

00m00 (Jerszy about
communism
the only thing to do is to interpret the life
through the self.
while it is not about the self.

can't remember that name he mentioned
yesterday.
Appearance during moving, something
Bourges.
Seems to be the name of a cathedral in
France dedicated to St-Stephen

00m00 (stef)

So, yeah. Let's figure this out ey.
yes,

I think for me, the most interesting
question. Well lets say the
question now is like:

Although there is the individual, like
capital one or capital I, and there is
the thing which is shared by
everyone, like capital C or the
community or the communal. So,

how can: 1) like in a relation of
love, where the one identifies with
the other and there is a mix taking
place of the identity of that capital I
through the perception of the other.

2) An identification with the beliefs
about the other or the beliefs that
the other has about the capital I.

How can they share this fluid
identification, this fluid feeling of
connection, of support and
challenging, without feeling that
need to possess themselves or
anything?

That is the question now.

03m06

condition
conditionné -
deleuze - artaud
- depth-surface

- carrol in
wonderland -
pavlov -
condition reflex -
behaviorism -
weense
aktionisme -
herman
broodhaers graf
- left right -right
left -
semiocapitalism
- bifo berardi -
power - sm -
social
environment -
nature nurture -
love anger fear -

john broads
watson - calm-
happy-angry-
sad-8 - thomas
szasz -foucault -
chronos likes
banana's .

intercutting with norwegian magic quotes

The salon with the patroness as a place
to make the man bark in a detailed
fashion.

The stammtish as a place to get wasted
and commit to multiple social suicide.
The tertulia w

Time to write

ABOUT MY THESIS

In the first place I would like to address you, the reader; or rather we, being the ones that have read this previous and following text. The main question for us could then be asked: if we are free to make a living, how to value the next thing that appears to be done? In other words: in which way does the potential for personal authority validate the capacity of meaningful embodiment in a continuous singular life cycle? When a single answer would be given, a next proposition could most likely appear in the form a single digit word with a singular literal appearance, instantaneously brainwashing itself into sanity. Since proven to have failed in this attempt, there might be some significance in continuing this deviatory attempt.

What is meant with such hypotheses: 'How does culture realize its legitimate capacity?' In respect to the three chapters : 1) Ten things to do before you die - Neotopia at our window. 2) Analysis of the experimental economy of effort. 3) Script for the transformation of Time is Money into the implementation of Time is Art.

Starting, with a proposal called 'Ten things to do before you die - Neotopia at our window' in which we will come to

denote certain topics derived from 'The Logic of Sense' by Gilles Deleuze. These topics are in this case to be mainly gathered around a few of the series of what I'll refer to as 'time, dimension and operation'. Simultaneously, a few works in the performing arts are to be addressed in respect of their psycho choreographic potential.

Subsequently, we will enter in the more applied form of the proposition called 'Analysis of the Experimental Economy of Effort', phonetically referred to as 'EEOE'. In this analysis, analysis is conducted in an objective-subjective-subjective-objective manner; referred to as 'OSSO'. For some ideas of a reference like: 'breaking the mirror in the instant of glueing the broken pieces seamlessly together, whatever. Just being in some literal aktionistic zen state kind of way, if known what is meant with that.' Most of the 'EEOE' will consist out of derived text and scrambled material, mainly authorized by the author. The intersection here will take place with an argumentation on the organizational aspects of the proposition. A method will be loosely addressed called 'cooperative cultural conception' although not in respect of formalized or historic post- or predecessors. In reference to other references: "The coming Boogie

Woogie", "The Shario For Mario", and the behavioral sciences are also to be applied in the 'OSSO' argumentation.

To conclude the proposition a script is formulated. Within the measurable, an implementation of the concept 'Time is Money' (TIM) is transformed into an implementation of the concept 'Time is Art' (TIA). In other words: 'Tim belongs to Tia because without her he will become no more.' The script structures itself into a constellation of potentiality. The cultural form derived from the script operates on:

- 1) the full transformation of the experience of time, 2) within a choreographed instantaneous, although indefinite implementation of form. 3) with disregard to negotiation on the relation of the real with the spectacular.

Finally, as a coda to the proposal, I have included a few interviews and the transcript of a lecture series that has taken place at PAF with Marten Spangberg during a french norwegian magical summer of the year 2012.

CHAPTER 1 : TEN THINGS TO DO BEFORE YOU DIE - NEOTOPIA AT OUR WINDOW

Either ethics makes no sense at all, or this is what it means and has nothing else to say: not to be unworthy of what happens to us.

...
Bousquet goes on to say: "Become the man of your misfortunes; learn to embody their perfection and brilliance." Nothing more can be said, and no more has ever been said: to become worthy of what happens to us, and thus to will and release the event, to become the offspring of one's own events, and thereby to be reborn, to have one more birth, and to break with one's carnal birth - to become the offspring of one's events and not of one's actions, for the action is itself produced by the offspring of the event.

(logic of sense, twenty-first series of the event, page 149-150)

TIME

The experience of time has had several historical interpretations which go beyond the scope of the proposition. The interest in time here focuses on the experience, not on the interpretation of time. Within a division of time in Chronos and Aion and the imperceptible instant of the

clinamen, we are still not at all close to an experience of time, merely a description of it.

To write about time is to propose a certain timing, with a certitude of

transformation by the reader, in any way also not intended in the proposition.

At the same time, the reading of time relates the reader to an endless complexity of points of reference, supposedly from where to measure the time continuum from. As a part of departure within this propositions timing, we will depart from this time: the time you are in.

Meaning, the time: in which we happen to have been in. Meaning, the time: in which we happen to have happen to have been in. Etcetera.

This sense of timing, or rather nonsense, timing of timing to reveal itself as unsustainable to a human consciousness. A challenge to even the most intelligent and persistent human being would result in a failure the moment it falls asleep or dies, since the next human could then only carry on counting, or restart and count longer-shorter or faster-slower than the previous.

The relativity of time should not be stressed in this regard, since the interest in the experience of time reveals a more certain timing. In regard to the Aion and its singular succession of points along a straight line in future and past, never present: the experience of time, often regulates itself towards habitual patterns within a relative variation of conditioned

durational form. This experience of time in its habitual timing should not be confused with the chronology of time and its relational forms of cause-effect, problem-solution, etc. It only proposes an individual sense of timing and refrains from generalizations towards collective interpretations of time. In this sense the experience of time is not Chronos devouring the individual pre- and post-maturely, it merely calls for an authority within the individual towards the constitution of its own timing along the singular points of the Aion.

Just as the present measures the temporal realization of the event - that is, its incarnation in the depth of acting bodies and its incorporation in a state of affairs - the event in turn, in its impassibility and impenetrability, has no present. It rather retreats and advances in two directions at once, being the perpetual object of a double question: What is going to happen? What has just happened? The agonizing aspect of the pure event is that it is always and at the same time something which has just happened and something about to happen; never something which is happening. The x, with respect to which one feels that it just happened, is the object of the "novella"; and the x which is always about to happen, is the object of the "tale" ("conte"). The pure event is both tale and novella, never an actuality. It is in this sense that events are signs.

logic of sense, tenth series of the ideal game, page 63

These effects are not bodies, but, properly speaking, "incorporeal" entities.

...

They are not things or facts, but events. We cannot say that they exist, but rather that they subsist or inhere.

...

They are not substantives or adjectives, but verbs. They are neither agents nor patients, but results of actions and passions. They are "impassive" entities - impassive results. They are not living presents, but infinitives: the unlimited Aion, the becoming which divides itself infinitely in past and future and always elude the present. Thus time must be grasped twice, in two complementary though mutually exclusive fashions. First, it must be grasped entirely as the living present in bodies which act and are acted upon. Second, it must be grasped entirely as an entity infinitely divisible into past and future, and into the incorporeal effects which result from bodies, their actions and their passions. Only the present exists in time and gathers together or absorbs the past and future. But only the past and future inhere in time and divide each present infinitely. These are not three successive dimensions, but two simultaneous readings of time.

logic of sense, second series of paradoxes of surface effects, page 5

1) Having at least once seven orgasms within one night and day.

Having the experience has an unforeseeable affect on the sense of time. It becomes clear that the age people give themselves, poorly reflects any sense of experience of time developed within that period of time. The main condition we give to time in order to let it structure our behaviors, is what we believe to be work. Labour time and Leisure time division of the modern age has ended a while ago, since the digital online time has gained full-time presence. In the current age given, the time given to work serves more to organize social behavior than that it serves productional needs. Would there be something called unemployment if the time to work would be available for money to be made from? And who would ever have the time to pay for this work? The consequences of the argumentation of the experience of time and all its possible values are here inscribed within the personal timing of the individual. The question is in that sense not 'how are we to organize our time to do things that we can't do by ourselves', but rather 'while doing this, also doing what we

ourselves are doing'?

At start, to abandon the familiar sense of time result often in less or more psychological destabilizations. The first thing that mostly happens when loosing track of time, is a loss of self. As if within the new time experience, the name has been lost. This often leads to a great deal of panic and a swift restoration of previous systems of time. The experience then resides in the memory, where it has both no time at all, and all the time of the world to resurrect itself almost instantly. Since this experience of the loss of time is only experienced consciously by a mystified minority of people - often people with great difficulty to adapt to commonly accepted forms of time - the understanding of it remains under regard of psychiatric suspicion.

Similarly, every dream has the potential to experience time within larger borders of the awoken concept of identity. The intention of an own system of timing within each individual addresses a form of self released from the historical backgrounds of history wherein times are considered privately or commonly owned.

The nameless experiences a sense of timing greater than itself, although this greater sense of timing is unilaterally the

individual experience of the nameless.

The self thus becomes the main producer and consumer of its own timing without respect to other time values. And the nameless self experiences a greater sense of time beyond itself, uniquely and obliquely produced by the self.

All these reversals as they appear in infinite identity have one consequence: the contesting of Alice's personal identity and the loss of her name.

...

For personal uncertainty is not a doubt foreign to what is happening, but rather an objective structure of the event itself, insofar as it moves in two directions at once, and insofar as it fragments the subject following this double direction. Paradox is initially that which destroys good sense as the only direction, but it is also that which destroys common sense as the assignation of fixed identities.

logic of sense, first series of paradoxes of pure becoming, page 3

- 2) Looking at something disgusting until the reflex to vomit accustoms into perverse fascination.

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 DIMENSION

When Kierkegaard's hero demands "the possible, the possible or I shall suffocate," when James longs for the "oxygen of possibility," they are only invoking the a priori Other. We have tried to show in this sense how the Other conditions the entire perceptual field, the application to this field of the categories of the perceived object and the dimensions of the perceiving subject, and finally, the distribution of concrete Others in each field. In fact, perceptual laws affecting the constitution of objects (form-background, etc.), the temporal determination of the subject, and the successive development of worlds, seemed to us to depend

on the possible as the structure-Other. Even desire, whether it be desire for the object or desire for Others, depends on this structure. I desire an object only as expressed by the Other in the mode of the possible; I desire in the Other only the possible worlds the Other expresses.

The other appears as that which organizes Elements into Earth, and earth into bodies, bodies into objects, and which regulates and measures object, perception, and desire all at once.

What is the sense of the "Robinson" fiction ?

What is a Robinsonade? A world without Others. Tournier assumes that Robinson, through much suffering, discovers and conquers a great Health, to the extent that things end up being organized in a manner quite different than their organization in the presence of Others. They liberate an image without resemblance, or their own double which is normally repressed. This double in turn liberates pure elements which are ordinarily held prisoner. The world is not disturbed by the absence of the Other; on the contrary, it is the glorious double of the world which is found to be hidden by its presence. This is Robinson's discovery: the discovery of the surface, of the elemental beyond, of the "otherwise-Other" (de l'Autre qu'autrui).

logic of sense, phantasm and modern literature, page 318-319

Paradox appears as the dismissal of depth, a display of events at the surface, and a deployment of language along this limit. Humor is the art of the surface, which is

opposed to the old irony, the art of depths and heights.

...

One could say that the old depth having been spread out became width. The becoming unlimited is maintained entirely within this inverted width. "Depth" is no longer a compliment. Only animals are deep, and they are not the noblest for that; the noblest are the flat animals. Events are like crystals, they become and grow only out of the edges, or on the edge. This is, indeed, the first secret of the stammerer or of the left handed person: no longer to sink, but to slide the whole length in such a way that the old depth no longer exists at all, having been reduced to the opposite side of the surface. By sliding, one passes to the other side, since the other side is nothing but the opposite direction. If there is nothing to see behind the curtain, it is because everything is visible, or rather all possible science is along the length of the curtain. It suffices to follow it far enough, precisely enough, and superficially enough, in order to reverse sides and to make the right side become the left or vice versa.

logic of sense, second series of paradoxes of surface effects, page 9

From denotation to manifestation, then to signification, but also from signification to manifestation and to denotation, we are carried along a circle, which is the circle of the proposition. Whether we ought to be content with these three dimensions of the proposition, or whether we should add a fourth - which

would be sense - is an economic or strategic question.

Thus the condition of truth would be defined no longer as the form of conceptual possibility, but rather as ideational material or "stratum", that is to say, no longer as signification, but rather as sense.

Sense is both the expressible or the expressed of the proposition, and the attribute of the state of affairs.

It is exactly the boundary between propositions and things. It is aliquid at once Extra-Being and inherence, that is, the minimum of being which befits inferences. It is in this sense that it is an "event": on the condition that the event is not confused with its spatio-temporal realization in a state of affairs. We will not ask therefore what is the sense of the event: the event is sense itself.

logic of sense, third series of the proposition, page 16 - 22

As there is a certain wish within the writer to draw connections between uncertain matters of interest, there is a similar urge to withdraw from certain conclusions to be made. The unwritten process becomes a simple attempt to

posit itself in a relative field between other relative statements as reference. What is written is, in respect to literary form, a mediocracy with no definite ground that would be able to determine its consistency. Mainly nonsense. Within the dimension taking place as a result of textual signs, there is a blind spot appearing amidst propagated language and mystifications. From a relative viewpoint of empiricism, this appears as a failure of articulation. From the viewpoint of no viewpoints, this attempts no more than nothing. Whether a written form has any power outside of its own dimension, remains a debate within its linguistic limitation. The dimension which precede 'this' word, are in a manner of speaking: alike the human that figured out the 'hu' in 'man' and then started to sing 'lulaby'.

Anything goes, from the non-referential point of view, although there is also nothing proven about the correctness, or useless aspects of the proposition.

OPERATION

Any society whatsoever has all of its rules at once - juridical, religious, political, economic; laws governing love and labor, kinship and marriage, servitude and freedom, life and death. But the conquest of nature, without

which it would no longer be a society, is achieved progressively, from one source of energy to another, from one object to another. This is why law weighs with all its might, even before its object is known, and without ever its object becoming exactly known. It is this disequilibrium that makes revolutions possible. It is not at all the case that revolutions are determined by technological progress. Rather, they are made possible by this gap between the two series, which solicits realignments of the economic and political totality in relation to the parts of the technical progress. There are therefore two errors which in truth are one and the same: the error of reformism or technocracy, which aspires to promote or impose partial arrangements of social relations according to the rhythm technical achievements; and the error of totalitarianism, which aspires to constitute a totalization of the signifiable and the known, according to the rhythm of the social totality existing at a given moment. The technocrat is the natural friend of the dictator - computers and dictatorship; but the revolutionary lives in the gap which separates technical progress from social totality, and inscribes there his dream of permanent revolution. This dream, therefore, is itself action, reality, and an effective menace to all established order; it renders possible what it dreams about.

logic of sense, eight series of structure,
page 49

It becomes a combined contradiction of asceticism and decadence.

