Every Cloud has a Silver Lining
Shaped as a Bullet

Problematizing the common towards a new synthesis

David Muñoz Alcántara

Thesis Research and Production Project
Master of Arts, Applied Art and Design
Aalto University, School of Arts, Design and Architecture
March 2012, Helsinki

Tutors:
Kalle Hamm
Tomas Träskman

Professor:
Timo Salli
Contents

Acknowledgement
  8

...and so on and so on.
  11

Abridge
  12

Reflections on Transparency
  16

  Transparency as a Concept
  18

  Transparency as a Material
  22

  Transparency as a Structure
  26

  Transparency as an Organism
  34

Reflections on the War Machine
  40

  The extensive -mediated-state-of-war incorporated
  in the common of everyday
  42
Crystallization strategies and points of connection

48

The normalization process of interpersonal relations and the consolidation of a status quo

56

A wall as a window as a call for synergy

66

Public practice in art

75

Conclusions might never come

83

Glossary

87

Reference to the Notes

93
Acknowledgements

During these study years I had stumble upon an intricate network of causalities—in the form of events, news, personal encounters, and situations—that had motivated, touched and triggered my reflections. Many of these synchronies were so fleet that it is difficult to recall them all, but their value stays deeply within me.

I am profoundly thankful to my family, friends, colleagues and professors for the support, words of advice, discussions, and above all for their shared vision that has inspired and affected me in many ways.

In particular, I would like to thank the production support given by the University Staff from the workshops facilities: Arto Sillanpää, Temu Mantyla, and Martin Hackenberg (wood) Tomi Pelkonen (ceramics), Elina Piispanen (glass), Manne Kuva, and Matti Kauppinen (metals), Janne Hirvonen (jewellery); to the professor Timmo Salli for his quick but always punctual advises; to the professor Juha Varto for the illustrative discussion that helped me clarify some of the directions in my work; to my supervisors Kalle Hamm and Tomas Träskman for their comments and guidance on the work.

To my colleagues, friends and family—Woojin Chung, Ai Ono, Hyerin Jung, Claudia Garduño, Satoshi Yoshida, Niels Ole Frandsen, Ersin Fahrettin, Salil Sayed, Jan Ahlstedt, Antti Seppanen, Jatte Riikonen, Miriam Attias, Ahmed Al-nawas, Marisel Sotto Godoy, Khadar Ahmed, Timo Tuhkanen, Miranda Vuolasranta, Urpo Vuolasranta, Jesus Muñoz, Miguel Muñoz, Georgina
Alcántara and David Muñoz L. de G.-, I am infinitely grateful for their support, active participation, and collaborations.

Especially, I will like to thank Giovanna Esposito for her constant support, valuable discussions, and contributions during all the process.

My MA studies were financially possible with the awarded grants:
The Arts Council of Mexico CONACULTA-FONCA, grant for studies in foreign countries.
Fundacion/Coleccion Jumex, grant for studies, scholarship, and sponsorship program.
The Arts Council of Finland, grant for projects related to multiculturalism.
And Arazzo Oy, who sponsor part of the production for the exhibition How Land Lies, After the Spring the Fall Afoul.
I aim here only at revealing myself, who will perhaps be
different tomorrow, if I learn something new which changes
me. I have no authority to be believed, nor do I want it,
feeling myself too ill-instructed to instruct others.

Montaigne.
... and so on and so on.

Note to the reader: the following pages articulate a compilation of reflections on a research I started on 2009 regarding the dynamics of transparency and its relation to the economic, politic, and social contemporary situation in a dialogic relation with the art territory. A multilayered network of thoughts, both in the manner of written text and works produced in Helsinki from 2010 - 2012, as an artistic response to the present global/local panorama.

The format reflects an open exploration with the initial questions: How to compile knowledge out from the restrictions of a linear structure? and, how to present its content as a multi-nodal and open-ended process? It stages the possibility of not closing a research with conclusions, but opening it up with further questions.
Go first to your old plant and watch carefully the watercourse made by the rain. By now the rain must have carried the seeds far away. Watch the crevices made by the runoff, and from them determine the direction of the flow. Then find the plant that is growing at the farthest point from your plant. All the plants that are growing in between are yours. Later [...] you can extend the size of your territory.

Carlos Castañeda

In my work, the references to particular theories or practices act as a search for accidental collisions that add something to the process and at the same time produce reactions, explosions or possible changes of direction. In a way, the historical background is just part of the playground for a productive encounter between different angles of reflections. If we move in a constant oscillation between a dérive and a détournment, what survives after this process is what I use as material for modelling a possible scenario, which I understand as an artistic space of action.

What particularly interests me is the historical struggle around the possibility of change and the impossibility of remaining, if “[we] have to change to stay the same”\(^2\), what detonates the decision making process between holding to something or letting it go is a constant negotiation between forces in conflict.

These chains of changes consolidate what Manuel Delanda -through a Deleuzian understanding-
denominates as *immanent patterns of becoming*: the crystallization process of structural intense and dense differences defined by their capacities to affect or be affected.

In order to perceive these differences, I propose through this work to assay transparency from different perspectives: as a concept -how limits and frontiers emerge and dissolve-; as a material -fluid dynamics and properties with the ability to generate different forms and patterns-; as a structure -the way this patterns and forms make alliances-; and as an organism -the self-organization of structures in relation to a system.

(Endnotes)
1 Carlos Castañeda: 1971:28
2 Willem de Kooning
Reflections on Transparency
Transparency as a Concept

Is not enough for theory to seek its realization in practice; practice must seek its theory. Situationist International, 1966

By definition, transparency is a nominative condition determined by a property of an element that allows to be perceived through. The origin of the word as a general term denoting a non-opaque object dates to the late 16th Century; its etymology comes from the Latin word transparere, trans- ‘through’ + parere ‘appear’.

Being materially transparent is to allow the pass of light through an object so that whatever lies behind it can be distinctly seen. Transparency connotes a translucent position towards the perception of thoughts, feelings, emotions, motives, and a state of openness or exposure to the public scrutiny in organizational (political, institutional, social, economical) and private matters.

As a property for translucence and opaqueness, transparency implies a filtering mediation of the material that moves transversely across the elements, as well as a formal displacement that affects the structural appearance of perception. Therefore, it serves as an intermediary agent for transgression, allowing either to reveal and/or to hide connections in accordance to the personal or institutional political motivations.
The mediating condition of transparency is proposed here as a tool for cultural analysis, acting as a pendulum to direct the gaze by filtering importance and revealing new meanings in every layer. Transparency as mediation acts like a conductive element for transmission; it detonates its material properties and its capacities for resistance, urgency, transformation, and emergency.

(Endnotes)

1 Knabb, Ken (ed.), 2006
Transparency as Material

There is no mother tongue, only a power takeover by a dominant language within a political multiplicity.
Deleuze and Guattari

To understand materiality is to understand its properties. Materials are organized through different phases or stages of transformation, the limits of each stage can be identified when the consistency that determines the equilibrium of a phase is affected energetically to a certain level where the properties of the material reach a point of structural transformation. These transformations can be reversible and/or irreversible, depending on the capacity of the material to recover its properties after the energetic flow that propitiated its transformation in the first place cedes to affect.

The material’s capacities and tendencies actualize as patterns and forms, allowing different ways of categorization -determined by the patterns of their affects and by the forms of their singularities. The study of the material’s properties and their reactions is elaborated through interpretations (semantics) or explanations (information processing). Therefore, the study of its forms and patterns is done analytically by separating the properties from the patterns and from the forms, or synthetically by correlating their properties to their patterns and forms.

Material articulation occurring in the same temporality can be recognized as a stage in its
history. Each of the historical moments becomes actualized by a game of tensions between the memory of the material and its resistance capacity.

The consistency of art as a process for realizing transparency reverts its material condition into its immaterial potentials, detaching it from the representational constrains and expanding it across the territory of pure experience. From this perspective, the realization of art experience via a process of transparent actualization emerges from the interaction between its different elements (real-potential-virtual) functioning as active agents for its creation.

The transparency of contemporary artworks connects its potential transparency with a virtual one, and inserts their possible incidence into the realm of the real. Actual transparency acts as a channel for the temporal realization of a real experience, allowing the capacity of experience to become actual (to be actualized) into the materiality of art.

The reversion of art’s transparency stages a change of paradigm, moving the artist from being a producer of experience into becoming a mediator of the experience actualization process.

(Endnotes)

1 Deleuze and Guattari, 1987:7
Transparency as Structure

Yes, we can speak about the autonomy of art; and, yes, art does have an autonomous power of resistance.

Boris Groys.

Habits and routines could be conceived as layers of self-sedimented strata that comprise the morphogenetic warp of the communitarian structure, which is collectively processed through its tensional elements. Therefore, every act of questioning the habits and routines functions as a de-stratifying process of the personal and collective body.

Functioning as multiple agents of change, every person (individual) and group (entity) react to each other’s singularities, diverging and colliding their multiplicities through an intensive difference-driven process that constantly affects their structural organization. This process of de-stratification could be perceived as differential singularities according to Deleuzian terminology. The inherent place of action where these sets of relations are realized, including their material and immaterial inherent properties, is conceptually defined as a space of possibilities.

Carrying on with the Deleuzian logic, it could be concluded that the space of possibilities is structured by its singularities, which in addition are feasibly divided into potential singularities and actual singularities. The main function of each type is to detonate a process of diversification and identification and therefore setting a complex structure...
of elements into play: the synthesized interpretation of what Gilles Deleuze defines as the superior body, body without organs, or plane of immanence.

Following this theoretical framework, Manuel DeLanda proposes that the singularities' dynamic relations could be measured and organized in terms of density and intensity; denoting, for instance, categories in terms of rates of change and speeds of becoming. DeLanda’s perspective allows us to approach the Deleuzian temporal continuum interpretations of time as personal experience.

Time perception in terms of density and intensity varies concordantly to the scale of perception. Every different scale organizes itself into recognizable patterns and forms, allowing time a certain type of materiality that fluctuates with the speed and extension of its affects.

Thus, if the interpretations of time are a personal experience, it could be said that “[t]he term extensive may be applied to a flow of time divided into instants of a given duration and extension, instants which might be counted using any device capable of performing regular sequences of oscillations.”

This could be visually exemplified by the representations of scales in the cycles of sonic divisions used by Curtis Roads to explain sound perceptual relation between the frequencies and their durational time scales. To find a metrical representation for time that could include the material and immaterial properties attached to the physical perception of temporality is more complicated.

Deleuze differentiates the temporality dimension of the transcendental, the actual, and the virtual
dimensions by categorizing them in accordance to their capacities of becoming. The transcendental temporality, as something with a permanent capacity, is inhabited by pure beings without becoming, contrary to the situation of the virtual temporality that has a potential capacity populated by becomings without being. For the actual temporality, the capacity resides in the ‘parallelism’ that intertwines between the transcendental and the virtual with different levels of intensity, but without any trace of sequentiality or even directionality.

Deleuze traces the concept pure temporality by focusing on the different moments of its transitions, and paying special attention to the event in suspense, hence capturing the moment when the actualization process of time is realized. It can be summarized as the instant when something is about to be actualized while at the same time it is staging a moment of unactualized transition "in the critical point of suspense"⁴, as DeLanda remarked. Pure temporality is “inseparable from the event that occurs at that point, [...] as always forthcoming and already passed.”⁵ It is suspended in this punctual condition of time by defining itself “as an empty and pure form [where] time itself unfolds [...] instead of things unfolding within it”⁶.

