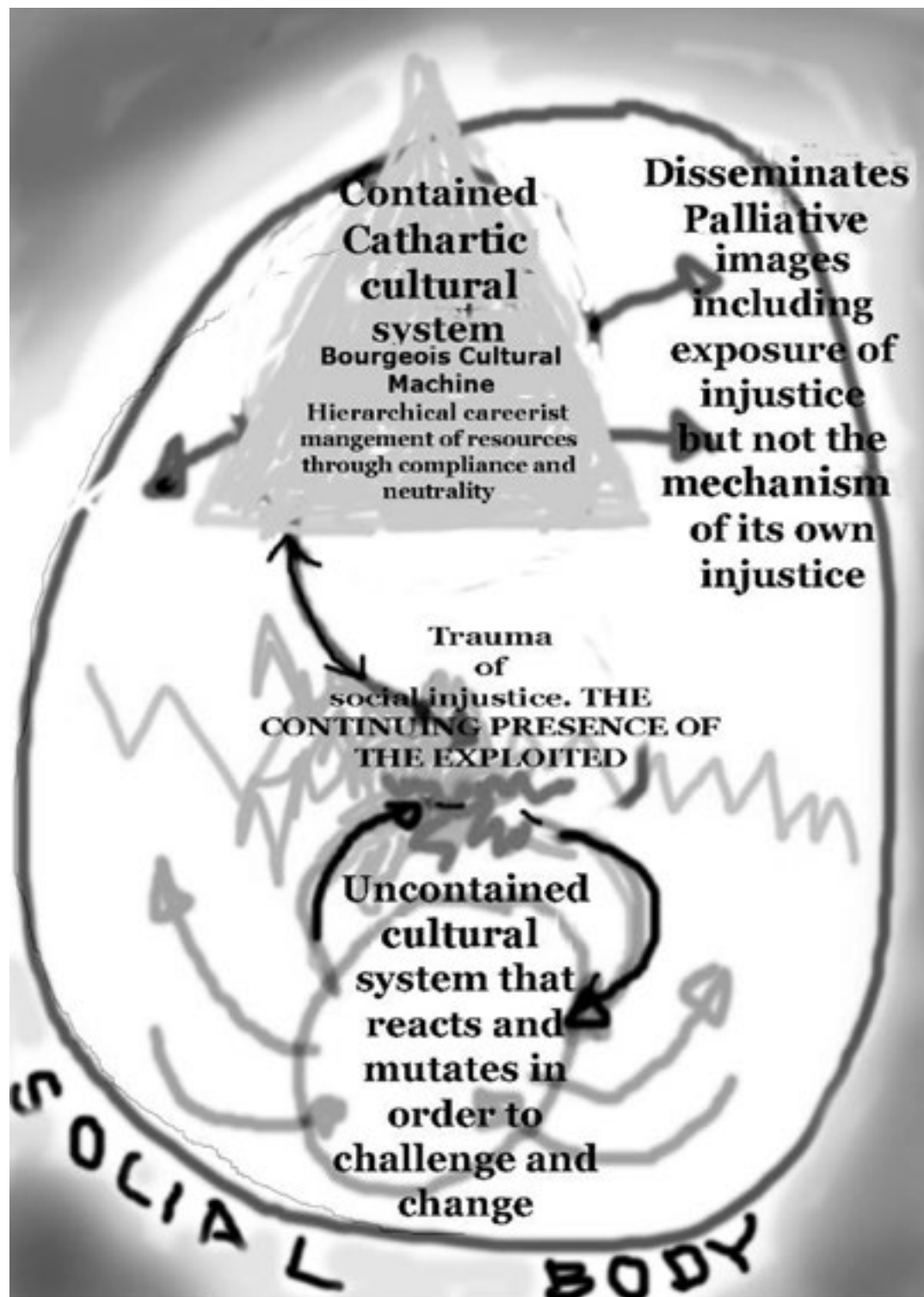
It is also important to touch upon the extremely compromised nature of a lot of the funding for contemporary art. Apart from investment banking we actually have organizations like Bloomberg (Bloomberg Space and New Contemporaries) and Zabłudowicz (Zabłudowicz Collection) that actively and vocally support Zionist occupation in Palestine. Zabłudowicz is heavily involved in BICOM²⁶ an organization defending the occupation and Bloomberg as Mayor of New York actually went out to Israel to show his support during 2009 during operation Cast Lead an aerial bombardment ground invasion of Gaza which used bombs containing phosphorous.



The image of freedom, which means we are free to look at exploitation of others perhaps with the often unconscious agenda 'to show how free we are', is one of the distorting anamorphic halls of mirrors we have to deal with. I'd like to consider an example of work considered by many to be extreme in its uncompromising nature in dealing with difficult societal issues and show the limitations of freedom to question. Santiago Sierra is well known for his work '250 cm Line Tattooed on 6 Paid People', which is exactly that. People mainly from Mexico were paid to have a line tattooed on their backs and then photographed in the gallery, the work of course raises all kinds of issues to do with exploitation and the way the world's poor in this context can become an object of contemplation for the rich. The workers in the context of the art work are effectively silenced, their voice in this work which their bodies are part of is absent. I would say it merely shows abuse of those who are impoverished, you could perhaps say that there may be a possibility here though that the work highlights the basic class exploitation of people but this it seems, is certainly not the intention of the gallery system as the next case shows. When Sierra proposed- 'to line up the gallery staff, bare backed in order of salary, from the director at one end to cleaners and caterers at the other it was rejected by both PS1 and the Kunsthalle Vienna, the chief curator at PS1 explaining that 'it didn't seem to reflect Sierra's paradigm of remuneration, since the workers were not being paid to participate in the piece'. What this means in effect is that those with power and money are obviously not compelled to move out of their comfort zone and risk potential humiliation. Perhaps there should have been a free, anonymous vote on the decision.'²⁷ One thing's for sure, really questioning the power and social relations in the institution in a way that might lead to a social change through giving those a chance to speak who wouldn't normally is not on the cards

Of course the exploitations that may be brought to light in art work are real but we have to acknowledge that the art production machine in late capitalism operates as a cultural machine which is careerist through compliance and neutrality in its policing and management of resources, it is capable of disseminating images of injustice which have a palliative affect in terms of social criticality and potential change. It is not capable of seriously questioning the mechanism of its own injustice, especially the fundamental class relations on which capitalism is predicated. (See fig 11 Contained and Uncontained Cultural Systems next page)

Fig 10 Zombie Wedding (Andrew Cooper-drawing and John Cussans-typography)



What I think we need to think about is how we move towards a cultural system which is able to function uncontained by capitalist structures as far as possible seeking alliances from elsewhere particularly those involved in struggling against capitalist monoculture. It will be able to mutate its form in order to challenge and change and it will relate to the social body in a way that does not seek to deny the basic antagonism in society. I can't emphasise enough that this as a cultural problem, it is collective and can only be worked through by collective endeavor and experimentation.

Fig 11 Contained and Uncontained Cultural Systems

I am now going to put forward three different approaches, which I have tried, to taking control of production and making use of resources in order to try and change who art acts for, making the use-value of art the primary concern.

- 1 Mobile space for art with politically defined agenda
The first started with a simple occupation of a disused shop to produce an artist run gallery where people were invited in to contribute to work made and to discuss how art could have more social relevance, its political orientation and provocation was made clear in its name, the 'Communist Gallery'. We asked what would an art space look like that operated under democratic communist principles and how do we move towards it? The physical form of the project changed according to material circumstances, sometimes occupying a building for example the squatted bank of ideas recently set up by occupy London and sometimes we just set up a mobile TV with films people had made in the street or park. What people are invited to question here as well as the art is the communist hypothesis²⁸ and the possibility that elements of communism can form in practice.
- 2 Public location of art in a space that is already as defined educational in its ideological intent. The second form is completely unconnected and in some ways more far reaching, it is the establishment of a gallery for contemporary art in the foyer of a state comprehensive school in Bethnal Green London. It is important in this case that every effort is made to fight for a space where there is complete freedom of criticality and it is as democratic and responsive as possible, it is this which makes it political not its label. This type of space works if it is able to make use of the symbolic leverage contained in the idealism of the institutional structure, so for example we can ask-why would such a place of questioning not exist in an institution whose stated aims are truly educational.²⁹
- 3 Using 'non art' forms.
The third example, and perhaps least developed due to funding restrictions was an exhibition in a high street which focused on housing issues which was presented in the form of a fair ground ghost train, the idea being that people came into direct contact with the work in this case woodcarving painting and film without the barrier of art and class social identity associations. This is no joke I have seen situations where people feel intimidated to walk into contemporary art spaces.³⁰

