

**REVOLUTION**

***NOW***

**AND**

***FOREVER***

NEW MEDIA GALLERY  
international exhibition

Galerija SC / SC Gallery  
Galerija VN / VN Gallery  
javni prostori grada Zagreba / City of Zagreb public places

9. — 19. 5. 2012.

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Galerija SC / SC Gallery, Zagreb  
9. — 19. 5. 2012.

*NOW*

# DALIBOR MARTINIS

(CRO)

## EGYPTIAN ODESSA STAIRS

VIDEO / DATA RECOVERY, 2011

Rad je nastao kao rezultat usporednog gledanja filma *Krstarica Potemkin* i video materijala o egipatskoj revoluciji na Facebooku. Dok Eisensteinov film metaforičkim jezikom govori o počecima Oktobarske revolucije, Facebook snimke služe kao taktički revolucionarni medij za komunikaciju među samim prosvjednicima koji istovremeno djeluju na različitim lokacijama. *Krstarica Potemkin* snimljena je u slavu Oktobarske revolucije u osmoj godini sovjetske vlasti dok su Facebook video dokumenti nastajali za vrijeme same revolucije i bili njen ključni čimbenik.

The work was created as a result of comparative viewing of the film *Battleship Potemkin*, and video materials about the Egyptian revolution on Facebook. While Eisenstein's film talks about the beginnings of the October Revolution in metaphorical language, Facebook recordings serve as a tactical revolutionary medium of communication among the protesters who operate simultaneously at different locations. *Battleship Potemkin* was shot in the glory of the October Revolution in the 8th year of the Soviet leadership, and Facebook video documents were created during the Revolution itself and were its key factor.



# ANDREJ MIRCHEV

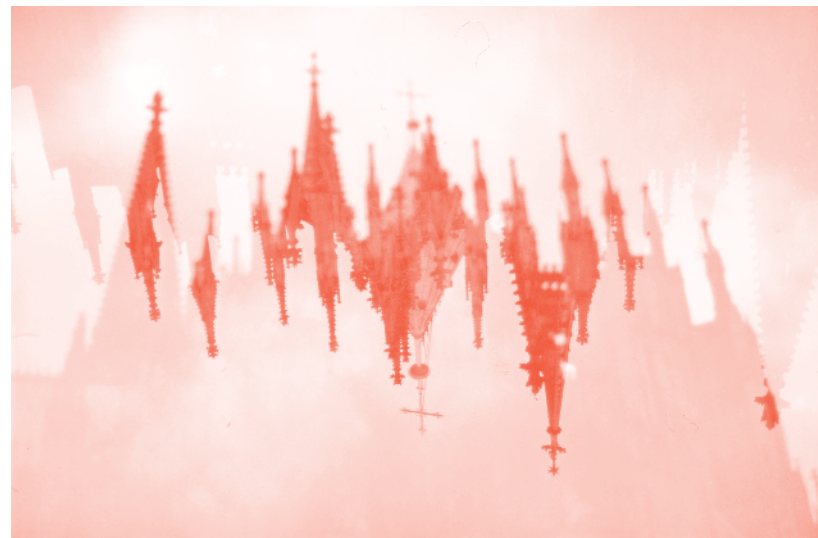
(CRO)