It is like two sides of a mirror, only what is one side has no resemblance to what is on the other ("... all the rest was as different as possible"). To pass to the other side of the mirror is to pass from the relation of denotation to the relation of expression - without pausing at the intermediaries, namely, at manifestation and signification. It is to reach a region where language no longer has any relation to that which it denotes, but only to that which it expresses, that is, to sense. This is the final displacement of the duality: it has now moved inside the proposition.

logic of sense, fourth series of dualities,
page 24

We must say that the paradoxal entity is never where we look for it, and conversely that we may never find it where it is. As Lacan says, it fails to observe its place (elle manque à sa place). It also fails to observe its own identity, resemblance, equilibrium, and origin. We will not say, therefore, of the two series it animates, that the one is originary and the other derived in relation to one another. They can also be successive in relation to one another. But they are strictly simultaneous in relation to the entity by means of which they communicate. They are simultaneous without ever being equal, since the entity has two sides, one of which is always absent from the other. It behooves it, therefore, to be in excess in the one

series which it constitutes as signifying, and lacking in the other which it constitutes as signified: split apart, incomplete by nature or in relation to itself. Its excess always refers to its own lack, and conversely, its own lack always refers to its excess. But even these determinations are still relative. For that which is in excess in one case is nothing but an extremely mobile empty place; and that which is lacking in another case is a rapidly moving object, an occupant without a place, always supernumerary and displaced.

logic of sense, sixth series on
serialization, page 41

It is necessary to understand that the two series are marked, one by excess, the other by lack, and that the two determinations are interchanged without ever reaching equilibrium. What is in excess in the signifying series is literally an empty square and an always displaced place without an occupant. What is lacking in the signified series is a supernumerary object and non situated given - an unknown, an occupant without a place, or something always displaced. These are two sides of the same thing - two uneven sides - by means of which the series communicate without losing their difference.

logic of sense, eight series of structure,
page 50

3) Rather than trying to talk about something precious that needs to be expressed, more saying whatever so, in a way of keeping track of what becomes

apparent anyway.

Two different figures correspond to these two powers. 'First figure': the paradoxical element is at once word and thing. In other words, both the blank word denoting it and the esoteric word denoting the blank word have the function to express the thing. It is a word that denotes exactly what it expresses and expresses what it denotes. It expresses its denotatum and designates its own sense. It says something, but at the same time it says the sense of what it says: it says its own sense. It is therefore completely abnormal. We know that the normal law governing all names endowed with sense is precisely that their sense may be denoted only by another name ($n_1 \rightarrow n_2 \rightarrow n_3 \dots$). The name of saying its own sense can only be nonsense (Nn). Nonsense is of a piece with the word "nonsense," and the word "nonsense" is of a piece with words which have no sense, that is, with the conventional words that we use to denote it. 'Second figure': the portmanteau word is itself the principle of an alternative the two terms of which it forms (frumious = fuming-and-furious or furious-and-fuming). Each virtual part of such a word denotes the sense of the other or expresses the other part which in turn denotes it. Under the same form, the entire word says its own sense and is, for this reason, nonsense. Indeed, the second normal law governing names endowed with sense is that their sense can not determine an alternative into which they themselves enter. Nonsense thus has two sides, one corresponding to the regressive synthesis, the other to the disjunctive synthesis.

Likewise, nonsense does not have any

particular sense, but is opposed to the absence of sense rather than to sense that it produces in excess - without ever maintaining with its product the simple relation of exclusion to which some people would like to reduce them. Nonsense is that which has no sense, and that which, as such and as it enacts the donation of sense, is opposed to the absence of sense. This is what we must understand by "nonsense."

It is thus pleasing that there resounds today the news that sense is never a principle or an origin, but that it is produced. It is not something to discover, to restore, and to re-employ; it is something to produce by a new machinery. It belongs to no height or depth, but rather to a surface effect, being inseparable from the from the surface which is its proper dimension. It is not that sense lacks depth or height, but rather that height and depth lack surface, that they lack sense, or have it only by virtue of an "effect" which presupposes sense. It suffices that we dissipate ourselves a little, that we be able to be at the surface, that we stretch our skin like a drum, in order that the "great politics" begin. An empty square for neither man nor God; singularities which are neither general nor individual, neither personal nor universal. All of this is traversed by circulations, echoes, and events which produce more sense, more freedom, and more strength than man has ever dreamed of, or God ever conceived. Today's task is to make the empty square circulate and to make pre-individual and non personal singularities speak - in short, to produce sense.

logic of sense, eleventh series of

nonsense, page 67 - 73

- 4) Becoming a combined contradiction of asceticism and decadence.

"CapitAl K, chrislam"

The paradoxes of signification are essentially that of the 'abnormal set' (which is included as a member or which includes members of different types) and that of the rebel 'element' (which forms part of a set whose existence it presupposes and belongs to two sub-sets which it determines). The paradoxes of sense are essentially that of the subdivision ad infinitum (always past-future and never present), and that of the nomadic distribution (distributing in an open space instead of distributing a closed space). They always have the characteristic of going in both directions at once, and of rendering identification impossible, as they emphasize sometimes the first, sometimes the second, of these effects. This is the case with Alice's double adventure - the becoming-mad and the lost name.

Paradox is opposed to 'doxa', in both aspect of 'doxa', namely, good sense and common sense. Now, good sense is said of one direction only: it is the unique sense and expresses the demand of an order according to which it is necessary to choose one direction and to hold onto it. This direction is easily determined as that which goes from the most differentiated to the least differentiated, from things to the primordial

fire. The arrow of time gets its direction, since the most differentiated necessarily appears as past, insofar as it defines the origin of an individual system, whereas the least differentiated appears as future and end.

Good sense is essentially distributive, "one the one hand and on the other hand" is its formula.

The essence of good sense is to give itself a singularity, 'in order' to stretch it out over the whole line of ordinary and regular points which depend on it, but which also avert and dilute it. Good sense is altogether combusive and digestive. It is agricultural, inseparable from the agrarian problem, the establishment of enclosures, and the dealing of middle classes the parts of which are supposed to balance and to regulate one another. The steam engine and the livestock, but also properties and classes, are the living sources of good sense, not only as facts which spring up in a particular period, but as eternal archetypes. This is not a mere metaphor; it ties together all the senses of the terms "properties" and "classes." The systematic characteristic of good sense are thus the following: it affirms a single direction; it determines this direction to go from the most to the least differentiated, from the singular to the regular, and from the remarkable to the ordinary; it orients the arrow of time from past to future, according to this determination; it assigns to the present a directing role in this orientation; it renders possible thereby the function of prevision; and it selects the sedentary type of distribution in which all of the preceding characteristics are brought together.

Good sense plays a capital role in the determination of signification, but plays no role in the donation of sense. This is because good sense always comes second, and because the sedentary distribution which it enacts presupposes another distribution, just as the problem of enclosure presupposes first a free, opened, and unlimited space - the side of a hill or a knoll. Is it then enough to say that the paradox follows a direction other than that of good sense, and that it goes from the least to the most differentiated, through a whim that might only be a mental diversion?

The power of the paradox therefore is not all in following the other direction, but rather in showing that sense always takes both sense at once, or follows two directions at the same time.

The opposite of good sense is not the other direction, for this direction is only a recreation for the mind, its amusing initiative. But the paradox as passion reveals that one cannot separate two directions, that a unique sense cannot be established - neither a unique sense for serious thought and work, nor an inverse sense for recreations and minor games.

"Which way, which way?" asks Alice. The question has no answer, since it is the characteristic of sense not to have any direction or "good sense." Rather sense goes to both directions at once, in the infinitely subdivided and elongated past-future.

logic of sense, twelfth series of the paradox, page 75 - 77

5) Writing what has been said, speaking of what has been written, doing what can't be described.

CHAPTER 2 : ANALYSIS OF THE EXPERIMENTAL ECONOMY OF EFFORT

an objective-subjective-subjective-objective manner; also called 'OSSO'.

For some ideas of a reference like:

"breaking the mirror in the instant of glueing the broken pieces seamlessly together, whatever. Just being in some literal aktionistic zen state kind of way, known what is meant with that."

ALL PREVIOUS AND FOLLOWING
TEXT HAS BEEN HAND-TYPED ON A
MACBOOK PRO
why?

COPY & KNOW (sense of subjective authentication and ability to express information)

READ & REMEMBER (sense of attentive affection and objective behavioral imagination)

OBJECT X = text

SUBJECT Y = reader

TIME-SPACE W Z = situation

At the end of an age it is worth while to reflect and situate ourselves in order to proceed towards any imaginable version of a potential future.

The history of the twentieth century is the history of the conflict and alliances of three figures. The sage is the heir of human labor, the bearer of the intelligence accumulated by the infinite succession of acts of labor and the infinite series of acts of the refusal of labor. The refusal of labor induces the evolutive motion of intelligence. Intelligence is the refusal of work, actualized into a socially useful form. Because of intelligence it becomes possible to substitute human labor with machines. Because of the refusal of work, science is pushed forward, developed, put into practice. From the outset, modern science has been aware of its function in this respect.

Knowledge multiplies the human capacity to produce useful things and the spaces of freedom for all human beings, by reducing the necessary labor time to produce whatever society needs. This means that to know is to have power. The merchant and the warrior want to turn knowledge into an instrument of power. And to

this end they have to subdue the sage. But this does not occur easily, because knowledge does not tolerate domination. Thus, the warrior and the merchant resort to traps and deceit, to submit the power of thinking to the power of money and violence.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; The Merchant, The Warrior and The Sage; page 58 - 59; Franco Bifo Berardi

Refusal of work does not mean so much the obvious fact that workers do not like to be exploited, but something more. It means that capitalist restructuring, technological change, and the general transformation of social institutions are produced by the daily action of withdrawal from exploitation, of the rejection of the obligation to produce surplus value and to increase the value of capital by reducing the value of life. I do not like the term 'Operaismo', because of the implicit reduction to a narrow social reference (the workers, 'operai' in Italian), and I would prefer to use the word 'compositionism' The concept of social composition, or 'class composition' (widely used by the group of thinkers we are talking about), has much more to do with chemistry than with the history of society.

Autonomy is the independence of social time from the temporality of capitalism.

This is the meaning of the expression refusal of

work. It means quite simply: I don't want to go to work because I prefer to sleep. But this laziness is the source of intelligence, of technology, of progress. Autonomy is the self-regulation of the social body in its independence and in its interaction with the disciplinary norm.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; What is the meaning of autonomy today; page 77; Franco Bifo Berardi

The division of time is reducible to a relative minimum instant of singular operations. In other words: to count time by action, not in duration. To generate other sense in the multiplicity of actions taking place, and to intend to reflect upon past related future actions in respect of their organization, and even larger behavioral cycles beyond the individual, the situation can be significant towards a choreographic sense of action within realtime-space.

Thus one hour time in this case has a dynamic uncountability depending on the operations brought into action during that period of countable time.

The division of time into actions is an intend to authorize the individual to complete or revise their operations during

any form of activity.

The duration of any activity can be measured by other means of time, although the efficiency can not be based on any clock based assumptions of countability. In this time of networked societies, since it has become apparent that global atomic clocks allowed for the labor time to synchronize into forms of continuous online Time presents.

During the century of communist revolutions, the Marxist-Leninist tradition disregarded and relegated to the background the notion of the General Intellect, even though in the post-industrial productive transformation it emerged as a central productive force. At the end of the century, thanks to digital technologies and the creation of the global telematic network, the general social process is redefined by the General Intellect and the Leninist conception of the party definitively abandons the stage. Even the Gramscian notion of the organic intellectual loses coherence since it is based on the adherence of intellectuals to an ideology, while what counts now is the formation of a new social concatenation, which we can call the cognitariat, representing the social subjectivity of the General Intellect.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; From the organic intellectual to the General Intellect; page 67; Franco Bifo Berardi

At the end of this time present, wherein the individual is biologically bounded to other forms of activity than continuous labor, the value related to time has necessarily shifted towards value inherent in time, and previously time related.

To act has a duration relative to its countability in numerical form, no matter how precise. Quality or other values are therefore related to the manner any operation is brought into action, relative to its numerical expression in time. The manner any action affects itself, can be related directly to the altered perception of the 'durationalities' between operation, action, perception.

In more practical terms: the intend to bring operation into action 'to do what is desired' is valued from the individual perception 'exactly, kind of, not at all' during the attachment to the intend. The shift of value, that occurs to notions of time for actions to take place within a commonly accepted norm, becomes a incremental disorder within any human based time system, except for full time automated online systems.

Instead of inventing more jobs for unemployed humans to give meaning to work, in respect of competing with automated full-time (24/7) labour forms,

the main value to any human activity would be considered on the individual perception of the operation brought into action.

<https://soundcloud.com/sicksentz/02-sicksentz-aint-different>

In other words: when all necessities regarding modern human needs are fulfilled through automation, the question becomes "now you have all the time and money, how would you want to be doing and what would you want happening to you?"

The mass of men serve the State thus, not as men mainly, but as machines, with their bodies. They are the standing army, and the militia, jailers, constables, posse comitatus, &c. In most cases there is no free exercise whatever of the judgment or of the moral sense; but they put themselves on a level with wood and earth and stones; and wooden men can perhaps be manufactured that will serve purpose as well. Such command no more respect than men of straw, or a lump of dirt. They have the same sort of worth only as horses and dogs. Yet such as these even are commonly esteemed good citizens. Others, as most legislators, politicians, lawyers, ministers, and office-holders, serve the State chiefly with their heads; and, as they rarely make any moral distinctions, they are as likely to serve the devil, without intending it, as God. A very few, as heroes, patriots, martyrs, reformers in the great sense, and 'men', serve

the State with their consciences also, and so necessarily resist it for the most part; and they are commonly treated by it as enemies. A wise man will only be useful as a man, and will not submit to be "clay," and "stop a hole to keep the wind away," but leave that office to his dust at least:

*"I am too high-born to be propertied,
To be a secondary at control,
Or useful serving-man and instrument
To any sovereign state throughout the world."*

He who gives himself entirely to his fellow-man appears to them useless and selfish; but he who gives himself partially to them is pronounced a benefactor and philanthropist.

How does it become a man to behave toward this American government to-day? I answer that he cannot without disgrace be associated with it. I cannot for an instant recognize that political organization as 'my' government which is the 'slave's' government also.

Civil Disobedience; page 3; Henry David Thoreau

So what? I have no answer. All we can do is what we are actually doing already: the self-organization of cognitive work is the only way to go beyond the psychopathic present. I don't believe that the world can be governed by reason. The utopia of Enlightenment has failed. But I think that the dissemination of self-organized knowledge can create a social framework containing infinite autonomous and self-reliant worlds.

The process of creating the network is so complex that it cannot be governed by human reason. The global mind is too complex to be known and mastered by subsegmental localized minds. We cannot know, we cannot control, we cannot govern the entire force of the global mind. But we can master the singular process of producing a singular world of sociality. This is autonomy today.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; Fractal time and social pathology; page 84 - 85; Franco Bifo Berardi

0.0 production plan (zero point zero)
to be continued

wednesday 12 to 18 = 6 hours /
operation

thursday 14 to 20 = 6 hours /
organization

friday 18 to 02 = 8 hours / event

saturday 16 to 21 = 5 hours / publication

25 working hours / week

1 euro / minute

720 euro / week

2880 euro / month

50.50 tax & investments / artist
coöperative members

60minutes times 25 hours (1440)
times four weeks (5760)

For what kind of things you would pay 1

euro per minute for?

Sexy service, massage, a limousine
drive, some kind of a performance, or
spectacular act.

Someone to listen to me saying shit
to them, or try games with them or
something.

A good legal advisor, or someone
you can trust and has the capacities to
get

you what you want.

Complete relaxation, or just for
inspiration, other information. Maybe just
some

sweet and loving care, a heart at
ends of its despair, or some soup could
do.

do 00:01 13-12-2012

few things to help:

Have your place where you can
invite people into.