The transitions through the different phases of temporality could be understood, in DeLanda’s terms, as immanent patterns of becoming that are the operating articulation of their elements, arranged around their capacities to affect and their capacities to be affected.

Could these propositions of temporality be extended to the structural definition of transparency? Being a conditional relation between the signifying and the signified, pure transparency is suspended at the
critical point between becoming sense and being non-sense of unfolding pure presence. Not yet actualized as a state of affairs, and not yet translated into symbols and/or signs.

Following this logic, the capacities of the artistic temporality are articulated between their elements of perception and their elements of experience, creating singularities that shape an extended field of concepts and cope with the parallelism between percept and sense.

‘What is perceived’ (or made transparent) is a bi-directional exchange constructed from the artistic perspective; a commitment to not just present but to create percepts that could be filled with new forms of sense. This situation opens the potential temporality of art as an alternative production of knowledge, inserting the artwork as cultural critique. Art must overpass the limits of its own representation -that is strictly attached to mimicry-, and open its practice as a processual experience.

To act provocatively has been a common artistic strategy for actualizing its experience, and a seductive tool used to diversify the points of view via the instauration of conflict. It has placed art in the middle of the persuasive institutional discourses by:

1- Stratifying the act of provocation into different levels of perception through a constant process of de-materialization and re-materialization of the art object (play of transparencies).

2- Expanding the definition of contemporary art as an iteration that transgresses into other discipline’s domains and spaces for practice.

3- Bridging artistic matters of concern through critical theory and practice.
In this sense, the transgressive capacity of the arts is directed to break the limits of its representation towards its actualization by taking the form of a re-stage/re-enactment scenario, where different sets of relations could emerge after new iterations.

Sternfeld and Ziaja’s thesis on the Post-Representational Curating unfolds that through a dematerialization of the artwork -by means of incorporating critical information as content- it infiltrates values into the institutions via concepts, processes, situations, and information analysis. Using these artistic resources as tools to intervene the institutional space and reformulate its classical tasks of “conservation, reserve, exhibition, and communication”, Sternfeld and Ziaja identify a transmutation of the institutional space from a space for presentation to a space for experience and production.

They return the question to the issue of ‘critique’ in relation to the institution by an appropriation of the “institutional space as a place for producing discourse and exchange”, therefore extending the same position for all the spaces of exhibition as “place(s) for staging antagonism”.

The shift from a representational to a processual approach in the arts demands to formulate a performative artistic practice, where the actions function as agents of contestation and are inserted into the conflict zones of the apparatus’ relations between the public and private spheres. The purpose should be to extend the borders of their effects, working, for example, as catalyzing factors towards a reconnection between demos and oikos.

Therefore, art encounters become contact zones of contestation that assemble not objects but organize
conflicts. By situating the audience in the necessity to take a position\textsuperscript{11}, the modes of perception are extended in order to facilitate a starting point to negotiate the possibilities in the realm of the real and direct our capacities to produce a Re-Historification\textsuperscript{12} of our cultural imaginary. Thus, a state of constant reformulation of the contemporary embodiment of art in the post-colonial constellation is triggered as a mean to expose (make transparent) its connections.

(Endnotes)


“In a Deleuzian ontology, species (or any other nature kind) is not defined by its essential traits but rather by the morphogenetic process that gave rise to it”. According to this definition, species “[…] rather than representing timeless categories, species are historically constituted entities” DeLanda, 2002:9-10

2 DeLanda, 2002:84

3 Roads, 2004: Chapter 1

4 DeLanda, 2002:116

5 Deleuze, 1990:80

6 Deleuze, 1994:88


(last reviewed: February 16\textsuperscript{th}, 2012).

8 Ibid.

9 Ibid.

10 Ibid.

11 Ibid.

12 Ibid.
"World War III will be a guerrilla information war with no division between civilian and military participation.”
Marshall McLuhan.

"Does art have its own territory that is worthy of being defended? Does art hold any power of its own, or it is only able to decorate external powers- whether these are powers of oppression or liberation?“¹ These starting questions pertain to Boris Groys’ journey on defining art power.

Power is usually confused with domination, although there is an epistemic basic distinction that separates experiencing power from controlling power. This confusion has led to the presumption that the equation power/freedom can be capitalized and redistribute as a social space where people can become themselves. Market and anti-market relations have shaped the codes for controlling, coding and taxing energetic exchanges by strengthening the hierarchical social relations, under the aegis of a processual historical stratification of knowledge distribution. The aforementioned is reinforced with the construction of symbolic meaningful actions along with the institutionalization of social obligations in favour to keep the ties inside the organism.

There has been a constant search to gain self-consciousness as a mean to attain autonomy from the structure -issue that still shakes the power distribution discussions. Even within the ecological
discourses, survival seems to be the element that catalyzes transparency, becoming the factor that will set two different axis into a positional coinciding confrontation: a mediation plane between what we decide to preserve and what will be preserved.

Back to the epistemic distinction between knowing and controlling power, the dispute interplays between the acts of recognition and/or denial that intertwine the execution of power ‘to control over something’, determining its legitimacy by dislocating it from general understanding. The degrees of individual autonomy are then translated into levels of acceptance and the consequences of dynamics dislocation between legitimacy (recognition/denial) and understanding (accordance/discordance). This dislocation could be distinguished by the following propositions:

- That I tolerate does not mean that I accept.
- That I accept does not mean that I agree.
- That I agree does not mean that I understand.
- That I understand does not mean that I tolerate.

The legitimacy conflict has also blurred the distinction between autonomy and independence amid the central dispute for defining -and defending- autonomy. In order to explain this situation, how the individual limits are established must be distinguished.

A constituent self\(^2\) could be defined as an individual or group of individuals whose relational patterns generate a membrane that keeps their relations in flow: i.e. a cell, an organ, a body, or a territory. The relations to their environment or other constituent selves are always organized by their degrees of co-dependency. Their autonomy -which should not be confused with independency-, fluctuates around the density related to their levels of co-dependency and the intensity in their degrees of influence, which are produced by their relations exchange. When the
difference between their correlative levels and degrees becomes more dramatic, the inside and outside borders of the constituent self emerges.

Based on the previous definition, an artist could be understood as an agent with the capacity to transgress or to create borders. Questioning the borders of the self—as the material for artistic actions—has taken many shapes. As a consequence, the territory to explore has extended into multiple directions: interpretation, representation, authorship, and actualization, just to name a few recurrent issues that define the art praxis’ substance.

Every attempt to redefine these borders becomes a reversible play with the affects, moving multidirectionally through the hierarchical chains of relations and multidimensionally through the organizational arrangements of percepts and precepts in the informational structure. Art—as an element of reversible capacities—pursues to confront both, the percepts and the precepts. At the same time, it seeks to question the definition of the subject, and the definition by the subject.

In other words, art makes transparent the process of subjectivation that occurs after constraining an entity into a particular border. The transparency takes place by using its inherent mechanisms of appropriation and incorporation, which function as agencies for intervention. This capacity could be defined as a reversible subjectivity condition. For instance, Christian Jankowski’s work questions the art apparatus by subjecting it to the process of his artistic production. Or, in some of Ai Weiwei’s works—where the external censorship to the contents of his actions functions as a positive feedback for exposing critical information contained in his artworks—incorporating governmental surveillance demands on his
actions functions as a tool for inserting his work in the public domain.

Ergo the emphasis on being conscious of the potentiality for transparency created by the artwork’s reversible subjectivity condition. Artists have incorporated this condition into the art apparatus as a strategy to expand the effect of their praxis, and thus becoming active elements for social, economic or political transformations. The question then is where do these transformations could lead us and how fast?

(Endnotes)

1 Groys, 2004:13

2 Reformulated as a definition: individual or group of individuals whose relational patterns generate a membrane that keeps their relations inside a co-dependent flow.
Reflections on the War Machine
The extensive-mediated-state-of-war incorporated in the common of the everyday.

I think there is a stronger sense of time being not past and future but rather memory and expectations, my time and your time.

Olafur Eliasson

The history of civilization is measured by the histories of the transformations in the structure that consolidates it; these changes have been categorized as revolutions. The term revolution can be better understood as the metaphor of a fluid, a life span that revolves around change. Its velocity to change is proportional to the tools needed to achieve a transformation.

Specialization has played an important role on these transformations where knowledge consolidations function as a platform to launch the materials of change. As a consequence, the instauration of institutions had been playing an active role on mediating these changes -sometimes acting as constrainers and other times as catalysts-, but, without a doubt, the biggest regulatory tool of change has been the incorporation of the military enforcement into the societal structure.

Every social structure can be perceived as a constitutive process in constant territorialization and consolidation by the formation of borders. A frontier emerges when the level of stability between an area and a group in relation to the others
crystallizes in time through hierarchies, traditions and myths. This stability is conveniently understood as homogeneity by the organizational institutions, whose strategies of control tend to preserve the divisions in order to gain power to consolidate as National States or Capital States.

Claiming the role to warranty the equilibrium of a social structure, the State apparatus needs to warranty itself a political sovereignty or domination. The army works as the physical integration of the war into the juridical duties, that seek to ‘prevent’ a violent confrontation materially supported by armament resources and, at the same time, to expand its territorial influence through an armed-peace contractual resolution. This prevention of an imminent state of catastrophe has been incorporated into daily life and private spaces in many different ways (marketing, publicity strategies, news, educational systems, architecture, and monuments among other strategies) having as consequence a blur in the transparency of what does a State declares as the reason for conflict on the years to come.

A categorical shift from materiality to immateriality -as Michael Betancourt mention in his essay Immaterial Economy as the Necessary Supplement of Material Capitalism describes “the shift from productive manufacturing economies to speculative/financial economies“. It is important to underline how this shift reflects on the nature of the Capital State, being what nowadays warrants an investment: an equation between the corporate alliances to monopolize material resources and the military power to constrain the immaterial resources from moving freely.

This immaterial condition has permeated into the mainstays of society. It seems that today when we refer to freedom is only in terms of free-market,
when we talk about peace is in terms of armed-peace, and, in consequence, transparency becomes a mediated-transparency.

**Biopolitics**, **necropolitics**, **decolonization**, and **turbo-fascism** are concepts that have emerged in many debates during the last decades around the material and immaterial extensions where politics and economy are used as powerful tools to take control over the domain of life emerging. These terms have also been incorporated into the discourse of arts as **Post-Kusothian** or **Neo-Kraussian** questions, referring not only to tautology but to the extensions of the art territory.

(Endnotes)


2. Based on Georges Dumézil’s analysis of Indo-European mythology where the representation of domination came in the conjugation of an opposed duality between the magician-king and the jurist-priest. Deleuze and Guattari place this complementary articulation as the principal element to consolidate what they define as the State apparatus. Deleuze and Guattari, 1986: 1-3

3. Betancourt: 2010

4. Simon Bezon: “Arguing in favour of this shift as being slightly more regional in character, we must note that ‘material’, manufacturing-based capitalism has not disappeared, but simply moved to Asia (as Betancourt identifies). Indeed, only the fact that China continues to underwrite US debt has allowed the American economy to continue to function, and hence also allowed the speculative bubbles that have occurred over the last several decades.” Betancourt, in response: “[…]the contemporary shift to financialization is not driven by a lack of physically productive sites for investment in these developing markets, but rather by (1) an ideology of rupture between physical and immaterialist value, recognizable as the aura of the digital; and (2) the use of fiat currency as the globally dominant reserve currency”. Ibid.