There is still much to be done in thinking about the use value of art and taking practical action about how art interfaces with people and how we can experiment with the form of art production as part of class struggle. Given the often untapped pedagogic potential of art in knowledge production and its recuperative powers it needs to be enlisted in the class struggle. "We need to build a movement that puts on its agenda its own reproduction. The anti-capitalist struggle has to create forms of support and has to have the ability to collectively build forms of reproduction."³¹ It is here that art has something very real to offer along with its potential for knowledge production.³²

Appendix –Web addresses for projects

Communist Gallery- <http://communistgallery.wordpress.com/>
Portman Gallery- <http://www.portman-gallery.com/>
Ghost Train to Souls Town- <http://andrewcoopers.blogspot.co.uk/>

1. See Tony Harrison's poem 'National Trust' (www.poetryarchive.org) 'Mes den hep tavas a-gollas y dyr (Cornish-) 'the tongueless man gets his land took.' I first came across this image of removal of tongues in a copy of a Victorian book I no longer possess on Irish Celtic Mythology which stated that conquered tribes had their tongues removed.
2. See Alain Badiou 'Philosophy and Desire', (Infinite Thought) where he talks about the limitations placed on philosophy, and the importance of revolt, risk, universality and logic
3. I'd like to compare this with the condition of the proletariat described by Trotsky in 'The Communist Policy Toward Art
4. "There was a free teach-in at 5 o'clock and various speakers came and talked about the consequences of the cuts on the arts and education. "When we tried to leave, we couldn't as there was a confusion over which exit to use. Some students wanted to get into the Turner prize gallery itself and they began to chant, 'break down the doors, free education for all'. A lecturer at the Tate Gallery Occupation 2010 (<http://www.guardian.co.uk/education/2010/dec/06/student-protests-turner-prize>)
5. Much of the thinking here has been shaped by considering Deleuze's Difference and Repetition, in particular Chap 3 'The Image of Thought'. Also Brian Massumi, -A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari
6. Marx lays bare the relations that create commodity fetishism, but he warns that we may think a commodity is a simple thing, but is in fact not so easy to understand. He describes a table which takes on a life of its own and dances as a commodity. This is a famous example but there are many other images of allegory, metaphor in volume one of Capital. Chap 1 Section 4 P163
7. See the 'Author as Producer Walter' by Walter Benjamin' (<http://communistgallery.wordpress.com/development-2/walter-benjamin-author-as-producer/>)
8. Alain Badiou The Desire for Philosophy and the Contemporary World THE SYMPTOM online journal for Lacan (<http://www.lacan.com/badesire.html>)
9. Brecht-The Five Difficulties of Writing the Truth (<http://ada.evergreen.edu/~arunc/texts/theater/brecht/fiveDifficulties.pdf>)
10. Deleuze 'Difference and Repetition' p.197
11. Moby Dick I-LXVII by Herman Melville
12. I heard Germaine Greer talking about her book the Female Eunuch on BBC radio she said that she had structured the book so women would be able to take in chunks of text during a busy day unfortunately I have not been able to find out any more. This consideration of the social conditions for the people for whom the work is aimed at is very important.
13. David Collins repressive State, Dissolving Cube Portman Gallery , Morpeth School 2009
14. Brian Massumi this example has stayed in my memory- A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari
15. Marx Capital Vol 1 Chapter 1 The commodity contains not one atom of value it is described as a social hieroglyph for the social relations of production, what is hidden is the source of value, which is the socially necessary labour time which has been used to create the commodity. Later on in volume two we come to see the commodity as pregnant with surplus value in the circulation of industrial capital (Chap 3 Vol 2)
16. 'Fantasy alone, today confined to the realm of the unconscious and proscribed,(isolated, ostracized) from knowledge as a childish injudicious rudiment can establish that relation between objects which is the irrevocable source of all judgment (if we deny our subjectivity, our ability to recreate what we see in colours of feeling, then we can't form a relation to the REAL): should fantasy (subjectivity) be driven out, judgment too the real act of knowledge, is exorcised. But the castration of perception by a court of control that denies it anticipatory desire, forces it thereby into a pattern of helplessly reiterating what is already known.'From *Intellectus sacrificium intellectus* page 122 Adorno Minima Moralia. The bracketed italics are mine.
17. See Bernard Stiegler –Keynote Speaker www2012 – (<http://www.youtube.com/watch?v=SRNjImtIA0M>)
18. Dumb Level -I am indebted to the artist John Russel for this phrase he used in a conversation
19. Walter Benjamin The Author as producer
20. Marcus Coates 'A Ritual for Elephant and Castle: Film screening and Talk by Marcus Coates in collaboration with Chrome Hoof and Wildbirds and Peace Drums' Siobhan Davis Studios, St George's Road, London SE1 6ER 16th of Oct 2009
21. Walter Benjamin The Author as producer
22. John Cussans see statement for Art Power Portman Gallery London march 2013 http://www.portman-gallery.com/exhibitions/art_power.html

23. A positive example is 'The Ashington Group' an art group of founded by miners in the Northumberland town of Ashington in 1934. In the 1970's The critic William Feaver met one of the Group's central members, Oliver Kilbourn, this resulted in several touring exhibitions. In the 1980s, the Group's ' permanent collection' formed the first western exhibition in China after the Cultural Revolution
24. 'On the eve of the royal wedding, two anthropologists and an actor – members of a street theatre troupe known as 'The Government of the Dead' – were arrested for conspiracy to stage a performance. We adopt a Bakhtinian perspective of carnival laughter as essential to the scientific investigation of officialdom and ceremonial power.' Chris Knight and Camilla Power
Power, C. and Knight, C. (2012), ARREST FOR ATTEMPTED STREET THEATRE. *Anthropology Today*, 28: 24–26. doi: 10.1111/j.1467-8322.2012.00852.x
25. New Statesman July 2012 'Welfare reform suicides must not be overlooked'
(<http://www.newstatesman.com/blogs/politics/2012/07/welfare-reform-suicides-must-not-be-overlooked>)
26. British Israel Communications
27. Dean Kenning, *Art Relations and the Presence of Absence* P441 Third Text Vol.23 Issue 4 July 2009 Routledge
28. See Alain Badiou the communist hypothesis both the book and the essay –Essay- It is quite sobering but important to contemplate-' In many respects we are closer today to the questions of the 19th century than to the revolutionary history of the 20th. A wide variety of 19th-century phenomena are reappearing: vast zones of poverty, widening inequalities, politics dissolved into the 'service of wealth', the nihilism of large sections of the young, the servility of much of the intelligentsia; the cramped, besieged experimentalism of a few groups seeking ways to express the communist hypothesis . . . Which is no doubt why, as in the 19th century, it is not the victory of the hypothesis which is at stake today, but the conditions of its existence. This is our task, during the reactionary interlude that now prevails: through the combination of thought processes—always global, or universal, in character—and political experience, always local or singular, yet transmissible, to renew the existence of the communist hypothesis, in our consciousness and on the ground.'(<http://newleftreview.org/II/49/alain-badiou-the-communist-hypothesis>)
29. Of course the function of educational institutions in capitalism as far as the majority goes is to reproduce the work force but there is a certain amount of leverage in the ideological aims of education we might agree with. Silvia Frederici makes this point very well: 'How do you struggle over/against reproductive work? It is not the same as struggling in the traditional factory setting, against for instance the speed of an assembly line, because at the other end of your struggle there are people not things. Once we say that reproductive work is a terrain of struggle, we have to first immediately confront the question of how we struggle on this terrain without destroying the people you care for. This is a problem mothers as well as teachers and nurses, know very well. This is why it is crucial to be able to make a separation between the creation of human beings and our reproduction of them as labor-power, as future workers, who therefore have to be trained, not necessarily according to their needs and desires, to be disciplined and regimented in a particular fashion.'
Silvia Frederici *Precarious Labor: A Feminist Viewpoint*
(<http://inthemiddleofthewhirlwind.wordpress.com/precarious-labor-a-feminist-viewpoint/>)
30. More detailed information on these projects can be found in the following appendix.
31. Silvia Frederici - *Precarious Labor: A Feminist Viewpoint*
32. David Harvey talks about spheres of human relationships and activity, modes of production, relation to nature, social relations, technology and mental conceptions of the world , an idea he takes and develops from footnote 4 in chapter 15 of *Capital* Vol 1. A revolution or change in any of the spheres will effect the others. In this way it is not inconcievable that if we achieved an art which was supported in a social culture of significance it could have profound reaching effects, not least in showing that the fertile forces of change have the spirit of communism. See David Harvey notes for Chapter 15 –A Companion to Marx's *Capital*

Resources Distribution

Capital Reproduction Survival.

'Radical Freedom' OF INTERNET.

Experience ↗ ↘

Institutions Symbolic Leverage



This
is not
Public.

<http://www.kimwanart.com>

The following can be seen as a text based artwork/installation to be rendered onto a wall, preferably in a large 'white cube' type gallery/museum space.