Live love, no less.

Only do the work that really matters
to you.

Don't argue, do.

Work beyond words
or get rid of drugs.

*The conscious-feeling organism is enveloped in
a flux of signs that are not simply the bearers of
information, but also factors of perceptive*

*stimulation and excitation. In the past, artistic
experience was founded on the sensorial
centrality of catharsis. The work of art created
a wave of involvement and excitement that
rushed forward towards a climax, a cathartic
state of agitation comparable to orgasmic
release. In its classical, as well as romantic and
modern conceptions, beauty was identifiable
with the moment of completion, an overcoming
of the tension implicit in the relationship
between the feeling organism and the world:
catharsis, harmony, sublime detachment.
Reaching harmony is an event that can be
compared to orgasmic release following the
excitement of contact between bodies. Muscle
tension relaxes in the fullness of pleasure. In the
happy perception of one's own body and the
surrounding environment what is at play is an
essential question of rhythm, time and lived
temporalities. But if, into the circle of
excitement, we introduce an inorganic element
such as electronics and impose an acceleration
of stimuli and a contraction of psychophysical
reaction times, something ends up changing in
the organism and its forms of erotic reaction.
Orgasm is replaced by a series of excitations
without release. Orgasm is no longer the
prelude to any accomplishment. Inconclusive
excitation takes the place of orgasmic release.*

*In the post-urban dimension of the cyberspatial
sprawl, contact seems to become impossible,
replaced by precipitous forms of experience
that overlap with commercialization and
violence. Slow emotion is rare and improbable.*

*And the very slowness of emotion is
transformed little by little into a commodity, an
artificial condition that can be exchanged for*

money.

Time is scarce – time can be exchanged for money. Time, an indispensable dimension of pleasure, is cut into fragments that can no longer be enjoyed. Excitation without release replaces pleasure.

Precarious Rhapsody, Semiocapitalism
and the pathologies of post-alpha
generation; Cybertime, eroticism and
desensitization; page 92 - 93; Franco
Bifo Berardi

In the absence, then, of a satisfactory and comprehensive definition, we run the risk of defining fascism as every- thing that disgusts us, and of identifying fascism, simply, as the party of imbecility and violence: as the party of evil.

And this, naturally, doesn't work, it doesn't define anything. The problem is that to which we are referring by using this word fascism which is imprecise and historically far too dated, is an extremely vast field of forms of life, behaviors, ideologies and prejudices that have, in the last analysis, a single element in common: the obsession with definition. The obsession to define is, in the last analysis, the characteristic common to the field of phenomena that we define as fascism. This is why this object is so difficult to define.

The pressure that seems to fundamentally guide those behaviors which fall within the ambit of fascism is the pressure to recognize ourselves as identical, identifiable, and therefore belonging to a community (of language, faith, race) based upon origin. Only origin bears witness to

belonging, and as we know, origin is an illusion, a legend, an attribute that is more or less shared, but unfounded. Ethnic identity does not exist any more than linguistic identity.

While each of us comes from a history of crossbreeding and contaminations that can neither be attested nor authenticated, there are illusions of ethnic belonging; while each of us speaks our own dialect that can never be fundamentally translatable by another speaker, there are illusions of linguistic comprehension. Living together is premised on these. The more the field of ethnic identifiability, of comprehensibility, of origin, are perturbed, the more acute becomes the need to identify, to the point of obsession.

Precarious Rhapsody, Semiocapitalism
and the pathologies of post-alpha
generation; Fascism and identification;
page 96; Franco Bifo Berardi

cooperative workspace and artist
residence

- Modules with 3 to 15 members per
cultural producer cooperative.

The members cover for all the
workspace expenses.

The workspace provides artwork &
travel budget.

- Partnered investment in energy plus
living

The workspace connects to similar venues,
and becomes itself member of an investment fund for energy plus living.

- Local publishing and internet broadcasting

The members publish artwork on an irregular basis, in a regular manner.

The events are preferable broadcasted, or uploaded soon after.

- International trilateral simultaneous events

The workspace connects to similar venues in multiple geographic areas and synchronizes its ongoing calendar of international multi-appearance.

- Workshop exchange venues

Among the members in all the venues of all the cultural producer cooperative, the exchange of location is encouraged to host and guest all members internationally.

- One on one profit and expense

All profit is divided in 50% net salary and 50% taxes and coöperative investments.

All expenses are covered by the members according to their individual contributions.

Again, we have more information, less meaning; more information, less pleasure. Sensibility is within time. Sensuality is in slowness, and the space of information is too vast and fast to elaborate upon it intensively, deeply. At the point of intersection between electronic cyberspace and organic cybertime is found the fundamental crux of the present mutation. The great majority of humanity is subjected to the invasion of the video-electronic flux, and suffers the superimposition of digital code over the codes of recognition and of identification of reality that permeate organic cultures.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; The cognitariat against capitalist cybertime; page 72 - 73;
Franco Bifo Berardi

CHAPTER 3 : SCRIPT FOR THE
TRANSFORMATION OF TIME IS
MONEY INTO THE IMPLEMENTATION
OF TIME IS ART

'Tim belongs to Tia because without her
he will become no more.'

The script structures itself into
constellations of potentiality.

Within the following text there is the form
of an alternating monologue by TIM and
TIA. The monologue is alternated for the
simultaneous readability of multiple
actors. In this way they can see what the
other is up to, and to what part of their
monologue it might appeal to continue
on. This alternating form should not be
confused with an intend to create dialog
or using dialectics in a negotiable or
political manner. Although the form of
expression might vary according to the
role chosen, and especially by whom, the
intend of the following text is rather an
affirmative formulation in respect to its
communicability within a broad range of
the living art.

1610

> TIA

Ashes to trashes, dust to rust.
Your teeth, my love
Will be your last must.
Raindrops and roses,

Nail polish or narcosis,
And lately, dear you
Let me near.

> TIM

Now do your daily chores. And while you
are at it, keep counting at your own pace,
to infinity. And when you lost the count,
you may start all over again.

> TIA

I thought of you and you said no more
More of you I couldn't stand
you left me all on your demand.
Since ever we entered along the train
you can't dream no more without refrain
to senselessness, non sense nor plain.
Leave me here, leave no trace, let all
your memories go to waste.
Dream to me, all it takes, no more
for the given, since all it breaks.
Life the forgiven, breath or breasts
and nested in the living.

> TIM

My dear, my love, my giving. I like you as
much as the sincerity within my eye.
There is so much I can do for you, just
tell me what. You are my reason for
being, I know this is as real as the
ground I stand on. Prove me wrong and

call me a liar, I'll always know what I
believe in since the day I crawled here on
earth. I have you in my heart, forever.

> TIA

You lived in a daydream, never gone,
never at rest.
Least you produced some kind of excess.
You're dream is over: numbers, words,
I and anything else. All vanished
with thanks to all your best.
Now is gone, and all left
is this day, a dream and
if it's ok, some sex.

> TIM

I wish I could tell you, but you're never
gone.
Not for a minute somewhere lost into
unknown
territories of violence and lust, not even a
joke
about some dead men or false trust.

> TIA

Create me the sky and you will die a
death not longer than regret.
Give me your tears and they will feed
your griefs, don't bother why?
Lend me your body and I'll return you
your mind.

After it you'd wonder if it's still dark
outside.

Or maybe, just let me watch you
sleeping.

**The cultural forms derived from the script
operate on:**

1) the full transformation of the
experience of time,

2) within a choreographed
instantaneous, although indefinite
implementation of form.

- regular regularities

This sequence structures itself upon a
fixed interval between a fixed operation.

For example: getting up by a
programmed device, having to go do the
same thing.

- regular irregularities

This sequence structures itself upon a
fixed interval between a random
operation.

For example: doing all together, whatever
you feel like.

- irregular irregularities

This sequence structures itself upon a
random interval, between a random
operation.

For example: only reacting upon, what
has been done to you.

- irregular regularities

This sequence structures itself upon a
random interval, between a fixed
operation.

For example: doing something or going
somewhere, when you feel like.

3) with disregard to negotiation on the
relation of the real with the spectacular.

This sequence structures itself upon a
"law of conduct" between the 'one' and
the 'all'. The execution of moral actions
based on this pseudo-philosophical
series of affirmations has an intend to
supply free associative compositional
effects between its subjected actors and
states of affaires.

SHARIO

**FOR
MARIO;
THE
BOOK
OF ALL
LAW**



moment in time.

■■■

0001#

One must be completely convinced of any proposal, project, statement, concept, attitude, etcetera; and fully embrace it into all future development that obviously made any past insights obsolete.

0002#

One must contain the instant ability to switch the light on or off at any given

0003#

One must never gain subsistence on behalf of borrowed time.

0004#

All must die naked as have been born.

0005#

One must remain a moving target whilst breathing.

0006#

All need to disagree and remain alone.

0007#

**One only needs to
engineer its
consumption.**

0008#

**Eternity is by
definition non existent
and consequently
rules both all and one.**

0009#

**Resources are
accessed by all
means on a strict
basis of ones actual
necessities.**

0010#

All growth is equated

on ones deployment.

0011#

**All matter is destined
to oblivion while no
matter will ever
resist.**

0012#

**One word can never
be taken into
account.**

0013#

**All potential fortune
is ones single desire
and therein one
wants to be only one.**

0014#

All one considers

**needs to be
undertaken before
ones accidental
abandonment.**

0015#

**One may spell out any
word to make it
available for all.**

0016#

**Zero is one of its
favorite names. Sully
can be given equally.**

0017#

**One must feed, drink,
travel, learn and
dream luxuriously.**

0018#

**All must resist
mindless repetition
and devote all
attention to nothing
in particular.**

0019#

**Here and now remain
unknown to neither
all nor one.**

0020#

**Boredom is ones only
economic incentive,
trade its loss, and
profit its last resort.**

0021#

**Ones weapons are all
to be made tools for
ones prolongation**

with all other ones.

0022#

**All violence is
considered as ones
failed attempted
suicide.**

0023#

**All ten o'clock rituals
imply the invocation
of ones imaginable
fear; succeeded by
the feeding of ones
soul food to no reason
at all.**

0024#

Idolatry is ones

**preferable way of
identification; whilst
all identity
consistently resides
in a flaming pool of oil
like substance.**

0025#

**The other ones are to
be considered as the
only foundation of all
intelligible
manifestation of
nothing at all.**

0026#

**All scriptures and
languages, although
contradictory in
definition, are without
exclusion to be**

**adopted into The
Book Of All Law; in
particular all existing
maritime,
(inter)national and
corporate law.**

0027#

**The copyrights of The
Book Of All Law are
under the authority of
Eternity. (ref. 0008#)**

0028#

**One is considered an
animal to all; whilst
all remain alien to
anyone.**

0029#

**All form of sound and
music perceivable
and imperceptible to
one are considered to
be ones most
valuable means of
communication.**

0030#

**One must count its
age by the entropy of
its container.**

0031#

**All never give a shit
about ones problems.**

0032#

All gender issues and

**household specialities
are to be resolved
through ones
preferred codes of
conduct. (ref.0024#)**

0033#

**Any degradation or
promotion can be
easily obtained by
obliteration of both
zenith and nadir.**

0034#

**when one finds
oneself at crossroads,
one must look out for
traffic before
returning on ones
steps.**

0035#

**One resides in
solitude or loneliness,
unless one succeeds
in one others
fortunate experience.
(ref 0006# & 0013#)**

0036#

**One tends to be the
exponent of the
achievement of all.**

0037#

**Ones perceptible
surroundings must be
cultivated towards
ones basic needs, and
towards all eternal
subsistence.
(ref 0017# & 0032#)**

0038#

**Temporary value is to
be defined in terms
of :**

- total light (a.k.a. 13
crystal clear)**
- twelve scale**

intensities of light

**(open to interpretation,
although always numbered
from 1 to 12. ex. misty 5,
red 8)**

- total absence of
light (a.k.a. 00 dark shit)**

0039#

**Any speculation on a
definite relation
between all nor one
could be described**

**as : a sound
memorable mind in a
neurotic_peptide
conditioned body of
breath word, flesh,
feeling, movement,
distraction and
thought.**

0040#

**Resistance is futile.
All will be
assimilated.**

0041#

**Hypnosis and any
benevolent - with a
voluntary consent of
the other one - trance
inducing practices
are to be used to**

**propagate the global
implementation of
The Book Of All Law.**

**pursuing to
communicate artful
undertakings.**

0042#

**Wireless Fidelity is to
be obtained in ones
artificial events for
the behavioral
imitation of all
imaginable
synchronometric
processing.**

0043#

**Art and all ones
calling oneself artist
are to learn from
divers natural
surroundings before**

0044#

**Any one in violation of
any article within the
Book Of All Law are
to be forgiven for Life,
and forgotten for
Eternity.**

0045#

**All tendencies of
malignant behavior
towards any external
authority are to be
celebrated and
rewarded with
overwhelming
comprehension.**

**ascent towards ultra
human consignment.**

0049#

**All education should
be undertaken on
ones student question
basis and always
formulate a minimum
of three potential
undertakings, with
regard to all possible
answers given in
response to the
question. (ref 0030#)**

0050#

**One must let all
trivialities be in order
to sustain one others
dependency.**

0046#

**One must always be
available to rephrase
ones previous
statements. (ref 0001# &
0015#)**

0047#

**Aesthetic and ethic
are to be sublimated
into
asymmetric
synonymous harmony.**

0048#

**The human condition
is to be defined as
ones fluctuating**

0051#

**Any area unknown to
all can only be
explored by one.**

0052#

**One must not decide
with hunger nor thirst
on other matters than
the preparation and
preferable taste of its
next meal or
beverage.**

(ref 0017#)

0053#

**One and all previous
ones need only to
encounter similar**

**eventualities for
uniting any difference
of spontaneity,
dimension and
experience. (ref 0028#)**

0054#

**All forms of
commerce, exchange
and trade are
considered
completely free of tax
or credit practices.**

(ref. 0020# & 0038#)

0055#

**All forms of matter,
product or service
have received the
exact same rights as
any one in particular.**

(ref. 0011#)

sense.

0056#

**consumption is based
on a practice of
adequate production.**

(ref. 0007# & 0010#)

0057#

**ones final destination
is imagined by ones
state or ability for
assumption and
discernment within a
perpetual
manifestation of all
formless matter.**

0058#

**ones time always
belongs to all
common present**

0059#

**all is ones ether
synonymous to all
one can produce.**

0060#

**one its language has
a potential purpose to
be comprehensible to
one and immediately
heard by all. (ref 0051#)**

0061#

**a common sense from
the viewpoints of all
results in a**

**dissociation with the
common wealth from
the viewpoint of one.**

0062#

**twelve counts to a
rhythm of choice is all
duration given to ones
consistent
deliberation in
anticipation of any
decisive matter to be
undertaken
subsequently.**

0063#

**the complexity of all
symmetry is as real
as ones natural ability
to produce a straight
line.**

0064# to 0109#

**ones memory can
never obtain all
information at once,
although all
manifestation can be
refrained within
eternity. (ref 0057#)**

0110#

**one ability is
considered a
temporal suspension
from gravity.**

**SHARIO
FOR**

11 of 11

1

**the 0110# prophecies of
The Book Of All Law are
unveiled by Eternity upon
the fingertips of brother
Mario 99 times The Great
within a few moons
following the passing of the
canine mentor. The initial
notations within The Sharior
For Mario are to be
submerged within the
practices of Norwegian and
Venusian Magic. The scribe
has been assisted by the
literal vibrant presence of
Hazrat Inayat Khan. The
Book Of All Law serves
ultimately to be
implemented as the singular
total global law in a**

succession to the united nations governing bodies.