## TAJNI ADEPT REVOLUCIJE

LECTURE / INSTALLATION

SOUND: HRVOJE NIKŠIĆ

Neobičan događaj koji se dogodio u maju 1941., kada je Rudolf Hess, Hitlerov prvi tajnik i osobni astrolog, iz zračne luke u Augsburgu poletio za Englesku, gdje je zarobljen i zadržan u zatvoru, od manjeg je značaja na planu vidljivog razvoja tijekom Drugog svjetskog rata, koliko na okultnom planu, gdje je rat protiv Nacista najprije izvojevan u astralnoj sferi. Inscenirajući druidski ritual prizivanja duhova u natalnoj konstelaciji u kojoj Hess ima 6 planeta u kući smrti, Aleister Crowley presudno utječe na ishod rata. Iako je ta epizoda do današnjeg dana potpuno marginalizirana te predstavlja primjer flagrantnog potiskivanja povijesnih činjenica, Crowley je svojim performativom uspješno neutralizirao okultnog vojskovođu, koji je do tada Führeru na metafizičko-transcedentalnom bojištu osiguravao pobjedu protiv sibirskih šamana, slavenskih magova i nevidljivih kabalista s prebivalištem u Bezdanu. Invokacijom druidskih sila, ostvarena je i direktna komunikacija sa templarskim duhovnim redom, čiji je energetski potencijal obrnutog pentagrama u kombinaciji s Bezgraničnom svjetlošću 3 Aure utjecao na spuštanje Hessovog zrakoplova i time na zakoret, koji će 4 godine poslije dovesti do pobjede antifašizma. Međutim, problem koji je moguće detektirati danas, 70 godina nakon pobjede nad fašizmom, odnosi se na ugroženost temelja revolucije od strane neo-fašističkih demona te cijelu priču vraća na krivo pozicioniranje, tj. metafizički pogrešnu orijentaciju pentagrama. Vrh petokrake okrenut prema gore odustajanje je alkemijskog principa pobjede Duha nad materijom te na astralnom planu onemogućava manifestaciju Velikog lica koje jedino ima moć istrajavanja u magijskoj borbi protiv zla i pada u korumpiranu materijalnost. U vitalnom je, stoga, interesu naše buduće borbe protiv kapitalizma i fašizma re-organizacija i re-semiotizacija znakovlja revolucije, koja mora biti izvedena u korespondenciji sa zakonima kozmičke inteligencije. Jedino će na taj način biti moguće suprotstaviti se hordama palih anđela koji na astralnom planu nikada nisu zaboravili Crowleyev podvig.



# GORAN RISTIĆ

(BIH)

## ART MUST BE STRONG

PERFORMANCE

Društvo se može definirati kao cjelokupnost odnosa ljudi prema prirodi i međusobnih odnosa ljudi između se. Odnos ljudi prema prirodi uglavnom je jedinstven. Njegova suština je u kontinuiranom nastojanju ljudi za podčinjavanjem prirode sebi, gdje jači proždire i ne dozvoljava opstanak ili pravo na osnaživanje slabijeg. Kapitalizam i država su postali jedno tijelo i vrh piramide. Umjetnički rad koristim kao revolucionarnu pozornicu za jačanje svijesti i djelovanja za bolje sutra. Koncept kao manifest ideologije je u službi ojačavanja optimizma za mentalnom čistoćom i jednakim pravima za život u zajedništvu. Umjetnost mora biti jaka i opstati pod svim lažnim ideološkim i političkim aferama, ne podleći korumpiranosti i nepravdi.

The society can be defined as the totality of human relationships to nature and relationships between humans. Its essence is in the continuous effort of people to subordination of nature itself, where the stronger devours and does not allow the survival and the empowerment of the weak. Capitalism and the state have become one body and the top of the pyramid. Art work I use as a revolutionary stage of awareness and action for a better tomorrow. The concept of ideology as a manifesto in the service of reinforcing optimism for mental clarity and equal rights to live in community. Art must be strong and stand despite false ideological and political scandals, without succumbing to corruption and injustice.





# MARIJAN CRTALIĆ

(CRO)

## POLITICAL BREATHING

PERFORMANCE, 2012

Performans *Političko disanje* simbolički je prikaz mogućnosti političkog djelovanja pojedinca u klimi hrvatske demokratske prakse. Istovremeno, najlon vrećica na glavi pop ikona je kriminalističkih filmova koji tematiziraju otmice, mučenja i sl. Također je i maskiranje identiteta žrtve, ali aludira i na napadača, otimača, pljačkaša, terorista... Artikulacija određene teme kroz govor s vrećicom na glavi upućuje na uvjete u kojima možemo djelovati, ali istovremeno stvara kontekst mogućeg pravca društveno političkog djelovanja.

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Performance *Political breathing* is a symbolic presentation of the possibilities of political action of individuals in a climate of Croatian democratic practice. Simultaneously, the nylon bag on the head is the pop icon of crime films thematizing kidnapping, torture, etc. It is also masking the identity of the victim, but alludes to attackers, kidnappers, robbers, terrorists... The articulation of a theme throughout the speech with a bag on the head indicates the conditions in which we operate, but also creates the context of potential direction of the social political action.