5. With the publication in 1969 of *Art after Philosophy*, Joseph Kosuth challenge artists to question the tautological nature and function of the art condition. The work opened deeper considerations of the institutional, social, cultural and political conditions of art.
[P]ractice is not defined in relation to a given medium [...] but rather in relation to the logical operations on a set of cultural terms, for which any medium [...] might be used. [...] It is organized instead through the universe of terms that are felt to be in opposition within a cultural situation. Krauss, 1979:37-38
NECRO-POLITICS
An intense dissatisfaction on the current global panorama, extended through the race of needs, has spread permeating almost every layer of the societal structure. Although disruptive social movements have emerged all over the history of civilization, nowadays is difficult to recall them without a strong reminiscence to class struggles. Then, how can we explain the natural process of transformation in the human condition without falling into the categorical connotations that usually end up as loops of thought?

Adaptation as the axis where the categorical distinction has been trapped, along with the intrinsic possibilities attributed to change, has transformed into a persuasive tool pertaining to the dialectical condition concerning only to unidirectional arguments. In this scenario, the role of transformation usually ends as a semantic variation: adaptation as resignation proceeding from the resolution and not from the solution of the problem, situating adaptation as a mere condition for survival.

Disconnecting adaptation from survival seems to be a difficult task, especially when it we needed an urgent evaluation regarding what do we need to preserve on the first place. Although the problem appear to have
no solution, at least it is possible to determine the
direction of the actions by tracing their connections
to the reactions in terms of density and intensity.

A series of ‘conscious’ decisions had traced the
outline of what is preserved and how the past is
understood, in order to have a projection towards
the future and determine our perceptions as isolated
elements inside a linear historical narrative.
These chronicles are hiding the complex connection
between ideas, which are frequently denied as
contradictory but that, in a deeper level, functions
as complementary by contraposition.

What kind of connections can we trace between the
forces that form ideological movements? Is it possible
to make a historical lecture of the transcendental
in reference to its core ideas by connecting and
identifying common discourses with the problematic
they were targeted to? Could this help to clarify also
the connections between the assemblages of social
motifs that conforms our contemporary scope? Are
there common disputes in the arguments that connect
theories like communism, capitalism, the avant-garde,
illustration, renaissance and romanticism? How can
we make possible to complement the understanding
of history not trough different ages, but trough a
similarity in problematic? Could it be more useful for
approaching our historical moment to determine how
the relations between constant and particular elements
affect each other in time and space? How to make a
lecture on life and on the particular transformations
in the human relations to life in terms of agencies
instead of eras? How to include subjective knowledge
into the dialogue?
“That’s the effect of living backwards”, the Queen said kindly: “it always makes one a little giddy at first -”
“Living backwards!” Alice repeated in great astonishment. “I never heard of such a thing!”
“— but there’s one great advantage in it, that one’s memory works both ways.”
“I’m sure mine only works one way.” Alice remarked. “I can’t remember things before they happen.”
“It’s a poor sort of memory that only works backwards.” the Queen remarked.
“What sort of things do you remember best?” Alice ventured to ask.

It seems to be a matter of perspective, in which the relational capacities of each individual arise as complementary particles between the elements of the complete equation. Perception acquires a renovated validity condition as a boundary for what does the gaze interprets from whatever is being revealed. Generating a condition where reality cannot be possessed as an absolute, static, solid object of truth, but could be understood through a constant negotiation of individual agents with their inner and outer differences.

The aforementioned generates a multimodal condition that fixes the distinction of a realm border in dependence to the density and the intensity of the common properties/qualities, and in relation to their categorical labels. Like if we were assembling a puzzle of agents that generate constant and mutable sets -or agencies of change.

The grounds for dialogue become an arrangement of scenarios, where the interrelations between the differences behave as synthesizers of the utility inside the agencies of change, which also function as
catalysers that detonate the social and technological movements. Their effects trace recognizable patterns of tendencies that affect the coming interrelations, either reinforcing or dissipating their consequential formations. A critical focus is needed on the effects and understanding of the elements involved in order to generate a holistic conception that includes the emergent properties and the particular aspects that act through the process of transformation.

If we think of perceptual communication in terms of substance certain limitations emerge, such as the Dawkins’ middle world condition that exhibits the complications of understanding from a human scale point of view –i.e. the microscopic and macroscopic world.

The predicament of gazing from the human perspective has extended through different material and immaterial territories of incidence, requiring an interaction of metrics to be able to picture the possible incidences in scales of duration, dimension and extension. As consequence, the location becomes determinant: where do we position the observer? Until which extension do we want to perceive? What kinds of tools are needed?

Knowledge has been divided into three main categories according to the elements of study: concepts, percepts and accepts. These elements derivate into precepts -or established and stratified knowledge recognition coordinates- which usually determine the flux of value: symbolic and material.

Knowledge is the result of the depuration of particularities into substance. In every reiteration of the process for extracting knowledge, the substance that is subjected to the study suffers a transformation of objectualization. This condition of perpetual change locates knowledge in the subject
position of a particular objectivity. It also provides knowledge with an expiration date inside the study’s timeline, the context particularity, and the functional effect of the experience. For example: the act of knowing has the capacity to be inclusive by moving within an expansive force, or to be exclusive through a compressive force. In both cases, the objectual part in the act of knowing has the tendency to become an entropic system due to its irreversible condition in the process of generating experience.

Complementing the spectrum of this situation, the experiential dynamical effects of the action are irreversible even if the condition of the relation is reversible. In other words, the subject of study has the same capacity to affect and to be affected by the study’s objectivity. The material properties accumulated in time are arranged through interactions by an intensive differentiation driven process, embodied in the realm of reality as actual or potential.

Continuing with the example of the act of knowing as an act of a material transformation, knowledge is actualized into the everyday via habits and routines that could be interpreted as a matter of articulation and as a matter of implementation - both conceptually and practically. For instance, implementation has a finite temporality that keeps a static central node in the form of a statement; all the experiences revolt around this central idea until its completeness by confirming or deceiving the statement. The statement could be true or false, but the material constituent has the same exponential effect in any instance: it becomes a fact that is known (i.e. ‘knowing’ vs. ‘not knowing’).

On the other hand, articulation has an infinite temporality that tenses experience and actions into
dynamic networks of exchanges updated through practice (know-how). The element that catalyses articulated knowledge into implemented knowledge has the role of memory in the material; previous data or history functions as a mnemonic device that actualizes knowledge. By questioning the systematization of experiences, the condition of knowing is activated in favour of boosting the content attributed to the matters of fact towards its transformation into matters of concern, and thus transmuting the materiality of knowledge into a productive delirium.

A translation of this stratification process in terms of transparency, could help to comprehend the agencies and their capacities to affect the relations involved in the densification process of our intersubjective potential reality in resonance to the actual state of things.

From a material analysis perspective, transparency’s formational pulses can be distributed between capacities (affects) and tendencies (singularities). The pulses in flux interact and transfer new elements through their energetical properties that can be incorporated either as additive or subtractive reactions. The study of their properties and reactions could be elaborated as interpretations (semantics) or explanations (information processing), inserting a reflective and/or prospective timeline as the axis for the study.

The properties are arranged through similarities and differences as a result of the exchange in material formational pulses and through this correlation, the groups of particular and general similarities can be organized as forms -as an opposite to the groups of particular and general differences that can be organized as patterns. In any case, the study can be done analytically (by separating the properties from
the patterns and from the forms) and-or synthetically (by adding the properties to the patterns and to the forms).

(Endnotes)
1 Latour: 2005:14
2 Lewis Carrol, Through the looking glass.
Idiots

Broadcasting Tonight In All Channels

Prime Time 24 HRS Special Edition
The normalization process of interpersonal relationships and the consolidation of a status quo

We’re an empire now, and when we act, we create our own reality. And while you’re studying that reality -judiciously, as you will- we’ll act again, creating other new realities, which you can study too, and that’s how things will sort out. We’re history’s actors... and you, all of you, will be left to just study what we do. Ron Suskind quoting an unnamed aide to George W. Bush

One of the biggest disputes in social organization takes place around the process of normalization in life. The definition of what is seen as normal has taken many shapes through history. Nowadays, normality could be defined as a precarious equilibrium of allowances between the amount of input and output of activity or inactivity noticed. A passive state of balance is generated when the relation between the intensity and the incidence of the action does not generate an impulse strong enough to be recognized as a threatening reactive activity. The equation of normality is then measured by the capacity of the action to become by avoiding a reaction that could endanger the balance.

On September 3rd, 1977, Jirí Kovanda’s performed Contact, an action that consisted on apparently unintentional casual “bump into passers-by”, documented by Pavel Tuc. These accidental collisions in the streets of Prague were an attempt “to explore what normal relations might be like”. The work’s
strategy into the historical context acts as a response to the Czechoslovakian repression lived in the 1970’s. Like Kovanda’s performance, many other dissident intellectual movements appear constantly as strategies to expose forced disparities due to political purges.

After the initiatives driven by Fluxus, the Provos, and the consolidation of the Situationist International group around the 1960’s, the concept of dissident became assimilated and thus, normal. Declarations and Manifestos were a common artistic tool to permeate ideas that subsequently got dissolved by repressions or alienations. Therefore they were integrated into the social-political-economical-cultural sphere as normal reactions to abnormal behaviours instead of generating new roles in the balance equation.

Oscillations on what is accepted as normality are usually restricted through the variations in scale of permissibility: what is permitted becomes the matter in question. In Kovanda’s performance, normality is taken by force, as a warranty for a public action. A clear objective in this action –breaking with the passivity and conformance of the audience- can be understood both as a target and as an accomplice search. The victim condition of the artist’s targets is blurred with his exposure to the possibility of a passer-by’s reaction. The absence of an abnormal reaction from the passer-by -to perform the response as normal as possible and almost imperceptible- inserts him/her into the accomplice role in that situation.

The act of administrating ‘subtle’ doses of violence in order to prevent or anticipate every unexpected reactionary potentiality is what I define as an immanent state of war. According to Deleuze “it should
not be concluded that war is a state of nature, but rather that it is the mode of a social state that wards of and prevents the State. [...] And it is no more explained by exchange than it is by the State.”

It is a mistake to consider war as natural. It is more a normalized extension of the concept applied to regulate the negotiations between what is considered as ‘different’ through the incorporation of a war’s “framework of alliances” to the State machinery in order to generate profit from the negotiations. This framework has become a structural categorization through power relations and violent interventions.

A common confusion arises when, inside a juridical panorama, the use of war becomes a general tool to regulate nature (in other words, life). Latour defines the situation as naturalpolitik, making a distinction between “human and non-human actors” where a normative is implemented as a mean to enforce control on the exchanges between both of them.

On this ground extensions, where the war state and natural rights permeate into the everyday life, is what I enclose as the territory for the Reality Wars research. An insertion of an immanent state of war inside the everyday customs functions as a collective mechanism for inhibition, but before going further into the subject, the grounds where it takes place should be briefly explained.

The contemporary status of being an individual is easily translated into being a subject of the market force, through which a precondition of debt is spread as the key argument to an aggressive race towards progress where lifestyle is the ultimate goal. The historical background is inherited to every new-born, not only as a context but also as an obligatory due that cannot be paid. For this debt, the utterly allowed resolution is its preservation and
transference to further generations.

In order to sustain the market race, market has become a powerful tool for the institutionalization of the social obligation by homogenizing artificial collective necessities with individual prefabricated desires. From the perspective of a young dissident, has the market become just another border to question? Do the actions performed by artists trying to reveal these relations are just another justification for the State Apparatus to extend the borders over their means of expression?