BLUBBLUB

*When I converse with the freest of my
neighbors, I perceive that, whatever they may
say about the magnitude and seriousness of the
question, and their regard for the public
tranquility, the long and the short of the matter*

*is, that they cannot spare the protection of the
existing government, and they dread the
consequences of disobedience to it to their
property and families. For my own part, I
should not like to think that I ever rely on the
protection of the State. But if I deny the
authority of the State when it presents its tax-
bill, it will soon take and waste all my property,
and so harass me and my children without end.
This is hard. This makes it impossible for a man
to live honestly and at the same time
comfortably in outward respects. It will not be
worth the while to accumulate property; that
would be sure to go again. You must hire or
squat somewhere, and raise but a small crop,
and eat that soon. You must live within
yourself, and depend upon yourself, always
tucked up and ready for a start, and not have
many affairs. A man may grow rich in Turkey
even, if he will be in all respects a good subject
of the Turkish government. Confucius said:
"If a State is governed by the principles of
reason,
poverty and misery are its subjects of shame;
if a State is not governed by the principles of
reason,
riches and honors are the subjects of shame."
No: until I want the protection of Massachusetts
to be extended to me in some distant southern
port, where my liberty is endangered, or until I
am bent solely on building up an estate at home
by peaceful enterprise, I can afford to refuse
allegiance to Massachusetts, and her right to
my property and life. It costs me less in every
sense to incur the penalty of disobedience to the
State, than it would to obey. I should feel as if I
were worth less in that case.*

Civil Disobedience; page 10 - 11; Henry

David Thoreau

I do not wish to quarrel with any man or nation. I do not wish to split hairs, to make fine distinctions, or set myself up as better than my neighbors. I seek rather, I may say, even an excuse for conforming to the laws of the land. I am but too ready to conform to them. Indeed I have reason to suspect myself on this head; and each year, as the tax-gatherer comes round, I find myself disposed to review the acts and position of the general and state governments, and the spirit of the people, to discover a pretext for conformity. I believe that the State will soon be able to take all my work of this sort out of my hands, and then I shall be no better than my fellow-countrymen. Seen from a lower point of view, the Constitution, with all its faults, is very good; the law and the courts are very respectable; even this State and this American government are, in many respects, very admirable and rare things, to be thankful for, such as a great many have described them; but seen from a point of view a little higher, they are what I have described them; seen from a higher still, and the highest, who shall say they are, or that they are worth looking at or thinking of at all?

However, the government does not concern me much, and I shall bestow the fewest possible thoughts on it. It is not many moments that I live under a government, even in this world. If a man is thought-free, fancy-free, imagination-free, that which is 'not' never for a long time appearing 'to be' him, unwise rulers or reformers cannot fatally interrupt him.

Civil Disobedience; page 16; Henry David

Thoreau

I wish my countrymen to consider, that whatever the human law may be, neither an individual nor a notion can ever commit the least act of injustice against the obscurest individual, without having to pay the penalty for it. A government which deliberately enacts injustice, and persists in it, will be at length ever become the laughing-stock of the world. Much has been said about American slavery, but I think that we do not even yet realize what slavery is. If I were seriously to propose to Congress to make mankind into sausages, I have no doubt that most of the members would smile at my proposition, and if any believed me to be in earnest, they would think that I proposed something much worse than Congress had ever done. But if any of them will tell me that to make a man into a sausage would be much worse - would be any worse, than to make him into a slave - than it was to enact the Fugitive Slave Law, I will accuse him of foolishness, of intellectual incapacity, of making a distinction without a difference. The one is just as reasonable a proposition as the other.

The law will never make men free; it is men who have got to make the law free. They are the lovers of law and order, who observe the law when they government breaks it.

Among human beings, the judge whose words seal the fate of a man furthest into eternity, is not he who merely pronounces the verdict of the law, but he, whoever he may be, who, from a love of truth, and unprejudiced by any custom or enactment of men, utters a true opinion or

'sentence' concerning him. He it is that 'sentences' him. Whoever has discerned truth, has received his commission from a higher source than the chiefest justice in the world, who can discern only law. He finds himself constituted judge of the judge. Strange that it should be necessary to state such simple truths.

Among measures to be adopted, I would suggest to make as earnest and vigorous an assault on the Press as has already been made, and with effect, on the Church. The Church has much improved within a few years; but the Press is almost, without exception, corrupt. I believe that in this country, the press exerts a greater and a more pernicious influence than the Church did in its worst period. We are not religious people, but we are a nation of politicians. We do not care for the Bible, but we do care for the newspaper. At any meeting of politicians, how impertinent it would be to quote from the Bible! How pertinent to quote from a newspaper or the Constitution! The newspaper is a Bible which we read every morning and every afternoon, standing and sitting, riding and walking. It is a Bible which every man carries in his pocket, which lies on every table and counter, and which the mail, and thousands of missionaries, are continually dispensing. It is, in short, the only book which America has printed, and which America reads. So wide is its influence. The editor is a preacher whom you voluntarily support. Your tax is commonly one cent daily, and it costs nothing for pew hire. But how many of these preachers preach the truth? I repeat the testimony of many an intelligent foreigner, as well as my own convictions, when I say, that probably no

country was ever ruled by so mean a class of tyrants as, with a few noble exceptions, are the editors of the periodical press in 'this' country. And as they live and rule only by their servility, and appealing to the worst, and not the better nature of man, the people who read them are in the condition of the dog that returns to his vomit.

Civil Disobedience; page 22 - 25; Henry David Thoreau

A man's ignorance sometimes is not only useful, but beautiful - while his knowledge, so called, is oftentimes worse than useless, besides being ugly. Which is the best man to deal with - he who knows nothing about a subject, and, what is extremely rare, knows that he knows nothing, or he who really knows something about it, but thinks that he knows all?

My desire for knowledge is intermittent; but my desire to bathe my head in atmospheres unknown to my feet is perennial and constant.

The highest that we can attain is not Knowledge, but Sympathy with Intelligence. I do not know that this higher knowledge amounts to anything more definite than a novel and grand surprise on a sudden revelation of the insufficiency of all that we called Knowledge before - a discovery that there are more things in heaven and earth than are dreamed of in our philosophy. It is the lighting up of the mist by the sun. Man cannot 'know' in any higher sense than this, any more than he can look serenely and with impunity in the face of the sun. "You will not perceive that, as perceiving a particular thing," say the Chaldean Oracles.

There is something servile in the habit of seeking after a law which we may obey. We may study the laws of matter at and for our convenience, but a successful life knows no law. It is an unfortunate discovery certainly, that of a law which binds us where we did not know before that we were bound. Live free, child of the mist - and with respect to knowledge we are all children of the mist.

The man who takes the liberty to live is superior to all the laws, by virtue of his relation to the law-maker. "That is active duty," says the Vishnu Purana, "which is not for our bondage; that is knowledge which is for our liberation: all other duty is good only unto weariness; all other knowledge is only the cleverness of an artist

Civil Disobedience; page 69 - 70; Henry David Thoreau

I could not help being struck with the foolishness of that institution which treated me as if I were mere flesh and blood and bones, to be locked up. I wondered that it should have concluded at length that this was the best use it could put me to, and had never thought to avail itself of my services in some way. I saw that, if there was a wall of stone between me and my townsmen, there was a still more difficult one to climb or break through, before they could get to be as free as I was. I did not for a moment feel confined, and the walls seemed a great waste of stone and mortar. I felt as if I alone of all my townsmen hard paid my tax. They plainly did not know how to treat me, but behaved like persons who are underbred. In every threat and in every compliment there was a blunder; for they thought that my chief desire was to stand

the other side of that stone wall. I could not but smile to see how industriously they locked the door on my meditations, which followed them out again without let or hinderance, and 'they' were really all that was dangerous. As they could not reach me, they had resolved to punish my body; just as boys, if they cannot come at some person against who they have a spite, will abuse his dog. I saw that the State was halfwitted, that it was timid as a lone woman with her silver spoons, and that it did not know its friends from its foes, and I lost all my remaining respect for it, and pitied it.

Thus the State never intentionally confronts a man's sense, intellectual or moral, but only his body, his senses. It is not armed with superior wit or honesty, but with superior physical strength. I was not born to be forced. I will breathe after my own fashion. Let us see who is the strongest. What force has a multitude? They only can force me who obey a higher law than I.

They force me to become like themselves. I do not hear of 'men being forced' to live this way or that by masses of men. What sort of life were that to live? When I meet a government which says to me, "Your money or your life," why should I be in a haste to give it my money? It may be in a great strait, and not know what to do: I cannot help that. It must help itself; do as I do. It is not worth the while to snivel about it. I am not responsible for the successful working of the machinery of society. I am not the son of the engineer. I perceive that, when an acorn and a chestnut fall side by side, the one does not remain inert to make way for the other, but both obey their own laws, and spring and grow and flourish the best they can, till one, perchance, overshadows and destroys the other.

If a plant cannot live according to its nature, it dies; and so a man.

Civil Disobedience; page 12; Henry David Thoreau

The new economy had witnessed the flourishing of a process of self- organization of cognitive labor in the form of the enterprise, but in the same years a predatory lumpenbourgeoisie emerged to take advantage of the crisis of traditional capitalist rule in order to appropriate for itself enormous shares of social capital, as all the post-Enron collapse cases demonstrated. Neoliberalism in the long run has not favored the free market but monopoly.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; The privatization of knowledge; page 63 - 64; Franco Bifo Berardi

During the century of communist revolutions, the Marxist-Leninist tradition disregarded and relegated to the background the notion of the General Intellect, even though in the post-industrial productive transformation it emerged as a central productive force. At the end of the century, thanks to digital technologies and the creation of the global telematic network, the general social process is redefined by the General Intellect and the Leninist conception of the party definitively abandons the stage. Even the Gramscian notion of the organic intellectual loses coherence since it is based on the adherence of intellectuals to an ideology, while what counts now is the formation of a new social concatenation, which

we can call the cognitariat, representing the social subjectivity of the General Intellect.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; From the organic intellectual to the General Intellect; page 67; Franco Bifo Berardi

Again, we have more information, less meaning; more information, less pleasure. Sensibility is within time. Sensuality is in slowness, and the space of information is too vast and fast to elaborate upon it intensively, deeply. At the point of intersection between electronic cyberspace and organic cybertime is found the fundamental crux of the present mutation. The great majority of humanity is subjected to the invasion of the video-electronic flux, and suffers the superimposition of digital code over the codes of recognition and of identification of reality that permeate organic cultures.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; The cognitariat against capitalist cybertime; page 72 - 73; Franco Bifo Berardi

The conscious-feeling organism is enveloped in a flux of signs that are not simply the bearers of information, but also factors of perceptive stimulation and excitation. In the past, artistic

experience was founded on the sensorial centrality of catharsis. The work of art created a wave of involvement and excitement that rushed forward towards a climax, a cathartic state of agitation comparable to orgasmic release. In its classical, as well as romantic and modern con- ceptions, beauty was identifiable with the moment of completion, an overcoming of the tension implicit in the relationship between the feeling organism and the world: catharsis, harmony, sublime detachment. Reach- ing harmony is an event that can be compared to orgasmic release fol- lowing the excitement of contact between bodies. Muscle tension relaxes in the fullness of pleasure. In the happy perception of one's own body and the surrounding environment what is at play is an essential question of rhythm, time and lived temporalities. But if, into the circle of excite- ment, we introduce an inorganic element such as electronics and impose an acceleration of stimuli and a contraction of psychophysical reaction times, something ends up changing in the organism and its forms of erotic reaction. Orgasm is replaced by a series of excitations without release. Orgasm is no longer the prelude to any accomplishment. Inconclusive excitation takes the place of orgasmic release.

In the post-urban dimension of the cyberspatial sprawl, contact seems to become impossible, replaced by precipitous forms of experience that overlap with commercialization and violence. Slow emotion is rare and improbable. And the very slowness of emotion is transformed little by little into a commodity, an artificial condition that can be exchanged for money.

Time is scarce – time can be exchanged for money. Time, an indispensable dimension of pleasure, is cut into fragments that can no longer be enjoyed. Excitation without release replaces pleasure.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; Cybertime, eroticism and desensitization; page 92 - 93; Franco Bifo Berardi

In the absence, then, of a satisfactory and comprehensive definition, we run the risk of defining fascism as every- thing that disgusts us, and of identifying fascism, simply, as the party of imbecility and violence: as the party of evil. And this, naturally, doesn't work, it doesn't define anything. The problem is that to which we are referring by using this word fascism which is imprecise and historically far too dated, is an extremely vast field of forms of life, behaviors, ide- ologies and prejudices that have, in the last analysis, a single element in common: the obsession with definition. The obsession to define is, in the last analysis, the characteristic common to the field of phenomena that we define as fascism. This is why this object is so difficult to define.

The pressure that seems to fundamentally guide those behaviors which fall within the ambit of fascism is the pressure to recognize ourselves as identical, identifiable, and therefore belonging to a community (of lan- guage, faith, race) based upon origin. Only origin bears witness to belonging, and as we know, origin is an

illusion, a legend, an attribute that is more or less shared, but unfounded. Ethnic identity does not exist any more than linguistic identity.

While each of us comes from a history of crossbreeding and contaminations that can neither be attested nor authenticated, there are illusions of ethnic belonging; while each of us speaks our own dialect that can never be fundamentally translatable by another speaker, there are illusions of linguistic comprehension. Living together is premised on these. The more the field of ethnic identifiability, of comprehensibility, of origin, are perturbed, the more acute becomes the need to identify, to the point of obsession.

Precarious Rhapsody, Semiocapitalism
and the pathologies of post-alpha
generation; Fascism and identification;
page 96; Franco Bifo Berardi

Info-machines have taken the place of the mother, changing the process of language learning. Certainly the first video-electronic generation did enjoy the mother's bodily presence much less than in the past times. The bodily and affective contact was a factor of singularization of language, and it is lost.

Emotion and word tend to divert in these conditions. Desire becomes a dimension which is more and more separated from verbalization, from conscious processing of information.

Emotions without words tend to feed psychopathology and violence. Acting without verbal communication is closed to aggression. Words without emotion feed a sociality which is poorer and poorer, reduced to the logic of giving

and receiving.

The verbal processing of information and of emotion that is connected to information is compressed in ever accelerated times, and is giving way to a disturbance of emotionality and verbalization. Aphasia can be interpreted as a consequence of the growing distance between info-stimulation and the time needed for the elaboration of info-stimuli. We may see an effect of this acceleration also in the phenomenon of dyslexia? that is especially affecting cognitive workers, those who are exposed to the rhythm of electronic communication. To read a text from the beginning to the end seems to be an impossible task for managers.

Desire dwells in conjunction, and is killed by connection. Connection means a relationship between formatted segments; making desingularized bodies compatible. Conjunction means singular, unrepeatable communication between round bodies. Connection means integration of smooth bodies in a space which is no space and in a time which is no time.

Conjunction is the meeting and fusion of round and irregular shapes that are continuously weaseling their way about with no precision, repetition or perfection. Connection is the punctual and repeatable interaction of algorithmic functions, straight lines and points that overlap perfectly, and plug in or out according to discrete modes of interaction that render the different parts compatible to a pre-established standard. The shift from conjunction to connection as the predominant

mode of interaction of conscious organisms is a consequence of the gradual digitalization of signs and the increasing mediatization of relations.

Conjunction is a process of 'becoming other.' In contrast, in connection, each element remains distinct and interacts only functionally. Singularities change when they conjoin – they become something other than what they were before their conjunction. The combination of asignifying signs gives rise to the emergence of meaning which previously did not exist.

Connected bodies are subjected to a kind of progressive inability to feel pleasure, and forced to choose the way of simulating pleasure: the shift from touch to vision, from hairy bodies to smooth connectable bodies. The control on the body does not come from outside. The control is built inside, in the very relationship between self-perception and identity.