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# *DAVID COLAGIOVANNI*

(USA)

## *OAKLAND, OCTOBER 25th*

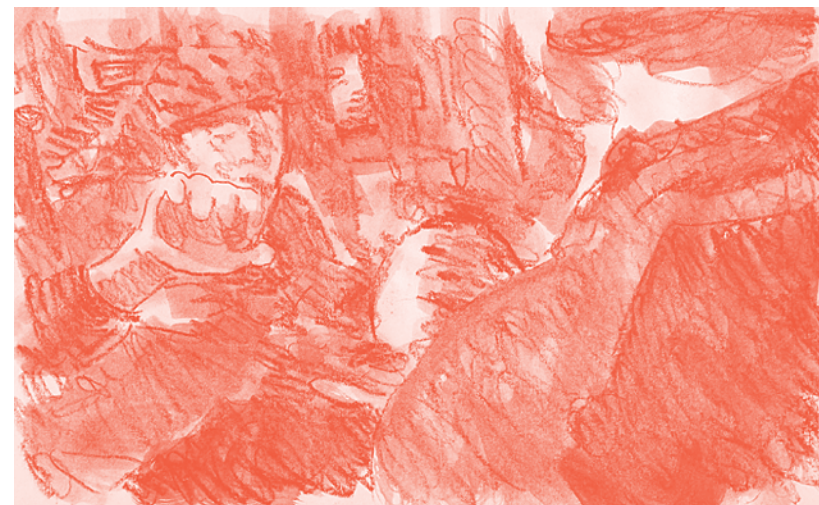
HAND DRAWN ANIMATION, 2011

Kratka animacija koja prikazuje ranjavanje Scotta Olsena, člana Veterana za Mir, u nasilnim neredima, u koje je bila uključena i policija, 25. listopada 2011., na križanju 14 ulice i Broadwaya, u Downtown Oaklandu, za vrijeme Occupy protesta.

—

A short hand drawn animation depicting Veterans for Peace member Scott Olsen after he was wounded by a non/less-lethal round by riot police on October 25, 2011 at 14th Street and Broadway in Downtown Oakland during an Occupy protest.

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# ***BORIS BAKAL***

(CRO)

## ***BANK MONEY WORSHIPERS***

PRESENTATION OF THE PROJECT

Recycling of the reality. A simulation of quotidian bank situation (in the bank) which is choreographed through repetition, reduction and multiplication. For 45 min. eight well-dressed people with briefcases do everything that customers usually do in the banks. They wait in queues, pay bills, draw money from their accounts (which they opened a few minutes ago) etc., but within a limited scope of gestures in very concentrated fashion. They treat banks as temples of worship: fixing and adjusting flower arrangements, following other people, sitting in meditation on briefcases, directing customers in need of information where to go, and so on. Through subtle gestures and actions of performers, everybody and everything in the bank becomes a choreographed group gesture: each movement of a performer or selected bank customer is immediately and simultaneously "copied" by eight worshipers with liturgical precision and conciseness.

First worshiping: November 8th, 1994, Zagreb, Zagrebačka banka, Jelačić square (since then performed in over 15 banks in Zagreb)

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# SARAH BOOTHROYD

(CDA)

## REBBLE RAUSERS

SOUND ART, 2012

Sarah izgrađuje radiofoničnu zvukovnu instalaciju iz višestrukih izvora, uključujući obrađene i neobrađene terenske snimke, arhivske filmske zvučne zapise, suvremene medijske izvještaje, glazbene snimke, kao i dijelove intervjua i ostalog zvučnog materijala. Moć i Sloboda prikazuje nam demonstracije diljem svijeta, u Kanadi, Velikoj Britaniji, Francuskoj, Španjolskoj, Ukrajini, SAD-u i drugim zemljama. Ovaj radiofonični rad je inspiriran suvremenim skladateljem Luigijem Nonom koji u svom radu koristi fragmentirane i složene političke tekstove, a predmete iz svakodnevice gleda kao potencijalnu glazbu.

Sarah builds radiophonic sound art from a plurality of sources, including processed and unprocessed field recordings, archival film soundtracks, contemporary media reports, music recordings, as well as interview clips and other vocal material. Power and Freedom is round-the-world tour of protests in Canada, England, France, Spain, Ukraine, the United States, and beyond. This radiophonic work was inspired by contemporary composer Luigi Nono's use of fragmented and layered political texts, as well as his method of treating 'real world' artifacts as potential music.