“If the crisscrossing fault-lines of greed, geopolitics and social inequality do reach a tipping point, we may well see a conflict between youthful brutality and the power of old age that will only accelerate the decline. Maybe we should hope that our young people never wake. Because, if they do, Britain may soon be no place to grow old.”

This last question deviates the discourse to a different perspective in order to make transparent a more serious problem that lies behind: the enforcement of homogeneity, proclaimed not just as something normal, but as something desirable. What happens when the enforcement of homogeneity is extended as a mean to define behavioural standards and, therefore result in a precondition for wellbeing without fixing the disparities in broader terms of wealth? Does the situation become a new form of eugenic regulation?

Dissatisfaction caused by unfulfilled needs functions as the motor’s fuel that detonates pursuit of social change by disguising itself as social participation. The mechanisms of exchange mediate between ideologies and individual needs, ensuring the link between people throughout their existence. These exchanges, solidified amongst the relations of the individuals to
their tasks, are set by their societal structure and have permeated so deep into their desires to the point of becoming memories -constructed as a collective imaginary- for the next generations. Advertisements appropriate these images into their mechanisms of seduction to transform the individual subjectivity and turn it into a subject of its own mechanisms, thus conditioning people to fulfil their needs in the shape of the products that are presented by the market.

The tendency to personalize the consumer experiences apparently opens a door for redemption, giving a false illusion of transferring the tactics of production to the consumer, engaging him/her into self-deception. Because when the homogenization of needs by the means of industrialization is the method, participation becomes just a tool for political legitimization.

Consensus -regarding which are the necessities to be prioritized- is replaced by a census obtained from the statistics of mass-mediated market growth in order to maintain the direction of the flow. This again, reinforces the unbalance situation between the needs and actions to fulfil them. Emergent demonstrations of dissatisfaction constantly arise as a normal response for these unbalanced situations. To allow certain forms of demonstrations as part of our institutional structure has become the simulation of the debate and a concession fabricated to create more strict normative restrictions over the means of expression.

Does a state of emergency requires the imposition of a strong censorship? Again, normality comes as a key argument in the discussion while trying to define what the accepted ways for social changes to emerge are.

There are innumerable examples of contemporary co-option of the individual warranties -although it sounds even ironic to keep naming them under definition
of warranties. Should it be even pertinent to rename International Humanitarian Law as just War Law when the effects of military intervention had determined how - as a consequence - the legal forms of exploitation are? Could we include into the definition of armed conflicts also the use of immaterial weapons? For example: the use of information content mediation as a weapon by turning the concept of negotiation from a mode of meditating with the conflict into a form of controlling a situation?

Many tools have been incorporated into the everyday life to facilitate social interactions and to assure their security. These have helped to reveal (make transparent) the connections between desires, needs and the means of acquisition when the matter is analysed from a top-down perspective. But, is this transparency reciprocal when we stand looking bottom-up?

Following these thought is competent to ask, what is the artist position in the current situation?

If we consider reinterpretation of reality as the basis of the artistic process, art creates a reorganization of memories by an intervention on their balance. By taking a position, the artist is able to post-produce reality and re-insert the work as content with the possibility of re-staging the use of violence into the conflict.

Different intellecctions on violence have been incorporated into the artistic discourse. Resistance, precariousness, and informality had been integrated in order to exhibit the disparities in the organization of societal structures. Also, there is a continuous incorporation of alternative mediums of exchange and collaboration, self-organized structures, non-commercial, artist-run spaces, publications,
residencies, and a variety of other projects that challenge traditional formats for the production and reception of art from a grass-roots level.

Although all these initiatives keep emerging, the transgressive efforts of the boundary-crossing actions of the arts continue quickly to fall into the archetype of the trickster—whose disruptive actions are rapidly incorporated as a market tactical medium of sub-cultural expressions and translated into radical theory, traditional activism, and technology subversion. In consequence any expectancy to make an effective change is rapidly reverted as an isolated object of collection form of the art market system. Would seem as a constant reminder of what Blaise Pascal proposed with the theory of incongruity in the 1600s, he said: “Nothing produces laughter more than a surprising disproportion between that which one expects, and that which one sees.”

(Endnotes)

1 Kemp-Welch (2009), p.147
2 Ibid.
3 Ibid. I decided to use this example because its connotation to the period around 1968 global events and in particular with the connection to the declaration of Charter ’77 that refers to the Helsinki’s Accord and the United Nations Conventions of Human Rights.
4 Deleuze and Guatari, 1986:11,12.
5 Ibid.
6 The war machine exchange is incorporated into the State machinery, as Deleuze explains, by “maintain[ing] them in the framework of alliances, what prevents them from becoming a State factor, from fusing groups together.” (Ibid., pag.12)
7 Naturalpolitik could be understood as the mediation of the collective mechanisms of inhibition. Following the reflections of Latour about the politics of nature, “[t]he words ecology and politics have simply been juxtaposed without a thoroughgoing rethinking of either term”. As he affirms, “political ecology has nothing to do with nature”. Latour, 2004:4-5
8 This categorization is limited if we want to understand a broader spectrum in the complexity of relations, and only explains the use of a distinction between living species in order to reinforce
a ‘fake’ superiority of humankind and enhance a division human-nature. The use of this distinction in the juridical plane has been incorporated under the name of ‘natural right’; preservation plays an active role to define the extensions and sometimes misuses of the term.

Maria Hampton: 2007: Generation F*cked: How Britain is Eating Its Young
http://www.adbusters.org/magazine/71/generation-fcked.html
(Last reviewed 17.08.2011)

Just to mention some examples of expression of opinions considered as incitation of subversion:
- Chinese bloggers detentions
http://www.guardian.co.uk/world/2011/mar/28/china-arrests-blogger-ran-yunfei (last reviewed 27.02.2012)
- Two men were jailed for four years for posting messages on Facebook inciting people to create disorder in their home towns.
http://www.guardian.co.uk/uk/2011/aug/17/facebook-cases-criticism-riot-sentences (last reviewed 27.02.2012)
- Strategic actions without a need of explanations, as the block-out used for communication control.
"Sorry message:
Account Temporarily Unavailable
Your account is currently unavailable due to a site issue. We expect this to be resolved shortly. Please try again in a few minutes."

Some examples:
The physical use of gunpowder as material in the works of Cai Guo-Qiang.
Alternative ways of organizing and sharing both, material and immaterial resources as the work that "the Mexican Jose Antonio Vega Macotela produced with the inmates of the Santa Martha Acatitla Prison in Mexico City presented as part of the exhibition: "Informality Art, economics, precarity" at the Stedelijk Museum Bureau Amsterdam.
http://www.e-flux.com/shows/view/9941 (Last reviewed 16.08.2011)
Exchange strategies as Time/Bank http://www.e-flux.com/timebank/ (Last reviewed 16.08.2011)
The Royal Art Lodge trades http://www.royalartlodge.com/ (Last reviewed 16.08.2011)
Communitarian cooperative initiatives as Casco Projects and Raqs Media Collective
http://www.cascoprojects.org/ http://www.raqsmediacollective.net/ (Last reviewed 16.08.2011)

"A dualistic manipulator and a marginal figure with a “disruptive presence” to expose deceit and disrupt the status quo, much like Rhode." (Gaylard, 2005:162) http://www.artandeducation.net/paper/trickster-tactics-in-the-artwork-of-robin-rhode/

Pascal quoted in Klein, 2007:10
A wall as a window as a call for synergy

Modernity conceived in terms of a rhetoric of salvation, goes hand in hand justifying the logic of coloniality[...]
Walter D. Mignolo

Axiomatic systems work as tools for societal typifications; maps, plans, and projections have become ways to visualize and define our understanding of reality. Starting as mere representations, world projections tend to be actualized into common knowledge and consequently become categorical translations of a socio-political and economical constructed structure.

The political demand of a reference into a particular location -to be ‘on the map’- implies a location through coordinates, borders, and limits. Used as technological mechanisms for social control, the political borders have been extended even to the microscopic levels affecting every layer of the social fabric.

In 1954, R. Buckminster Fuller finalizes and makes public the Dymaxion Map. The goal of this map was to portrait a more flexible understanding of the world, a synergy where all the continents were visualized as a unity: “reveal[ing] our planet as one island in one ocean, without any visually obvious distortion of the relative shapes and sizes of the land areas, and without splitting any continents”.

Ephemeralization was the concept behind of what
Buckminster Fuller defined as the Dymaxion Principle: “doing ever more with ever less weight, time and ergs per each given level of functional performance”\(^2\). Fuller suggested understanding this idea as a mean to serve, at higher standards, more people with the same old materials.

Unfortunately, development and efficiency today are based on a matter of comparison structured by a level of certification that “implies an increasing capacity to regulate both internal and external relationships [...] the ability to guard the independence of the social group and indeed to infringe upon the freedom of others”\(^3\).

Nowadays we seem to be very distant from the state of international political equality that is required in order to secure a global condition of development in equal rights. This is foreseen as a point of departure in favour for the reinforcement of a neo-colonial distinction and towards economic ‘development’, where equality comes in terms of exploitation, translated as equally exploited. This statement can be accused of generalizing a vision, and by applying the same formula of the economic expansion I aim to emphasize the following: a developed economy is only sustained by under-developing the other economies. In consequence every ‘underdeveloped’ economy seems to be in the position to be equally exploited by the ruling corporations and ‘developed’ nations.

The definition of the ideals inside the present context comes along with an extension of marketing strategies into the everyday; as abusive actions over desires, blurring their real meaning. They target the warranties of individual needs as a search for freedom, which cannot be dissociated from the political context that nowadays shadows its extensions into the ‘free’ market imperative. In the efforts to
liberate Kosovo or Tibet we can find as the underlining argument: the pursuit to open their borders for a ‘free’ flow of capital under the hegemonic market and ‘democratic’ commerce laws.

To declare freedom also means to accept a state of repression and to recognize a state of war, where the achievement of peace will always be drawn through a militant intervention. To declare freedom executes a form of peace that finds its equivalent on the instauration of an armed-balanced state, spread as ‘civilizing missions’ where institutions and organizations speak of their ‘humanitarian’ goals. Their transparency is mediated, hiding the exposure of their real consequences: *Necrocapitalism*. 

A *Transnational Rhetorical Literacy*, taking the form of media imagery and public discourse, dramatizes the narratives of reality in order to transform the way it is understood. Probably the most effective example could be to analyze the spectrum around ‘international justice’ after the War on Terror was officially launched (meaning extra-officially declared) by the President Bush during the televised address to a joint session of Congress on September 20th, 2001 in response to ground zero events: “Tonight, we are a country awakened to danger and called to defend freedom. Our grief has turned to anger and anger to resolution. Whether we bring our enemies to justice or bring justice to our enemies, justice will be done.”

The term *war against terrorism* was firstly attempted to be incorporated into the political discourse by the Regan Administration in 1984. This term has been addressed also as *Global War on Terror* or *War on Terrorism*. As consequence, a *State of Global Surveillance* has been effortfully extended.

Technological development of axiomatic systems has
played an important pull factor. Christian Nold has traced some significant events in order to explain how individual marks and bio mapping evolved into administrative control. During the nineteenth century India “was one of the greatest anthropometric field laboratories in the world” developing technologies for registering and interpreting fingerprints. James William Herschel used them in 1858 as identifier markers for the land records of the village in Jangipur, Maldha district of Bengal.