IDEAS/GUIDELINES ABOUT THE PROJECT

- **KEEP IT SIMPLE**
- **WORK WITHIN A STRUCTURE**
- **DON'T THINK ABOUT MAKING ART**
- **DON'T THINK ABOUT EXHIBITING AN EVENT OR WORK OF ART**
- **KEEP PRACTICAL, BE PRAGMATIC**
- **USE COMMON SENSE**
- **WORK OUT HOW TO DO THINGS**
- **PUT PLANS INTO ACTION**
- **DON'T THINK ABOUT ART**
- **CALCULATE REAL FIGURES, NOT WISHFUL FIGURES**
- **KEEP NOTES AND STATISTICS ABOUT YOUR ACTIVITIES**
- **USE INNOVATIVE OR UNUSUAL APPROACHES**
- **DON'T USE INNOVATIVE OR UNUSUAL APPROACHES BECAUSE THEY CAN BE TOO CLEVER AND NO-ONE WILL UNDERSTAND WHAT YOU'RE TRYING TO COMMUNICATE**
- **SPEAK PLAINLY, TRY AND ASCERTAIN WHETHER YOU'RE UNDERSTOOD**
- **DON'T ASK FOR FEEDBACK, GIVE PEOPLE THE OPPORTUNITY TO GIVE IT IF THEY WISH**
- **WORK OUT WHO YOUR PUBLIC ARE (FRIENDS AND FAMILY FIRSTLY)**
- **USE THE INTERNET, ESPECIALLY FACEBOOK AND TWITTER**
- **PUBLICISE YOUR EVENT ON THE INTERNET AND THE NEWSPAPERS AND THE TV AND MOBILE PHONES AND POSTERS**
- **GENERATE WORD OF MOUTH AND DEBATE, MAKE LINKS BETWEEN PEOPLE YOU KNOW WILL TALK TO EACH OTHER**
- **KEEP YOUR FEET ON THE GROUND**
- **REMEMBER THAT ART CAN BE STRESSFUL AND DO SOMETHING, WHICH COUNTERACTS IT. DEVISE AN ANTIDOTE TO ART, DO SOMETHING, WHICH HAS NOTHING TO DO WITH ART**
- **EVERYONE IS DIFFERENT**
- **KEEP THINGS SIMPLE**
- **DRAW UP A PLAN BUT DON'T BE A SLAVE TO IT**
- **ASK YOURSELF IF YOU NEED TO NOT BE DOING ART, AND TAKE A BREAK**
- **SHOULD THE GALLERY/'WHITE CUBE' BE DISMANTLED TO LET THE PUBLIC IN?**
- **THERE ARE PEOPLE IN THE WORLD WHO NEVER PRO-ACTIVELY LOOK AT ART, IN FACT QUITE A LOT**
- **A.C.E. ARTISTS AND ART ORGANISATIONS ARE GENERALLY QUITE ELITIST ACTIVITIES, SHOULD THEY CONTINUE TO OPERATE?**
- **A.C.E. ACTIVITIES ARE WATERED DOWN VERSIONS OF GENUINE ARTISTIC PRACTICE**
- **THERE IS NO GUARANTEE OF SUCCESS AFTER A.C.E. GRANTS AND SUBSEQUENT PROJECTS**
- **ONE DOESN'T NEED A.C.E. FUNDING TO PRACTISE ART**
- **ASK THE PUBLIC WHAT KIND OF ART THEY WANT TO SEE**













~~Ignomini-~~
~~ous Wank.~~

- i. — Possible Characteristics of this Publication
The text will be anonymous. Anonymity... Constitutes a collective or plural speech: a communism of writing.
- ii. — Thus the texts will be fragmentary: precisely to make plurality possible, to open a place for it and at the same time never to arrest the process itself... Always already ruptured... Meaning not in themselves but in their conjunction-disjunction, their being placed together and in common [mise-en-commun], their relations of difference.
- iii. — The fragmentary or, more simply, fragments, sentences, paragraphs, which when put into relation with others... Taking on new meaning... Furthering our research. Abandon any preconceived idea of originality or the privilege of being previously unpublished.
- iv. — Information collected as is... In its brute force and without commentary, sparsely... Or densely punctuating the discontinuous... Series of texts... Will also belong to our research.
- v. — Thus... Those who are without words, who are not writers, the very people whom the discourse does not reach – even though it is in this discourse that they believe they can best make themselves heard – must have a place in which to express themselves or to find themselves expressed, whether directly or indirectly.
- vi. — In short, language is given not in the content of the texts nor in their form but through their relations, the necessarily disharmonious ensemble that they constitute. With this discontinuity that they preserve through this nonclosure, there will be a search for a more radical language that is situated outside discourse, outside of culture, and that while being declarative, should continue to maintain the incessant work of questioning.
- vii. — We are essentially irregular... Bound to a temporal irregularity... Just as much as an irregularity of format and formulation... Perpetually decentred centres... Everything belongs to us... We belong to everything... And to nothing.

1. — Deserving. Causing public disgrace. Shame.
2. — Draft. Anonymity.
3. — Money is a public good. Like water, then? Exactly.
4. — Everything happens in private.
5. — Fuck You.
6. — Like a clique, then? Exactly.
7. — Yes. Yes... but children are part of the people. And the people's will exists.
8. — The people's will exists.
9. — Don't talk about what's invisible. Show it.
10. — Fuck You... Fuck You...
11. — Impossible declaration.
12. — Grand theft.
13. — The Study...
14. — Unrest is an excellent thing.
15. — Everything's all right.
16. — Love is possible. Love is not possible.
17. — Ah, Democracy!
18. — Art is an aristocratic category.
19. — We denounce you.
20. — You...
21. — You can start with your most common ideas. Your most nauseating sentimentality. Your vulgarity. Your cowardice. You can be absolutely ordinary.
22. — Your bad taste.
23. — Everything's all right is the attitude of those who organise themselves freely and are answerable to no one. But themselves. And even then.
24. — Fuck You.
25. — It's for everyone.
26. — It's not for everyone.
27. — Don't ask.
28. — Being in a public place.
29. — All welcome.
30. — The Book has not disappeared; this must be acknowledged. Nonetheless,

we can say that everything in the history of our culture, and in history tout court, incessantly destines writing not for the book but for the absence of the book has continued to announce the upheaval, by preparing for it. There will still be books and, what's worse, beautiful books. But mural writing, this mode that is neither inscription nor enunciation, the tracts that are hastily distributed in the streets and are the manifestation of the haste of the streets, the posters that do not need to be read but are like a challenge to every law, words of disorder, the speech outside of discourse that marks our steps, political cries – and bulletins by the dozen, like this one, everything that disturbs, calls, threatens, and finally questions without expecting an answer, without resting in certainty, never will we enclose it in a book, which, even when open, tends toward closure, a refined form of oppression.

31. — Private members club.
32. — Printed-on-demand. Look. Final Proof. They are making an anarchy of material. Proposition and execution. All our dearest ideas. Here. In general assembly. An unresolved mass attending to a peculiar demand. For anyone. To think and act. You. In responding to a declared invitation. Heed the call to participate! [exclaims] An invitation. Refused. The peculiar permission. Freely. Defaced. Everyone's proposal accepted. Without edit. Makes possible a communism of sorts. We promise. Our careful practice will consider us together. We are in the sack. Perhaps.
33. — Tracts.
34. — - What is the obsession with recording that is currently happening?
— I thought it was to with well... one... archive and also... as part of a way of recording something which can be returned to... and edited... its making an artefact of some kind?
— What are your thoughts on what exactly is being recorded on these devices? What is actually happening and what is actually being put into the archive? These things are separate surely?
35. — Mud. Alas! [the bleak chant] of the so-called. Then one night some men of higher standing set a trap, they're not to blame "Come to visit us" they kept demanding and he really came.
The streets! Not the studio! - [Chorus]
36. — What an event of a political nature is like: it's for everyone. There's not just a problem of contemporaneity but also an interpellation by it, something that's not the case with scientific or artistic events.
37. — Build a platform so that intuition can come into play.