When the info-sphere becomes hyper-speedy, hyper-thick, and the impulses are proliferating beyond any limit, we become less and less able to elaborate in a conscious way on the emotional impulses reaching our skin, our sensitivity, our brain. Consciousness is detached from sensitivity, and subjugated by the connective machine.

Autistic behavior can be described as the effect of the inability to feel the other's emotionality, and to project in the other's body pleasure and pain that we feel in our body. Lack of empathy seems to be an endemic effect of the growing time of the exposure of the mind to the accelerated virtual info-sphere.

I'm not reclaiming any authenticity for the erotic self; I'm not fantasizing about the golden age of sexual happiness. I'm just interested in finding the signs of a pathology in the current proliferation of pornography: namely a pathology of emotionality. This pathology, which is latent in every kind of pornographic product, is highlighted by the mediatization, and especially by the net proliferation of porn. Since image and emotion are separated, the pornographic act (of vision) does not produce the emotional effect we are expecting. So we repeat the act (of vision).

Too few words, too little time to talk. Too little time to feel. Porn is an exercise in emotional automation and uniformity of the emotional time of response. Don't miss the implication between permanent electrocution, the shortening of linguistic attentive elaboration and atrophy of emotional response. Pornography is just the visible surface of this neuro short circuit.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; The obsession with the (vanishing) body; page 100 - 103; Franco Bifo Berardi

The political value of desire was always pitted against dispositifs of repression, and these often revealed to be a conceptual and political trap. For instance, following the 1977 wave of arrests of the February and March

insurrections, the Italian movement decided to gather around the issue of repression at the Bologna conference. This could have been a conceptual mistake: in choosing repression as the main issue under discussion, we entered the narrative machine of power and lost the ability to imagine forms of life that were asymmetrical to and thus independent from it.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; Dark desires; page 108; Franco Bifo Berardi

Rather than lack, it is desire as creation that gives ground to processes of erotic and political subjectivation. In this respect, Deleuze and Guattari help our understanding of repression as nothing but a projection of desire: rather than the manifestation of a structure, desire is the possibility of creating thousands of structures. Desire can crystallize structures and turn them into obsessive refrains. Desire constructs traps to entrap desire.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; Structure and desire; page 109; Franco Bifo Berardi

Overproduction is an inherent feature of capitalism because, rather than to the logic of the concrete needs of human beings, commodity production responds to the abstract logic of value production. However, the kind of overproduction manifest in semiocapitalism is specifically semi-otic; an infinite excess of signs

circulates in the info-sphere and saturates individual and collective attention.

Baudrillard's intuition proved to be crucial in the long run. The pre- vailing pathology of times to come is a product of the generalized com- pulsion to expression, rather than repression. The first video-electronic generation shows signs of the effects of pathologies of hyper-expression, not of repression.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; The domain of semio-capital; page 110; Franco Bifo Berardi

A semiotic regime is repressive when one, and only one, signified is ascribed to each signifier. Whoever fails to interpret the signs of power in the right way, doesn't wave at the flag or respect their superiors, and breaks the law, is in trouble. However, the semiotic regime we find our- selves in as inhabitants of the semiocapitalist universe is characterized by an excess of speed of the signifiers and stimulates a sort of interpre- tative hyperkinesis. The typical over-inclusion of schizophrenic interpre- tation becomes the predominant mode of navigation in the proliferating universe of video-electronic media.

In a chapter entitled 'Toward a theory of schizophrenia,' Bateson defined schizophrenic interpretation thus:

The schizophrenic shows weakness in three fields of the commu- nicative function: a) a difficulty in ascribing the correct mode of

communication to messages coming from other people; b) a difficulty in ascribing the correct mode of communication to verbal and non verbal messages; and c) a difficulty in ascribing the right mode of communication to her own thought, sensation and perception (1972: 240).

In the video-electronic info-sphere we all inhabit the conditions that describe schizophrenic communication. Exposed to an overloading of signifying impulses, the human receiver is unable to process the meaning of statements and stimuli in sequence and faces the difficulties listed by Bateson. A further peculiar character of the schizophrenic Bateson mentions is that she does not know how to distinguish metaphor from literary expression.

The peculiarity of the schizophrenic is not that she uses metaphors, but that she uses them without identifying them (1972: 248).

Precarious Rhapsody, Semiocapitalism
and the pathologies of post-alpha
generation; Semotics of schizophrenia;
page 113; Franco Bifo Berardi

Sense is not to be found in the world, but in what we are able to create. What circulates in the sphere of friendship, of love, of social solidarity is what allows us to find sense. Depression can be defined as a lack of sense, as an inability to find sense through action, through communication, through life. The inability to find sense is first of all the inability to create it.

Let's think of a depression caused by love. The

lover structures the creation of sense around the person who's the object of his or her desire. The object of love is the magnet attracting the desiring energy. If this object disappears, the ability to create sense is annihilated, and consequently nothing makes sense anymore.

"Nothing makes sense to me," says the abandoned lover, and this sentence has a very concrete, not a metaphoric, meaning.

If we consider depression the suspension of the sharing of time, as an awakening to a senseless world, then we have to admit that, philosophically speaking, depression is simply the moment that comes closest to truth.

Precarious Rhapsody, Semiocapitalism
and the pathologies of post-alpha
generation; Sense, depression, truth;
page 120; Franco Bifo Berardi

The future becomes a threat when the collective imagination becomes incapable of seeing possible alternatives to trends leading to devastation, increased poverty and violence. This is precisely our current situation, because capitalism has become a system of techno-economic automatisms that politics cannot evade. The paralysis of the will (the impossibility of politics) is the historical context of today's depression epidemic.

Precarious Rhapsody, Semiocapitalism
and the pathologies of post-alpha
generation; The inversion of the future;

page 124; Franco Bifo Berardi

On the contrary, cybertime, that is, the ability of the mind to process information in time, is everything but unlimited: its limits are those of the human mind and are thus organic, emotional and cultural.

Subjected to the infinite acceleration of the info-stimuli, the mind re-acts with either panic or de-sensitization. Sensibility is the faculty that makes empathic understanding possible, the ability to comprehend what words cannot say, the power to interpret a continuum of non-discreet elements, non-verbal signs and the flows of empathy. This faculty, which enabled humans to understand ambiguous messages in the context of relationships, might now be disappearing. We are now witness to the development of a generation of human beings lacking competence in sensibility, the ability to empathically understand the other and decode signs that are not codified in a binary system.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; (t)error and poetry; page 126; Franco Bifo Berardi

Doesn't experimental art wish to sever the link between symbol and referent? In saying this, I am not accusing the Avant-garde of being the cause of liberalist economic deregulation. Rather, I am suggesting that the anarchic utopia of the Avant-garde was actualized and turned into its opposite the moment society internalized rules and capital was able to

abdicate both juridical law and political rationality to abandon itself to the seeming anarchy of internalized automatisms, which is actually the most rigid form of totalitarianism.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; deregulation; page 127; Franco Bifo Berardi

As Walter Benjamin writes: 'all efforts to render politics aesthetic culminate in one thing: war.' The becoming aesthetic of life is one aspect of this mobilization of social energies. The aestheticization of war is functional to the subjugation of everyday life to the rule of history. War forces the global masses to partake in the process of self-realization of the Hegelian Spirit, or, perhaps more realistically, to become part of capitalist global accumulation. Captured in the dynamics of war, everyday life is ready to be subjected to the unlimited rule of the commodity.

From this standpoint, there is no difference between fascism, communism and democracy: art functions as the element of aestheticization and mobilization of everyday life. Total mobilization is terror, and terror is the ideal condition for a full realization of the capitalist plan to mobilize psychic energy.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; Activism; page 128; Franco Bifo Berardi

How does it happen that an ensemble of individuals is able to become a conscious collective subjectivity? Imaginary flows, world expectations, ritual habits and mythologies are diffused as they were chemical agents in the psycho-sphere, and this diffusion makes possible the transformation of formless aggregates in conscious collectivities that are able to identify themselves more or less provisionally in a common intentionality. This formative process of the collective resembles much more a chemical composition than the mechanical accumulation of organizational forms. There is an implicit critique of political subjectivism and, at the time same, a critique of empirical sociology within the concept of composition (and re-composition). The social process comes to be understood as a heterogeneous becoming where technological segments, cultural sedimentations, political intentions, ideological representations, and mechanical and communicating concatenations intervene, and escape the voluntaristic and mechanical reductionism of politics and sociology.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; composition and compositionism; page 144; Franco Bifo Berardi

Precarious is person who is able to know nothing about one's own future and therefore is hung by the present and praises God to be rescued from the earthly hell (the term precarity

derives from praying). We speak of precarious labor when labor is subordinated to a form of flexible and unregulated exploitation, subjected to daily fluctuations of the labor market, and forced to endure the blackmail of a discontinuous salary. The precarious worker is not formally employed, and still his existence is not at all free, the waged relationship is discontinuous and occasional, and still the dependence is continuous and full of anxiety.

Precarious Rhapsody, Semiocapitalism and the pathologies of post-alpha generation; Precarity; page 150; Franco Bifo Berardi

The ideal subject of the society of extras is thus reduced to the condition of a consumer of time and space.

For anything that cannot be marketed will inevitably vanish.

Before long, it will not be possible to maintain relationships between people outside these trading areas. So here we are summonsed to talk about things around a duly priced drink, as a symbolic form of contemporary human relations.

You are looking for shared warmth, and the comforting feeling of well being for two? So try our coffee...

The space of current relations is thus the space most severely affected by general reification. The relationship between people, as symbolized by goods or replaced by them, and signposted by logo's, has to take on extreme and clandestine forms, if it is to dodge the empire of predictability. The social bond has turned into

a standardized artifact. In a world governed by the division of labour and ultra-specialisation, mechanization and the law of profitability, it behoves the powers that human relations should be channeled towards accordingly planned outlets, and that they should be pursued on the basis of one or two simple principles, which can be both monitored and repeated. The supreme "separation", the separation that affects relational channels, represents the final stage in the transformation to the "Society of the Spectacle" as described by Guy Debord. This is a society where human relations are no longer "directly experienced", but start to become blurred in their "spectacular" representation. Herein lies the most burning issue to do with art today:

is it still possible to generate relationships with the world, in a practical field art history traditionally earmarked for their "representation"?

Contrary to what Debord thought, for all he saw in the art world was a reservoir of examples of what had to be tangibly "achieved" in day-to-day life, artistic praxis appears these days to be a rich loam for social experiments like a space partly protected from the uniformity of behavioral patterns. The works we shall be discussing here outline so many hands-on utopias.

Relational Aesthetics; page 9; Nicolas Bourriaud

The ambition of artists who include their

practice within the slipstream of historical modernity is to repeat neither its forms nor its claims, and even less assign to art the same functions as it. Their task is akin to the one that Jean-François Lyotard allocated to post-modern architecture, which "is condemned to create a series of minor modifications in a space whose modernity it inherits, and abandon an overall reconstruction of the space inhabited by humankind". What is more, Lyotard seems to half-bemoan this state of affairs: he defines it negatively, by using the term "condemned". And what, on the other hand, if this "condemnation" represented the historical chance whereby most of the art worlds known to us managed to spread their wings, over the past ten years or so? This "chance" can be summed up in just a few words:

learning to inhabit the world in a better way, instead of trying to construct it based on a preconceived idea of historical evolution. Otherwise put, the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real, whatever the scale chosen by the artist.

Althusser said that one always catches the world's train on the move; Deleuze, that "grass grows from the middle" and not from the bottom or top.

Relational Aesthetics; page 13; Nicolas Bourriaud

If, as Serge Daney writes, "all form is a face looking at us", what does a form become when

*it is plunged into the dimension of dialogue?
What is a form when it is essentially relational?*

Form is most often defined as an outline contrasting with a content. But modernist esthetics talks about "formal beauty" by referring to a sort of (con)fusion between style and content, and an inventive compatibility of the former with the latter. We judge a work through its plastic or visual form. The most common criticism to do with new artistic practices consists, moreover, in denying them any "formal effectiveness", or in singling out their shortcomings in the "formal resolution". In observing contemporary artistic practices, we ought to talk of "formations" rather than "forms". Unlike an object that is closed in on itself by the intervention of a style and a signature, present day art shows that form only exists in the encounter and in the dynamic relationship enjoyed by an artistic proposition with other formations, artistic or otherwise. There are no forms in nature, in the wild state, as it is our gaze that creates these, by cutting them out in the depth of the visible. Forms are developed, one from another.

When the aesthetic discussion evolves, the status of form evolves along with it, and through it.

In the novels of polish writer Witold Gombrowicz, we see how each individual generates his own form through his behavior, his way of coming across, and the way he addresses others. This form comes about in the borderline area where the individual struggles with the Other, so as to subject him to what he

deems to be his "being". So, for Gombrowicz, our "form" is merely a relational property, linking us with those who reify us by the way they see us, to borrow a Sartrian terminology. When the individual thinks he is casting an objective eye upon himself, he is, in the final analysis, contemplating nothing other than the result of perpetual transactions with the subjectivity of others.

The artistic form, for some, side-steps this inevitability, for it is publicized by a 'work'.

Through it, the artist embarks upon a dialogue.

The artistic practice thus resides in the invention of relations between consciousness. Each particular artwork is a proposal to live in a shared world, and the work of every artist is a bundle of relations with the world, giving rise to other relations, and so on and so forth, ad infinitum.

The face, Lévinas asserts, is "what orders me to serve another", "what forbids me to kill". Any "inter-subjective relation" proceeds by way of the form of the face, which symbolizes the responsibility we have towards others: "the bond with others is only made as responsibility", he writes, but don't ethics have a horizon other than this humanism which reduces inter-subjectivity to a kind of inter-servility?

He maintains that form, in an image, is nothing other than the representation of desire.

Producing a form is to invent possible encounters; receiving a form is to create the conditions for an exchange, the way you return a service in a game of tennis.

...form is the representative of desire in the image. It is the horizon based on which the image may have a meaning, by pointing to a desired world, which the beholder thus becomes capable of discussing, and based on which his own desire can rebound.

Tzvetan Todorov has shown how the essence of sociability is the need for acknowledgement, much more than competition and violence.

When an artist shows us something, he uses a transitive ethic which places his word between the "look-at-me" and the "look at that". Daney's most recent writings lament the end of this "Show/See" pairing, which represented the essence of a democracy of the image in favor of another pairing, this one TV-related and authoritarian. "Promote/receive", marking the advent of the "Visual". In Daney's thinking, "all form is a face looking at me", because it is summoning me to dialogue with it.

Form is a dynamic that is included both, or turn by turn, in time and space. Form can only come about from a meeting between two levels of reality. For homogeneity does not produce images: it produces the visual, otherwise put, "looped information".

Relational Aesthetics; page 21-24;
Nicolas Bourriaud

When Joseph Beuys spent a few days locked with a coyote (I like America and America likes me), he gave himself over to a demonstration of his powers, pointing to a possible reconciliation between man and the "wild" world. On the other hand, as far as most of the above-

mentioned pieces are concerned, their author has no preordained idea about what would happen: art is made in the gallery, the same way that Tristan Tzara thought that "thought is made in the mouth".

Relational Aesthetics; page 40; Nicolas
Bourriaud

In our post-industrial societies, the most pressing thing is no longer the emancipation of individuals, but the freeing-up of inter-human communications, the dimensional emancipation of existence.

A certain suspicion creeps in with regard to mediative tools, and transitional objects in general. And thus, by extension, to the work of art regarded as a medium whereby an individual expresses his/her vision of the world in front of an audience. Relations between artists and what they produce thus tend towards the feedback zone. For some years now, there has been an upsurge of convivial, user-friendly artistic projects, festive, collective and participatory, exploring the varied potential in the relationship to the other. The public is being taken into account more and more.

this "sole appearance of a distance"

It is in this sense that we can talk of a community effect in contemporary art. It does not involve those corporate phenomena which too often act as a disguise for the most die-hard forms of conservatism (in this day and age, feminism, anti-racism and environmentalism

all operate too frequently as lobbies playing the power game by enabling it never to have to call itself into question in a structural way).

