The Model

Anti-Catalogue
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PREFACE

This issue commences The Model's *Anti-Catalogue* series of publishing, which brings together various discourses on art, culture, society and politics. *Anti-Catalogue #01* complements the exhibition project *Dorm* and is guest-edited by Amish Morrell.

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INTRODUCTION

The Communal Identity

Sometimes the most radical artwork an artist can create is not an artwork at all. For example, in 1975, Ravio Puusemp, a conceptual artist, successfully ran for mayor in Rosendale, a small town north of New York City, promising to resolve a number of problems that beleaguered the community. Once they were solved, he resigned from his position.[1] More famously, in 1923, Marcel Duchamp abandoned his art practice almost entirely, dedicating the rest of his life to playing chess. While many artists make works that are in line with Allan Kaprow's ideas of "lifelike art," which aren't always identifiable or labelled as artworks, a large percentage of people trained in the arts don't actually become artists, or ever receive institutional recognition as such, but instead work in less related careers, such as carpentry, farming, social work, activism, or myriad other professions. In doing so, their education and insight is applied in other contexts that may, arguably, be seen to be larger and more important. However, by abandoning or simply reapplying the trappings of art discourse and art institutions, their art—like that of Ravio Puusemp—is able to achieve its radical potential.

Through the act of identifying itself as a collective—even if the chosen name is simply the artists' initials—a collective foregrounds a collaborative working process that is somewhat open-ended, even when it involves several individuals. This act of naming is thus a way of identifying, or creating, a system, process, or pattern—

and making visible the invisible. In his essay, Gregory Sholette applies a term borrowed from astrophysics, "dark matter"—the invisible mass of the universe—to introduce the idea of "creative dark matter," meaning the invisible work of those trained in the arts but engaged in other creative activities. This porous relationship with different dimensions of social experience is crucial to the critical workings of collectives, which demystify the specialization of art by involving non-art audiences, and also by being ambiguously situated within the realm of art itself. For example, in 1994, the Austrian collective WochenKlausur worked with local politicians and drug-addicted prostitutes to create a women's shelter in Zürich, and, in 2009, collaborated in similar fashion with teenagers in Goldegg, Austria, to create a youth centre.

This inaugural *Anti-Catalogue* edition brings together writing on the theme of artist collectives, in conjunction with the exhibition *Dorm,* curated by Séamus Kealy. For this project, Kealy has brought 22 different artist collectives to The Model in Sligo, Ireland, to stage an event that mirrors an art fair. While the art fair is typically structured around individual dealers and their roster of artists (Art Basel or the Armory Show, for example), or around national identities (the Venice Biennale), each collective participating in *Dorm* is formed around a unique set of relational terms. Some, such as the Critical Art Ensemble and Freee Art Collective are organised around particular activist concerns, while others, such as AES+F, BGL, and Fastwürms, define a group of collaborators who are united around a common set of practices. However, each collective taking part in *Dorm* presents a form of collaboration that brings together disparate institutional realms as a way of challenging, and sometimes parodying, bureaucratic structures.

The danger with collectives is that they can become exclusive units that simply reproduce existing social inequalities. Generally, membership is premised on specialised skills, and the possession of cultural capital, which is often, and sometimes *must be*, monetised for the collective to survive. While many collectives, including most of the ones included in the *Dorm* exhibition, identify with a particular set of activist politics, the collective form itself is the subject examined in this volume. In comparing art movements from the early 20th century, like Constructivism and Bauhaus, with the Situationist-inspired groups affiliated with the anti-globalization movements of the 1990s, Ben Davis describes a shift between a form of activist art that sought to engage the larger structural conditions of society to one that is more anarchistic, in that it seeks to reform everyday life and enact social forms that are temporary and heterogeneous. With this shift arises a plethora of movements, and possible collective formations—often temporary and contingent—which fragment any sense of a unified struggle and, as Davis points out, make it impossible for there to be any shared principles or values. This difference, however, is central to a collective's ethical functioning and to its role in shaping a healthy public sphere.

A collective inherently poses the question of how to conceive difference, and the relationship between the individual and the collective. Engaging ideas of community in contemporary art and politics, Gerald Raunig posits a theory of "con-dividuality," based on a reading of the historically obscure concept of the "dividual." According to Raunig, the dividual is the separate singularity of the human subject. Our concept of the individual, on the other hand, is based on the indivisible internal coherence of the person. Con-dividuality, is thus multiplicity and in-

dividuality, representing both relationship and sharing between dividuals. Similarly, Séamus Kealy presents an idea of fellowship that embraces not only the difficulty of corporeal vulnerability in human fellowship, but also the alienation, delusion, and denial of political subjectivity endemic in contemporary society. Drawing from Antonio Negri and Michael Hardt's recent work on the idea of the "common," Kealy proposes what he calls "a coterie by difference," demanding a relinquishing of oneself to difference, and allowing oneself to become transformed by the needs of another.

With all the problems associated with defining identity through place or faith, and the concurrent fragmentation and multiplication of identities, there could not be a better time to be looking at art collectives, and what they mean. It is becoming increasingly necessary to look at how society organises itself, and how art practices either reflect these systems, or can attempt to transform them.

— Amish Morrell, *Guest Editor*

1. Allan Kaprow, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: University of California Press, 1993), 209.

BEN DAVIS

Collective Clarity

The Guerrilla Girls, Gran Fury, Critical Art Ensemble, The Yes Men, gelitin, Paper Rad, Reena Spaulings… Quick, what do these art groups all have in common?

Some (Guerrilla Girls, Gran Fury) are activist outfits, inspired by a real need for anonymity and a commitment to subordinate individual aesthetics to a cause. Others (CAE, The Yes Men) parody scientific research and corporate culture. For still others (gelitin, Paper Rad), collective work reflects an anarchic, anything-goes tribal approach to art-making. For at least one (the fictional gallery owner/artist Reena Spaulings), shared identity is, in part, a marketing gimmick.

All of which is just to state the obvious: the term "collective" is loose, ambiguous and harbours a multitude of phenomena. Art collectives don't really have any collective identity.

Why, then, is the gesture of forming an art collective so often read as inherently meaningful, regardless of the particular form it takes or the art it produces? When it comes to the visual arts, critics commonly make all sorts of grand claims about the value of "collectivity." These claims range from the idea that art collectives by their very nature confound the Western ideal of the singular author, to the assertion that collaborative practice represents a model for politically engaged art, to the notion

that collective art confronts the market and offers an alternative, utopian model for human subjectivity itself.

We seem to have rather different standards for popular music. Joining a band demands something of the participants, and defines a certain mode of operation—but the act of doing so is not typically endowed with some kind of Big Meaning. It's just one way of making music, with as many "meanings" as there are different musical groups. Imagine if someone claimed that U2, just by virtue of being composed of four people instead of just one, was taking a stand against the very concept of authorship, property rights and capitalism. That's the kind of conclusion implied by a lot of the writing about art collectives.

Of course, it is an indisputable fact that, historically, many art collectives have been formed for political reasons. The best resource on recent collective art practice (and the inspiration for many of the thoughts here) is *Collectivism After Modernism: The Art of Social Imagination After 1945*, introduced and edited by Blake Stimson and Gregory Sholette.[1] It contains stirring accounts of all types of post-war art collective formations, from Japan's Fluxus-affiliated Hi-Red Center, to the scrappy activist outfit Paper Tiger Television in the United States. Coming from very different cultures, reacting against very different forces, the groups represented are an extremely mixed bag.

And yet the reflex to make general claims about the value of collectivity—to turn the "form" of the art collective into a kind of definite political content, for instance—recurs. Seeking to establish a framework for validating various African art groups, Okwui Enwezor writes, "In fact, the idea of ensemble or collective work for visual artists under capitalism is anathema to the traditional ideal of the artist as author whose work purportedly exhibits the mark of her unique artistry."[2] But is this true? Is the ideal of the "unique" individual artist really so deeply entwined with capitalism that collective practice itself is inherently political, independent of what any particular group does?

Even from a purely abstract perspective, the issue of "collective" identification contains a significant internal contradiction. The notion has two opposed meanings. On the one hand, a "collective identity" represents something held in common. But "collective identity"—identity that transcends the individual—also implies multiple participants; involvement in a collective means dealing with many voices instead of one, plurality instead of singularity. Therefore, when assessing any given art group against the value of "collectivity" as such, one and the same phenomenon will likely be straddling two opposed values—because projecting a shared identity tends to imply some exclusion of other views, whereas absolute pluralism makes shared principles meaningless.

Both notions of collectivity exist in tension with each other, but it is the latter that is in favour with the "postmodern" thinkers so beloved in today's art world; they tend to view shared identity with suspicion. Recent writing on art collectives has frequent recourse to the theories of Michael Hardt and Antonio Negri, whose notion of the "multitude" represents a vision of society as a landscape of irreducibly different groups and interests (as Stimson and Sholette write, "insofar as collectivism after modernism remains rooted in difference rather than its attempted neutralization, it is constituted within what

Antonio Negri has described as a multitude consisting of creative workers, community and environmental activists, radical labor, and NGO administrators but also urban garden builders, houseworkers, and mothers"[3]). Hardt and Negri propose embracing this irreducibly diverse "collectivity" as a political programme, and recommend rejecting any attempt at consolidating a common oppositional identity or strategy.

While such an all-encompassing pluralistic perspective may be attractive as an ideal, in practice, it is just a platitude; the first, "exclusive" definition of collective identity *always* dominates in practice. Common action entails shared ideas, which, in turn, require some kind of shared identity. And the aporia is that, practically, this rule applies even to groups that explicitly attempt to incarnate the ideal of the second, "inclusive" definition of "collectivity."[4] Anyone who has experienced "consensus-based" political organising, where decisions must be reached by absolute unanimous decision (that is, group principles must not impose on anyone's individual autonomy so as to organically harmonise all opinions) knows of what I speak. Not only does this model of collective action define itself in opposition to other models of decision-making—decision by majority vote, for instance—but it is also notoriously quite exhausting, often allowing the minority with the most endurance to win out (see Jo Freeman's famous critique of radical women's collectives in the 1970s, "The Tyranny of Structurelessness").[5]

Leaving purely logical assessments aside, however, there is an actual history to the question of the politics of collectivity. If "collectives" have been so alluring to socially engaged artists, then this attraction is in part because the idea of "collectivism" has such a rich political history. Most obviously, of course, it resonates with the idea of socialism, as articulated by Marx and Engels in their *Manifesto of the Communist Party*.[6] Capitalism, they argued in 1848, had brought the world together and created great wealth. But it had also despoiled the Earth and alienated human society from itself, reducing workers to isolated cogs, their labour and living conditions determined by market forces over which they had little say. The solution, Marx and Engels argued, was to expropriate the expropriators, and for the workers to take charge of the means of production, and run society democratically according to their own interests. Such a political revolution would no doubt end the contradiction of a world in which, more than ever before, our collective destinies are bound together—the *Manifesto* is a very clear prophecy of globalization—while, at the same time, we are ever more atomised and alienated from each other within the actual processes of production.

It was an inspiring vision. In fact, Martin Puchner has argued that it was the *Manifesto of the Communist Party* that was the direct model for the modernist art movements, creating the space that avant-garde art would subsequently inhabit. He writes: "through their common reliance on manifestos, the socialist internationals and transnational avant-garde movements found themselves in an intimate, if contentious, alliance from which neither could entirely escape."[7] The manifesto, Marx had remarked, was the "poetry of the revolution," and the *Communist Manifesto* inspired many poetic reactions to the same social problems that it had diagnosed, which took the form of stirring programmes for revolution, albeit ones that addressed aesthetic, and not political, problems of society. While not exactly art "collectives" in the proper sense, the Futurists, Constructivists, Dada-

ists, Surrealists and so on mimicked revolutionary cells, and gained a sense of mass relevance through the association.

Thus, the editors of *Collectivism After Modernism* feel justified declaring that "modernism itself was never anything more than trickle-down communism."[8] This statement is a bit hyperbolic, but it is undeniable that many early-20th-century artists conceptualised their artistic practice as one reflecting a political rethinking of society. Lázló Maholy-Nagy, for one, famously pronounced that, "constructivism is the socialism of vision."[9] Of course, as with "trickle-down economics," the grandiose promises of such artistic politics never fully materialised, never transcended the limits of a certain form of specialised art practice. This limited political impact is in-built in the case of avant-garde art. Modern art and revolutionary politics are two different animals altogether: the agent of the former is a small coterie of intellectuals, while the agent of the latter is the masses—or at least that was the contention of Marx and Engels, who subscribed to the belief that the "emancipation of the working classes must be conquered by the working classes themselves,"[10] not dictated by small teams of guerillas, well-meaning bureaucrats, or visionary intellectuals.

This elementary distinction in terms of the agent's identity is important: it obviously implies a sharp, foundational separation between the potentials of artistic collectivity and political collectivity. Which is, in fact, a very old debate. In fact, Marx and Engels developed their own notions of revolutionary communism against at least two competing notions of radical politics that bear on the question at hand. First, they distinguished their ideas from "utopian socialism." They note in their *Manifesto* that "utopians" like Robert Owen and Charles Fourier were reformers who genuinely saw that society could be more just and more rationally organised. However, Marx and Engels argued, the utopians saw their job not in participating in collective political struggle but in drawing up attractive and imaginative plans for harmonious communes. Consequently, such reformers ended up seeing the agents of change not in the masses but in the minority who could dream up such plans, and in the rich and powerful people who could fund and enable the realization of egalitarian fantasies.