38. — The studio is the artwork.
39. — What is this show for? What is the problem? What does this tell us?
40. — What is public engagement?
41. — Social collage project.
42. — Who/ what is the public? At the end of the day, leave the gallery set up. You don't know who is coming. You want them to think about a set of questions. You want them to see that you have thought about the same questions.
43. — The great building swings slowly around upon a graphited centre.
44. — What are we doing today?
45. — Do you think that I would keep so persistently to my task, If I were not preparing — with a rather shaky hand — a labyrinth into which I can venture — in which I can move my discourse, opening up underground passages, forcing it to go far from itself, finding overhangs that reduce and deform its itinerary, in which I can lose myself and appear at last to no eyes that I will ever meet again. I am no doubt not the only one who writes in order to have no face. Do not ask me who I am and do not ask me to remain the same.
46. — Public Engagement. ArtLicks Weekend.
47. — Where are the cows going?
48. — Its a School day. How does School benefit?
49. — What are we doing? What is the view from here? What is piont in riting this question (sic) Who is in charge?
50. — Ignominious Wank? Self Improvement? Solo?
51. — What is the question? Is that the question?? What is this?? What is going on?
52. — How might it be built? What is its functioning?
53. — She is in the room.
54. — What does public mean? No Head.
- 55.1 — An Occupation Cheat sheet is currently circulating, we did not write this however it is copied verbatim below for your perusal... Occupation has been a traditional mode of student protest for the last 40 years, and has often been a highly effective tactic. The last year has seen a whole load more occupations in universities (of which the writers of this leaflet have been involved in about ten!) We have therefore learnt a lot and have decided to reissue this advice based on all of our experience,

in the hope that this year will see just as many sit-ins, occupations, and disruption on campus:

55.2 — Starting the occupation

If there has been one major error in occupations over the last year it has been this: people take hold of a space but not the doors. This leaves you open to losing access to the space, and having your occupation prematurely closed down. Take the doors, not the space! You can take relatively large spaces with surprisingly few people if you follow this advice. Sometimes student union officers will tell you that taking control of doors causes unneeded arguments with university management: ignore them. Taking doors back later is much more difficult than taking them in the first place (although it can be done.) So once again, take the doors, not the space!

— How your occupation begins will depend a range of factors, such as what type of institution you are occupying, how many occupiers you have, and the politics of the student union. At the beginning, try to get as many people there as possible.

* — If you know where you are going, get a few people in before you announce it to everyone. This will help stop security guards keeping you out.

* — When you assemble people to go into occupation do NOT assemble at the place you are going to occupy.

* — If you think you it's a good idea, and your student union isn't too dreadful, consider organising an extraordinary general meeting of your Students' Union and pass a motion to occupy.

* — Do not announce the location of your occupation publicly before it happens!

55.3 — Choosing a location

In going into occupation you will be dealing extremely practically with the politics of space. It is important to choose targets for political effect, but other considerations such as access, visibility, and security come into play.

* — It is important to choose a location carefully. Disrupt management where possible. Get in the way of what they do. If you don't, you might as well not be there. Don't just take a building because it looks impressive — you will soon find yourselves looking irrelevant.

* — Make sure there is access to running water and toilets. You will regret it if there isn't.

- *—— Kitchens are really really useful. Food that you bring with you should be practical: fruit and nuts will keep you alert and happy! Go skipping the night before for free supplies.
- *—— Try to take somewhere that can have a quiet space or turn off all music when people need sleep. Also, bring blankets and sleeping bags if possible. Universities have a habit of turning off heating in occupied spaces. Lecture theatres can be uncomfortable.
- *—— Try to occupy somewhere with a photocopier (especially one that doesn't require login details) so you can print as much propaganda as you like.
- *—— Bring laptops! Choose somewhere with Internet access (easier now in these days of wifi), or make sure you bring internet dongles that you've checked work.
- *—— Also, check the space has phone reception (particularly if it's a basement).
- *—— Make sure there are windows, which you can open! Lots of lecture theatres lack these, and they are useful for fresh air and banner-drops.
- *—— Think about whether your space is wheelchair accessible: this is far more likely to be the case in new builds than old builds. This is both a practical and political concern, in terms of how inclusive your protest is of the whole student community.
- *—— colonise the campus beyond the immediate space: if a part of the university is occupied, make it feel as though the whole university is. Make big flyers and banners and hang them off important buildings/in public areas. Spam propaganda everywhere.

55.4 — On Demands

- Occupations may or may not have demands (some of the best in the last year have had none, only to say "we are taking this space and using it for what we feel it should be used for.") It is important that your opening meeting decides on whether there should be demands, and what they should look like.
- *—— The "no demands" strategy alleviates a lot of the stress of having to negotiate with bastard bureaucrats. It will make clear your antagonistic stance towards the institution and its management, while allowing you to get on with all sorts of useful things in your occupied space.
 - *—— If you do make demands, at least a few should be easy to meet. There is nothing more disheartening than being defeated on everything. An example might be demanding a public meeting with the Vice-Chancellor.
 - *—— Even if you have no others, you should have a demand for "no victimization of students, and no punishment for those involved in

protest." (Reassure everyone by saying that you will occupy again if any student is victimised.)

- *—— Do NOT make a huge list of demands. To anyone outside of the occupation you will look like lunatics. As far as political statements go, less is often more.
 - *—— Often a university will want to go into negotiations with occupiers. If they do, then decide as a group if you want to take them up on this or not. If possible, record all discussions and make sure they are fully relayed to the whole group. Definitely keep documents of EVERYTHING.
 - *—— Do not get bogged down in negotiations. If you feel they are going nowhere, they probably aren't. They may be used by management to sap your energy.
- #### 55.5 — Internal Politics
- It is also important that occupations are run in an inclusive, democratic and accessible manner, but quite what this means should be decided internally.
- *—— Many occupations have been run on the basis of "consensus decision-making."
 - *—— Consensus decision-making can help to avoid fracturing the group, and is often the most practical option, but can sometimes stop decisions actually being made (but we like it more than voting.)
 - *—— If there's a mix of political backgrounds in the room, then have a mix of decision making systems: some votes, some wavy hands.
 - *—— It's probably a bad idea to have a leader. Leaders tend to be dicks, and also make people far more culpable to the authorities. People who act like leaders need to be told to shut up.
 - *—— Do not set up a "steering committee" for the same reasons, rather appoint working groups for specific tasks that are then dissolved once the task is complete. Everyone should feel in control of the occupation as everyone else.
 - *—— Make sure that student union sabbatical officers don't take over the occupation. They almost always have their own agendas, which likely will not be shared. Have no qualms about telling them you disagree with something, and don't accept what they say just because they got a few hundred votes in some election. Also don't let them take over all negotiations with management.
 - *—— Do not let "political factions" take over your occupation. Of course people from all political backgrounds should be welcome, but it is very unhealthy

to let one clique run the show. We are yet to meet a political party that does a good job of running an occupation, and often when these groups take over (or caucus before meetings and try to push decisions through) it becomes very alienating for everyone else.

- * Occupations should be “safe-spaces”, in which any discrimination based on gender, sexuality, disability, race, and ethnicity are actively combated. People ought to be sensitive and self-aware of his or her position within the group.
- * It is sensible to have a general meeting at least once daily at a set time, so that developments can be discussed. Let these meetings run the occupation.
- * Meetings should not be allowed to go on for hours and hours. If something complex needs doing it may be good to set up a working group, who then report back.

55.6 — Media

Media can be massively important for any occupation. Doing good media work will allow you to get your story heard, gain support and solidarity, and exert far greater pressure. But you should also be aware that journos may smear you, and you may have a difficult relationship with the mainstream media. Some occupations just want to be quiet and stealthy, to disrupt the university without creating a media spectacle. Here are a few things you could think about doing:

- * Make a facebook group (Perhaps set up facebook account so that this is anonymous)
- * Create a twitter account
- * Get an email address — Gmail gives you a lot of space for free.
- * Make a website, where people can get quick access to information about location, updates and news, photographs, and have links to your facebook, email, twitter etc. Most occupations so far have used wordpress and run websites in a blog format as it's free and easy to use.
- * Do not let a single person to control all of the online presence. Instead they should be collectively run.
- * Someone should have a decent camera to take print-quality photographs as newspapers will avoid sending photographers if they can. Remember to bring the connector cable for your camera!
- * It's important to put out press releases at the beginning and throughout the occupation. These should be sent to local and national press, posted on your website, and on Indymedia.

- * Set up an email list for people who want to get updates on what has been happening in the occupation. Make sure you use it relatively regularly (an update email once a day while you're in occupation is good, detailing news, and requesting things like food or blankets).

- * If possible, have a phone where you can be contacted. A new sim card with a number just for this means that you can share round the responsibility.

- * Assign people in a rota to respond to incoming communications. You will be bombarded, but people should be responded to, and all incoming emails must be read. It is a hard job, but you must keep on top of it.

— Be aware though, that journalists are not always your friends. Many occupations will have a “no journalists” policy, and generally it is better if you have as much control over the outgoing media as possible. Be aware that so-called “activist-journalists” can be a total liability if they do not understand the boundaries between being an activist as part of a consensual group and being an observer trying to write a story. Also, student newspapers can really dick on you. Press should be made aware of what is off limits (i.e. meetings or the whole occupation). Three things to remember:

- * No-one should be photographed if they don't want to be. People have many reasons for not wanting to be photographed and these should always be respected.
- * People should use pseudonyms when talking to press.
- * Unless you have absolute consensus, no meetings should be filmed or recorded other than for internal minutes.