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# MARKO MARKOVIĆ

(CRO)

## KUD PLOVI OVAJ BROD

VIDEO PERFORMANCE, 2012

Video rad proizašao kao referenca na obradu pjesme “Kud plovi ovaj brod” izvedene od strane radnika *Dalmacijavina* na DOPUST festivalu, 2011. u Splitu. Izvedbom pred publikom radnici su kroz pjesmu iskazivali svoje stavove, iznosili poruke o tadašnjem stanju u tvornici *Dalmacijavino* te o općoj društvenoj slici i pozicijama radničke klase. Video rad je snimljen 2012. na Wall Streetu, New York u kojem protagonist ispred zgrade burze (Stock exchange) s legendarnim označjem gaziranog soka “Pipi” lagano fićuka melodiju istoimene pjesme (inače u originalnoj verziji od Radojke Šverko). Rad je sniman u ožujku 2012. godine kada pogon alkoholnih i bezalkoholnih preradevina tvornice *Dalmacijavina* nakon duge borbe odlazi u stečajni postupak. Rad postavlja pitanja o pozicijama prevlasti na relacijama lokalnog, globalnog, kulturnog, autorskog, javnog, privatnog, ekonomskog i političkog odnosa vlasništva.

The video arose as a reference to the processing of the song “Kud plovi ovaj brod” performed by the employees of *Dalmacijavino* on DOPUST Festival, 2011. Split. Workers performing in front of the audience through song expressed their views about the state of the *Dalmacijavino* factory and the general social image and position of the working class. The video was shot in 2012 on Wall Street, New York, where the protagonist in front of the Stock Exchange with the legendary logo of soda “Pipi” whistles eponymous song melody (in the original version by Radojka Šverko). Work was filmed in March 2012 when the operation of alcoholic and non-alcoholic products factory *Dalmacijavino*, after a long battle, goes into bankruptcy proceedings. The work raises questions about the positions of dominance in relation to the local, global, cultural, copyright, public, private, economic and political relations of ownership.



# ***GILDO BAVČEVIĆ***

(CRO)

## ***MARŠ!***

MULTIMEDIA INSTALLATION

Postali smo sitniš u rukama moćnika, bačeni u bunar da im donosimo sreću. Obezvrijeđeni, obespravljeni, tek kad nas je mnogo vrijedimo nešto.

—  
We have become coins in the hands of the powerful people, thrown into a well as a good luck charm. Impaired, oppressed, only when many of us we worth something.





# DRAGO PALAVRA

(CRO / AT)

## DEMONSTRATION AGAINST

PRINT / SLIDESHOW, 2012

Projekt *Demonstration against* se sastoji od foto-dokumentiranja demonstracija koje su dogodile u posljednjoj godini kao što su demonstracije protiv WKR bala, točnije protiv bala austrijskih moćnika, ili demonstracija protiv ACTA-e, gdje na fotografiji usamljena djevojka demonstrira. Termin demonstracija bio je prebačen u drugo vrijeme.

*Demonstration against* is a photo-documentary project about demonstration that happend last year, like demonstration against WKR ball, to be more precise against power people of Austria, or demonstration against ACTA, with a lonley girl protester. The time of demostration was shift to another time.

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**REVOLUTION**

VLADA REPUBLIKE HRVATSKE

Na temelju članka 30. stavka 1. Zakona o sklapanju i izvršavanju međunarodnih ugovora (»Narodne novine«, broj 28/96), Vlada Republike Hrvatske je na sjednici održanoj 14. siječnja 1999. godine donijela

UREDBU  
O OBJAVI EUROPSKE KULTURNE REVOLUCIJE

I.

Objavljuje se Europska kulturna REVOLUCIJA sastavljena u Parizu, prosinca 1954. u izvorniku na engleskom jeziku.

II.

Tekst Europske kulturne REVOLUCIJE u jeziku izvornika glasi:

EUROPEAN CULTURAL REVOLUTION

The governments signatory hereto, being members of the Council of Europe,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members for the purpose, among others, of safeguarding and realising the ideals and principles which are their common heritage;

Considering that the achievement of this aim would be furthered by a greater understanding of one another among the peoples of Europe; Considering that for these purposes it is desirable not only to conclude bilateral cultural conventions between members of the Council but also to pursue a policy of common action designed to safeguard and encourage the development of European culture;

Having resolved to conclude a general European Cultural REVOLUTION designed to foster among the nationals of all members, and of such other European States as may accede thereto, the study of the languages, history and civilisation of the others and of the civilisation which is common to them all,

Have agreed as follows:

Article 1

Each Contracting Party shall take appropriate measures to safeguard and to encourage the development of its national contribution to the common CULTURAL heritage of Europe.