Marx and Engels' socialism has also always been pitched against another political tradition: anarchism (sometimes also known as "libertarian socialism" since the crux of the difference lies in differing attitudes towards the state and authority). Marx and Engels insisted that the road to a more egalitarian society passed through a seizure of the resources of the state (their ultimate model for what this would work was the from-the-ground-up democracy of the Paris Commune); that milestone reached, the foundation for a truly "collective" community could be laid through the redistribution of wealth. Anarchist contemporaries like Mikhail Bakunin, however, saw all forms of the State, no matter how democratic, as inherently compromising. Various possible conclusions can be drawn from such a theory, but one of them is that, since nothing is to be gained from taking power—indeed, taking power is to be avoided—the centre of political activity shifts from building a mass movement to creating an alternative, liberated lifestyle in the here and now, on your own, in the form of communes, squats or affinity groups.

For the present discussion, what is important is that such distinctions—between revolutionary and utopian socialism, and between socialism and anarchism—are also the basis for disagreements about the relationship between artistic practice and political organising. The starting and ending point for "revolutionary socialism" is that the working-class should be the actual agent of any authentic political project. This is a challenging conclusion for an artist to accept; what follows is that, at least in the present, the relationship between art and politics is going to be an uncomfortable one, with the values of politics, aimed at consolidating a mass movement, sitting uncomfortably with the values of fine art, historically the province of an educated elite. On the other hand, both utopians and anarchists locate politics with an enlightened minority, so there is a much more natural "fit" between these visions of social change and avant-garde art practice.

Such reflections throw some light on the history of art collectives. Stimson and Sholette note that artistic collectivism underwent a decisive change in the post-war period (hence the title of their book, *Collectivism After Modernism*). For modernists—like the Constructivists, on the one hand, or the Dadaists, on the other—thinking through their position in relation to the world, "their task as artists was either to envision a radically new society, often in terms that resembled a monumental social design problem, or to represent the psychical consequence of the loss of a premodern collective human bond caused by the emergence of mass culture and new technologies."[11] By contrast, for post-war artists looking to collective artistic strategies—from the Situationists on—the problem became "engaging with social life as production, engaging with social life itself as the medium of expression."[12]

This picture of a break is a bit stark and schematic—but it does point to a general shift in emphasis for art. Stimson and Sholette pitch the more contemporary sense of artistic collectivism as direct social experiment, as a revolutionary turn which embraces, in their words, "Marx's self-realization of human nature constituted by taking charge of social being here and now."[13] But in fact, as we have seen, the key to Marx and Engels' theory is, on the contrary, that social life *cannot* be taken charge of in the "here and now," and that there consequently cannot be any unified art and politics. To realise its full potential, collective social life requires a political revolution, a process that can't be short-circuited by any intellectual means.

So instead what you have in Stimson and Sholette's transition from modernist collectivism to "collectivism after modernism" is a displacement from one way of deflecting the dilemma of a unified art and politics to another. The "modernist" style of artistic collectivism (e.g. conceiving of society in terms of a "monumental social design problem") leans more towards aesthetics associated with utopian politics, while the latter-day revival of art collectives in the post-war world ("engaging with social life as medium of expression") has more of a kinship with anarchism.

This makes good historical sense. Art movements like Constructivism, de Stijl and Bauhaus were contemporaneous with an authentic socialist revolution in Russia, and, in some ways, conceived of their schemes for social rejuvenation through art in dialogue with the actual rethinking of social life brought on by the revolution in Russia (even if Russian revolutionary Leon Trotsky, for one, would unendingly insist that proposing a programme for "revolutionary" art in the absence of actual accomplished

social transformation was putting the cart before the horse[14]). However, all that was promising about the Russian Revolution was halted under Stalin by the end of the 1920s, with corresponding distorting effects on the world's Communist parties. The bureaucratic "Marxist" police state that resulted could easily have been used to affirm the anarchist charge that power was inherently corrupting. Consequently, when artists turned to politics during the Cold War period, "utopian," top-down schemes had lost a lot of their lustre.

Instead, as Jelena Stojanovic relates in her essay on European art collectives of the '50s and '60s (from CoBrA to the Situationists), many politically inclined artists turned towards the anarchic conception of politics in building a kind of rebellious, liberated lifestyle. As Stojanovic puts it, these movements reacted against "the rhetoric that there were two avant-gardes—one political, the other aesthetic—that are in turn divided along imaginary lines of demarcation and positioned by mutual subordination and subservience."[15] In the fanciful anti-globalization street festivals that took place 30 years later, critic Brian Holmes found, and affirmed, the very same romantic lesson: "the political struggle is directly artistic; it is a struggle for the aesthetics of everyday life."[16] Whether through direct influence or unconscious correspondence, these celebrations of the efficacy of art collectives as incarnated political strategy echo the language and tactics of anarchism: their power, we are told, is that they carve out "temporary autonomous zones," or engage in guerilla action to "shock" people out of complacency.

To be clear, the point is not to belittle such movements. Taking them seriously means engaging with them critically. It is amazing to see the degree to which critics accept the political claims of such art groups at face value, failing to locate any contradictions in their practices at all—as if merely declaring that art offers a viable alternative to discredited political strategies is enough to make it so. You can read pages of art-theory writing on Situationism, and find nary a word about their lunatic sectarianism, their inability to sustain any substantial popular support beyond a small band of intellectuals, or the factional struggles that caused the Situationist International to fly apart—all of which, arguably, flowed directly from the problems of confusing a sophisticated approach to the "spectacle" with an effective mass politics. The "poetic graffiti" of May '68 may be what certain commentators like to remember fondly from that particular upheaval but, in a proto-revolutionary situation, it hardly amounts to a strategy.

Similarly, as inspiring as the pageantry of the late-90s anti-globalization movement was—Holmes cites a June 19, 1999 "global street party" as a model of resistance—there has been no assessment of the disintegration of this movement after September 11, 2001, when questions of the State returned with a vengeance, and it became clear that the "directly artistic" nature of the struggle did not obviate the necessity of actual, sustained, non-art-centered political organization. The language of "temporary autonomous zones," so amenable to staging theatrical stunts of a Situationist type, is also a perfect recipe for transforming the goal of struggle from being actual, material change that could benefit large numbers of people to being a liberation that exists purely in the heads of whomever happens to show up for a given action. The commitment to theatrics and shock—guerilla art strategies—may even be counter-productive when it comes to reaching out to wider layers of people (though

this is a matter of context: there is nothing wrong with artistic direct action as a tactic, only with artistic direct action-ism as an overall strategy).

Such debates may seem a bit dated today. Recent history has, in fact, seen a proliferation of art groups that are less specifically polemical about their use of the collective form. This is true of the lavish media experiments of AES+F, the labyrinthine intellectual games of Dexter Sinister and the playful psychedelia of *DEARRAINDROP*. In the '00s, collectivism, as often as not, appears simply as a trope to be playfully exploited, taking its social value more from a kind of hipster tribalism and celebration of subcultures, and less from global promises of art-as-political-alternative (if you want to continue the political parallel, this turn would mirror a downshift to a more benign "lifestyle anarchism"). This change represents, perhaps, a step away from the more politicised climate of culture at the height of the anti-globalization movement, but inasmuch as the direct equation of art and politics is always problematic, it also reflects a catching of breath, a tacit acknowledgement that art needs its own space to be art—and thus, potentially at least, it suggests that politics is a field that has its own logic distinct from art that is to be thought through and taken seriously.

Here, contemporary art simply rediscovers the hard-earned wisdom of an earlier era of politically charged art experiments. The failure of unified art and politics was the lesson of another collective artists experiment, the Art Workers Coalition that formed in New York in 1969 to advocate for artists' rights, inspired by the civil rights and women's liberation struggles. It is today probably best remembered for the actions of one cell within it: the Guerilla Art Action Group, which staged theatrical anti-Vietnam War interventions at the Museum of Modern Art. Critic Lucy Lippard, writing at the time from the thick of things, offered what is still an indispensable assessment of the AWC's activity, a lesson that should always be remembered: "The AWC will be powerful only in the art field, where artists have power, and it seems to me that if an artist is more involved in the Peace Movement than in artists' rights he should be working directly for the movement. What anyone can do via the AWC for the Panthers or for peace or for welfare mothers or trees can be done a hundred times better within those organizations specialising in each of those fields."[17] At its most serious and sincere, artistic collectivism doesn't end the need for political organising; it exposes it.

Part of the point of a critique of artistic politics is to free art from the burden of being judged simply against its efficiency as an alternative politics. Such a critique doesn't doesn't mean celebrating apolitical art; it just means looking at art with a clear view to its potentials and weaknesses as part of the society in which we actually live.

NOTES

1. Blake Stimson and Gregory Sholette, eds., *Collectivism After Modernism: The Art of Social Imagination After 1945* (Minneapolis: University of Minnesota Press, 2007).

2. Okwui Enwezor, "The Production of Social Space as Artwork: Protocols of Community in the Work of Le Groupe Amos and Huit Facettes," in Ibid., 224.

3. Stimson and Sholette, "Introduction: Periodizing Collectivism," in Ibid., 12.

4. This formulation is inspired by Aglaia Kiarina Kordela's articulation of the antimonies of postmodernism. See Aglaia Kiarina Kordela, *Surplus: Spinoza, Lacan* (Albany: State University of New York Press, 2008).

5. Jo Freeman, "The Tyranny of Structurelessness," author's website: www.jofreeman.com/joreen/tyranny.htm

6. Karl Marx and Frederich Engels, *The Communist Manifesto: A Road Map to History's Most Important Political Document*, ed. Phil Gasper (Chicago: Haymarket Books, 2005).

7. Martin Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-Garde* (Princeton: Princeton University Press, 2005), 4.

8. Stimson and Sholette, "Introduction: Periodizing Collectivism," in *Collectivism After Modernism*, 6.

9. Quoted in John Willett, *Art and Politics in the Weimar Period: The New Sobriety, 1917–1933* (Cambridge, Mass.: Da Capo Press, 1996), 76.

10. *Rules and Administrative Regulations of the International Workingmen's Association (1867)*, Marxists Internet Archive; www.marxists.org/archive/marx/iwma/documents/1867/rules.htm.

11. Stimson and Sholette, "Introduction: Periodizing Collectivism," in *Collectivism After Modernism*, 5.

12. Ibid., 13.

13. Ibid.

14. See Leon Trotsky, *Literature and Revolution*, ed. William Keach (Chicago: Haymarket, 2005), and Leon Trotsky, *Art and Revolution: Writings of Literature, Politics, and Culture*, ed. Paul N. Siegal (New York: Pathfinder Press, 2007).

15. Jelena Stojanovic, "Internationaleries," in *Collectivism After Modernism*, 18.

16. Brian Holmes, "Do-It-Yourself Geopolitics: Cartographies of Art in the World," in Ibid., 288.

17. Lucy Lippard, "The Art Workers Coalition: Not a History," *Studio International* 180 (Nov. 1970).

GERALD RAUNIG

Inventing Con-dividuality: An Escape Route from the Pitfalls of Community and Collectivity

Which *with* for the many? Which form can the concatenation of singularities assume without melting into one? Which terminology is suitable for the specific form of concatenation that insists on separation *and* sharing without presenting the sad figure of sacrifice? Finally, how do social and conceptual singularities concatenate without being degraded into smoothing lubricants for the transformation of capitalist modes of production?

There is no perfect meta-historical answer to these questions, even if concepts like those associated with *community* seem to promise it—even in the form of an "affronted," "unavowable," "inoperative," or "coming community."[1] The problems with the etymologies of "community" and related concepts come before and beyond their allusions to totalitarian communities like the *Volksgemeinschaft,*[2] or the problematic dichotomy of individual and community: on the one hand, they adhere to uncritical, identitarian, sometimes even totalitarian forms of composition, while, on the other, they remain bound to modes of reduction, subtraction and con-tribution. And even where both aspects are dialectically linked—such as in the writings of Italian philosopher Roberto Esposito—they remain stuck on the side of communion.[3] The conceptual branch of the common, the commune, the community, the communal, even of communism itself, thus becomes just as questionable as the Marxist terminology of the political composition (as opposed to the technical composition of capital) or collectivity.