55.7 — Wellbeing

- * Make sure it's not always left to the same people to do the boring work (security, emails, etc.) just as the politics and press shouldn't be taken over by a clique.

- * You might consider making your occupation a drug-free space. It's not always great to get done for smoking a doobie when you're making serious political points. Eat fruit instead.

- * Although hopefully not used, it's sensible for someone to have a first aid kit.

- * Have a rota of people on “security” duty at doors 24 hours a day. It's tiresome, yes, but necessary for the occupation to keep going.

- * Where possible, at the end of the occupation leave buildings as you found them. You do not want to get arrested for criminal damage. Photograph

all rooms before you leave them as evidence in case you are accused of damage.

*— Have fun! We've seen everything from Christmas Dinner at Canterbury Christchurch, to socialist magic at the Mansion House at Middlesex. Do everything you can conceive of. Make trouble.

*— That said, be aware of where CCTV cameras are and cover them where possible.

*— And if you are going to do something illegal, cover your face.

55.8— Occupation as an open space

Having your occupation as an open space can be great. If possible, put on public meetings and events. This will help people understand what you are doing, and may attract sympathetic students to join your cause. That being said, watch out for Tories coming in to cause trouble, and keep all security staff and management out.

Flyer the local area with information about the occupation. Say on the flyers what it is and what it's about. Getting local support and support from students who don't personally want to occupy can be crucial to keeping an occupation going.

Working with Trade Unions

Universities are as much workplaces as they are places of learning. Trade unions active on campus (normally UNISON and UCU, but also sometimes UNITE) will often be very sympathetic to occupations and you should get in touch with them. Ask them what you can help them with and they may be able to help you. Occupations also present an opportunity to highlight bad working conditions that often exist on British campuses, where Vice-Chancellors may earn £400,000 a year, while cleaners will work on the minimum wage.

55.9— Supporting other occupations

We hope that there will be a whole load of occupations going on at once. We also know that management of universities will talk to each other. Here are some tips on what you can do to support each other, and keep this movement going.

*— When you hear of another occupation starting, email them or phone them to send your support. Everyone loves this shit.

*— If you can, send a speaker to other newer occupations to tell them about your experiences and offer support and guidance.

*— Keep other occupations up-to-date with concrete changes in your conditions (i.e. what management and the courts are doing, how you have responded.)

55.10— Ending the occupation

Decide together when to leave. Organise a rally, have a demonstration, make a whole lot of noise. Contact all your supporters and ask them to greet you outside the building when the time comes. If you are being threatened with disciplinary or legal actions people must be allowed to make their own choices on whether they want to stay or leave. If management take out injunctions on occupiers, do not panic! Contact a good lawyer (if you can find someone who specialises in property law, this is very useful.) Often even sympathetic solicitors will be over-cautious (it's their job.) There is often no need to leave until the bailiffs arrive and manage to gain entry. Police may be on the scene of any eviction. Do everything you can to avoid arrest. If people do want to get arrested, then this is a personal decision that they must judge themselves.

55.11— Resources

The Occupation Cookbook— This is a document that came out of a set of occupations in Croatia. It has very useful information on direct democracy. <http://slobodnifilozofski.org/?p=1915/>

National Campaign Against Fees and Cuts (NCAFC)— A student-based organization working on protests around HFE policy. Useful for resources and support. <http://anticuts.com/>

Education Activists Network (EAN)— Similar to NCAFC but also with members of staff involved. <http://educationactivistnetwork.wordpress.com>

Indymedia— Independent media server. A good place to spread information about what is happening in your occupation. <http://www.indymedia.org.uk>

NUS is really useful if you want to look up how NOT to run a campaign against fees and cuts. www.bureaucraticanduseless.org.uk

56.— Flag for an organisation for whom the following is axiomatic:

56.1— That Western society is based upon envy engendered by publicity

56.2— That publicity works upon anxiety: the sum of everything is money, to get money to overcome anxiety.

56.3— That the anxiety on which publicity plays is the fear that having nothing you will be nothing.

56.4— That under capitalism money is life.

56.5— That under capitalism money is the token of, and the key to, every human capacity.

56.6— That under capitalism the power to spend money is the power to live.

- 56.7 — That publicity speaks in the future tense and yet the achievement of this future is endlessly deferred. It is judged, not by the real fulfilment of its promises, but by the relevance of its fantasies to those of the spectator-buyer. Its essential application is not to reality but to daydreams.
- 56.8 — That glamour cannot exist without personal social envy being a common and widespread emotion.
- 56.9 — That the industrial society has moved towards democracy and then stopped half way.
- 56.10 — That the industrial society is an ideal society for generating personal social envy.
- 56.11 — That the pursuit of individual happiness has been acknowledged as a universal right.
- 56.12 — That existing social conditions make the individual feel powerless.
- 56.13 — That in the existing social conditions, the individual lives in contradiction between what he is and what he would like to be.
- 56.14 — That the individual can either (56.14a) become fully conscious of the contradiction between what he is and what he would like to be and its causes, or else (56.14b) he lives, continually subject to an envy which, compounded with his sense of powerlessness, dissolves into recurrent daydreams.
- 56.15 — That 56.14a entails joining the political struggle for a full democracy which itself entails amongst other things the overthrow of capitalism.
- 56.16 — That the process of living within the contradictions of present social conditions is often reinforced by working conditions.
- 56.17 — That the interminable present of meaningless working hours is 'balanced' by a dreamt future in which imaginary activity replaces the passivity of the moment.
- 56.18 — That only one kind of hope or satisfaction or pleasure can be envisaged within the culture of capitalism: the power to acquire is recognised to the exclusion of everything else.
- 56.19 — That the dream of capitalism is publicity.
- 56.20 — That capitalism survives by forcing the majority, whom it exploits, to define their (sic) own interests as narrowly as possible.
- 56.21 — That the survival of capitalism was once achieved by extensive deprivation. Today in the developed countries it is being achieved by imposing false standards of what is and what is not desirable.
- 56.22 — That publicity is the life of this culture isobar as without publicity

capitalism could not survive:

- 56.23 — That it is desirable that people come to consciousness of these false standards.
- 56.24 — That they should be assisted in doing so (56.23).
57. — So much for free school, you say? Perhaps with a lack of funding and PR (Yes PR. For what is a school with no students? Ignominious sank, as someone once said), it will continue to be a repeated failure – but of course, having to chase funds would defeat the point of being a 'free' school. And even the Ladies of the Press², with our occasional 'publicist' personas, had to tend to our respective secretarial jobs during setup, as my 17.45 appearance in a pinstripe skirt would have testified at the time.
58. — The Head asks: Does anyone have any comments on that? No one does.
- 59.1 — The initial premise is one of complete freedom, total openness. All proposals will be published in an (im)possible schoolbook.
- And yet a part of the invitation is withheld; An event/activity for the school is devised, but it will not be actually programmed.
- The invitation is to supply material for use/misuse by others.
- The offer is not free and open, the exchange is one-sided.
- The authors make a proposal, titled 'The Doubly Invaginated Ruff of the Benign Headship'. The proposal that they submit tries to be similarly closed and open – it is submitted folded, so that parts of it are hidden.
- The proposal is published in the (im)possible Schoolbook, and consequently used/misused.
- The authors are invited to an event at the Tate Modern Tanks. The discussion will be the culmination of the project that has centred around the (im)possible Schoolbook. This project has been inaccessible to the authors up until this closing event. (Places are free, but must be reserved. ID must be presented on arrival at the venue)
- The authors sit at the back.
- The head sits at the front, alongside a small panel. Off to the right two ladies sit at a desk. They have invited the audience to respond to the proceedings in text, on paper, and have promised to publish everything. The initial premise is repeated.
- 59.2 — The authors respond, however, they choose NOT to publish their responses as part of the event.
- Following this event, The authors are invited to contribute to an appendix to the original (Im)possible Schoolbook. They submit the responses that

they generated during the discussion event, but cover the page with white, rendering it inaccessible. It remains withheld, not public. A little later, the authors are invited to speak at FIVE YEARS gallery during a programme of events and discussions about the (im)possible school book and its appendix. They accept the invitation, and choose to reveal, through presentation, the page that was generated in response to the discussion event at the Tanks.

60.1 — What The Arts Council of England means by public engagement: What do we mean by public engagement?

Arts Council England's mission is to enable everyone to experience arts that enrich their lives. We believe that great art inspires us, brings us together and teaches us about ourselves, and the world around us. In short, it makes life better. We want as many people as possible to engage with the arts.