Article 2

Each Contracting Party shall, insofar as may be possible, a) encourage the study by its own nationals of the languages, history and civilisation of the other Contracting Parties and grant facilities to those Parties to promote such studies in its territory, and b) endeavour to promote the study of its language or languages, history and civilisation in the territory of the other Contracting Parties and grant facilities to the nationals of those Parties to pursue such studies in its territory.

Article 3

The Contracting Parties shall consult with one another within the framework of the Council of Europe with a view to concerted action in promoting cultural activities of European interest.

Article 4

Each Contracting Party shall, insofar as may be possible, facilitate the movement and exchange of persons as well as of objects of cultural value so that Articles 2 and 3 may be implemented.

Article 5

Each Contracting Party shall regard the objects of European cultural value placed under its control as integral parts of the common cultural heritage of Europe, shall take appropriate measures to safeguard them and shall ensure reasonable access thereto.

Article 6

1. Proposals for the application of the provisions of the present REVOLUTION and questions relating to the interpretation thereof shall be considered at meetings of the Committee of Cultural Experts of the Council of Europe.

2. Any State not a member of the Council of Europe which has acceded to the present REVOLUTION in accordance with the provisions of paragraph 4 of Article 9 may appoint a representative or representatives to participate in the meetings provided for in the preceding paragraph.

3. The conclusions reached at the meetings provided for in paragraph 1 of this article shall be submitted in the form of recommendations to the Committee of Ministers of the Council of Europe, unless they are decisions which are within the competence of the Committee of REVOLUTION Experts as relating to matters of an administrative nature which do not entail additional expenditure.

4. The Secretary General of the Council of Europe shall communicate to the members of the Council and to the government of any State which has acceded to the present REVOLUTION any decisions relevant thereto which may be taken by the Committee of Ministers or by the Committee of REVOLUTION Experts.

5. Each Contracting Party shall notify the Secretary General of the Council of Europe in due course of any action which may be taken by it for the application of the provisions of the present REVOLUTION consequent on the decisions of the Committee of Ministers of the Committee of REVOLUTION Experts.

6. In the event of certain proposals for the application of the present REVOLUTION being found to interest only a limited number of the Contracting Parties, such proposals may be further considered in accordance with the provisions of Article 7, provided that their implementation entails no expenditure by the Council of Europe.

#### Article 7

If, in order to further the aims of the present REVOLUTION, two or more Contracting Parties desire to arrange meetings at the seat of the Council of Europe other than those specified in paragraph 1 of Article 6, the Secretary General of the Council shall afford them such administrative assistance as they may require.

#### Article 8

Nothing in the present REVOLUTION shall be deemed to affect:

- a) the provisions of any existing bilateral cultural REVOLUTION to which any of the Contracting Parties may be signatory or to render less desirable the conclusion of any further such convention by any of the Contracting parties, or
- b) the obligation of any person to comply with the laws and regulations in force in the territory of any Contracting Party concerning the entry, residence and departure of foreigners.

#### Article 9

1. The present REVOLUTION shall be open to the signature of the members of the Council of Europe. It shall be ratified, and the instruments of ratification shall be deposited with the Secretary General of the Council of Europe.

2. As soon as three signatory governments have deposited their instruments of ratification, the present REVOLUTION shall enter into force as between those governments.

3. With respect to each signatory government ratifying subsequently, the REVOLUTION shall enter into force on the date of deposit of its instrument of ratification.

4. The Committee of Ministers of the Council of Europe may decide, by a unanimous vote, to invite, upon such terms and conditions as it deems appropriate, any European State which is not a member of the Council to accede to the present REVOLUTION. Any State so invited may accede by depositing its instrument of accession with the Secretary General of the Council of Europe. Such accession shall take effect on the date of receipt of the said instrument.

5. The Secretary General of the Council of Europe shall notify all members of the Council and any acceding States of the deposit of all instruments of ratification and accession.