How can transversal forms of the concatenation of singularities be imagined and termed without individualising and stratifying or totalising singularities? I think it is only possible if we find a new terminology that takes both components into consideration as explicit conceptual components: the component of the singular, an affirmative mode of separation, and the component of composition, of concatenation, of the *con-*. Yet these kinds of conceptual and social actualizations of the concatenation will be invented less outside of contemporary modes of production and rather more *in their rampant middle.*

Genealogies of the Dividuum

1. Gilbert de la Porrée and the Invention of the Dividuum

Gilbert de la Porrée (Gilbertus Porretanus, approx. 1080–1155), bishop of Poitiers, was one of the most important logicians and theologians of the first half of the 12th century.[4] This reputation resulted not least of all from the fact that Gilbert was probably the first Christian theologian of the Middle Ages who was able to acquire extensive knowledge of Aristotelian writings. Although his extant work consists only of commentaries, Gilbert's "teachings" received considerable attention through the influence of his "pupils" around the mid-12th century. Against a backdrop of theological and inner-church conflicts, Gilbert was politically persecuted and charged with heresy, at the instigation of Bernard de Clairvaux, by the papal consistory of Paris in 1147 and by another consistory following the Synod of Reims in 1148. However, unlike Abelard, Gilbert was not condemned during his lifetime. His controversial position on ecclesiastical politics, along with his complex argumentation and unconventional style, gave Gilbert an infamous reputation, which predominated well into the 19th century: August Neander's 1845 *Allgemeine Geschichte der christlichen Religion und Kirche* [*General History of the Christian Religion and Church*] describes him as a "man of unclear, confused, abstruse manners of representation."[5]

Gilbert became well known primarily through his commentary on the Christian philosopher of late antiquity, and Aristotle translator, Boethius. In Gilbert's second prologue to Boethius' first tractate *De Trinitate* there is a passage that not only raises several issues about the concept of individuality, but which also introduces the concept that is a central issue for us here. Gilbert writes:

Sepe autem diversa numero singularia secundum aliqua eorum, quibus sunt, conformia sunt. Ideoque non modo illa, que sunt, verum etiam illa, quibus conformia sunt, unum dividuum sunt. Ac per hoc neutrum illorum, quibus conformia sunt illa que sunt, individuum est. Si enim dividuum facit similitudo, consequens est, ut individuum faciat dissimilitudo.[6]

First, I would like to concentrate on the last part of the final sentence. The sequence *individuum… dissimilitudo* seems sufficiently clear: dissimilarity correlates with the individual. Here—long before the alleged invention of the individual in the Renaissance—the notion of an individual is presented, one which is internally "indivisible" and externally dissimilar, distinct from all other individuals. It is the further development of the Greek *a-tomos*, "atom," for an indivisible single being, which was not yet, in the understanding of Antiquity, limited to the human

personality. The individual is a *whole*, a *one*, not something composed randomly. It is something that exists on its own; it has—as Gilbert emphasises—the characteristic of evincing no similarity. It is, in a sense, unique. However, it is the first part of the sentence that is most interesting: "If similarity makes the dividual, then consequently dissimilarity makes the individual." Gilbert introduces a concept here that is most likely his own invention: the *dividual*. Even though, for us, the individual seems to be the conceptual starting point for the development of the dividual, logically and ontologically, the dividual *precedes* the individual.

As the first sentence of the Latin quotation describes, singularities (as numerically different) share their forms with other singularities in terms of several things through which they exist. *Unum dividuum* is then both that *which* is, and that *through which* this being—or, as Gilbert would write, this *subsistens*—"conforms" (i.e., shares its form). Here it becomes clear that dividual is not to be understood as a universal, as might be conjectured in the context of the dispute of universals in the 12th and 13th century. The dividual is not one-sidedly opposite the individual as something universal, but is one of Gilbert's terms that thwarts the dichotomy of that which is individual and that which is universal. Thus, he introduces a new dimension in which that which something is and that through which it is are related to one another.

Gilbert writes that similarity correlates with the dividual, that indeed similarity *produces* the dividual. Therefore, the dividual has one or more components that constitute it as something divisible and which, at the same time, link it with other dividuals that are similar in their components. The point here is similarities, specifically in relation to only *some* components, do not imply sameness, total uniformity or adaptation. Rather, they indicate *conformitas,* or *con*-formity, a specific compliance in form that is the sharing of formal components. This con-formity, which is simultaneously multi-formity, constitutes the divisible as *unum dividuum*.

Better known, and more consequential in the history of philosophy than his invention of the dividual, is Gilbert's differentiation of individuality, singularity and personality. With Boethius, the concepts of the singular and the individual are still used congruently. With Gilbert, it becomes clear that the concept of singularity has a different and broader field of application than that of individuality. Gilbert acknowledges singularity as a basic, foundational concept. Somewhat earlier in his Boethius commentary, before introducing the dividual, Gilbert writes that "a property of something is called 'singular,' 'individual' or 'personal' for a respectively different reason. For everything that is an individual is singular, and everything that is a person is singular and individual, but not every singularity is an individual, and not every singularity or every individual is a person."[7]

Whereas individuality, and its component of dissimilarity, emphasises being different, or the demarcation from everything else, singularity is always recognised as one among others.[8] Thus, if the concept of individuality tends towards the closing off of the self, singularity emphasises the plurality and the con-formity of all that is. According to Gilbert, singularities are: (1) more than individuals; (2) inherently plural, constituted by manifold components; and (3) open for association and concatenation due to their con-formity.

2. Nietzsche's Dividuum as an Effect of Governmentality
"Self-division"

Even though the singular was not so radically understood as the foundational concept of ontology for a long time after Gilbert, it still developed into a perennial theme in the history of philosophy—in contrast to, in exchange with, or confused with the terminology associated with individuality and the individual. At the same time, every trace of the dividual vanished after the 12th century. However, the idea came up again—ephemerally, but efficiently—in Nietzsche's first attempt at a rigorous critique of morality: in the second main section of the first volume of *Human, All Too Human* (published in 1878), where morality is introduced as the structure of the "community of the good," as the firm "ground of ruling tribes and castes," upon which something like a "common sense" could first arise—specifically as a criterion of exclusion. This structure, well ordered through both compassion and enmity, is confronted with a wild disorder. Nietzsche does not intend to understand the masses ordered by the difference between good and evil at this point solely as a "swarm of subject, powerless people." The result is the dual image of a self-governed community of the good and its wild, subject and excluded counterpart.[9]

As one of the many constitutive fallacies from the world of morality, Nietzsche also problematises the individual, showing how—with a little imagination—it could lose its totality and identity on the axis of time. He emphasises the moment of temporal change, and with it, the constructedness of an unalterable character and the unalterability of the individual altogether. He sees the idea of the character being unalterable as being the fault of the fact that "during the brief lifetime of a man, the effective motives are unable to scratch deeply enough to erase the imprinted script of many millennia." Following from this, Nietzsche's mental task consists of imagining that an 80,000-year-old man must contain several individuals.[10]

Even though these fictive approaches to a temporal unleashing of the individual certainly correlate with the more spatially concatenated figures of dividuality, with Nietzsche, the appearance of the dividual is carried out entirely in the logic of morality, specifically "morality as the self-division of man." The dividuum appears here as a rather colourless inversion of the individuum, as a pure effect of morality. Yet the examples of dividuality Nietzsche uses are such that they certainly require the individuum of the disciplinary society and its highly gendered features; for instance, an author who wishes to be annihilated by another author "presenting the same subject with greater clarity and resolving all the questions contained in it," or the "girl in love," who wishes that "the faithfulness and devotion of her love could be tested by the faithlessness of the man she loves," or the soldier, who "wishes he could fall on the battlefield for his victorious fatherland," or the mother, who gives her child the sleep she deprives herself of. In all of these cases, man divides his essence and sacrifices one part of it to the other. This is the place where the dividuum tending towards self-division appears as a component of morality; and the moral of the story is that "in morality man treats himself not as *individuum* but as *dividuum*."[11]

This statement could also be interpreted with a dark sentence from Novalis, drawn from the encyclopaedic material he assembled in 1798–99: "The true dividual is also the true individual,"[12] appealed to as undivided and indivisible, and yet all the more forced towards

"self-division." As an aspect of governmentality, morality is based less on government through repression than through conducting the voluntary and "self-determined" division of the self and, at the same time, is based on a desire that longs for and brings about this self-division.

Geology of the Dividual

But I could also tell this story quite differently. In recent discussions with friends and colleagues,[13] we have found ourselves running repeatedly into the limitations of the concept of community and traces of the etymological genealogy of the *com-munitas*—the common *munus* implying either an identitary figure of protection or a figure of tribute and sacrifice. Against the background of this deep-rooted problem, I began thinking about conceptual alternatives that also express both separation and sharing (like the French term *partager* or the German term *teilen*) but which express them explicitly.

Around the same time, I translated a few smaller texts by Italian philosopher Paolo Virno from Italian into German. In several places, I ran into a word that was initially unfamiliar to me. By "tripping" this way in the translation process, I became aware of its conceptual components, an insight that likely would not have been accessible to me had I not been working in a foreign language. *Condivisione* is not a particularly strong word; in everyday Italian it stands for "shared use" and "relationship." Yet its components, as I quickly realised, were almost exactly the same ones that I had been circling around for some time. *Con-divisione* has two meanings, and it expresses both explicitly and with the necessary differentiation: the *con-* indicates the composition, the concatenation, the sharing, whereas *divisione* indicates the fundamental separation and division of singularities.

But the second part of the word *con-divisione* also sparked a conceptual memory. In 1990, in his "Postscript on the Societies of Control," Gilles Deleuze described, among other things, the transition from disciplinary societies to societies of control. (The sentence he used was: "Individuals have become '*dividuals.*'"[14]) Disciplinary societies are marked by forms of enclosure with relatively clear boundaries, whereas societies of control are characterised by their constantly deforming forms. Since disciplinary societies distinguish themselves by counting individual bodies, the signature of the society of control is "the code of a 'dividual' material to be controlled."[15] Instead of the disciplining of bodies, this involves "a gas" that "opposes individuals against one another and runs through each, dividing each within."[16] In other words, this is obviously where the Nietzschean "self-division" returns. "Individuals have become '*dividuals,*' and masses, samples, data, markets, or '*banks.*'"[17]

What becomes evident here is possibly also a contemporary foundation for the insight that the dividual has led a shadow existence over the course of centuries in the history of philosophy but is now coming more into the light. The ephemeral notes from Novalis and Nietzsche could therefore be interpreted as a glimpse, an early indication, of an imminent actualization of the dividual. Without wishing to uncritically accept the somewhat schematic Deleuzian representation of the transition from disciplinary to control regimes,[18] it can still be assumed that indications of dividualization have been significantly increasing with post-Fordist modes of production since

the late 20th century. With the background of Gilbert's concept of the dividual, perhaps we could even go so far as to regard the statement "individuals have become dividuals" not as a linear development, but rather as an accumulation of modes of governing. Individuals no longer function *only* as individuals modularised by disciplinary regimes, but also function simultaneously as modulating dividuals: as hamsters no longer in a wheel, but rather in a Kafkaesque Möbius strip, we are permanently condemned to production.

But it would not fit with Deleuze's thinking, if social transformations were found only on the side of the self-modulating forces of government and self-government. "There is no need to fear or hope, but only to look for new weapons,"[19] he writes in the "Postscript," though he does not provide instructions on the makeup of these weapons. But 10 years earlier, Deleuze and Félix Guattari had already set out in search of a new "dividual scale."[20] In the Refrain plateau of *A Thousand Plateaus*, they note a serious difference between German and Latin/Slavic Romanticism. In their opinion, German Romanticism is distinguished by its perception of natal territory as solitary, and by its heroes being viewed as mythic "heroes of the earth." "As in the lied,[21] everything in the territory occurs in relation to the One-Alone of the soul and the One-All of the earth." Deleuze and Guattari contrast the German relationship between the individual and the universal with a different version of Romanticism presented in the Latin and Slavic countries. Instead of being solitary, territory here is inhabited by a "nomadic population that divides or regroups, contests or laments, attacks or suffers."[22] The hero of this desert is not a hero of the earth, but is related to the "One-Crowd."

Of course, this dualism certainly does not correspond to the entirety of concrete musical practices, such as the unequal pairing of Wagner and Verdi. Deleuze and Guattari also point out that there was not necessarily more or less nationalism on one side or on the other. Instead, they are interested in the musical micro-politics relating orchestration and instrumentation: how the orchestration-instrumentation changes and, with it, the role of the hero's voice, depending on whether the musical forces are determined by the One-All or whether they enter into an exchange with the One-Crowd. Deleuze and Guattari contrast the "relations proper to the Universal" with group individuation.[23] For this second type of musical relationship, and to designate intra- or inter-group passages, they propose the *Dividual*: "The sentimental or subjective element of the voice has a different role and even a different position depending on whether it internally confronts non-subjectified groupings of power or nonsubjectified group individuation, the relations of the universal or the relations of the 'dividual.'"[24]

The relationships of the group individuations and the One-Crowd are the *unum dividuum*, divided among many con-forming singularities. Its revisions overflow not only the Romantic era, but also the "high culture" context of "serious music" (namely, Debussy, Bartók and Berio) in which Deleuze and Guattari situate it: into all the territories of music and sound, from Free Jazz to techno, even into the sounds of everyday life and the white noise of urban space—and naturally also into other arts, especially their contemporary forms.[25]

Yet the dividual inhabits not only the hetero-cosmoses of art, the anthropological investigations of Melanesian cultures or the schizo-analyses of multiple personalities.

It permeates the fields of economy and sociality as well. It is a matter of situativity which perspective one assumes with respect to the dangerous proliferations of the dividual—whether the concept of the dividual is used as a description of the most recent capitalist transformations, or as a component of social struggles that, depending on political and theoretical preferences, either precede capitalist modes of production or engage them in hand-to-hand fighting.