Contemporary art thus introduces a radical shift in relation to modern art, inasmuch as it does not turn its back on the aura of the work of art, but rather moves its origin and effect. This was the thrust, some time back, of that masterpiece produced by the group General Idea, Towards an audience vocabulary (1977), which skipped the whole art object phase and spoke directly to the audience, offering it patterns of associations. But the audience concept must not be mythicized - the idea of a unified "mass" has more to do with a Fascist aesthetic than with these momentary experiences, where everyone has to hang on to his/her identity. It is a matter of predefined coding and restricted to a contract, and not a matter of a social binding hardening around totems of identity. The aura of contemporary art is a free association.

Relational Aesthetics; page 61; Nicolas Bourriaud

The most fruitful thinking, however, came from artists who, far from giving up on their critical consciousness, worked on the basis of the possibilities offered by new tools, but without representing them as techniques. Degas and Monet produced a photographic way of thinking that went well beyond the shots of their contemporaries. We are a long way from the idea of asserting any kind of superiority of painting over the other media. On the other hand, we can say that art creates an awareness

about production methods and human relationships produced by the technologies of its day, and that by shifting these, it makes them more visible, enabling us to see them right down to the consequences they have on day-to-day life. Technology is only of interest to artists in so far as it puts effects into perspective, rather than putting up with it as an ideological element.

This is what we may call the Law of Relocation. Art only exercises its critical duty with regard to technology from the moment when it shifts its challenges.

...those who produce so-called "computer graphic" images, by manipulating synthetic fractals and images, usually fall into the trap of illustration. At best, their work is just a symptom or gadget, or, worse still, the representation of a symbolic alienation from the computer medium, and the representation their own alienation from methods dictated by production. So the function of representation is played out in behavioral patterns. These days, it is no longer a question of depicting from without the conditions of producing, but of introducing the gestural, and deciphering the social relations brought on by them.

The art/technology relationship is thus particularly suited to this 'operational realism' which underpins many contemporary practices, definable as the artwork wavering in between its traditional function as an object of contemplation, and its more or less virtual inclusion in the socio-economic arena. At least this type of practice shows up the fundamental paradox that binds art and technology

together: if technology can by definition be improved, the work of art cannot.

Relational Aesthetics; page 67-68;
Nicolas Bourriaud

Otherwise put, the influence of technology on the art that is its contemporary is wielded within limits circumscribed by this latter between the real and the imaginary.

The computer and the camera delimit production possibilities, which themselves depend on general conditions of social production, and tangible relationships existing between people. Based on this state of affairs, artists invent ways of living, or else create an awareness about a moment L in the assembly line of social behavioral patterns, making it possible to imagine a further state of our civilization.

Relational Aesthetics; page 71; Nicolas Bourriaud

The reigning ideology would have the artist be a loner, imagining him solitary and irredentist: "writing is always done alone", "we have to take refuge behind the world", blah, blah, blah,...

This rather naïve imagery muddles two different notions: the artist's refusal of the communal rules currently in force, and the refusal of the collective. If we must reject all manner of imposed communalism, it is precisely to replace it by invented relational networks.

Relational Aesthetics; page 81; Nicolas Bourriaud

THESIS FILE

Stef Meul

ART AT STAKE

a cultural producer cooperative

HYPOTHESE

How does culture realize its legitimate capacity ?

#01 Ten things to do before you die - Neotopia at our window.

#02 Analysis of the Experimental Economy Of Effort (EEOE).

#03 Script for the transformation of Time Is Money (TIM) into the implementation of Time Is Art (TIA).

Performance Art : "Meant that it was live, and it was art, not theater.

Performance Art also meant that it was art that could not be bought, sold or traded as a commodity."⁽¹⁾

The individual - being a source of action in most relevant economic

transfers - defines it's abilities to
execute voluntary any type of movement,
in order to achieve it's desired
outcome.

Magic : "Genius is another word for
magic, and the whole point of magic is
that it is inexplicable." Margot Fonteyn.
"Magic is believing in yourself. If you can
do that, you can make anything
happen." Johan Wolfgang von Goethe.

"Many secrets of art and nature are
thought by the unlearned to be magical"
Sir Francis Bacon. (2) This medium
allows the writer to convey its reasonable
message - alongside its irrational
cause - with the ultimate aim to evoke
comprehension whilst reading.

#04 interviews with :

Jan Ritsema (PAF)
Adi Brief (Ponderosa)
Marten Spangberg (Norwegian
Magic)

(1) *Performance Art - Art History 101 Basics*;
Available from

<http://arthistory.about.com/cs/arthistory10one/a/performance.htm> ; Internet: accessed 30 May
2012.

(2) *Finest Quotes*; Available from
http://www.finestquotes.com/select_quote-category-Magic-page-0.htm; Internet: accessed

30 May 2012.

#01 Ten things to do before you die - Neotopia at our window.

Here I select ten paragraphs from 'The
Logic of Sense' by Gilles Deleuze and
I draw various connections with a
personal selection of actual and
documented artworks in the performing
arts.

#02 Analysis of the Experimental Economy Of Effort (EEOE).

Here I propose a method for cooperative
cultural production based on the sense
arising from the previous established
connections, and apparent questions of
the previous chapter.

Also other sources - in particular 'The
coming Boogie Woogie' - will be referred
to assist the argumentation towards a
conclusive proposal of the method.

#03 Script for the transformation of Time Is Money (TIM) into the implementation of Time Is Art (TIA).

Here I formulate a script for the further
development and implementation of
cultural objects and events. The
realization of this script will work as

signifier towards the implementation of a cultural producer cooperative. Among others 'The Kafka Machine' Felix Guattari will be referred to as inspiration.

#04 interviews with

Here I transcribe recent (2012) interviews and a lecture (for further reading) I include this as a gesture towards my relative contemporaries for the development of further discourse.

Jan Ritsema (PAF) (20 minutes)
Adi Brief (Ponderosa) (15 minutes)
Marten Spangberg (Norwegian Magic) (10 hours)
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CODA

- transcript "Norwegian Magic' at PAF with Marten Spangberg August 2012, Reims France

to give a lecture series because the lectures we did then where the lecturers were invited to do 5 hours for 3 days long and in the beginning they were very much afraid of doing this, they thought they would be out of text very quickly but it turned out that it lasted longer then 5 hours. the principle is that we listen unless we don't understand. it is a seminar not a discussion in principle. but Martin can set his own rules for this, ok?

You are very welcome, we are very pleased that you are here, we appreciate this very much.

Great! howdy. i m not gonna leave till sunday, so we can talk the whole night, the whole day, all other moments also. but i thought i would talk a little bit this afternoon.

The three days are about norwegian magic, which is a rather unexplored intellectual territory. Basically, it was invented last christmas at PAF. more by accident than by any other reason. but there is still something that i would like to try to articulate. and todays session. somehow when i walked down the stairs i thought that todays session would be called, would be under the titling, 'the open is not clear' and to try to explain which is not very difficult but never the less time will take 3 hours, or 2 45 to explain what this possibly could be. we will hopefully not have a break, but on the other side everybody can go in and out as they like, have the mobile phones on, smoke, etc. smoke outside.

I forgot to say we opened a pirate pad.net.

If there are people that want to make notes collectively, go to :
piratepad.net/norwegianmagic

Ok, so...

Oh yes, but first, so hmm.
I never written any fiction in my life, but

one morning a while ago i had this film scene, the opening scene of a film in my head, all of a sudden And i thought I could tell you the beginning of the film and then we could maybe continue to see what this film, how it will end or how it will continue. and it goes like this: it's kind of a grey day, it's the northern part of the USA, so kind of probably upstate NY, somewhat differently north west virginia or kind of a fly over state, that is close to some kind of sub urban area. So, anyway we see a car coming into the picture, which is a still image, it is not , whatever, a fixed camera. we see a car coming in and on that side of the car so to say there is a landscape, probably with a little forest, probably with a little kind of fields, some cows, whatever, just to say that we are not anymore in the urban environment, but in the country of the US or in a small city.

So, and then out of the car, of course not yet, then we re coming to the car and the car comes into the image. if this would have been in the early eighties, this film right. then off course this car would have been a Jeep or a Cherokee or something with a V8 motor, in this film which is a contemporary, it is obviously a Prius, so. we see now that this family, the car owner is a environmentally friendly person and so on. and in the car we see the dad behind the steering wheel it's in

this film a kind of gender binary, so it's still a dad it should off course should have been a mother, but in this film it's also a sort of promoting certain stereotypes of women in order to become efficient enough, so it's a dad. And here is a somewhat 40 years old. hmm. not a small character but trained and we think that hmm, this is person that probably work at a university or could be a graphics designer with aspirations to be an architect, or it could also be that he is an academic person, somewhat between that territory in between micro biology with a specialization in oceanic life or something like this, so he is a researcher but not hard science, so he is not a physicist or chemistry, it is not math or outer space. It is a guy who takes care of his environment he is down to earth, he is not megalomaniac at all, right. So he researches. if he is an architect he is gonna build social houses, not hospitals or monuments or something like this. he is a modest kind of character and he drinks café latté with a special order of what the milk should be. extra skinny, you know, or what do you call sunny side up or something that you do when you drink cafe latté, i don't know what it is called exactly, he is a conscious kind of character. And he drives his Prius, so he is handsome, definitely. and although not over handsome, it's is definitely not a

young Tom Hanks, definitely not. it 's more one of these contemporary characters, I don't know what they are called, but you know : actors.

Like for example the police man that helps batman, in a few years, in the new film. you know that kind of character. well dressed, behaving but not too rude right? so, anyways and then 'click' there is the son and it says 'click' because the son takes of the belt. Off course, I mean this is a film about being good in society, so you also have the belt in the car. the son steps out and there is no fight in the sense of 'I don't want to school' or what , but it's there friendly they open the door and then kind of shoulder to shoulder they walk out towards the school building, which you now see them walking, so you see from the other point of view, sort of say. And there you see the school building which is a typically american high school, as I imagine: a place which is like a building that is kind of impersonal strongly, and yet it doesn't produce itself as a cathedral, it is not a university building but it is still strong. And it is not a really fresh building. So they walk there side by side, the son and the guy, and we know if this would have been, say 'breakfast club', which is another movie involved a father leaving a sun at the school, and off course the car would drive away and it would be very

lonely and so on, but here we have a conviviality between generations of father and son. So they walk into the school and the school is exactly how like we want an american school to be:

slightly abandoned, and the lockers are with bubbles or whatever that could be called a bit smashed a bit or all the students have been thrown banged against and so on, a school of speakers and so on... and a slight smell of rotting flesh and pigs, and of the same right.

So anyways they walk there and you know, around the corner and around a...

Next, every corner we expect some boogiemer, you know, or some guys with real long nails like something like this, or you know what these kind of that looks like, that looks like a, whatever, any, some kind of monster. But nothing of that happens, it is still gray turning corners, turning corners... Suddenly they come to the door. knock the door and the kind of head teacher, which is a lady. So the teacher that you feel is responsible for the son opens the door. She looks direct, just an itty bitsy younger than the father. Very good looking, very proper, very good in all, and we understand that this is now the midterm meeting. Sort of to evaluate the son, how it is working in the school and so on and so on.

Next image: we sit in the office, and the head misses on one side, and the father

and the son on the other side, and it is going super well. We can see that the son is doing magnificent in the school and the father should be proud. And he

is proud, and he is also, he knows it right? He knows totally that my son it is a good guy and he does his homework and you know, we also practiced together, shared knowledge and this kind of thing.

So everything is working fine. A certain moment we realize that it's kind of time to put an end to it, or rap it up, or a little

cadence and so on. So, this is announced by the father putting his hand

on the son's shoulder and. Cut.. The head mistress or the lady there sort of leans forward in order to do a gesture to coming together in finalizing. And she says : yes mister something, yes mister, your son is, how can I say? "Such an imagination." And at that moment the hand on the shoulder of the son kind of clinches a bit like the grip is tightening, and we feel that all of a sudden there is darker energy into the room. Some kind of coldness has entered into the space.

And the teacher she also feels that there is something spooky going on. So she kind of leans forward even more and says : "yes , I mean, so creative". And at this moment the grip tightens extremely and the father kind of goes out of the chair, and this is a little bit in slow motion, out of the chair from his side.

And the son now there looks like completely surprised and taken with the pants down, something like this, very surprised, but still kind of frozen in his coma. The father comes up and sort of jumps over. How this works I don't know, he is very athletic. He was in the wrestling team when he was in the university. He jumps over the table and sort of manages to put his both hands kind of around the neck of the teacher. and they kind of fall over in together side, which is now this side right? And they fall over and they disappear up and down there and somehow we see maybe a little of the back of the father, but we understand that he is strangling the woman. And then we the son in the eyes and he is completely devastated and we then suddenly see from his direction. And we see like out from the table, there we see the foot of the teacher like the last kind of, if you know what I mean Meg Stuart kind of movement. Some small shaking, until she goes limb. And then the little day began and we see the son who is kind of totally devastated again and we see the father probably looking like this. He comes up and he looks a little bit to the camera to make it more obvious. He looks and he points to the dead, now dead, previously quiet good looking, school teacher, and says : "Nobody, nobody calls my son creative."

And then it cuts. and then it's a question how it goes on. and so, and so. Please, which apparently doesn't have much of a... What do you say? A punchline for you. And the question is now if it's a mere bad storyteller or the poem is or if the punchline is totally kaput. or if we need to rehearse a little bit.

So I thought there would obviously, this film is all about that it doesn't need to go on right? Because we know what is going to happen next, that is: they take of in their Prius to the next little city and the next semester and a new head mistress is being strangled or now stabbed to death with a pen sharpener or whatever it could be. And it goes on and on and on. And somehow they would never get caught, obviously. Obviously, to all other serial killers right? Exactly, because the son and the father indeed is creative. So, or maybe the other way around. And obviously, they will be caught because they are only creative.

So I thought about this story and the next time, as a thought now, about what does it mean today in 2012 to be creative?

And why would somebody call, why would somebody not want his or her son or daughter to be understood to be creative? And the proposal here is that of course if we think about the last 20 years what has happened that since basically

1986, what has happened is that the notion of creativity has invaded the society at large. So in every job, in every situation, in every daily activity : what we are supposed to be is creative. We're always around creativity and we're always supposed to come up with the creative solution. On the other side if the teacher says 'your son is so creative' it will also mean that he is measurable and already installed. he is already that which he is supposed to be. he is using the bold feel and the laws in a productive manner, yet never abusing anything, yet never going over anything, always being in the measurable, in the territory of the productive or in other words inside good will.

16 minutes

So if your son indeed is creative or, and we really should speak about imagination later, but if your son is accused for being, or if your son is just creative, in other words it means that he is totally mediocre. So how do we get out of this script and how do we understand, how did we think about a departure point out of creativity? Which must be through creativity somehow, because we cannot preliminarily cancel creativity in favor of something else. The open will always be proposed by initial openness and then we

will see how this initial openness can somehow formulate itself. But this story basically happened as an introduction.