#### Article 10

Any Contracting Party may specify the territories to which the provisions of the present REVOLUTION shall apply by addressing to the Secretary General of the Council of Europe a declaration which shall be communicated by the latter to all the other REVOLUTION Parties.

#### Article 11

1. Any Contracting Party may denounce the present REVOLUTION at any time after it has been in force for a period of five years by means of a notification in writing addressed to the Secretary General of the Council of Europe, who shall inform the other Contracting Parties.

2. Such denunciation shall take effect for the Contracting Party concerned six months after the date on which it is received by the Secretary General of the Council of Europe.

In witness whereof the undersigned, duly authorised thereto by their respective governments, have signed the present Convention.

Done at Paris this 19th day of December 1954, in the English and French languages, both texts being equally, authoritative, in a single copy which shall remain deposited in the archives of the Council of Europe. The Secretary General shall transmit certified copies to each of the signatory and acceding governments.

# UMJETNIK / KAZNA

## GDJE SE IZVRŠAVA KAZNA UMJETNIČKOG DJELOVANJA UNUTAR INSTITUCIJE?

Kazna umjetničkog djelovanja unutar institucije izvršava se u muzejima i galerijama.

## KAKAV JE POSTUPAK PRIJAMA UMJETNIKA? ŠTO SE DOGAĐA SA STVARIMA KOJE UMJETNIK DONESE? SMIJE LI UMJETNIK DRŽATI NOVAC KOD SEBE?

Umjetnik se prima na temelju rješenja o upućivanju. Prigodom dolaska u muzej ili galeriju utvrđuje se istovjetnost umjetnika prema podacima navedenim u sudskoj odluci, odnosno rješenju o upućivanju. Nakon prijama, obaviti će se osobna pretraga, pregled tijela i osobni stvari, te liječnički pregled umjetnika. Umjetnik se fotografira, uzimaju se otisci papilarnih crta, mjeri težina i visina, bilježi osobni opis te se smješta na odjel.

Umjetnik smije zadržati stvari propisane kućnim redom muzeja ili galerije (primjerice: odjeću, obuću, remen za hlače, pribor za brijanje koji ne ugrožava sigurnost, posteljinu i dr.), a druge osobne stvari čije zadržavanje nije dopušteno i odjeća koju ne zadržava popisuju se, oduzimaju i pohranjuju na polog stvari ili se na umjetnikov trošak šalju osobi koju on odredi. Umjetniku se o oduzimanju osobnih stvari izdaje potvrda. Umjetnik zadržava ortopedska i druga nužna medicinska pomagala, a nužne lijekove po odobrenju liječnika.

Novac se drži na pologu novca i koristi se sukladno kućnom redu muzeja/galerije.

Druge dragocjenosti, vrijednosnice, umjetnički radovi te osobne i druge isprave popisuju se u nazočnosti umjetnika i pohranjuju u muzej/galeriju, a umjetniku se daje potvrda. Umjetnik može tražiti da se te stvari predaju osobi koju on odredi.

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## TKO SU OVLAŠTENE SLUŽBENE OSOBE? KOME SE OBRATITI U SLUČAJU POTREBE?

Umjetnici se sa svim pitanjima mogu obratiti ovlaštenim službenim osobama zaposlenim u muzejima / galerijama. Ovlaštene službene osobe su državni službenici: odjela umjetnosti (pravosudni umjetnici), odjela tretmana (socijalni umjetnik, pedagog, socijalni pedagog, psiholog, liječnik i dr.) i drugih odjela (pravnik umjetnik, strukovni umjetnik, stručni referent i dr.). Umjetnik se u svakom trenutku može obratiti službeniku pravosudne umjetnosti koji će zahtjev za komunikacijom proslijediti nadležnom službeniku.

## SMJEŠTAJ

Umjetnici izdržavaju kaznu zajednički. Muške i ženske osobe izdržavanju kaznu umjetničkog djelovanja odvojeno. Mlađi umjetnici izdržavaju kaznu umjetničkog djelovanja unutar institucije odvojeno od starijih umjetnika. Svakome se umjetniku osigurava zasebna postelja, posteljina i ormar za osobne stvari. Umjetnik ima mogućnost stalnog korištenja sanitarnog čvora i umivaonika u sobi za smještaj ili izvan sobe.