Particularly in the face of this ambivalent rising tide of dividualism between new forms of (self-) subjugation/machinic enslavement, and the search for new weapons, the question of an offensive concatenation and its terminology appears all the more urgent. This means that my proposed neologism, condivision, becomes a term for a concatenation of singularities, which not only names their exchange, their mutual reference, their association with one another, but also impels it. In condivision, the dividual component (the division) does not indicate a tribute, a reduction or a sacrifice, but rather the possibility of an addition, an *AND*. Singularities and their concatenations *become* in condivision. It is not necessary for a community to emerge first in order to achieve the recomposition of previously separated individuals; instead, the concatenation and the singularities are co-emergent as the condividuality of condividuals.

Translation: Aileen Derieg

NOTES

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1. On the rising tides of the community concept in the art field, see Gerald Raunig, "Escaping from 'Work on the Community,'" in *(urban potentials): Ideas and Practice* (Berlin: jovis, 2008), 312–315; Christian Kravagna, "Arbeit an der Gemeinschaft. Modelle partizipatorischer Praxis," in Babias/Könneke (Hg.), Die Kunst des Öffentlichen: Projekte/Ideen/Stadtplanungsprozesse im politischen/sozialen/öffentlichen Raum (Dresden:Verlag der Kunst, 1998), 28–47 (English version: Christian Kravagna, "Working on the Community: Models of Participatory Practice," trans. Aileen Derieg, European Institute for Progressive Cultural Policies (January 1999); http://eipcp.net/transversal/1204/kravagna/en).

2. The "people's community" as defined under Nazism.

3. See the detailed treatment of this problem by Isabell Lorey, Figuren des Immunen.

4. For Gilbert's biography and bibliography, see *Enzyklopädie Philosophie und Wissenschaftstheorie* 1, p. 775; *Lexikon des Mittelalters IV*, pp. 1449f. For a detailed introduction, see Lauge Olaf Nielsen, *Theology and Philosophy in the Twelfth Century: A Study of Gilbert Porreta's Thinking and the Theological Expositions of the Doctrine of the Incarnation during the Period 1130–1180* (Leiden: Brill, 1982), especially 25 ff.; see also the term participatio (48) and the three different modes of conjunction: appositio – compositio – commixtio (53f.).

5. August Neander, *Allgemeine Geschichte der christlichen Religion und Kirche*, Vol. 10 (Gotha: Perthes, 1845), 899.

6. DTrin I,5, n.24, II. ed. Häring 163–168, p. 144, quoted from Klaus Jacobi, "Einzelnes, Individuum, Person," in: Jan Aertsen and Andreas Speer, *Individuum und Individualität im Mittelalter: Miscellanea mediaevalia* 24 (Berlin/New York: de Gruyter ,1996), 13.

7. DTrin I,5, n.22, II. ed. Häring 153–157, pp. 143–144: "Distinguamus… quod alicuius proprietas alia ratione 'singularis', alia 'individua', alia 'personalis' vocatur. Quamvis quicquid est individuum, est singulare—et quicquid est persona, est singulare et individuum—non tamen omne singulare est individuum. Nec omne singulare vel individuum est persona." Quoted from Jacobi, 12.

8. DTrin I,5, n. 34, ed. Häring 146.

9. Friedrich Nietzsche, *Human, All Too Human*, trans. R. J. Holingdale (Cambridge: Cambridge University Press, 1986), 36.

10. Ibid., 35.

11. Ibid., 42.

12. Novalis, *Das allgemeine Brouillon*, No. 952.

13. Initial impulses were primarily Isabell Lorey's post-doctoral dissertation *Figuren des Immunen* and the research projects and events of the Zurich Institute for Theory on the topic of community, most recently the conference "Community—perhaps?" with Jean-Luc Nancy and many others (March 12–14, 2010).

14. Gilles Deleuze, "Postscript on the Societies of Control," libcom.org; http://libcom.org/library/postscript-on-the-societies-of-control-gilles-deleuze (originally published in the journal *October* 59 [Winter 1992], 3–7).

15. Ibid.

16. Ibid.

17. Ibid.

18. For more on this, see Raunig, "In Modulation Mode," trans. Aileen Derieg, European Institute for Progressive Cultural Policies (August 1999); http://eipcp.net/transversal/0809/raunig/en.

19. "Postscript on the Societies of Control"

20. Deleuze, Gilles and Félix Guattari, *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 342.

21. A "lied" is a narrative based German folk song; Ibid., 340.

22. *A Thousand Plateaus*, 341.

23. See Félix Guattari, *Psychanalyse et transversalité: Essais d'analyse institutionelle* (Paris: La Découverte, 2003).

24. Ibid.

25. See the versions of the dividual in Michaela Otto's film theory reflections ("Zwischen Virtualität und Kontrolle: Dividuelle Filmästhetiken," soon to be published in the conference proceedings from the international symposium "Virtualität und Kontrolle," held November 3–8, 2008 at the Academy of Fine Arts Hamburg) and Drehli Robnik's unpublished manuscript "Subjekt im Affekt: Wendungen Deleuzescher Filmtheorie zwischen Empfindungsästhetik der Unterbrechung, Politik des Dividuellen und Ereignislogik des Sinns," presented at the annual conference of the Society for Media, University of Vienna, October 2, 2009). Michaela Ott is interested in the general proposal of an aesthetics of "dividual image and sound productions," and Drehli Robnik in a "Politics of the Dividual" in film, whereby "every division brings something new into play, through which it is not 'resolved,' but rather remains uncompleted." Background for these newer Deleuzian approaches of the dividual in film is the ephemeral acceptance of the term in Deleuze's own film theory as well; see Gilles Deleuze *Das Bewegungs-Bild: Kino 1* (Frankfurt/Main: Suhrkamp, 1997), for instance 129 or 147.

GREGORY G. SHOLETTE

Dark Matter, Activist Art and the Counter-Public Sphere

Dark Matter

Astrophysicists describe dark matter[1] (and more recently dark energy) as invisible mass predicted by the Big Bang theory, yet so far only perceived indirectly by observing the motions of visible astronomical objects such as stars and galaxies. Despite its invisibility and unknown constitution, most of the universe, perhaps as much as 96 percent of it, consists of dark matter, a phenomenon sometimes called the "missing mass problem."[2] Like its astronomical cousin, creative dark matter also makes up the bulk of the artistic activity produced in our post-industrial society. However, this type of dark matter is invisible primarily to those who lay claim to the management and interpretation of culture—the critics, art historians, collectors, dealers, museums, curators and arts administrators. It includes makeshift, amateur, informal, unofficial, autonomous, activist, non-institutional, self-organised practices—all work made and circulated in the shadows of the formal art world. Yet, just as the astrophysical universe is dependent on its dark matter, so too is the art world dependent on its dark energy.

Contemplate the destabilising impact on high art were hobbyists and amateurs to stop purchasing art supplies. Consider also the structural "darkness" within which most professionally trained artists actually exist. Yet, given the proportionately few individuals who achieve

visibility within the formalised institutions of the art world, there really are no significant structural differences between an earnest amateur and a professional artist made invisible by her "failure" within the art market. Except that, perhaps against all real odds, she still hopes to be discovered. Nonetheless, these shadow-practitioners are necessary to the institutional elite art world. For one thing, they are the educators of the next generation of artists. They also work as arts administrators and art fabricators: two increasingly valuable resources given the complexity of producing and managing contemporary, global art. By purchasing journals and books, visiting museums and belonging to professional organizations, these "invisibles" are an essential component of the elite art world whose pyramidal structure looms over them with its upper levels eternally out of reach.[3] Finally, without an army of allegedly lesser talents to serve as a contrast, the few highly successful artists would be impossible to privilege. A class-conscious and materialist analysis begins by turning this equation on its head and asks: what would become of the economic and ideological foundations of the elite art world if this larger mass of excluded practices were to be given equal consideration as art? Nor should this question be dismissed as the domain of sociologists and anthropologists. Radical scholars and artists must take that inversion as a starting point and move to the next stage of analysis: the linking of dark matter to those artists who self-consciously work outside or against the parametres of the mainstream art world for reasons of political and social critique.

These informal, politicised micro-institutions are proliferating today.[4] They create work that infiltrates high schools, flea markets, public squares, corporate websites, city streets, housing projects and local political machines in ways that do not set out to recover a specific meaning or use-value for art world discourse or private interests. This is due to the fact that many of these activities operate through economies based on pleasure, generosity and the free dispersal of goods and services, rather than through the construction of false scarcity required by the value structure of art world institutions. What can be said of dark matter, in general, is that, either by choice or circumstance, it displays a degree of autonomy from the critical and economic structures of the art world and moves instead in between its meshes.[5] But this independence is not risk-free. Increasingly inexpensive technologies of communication, replication, display and transmission that allow informal and activist artists to network with each other have also made the denizens of this shadowy world ever more conspicuous to the very institutions that once sought to exclude them. In short, dark matter is no longer as dark as it once was. Yet, neither the art world nor global capital can do little more than immobilise specific instances of this shadow activity by converting it into a fixed consumable or means of lifestyle-branding. However, this cultural taxidermy also comes at a cost to the elite contemporary art world because it forces into view its own arbitrary value structure. In terms of combat, therefore, the double-edged hazards brought on by increasing and decreasing visibility are vital to comprehend.

Look again at the art world and the dark matter it occludes. The lines separating "dark" and "light" creativity appear almost arbitrary, even from the standpoint of qualities such as talent, vision and other similar, mystifying attributes typically assigned to "high art." If indeed the struggle over representational power is reduced to skirmishes and fleeting advancements and retreats, then

the reality of this new combat requires turning away from the realm of the exclusively visual and towards creative practices focused on organizational structures, communicative networks and economies of giving and dissemination. It is an activity that necessarily points to the articulation of what theorists Oskar Negt and Alexander Kluge call the proletarian or counter-public sphere.[6]

The Counter-Public Sphere

"Federal elections, Olympic ceremonies, the actions of a commando unit, a theater premiere—all are considered public events. Other events of overwhelming public significance, such as childbearing, factory work, and watching television within one's own four walls, are considered private. The real experiences of human beings, produced in everyday life and work, cut across such divisions… the weakness characteristic of virtually all forms of the bourgeois public sphere derives from this contradiction: namely, that [it]… excludes substantial life interests and nevertheless claims to represent society as a whole."[7]

It is beyond the scope of this paper to present the full complexity of Negt and Kluge's theories regarding the inherently conflicted constitution of contemporary public spheres, except to say that they pivot on the actual, life experience of workers and others normally excluded from the idealised realm of citizenship and public opinion. It also seeks to account for the impact that relatively new modes of communication and deception, famously termed the "culture industry" by Adorno and Horkheimer, are having on both worker acquiescence and resistance to capitalist totality. What I will do, however, is introduce

two key aspects of Negt and Kluge's work that are especially relevant to my arguments about dark matter, including: (1) The subversive potential of working-class fantasy as a counterproductive activity that is hidden within the capitalist labor process, and (2) The authors' insistence that it is politically and theoretically necessary to weave together the fragmented history of resistance to capital into a larger whole or a counter-public sphere.

The authors define fantasy as a multilayered defence mechanism providing "necessary compensation for the experience of alienated labor process."[8] This does not mean that fantasy, any more than dark matter, represents an inherently progressive force. Instead, "in its unsublated form, as a mere libidinal counterweight to unbearable, alienated relations, fantasy is itself merely an expression of this alienation. Its contents are therefore inverted consciousness. Yet by virtue of its mode of production, fantasy constitutes an unconscious practical critique of alienation."[9]

Working-class fantasy therefore appears to offer a twofold, critical function. At its most basic level, it is a counterproductive surplus that constitutes a de facto mode of resistance to alienation. This is not merely a metaphysical limit, but a material force generated by the "residue of unfulfilled wishes, ideas, of the brain's own laws of movement…"[10] However, at the same time, the content of fantasy does occasionally represent specific instances of anti-capitalist or at least antiauthoritarian sentiment.[11]

Much like working-class fantasy, dark matter is itself often composed of fantastic and libidinous forms of expression. Dark matter and working-class fantasy oc-

casionally resist and interrupt the normative structures of production and appropriation. However, this shadow realm also resists at the level of content, even if its opposition appears in an undeveloped, inverted and sometimes infantile form. What must take place before this fragmented experience can be transformed into something more political?

This brings me to the second aspect of Negt and Kluge's work that directly concerns my argument: the importance of connecting these "unblocked" moments of working-class fantasy with the history, or histories, of actual resistance to capital, patriarchy, racism and nationalism. This connecting process also seeks to block capital from appropriating these "other" histories and desires for its own interests. The same danger of appropriation holds true for dark matter. At the moment these shadows become capable of collectively focused activity, as the margins link up and become visible to themselves, and for themselves, they simultaneously become discernible to the voracious gaze of capital with its siren call of "life style" and the "joy of consuming."[12] Significantly, activist artists have devised strategies that recognise this dilemma, borrowing dark matter forms such as zines and a do-it-yourself approach to creativity.