The applications of William Herschel’s experiments were quickly adapted for other measurement purposes, generating applications for forensic fingerprinting by Francis Galton, as an example of derivative use for technologies of identification. These techniques were also incorporated as tools for medical supervision during the eighteenth century, in the hand of modern methods for disease control via compulsory immunization and massive inoculation. Their consequence was a “new epidemic outbreaks [that] acted as catalyst for government actions” to perform institutional transformations.

It was not until 1892 when the use of identification technologies -by incorporating Galton’s fingerprint techniques and other metrics methods as the Berillonage- became officially accepted as the governmental standard devices for population identification, quickly spreading among the police and other agencies. Further development on these techniques for biometric identification as tools for surveillance was intensified, enriching the creation of these technologies as mechanisms for social control. Nowadays they have become familiar, extended into anthropological and social media networks, even at microscopically levels with applications derived from genetic research.
This has established the demand for a complete transparency about the individual towards the different structures of social construction in order to be categorized, scrutinized or even to predict and control our actions through an algorithmic normalization process of cross-correlations.

Technologies of location, registration and production of knowledge, had successfully extinguished “the obstinate or inextinguishable recurring decimal” as Raqs Media collective refers to the Ekalavya’s promise. Not just our thumb is demanded as a mark of identification, but with it our ‘data’ and the access to our –no longer- private life.

Bound by the protocols and codes that govern the transmission of information in our society, the Ejalavya’s promise -the bloodied thumb- has spread over as an apparatus for identification as the mark of state power. Through the amputation of the obstinate decimal emerge the act of resisting to be identified and a redefinition on the way a natural process of diversification of the self is understood. It opens a race to bring the relations between the public and private space into a new form of balance by reverting the questions of transparency back to the governmental institutional structures. How could we start imagining more balanced forms of correlation?

A departure platform could be staged if we redefine the co-production of the commons. One example for it was presented by the collective Spurse, understanding what matters through Arthur North Whitehead’s thoughts.

"The co-production of the commons involves matters of concern. A matter of concern in this sense is not necessarily something in crisis with which we are concerned. Matters of concern are our everyday collective becomings -the micro institutions of entangled practices, discourses and things- rituals
of coffee, habits of walking, public space etc. A matter of concern from the perspective of production has these four qualities: (1) it must matter, (2) must be cared for, (3) be populated with things, systems, peoples, interest groups etc., and (4) it must be durable. A simple idea that allows one to move quickly across cultures and natures to see specific entanglements as forms of collective becomings -collective institutions of human and non-human agents.”

Three concepts are pointed out around the means for the publication of matters: legitimatization, authorization and representation. Their realization seems to cover the needs to make something public. Latour’s definition of public representation—which is only useful as a tool to assemble the matters of importance for a certain issue or topos—brings close some core aspects to understand a public matter: ‘who is to be concern?’, established by the machine of legitimization, and ‘what is to be considered?’, consolidated as the postulation. But to insert an object into the realm of the real, further than just into the level of representation, what is need is to perform an act of realization. The question of a publication of matters moves forward the discussion on to how to activate the switch from portraying to performing. How to implement the act of its realization?

(Endnotes)
1 Walter Mignolo, De-linking epistemology from capital and pluriversality, Reartikulacija, no. 4, 2008.
2 Buckminster Fuller, 1975, 1979, Section 792.52
3 Rodney, 1973:07
4 “The connection between neo-liberal capitalism and postmodern fascism.” Marina Grzeinic: Rearticulation of the state of things or Euro-Slovenian Necrocapitalism, Reartikulacija, no. 3, 2008. And


6 DeLanda Manuel, 2005:156

7 The demand of traceable reference, a digit; it could be a fingerprint or a genetic sample that is referred to a number, as an identifier under the logics of similarities and differences between individual entities into a complex interplay between genetic inheritance, social experiences, environment, context and specific desires. The recurring decimal can be understood as the reminiscence of individuality even after the amputation. The inextinguishable recurring decimal, essay published at Emotional Cartography, Technologies of the self. Nold 2009:20-22

8 The Elkavyas promise is a metaphor to the demand of a sacrifice commanded as a payment to hierarchical structure.

9 http://www.spurse.org/ (Last reviewed 28.02.2012)

10 From the article: Spurse, the expanded field. Available at: http://www.artpapers.org/feature_articles/feature2_2009_0910.htm http://www.spurse.org/spurse/circulation%3A_research_projects.html (Last reviewed 28.02.2012)

11 Representation as an ‘object-oriented democracy’. Is the ‘matters’ that matter in the res that creates a public around it. Latour brings together two different meanings of the world representation. First as a matter of legitimation, when a “[…] representation is said to be faithful […]“ The second refers to the accuracy on portraying the object of concern. Latour, 2005:14-16
Public practice in art

The tactics of appropriation have been co-opted. Illegal action has become advertisement. Protest has become cliché. Revolt has become passé.


The social production of modernity is based on a search to fulfill goals of efficiency, organizing ideals through lasting hierarchical relations contained into models of urbanism and preserved through targeted monumental efforts of nostalgia lasting and self-mystification of law. Articulated by what Sloterdijk defines as an algodicy\(^1\), political discourses are based on the thymotic\(^2\) regulation of proud and shame feelings. The thymos\(^3\) have become standardized, defining the way someone should feel about something by spreading propagandistic messages of devotion and sacrifice in marketing images.

As a chemical reaction, the legislation of feelings permeates across the cellular levels of the social structural routines and expands into the molecular level of the personal habits to finally spread its effects on the atomic level of individual dreams. If the spread of mass-mediated feelings is the objective, the habit is the target for their viral spread. Prefabricated needs are “falsified in terms of habit. Habit is the natural process by which fulfilled desire is degraded into need and is confirmed, objectified and universally recognized as need”\(^4\). After a particular need becomes part of a social standard, the energetic transfers in the search of its realization

\(^1\) algodicy: The term is derived from the Greek words αλγός (algos) meaning pain and δίκη (dike) meaning justice.

\(^2\) thymotic: Pertaining to the thymus gland, which is involved in the regulation of emotional responses.

\(^3\) thymos: The Greek word for the emotional aspect of human nature.

\(^4\) Quote from Peter Sloterdijk, "Critique of Violence: Northern Edition."
are translated into passion, like a commercially
merchandisable seductive language to keep the wheel
turning.

In response to this basis, the S.I.\(^5\) proposed a call
for an economy of desires that could counterpose
an economy of needs. If we intend to complete the
contraposition, it is necessary first to invert the
conception of the ‘public’ with the conception of
the ‘private’ by executing a displacement of their
borders, vis-à-vis into each other to reconsider their
distinction. In direction to then make possible the
retribution\(^6\) of desires back into the public sphere -as
a repository space for the common inter-subjectivity
that fills the private sphere with personal needs.

Functioning as an inverted condition of perception
between the public and private, this proposition
of reversion could help to clarify some of the co-
dependent energetic and dynamic exchanges intrinsic to
the relations between desires, needs, resources, and
their patterns of actualization. But the redemption
of desires would not be found after this reversion,
just a transparent relation to their needs; because
if we think that the source of this division is
bounded by the present state of global politics of
mediated illusions -which also serves as the formal
container and the platform for their possible modes
realization-, we would need then to stage the problem
back to the impossibility of separating our needs
from their context without losing the matter of those
needs.

I will draw a reinterpretation of the Phaedrus
Chariot Allegory to bring the thymotic regulation
of the relations between the passion and its forms
of realization into the contemporary context
starting from the first problem: The two horses seem
necessary to pull the Chariot, since their particular

76
differences warranty the energetic flow that keeps it moving; thus, the problem to solve comes as a question of balance.

The general argument of the dominant political structure will seek to constrain the redistribution of the pulling force between the pulled elements. Usually a change of direction starts by changing the positional side between the incidences of their power -pulling back or forward either the black or the white horse, or re-arranging their disposition by switching the left one for the right one. This first level of change opens the perception of the road from a different perspective, and it could be seen a starting point for negotiation, although this will not mean finding a solution because it only modifies the trajectory of the Chariot but do not warranty the arrival to any predetermined destination.

Besides reflecting the impossibility of a Utopian form of equality, public forms of representation cannot be addressed when the meaning of negotiation has also been affected in order to keep the direction of the trajectory. Articulating violence as a form of persuasion has morphed the present verifiable record that simulates a democratic standard exchange and backs up the value of the transaction. Therefore, impacting the economies that do not follow the hegemonic war business model in order to create a voluntary engagement to effects of a pseudo-democratic market homogeneity -that is only used to leak the internal flow of resources from the ruled (province/colony) to the ruling (capital/empire) entity.

Continuing with the Chariot Allegory, the solution -disguised as the consequence of an act of terror- has been to sacrifice one of the horses, and has become an excuse to execute the passion pursuing a distorted figure of freedom. This forced form of sacrifice
warrants to keep the chariot moving in circles. Can we imagine new solutions?

Even if it could be possible to generate new hybridized species of grey horses, such action will not mean an absolution, just a new bound between guilt and debt -since the present driver is known as ‘market democracy’. Thereon shall we continue driving with the help of a technological illusion by cloning the horses, or by simulating a virtual environment to study all the possible trajectories and predict the moment of the Chariot crash while the horses’ DNA is kept cryonic? Or even if we change the driver, there are still some open questions difficult to answer. Who could take his/her place instead? Although if he/she could be substituted by a radical mutable image of a contemporary hero-anti-hero, or by the must pragmatically technological solution of an automatic pilot driven algorithm, again some decisions should be made. Where to go? What will keep the Chariot moving? After the eradication of the passion, could we keep moving just by inertia? Uncertainty is still an engine of the motor, so then, are we ready to reclaim the reins?

(Endnotes)
1 Algodicy could be defined as a way of giving meaning to pain.
2 In The Republic, IX Book Plato explains “the nature of the soul: seeing that the individual soul, like the State, has been divided by us into three principles, [...] three pleasures correspond; also three desires and governing powers. [...] There is one principle with which, as we were saying, a man learns, another with which he is angry; the third, having many forms, has no special name, but is denoted by the general term appetitive, from the extraordinary strength and vehemence of the desires [...]”. This tripartite division into nous-intellect, thumos- passion, epithumia- appetite; has being reduced through the discussion around the rational-irrational division of the human psyche, then in The Chariot Allegory, the thumos reappears this time in contraposition to the eros. The analysis of division has
being continued by several thinkers: from Freud libido sublimation, to Marcuse conception of the reality principle sublimation over the pleasure principle, to the Nietzsche ressentiment as a feeling of vengefulness. Reformulating Nietzsche understanding of morality under thymotic relations, Sloterdijk propose to understand first economy in a thymotic way. He interprets thymos as the signifier "impulsive center of the proud self, yet at the same time also delineates the receptive sense" (Sloterdijk, 2010:11)

3 Sjoerd van Tuinen following the readings of Leo Strauss and Fukuyama’s to Plato’s Statesman explains the Thymos “as opposed to eros, form a Platonic reading, is the receptive sense that makes the soul the bearer of self affirmative effects” (Elden, 2012:43). The article appears in the book under the title From Psychopolitics to Cosmopolitics: The Problem of Ressentiment. It was also published as A Thymotic Left? Peter Sloterdijk and the Psychopolitics of Ressentiment by the department of Philosophy, Erasmus University Rotterdam. Available at: [http://repub.eur.nl/res/pub/23451/Thymotic%20Left.pdf](http://repub.eur.nl/res/pub/23451/Thymotic%20Left.pdf) (last reviewed: 08.02.2012)

4 The extract was originally published in the Situationist International Journal #7 (1962) under the title The Bad Days Will End. (Knabb ed., 2006) (Situationist International, 2006:113)

5 Situationist International.

6 As fully deserved recompense based on the definition of retribution. Retribute derives from the Latin verb retribuere, re `back, again´ + tribuere `assign´.
Conclusions Might Never Come

The true artist helps the world by revealing mystic truths.
Bruce Nauman, 1967

The political organizer of cognitarians must be able to do away with panic and depression, to speak in a way that sensibly enacts a paradigm shift, a resemiotization of the social field, a change in social expectations and self-perception. We are forced to acknowledge that we do have a body, a social and a physical body, a socioeconomic body.¹
Franco Berardi Bifo, 2011

It could not be possible to offer a conclusion at this moment; it will mean to deny the possibility of emerging lines to my collection of thoughts, and to annul the purpose of the work as a constant reflective response for a to-the-date situation. Following the initial objectives of the thesis work, what can be offered instead, are more open-ended lines of interpretation, some extra coordinates for future research, and further questions.