Engaging with the arts covers a wide spectrum of activity. It could incorporate all or any of the following:

- * — Attending an arts event
- * — Taking part in an arts activity
- * — Volunteering to work at or with an arts organisation
- * — Working with an artist or group of artists to design or create an artwork
- * — Helping to make decisions about arts activity in a local community or Helping an arts organisation to make decisions about its work

60.2 — Public engagement in the arts

We estimate that around two-thirds of people in England currently attend or participate in the arts (You can read more about levels of arts attendance and participation on our website: www.takingpartinthearts.com

However, most people do so infrequently, and for a variety of reasons such as lack of time, poor health, cost, or lack of interest, some groups are less likely to engage than others, particularly:

- * — People with little or no formal education
- * — People in a lower socio-economic position (for example people in routine or manual occupations)
- * — People from Black and minority ethnic groups
- * — People in poor health and/or with a limiting long term illness or disability
- * — People on low incomes
- * — People who live in social housing

60.3 — What do we look for in an application?

How a project will engage people will vary enormously depending on the nature of the work, and we don't expect every application to meet all of these points. We want applicants to tell us how their project will enable people to have a great experience of the arts, in ways that are relevant and appropriate to their work.

When identifying proposals that will enable more people to engage with the arts we look for applications that:

- * — Understand who the audience for the work is likely to be
- * — Explain why the work will be interesting, challenging or inspiring for that audience
- * — Offer something new for audiences that are likely to have some experience of the arts already

61. — Refusal is said to be the first degree of passivity. But if refusal is deliberate and voluntary, if it expresses a decision – though this be a negative one – it does not yet allow separation from the power of consciousness, and comes no closer to passivity than this act, of refusal, on the part of a self. And yet refusal does tend toward the absolute, independent of any determination whatsoever. This is the core of refusal which Bartleby the scrivener's inextorable 'I would prefer not to' expresses: an abstention which has never had to be decided upon, which precedes all decisions and which is not so much a denial as, more than that, an abdication.

62. — Lost. The Culture Industry has succeeded in transforming subjects into social functions and done this so undifferentiatedly that those who are completely seized by this, no longer mindful of any conflict, enjoy their own dehumanization as something human, as the happiness of warmth.

63. — Ladies and Gentlemen! It is with great hesitation and much misgiving that [we] appear before you, in the character of – The preacher. If timidity be at all allied to the virtue of modesty, and can find favor in your eyes, [we] pray you, for the sake of that virtue, accord [us] your utmost indulgence.

64. — The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:

65. — Eclecticism in attitude or general outlook.

66. — Detachment from the real problems of the people (especially the working people)

67. — Isolation from the real, material world
68. — Parasitism in life style and parasitism on the labours of the working people
69. — Exuberance about decay - heading towards total decay.
70. — Democracy. If we like: the power of the peoples over their own existence. Politics immanent in the people and the withering away, in open process, of the State. From that perspective, we will only ever be true democrats, integral to the historic life of peoples, when we become communists again.
71. — Generosity. Too generous.
72. — Ernestness. Too earnest.
73. — Worthy, worthy.
74. — No really. We possess a method for destroying work. We have sought a positive measure of non-work. A positive measure of freedom from this shitty servitude which the bosses appreciate so much and which the official socialist movement has always imposed on us like a badge of honour. No really, we can no longer say 'socialists,' we can no longer accept your ignominy. Antonio Negri
75. — Greater freedom does not lie in the absence of a predicate, in the anonymity by default. Greater freedom results in the saturation of predicates, from their anarchical accumulation. Overpredication automatically cancels itself out in permanent unpredictability. 'When we no longer have any secrets, we no longer have anything to hide. It is we who have become a secret, it is we who are hidden.
76. — Slogan(s).
77. — Possible.
78. — Impossible.
- 79.1 — Why must we work?
- 79.2 — Ils Donnent Leur Sang. Donnez Votre Travail.
80. — Utopia. Utopia goes with all allegorical stylistics, which is moreover very well suited to mannerism because it can take this general allegorism apart and disseminate it. Ultimately, the impossible can be broken into pieces. Lacan said 'The real is little grains.' Maybe the impossible is little grains, too. Mannerism makes it possible to have a succession of categorical collapses that constantly drive the whole.
81. — I cannot but help tell anyone who will listen as possible springing off point. In me (the worm) clearly

Is no righteousness, but this -
Persistence
and
I profit
by every calamity;
I eat my way out of it;
gorged on vine-leaf and mulberry;
parasite, I find nourishment:
when you cry in disgust,
a worm on the leaf;
a worm in the dust;
a worm on the ear of wheat;
I am yet unrepentant;
for I know how the Lord God
is about to manifest, when I,
the industrious worm,
spin my own shroud.

82. — What is the persistence we need? What is left to gorge upon? Why do I feel so sick...
83. — Michael Asher
84. — Art & Language
85. — Un Coup de dés
86. — A Throw of the dice
87. — A few key phrases.
88. — Remember you are working now!!!
89. — No more books. Hopeless.
90. — 'Mass art' defines a paradoxical relationship.
91. — 'Mass' is a fundamental political category. A category of activist democracy.
92. — 'art,' is, and can only be, an aristocratic category. To say that 'art' is an aristocratic category is not a case of being judgemental. You are simply noting that 'art' includes the idea of formal creation, of visible novelty in the history of forms, and therefore requires the means for understanding creation as such, necessitates a differential education, a minimal proximity to the history of the art concerned and to the vicissitudes of its grammar. A long and often thankless apprenticeship.
93. — The Banner is a prop.

94. — Group Therapy.
 95. — A conversation between us.
 96. — Work as a collectivity.
 97. — Should we agree that we have to all agree on everything?
 98. — Our set in the fair again as a conversation between us and with the context
 (urban plan, location etc.)
 99. — A possible anarchy of materials
 100. — Experts
 101. — Experts from Beyond.
 102. — Public standing.
 103. — Chasing ideals.
 104. — No part may be reproduced.
 105. — Attention.
 106. — In flight from commerce.
 107. — A withdrawal of pleasure.
 108. — Listening.
 109. — Here is a story.
 110. — Staged.
 111. — So here ends eternal wisdom
 112. — Zu End' ewiges Wissen!
 113. — Our eternal knowledge is at an end!
 114. — Utopia.
 115. — Intertwined gaps.
 116. — There is no story
 117. — Experience
 118. — Collected
 119. — Ordinary
 120. — Nowhere
 121. — We are independent.
 122. — We are dedicated to extending ideas.
 123. — We provide for living, thinking and enjoyment.
 124. — A proposition.

125. — We, whose work endeavours to bring you into a space where our common
 voices can come together and gather mass.
 126. — There are times when what we do is, in itself,
 127. — immediately a political act.
 128. — Are these times with us now?
 129. — Those of us who answer yes are perhaps those who take a chance when
 told that there are no chances to take.
 130. — We are not bothered by profit (economic, personal or otherwise).
 131. — We care.
 132. — Radically.
 133. — For the possible.
 134. — We are inclined in this way.
 135. — We who lean in this way.
 136. — We who possibly dare to be pure inclination.
 137. — We are what they need.
 138. — They need our appetite.
 139. — They need our talents and skills.
 140. — They need each of our projects.
 141. — Let a thousand bloom.
 142. — To form a we.
 143. — A commune.
 144. — Coming together for as long as it takes.
 145. — Gather mass!
 146. — This art of the general assembly
 147. — The ideas of Hair or of Mud.
 148. — The sensitive Plate.
 149. — In common. Terms of mystery and complexity.
 150. — A public gathered with the intent of a spectacle.
 151. — Actors who are physically present, with their voices and bodies, in a
 space reserved for them with the express purpose of the gathered public's
 consideration.
 152. — A referent, textual or traditional, of which the spectacle can be said to be
 the representation.

153. — Conductor?
154. — Gesture.
155. — The gesture of striking-
156. — A blow.
157. — The conductor.
158. — The advocate of the public in the work?
159. — As the striker of blows.
160. — The composer-conductor gives the claims of the public a terrorist-emphasis. Democratic considerateness towards the listener is transformed into connivance with the powers of discipline: in the name of the listener, anyone whose feelings accord with any yardstick other than the beat of the music is silenced.
161. — From the outset the estrangement from the public is inseparable from the calculation of the effect on the public; only an audience whose social and aesthetic assumptions are so far removed from those of the artist as is in the case under high capitalism can become the reified object of calculation by the artist.
162. — The authors sit at the back.
163. — O Mensch! Gib Acht!
164. — I have resolved on an enterprise which has no precedent, and which, once complete, will have no imitator.
165. — My purpose.
167. — To display to you. My kind.
168. — A portait in every way true.
169. — To nature.
170. — And the man I shall portray.
171. — Will be myself.
172. — Why some operas like Der Ring des Nibelungen, have a Modern Perspective... I really don't liked when I saw the way he's trying to forge the sword... in some other case (Pappano's Version 2005) there's a plane crashed at the stage... and that really makes me sad... this is a classical story, that Wagner took from the mythology it shouldn't be modified like that
173. — Experts From Beyond!
174. — Consistent with an idea of the Kilquhanity free school council meeting.