Activist Art

Least available for appropriation by the culture industry is not the "slack"[13] look of dark matter, but its semi-autonomous and do-it-yourself mode of production and exchange. Zines, for example, are frequently belligerent, self-published newsletters that, as cultural historian Stephen Duncombe argues, do not offer "just a message to be received, but a model of participatory cultural production and organization to be acted upon. The message you get from zines is that you should not just be getting messages, you should be producing them as well. This is not to say that the content of zines—whether anti-capitalist polemics or individual expression—is not important. But what is unique, and uniquely valuable, about the politics of zines and underground culture is their emphasis on the practice of doing it yourself."[14]

The zine tactics bear a certain resemblance to other self-consciously politicised art-related collectives, including Temporary Services, WochenKlausur, Colectivo Cambalache, The Center for Land Use Interpretation, the Stockyard Institute, Ne Pas Plier, Take Back the Streets, Mejor Vida, ®™ark, the Critical Art Ensemble, Ultra-red, the Surveillance Camera Players, the Center for Tactical Magic, Radical Software Group and the Institute for Applied Autonomy. All work within some aspect of public space, and many ascribe their approach as that of "tactical media," an activist deployment of new-media technology.[15] Yet, the engagement of the groups mentioned here extends well into the public sphere and involves issues of fair housing; the treatment of unemployed people, guest labourers and prisoners; as well as global politics, biotechnology and even access to public space itself. Some groups design participatory projects in which objects and services are made to be given away or used up in public settings or street actions.[16] Other groups use technology to encourage "the intelligent sabotage of mass-produced items."[17]

These same typically humorous re-appropriations and use of do-it-yourself zine practices is also evident in the work of Las Agencias, an informally structured collec-

tive of artists and activists.[18] Most crucial to my argument is the group's creative subversion of riot police during street demonstrations and its tactical assault upon "lifestyle" marketing by global corporations. Take for example Las Agencias' line of apparel designed for use in demonstrations and street actions. These colourful, "ready to revolt" designs contain hidden pockets that allow the wearer to conceal materials for buffering the blows of police batons or to conceal cameras for documenting abuse by the constabulary. Expanding upon the group's intervention into the couture industry is a more recent project entitled *Yomango*, a word that is slang for shoplifting. Mockingly playing off of the retailing strategy of the Mango clothing label that markets itself to young European professionals, Las Agencias has developed its own "lifestyle" campaign that integrates a range of "anti-consumer" products and services with everyday acts of consumer sabotage. Specially adapted clothing and shopping bags available with the Las Agencias label are designed for disappearing products out of global retail outlets. The group also provides workshops on how to defeat security systems through orchestrated teamwork: shoplifting is re-framed as civil disobedience, a "reflexive kleptomania" directed against the homogenising and instrumentalising effect of global capital.[19]

It is important to add a final note about the cunning tactics of Las Agencias in relation to the conventional art world. By 2002, the group had gained enough notoriety for a liberal-minded curator to solicit its participation in Turin's art biennale. The members met and agreed to bring their *Yomango* campaign into the "white box" of the institutional art world. But they elected to do so in the form of an "installation" that replicated an actual retail franchise. Within this simulated store, the audience would be invited to practise shoplifting and attend workshops on civil disobedience and activism. Furthermore, all of the shopliftable practice products were to be procured from nearby retail outlets prior to the exhibition opening. Upon hearing Las Agencias' plans in advance, the organisers of the biennale evicted the group, thus preventing the collective from "squatting" in their art exhibition.

Las Agencias tactics include counter-couture, anti-war graphics, strategy lessons, street actions and communication systems. To the extent that it focuses on the process and organization of creative work itself, rather than the production of objects, its "art" is difficult for the art world to appropriate. No art objects exist that could summarise group identity and, unlike individuals artists such as Joseph Beuys, the group has so far avoided making fossils and souvenirs of their work for museums and collectors. Asserting collective authorship is a trait abhorred by the culture industry since it undermines artistic values as defined by collectors who expect art works to be the product of one individual with one artistic vision. Finally, groups such as Las Agencias and others have adopted forms of creative expenditure and gift-giving typically found within the informal arts but adverse to the formal art industry economy. It is my contention that this act of expenditure without the expectation of a specific return is aimed at building egalitarian social relations rather than optimising one's position within a market. And it is this adaptation, rather than any formal resemblance to dark matter, that draw these oppositional practices into its gravitational field and away from the hegemony of the elite art world.[20]

Conclusions

To paraphrase the cosmologists, there is perhaps no current problem of greater importance to cultural radicals than that of "dark matter." Collectives that operate within the contradictions of the bourgeois public sphere, openly and playfully expose its imaginary fault lines dividing private from public, individual from collective, and the light from the dark matter. But while such groups offer important models for cultural resistance, it would be disingenuous of me to suggest that the art collectives and dark activities touched upon in this essay provide a totally satisfactory solution to the radicalization of creativity now or in the future. Instead, these groups and practices are characterised by their overdetermined and discontinuous nature, by repetitions and instability. Their politics privilege spontaneity. Some favour anarchic forms of direct action over sustained organizational models. What is effective in the short term remains untested on a larger scale. And that is the point we appear to be approaching rapidly.

Where then are the "historians of darkness"? What tools will they require to move beyond a mere description of these shadows and dark practices and towards the construction of a counter-public sphere? In this text I have, as always, attempted too much. Clearly, more research is needed on how alternative or counter-economic forms link up with collective patterns of engaged art-making, as well as how one measures the relative autonomy of critical art practices in relation to the culture industry. One thing is clear, however: the construction of a counter-public sphere will necessitate that we move away from the longstanding preoccupation with representation and towards an articulation of the invisible.[21]

NOTES

The author wishes to extend his appreciation to Paul Jaskot, Alan Moore, Janet Koeing, Brian Holmes, Brett Bloom, Philip Glahn and O.K. Werckmeister for their insights and comments on early drafts of this essay. This essay previously appeared in The Journal for Northeast Issues No. 2 *(2003), edited by Monika Wucher, as an excerpt from a longer essay titled "Heart of Darkness: A Journey into the Dark Matter of the Art World," that was published in John Hall and Blake Stimson eds.,* The Visual Worlds Reader *(London: Routledge Press, 2005), 116–138.*

1. "There is perhaps no current problem of greater importance to astrophysics and cosmology than that of 'dark matter,'" The Center for Particle Astrophysics at Berkeley California, http://www.astro.ucla.edu/~astro7/dm/dark2.html

2. See Vera Rubin, "Dark Matter in the Universe," *Proceedings of the American Philosophical Society* 132, issue 3 (September 1988). See also an excellent primer on dark matter from the University of Tennessee – Knoxville Department of Physics and Astronomy; http://csep10.phys.utk.edu/guidry/violence/darkmatter.html.

3. According to the *Nationwide Craft & Hobby Consumer Usage and Purchase Study* (2000), 70 percent of U.S. households report that at least one member participates in a craft or hobby. Meanwhile, the sales of hobby supplies in 2000 totaled $23 billion (Craft and Hobby Association: www.craftandhobby.org). And for an enlightening report detailing the massive "cultural capital" of amateur arts in the U.S., see the research report prepared for the Chicago Center for Arts Policy at Columbia College entitled *Informal Arts: Finding Cohesion, Capacity and other Cultural Benefits in Unexpected Places* by Alaka Wali, Rebecca Severson and Mario Tongoni (June 2002).

4. I have addressed this subject by discussing the work of such past and present artists' collectives as Temporary Services, REPOhistory, Group Material, Colab, Guerilla Girls, ®™ark, Critical Art Ensemble, Ultra-red and Political Art Documentation and Distribution among others. See my essay "Counting on Your Collective Silence: Notes on Activist Art as Collaborative Practice," *Afterimage* (November 1999), 18–20.

5. The digital thievery of mash-ups and fan cuts are perfect examples of this tendency. Mash-ups are typically made by pop music fans who illegally copy the vocal track from one pop song and graft it onto the instrumental track of another. The fan cut is similar to the mash-up but involves a digitally re-edited version of a Hollywood film that is re-cut to please a specific group of fans. An example of the latter is *Phantom Edit*, a reconstructed, fan-friendly version of *The Empire Strikes Back*, a George Lucas *Star Wars* film. Ignoring issues of copyright infringement, the anonymous editor of this fan cut initially made *Phantom Edit* available as a free Internet download. On mash-ups, see Norris' writing in the *New York Times Magazine*'s 2002 "Year in Ideas" issue (December 15, 2002), 102.

6. First published in Frankfurt/M. Germany in 1972, my citations are from the English translation of Oskar Negt and Alexander Kluge's book *Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere* (Minneapolis: University of Minnesota Press, 1993). Note that the authors' use of the term "plebian" or "proletarian" public sphere to differentiate it from that of the "bourgeois" public sphere. In later writings, Kluge came to substitute the terms "oppositional" or "counter-public" sphere for this formulation. I prefer the latter term because it privileges a broader, more heterogeneous conception of resistance that includes not only manual and service-oriented workers, but also artistic and mental labourers. I would also include sub-proletariat and sub-cultural identity positions. However, for more on Negt and Kluge's definition, see Miriam Hansen's introduction to the English volume, especially *xxxv*. Also, for a keen analysis of activist public art using the theories of Negt and Kluge, see Philip Glahn's essay "Public Art: Avant-Garde Practice & the Possibilities of Critical Articulation," *Afterimage* (December 2000).

7. Negt and Kluge, *xliii* and *xlvi*.

8. Ibid, 33. Curiously, T.W. Adorno also comments on the necessary link between work and fantasy but strictly with regards to artistic labour, stating that "labour and fantasy are entwined in each other—their divergence is always an index of failure—is evidenced by the sense artists have of fantasy being subject to their command. What they feel sets them off from the dilettantes is the ability to deliberately set in motion the spontaneous, i.e. fantasy… Works of art are placed in relation to a set of problems. This gives rise to a possible definition of fantasy as being an aptitude which invents approaches and solutions to the work of art, carving out a sphere of freedom in the midst of determination." Yet, Adorno appears to hold little hope that the working-class person trapped within the determining coils of production could ever experience this "sphere of freedom." See T.W. Adorno, *Aesthetic Theory*, eds. Gretel Adorno and Rolf Tiedemann (London and Boston: Routledge and Kegan Paul, 1984), 249. First published in German in 1970.

9. Negt and Kluge, 33.

10. Ibid., 37. This position regarding the materiality of mental functions is similar to the one Sebastiano Timpanaro raises in his book *The Freudian Slip: Psychoanalysis and Textual Criticism* (London: Verso, 2003). See also Sebastiano Timpanaro, *On Materialism* (London: Verso, 1975).

11. Negt and Kluge, 174. Examples of workplace fantasies that became actions include the convenience store clerk who adjusted his pricing gun to create spontaneous discounts for customers; the model maker who added fantastic machinery to elaborately fabricated coal and nuclear power plant models; the assembly-line date pitter who inserted her own messages into the fruit, proclaiming such things as, "Hi, I'm your pitter" or simply "stuff it" and "Aaagghhh!!!"; the Heritage Foundation mailroom attendant who shredded fundraising letters meant to raise funds for her employer's conservative agenda; the low-paid, white-collar stockbroker who used his access to a Wall Street phone system to produce actual fluctuations in market shares; and the professional muralist who rendered Nazi stormtroopers and a Francis Bacon painting in the background of a painting for a Walt Disney hotel and worked images of severed heads into a mural for a restaurant in Las Vegas. These examples are taken from the book *Sabotage in the American Workplace: Anecdotes of Dissatisfaction, Mischief and Revenge*, edited by Martin Sprouse and illustrated by Tracy Cox (San Francisco: Pressure Drop Press, and Edinburgh: Ak Press, both 1992), 5, 86, 21, 92, 137 and 30–31, respectively.

12. This new "visibility" also risks attracting the attention of the newly constituted State surveillance institutions in the U.S. At the same time, the fashion industry already understands the cash potential of dark matter. Worn-out blue jeans and threadbare hooded sweaters with faded screenprinted designs hint at the swap-shop aesthetic of anti-globalization demonstrators. Ironically, this ersatz "street" aesthetic is produced in volume by sweatshop labour. Indeed, even Nike advertisements for high-end running shoes have mimicked the hand-made style of fanzines and stencilled graffiti.

13. Brandon Taylor, *Avant-garde and After: Rethinking Art Now* (New York: H.N. Abrams, 1995), 153.

14. Stephen Duncombe, *Notes From Underground: Zines and the Politics of Alternative Culture* (London/New York: Verso, 1997/2001), 129.

15. "Tactical media are what happens when the cheap 'do it yourself media' made possible by the revolution in consumer electronics and the expanded forms of distribution (cable, satellite and Internet) are exploited by groups and individuals who feel aggrieved or excluded by the wider culture," writes activist artist David Garcia. "What is Tactical Media? Submissions," Tactical Media (March 2002); www.nyu.edu/fas/projects/vcb/definingTM_list.html.

16. Temporary Services projects have dispersed free clothes and informational materials in prisons, schools and even on commercial airplanes; see www.temporaryservices.org. The Austria-based group WochenKlausur also creates social interventions with city councils, prostitutes and guest workers using art world resources; see www.wochenklausur.at/projwahl.php?lang=en. Many of the groups mentioned in this essay are catalogued at www.groupsandspaces.net/groups.html.

17. ®™ark website (March 1997); www.rtmark.com. ®™ark exists entirely online and its website invites workers, students and other disenfranchised individuals to collaborate with them by purchasing "shares" of ®™ark stock. Because the group is a legally registered corporation it has successfully used limited liability rules to shield its members from personal lawsuits. The list of those who have sought to censor the group because of its "intelligent sabotage" includes major record companies, toy manufacturers and even the World Trade Organization. The WTO attempted to prosecute the group over a website the group created parodying the global juridical agency that not only sowed confusion, but spread detailed information about the WTO's neo-liberal brand of global profiteering.