How to make works that could function as stressing methods for mediating conflicts and tensions more effectively?

If debt functions as indentured servitude, what could be the strategies incorporated into the art to revert leverage?
What could be the dynamics and forms of social organization initiatives versus social control?

Examples of actions thrived for a plurality of resistance and tactics developed by artists have been categorized in many ways. Some of these categories were organized in the Disobedience Archive at the MIT. The actions have been catalogued as “direct action, counter-information, reclamation projects, parallel planning processes, urban tactics, communication tools for creative resistance, self-managed architecture, biological resistance and media activism”.

It is up to the emerging generations of artists to explore the institutional disruptive possibilities of our actions and to question the categories in which our work will fall. To anticipate the place where as seeds, it will flourish bringing up new sets of singularities.

...so on and so far... Are we approaching to a post-traumatic state in the effects of modernity?

Post-, post-humanism, post-modernism, post-information... the application of the prefix post- to almost any attempt to define the contemporary condition of society seems to be just a delay, a post-ponement of the consequences. At the same time the over application of the term to almost every past conception has generated a post-ergos situation into the actual present. Giving space to a period (if we can still divide into periods history after the fall of post-erity) for questioning any post-ulate released from any utopistic believe, a post-realism failure not only as a consequence but for the sake, a material celebration as an agent of change, a walk across the remains of previous ideological failures.
The ideological revenge that started from the so-called ‘post-mediatic (X) generation’ and posterior, or better said, to post-erode generational distinctions, moved not by the lack of commitment but the commitment to the lack of believe.

To trust seems not to be the question of concern, but to question the status quo of what is trusted -meaning any type of solid structure, for example: institution. Why do we think how we think? And then question any logical answer for this question.

What are the new types of negotiations that arise as consequence of living in this level of transparency? What do we use as ‘reference points’ when every reason can have the same capacity for trueness?

Are we facing also to a Post-erratic moment where any divergent thinking is seen as a hazardous waste that can break a precarious balance, and is redirected as a mistake to be punished? But what could be the proper way to question the establishment if any action or ideological changes are propitious to be misunderstood according to the context and its mediate diffusion? How can we use these misunderstandings in favor to emerge as an agency for change? A chance to fail is a chance to change.

(Endnotes)

1 Published at the e-flux journal under the title “Cognitarian Subjectivation” available at http://www.e-flux.com/journal/cognitarian-subjectivation/ (Last revised, 24.02.2012)

2 Founded in 2005 and published as an exhibition in 2011, the project is an on-going archive and a video station about the relationship between artistic practice and civil and social disobedience. Available at: http://disobedience.mit.edu/?cat=10 (Last revised 07.02.2012)
Glossary

Agencies of Change.-

An agent, inside a system, function as a catalyst to propitiate their energy based exchange relations. Agents could be recognized as the material or immaterial elements involved in the constitution process of a system. These exchanges, through a crystallization process inside their structure of relations, help the system to acquire a certain level of stability. The group of elements that detonate dramatic disturbances of the equilibrium state inside structure of the system leading to its transformation and moving it towards new forms of equilibrium could be understood as agencies of change.

Assemblage.-

“Every constellation of singularities and traits deducted from the flow- selected, organized, stratified- in such a way to converge (consistency) artificially and naturally.” (Deleuze, 1986:95)

Aggressive Opportunism.-

To disguise abusive strategies for the achievement of a normative success.

Constituent self.-

An individual or group of individuals whose relational patterns generate a membrane that keeps their relations inside a co-dependent flow.

Economy of desires.-

From the definition given by the S.I., could be understood as the: technological society plus the
imagination of what could be done with it.

**Extended fundamentalism.**

The claim of dominant economies for the ‘right’ to administrate the resources and energetic power of underdeveloped economies, disguised behind a humanistic discourse.

**Framework of alliances.**

A structural categorization of differences, which usually emerges after a disruptive incidence generating a mesh of organized power relations. For example: unidirectional, multidirectional, parasitical, co-dependent, reciprocal, commercial, colonial, and post-colonial.

**Immanent state of war.**

The administration of subtle doses of violence, in order to prevent or anticipate every unexpected reactionary potentiality.

**Machinic phylum.**

"The lineage in a constellation of singularities, prolongable by certain operations, which converge, and make the operations converge, upon one or several traits of expression." (Deleuze 1986:94)

**Nostalgia lasting.**

Drawn by Rafael Moneo as an over-sentimentalized desire to have even new things look old. It also refers to the impossibility to make something new when it does not resemble to the past or a previous reference.

**Ontogenetic lineage.**

Are internal to one assemblage and link or pass its elements to other assemblages from different nature but same culture or age. (Deleuze 1986:93-95)

Lines of horizontal introceptive transformations.
Natural Politik.-
   The use of war discourse embedded into everyday actions in order to regulate life.

Phylogenetic lineage.-
   Crystallization result of an internal structure followed by a refinement process of the singularities (*spatio-temporal haeceites*) and the transformation of their qualities (*affective qualities or traits of expression*) through a selective discontinuity operation. Phylogenetic lines travel long distances between assemblages of various ages and cultures. (Deleuze 1986:93-95)
   Roads or links of vertical projective transformations.

Propositional reversion.-
   To invert the conception of the public with the conception of the private.

Reversibility.-
   When the condition of an exchange relation is reciprocal, meaning that the subject has the same capacity to affect and to be affected by the object. When referring to knowledge this condition could be adapted as reverted objectivity.

Reality wars.-
   The grounds where the state of war permeates into the everyday life; along with the definition of natural rights.

Selective discontinuity.-
   A constant process of differential based constellation constituency for organizing new groups, by dividing their differences into level or order categories. (Deleuze, 1986:94-95)

Space of possibilities.-
   Inherent plane of action where the set of relations
formed by routines and habitual exchanges, affect each
other singularities, as a consequence of a constant play
of perception and interpretation transformation and re-
definition of their material and immaterial properties.

**Singularities.**
Particular elements that constitute an
interpretation of the self.

**State Machinery.**
The mechanisms incorporated as the normative of
the State to subject the self to a regularized set of
relations.
Reference to the Notes

Badiou, Alain. (2011), The Rational Kernel of the Hegelian Dialectic. Melbourne, Australia: Re.press. (Translations, introductions and commentary on a text by Zhang Shiyi ng)

Betancourt, Micheal. (2010), Imperialism and Physicality. Published in the article by Arthur and Marilouise Kroker, Theory Beyond the Codes.
Available:  
http://ctheory.net/articles.aspx?id=652
And the extended discussion:  
http://www.ctheory.net/articles.aspx?id=657
[4.05.2011]


Originally published in French as *Différence et Repetition* (1968), Presses Universitaires de France. Translation, Paul Patton.


http://links.jstor.org/sici?sici=0162-2870%28197921%298%3C30%3ASITEF%3E2.O.C0%3B2-Y [05.05.2011]


A summary of the detailed arguments for an emergentist theory of syntax found in O’Grady (2005)


Every Cloud has a Silver Lining
Shaped as a Bullet

Problematizing the common towards a new synthesis

David Muñoz Alcántara

Thesis Research and Production Project
Master of Arts, Applied Art and Design
Aalto University, School of Arts, Design and Architecture
March 2012, Helsinki

Tutors:
Kalle Hamm
Tomas Träskman

Professor:
Timo Salli
Contents

The Material Function of the Artist
109

Reversion of Transparency
115

Common Extensions
117

Manners on the Table
123

...Boom Boom Boom, now let me hear you say terror
156

How Land Lies After the Spring the Fall Afoul.
159

On the exhibition
177

Space blanket
181

Illustration of a Machine
185

What is Left?
186
Appendix

188
Reality Wars
189
Anti Monuments
192
There are two constantly intersecting multiplicities, "discursive multiplicities" of expression and "non-discursive multiplicities" of content.

Deleuze and Guattari

(Endnotes)

1 Deleuze and Guattari, 2005:67
The Material Function of the Artist.

It’s not that I’m curious. On the contrary, I am bored but it’s my duty to be attentive, I am needed by things as the sky must be above the earth. And lately, so great has their anxiety become, I can spare myself little sleep.

Frank O’Hara

My background comes from architecture and there were two main reasons involved on moving from Mexico to Finland and studying Applied Arts and Design in Taik, now Aalto School of Arts, Design and Architecture. First, I have always enjoyed working with different materials, searching to understand their complex properties and use them as tools to propitiate new relations within their context. I have been for a long time intrigued on how we organize and structure our relations around spaces and objects -which generate simultaneously an incidence into different levels of our reality by transforming our perception of time and materiality. Secondly, I had a series of questions regarding the modus vivendi within the presumed Stellar Portrait of Development inside a Nordic welfare society; among them: How is it sustained? What are the costs?

One of my concerns during my studies and practice has been how to produce substantial content that could be inserted ‘in’, and comment ‘about’ a current panorama when the incidence of the work is more often balanced by the relation with the need to belong into the $tardom^{2}$ system of a global trend -which determines the possibility of the work’s survival. Has the role
of cultural actors become less serious? Or only the consequences of their actions lack seriousness?

The *tardom* *state* of production in the contemporary arts determines easily not only the matters and concepts, but also the ways and means of expression by attaching the work (energetically and dynamically) to closed channels or circuits of distribution and validation. This has shifted not only the importance of the artists, but also how the value of the works is conceived in terms of exchange, substance, and content.

For instance, the value of use in architecture -as well as the cultural value in arts- has been at the same time blurred and substituted with a value of exchange into an international race for speculative financial investment. As consequence, its material condition had moved in terms of matter along with the political discourse. Different layers of what matters are incorporated as tools in expansionist markets redefining the juridical borders. Western Architecture and other ‘development industries’ -including the Arts, which have been redefined as ‘entertainment industry’- have not disappear; they moved to Asia or any other developing markets under-the-development flag. This has allowed them a ‘functional’ continuity by absorbing the manufactured-based capital needs.

The administration of knowledge and information plays a crucial role for this displacement. Democratic goals of development have shifted to an ecological imperative: *certification* is the emblem for commercial agreements allowing dominant economies a claim for the ‘right’ to administrate the resources and energetic power of underdeveloped economies.

By turning the present debate in terms of preservation and, thus, deciding: *What do we want to preserve?* is
that I seek to bring into the discussion the concept of thinning. Questioning and confronting why something has being thinned helps to clarify and bring back the thickness to some of its effects. The heterogeneous flexible relations between peripheries as well as the objectives that render the global panorama have been thinned. Regulating diversity has become the strategy for weakening their exchanges, or in other words their means of survival. How can we encourage that the power gained by cultural actors helps to revert the preservation of these disparities? Sovereignty of the hegemony is at the centre of the debate and is here where the meaning of thinning acquires a new layer of significance as a tool for transparency.