One of the little details that filtered through in the description of John Aitkenhead's workings at Kilquhanity was that of the non-hierarchical weekly council meetings. In a school which makes no distinction between teacher and taught, the children sit in the round and attempt to resolve difference themselves. To tell you the truth I'm really not quite sure what the thing'll be like. A disaffirmative and dissensual practice shot through with mistakes, anomalies, feints and incompetence. Perhaps. Evidently Aitkenhead's Kilquhanity Free School motto was 'Liberty, Equality and Inefficiency'. Developing its research strand. Creatively estranged. Perhaps not.

175. — Happy to Live.
176. — Pedestrian!
177. — The People or the Multitudes?
178. — Sit for one hour as a group. We record ourselves in turn. For an amount of time (perhaps 5 mins). We each use the camera. (Framing, close up, panning, zoom in and out, etc). Discussion is not lead. There is no declared starting point. No proposition. Each participant operates before and behind the camera. There is no compulsion to speak, act, etc. A transcription of any discussion will be attempted. A draft of the transcription is offered for any participant to edit (their own contribution only). A text comprising of the first draft and a second combined edit will be proposed for publication. The recording will not played back at the event. The recording is the copyright of those participating. Consent must be given for its future presentation or subsequent editing. Recording. Duration: one hour. Equipment: video camera Costs: Transcription
179. — They, the people
180. — uk ok no surrender we arra peepul, ram yir referendum up yer hole!!! no surrender
181. — Dilettante!
182. — When a hun says "We arra peepul", think to yourselfs what other group of people beleived they are the superior beings and everyone else is inferior to them. 30 March 2013 at 09:39 — Angie Manser, Des Henery, Reece Andrews and 5 others like this. Shaun Flanagan there superior? haaaaaaaaa 30 March 2013 at 10:10 Deadly Joe Ledley believe theyre superior hahaha, clearly not. Fuck The Huns 30 March 2013 at 10:23 Lee Piekarski It makes me laugh, cos most of time huns that say that shit, have never even been to ibrox, hahaha 30 March 2013 at 10:29 Gordon Brown This is a Celtic page, why the fuck r u constantly mentionin the Huns. We don't care wot the fuck they get up 2 so sort it out 30 March 2013 at 13:50

Patrick Coogan NAZI

183. — We are the people:

184. — So: Place, text, director, actors, decor, costumes and public are the elements, deducible a priori, of theatre.

185. — And organizations, textual referents, thinkers, proper names, the State, contrasting points of view, and eventual masses are the obligatory ingredients of a political situation.

186. — We Arra Peepul!

187. — The interest of the name 'the people', lies in staging its ambiguity. Politics in this sense, is the enacted discrimination of that which, in the last instance, is placed under the name of the people: either the operation of differentiation which institutes political collectives by enacting egalitarian inconsistency or the operation of identity which reduces politics to the properties of the social body or the fantasy of the glorious body of the community. Politics always involves one people superadded to another, one people against another.

This is perhaps the point that the conception of the multitudes rejects. The problem is not that the people are too ensnared in fantasies of the One. The problem is that the people only ever consists in the singularity of cases of division, that is, that politics is a particular sphere, an organization of specific actions and utterances. The concept of the multitudes manifests a phobia of the negative, of any politics that defines itself 'against', but also of any politics that is nothing but political, that is founded on nothing other than the inconsistency of the egalitarian trait and the hazardous construction of its cases of effectivity. Before refusing the paranoid structure of dualistic opposition, the stance of the multitudes is a stance for a subject of political action unmarked by separation, a 'communist' subject in the sense that it denies the specificity of particular *dispositifs* or spheres of subjectivation. It is also communist in the sense that what acts in it is the power of what brings beings to be in common. The concept of the multitudes opposes to that of the people the communist injunction: politics does not consist in a separate sphere, because everything is political, which is to say, in fact, that politics expresses the nature of everything, the nature of the inseparable; in other words, for the concept of the multitudes the community has to be grounded in the very nature of being in common, in the power which places beings in general in community.

188. — O Man! Take heed!

189. — Liberty!

190. — Equality!

191. — Inefficiency!

192. — 18 Mar 2014: Russian president denounces hypocrisy of west but Ukraine's PM accuses Moscow of war crime after soldier is shot dead

193. — happytolive 18 March 2014 11:14am
Have they ever asked their own people whether they are happy with the sanctions? Have they ever asked their permission about anything? Then the west complains about lack of democracy abroad. Utter hypocrisy.

194. — SOUTHERNBIAS happytolive 18 March 2014 12:07pm
Have they ever asked their own people whether they are happy with the sanctions?
Agreed, it's a pathetic response we should definitely go in much stronger, I want a referendum now!

195 — Belarus1 happytolive 18 March 2014 12:10pm
The American mass media even in the news distorted information. Also *новсталили* quotes. Americans - your government constantly says lies to you!

196. — Slo27 happytolive 18 March 2014 12:18pm
Have they ever asked their permission about anything?
We, in the West, are certainly asked much more than Russians under Putin. We are even allowed to frame our own questions, which earns you a swim in the Volga under Putin.
Every dictator in history has enjoyed 95% support of his people, for the simple reason that he is the one framing the questions. As soon as the public is free to frame their own questions, no politician is able to garner 95% support and is happy with 65%.

197. — loNgH0p happytolive 18 March 2014 12:33pm
Yea well the hypocrisy argument is a double edged sword. Did Putin give the Russian people a referendum on whether they wanted Crimea to become part of the Russian Federation? No.
By the way are you a propaganda mouth piece of the FSB? Because it certainly sounds like it, and you always have a huge amount of recommends. Just asking, no need to break out the polonium-210 on my account.

198. — atavistic happytolive 18 March 2014 12:37pm
do we really want to be asked everytime the government makes a decision? or is it only in hindsight once we know they've made a bad one? the people of the EU should look to themselves! they have the ability to get the government they deserve, they have the ability to hold their

- governments accountable. Why don't they? We're destroying certain of our EU 'brothers' with austerity and we are doing nothing! save your sentimental crap and write something real!
199. — Vergilius78 happytolive 18 March 2014 1:12pm
I don't think you understand what democracy is. An elected government has a mandate to act in the name of the people it represents. It doesn't have to ask permission to impose sanctions nor is this undemocratic.
200. — Kashbeg happytolive 18 March 2014 1:42pm
Don't you have a real job to go to Happy? Added to which that photo - too cute to be true. If you're actually working from Russia be careful - commissars usually end up in the Lubianka when they're no longer useful
201. — seventh happytolive 18 March 2014 1:49pm
If this is what you believe, you have no understanding of democracy.
202. — cichonio happytolive 18 March 2014 2:44pm
You don't seem to have any idea of democracy and fail in two ways: the government doesn't have to ask the people on each decision in a referendum, once it's been elected, and, as someone psted already, the people would probably like to see the government acting more decisively on Crimea. Only you trolls wouldn't.
203. — GabrielPeri happytolive 18 March 2014 5:32pm
It is amazing the nasty barbs you are receiving for a perfectly valid comment.
204. — mattijoon happytolive 18 March 2014 5:58pm
Would Putin back a referendum in Chechnya? Or in any other Russian republic. Utter hypocrisy.
205. — Velska happytolive 18 March 2014 6:08pm
I'll guarantee, that at least those Americans who vote are overwhelmingly for the sanctions, and if there's any disagreement, it's that they'd want stronger sanctions:
And at least, when talking of Western Europe, while the majority is smaller, they want those sanctions. They'd like to see how that works before starting to press red buttons. I'd much more happily do some belt-tightening to get that Russian expansionism held back a little. Whereas the Russians are told all Bullshit stories by state media, and there really isn't any other kind any more in Russia. They also do their best to filter western news, but some people still know how to access the Internet. The Russian elections have been so far compromised, that there's no question that Putin has no democratic mandate. When Vladimir the Impaler was last "elected," there were still some observers, who reported

stuff like ballot stuffing so, that many districts gave more votes to Putin, than there were voters - and then the votes for other candidates. That's a glaring indicator of ballot stuffing, or massive electoral fraud!
And the Crimean "referendum"? The 95% majority is in the same league with Soviet elections, when there
-was
only one candidate.
If that's what you call democracy, then I call you deluded. Look, I'm a leftist, but I certainly didn't appreciate Soviet dictatorship. And talking of Soviet dictators, the Crimean situation is reminding the beginning of the Finno-Russian "Winter War" where Russians shot artillery shells from their own territory to their own territory (a curve in the border making that possible), and then started an invasion on that pretext.