18. More about Las Agencias can be found at www.sindominio.net/fiambrera/web-agencias.

19. Information on Yomango can be found at www.yomango.net.

20. Georges Bataille, "The Notion of Expenditure," *Visions of Excess: Selected Writings 1927–1939* (Minneapolis: University of Minnesota Press, 1985). See also Bruce Barber and Jeff Dayton-Johnson, "Marking the Limit: Re-Framing a Micro-Economy for the Arts," *Parachute* 106 (April, May, June 2002), 27 and 39; as well as the writings of Charles Esche. Several recent art exhibitions have also taken up the concept of exchange and gift-giving as artistic practice, if however in a politically limited fashion. See *The Gift: Generous Offerings, Threatening Hospitality*, organised by Independent Curators International in collaboration with the Centro Arte Contemporanea Palazzo delle Papesse, Siena, Italy, (New York: Bronx Museum, November 27, 2002–March 2, 2003; catalogue by Charta, Siena). See also *An Exhibition about the Exchange Rate of Bodies and Values* (Long Island City: P.S.1 Contemporary Art Center, June 30–September 2, 2002; catalogue by Distributed Art Publishers, New York).

21. The act of covering over the copy of Picasso's *Guernica* during U.S. Secretary of State Colin Powell's televised call for war against the nation of Iraq at the United Nations on February 5, 2003 suggests that the forces of Empire fully comprehend the nature of visibility within this new theatre of battle.

SÉAMUS KEALY

A Coterie by Di erence: Dorm

First Task: Undo
the genius, nihilist
and individualist
categories

Second Task:
Enable the unpre-
dictable, allow the
unframed

Third Task: In-
volve anyone and
everyone (love)

Fourth Task: Link
to the realpolitik

Fifth Task:
Resist the op-
pressor (ght him
if necessary)

Sixth Task:
Examine, discuss,
multiply and
broadcast (share)

Seventh Task:
Topple the op-
pressor (ght)

Philosophers have only interpreted the world, in various ways; the point, however, is to change it.
— Karl Marx

There is a moment of deep intolerance represented in Lars von Trier's TV series *The Kingdom* when one character is disgusted by the illness and death about him in the hospital. Another character turns to him and reminds him that the stench of being is all our own; it is part of the fellowship of the human condition.

The same might be said of a universal political fraternity. By virtue of our co-existence, political fellowship is there below the surface, embedded in the everyday as much as a shared sense of being human. One might note the day-to-day contempt felt for political thought in much quotidian experience (whether societal, individual or structural) and, conversely, in its parallel embrace by those who employ it. That is, it is perhaps common to be "turned off" from political identities and political activities about us in this world, and yet we may be reminded that the stench of politics is all our own; it is part of the obligation we have to one another.

And a case can be made for further embrace of this fellowship. Right before us, the world takes place and we live amongst each other—all of us affected, by varying degrees, by the political apparatuses that mould our ex-

perience and dampen or brighten our living conditions. Whether we call these apparatuses the triumph (and failure) of capitalism, corrupted democracy, misguided technocratic structures, or what have you, it is erroneous to separate our daily experiences from them. Thus is our fellowship—an acknowledgement of political subjectivity and a retrieval of such from the maelstrom of this modern life—its rapidity, its distractions, its never-ending systemisations and registrations. When, especially under the banner of hierarchal power and unleashed capitalism, public space (civic space, public will and opinion, the freedom of thought and action) is taken away by a specialised few—whether by the wealthy, experts, politicians, bureaucrats, corporate structures, or any other members of today's ruling class—it is our task to refuse this theft and to proclaim a reclamation of this space.[1]

It is arguable that the aforementioned governing and technocratic systems have long been replacing the fellowship that humanity has known. Capitalism's abstraction of human experience—from consumers' disconnection from the sweatshop workers who make their shoes to one's feeling of mild elation from watching *Desperate Housewives* to disillusionment with political movements resulting in apathetic consensus—has perpetuated a continual distancing in human relationships. Marx described the idealisation and romanticisation of commercial goods removed from their physical creation as "cargo cultism." It is a distancing effect that has parallels in today's creation of daily, human experience—whether it's the computerisation of warfare resulting in the convenient removal of physical violence from the combatant, the hyperisation of communications today reducing human contact, or the countless digital transactions that further distance laborer from purchaser.

I am of an inferior race for all eternity.

—Arthur Rimbaud, A Season in Hell

One of the most tragic effects of this distancing is the perceived removal of political subjectivity from contemporary experience. Despite some of the greatest political reactions in world history (for example, mass demonstrations in response to the war in Iraq, and in urban centres when World Trade forums are held)—there is a greater collective at work: the collectivity of alienation and selfdom as it is embraced by a commercialised, alienated and hyper-drive techno-culture. This anti-collectivity has cast a great disenchantment over much of Western culture; but, one might argue, with disenchantment comes a release from delusion.

For Ireland, today a microcosm of much Western socio-economic life, this culture of alienated individualism has persevered. Discussing journalist Fintan O'Toole's book *Ship of Fools* (2010), on political corruption and economic collapse in Ireland, Terry Eagleton writes that Ireland is "a country with a first-world economy and a third-world political system."[2] Eagleton continues, writing that "local, cronyist and clientelist politics still thrive. The state is widely seen as 'a private network of mutual obligations' rather than an impersonal body."[3] And the country's populace continues to suffer because of this consensual irresponsibility and disregard for ethics, as it has perpetuated an overly bureaucratised system that ensures political will is relatively stagnant. Moreover, the current government has recently handed over the populace's wealth and future to the delusional quest for limitless growth in order to reinject the very banking system that failed the nation.

This publication and the exhibition it complements offer instances of an alternative collectivity. They are presented, in part, as an exploration of means to counter the apex of crises brought about by failed economics and the betrayal of communities by political systems. The project *Dorm* engages artist activity that resists commodification and bureaucratisation, instead building an imaginative and social environment that promotes new forms of collective ownership. The ownership of reified art objects, and control over the discourse of art by historians, theoreticians, gallerists, the upper-class milieu and other specialists, is not only avoided by this project, but is also actively contradicted by it—without falling into pluralistic ambivalence.

In the early part of the 20th century, El Lissitsky demanded the destruction of the "private property aspect of creativity," insisting that there be no division between art and non-art.[4] Today, this proto-modernist stance has greater challenges, and needs a curatorial position as much as an artistic one. But, moreover, it is also a social position. This insistence is not a matter of "showcasing" the tendency of some contemporary art and then moving back into the typical historicisms and glorifications of canonised formalisms (not to denigrate their importance altogether). Rather it is to apply the lessons and failures of avant-garde art to a curatorial ethos.

The aspirations of this project are part and parcel of the objectives of The Model, which mediates an urgent international programme of contemporary art for wide audiences. The Model strives to showcase and indulge experimentation that is not simply pyrotechnics, but which actively engages audiences' socio-political and socio-economic realities, be they local or international.

This expansion of art into social space is not a new development. In writer Boris Groys' terms, art has become

Ignorance, fear and superstition are the power of intelligence turned against itself. — Baruch Spinoza

"biopolitical"—having espoused a continual "aspiration… to become life"[5] and to separate itself from the cemetery of the museum. Where life is continually "documented, bureaucratic and technological," contemporary art has often followed suit (much of it in a parasitic, ironic or critical fashion)—not necessarily distinguishable from the technologisation of the culture that produces it. This "desire" for art to resemble life has other forms—namely, those of the "life" of imagined societies and utopian desires. According to Groys, artists, "rather than fighting off modernity, develop strategies of resisting and of inscription based on situation and context,"[6] in order to dream up possibilities for this world that counter its harsh, capitalist-driven realities. The artworks represented in *Dorm* lean towards these aspirations while still maintaining a desire to be like life: *Dorm* involves 22 international artist collectives in a large-scale parody of an art fair, resisting specialist and orthodox notions of what today's art constitutes.

This project has as its backdrop the international crises that define our world and which have often spurred a highly retrograde and conservative means of reinforcing power in governmental, corporate and even social structures.[7] But, at the same time, there are organisations against this hegemony—and artists can be pioneers (and this project offers a glimpse of that) by producing new forms of social commonalities in resistance to techno-cultural, capitalistic dominance.

In this play of contemporary art as a means of resistance—and its subsequent and meaningful reception by the public—is a poetry of the future: we glimpse not only a critique of this world as it is packaged, commodified and re-oriented towards the agenda of a specialised few,

but we also see what this world *could* obviously be and what it *shall* be, as desire collects within a populace and is shared. There is, of course, a particular amount of fantasy involved in creating political realities—but they must be shared fantasies that can be represented through art exhibitions and other forms of human expression.

Gilles Deleuze wrote that imagining a different world can "precipitate events, however inconspicuous, that elude control, [and] engender new space-times, however small their surface or volume."[8] Thus, he suggested that events of resistance—even when only representations, discussions or exhibitions—have the power not only to escape the manipulations of capitalised realities, but also to create the foundations for a new world that resists these realities and binds people together.

Political authors Michael Hardt and Antonio Negri describe this action of resistance and social binding as "the common," which is a development beyond notions of "the family, corporation and nation" (which they define as "corrupt forms of love") in order to build upon differences to construct a social whole.[9] Within a "radical plurality" (as opposed to central organised leadership), "irreducible singularities" are produced where the strengths of difference persevere in a social mosaic that continues to morph, evolve, astonish, and remain unassimilable to the structuring tendencies of modern life.[10]

The "common" is the energy and socio-political assemblage of Hardt and Negri's earlier idea of "multitude"—which is itself a more contemporary version of Marx's idea of the proletariat. "Multitude" refers to all who are excluded, in one way or another, from concentrated power (political or economic). The concept is highly inclusive, and has its strength in being a mosaic of difference—including those from the most underprivileged to political activists to workers to feminists, in effect, anyone who has been disadvantaged by this world's state of affairs. There have been, of course, criticisms of this idea of "multitude," including assertions by writer Slavoj Žižek that an "anti-capitalist multitude" mimics and supports capitalist power, and "mirrors capital's own decentred and deterritorialising deployment," which ultimately repeats capitalist rule in a series of meaningless gestures that will only eventually become owned by capitalism itself.[11] This lack of faith is, in part, a symptom of the crisis of the Left, and must be considered in this context. But stimulating and enabling collective cultural and artistic production enacts what Hardt and Negri describe as the crucial, continual metamorphosis of subjectivity (as opposed to the stable, homogenous subject desired by a technocratic system). This ensuing shape-shifting culture acts as a form of social binding, while continually resisting being devoured by the machinery of capital. As Hardt and Negri indicate, the common—again a force that binds the multitude—is "not a being but a making"[12], and one that relies on experimentation, imagination and the "force of love." Accordingly, this international movement is not a stable entity, but an ever-shifting series of activities, identities and collective formations that are defined by their temporary existence and constant transmutation.

To move this idea a step further, it is necessary to consider the individual in relation to collective will. The writer Simon Critchley posits that, in order to form a "coherent and contemporary… ethical subjectivity," you must engage in an "infinite demand that undoes [you] and requires [you] to do more in the namelessness of a

Shake in your shoes, bureaucrats.
—Lettrist International

vulnerability, a humorous self-division,"[13] which means there is a never-ending struggle or engagement with constructing your relationship to this world and to your neighbours. This is a form of love that has structural parallels with divine love in being engaged with the enormity of humanity and the endlessness of trying to make the world a better place. But it is also grounded in a material world and has at its base a nameless plurality that is shifting and morphing, and which remains ultimately unrepresentable in its shared excitement and revolutionary tendencies.

This is a possible task of contemporary art.

The desire to speak as, or to be, a collective—whether as a nation, a class, via religion, or as an "unfulfilled universal human potential"[15]—has been continually tried by humanity in various forms. Many forms have failed, or ended with destructive consequences. Collectivity culminated in its ultimately corrupted form with the consensual murder of millions in the 20th Century. And it continues today with new wars and the consensual exploitation, abstraction and destruction of much of the world's living. However, the desire for commonality continues to inhabit the everyday. As Gregory Sholette and Blake Stimson write, "dreams of collectivism" are universal in a multitude of forms—"Christ, Allah, Leviathan, Nation, the public… dreams of redemption, of experiencing the imagined community as an end to alienation… the promise of eternal life."[16] And all these dreams are in dramatic opposition to the alienation and bureaucratization of modern life.

The 20th Century witnessed a swarm of artistic collectivity that developed tactical forms of engaging with life and

politics. The texts in this publication aim to illuminate these histories in relation to contemporary art production. What might be common to them is the continued belief in an "internationalism," not unlike the idea of the common described above, which has its roots in Marxist thought and which might be harnessed to change the world. Whereas the world at war and the widespread bureacratisation of culture has colonised our daily experience, artist collectives have flourished—and not simply in an oppositional fashion, but creating strains of difference that create new territories of identity, knowledge and space itself. By resisting classification and political hegemonies, collective art practices are simultaneously critiques of modern living and constructions of alternative universes that can be spurred into living form. Whether through strategies of art as activism, radical intervention, détournement, dérive, psychogeography, cultural differences, radical sexual liberation, unitary urbanism, social play, use of the grotesque, appropriation and manipulation of styles, theoretical critique, experimentation, gatherings, sit-ins, non-hierarchal forms of pedagogy, symbolic or actual forms of revolution, festivities and creative collectivities or new creative and tactical measures, different, colluding forms of human confederacy based on fellowship and cultural permutations have simultaneously spawned, and continue to spawn, possibilities for this world's re-inscription. The task at hand is bringing these tactics closer to life by embracing the "common." Doing so may further enable the urgencies that art tackles to find resonance with a broad public mosaic. That is fellowship.