Understanding materiality involves the different layers of the social organism and connotes a space for dialogue. The endless possibilities implied on its uses and applications determine continuously new ways to negotiate with the other. If survival of alterity is the substance in dispute, heterogeneous coexistence could be used as a strategy to articulate the conditions between forces of production and the scenarios involved in the process. Then the questions could be: Until what extend does art and design pervades the development realm? How to interpret artistic action as an open space where to imagine and implement new solutions?

(Endnotes)
1 Frank O’Hara (1954), Meditations in an Emergency (Fragment)
This poem originally appeared in the November 1954 issue of Poetry Magazine.
Available at: http://www.poetryfoundation.org/poetrymagazine/poem/15741
(last reviewed on 54.04.2011)

Technological certification, industrial standards, commercial agreements, and -in a broaden term- knowledge recognition.

'Thinning’ is a concept used in urban planning in terms of density: a process taking place in urban and rural environments as the result of economic growth and economic stagnation. As a consequence, it strongly reflects on demographic movements and resources distribution based on speculation rather than inhabitation.

“Thinning” is a concept used in urban planning in terms of density: a process taking place in urban and rural environments as the result of economic growth and economic stagnation. As a consequence, it strongly reflects on demographic movements and resources distribution based on speculation rather than inhabitation.
Dystopia, 2011
Acrylic on paper
Work commissioned to a Chinese street artist in Naples
39.37 x 11.82 inches
100 x 30 cm
Reversion of Transparency
We postulate that the stone is real and will be there when we shut our eyes and we turn our head.

Morowitz

Description of the work:

An intervention of a Bavaria’s porcelain tableware for six persons, including the design of forks, spoons, knifes and glasses produced in order to change the patterns of interaction while eating.

The narrative is articulated through a reinterpretation of Romanticism by producing contemporary landscapes that are presented as tableware/canvas for twelve commensalis, in order to stage a dialogue and make a reflection within the following subject: the commodification of the dystopian imaginary. The dishes are stamped with a collage of landscapes composed by an insertion of contemporary catastrophes on the selected Romantic paintings.

For the presentation, six guests are invited to have a dinner and use the tableware. The dinner and interactions are documented.

Concept:

Dystopia is the overall theme through this project, using the concept of survival as substance. By reinterpreting Romantic landscapes into a contemporary scene, the idea of catastrophe—as it is set in the common imagery— is used as a figurative factor and
the unifying idea.

The catastrophic images, full of a dramatic aesthetic, refer to what I define as the flux of the real - which could be understood as the state of an irreversible fact: a transformative force, or as an uncontrollable vortex of change. Possibility is implied in the fact of an irrefutable change functioning as the synergic element that connects both conceptions; conditioning the only resolution possible for either ways to be actualized in the form of a celebration.

Prevention of the catastrophe has been a deeply rooted desire of humans; aiming not just to understand how it happens but also to take advantage from the direction that the effects could take. For that reason I decided to portrait my proposition a step forward. From an immanent perspective located at the actual extension of the worst scenario: living in a catastrophe, meaning surviving in precarious state after the failure of the humanistic cause. On this platform, precarity becomes a value, not as a scarce of resources but as the urge of a tool for efficient transformation, an adaptive process due to constant exposition.

For the task of casting the scenario into a concrete material, I decided to use as canvas one constellation of objects that have serve, metaphorically and factually, as the container for the most basic needs: the action of nourishment.

I decided to reinsert the landscapes back to their daily ambience, from where they were de-contextualized on the first place. Re-contextualizing them as everyday use objects, in order to revert the domestication of relations that had emerged as a by-product of the use these objects. Thus, questioning the fact that the final state of domestication arises when even the catastrophe has been commodified.
(Endnotes)
1 Morowitz, 2002:157
The Hay Wain, Tank Gut!

C-print

Dimensions variable
1. Jewels as precious objects that represent goods and welfare.
2. To define the welfare is also to define the poverty.
3. To give value, to valuate or validate something is an act of comparison, evaluation and definition around goods, needs, desires and memories.
4. The value, the value of use and the value of exchange rely on private appropriation of things, of people, of ideas and of memories.
5. Public memories usually become history.
6. Personal memories usually become myth.
7. Myth can become history in the same way that history can become myth. Both, myth and history are usually privatize in order to keep its value; in other words to be commercialized.
8. The border between myth and history is defined by the social boundaries that preserve its memory as a significant event.
9. Myth is a public welfare policy that has outlived its necessity.
10. History is the public welfare policy made necessity.
11. Myth and history are sustained by a rewarded sacrifice of memories in order to preserve a reigning order.
12. To remember, to re-think the memories is an invitation to invent new ones.
13. To make new memories, to generate memories for the future open the following question: What do we want to preserve?
Dystopia, 2012
Glass, porcelain, stainless steel, iron.
Photographer: Giovanna Esposito
Dystopia (landscape series), 2012
C-print
Dimensions variable
Dystopia, 2012
Glass, porcelain, stainless steel, iron.
Photographer: Giovanna Esposito
Description of the work:

An audio track ‘cover’ version from The Outher Brothers’ song: Boom Boom Boom.

The performance of the piece is accompanied with a karaoke projection and a dancer who will incite the audience to participate. For this cover the original lyrics of the song are substituted for synonyms and definitions of terror accompanied by the following chorus: ...BOOM BOOM BOOM, now let me hear you say TERROR

TERROR definition from the Merriam-Webster Dictionary:
1: a state of intense fear
2 a: one that inspires fear: scourge
   b: a frightening aspect <the terrors of invasion>
   c: a cause of anxiety : worry
   d: an appalling person or thing; especially : brat
3: reign of terror
4: violent or destructive acts (as bombing) committed by groups in order to intimidate a population or government into granting their demands <insurrection and revolutionary terror>

TERROR definition from the Oxford Dictionary:
1: a feeling of extreme fear
2: a person, situation or thing that makes you
very afraid
3: violent action or the threat of violent action that is intended to cause fear, usually for political purposes
4: a person (usually a child) or an animal that causes you trouble or is difficult to control

TERROR synonyms according to Thesaurus:
alarm, anxiety, awe, consternation, dismay, dread, fearfulness, fright, horror, intimidation, panic, shock, trepidation, trepidity, apprehension, cold feet, consternation, distress, nervousness, panic, scare, strain, stress, tension, trepidation, unease, uneasiness, admiration, apprehension, astonishment, consternation, dread, esteem, fear, fright, regard, respect, reverence, shock, stupefaction, veneration, wonder, wonderment, worship, amazement, bewilderment, confusion, distraction, muddle, muddlement, perplexity, shock, stupefaction, terror, wonder
Trinitarianism, 2011
Anodized print on aluminium, wood
Part of How Land Lies, After the Spring the Fall Afoul
61.2 x 166 x 15.4 cm (Triptych)
24.01 x 65.4 x 6.06 inches (Triptych)
59.4 x 42 x 0.3cm (each section)
23.40 x 16.53 x 0.11 inches (each section)
How Land Lies,
After the Spring the Fall A foul

David Muoz

XL Art Space
Vuorikatu 22, 00100 Helsinki
From November 11th to December 4th, 2011
Mon-Fri/10-18, Sat-Sun 12-18 hrs.

Save the date:
Vernissage 11.11.11
16-21 hrs.

Special thanks for their support:
Finnish Collector's Forum
Valkeakosken Kulttuurin Rakennus
Aalto University, School of Art and Design
Arts Council
How Land Lies, After the Spring the Fall Afoul

David Muoz

What is visible or hidden behind these symbols? How conscious are we regarding how ideology, economy and politics merge to constrain our reality?

How Land Lies, After the Spring the Fall Afoul is the first solo show in Finland of David Muoz (Mexico, 1979). The exhibition is the result of a reflective process on the contemporary state of affairs and the possibility to approach situations from different perspectives. The artist plays through the presented artworks with different levels of transparencies as resources to unveil and question the passive way with which we accept the hegemonic strategies that create our truths, myths and realities. In this sense, How Land Lies becomes a satirical stage to confront the deployment of certain ideological convictions as immaterial weapons that fabricate, constrain and/or destroy borders and identities.

We warmly welcome you on Saturday December 3rd, from 16:00-18:00, to the closing event of the exhibition with a special performance by invited guests at 16:30. For this action, the Finnish national anthem (Maamme/Our Land) is taken as a starting point to comment on the consolidation of a territoriality and the subsequent invisible frontiers, which emerge when the levels of stability between an area and the dynamics of a group in relation to the others crystallizes in time through hierarchies, traditions and myths.

How Land Lies, After the Spring the Fall Afoul will be presented on XL Art Space until December 4th.

XL Art Space / Vuorikatu 22, 00100 Helsinki (entrance through Indian Summer)
ma-pe / må-fre / mon-fri | 12 - 22:00 hrs.
lå-su / lö-sö / sat-sun | 12 - 18:00 hrs.

* Special thanks to Fundación/Colección Jumex, CONACULTA-PONCA, Taiteen Keskustoimikunta, Aalto University School of Art and Design, and Arazzio Oy for their support in this project.
Trinitarianism

Descripción de Obra, Especificaciones técnicas y de montaje/
Display and technical specifications

David Muñoz Alcántara, 2011
David Muoz

Titulo: Trinitarianism
Año de producción: 2011
Serie: 1/2
Formato: Triptico
Material: Aluminio, Madera
Tecnica: Impresion sobre Aluminio Anodizado
Dimension:
59.4 x 42 x 0.3 cm (cada sección)
23.40 x 16.53 x 0.11 pulgadas (cada sección)
Dimension de obra montada:
61.2 x 166 x 15.4 cm
24.01 x 65.4 x 6.06 pulgadas

Title: Trinitarianism
Year of production: 2011
Series: 1/2
Format: Triptych
Material: Aluminium, Wood
Technique: Aluminium Anodized Print
Dimension:
59.4 x 42 x 0.3 cm (each section)
23.40 x 16.53 x 0.11 inches (each section)
Dimension of the work on display:
61.2 x 166 x 15.4 cm
24.01 x 65.4 x 6.06 inches
*Trinitarianism*, 2011  
Aluminium Anodized Print, Wood

Triptych:  
59.4 x 42 x 0.3cm (each section)  
23.40 x 16.53 x 0.11 inches (each section)  
Dimension of the work on display:  
61.2 x 166 x 15.4 cm  
24.01 x 65.4 x 6.06 inches
Trinitarianism consiste de tres imágenes impresas sobre aluminio que deberán ser presentadas bajo el formato de un tríptico.

//Trinitariaism is composed by three images printed on aluminium that should be presented as a triptych.

Cada sección del tríptico tiene la misma dimensión como se muestra en la siguiente figura.

//Each section of the triptych has the same dimension as shown in the following drawing.

Estas deberán ser montadas siguiendo el orden mostrado en el siguiente arreglo. Las dos imágenes de color deberán de ser montadas en los costados a manera que las figuras impresas se encuentren observando la sección central. La imagen en escala de grises quedará al centro de la escena y deberá ser colocada de modo que la figura quede cabeza abajo.

//The composition should be display following the next arrangement. The two colour images should be placed at the outer sides of the composition, so that both of the figures are looking to the central section. The greyscale image should be display in the middle of the scene and the figure must be placed upside down.

Especificaciones de Montaje, Vista Frontal/
Display Specifications, Front View

Especificaciones de Montaje, Vista Lateral/
Display Specifications, Side View
Trinitarianism consists of three images printed on aluminium that should be presented as a triptych.