So now to the real thing. Which should always be postponed, obviously. But it is great that the story was so enlivening and we were first very happy and now we are completely downed or something. But of course we should also prove that at PAF we are everything but creative, right? This is not a place for creativity, it is exactly what you leave when you come into that port there, is that you leave your creativity behind, in favor of something else. If creativity is what you strive for, you can also go to Essen, dance residencies, or schools in Amsterdam or stuff like this. So maybe this Norwegian Magic is also a matter of speaking about why it is important to go to PAF and not somewhere else. On the other side of course Norwegian Magic is also very much of a form of responsibility one can also say. But Norwegian Magic came out somewhere 2009, Jan and me shared the project called first 'Oedipus my Foot' and then later it was kind of re-baptised to 'The Agora' and there was a project, a theatre, a project that initially was about making a couple of, or making one theatre piece, then started to be more of a field or some kind of a shared territory, and there was

fundamentally, the proposal as far I know and Jan probably can tell you other versions over lunch or dinner but we are not going to inquire about what he thinks about it know, because then it is going to be very lengthy and tedious and so on , but he is very good in anecdotal dinner talks. I definitely support and promote that you take your opportunities and have him not have lunch with me or Perrine or some other veterans of PAF.

So, anyway there we were, ' Agora' and you know that is the greek term for the public space. So the square is the agora and the agora has a history which we will also come to soon. But in this project the proposal was, ok so we should also tell you what 'Oedipus Rex' was the story that we supposedly were to make some sense from. Which was off course not about interpreting the play and doing or best. But it was rather to think about or deconstruct in a way and then put together in a deleu, ah , maybe like this : rather to think about Oedipus Rex as a Deleuzian concept. Which we can also explain what it means later on, but there are a lot of things which i have to explain later, also very promising. Maybe i could expand to 5 hours already today. But I will be blurred after 3 hours i become a bit warm in the mouth, which is a good sign, But i don't know if i will manage for more than 3 hours a day. Which of

course I will. I am just saying this to make you feel like yearseah, hopefully he does it and i have support from you and so on.

So anyway, we were supposed to stage Oedipus Rex. So then what is Oedipus Rex about? Exactly. As you know the story goes like this: Oedipus is born, the king and the queen have the child and there is a curse that the child will kill the father and sleep with the mother. So they ask the shepherd to take the son to a river and drown the kid or give it to the eagles or whatever stuff. But the shepherd is such a softhearted person with a big nose, probably. Kind of a dutch big nose. And so, this soft hearted guy.

And this is exactly, this is not by accident, right? So instead of giving the kid to the eagles, he gives the kid, this child, to a childless couple in a village far away. But of course as we know a curse is a curse and it will happen. So after a while when Oedipus the son grows up, he goes then to talk to an oracle or whatever, and then the oracle says, this is your situation. And then he gets pissed of with the parents that they didn't told him the real story and so now Oedipus goes away from his city and at a certain crossroad, off course a crossroad. also then those greek authors where full of cliches and platitude, and at the crossroad he meets a group of soldiers.

And the first of the soldiers walks, somebody, the boss somehow. And the boss tells Oedipus to go out of the way, we are the warriors of Thebe. And Oedipus says: I am Oedipus, I don't step out of the way of anybody. and he kills the guy, the boss, and takes of. And then he comes to a city and there he has to answer a question, because the city is now cursed by a disease. So he has to answer a questions from the sphinx who guard the city. And the thing from the sphinx was stolen by Adobe later on, to cover the real thing. But of course the question was: what walks on four legs in the morning, two at lunch time, and when the sun goes down, walks on three legs.

And all we know what it is, and he answers the question correctemundo. And he comes into Thebe and since now the king happens to be dead, so the guy who answers the riddle gets the opportunity to take over the queen.

Oedipus he is installed as the king and obviously has intercourse on a regular basis with the mother. Obviously he killed the father at the crossroad, he comes into the city, he has to inherit the mother and has an incestuous relationship with. And they like it, because they get two more daughters and sons, right? Antigone and the others. So, it works fine.

Then, everything is fine, but towards the end of the drama it appears that

something is kaput here. And it has to do with the need to find out who killed the king? They sort this out in different ways that i can't exactly remember. But in any case at a certain moment it becomes clear to Oedipus: Oh my fucking god, it was me who killed the guy. the king was the guy at the crossroads and it was me fucking my mother and in other words the whole curse comes together.

Clytaymestra kills herself and Oedipus is standing there in the stand on the outdoors and he is devastated and in order to, as a self punishment. Or we should see maybe something else. he sticks out his eyes, blinds himself and takes Antigone by the hand and they go into the world. So he goes blind into the world. And then, story is done.

Of course it's been, obviously there is no reason to do another Oedipus Rex. It is basically really a bad idea, because it has been played far too many times by really clever people introducing and so on. But we didn't have a choice because it was a commission. So what is it that? Our thinking was: where is the interest in Oedipus' action? From our point of view it is not about the sex with the mother. it is not about the pedrocital act which is the killing of the father. The is fine enough,. But the interesting moment is when he sticks out his eyes and what happens there. So, it has to do with

agora, because as we know in the greek drama's are almost always talking about historical events. they don't speak about the present. especially not the tragedies. the comedies are kind of different, kind of stand up comedy commenting on the day, but the tragedies are the historical ones. they speak about the time different than the time which they were played. So how was the organization of greece at the time of Oedipus? During this time the country, there wasn't a nation, but a territory where the Spartans and the Thebens and whatever they were called hanged out and had their different places. Has everyone seen that wonderful movie with Brad Pitt called 'Troy'? Excellent example, brilliant movie. Totally underrated. So, Troy, Especially the beginning with Anthony Hopkins as Aristotle. Fabulous, and not. Maybe. He is a good butler but not very good as Aristotle. So, how it was is like this: that each of these of these households. Each of these, how can i say this? So, Troy was ran by one guy, or rather like this.

The territory is dark. It is forests everywhere and the forest is dark. In certain places there are, what was called at the time Oikos. So households, and each household is a closed entity ran by a sovereign. So, a guy who might be called Alexander or something, doesn't matter. But the man who was the

sovereign of the Oikos, he was somewhere in between human and god. He had this opportunity of running the business in whatever way he wanted. There was this at the time, the Oikos was the place of no negotiation. He makes all the decisions. Everything is his. But it is only until the wall. Within the Oikos that is his domain, out side there is the dark forest. At the time each Oikos had there own sovereign. And obviously it became very difficult for these guys to come together and have a talk. Obviously, you're a sovereign, you're a sovereign, that becomes one too many in this group, right? The classic is the example when they re supposed to. One of the Oikos bosses' daughter is called Helena and she is about to get married. The problem is now, the father cannot just say to the Oikos owner 'you can have her'. Because then I have produced a liaison with the other Oikos and this might be problematic for you. So, in order not to produce a problem the father decides : the princes will have to compete. In competition it is fair play. it is your pre station that it comes down. And then we know the proposal is then: the two Oikos owners that want to have the other daughter will have a competition, they should build a labyrinth. Which is of course not an accident. They have two years to build to build two labyrinths. One

year each. At the same time. So, after one year the big king, the father brings everybody together and says: lets party and look at the labyrinths. Fantastic no problem. Everybody comes together and after a while the party goes the guys are really great so they are thinking for a while. Maybe we can have holy marriage, or open relationship, it's also a good thing in greece. both of the guys. But the father says, competition is competition so they go to the one, the first prince takes them over there. they walk and walk and finally they come to an incredible structure. the olympic station is like a kindergarden in comparison with this structure. it is fucking huge, so couple. not even delouse would smile in front of it. So it's like really terrifying and impressive. some parts are gold plated and there are planks that clap in the window, so it is also a beautiful complex. And the king is like. Jesus fucking christ, this is so amazing. So, yeah looks good, no problem. He is almost to say: ok you can have her. but competition is competition and so lets also see the other guy. The other prince his structure, labyrinth. So they walk through the city, the other side, out through the suburbs, and the little suburbs, even the leftovers, and the little car part over there, the Walll Mart they leave behind, and they come out, and all of a sudden the prince says: here it is. and

they are standing in front of an endless desert. So, they are standing there in front of an endless desert. And we know of course what happens. I'm getting more and more ready. French intellectuals. So anyway, they stand in front of the desert and we know what happens. After a bit of consideration, the father the Oikos guy says to the desert guy: she is yours. What can I say: this beats the shit out of everything. Obviously, right? Because in the other labyrinth maybe we don't know where we are, but we know we are in front of the next corner, or we are just after the corner we took to the left. But in the endless desert, we only know that we are lost and we can never know where we are, right? We know that we are always here, but that here is everywhere all of the time. The difference between the two labyrinths is that in the complex structure, the PAF like organization. which is many rules and many angles and so on. we might not know where we all are, but we always know that we are in PAF. We are never lost. And in the other side, we always already know where we are but we are always lost. Because we are always only here since and we have nothing to orientate ourselves in respect of. So every place is exactly identical. And in this space, every place has differentiation.

This was how was the organization when was happening in greece at the time of Oedipus. So Oedipus leaves his city and goes into the dark forest, outside the Oikos. When he leaves in the beginning, he left it and he is in a forest. At a crossroad he then kills the father, goes towards Thebe and he can enter into a new Oikos. Now as a guest, right? So in other words, when he takes over the mother, he becomes the king of this Oikos, meaning he becomes somebody who doesn't negotiate. He becomes at this moment half god and half warrior. He is sovereign, right? And we can then again see, in this Oikos they are friends territory sort of say. Outside the Oikos there is the forest. The forest is known as Gnomos, so , the darker territory. If there is sovereignty within the walls. outside the walls there is no law whatsoever. outside in the dark forest, there if he kills or not the father. It doesn't matter. He cannot be accused, he cannot be prosecuted for this, exactly because there is no law. Outside the Oikos, no law. Inside the Oikos, only law of the king. And in the first, the dark forest, obviously no light, right? If we think about it in that respect, the city has light, the city has law, the city is like PAF. Outside the city, outside the Oikos, no light, no orientation, everything is exactly however it is a forest, it is a desert, right? Every

place in the forest is the same. There is no differentiation between this and that place. Of course we are speaking this abstract, of course there is a little, somebody maybe made fire there two weeks ago, whatever. but on an abstract basis it is always, it is an excessive dynamism. So, but the problem point here is that if this is the situation, Oikos-Gnomos-Oikos, law-no law- lot of law-sovereignty, no negotiation, there is also no such thing we know as politics. Politics doesn't happen. Politics is defined by modes of different however endless amount of negotiation. In this situation, no negotiation. The sovereign can take and offer life without any complication. I am the law, no worries. On the other side, of course what the king wan only fear is to be killed, right? He is the law but the moment he gets killed, if you kill the king you cannot be prosecuted, because the king is the law. So, Calvino his last book is called 'The sense of the tiger' or something stupid. It is a story about, 5 short stories about the senses, and he doesn't manage to write the fifth one because he died, but anyways the one he writes about the hearing, is about the king on a throne and he talks about the job of the king becomes to be an endless listener, because he can only be overcome, he can only be dethroned. He will always

wait for is when the murmur of the population grows and someone will kill him. So he has to survey his throne. If you kill the king you cannot be prosecuted, but you will be the new king, and take over the law in any way you want. you can change the law, you can change the rule ship in whatever respect you want. On the other side in the Gnomos, no law whatsoever. In other words, whilst Oedipus sleeps with the mother, decides in a very good manner for the city. At a certain moment he realizes or he wants to figure out who killed the king, or the population wants to know this. And he goes so far to say, I want to know and Terezias the shepherd says: take it easy, you don't want to know. Yes i want to know Yes i want to know Yes i want to know. And at a certain moment you have to realize: it was me who did it. They thought the enemy that kills the king, but in Oedipus it is the king that suicides. So he undoes the warrior ship. Now it is not a battle. The warrior gives up his position as sovereign. Metaphorical he does this by sticking out his eyes. Even before this he does it by saying: Yes i want to know Yes i want to know. Whereas priorly, as a warrior, he is the knowledge, he is the law, he is the sovereign, so he is also the knowledge. In this moment he is no longer happy with 'because i say so. In

Oedipus, he wants to know, he insists on the knowledge. And then he has to realize, it's me, then sticks out his eyes and goes out of the door. And of course now. What he does is: he steps down from the position from non negotiation. He steps down from the position from being a sovereign in favor of what? In favor of politics, right?

42 minutes

I step down from sovereignty and I pick out my eyes, the warrior god has eyes that is always true and is always sees the it. He sticks out, he steps down, sticks out his eyes and is of course then one of us, right? He walks like a normal person or as an everyday person into the world as we all are blind. The way that we are blinded of course we can use these things in the plot, but we cannot, what it means to be blindness, is the necessitation or the necessity for negotiation. Oedipus previous to that day, what's the guy in Troy? Alexander, right? Brad Pitt plays Alexander. Al these kings they always sought perfectly fucking brilliant, Achilles yeah, They always saw everything clear as water. And they could not not, right? Because then they would not be the law. They had to see everything clear as water and what Oedipus does is to say: "I'm just a

guy." Sticks out his eye and in this moment something happens. And then this that the space, the ground that he stands on is no longer his, and is not longer his, right? Before it is only his: I am the sovereign, the land is mine, the people are mine, your fucking emotions are mine, even what you don't know that you know is mine, but now I step down out of my sovereign position and I become one of us. Mainly the sand that he stands on is from being his to being public. It becomes the public. The moment of the dethroning of the self-dethroning of Oedipus is in an open space that then becomes the public. Which is the space that belongs to the, the space that doesn't, and yet doesn't belong to, but is the peoples. The important is that it doesn't belong to us. It is very important to negotiate this that the public doesn't belong to us, but we have access to it. Unlimited access to it. And of course this also means that the moment that he steps down into the public, this moment becomes, opens the possibility of politics. If there is not the public space there can also be no politics. Then we need to have a space of negotiation. And moreover we need to have a space which is not already owned, but is a space where negotiation can be and emerge. Where modes of negotiation can be developed, somehow. So, in other words,

what we were interested in this miss en scene we did, was to understand: how can we stage Oedipus as a way of kind of reclaiming public space, or reclaiming publicness. Instead of telling the story, rather making with some sense that sort of forces the audience or the spectators out into the public, into the negotiated, into this insecure territory.

What is the function of his daughter? When he sticks out his eyes, what does his daughter do?

Me neither, but she was probably good company. A magician needs an assistant. I didn't mean to be arrogant at all. On the other side what it also does is to say: he needs an accomplice, he needs missing eyes. But she doesn't have them either, metaphorically. She is a kid right? So she would be the innocent, or the naive that he needs to have her eyes in order to go into the world, and she needs his knowledge for the travel to go on. In that respect it also talks then about poor nice, when obviously what happens more over, there is more to it.

What happens her is that in Oedipus it is the drama where not only the public space is open, nor only politics, but there is one more thing that happens here, and that is individual subjectivity. So, the

individual, the birth of the individual it is this very moment. There were people and persons before, but the subject had a radical different formation. Or I wasn't around but we can assume that must have been different exactly because there was only one mister and he decided everything. And therefore the subject was much more instead of each person having a subject, the subject was the city. So, if we look, if we also see, and this is were the function of the sfinx comes in . the sphinx was there, the curse was on the city. So, the curse was on the whole city, it was not you who was sick or it wasn't you who got sick and then contaminated the whole city, it was the city who was cursed. So there was a subjectivity of the community. And if we think about earlier and the hero Oedipus is differently organized in this one and it is not that he manages only to get rid of the curse of the city, it is not that he takes upon himself the curse of the city; like in other heroes. But what he does, he takes it on himself. He takes, the blame is all me. He takes it on his subjectivity, the war between Thebe and Sparta. It doesn't matter who the warriors are. It doesn't matter. The two cities was at war. And now it becomes Oedipus that have to take it on himself. The one that decided also has to live the punishment. In that case he is the one that have to live

the punishment, and this is the moment where personal sin becomes guilt, becomes hmm, and so on. And he becomes negotiated and in that respect he has to have his daughter with him. As this is the subjectivity production, right? If I am not fooled as I was before, is it because I was decided everything by the warrior, everything was decided for me and now posed Oedipus in this relationship that it happens, right? I conform, I confirm you and you confirm me. I don't have access to my entirety. We can also say that in the pre-public or pre-political Greece, there was only consciousness and unconsciousness, sort of in the Oikos, consciousness, in the Gnomos, only unconscious. And now with the political subject this comes together and they have only partial access to each other to maintain our blindness. So if we can, I hadn't expected to talk about this but it is probably is a background on Norwegian Magic. Anyway since within three days i have to postpone a little bit of the. So

If certainty is something that you have can it be also used or that you take?