NOTES

This text is especially indebted to the book Collectivism After Modernism: The Art of Social Imagination After 1945. *Blake Stimson and Gregory Sholette, eds., (Minneapolis: University of Minnesota Press, 2007).*

1. It might also be our task to convert those in these positions of power.

2. Fintan O'Toole, *Ship of Fools: How Stupidity and Corruption Sank the Celtic Tiger* (London: Faber and Faber, 2009), and Terry Eagleton, "Book Review: Ship of Fools: How Stupidity and Corruption Sank the Celtic Tiger by Fintan O'Toole," *The Guardian*, November 28, 2009.

3. Eagleton continues: "Palms are greased, backs scratched and old pals promoted, often without much sense that this is anything other than the natural thing to do. The discrepancy between formal and informal codes in the country, between official behaviour and nods and winks, bulks large. Stretching a point or turning a blind eye is rife, in ways that would scandalise many a German or American. What may be agreeable in personal terms can prove lethal in public ones. It is the kind of thing that can happen in a country where everyone seems to have been at school with everyone else."

4. El Lissitsky quoted in Blake Stimson and Gregory Sholette, eds., *Collectivism After Modernism: The Art of Social Imagination After 1945* (Minneapolis: University of Minnesota Press, 2007), 12.

5. Boris Groys, "Art in the Age of Biopolitics," in *Art Power* (Cambridge, Mass.: MIT Press, 2008), 54.

6. Ibid., 57.

7. For a harrowing and revealing account of "disaster capitalism," see Naomi Klein, *The Shock Doctrine: Disaster Capitalism* (Toronto: Random House, 2008).

8. Gilles Deleuze, *Negotiations*, trans. Martin Joughlin (New York: Columbia University Press, 1995), 176.

9. Michael Hardt and Antonio Negri, *Commonwealth* (Cambridge, Mass.: Harvard University Press, 2009), 164.

10. Ibid., 166.

11. As quoted in Ibid., 169.

12. Ibid., 172.

13. Simon Critchley, *Infinitely Demanding* (London: Verso, 2007), 134.

14. Ibid., 136.

15. Sholette and Stimson, 13.

Plates

5
COUNTDOWN
ART CAUSE FOR ALARM?
MSNBC

PROTEST IS
BEAUTIFUL

IMAGES

1. monochrom, *Climate Training Camp*, 2009. Performance and installation, Berlin. Image courtesy of the artists

2. BGL, *Meatballs / Tribute to the Group of Seven*, 2009. Plexiglass, cans, grill, 32 × 48 × 27 cm. Image courtesy of the artists

3. AES+F, *Last Riot*, 2007. Video. Image © AES+F and courtesy of Triumph Gallery and Multimedia Art Museum, Moscow

4. Ganghut, *untitled*. Image courtesy of the artists

5. Dexter Sinister, *Furniture/Props*. Shelf, sandwich board, street reader, twin lecterns. Installation view at Contemporary Art Gallery, 2010, Vancouver. Image courtesy of the artists

6. General Idea, *Test Pattern Wallpaper*, 1989. Screenprint on wallpaper. Image courtesy of the artists

7. IRWIN (in collaboration with the Georgian Army), *NSK Garda Tbilisi*, 2007. TRAM Foundation, Iris print, 70 × 50 cm. Photo © Bojan Radovic

8. Fastwürms, *Spotti Fang*, 2009. Image courtesy of the artists

9. News footage of the FBI raid on the home of Critical Art Ensemble member and art professor Steve Kurtz in May 2004. Image courtesy of the Institute for Applied Autonomy and Claire Pentecost

10. Raqs Media Collective, *There Has Been a Change of Plan*, 2006. Image courtesy of the artists

11. Hello Operator, *untitled*. Image courtesy of the artists

12. Stephanie Syjuco, *Unsolicited Fabrications: Shareware Sculptures*. Installation view at Pallas Contemporary Projects, 2009, Dublin. Image courtesy of Pallas Contemporary Projects

13. Urban Subjects, *Learning from Vancouver* (Urban Subjects in dialogue with Bik Van der Pol). Installation view, Western Front, 2010, Vancouver. Image courtesy of the artists

14. Laibach Kunst, *Monumental Retro-Avant-Garde*, 2009. Oil on canvas, 200 × 200 cm. Image courtesy of the artists

15. BGL, *Good Night Darthy*, 2006. Mixed media, variable dimensions. Image courtesy of the artists

16. Freee, *Protest is Beautiful*, 2007. Image courtesy of the artists

17. Reactor, *Munkanon—Mubs play "Munkanite's Corner" in the D-GR*, 2008. Image courtesy of the artists

Contributors

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Séamus Kealy is Director/Curator of The Model. He has had an international practice as a curator, writer and artist since the mid 1990s. Between 2005 and 2008, Kealy was Curator of the Blackwood Gallery, University of Toronto, where he mounted award-winning projects such as *18:Beckett*, *Unterspiel*, *Signals in the Dark: Art in the Shadow of War*, and *Isabelle Pauwels: Triple Bill*. Projects at The Model include *Signals in the Dark II* (2009), *Medium Religion* (2009, produced by ZKM), *Reverse Pedagogy* (2009), and *Dorm* (2010), the world's first artist-collective art fair.

Amish Morrell is Editor of *C Magazine*, a quarterly publication on international contemporary art based in Toronto. He teaches visual culture, the history of photography, art and activism, and cultural memory studies at the University of Toronto and the Ontario College of Art and Design.

Gerald Raunig is a philosopher and art theorist who lives in Vienna, Austria. He teaches at the Zürcher Hochschule der Künste and works at the eipcp (European Institute for Progressive Cultural Policies) as coordinator of the research projects *republicart* (2002–2005), *transform* (2005–2008) and *Creating Worlds* (2009–2012). He is also a member of the editorial board of the multilingual webjournal *transversal* and the Austrian journal for radical democratic cultural politics, *Kulturrisse*. Raunig is the author of numerous books and articles including *Art and Revolution* (Semiotext(e), 2007) and *A Thousand Machines: A Concise Philosophy of the Machine as Social Movement* (Semiotext(e), 2010).

Gregory Sholette is a New York City based artist, writer, and activist who teaches at Queens College. He is a founding member of the artists' collectives Political Art Documentation/Distribution or PAD/D (1980–1988) and REPOhistory (1989–2000) and the co-author of *Collectivism After Modernism* (University of Minnesota, 1997), and *The Interventionists* (MIT, 2004/05). His newest book *Dark Matter: Art and Resistance in an Age of Enterprise Culture* is forthcoming from Pluto Press in January of 2011.

Dorm Artist Collectives

AES+F (RU) Formed in 1987, the Moscow based collective AES+F is made up of Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, and Vladimir Fridkes. Arzamasova and Evzovich are graduates of the Moscow Architectural Institute, Svyatsky is a graduate of the Moscow University of Printing, and Fridkes trained as a fashion photographer. Their animated video *Last Riot* was first shown in the Russian Pavilion at the Venice Biennale in 2007.

BGL (CA) BGL consists of Jasmin Bilodeau, Sébastien Giguère and Nicolas Laverdière, based in Quebec City. For over a decade, they have created sculptures, prints and installations that often use humor to critique the commercialism of contemporary culture and explore themes such as death, truth, and the role of art. BGL was included in the 2007 Montreal Biennial, la Biennial del fin del Mundo in Ushuaia, 2007, la Havana Biennial in 2006, and sous les ponts with the Casino of Luxembourg, 2005. Recent group exhibitions include *Maniobres* at Toni Tàpies Gallery in Barcelona, 2009, *Caught in the Act: Viewer as Performer*, at the National Gallery of Canada in 2008–09, and *On being an Exhibition* at Artist Space in New York, 2007.

Critical Art Ensemble (USA) The Critical Art Ensemble (CAE) is a collective of five tactical media practitioners of various specializations including computer graphics and web design, film/video, photography, text art, book art, and performance. Formed in 1987, CAE's focus has been on the exploration of the intersections between art, critical theory, technology, and political activism. The group has exhibited and performed at diverse venues internationally, ranging from the street, to the museum, to the Internet. Museum exhibitions include the Whitney Museum and The New Museum in NYC; The Corcoran Museum in Washington D.C.; The ICA, London; The MCA, Chicago; Schirn Kunsthalle, Frankfurt; Musée d'Art Moderne de la Ville de Paris; and The London Museum of Natural History.

Dexter Sinister (USA) Established in 2006, Dexter Sinister is best described as an impossible triangle of a publishing imprint, a just-in-time workshop and occasional bookstore, and a pseudonym of Stuart Bailey and David Reinfurt, that operates from the basement of 38 Ludlow Street in New York City.

Reinfurt graduated from the University of North Carolina in 1993 and Yale University in 1999, and went on to form O-R-G, a design studio in New York City. Bailey graduated from the University of Reading in 1994 and the Werkplaats Typografie in 2000, and co-founded the arts journal *Dot Dot Dot* the same year. Reinfurt currently teaches at Columbia University and Bailey teaches at Otis College of Art and Design.

Evas Arche und der Feminist (DE/NL/USA) Founded in 2005 by Peter Kisur and Pati Hertling, and originally based in Berlin, evas arche und der feminist is an ongoing series of happenings organised by its co-directors Marlous Borm and Pati Hertling. In 2007, Evas Arche und der Feminist was moved to New York where Pati Hertling and the new co-director Marlous Borm have been organising monthly events at Gavin Brown's Enterprise. Featured in *Artforum,* Evas Arche und der Feminist has held events at P.S.1. in New York (2007 and 2010) and the Contemporary Art Museum in St. Louis (2009). At their most recent events they have presented works by Jutta Koether and Loretta Fahrenholz, Rachel Harrison and Marina Rosenfeld, Ketuta Alexi-Meskhishvili and Mira Billotte. Upcoming Evas Arche und der Feminist presentations will feature K8 Hardy and Tara Delong, Donnie & Travis and MEN, Kai Althoff and Brett Millspaw.

Factotum (NIR) Factotum was formed in 2001 by Stephen Hackett and Richard West. Undertaking a number of activities including the publication of a bi-monthly cultural newspaper called *The Vacuum*, running a choir, publishing books and curating exhibitions, Factotum's work has been exhibited around the world, including most recently Frankfurt, Germany, and Halifax, Canada. In 2005 Factotum was selected to participate in Northern Ireland's first exhibition at the Venice Biennale. Factotum has won a number of awards including a Paul Hamlyn Award for the Visual Arts and the Curated Visual Arts Award from the Arts Councils in Dublin and Belfast. Factotum's first feature film, *Ditching,* was released in March 2010.

Fastwürms (CA) Formed in 1979, Fastwürms is the cultural project, trademark, and joint authorship of Kim Kozzi and Dai Skuse. Characterised by a DIY sensibility, witch-positive identity politics, and a firm allegiance to working class and queer communities, their work employs time-based media, performance, installation and social exchange to create interactive installations and collaborative events. Fastwürms' cultural practice is predicated on the free exchange and circulation of aesthetic knowledge. Recent exhibitions include *Soylent Orange* and *Red of Tooth and Kaw* at the 27th Biennale de Sao Paulo, Brazil, and *Krummi Krunkar: Tarot+Tattoo* in Reykjavik, Iceland as part of the SEQUENCES Festival. Their recent exhibition, *Donky@Ninja@Witch*, has shown across Canada at the Art Gallery of York University, North York, the Contemporary Art Galley, Vancouver, and Plug In ICA, Winnipeg.

Freee (ENG) Freee is a collective made up of Dave Beech, Andy Hewitt and Mel Jordan who create slogans, performances, billboards and publications that challenge the commercial and bureaucratic colonization of the public sphere. Solo exhibitions have included *How to Make a Difference*, International Project Space, Birmingham (2007), *Protest is Beautiful*, 1000000mph Gallery, London (2007), and *Fuck Globalization*, Dartington College, Totnes (2010). In 2009 Freee conducted projects at the Zoo Art Fair, London, Eastside Projects, Birmingham, Camberwell Space, London, Wysing Arts, Cambridge, and SMART Project Space in Amsterdam. Freee's work has been reviewed in *Art Monthly* and *Frieze*.

126 & Catalyst (IE/NIR) Both Catalyst and 126 Artist-run Gallery are non-commercial, democratically run, member-based organizations. Established in a living room in 2005 by two local artists as a response to the need for more non-commercial gallery spaces in Galway, 126 has a mandate to exhibit and promote challenging and experimental work. Catalyst Arts, which was formed in 1993 in response to what was seen as a cultural vacuum in Belfast, is a gallery that has also been a 24 hour cinema, a recording studio, a publishing house, a skip, a radio station, a jumble sale, a wrestling ring, a sauna, a distillery, an agnostic chapel, a banquet hall, a darts team, a leisure centre and a night club. Both 126 and Catalyst Arts have a shared history and ethos of providing space for artistic experimentation and opportunities for artists at various stages of their careers.