Each section of the triptych has the same dimension as shown in the following drawing.

The composition should be displayed following the next arrangement. The two colour images should be placed at the outer sides of the composition, so that both of the figures are looking to the central section. The greyscale image should be displayed in the middle of the scene and the figure must be placed upside down.

Each section of the triptych should be placed on top of two wooden bars with the following dimensions: 3.8cm thick (three point eight centimetres) by 25cm long (twenty five centimetres) on the floor level and leaning against the wall in an angle of 15° (fifteen). The distance from the bottom part of the aluminium sheet to the wall must be of 20cm (twenty centimetres)

Espectificaciones de Montaje, Vista Frontal/
Display Specifications, Front View
1. Trinitarianism
   (Aluminum anodized print, wood)

2. How Land Lies
   (Glass, wood, iron oxide, steel)

3. A Hail of ¥€$
   (Emergency blankets, electronic circuit)

**How Land Lies, After the Spring the Fall A foul.**

David Muoz, 11th November/ 4th December, 2011
A Hail of ¥€$, 2011
Emergency blankets, electronic circuit, site conditioned installation
Dimensions variable
Photographer: Jan Ahlstedt
A Hail of YES, 2011
Emergency blankets, electronic circuit,
site-conditioned installation
Dimensions variable
Photographer: Jan Ahlstedt
How Land Lies, 2011
Glass, wood, iron oxide, steel
15.74 x 15.74 x 7.87 inches
40 x 40 x 20 cm
Photographer: Jan Ahlstedt
Trinitarianism, 2011
Anodized print on aluminium, wood
Part of How Land Lies, After the Spring the Fall Afoul
61.2 x 166 x 15.4 cm (Triptych)
24.01 x 65.4 x 6.06 inches (Triptych)
59.4 x 42 x 0.3cm (each section)
23.40 x 16.53 x 0.11 inches (each section)
Photographer: Jan Ahlstedt
Timo Tuhkanen performance for How Land Lies After the Spring
the Fall Afoul, 2011
Photographer: Jan Ahlstedt
Miranda Vuolasranta and Urpo Vuolasranta performance for How Land Lies After the Spring the Fall Afoul, 2011
Photographer: Jan Ahlstedt
On the exhibition.

Extract from an e-mail conversation around the exhibition *How Land Lies After Spring the Fall Afoul*, few days after the opening day.

12 November 2011 12:20
SS: When the curtains responded to my movement in the space I could sense the land’s lying, her giving a false affiliation to my mere existence, the shimmer of changing seasons, making me indulge in a belonging or lack thereof, both ways imaginary. I could sense all this without any rational understanding of any symbolism. This for me was the achievement, of yours in presenting the matter, and mine in being present to it. The other elements in the work I found as overloading of symbols that I could only read rationally and far too quickly. The slow onslaught of meaning in the movement of curtains that could affect my heart beat was not participated in by the triptych and the other elements. I probably did not engage patiently enough with them.

I appreciate the effort and meticulous attention to detail that you took in the production. This is somehow not to be seen in the work my colleagues. The only thing I can point to is that the cross made of tube-lights could have been better executed. It was too prominent and did not go with the delicacy of rest of the work.

You have to take my comments with a grain of salt. My taste in art is not cultivated. But I have to thank you for a cultured evening that I had yesterday. It
enriched me.

14 November 2011 17:56

DM: Thank you for the great interpretation, it is true that the work intentionally interplay this different layers of perception encouraging confrontation between them, specially the rationality attached to them. In this sense the triptych structure a satire that I will like to resume as an anti-monument... three pieces waiting in the floor either to be hung or to be displaced by something else.

I want that all the pieces work together as a scene, playing with subtle differences.

For the cross, I wanted to make it loose some sacrality in the materiality but not in the conceptual context of the piece. Looking for a certain dis-balance that could take it apart from its obvious lecture of overloaded historical value and still keep the connotation within this strong presence... merged as a clear element without a clear image. Then to present its extension into the common place as a symbol=weapon that transgress the balance. To bring out how it has evolved as a self-proclaimed pursuable ideology by disguising a strategy for denial of the coeval-essence of the other. And to bring out the role it has played for social subjection. As a mantra, as a slogan: acceptance without questioning is the equation... to be projected to the other to eliminate any possible alterity. Somehow I wanted to undress this, to present it naked and as crude as possible. Then to question it, why is it there, why is not clear? Giving some clues to the supplant/extend of religion by politics, that converted to ideological discourse is inserted into the system of believes. It is true that was the most difficult part to achieve and maybe still
need some-worth-polishing detail work to do with the resolution of the work.

Thanks also for the enriched company of the experience.

14 November 2011 20:56
SS: Then I have one question.

When we play with so many symbols and weave together such a complex conceptual web; is it the poetic quality in the artful delivery of the content that becomes the challenge, the aspect of the work to hone? I don’t think of narrative here as there is no linear message, but rather a multi-dimensional puzzle. Is it where the Art is?

17 November 2011 15:58
DD: The challenge for me resides not just in a poetic quality, which is something that itself should arise when articulating a discourse, as basically the reason to exhibit(expose) something. Then the (art) work itself became a living poem... an articulation of exchanges and conversations around a common question, What do we perceive? on an extended way... physical-emotional-cognitive-actual-potential.

Then the work became a mean to put into play reality and to question perception, first personally then interpersonally. The communication between this two common places “reality and perception” is where I consider to be located the (art territory) playground. In that sense the quality resides for me in the effect (that is where the real poetry arise). As you imply, it is a multi-dimensional puzzle, with
many different ways to be arranged and which response to any attempt to complete it. Then the content and the delivery to be effective should be in transparent co-relation or dependency. From this relation the materiality of the work became a translation that intents to break the automatic flow of the act of perceiving to then deliver an extended question. Why it is important to discuss what is presented? That is (from my perspective) where art is, and sustains itself.
Space Emergency Blanket, 2011

1. Unroll Blanket to full length, drape over body, hold close as possible to concentrate body heat.
2. When possible, cover head and drawn legs towards chest to utilize and preserve body core temperature.
3. For post-trauma shock, wrap Blanket around victim and keep immobile. Get immediate medical help.
4. Do not nick or puncture; store in dry area only.
It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,
we had everything before us,
we had nothing before us,
we were all going direct to Heaven,
we were all going direct the other way--
in short, the period was so far like the present period,
that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

Charles Dickens
Illustration of a Machine, 2009

1. Modernity is the celebration of the effort to dominate nature.
2. Postmodernity is the failure of that effort.
3. Contemporaneity is the recognition of that failure.
4. Postcontemporaneity is the Historicist regret of the effort.
5. Survival as the opposite of life is the artificial division between human and nature; the effect of this division is mass hypnosis and super-consumption.
6. Freedom as an ideal is used by war business to reinforce segregation and profits.
7. Freedom as independence has never existed, only free nature.
8. Free nature relays on the preservation of diversity.
9. We are all co-dependent, and humans are NOT apart from nature.
10. To be free is to participate.
What is Left?

Self-parody fake interview to Immanuel Wallerstein., 2011

DM: What would you define as the Old Left?
IW: The dreams that were betrayed.
DM: What do you mean by betrayed dreams?
IW: The whole attempt to enact a set of various utopias and why they failed.
DM: Why do you think those utopias failed?
IW: I believe that the world-system is in structural crisis.
DM: Then what is going on now, what is Now Left?
IW: I talk about the chaotic situation and I call it “Hell on Earth”.
DM: So how do you imagine it will be the Future Left into this “Hell on Earth” situation?
IW: I say that it isn’t going to be pleasant, and this was written before September 11 and before an Iraq war. It is not going to be pleasant; it is in fact going to be very unpleasant to live in this world and all sort of terrible things are going to happen. It’s going to be very chaotic, with wild oscillations, economically, politically and culturally, that we don’t seem to control and don’t quite understand. But that is what a chaotic period looks like, and that means that the system is disintegrating. And when it disintegrates, the curve bifurcates; it can move in two possible directions, and I don’t define the directions other than in very general terms: another system which isn’t capitalist but which is hierarchical and undemocratic and very terrible; and a system which is relatively democratic and relatively egalitarian. And the next years (and that’s where we
end), meaning the next twenty, thirty or forty years, are a big struggle – a real struggle – about which direction the world will move in, and no one is sure how it will come out, history is on no one’s side.

Reality Wars

War machines take place against the apparatuses that appropriate the machine and make war their affair and their object: they bring connections to bear against the great conjunction of the apparatuses of capture or domination.

Deleuze¹

On-going series of explorations about the actual-present models of production, consumption, and its effects on the constitution of habits.

As part of this project six replicas of an Uzi submachine gun made of porcelain coated with gold and silver luster. They were given to different models to be worn as accessories through public spaces in the city of Helsinki in order to exhibit the normalization of violence by the war-status as a common element in everyday life.

(Endnotes)

¹ Deleuze, 1986:122
I participate. You participate. He participates. We participate. They profit., 2010
Porcelain, gold, silver
Part of the Reality Wars series
Photographer: Jan Ahlstedt
8.6 x 15.7 inches each
22 x 40 cm each
Set of six pieces.
I participate. You participate. He participates. We participate. They profit.

Porcelain, gold, silver

Part of the Reality Wars series

Photographer: Jan Ahlstedt

8.6 x 15.7 inches each

22 x 40 cm each

Set of six pieces
Anti-monuments:
The end of the ¥€$ regimen, 2009

The World Peace Monument in Helsinki, as well as the Gandhi Monument in Mexico City, functions as memorials for perpetration, power abuse, and massive homicides. The ‘gift’ condition of both monuments (both sculptures were donated to the cities), marked within a historical contextual condition happening around the Olympic games, exemplifies some of the present extended mechanisms of war that started to become less obvious and more transparent since the Cold War. Both monuments function as latent violent reminders within the city urban-mesh, passively reinforcing the events that are ‘supposedly’ pretending to overcome.

The installation The End Of The ¥€$ Regimen, Searching For A New Element to Unite Us consists of two figures (a native American and a scuba diver) installed on the above mentioned monuments. With a big difference of scale in relation to the monuments where they are installed, the work seeks to actualize the relationship between past and present by confronting two sculptures in different geographical locations to a ‘third party’ that shares the same physical material -bronze-, and the same conceptual concern -abuse and impotence- to address new questions of identity, diversity, and value within the real-function of art in public spaces.

As a complementary piece, Xenophobic Nationalism vs. Saltwater Imperialism, a replica in chewing gum of the bronze figures. The eatable connotation is to make an evidential incidence of the questions raised before by
transporting the matters into the molecular level of the private space.
The End Of The ¥€$ Regimen, Searching For A New Element to Unite Us, 2009
Bronze (lost wax cast, hand made model)
Installation on public sculpture
2.7 inches /7 cm
Part of The Sugar Bomb Explosions series.
This installation has been placed on The World Peace monument at Helsinki.

Installation view, detail
The End Of The ¥€$ Regimen, Searching For A New Element to Unite Us,
2009
Bronze (lost wax cast, hand made model)
Installation on public sculpture
2.7 inches / 7 cm
Part of The Sugar Bomb Explosions series.
This installation has been placed on Gandhi monument at Mexico City.
Installation view, detail
Xenophobic Nationalism vs. Saltwater Imperialism, 2009
Glass, bone china, porcelain and chewing gum
Part of The Sugar Bomb Explosions series
9.8 x 6.7 inches
25 x 17 cm
Detail
panic
Hand-and-Grenade
With more explosive pleasure