207. — GrCI happytolive 18 March 2014 7:11pm
happytolive said: Have they ever asked their own people whether they are happy with the sanctions? Have they ever asked their permission about anything? Then the west complains about lack of democracy abroad. Utter hypocrisy. If the people of the Western nations don't like the sanctions, they can vote down their governments in free and fair elections. Unlike the Russian people.
208. — James Chapman happytolive 18 March 2014 7:34pm
American here... Hey, this is simply a Real Estate transaction gone terribly wrong. Putin needs the Peninsula for various reasons. He went in fully ready to risk life and limb... not his of course. In a Real Estate Transaction there is an offer, negotiation and compromise and a conveyance of ownership. Basically, Ukraine rented that space to renters. Those renters came from Russia... Now Russians are trying to steal the property under the threat of violence. That is called duress... What you are seeing now is not hypocrisy... This is Russia trying to expand it's borders. That is wrong! This is what wars are made of. Religion, territory or violence. The US and EU is ready for war. One that Russia cannot win. If you understand the art of war. You will notice it.
1) Isolate the enemy
2) cut off the enemy's supplies
3) enlist help
4) Gain Position
5) Offer the enemy a way out
6) Count the cost of entry
7) Gain Advantage
8) Measure Opposition Capability
9) Gain approval

10) Recognize weakest point to gain the most control quickest.

11) Raise right hand

12) Strike with Left hand... repeat until enemy is dead

Russia is outclassed in this skirmish but the loser is the entire region if this thing kicks off like the Fourth of July.

Screw propaganda, nobody cares about that. The foundational principle of taking people's land at gun point is wrong and barbaric. If Ukraine resisted, there would have been many deaths already. Putin already started a war. Sochi and the olympics was a farse. Putin is a Liar and a Snake. He is venom in the veins of the mighty bear that Russia is.

I think nothing less of Russians but those who back Putin's decisions to this point. Stealing is wrong... Invasion is wrong... Sanctions are too soft and Russian leaders Mocked them... Kremlin understands nothing but brute force

Welcome to the end of peace. Hello WWII...

209. — Tracts, posters, bulletins, words of the streets, infinite words — it is not through a concern for effectiveness that they become imperative. Effective or not, they belong to the decision of of the instant. They appear, and they disappear. They do not say everything; on the contrary, they ruin everything; they are outside of everything. They act and reflect fragmentarily. They do not leave a trace: trait without trace. Like words on the wall, they are written in insecurity, received under threat; they carry the danger themselves and then pass with the passerby who transmits, loses, or forgets them.



Proposal.

Proposal: What do We Mean by Public Engagement?

John Greene

To engage with this question I propose to engage in a discussion looking in the first instance at the definition of the 'we' in question; so that it is then possible to establish the parameters of 'public' - as a community of Other in relation to the 'we' - we are seeking to engage. With the establishment of audience it is then possible to not only discuss the meaning of engagement but also art/artist's responsibility toward public engagement.

One can do this by looking at the social constructs and period we exist in (or wish to exist in, if you consider the contemporary as fictional act as discussed by Peter Osborne*). Initial enquiries will be drawn from Hans-Thies Lehman's distinction of an 'aesthetics of insurrection' and an 'aesthetics of resistance'*; using these two concepts as a fulcrum we can begin to establish factors of public engagement.

Following on from this - along lines of the spectator as collaborator - one can use the notions laid forward by Walter Benjamin that an artist should not be judged by their own political immanence but rather the time in which they exist. Continuing with a notion that the work of art should actively intervene and turn spectators into collaborators; as also argued by Claire Bishop in Participation* that art, newly-emancipated post death of the author is free to collaborate with it's audience, by elevating the audience to level of collaborator we, as artist's, appreciate the input of the individual as other and see our-'self' in this new commonality.

Biog:

Peter Osborne: The Fiction of the Contemporary:
Speculative Collectivity and the Global Transnational, lecture, 2010
Tom Holert - Burden of Proof, Art Forum, March 2013
Claire Bishop, Participation, Whitechapel Books, 2006



...expected, some brief starting points in reply to the relevant synopsis

'critic practice', studio-based, not public

Engagement needs to be engaging

Intention needed to drive in participants

What do people from the Arts Council / sheltered groups find engaging / interesting / engaging?

...which around the question "What is public engagement?" How would they

...Council England come up with these possible protagonists?

8.

Here are a few questions that trouble me
Thoughts

Where do artist's ego sit in relation to the organ

Why should a public care what an individual an

What is public engagement?

What public engages with sculpture?

What is and isn't public engagement
got right?

Where do discussions lie?

Group Extension, a Bank

pointing) and Anish

The (visual) Art

and word re

We have

The likes of Su

be-gin



"...neither art world should be behind must re

exploit its potential
newly creative and
progressive ways

We - used here as art and a
public or other - existence.
cultural space. "We" have to find

"Hans-Thies Lehmann
posed a distinctive
'aesthetics of ins

"...the future of art as a way of
acting politically lies in the very
responsibility of the people who
produce, perform, curate, dis-
seminate, communicate, and dis-
play art-" - T.H.

To engage with the public is to hold a responsibility to that public.
you must first identify the public with which you wish to engage
and then consider your social responsibility to that engagement.
To claim that public engagement is not a political act is to deny
the relationship of artist and public.

The idea of engagement is prescribed with a sense of responsibility.
Even within the act of dis-engagement (non-participation)
the decision is bound up in the act of responsibility. Walter Ben-
jamin opined that artists should not be judged by their own politi-
cal intransigence but the time in which they exist. He continues
along the notion the work of art should actually intervene and
turn more spectators into collaborators.

...er art nor the
...ld can (or
...be simply left
... 'Instead'... 'we
...recognise and
...ial power in
...nd
...," - T.H.

...rt world - cannot avoid their - the
...We' have to bring them into a new
...d more progressive ways in which
...to engage with the cultural space.

...mann has pro-
...on between an
...urection' and

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'aesthetics of resistance' later reflecting on discursive condition - it encourages non-art, aesthetic whilst maintaining from the purely political.

So instead of political, the act of aesthetic act-is a dialogue through an course and a non. How is this useful? you maintain a presence and not being your own age

distance'. The in the social and ions of art produces; art, ics and politics, ng a distance political act. being directly of resistance-or to instigate dialectical dis-engagement. - ul? And how can political useful-accused of pushing agenda.

That is where the act of insurrection comes into play, which often forgoes the traditional artistic object base, to make a

direct political intervention. The political act, documentary, database or performance.



These two acts are not

causal but are actually in sync. Their co-existence is artistically useful." - T.H.

on

off

"Community is not singular beings, them as its work, munication is not an operation of for community is being - their being upon its limit. Community is the unworking of social, economic, institutional." - J

There is no communication with be an 'other' aspect that allows own existence. There is no engagement. Art is a distortion of cation. Thus requires the n

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nor can it claim
s, just as com-
t a work or even
singular beings,
simply their
ng suspended
mmunication is
work that is
technical and
D.L.N

in the singular, there always has to the I to confirm the suspicion of it's communication in this case without preconceived notions of communi- cation of public engagement to be a communication at all.

For the following quote from Ranciere we can see that spectatorship (or for the purposes of consistency public engagement) is not a state to be attained but rather a state within which we (as public, including the extrapolated we that pose the hypothesis) are in being. There is no Enlightenment to be attained or peace of mind, 'we' (as 'public') are always complicit in a state of engagement.

" ... 'Spectatorship is not the passivity that has to be turned into activity. It is our normal situation. We learn and teach, we act and know as spectators who link what they see with what they have seen and told, done and dreamt. There is no privileged medium as there is no privileged starting point.'" - C.B.

"Benjamin maintained that the work of art should actively intervene in and provide a model for allowing viewers to be involved in the processes of production: 'this apparatus is better, the more consumers it is able to turn into producers - that is, the more readers or spectators into collaborators.'" - C.B



<http://johnmgrainger.com/public-engagement/>

johnmgrainger.com/public-engagement/



ça finit

Proposal.

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To Claire Doyle
Head of Visual Arts, Arts Council of Ireland

24/6/2013

Dear Claire

I am writing to request the accommodation of a new application procedure with regard to Individual Arts Bursary. I propose that artists would be given a choice to propose a funding application by writing or in person to a juried panel.

Through personal experience and knowing the difficulties that other artist experience that this singular form of assessment is not totally inclusive. It favours people with one skill set over another working in the same field and this is unfair.

I propose an artist would be given the choice. 1. To apply as the system is by writing or 2. To apply for funding by expressing interest through a simple form completed online. The artist would then be invited to a juried panel, not necessarily in Dublin, where they would make a presentation of the proposed project he/she would like funding for.

I believe that combining the existing system and the option of a juried panel would better represent artists working in the visual arts and ultimately be fairer. These options would create exciting new opportunities for artists and make the Arts Council more inclusive.

I look forward to hearing your thoughts.

Yours truly

Joe Duggan MA RCA