Ganghut (SCT) Ganghut is an artist collective founded on creative endeavor, the psychology of social structures, and friendship. Since 2005 Ganghut has produced projects in cities including Bristol, Melbourne, Edinburgh, Lumsden, Dundee, Inverness, London and Uist, that have involved raising pigs, digging foundations, building permanent structures, making films, performances and installations, and raising a village gala day from its grave. Recently, Ganghut has become a 12 piece band, created its own contemporary arts residency, acquired Top of the Pops last video wall, cre-

ated a number one hit t-shirt for Dundee, danced, gotten drunk, eaten, and gone through two sets of matching overalls.

General Idea (CA) AA Bronson, Felix Partz and Jorge Zontal lived and worked together as General Idea from 1969 until the deaths of Jorge and Felix in 1994. Their work addressed themes such as the mass media, popular culture, and the art world itself, and from 1987 until 1994 their work focused almost exclusively on the theme of AIDS. General Idea exhibited internationally in North America, Europe, Japan and Australia. They presented their first museum exhibition at the Stedelijk Museum, Amsterdam, in 1979. Major retrospectives toured Europe and North America in 1984–85 and again in 1992–93, visiting such institutions as the Kunsthalle Basel, the Van Abbemuseum Eindhoven, the Kunstverein in Hamburg, and the San Francisco Museum of Modern Art. Solo exhibitions include the Museum of Modern Art, New York (1996), the Art Gallery of Ontario, Toronto (1997), the Andy Warhol Museum, Pittsburgh (2005), and the Kunsthalle Zurich (2008). A touring retrospective of General Idea will open at the Musée d'art moderne de la ville de Paris in early 2011. General Idea was included in the Venice, Paris, Sydney and Sao Paulo Biennales, as well as Documenta (1983).

Hello Operator (IE) Hello Operator evolved out of a series of discussions at RedSpace/The Joy Gallery in Dublin. These conversations revolved around creating a fun and creative environment in which to share resources and skills to enable communication, collaboration and inspiration in the fields of visual arts, technology, music and performance. Hello Operator forms connections to create new art, new design, new activity and new ideas. Their members presently include Jack, Erin, Emma, Brian, Ivan, and Alison. Hello Operator's services are specifically for use by creative types, non-creative types and typing creatively.

IRWIN (SI) Founded in 1983 in Slovenia, IRWIN is a collective of artists including Dušan Mandic, Miran Mohar, Andrej Savski, Roman Uranjek, and Borut Vogelnik. In turn, IRWIN comprises one of the core groups within the collective Neue Slowenische Kunst (NSK). Recent exhibitions include *The Promises of the Past*, Centre Pompidou, Paris (2010), *The Eye of the State*, The Israel Center for Digital Art, Holon, Israel, (2010), *State in Time*, Kunsthalle Krems (2009), *Here Is Every*, MOMA (2008–09), *NSK Passport Holders*, Taipei Biennial, Taipei Art Museum (2008), *Birds of a Feather*, Akbank Art Center, Istanbul (2006–07), East Art Museum, Karl Ernst Osthaus Museum, Hagen (2005), *Collective Creativity*, Kunsthalle Fridericianum, Kassel (2005), *IRWIN: Retroprincip* 1983–2003, Künstlerhaus Bethanien, Berlin (2003), and *Individual Systems*, 50th Venice Biennale, Venice (2003). The members of the group live and work in Ljubljana, Slovenia.

Laibach (SI) Laibach is a cross-media collective, founded in 1980 in the industrial town of Trbovlje, in Slovenia. The name Laibach (Austro-German for the capital city Ljubljana) refers to the group's militaristic self-stylization, propagandist manifestos and totalitarian statements. Primarily making industrial pop music, Laibach's practices draw upon avant-garde art history, nazi-kunst and socialist realism. Their public performances, as an anonymous and uniformed quartet, provoke de-individualisation and make conceptual proclamations through forceful sonic stage performances. Laibach practices collective work, dismantling individual authorship and establishing the principle of hyper-identification. Having defined the term "retro-avant-garde" in 1982, since then they have creatively questioned artistic "quotation," appropriation, copyright and copy-left. Laibach is especially known for their cover versions of Euro hits including *Life is Live* and *One Vision*.

monochrom (AT) Founded in Stockerau, Austria, in 1993, monochrom is an international collective characterised by proto-aesthetic fringe work, pop attitude, subcultural science and political activism. Recent projects include releasing a leftist retro-gaming project, establishing a one-baud semaphore line through the streets of San Francisco, starting an illegal space race through Los Angeles, burying people alive in Vancouver, and cracking the hierarchies of the art system with *The Thomann Project*. In Austria they have eaten sausages made from their own blood in order to criticise the grotesque neoliberal formation of the world economy. They have also composed melancholic pop songs about dying media forms, done international soul trade, staged propaganda camps, created epic puppet theatre, done aesthetic pregnancy counselling and food catering and – sorry to mention – modern dance. The group's members are Günther Friesinger, Johannes Grenzfurthner, Evelyn Furlinger, Harald List, Anika Kronberger, Franz Ablinger, Frank Apunkt Schneider, Daniel Fabry and Roland Gratzer.

Pallas Contemporary Projects (IE) Founded as Pallas Studios in 1996, and run by artists Mark Cullen and Gavin Murphy, Pallas Contemporary Projects (PCP) is located in Dublin. PCP develops exchanges between Irish and international artists who have a strong conceptual approach to their work, and also offers an in-

ternally-curated programme of exhibitions, augmented by invited curators and exhibition exchanges with Irish and international organizations. PCP also develops projects in its own studios, and in locations throughout Dublin, such as council flats awaiting demolition in Pallas Heights, The Hugh Lane Dublin City Gallery, Dublin Docklands, and in London, Belfast, Rotterdam and Bangkok. Recent projects include the two-part exhibition *Automatic*, presented in London and Dublin, the presentation of films by Hito Steyerl and Manon de Boer, and *The Problem with Stability* by Australian artists Pat Foster and Jen Berean.

RAQS Media Collective (IN) Made up of Jeebesh Bagchi, Monica Narula, and Shuddhabrata Sengupta, Raqs Media Collective is based in Delhi, India. A word that in Persian, Arabic and Urdu describes the state that whirling dervishes enter into when they whirl, Raqs signifies and embodies a kinetic contemplation of the world. Raqs has been variously described as artists, media practitioners, curators, editors and catalysts of cultural processes. Their work, which has been exhibited internationally, often takes the form of installations, online and offline media objects, performances and encounters. They are members of the editorial collective of the *Sarai Reader* series, and in 2008 curated *The Rest of Now* and co-curated *Scenarios for Manifesta 7*.

Reactor (ENG) Based in the UK, Reactor is a group of contemporary artists who create projects in which audiences become active participants, bringing to the foreground group dynamics and social interaction, as they immerse themselves in an unknown that invites risk-taking and creates a heightened sense of reality. The multilayered and social nature of this experience encourages diverse interpretations of its meaning and emphasises the responsibility individuals have in forming collective perceptions of reality. Interested in community building and the social microcosm, the artists employ social technologies—including Web based networking and complex CCTV systems—enabling the work to transcend its expected parameters, spilling into the world beyond.

Thierry Geoffroy / Colonel (DK/FR) Since writing a manifesto in 1989 on five types of moving exhibitions, Thierry Geoffroy / Colonel has been creating stimulating situations that help participants develop their awareness of emergencies in contemporary society. His project, *Emergency Room*, is a physical space for professional artists to exhibit and debate daily about emergencies; *Critical Run* is a format for debating while running; *Protest Fashion* is a format

for debate while at a rave or dancing a slow dance; and *Awareness Muscle* aims to train the collective "muscle of awareness." These projects intend to enable participants to face together, before it is too late, the important issues of today. *Emergency Room* has toured internationally and been enacted at P.S.1. in New York.

Urban Subjects (CA/AT) Urban Subjects is a visual research collective based in Vancouver, Canada, and Vienna, Austria, formed by Sabine Bitter, Jeff Derksen, and Helmut Weber. Together they develop interdisciplinary artistic projects focusing on global urban issues, the texture of cities, and on civic imaginations. They recently published the book *Autogestion, or Henri Lefebvre in New Belgrade*, with a previously unpublished manuscript by Lefebvre (Fillip, Vancouver, CA and Sternberg Press, Berlin, DE) and have a forthcoming edited volume, *Not Sheep: New Urban Enclosures and Commons*. They are currently developing an international exhibition on the urban effects of Olympics and Expos, *Where the World Was: Cities After Global Mega-events* and are working on a project on new forms of autogestion in relation to the state, in Caracas, Venezuela.

WochenKlausur (AT) Staging public interventions since 1993 at the invitation of art institutions, WochenKlausur develops and realises proposals for improving sociopolitical deficits. Following many 20th century artists who understood actively taking part in the shaping of society to be part of their practice, WochenKlausur sees art as an means for achieving long-term improvement in human coexistence. Artists' competence in finding creative solutions, traditionally utilised in shaping materials, can be applied in all areas of society, such as ecology, education and city planning. According to WochenKlausur, there is no difference between artists who do their best to paint pictures and those who do their best to solve social problems. However, the individually selected task, like the painter's self-defined objective, must be precisely articulated. WochenKlausur has conducted more than 30 projects, involving over 60 artists, in Japan, America and Europe.

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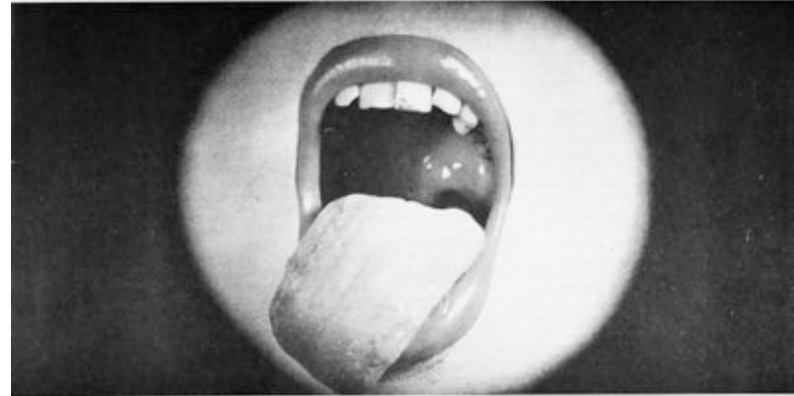

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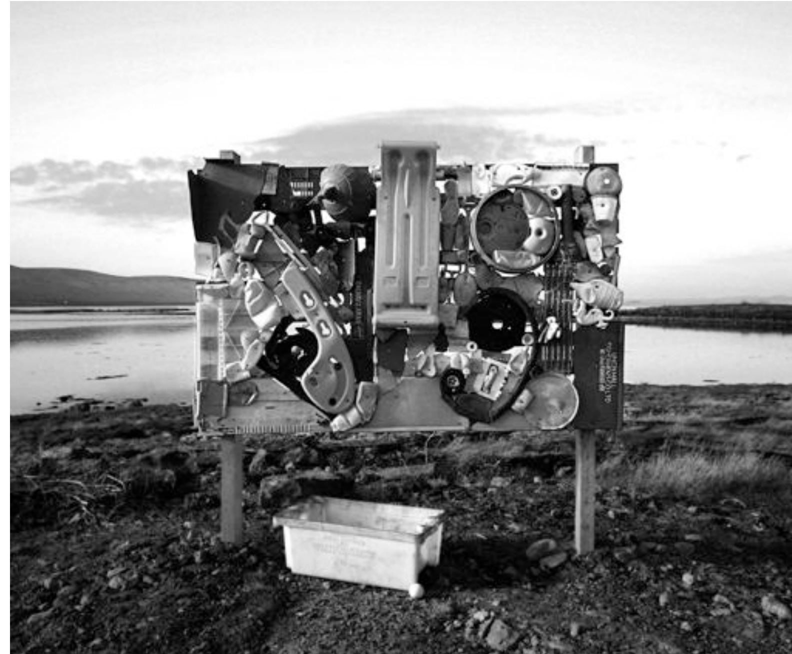

IMAGES

1. Cover of *CoBrA Journal* no. 4 (November 3, 1949). Paper, 30.8 × 24 cm, 26 Pages, published by CoBrA, Netherlands. Image courtesy of the Cobra Museum of Modern Art, Amstelveen

2. The Guerilla Girls at the Women Artists Action Group symposium (WAAG), June 1991, IMMA, Dublin. Image courtesy of Pauline Cummins and the Artist led Archive

3. Ant Farm, *Truckstop Proposal*, 1971. Paper (1 of 8 pages), 21 × 29.7 cm. Image courtesy of Chip Lord

4. Chto Delat, *Partisan Songspeil: A Belgrade Story*, 2009. Video / music, Belgrade. Image courtesy of the artists

5. Joseph Beuys, logo for the Free International University, 1978, Art Research & Exchange, Belfast. Photo © Rainer Pagel and courtesy of the Artist Led Archive

6. Tamas Kaszas, *Seashore Reliefs*, 2006. Found plastic on wood, as part of the Ground Up Collective. Photo © Martina Cleary and courtesy of Ground Up

7. REPOhistory, *Benefits of a Free Market Economy*, 1992. Street sign installed just outside the NY Stock Exchange building on Wall Street, NYC. Photo-silkscreen on aluminum, 45.7 × 61 cm. Image courtesy of Gregory Sholette

ANTI-CATALOGUE #01

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