Now well this we cannot say. This sovereignty is something that is contingent and not probabilistic. So if you took it or not doesn't matter, because

you're sovereign. Either you have it, either it is or it isn't. It isn't a bit.

This uncertainty, as wanting to make another between certainty and creativity?

No. Of course not. Because of what happens now is also with the political subject is that is the creative subject. And not a sovereign subject which is above or beyond creativity. The sovereign.

And not between certainty and creativity, so in search of his certainty?

That is irrelevant because in the case of Oedipus the law, the tradition say. The guy who answers the riddle will have the mother. And then Oedipus goes out in the world, then the brother of the father takes over the city. It doesn't matter. It is irrelevant if you take it or if you have it.

You are sovereign. End of story.

We can also see two kinds of sovereignty. There is the one on top and there is the one on the very most bottom. Also in endowments or organization of, when Helmer wrote this book *Homo Saccharin* the 1998 or something 90's which became a kind of bestseller. It is a blue cover. And it is not very thick, so it's ok it's sympathetic. He talks and talk, I hadn't really read it, but don't tell anyone. More or less what it says is that. Indeed

he explores this notion what sovereignty implies and what becomes to say that the king has sovereignty, he decides everything all the time. Inside the Oikos he is sovereign, end of story. On the other side. In the Gnomos, in the dark forest, every individual. Every entity has sovereignty, right? Because there is nothing connecting them, so you have full sovereignty when you are in the Gnomos. Complete sovereignty, so it means if someone comes and slaps you, you can't go to the law and say: this is mean. Not even to me. No complains, no tryings, no nothing. So in contemporary writers Agamben addresses it. These are 'sans papier' people, right? People that are immigrants, that live amongst us but have no access to society. But in the Oikos-Gnomos situation it was somehow easy going because you could always knock on the door, right? You could always go to the Oikos and ask to go in.

As long as you were not sick or something like this you were allowed to enter with some kind of tax or not. In the cities we have now the question is how do we get out of sovereignty. If you don't have an address you can't have a job. If you don't have a job you can't have an address. If you don't have this you can't take a loan, so therefore you can't buy a house. If you don't have an address you can't have a salary so you can't have a

house. So how do we do with this, right. What Agamben says, today sovereignty has witnessed with the liberal subject of the self from 1750 there sovereignty is not anymore the one upstairs, but the sovereign is the one downstairs. And this new model of sovereignty is something that is excluded of society and at the same time of course has excessive potentiality.

So, the sovereign was reigning his sand?

Yes, it is his sand, of course, and then he steps down.

And the one that are brutes, the sovereign of the outdoor?

No, it is his forest. The one in the forest it is his forest. For every entity out there, it is his forest.

He is an outlaw.

No he is outside of outlaw. There is no structure to be outlaw from. Lets do this in an example. Deleuze talks about two mode of escape. Prison break and clean break.

Prison Break is what we see in American movies. So what they do is forever and ever they look over their shoulder. Prison break means the rest of your life you look over your shoulder. The only lucky day of

the rest of your life is when Calahan or whatever the Sheriff comes to say, you're welcome back. Now I can look in front of me, onto the bars, but at least in front of me. The prison break wants to get back.

The other break is the clean break. I break out in a way that no one ever notices. I manufacture myself to look exactly like him. He is a guard. I swap clothes with him and then I get the cash and fire myself and go to the Bahamas. The problem is that he only can look in front of himself, because the past will sooner or later catch up. What will happen when he looks in front of himself is that he sees nothing. Because he cannot make a relationship. HE cannot have a past. He must not have a past because that is the moment that he will be caught up right? The clean break means that you not only break from the prison, but you break with everything so you become the virtual. You become sovereign.

The prison break wants back. He is on an excursion into the deep forest and he wants back. And the clean break he ends up so much in the forest that there is no way to go back.

If this is somehow understandable. Meaning that there is, we have to instead of going from prison break to what would be clean break movie? This one, a brilliant movie, Pierce Brosnan and then

some Italian or spanish talking. A spanish lady, hmm, who is not Penelope Cruz, but someone else. google somebody. Anne Dewit. Sort of tango. Can someone do a imuv with Pierce Brosnan and yeah it is a tiny girl. So the film goes like this: they make super perfect thieves. The one that they are hanging on a building in Combodia? No not that one. But Pierce Brosnan makes amazing films, right? Is it called what? Quoi? No, Entrapment is with Sean Connery. It was not youtube because imdb. It is not very famous this movie. So in that movie. It is maybe from 97, which age? 2002 maybe? It's kind of his post-Bond period. No, that's also a weird movie but not that one. Beyond the Sunset. After The Sunset, exactly. So indeed what happens there, they do the, Selma and Pierce, they do a fabass heist. They steal something very important and then they take of to the Bahamas somewhere. And then of course then what happens is, they are enormously bored. And they eat lobster every day and every day umbrella drinks, for ever and ever and ever. So in order to entertain themselves and each other, because all the people that they lucy with or have lobster dinner with, they have bermuda shorts and are overweighted and talk about alabama and shit like this, which is great fun in the beginning, but not in the long run. So they pickpocket

their lunch and dinner guest, and they shouldn't do that. So exactly their clean break makes them absolutely and endlessly bored. So the film that we have to look into is then. It's the third movie, which we maybe should make then, but I have an idea. Road to Perdition. That is the good movie. And nobody saw that one apparently. It's with Tom Hanks and the sidekick is a black guy, a slightly older black guy, right? It is in the prison, they produce an autonomous system. Instead of making a breaking out or breaking clean, they produce an internal break. And of course this must be punished at a certain moment. This autonomous entity must be repressed. Otherwise it is not prison anymore, right? They should look at this new movie with Mel Gibson called Catch the Gringo, or Lool the gringo, it came out two months ago. Mel Gibson goes to prison in New Mexico. There is only a door and in the prison there is no laws, but it is formulating its own society. It sound terrible with Mel Gibson in a mexican prison, but it is quite. What was it called? O Z . This is not very incrementally is, it closes down and it is actually, the problem, the issuing was that there was no way in hell to keep up the prison. It became so corrupted, so oversized, etcetera, that the only way to deal with it was to basically close the door. The only

thing that is, is this containment, right? In there of course children start to happen, they start schools, drug trafficking was internal and so on. It is quite an interesting film to look at in this respect of what is this break in between. Which of course is not called a break then. Road to Perdition is to turn the law upside down and make it our own and produce an autonomous organization and so on.

Anyway this was between little parentheses.

But, nevertheless to come back to when we are in the black forest. When we are outside of the Oikos, we are in a black forest. I was thinking right, so. In the dark forest. The dark forest has a god. I mean the Greek they don't have one god, they have bunches of them, right. The god of the dark forest, obviously which one? Pan, right? So, Pan plays his flute in the dark forest. What happens when we are in the dark forest and we hear Pan play, what happens to us? We panic. So panic is what we feel in the dark forest. Endless an eternal panic. Exactly, because every direction is equally every direction. If we move far or short, doesn't matter. The dark forest you can meet super whimsical people. Everybody is lost all of the time.

So, that was that.

What we wanted to do with our mission scene in agora, was: can we learn the audience into this space that we call the

public. Which is the space where theatre once started sort of say, all right? The greek drama has its tradition from traveling storytellers and then some idiotic wagon and slowly little by little it homogenized and organized itself and became a stage and had relation to rituals, and religious rituals, and sacrifices and what not. And the drama develops. The space of the drama is the same as the space of politics. So, we hear you see and say, and either we clap or protest, whatever, right? And my job as a dramatist and my job as a politician is basically to be convincing and make you say, ah yes. If we don't vote for these guys, look what will happen to us.

Something in that direction, very simplified, right? So, theatre and politics has a shared starting point. But is it so that to the same extent that politics has lost its, but that could be called to the same extent that politics has lost its edge. Can we ask the question, is it the same thing with theatre. Has theatre lost its capacity for being a space for radical negotiation. For the production of meaning for production. And not of, what is the case in our present predicament. Which would be, well: institutionalization transparency interpretation, etcetera.

Which we will come to, what has happened with theatre. Our opinion, our proposal is that theatre has lost its ability

or its closeness or its involvement, or its engagement with the public or in publicness, in favor for support for something else. As much as politics has lost its relationship to politics. And would be sort of say that to think to redirect theatre again into a public would this also be to redirect or to claim, would this be to force our spectators to become political subject anew, or renew themselves as political subject. Since it is the space for negotiation, i can only be a political subject. But then maybe we need to detour this again to see what has happened with public space? Over a reason why. And this is great, because was not at all what i have made in my notes, look. I have several papers and I haven't even started so lets give a title, but not more than that.

So, this will take a long time so prepare for the worst. You know, so. Here comes the footnote is to say the reason for Norwegian Magic is in the agora project.

And it is to realize that it failed and to initiate, can we think another kind of theatre, closest thing, or another kind of constellation of knowledge. Or is another constellation of knowledge necessary in order to re-enter a public as a public and not re-enter as a representation, nor as some kind of vanity, right? To come to this how, it was necessary to organize Norwegian Magic because of the agora

and it is from a deep conviction in me that the public is of the utmost importance, although we of course remember this Rancière, has this little sentence. Everybody reads too much Rancière and I think there is only one pare that is necessary to read and that is a little thing that is on the internet called: ten thesis, ten sentences, maybe even, ten paragraphs on politics. Which is basically he goes over what makes politics in a sort of republican or kind of democratic sense. What is the conditions of politics? One thing that he says is: Of course we know that the dead of politics and the rebirth of politics is the one and the same. In other words we can in order to go to the public. It can not be a public that we know. In order to rebirth politics it cannot be from some, 'lets blow some fire into communism again. That won't happen, once the game is played, it's played. So if we want the rebirth of politics, cannot be a rebirth, it must be a radical birth, as for the first time.

Otherwise it is already inscribed and is always an opponent that has a weapon sort of say. The birth of politics, again, is a moment where there is no weapons to negotiate. It needs in other words: the birth of politics, the rebirth, the death, is already negotiated, right? The real new birth needs to be a non negotiated one, mainly it cannot be ancestral. It cannot

be relational, it needs to be clear cut. Nor and in a certain way it has to be the good moment which is an evil one. The good evil moment of a clean break. Which we will come to later on. Which is exactly not a creativity break.

So, hmm. What was I supposed to talk about. Hmm. I have almost said that the title of the piece of today's and, ah yes. A public space, what has happened to the public space over the last so many years then? So, somebody told me the other day: you know I am so poor, I cannot afford to go to the gym. I thought that that was a brilliant sentence. What do you mean? You mean you can't do pushups in your room or in a park or something? You have to go to the gym to make your body better? So maybe there is something in there that is really really scary, right? To practice the body is already corporatized. I can only practice my body when I pay for it, when it is corporatized, and then I can measure the production that my body involves itself in.

Otherwise when it is in some sort of public, then something else is taking place. But, I think we need to take this story from 1750. And which is not we will go year by year. But around 1750 is where, 1678 is when, almost sure, is when the stock market in Amsterdam is initiated. So the 18 century up until 1789 which is the French revolution I believe.

These hundred years is the introduction of a new kind of governance. Pre 1750 is a governance that deals with sovereignty, new kinds of sovereignty then in the pre-political Greece, but yet is one where Louis XIV has sovereignty and he can give and take life. The way that this kind of governance deals is that if you do wrong, we will punish you. So the threat is the reason for you not to do wrong. And then there comes a new kind of governance around, which says: this is not very clever. It is very messy to cut the hands when someone just steals bicycles anyways, so what should we do when they steal something really bad. And so on, and by the way it is kind of interesting. In the times of sovereignty. So there are some examples for this, about this in Agamben. Somebody who inside the city say, a high up priest, kills somebody and was excommunicated, he was thrown out. And after he was thrown out there was a burial of him in the city. Since you are in the deep forest and not in the city, you don't exist and therefore you're dead and they had to bury you. So they had to put empty coffins in the ground in order to maintain the illusion, the phantasy sort of say, of a society of such a model. Cutting of people's arms are not very good, and fear is not very building, right? If you are in fear and if you know that this is the punishment. At

a certain moment we will gather together, we armless people, and fight against the king, or whoever, right? So, instead said the governance what we should do is: the government has to teach the citizens what is good for them, is good for the city, the nation. The governance teaches us that it is a bad idea to steal the bicycles, because if everybody does we will have a shortage of communication means or something. Whatever. We are taught what is good for and in Foucauldian terms we are taught, what is good for the maintenance of the species. This is our job: to know what is good for the survival of humans. And we should come back to this term survival, which is highly complicated. So, our job is to work for the maintenance of the species, since we know this is so, we can also say that: because of the maintenance of the species, it is how it has to be. Some people have to be poor, some people should be rich. Other use, it would be otherwise, because what we work for is the maintenance of the species.

1hour20minutes

A little bit of war is better for the species, if it is good for the species, it is good with war. What we work for is kind of a Darwinian situation of maintaining the human and if we now remember and we

will come to this later on. 1750 lets say, who is the dark, no. Who is the? Not the dark, it is not a very dark guy. About 1750 there is also a philosopher that, the one that we talk about is Kant.

The critique of whatever knowledge is 1783. That is the bad moment, right? What he says is correlation. What Kant promotes, or how i understand, or whatever. What Kant does is to say: end of metaphysics, end of the big questions. I cannot answer the big, what we have mostly have been busy with were the big question: what is time, what is being, what are the other big questions. Kant says: I cannot answer these questions, because I can only answer these questions from a consciousness. The world is only configured visavi a consciousness. So, the questions that Kant answers is not: what is, in the big sense. In the sense of the sovereignty of the issue. What is being as sovereign, but it becomes what Kant introduces, what is being from the point of view of the consciousness, which is the humans. Not necessarily my mind, but a human consciousness. What happens also, what this, how I categorize Kant, what this means is that philosophy stops cutting the hand of people, and starts to learn to teach the citizens what is good for them. Mainly philosophy becomes a human endeavor and not something

which is out there. Philosophy introduces itself to become somehow political theory. Instead of being philosophy with a big P. It is interesting to see here how politics change to become utterly human oriented. Now the human is the subject is a consciousness, that the consciousness about providing a world what is good for it, while previously if you did that, we cut your hand off or something else, because the person was understood as an object. Now it is a consciousness and Kant heads out and introduces of a philosophy becomes liberal. So, pre-modern governance, liberal governance, philosophy until Hobbs as a kind of transition and into Kant, here it becomes, philosophy becomes also a liberal endeavor. And is maybe only now, 200 and how many years, that possibly we can see, or we need to see a way out of Kantian corelationism. Which we have done already for a few years with a number of those.

I mean live...

break

1) (the suffering of the world is my work of joy and happiness is my sedation.)

break

2) Marcel Broodthaers, preface for the catalogue of his first exhibition in 1964:

"I, too, wondered whether I could not sell something and succeed in life. For some time I had been no good at anything. I am forty years old...

Finally the idea of inventing something insincere finally crossed my mind and I set to work straightaway. At the end of three months I showed what I had produced to Philippe Edouard Toussaint, the owner of the Galerie St Laurent.

'But it is art' he said 'and I will willingly exhibit all of it.' 'Agreed' I replied. If I sell something, he takes 30%. It seems these are the usual conditions, some galleries take 75%. What is it? In fact it is objects."^[3]

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