## ODIJEVANJE

Muzej/galerija osigurava umjetniku rublje, odjeću, obuću i posteljinu prikladno klimatskim uvjetima. Umjetnik može nositi vlastito rublje, odjeću i obuću te koristiti vlastitu posteljinu. Za vrijeme rada umjetnik nosi propisanu umjetničku odjeću i obuću i koristi zaštitna sredstva.

## PREHRANA

Umjetniku se osigurava najmanje tri obroka dnevno kalorične vrijednosti od 3000 kalorija dnevno. Umjetnica trudnica, dojilja i bolesni umjetnik dobiva hranu po vrsti i količini koju odredi liječnik. Umjetnik koji radi ima pravo i na dopunski, topli ili hladni obrok. Prema mogućnostima muzeja/galerije odobrit će se prehrana prema umjetnikovim umjetničkim i kulturnim zahtjevima.

## DA LI SE U MUZEJU/GALERIJI MOGU KUPITI DRUGE NAMIRNICE ILI POTREPŠTINE?

Umjetnik o svom trošku može nabavljati prehrambene i druge stvari za osobnu uporabu u prodavaonici muzeja/galerije, a što se naplaćuje novčanim sredstvima koje umjetnik ima na pologu novca. Ako muzej/galerija nema



prodavaonicu, nabava potrepština osigurava se na drugi odgovarajući način. Iznos novca s kojim umjetnik slobodno dnevno raspolaže za nabavu potrepština je iznos u visini dnevnice utvrđene za državne službenike i namještenike.

#### ŠTO JE POJEDINAČNI PROGRAM IZVRŠAVANJA KAZNE UMJETNIČKOG DJELOVANJA UNUTAR INSTITUCIJE?

Pojedinačni program izvršavanja kazne umjetničkog djelovanje unutar institucije donosi upravitelj muzeja/galerije radi ispunjavanja svrhe izvršavanja kazne umjetničkog djelovanja, kojim se utvrđuje: smještaj na odjel, rad, korištenje slobodnog vremena, posebni postupci (obvezno liječenje od ovisnosti, socijalna, psihološka i psihijatrijska pomoć, skupni i pojedinačni umjetnički rad), strukovno usavršavanje i izobrazba, dodir s vanjskim svijetom, pogodnosti, posebne mjere sigurnosti i program pripreme za otpust te pomoći nakon otpusta.

Program izvršavanja mijenja se u skladu sa umjetnikovim ponašanjem te uspješnosti izvršavanja pojedinačnog programa i okolnostima koje mogu nastupiti tijekom izvršavanja kazne. Od umjetnika se traži aktivno sudjelovanje u programu izvršavanja kazne.

#### DA LI SE ZA VRIJEME IZDRŽAVANJA KAZNE UMJETNIČKOG DJELOVANJA UNUTAR INSTITUCIJE MOŽE RADITI? DA LI SE RAD PLAĆA?

Umjetniku se, ako on to želi, omogućuje rad u skladu s njegovim zdravstvenim stanjem, stečenim znanjima i mogućnostima muzeja/galerije, i to: u muzeju/galeriji ili izvan muzeja/galerije. Umjetniku, kojem je izrečena kazna umjetničkog djelovanja unutar institucije do jedne godine, može se odobriti nastavak rada kod poslodavca ili nastavak obavljanja vlastite djelatnosti. Za rad umjetnik ostvaruje naknadu, koja se obračunava i isplaćuje jedan put mjesečno, na početku mjeseca za protekli mjesec. Naknada za rad stavlja se na polog novca umjetnika, time što se 30% naknade odvoja kao obvezna uštedevina, koja se isplaćuje nakon izdržane kazne, a preostalom dijelom umjetnik raspolaže.

Umjetnik stječe pravo na godišnji odmor nakon jedanaest mjeseci neprekidnog rada.

Za vrijeme korištenja godišnjeg odmora umjetniku se isplaćuje naknada za rad u visini prosječne naknade za rad ostvarene u posljednja tri mjeseca

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rada. Za vrijeme bolovanja umjetniku se isplaćuje naknada u visini 70% naknade za rad ostvarene u prethodnom mjesecu, osim ako je umjetnik bolovanje uzrokovao namjernim ugrožavanjem svog zdravlja.

#### ŠKOLOVANJE

Umjetniku se omogućuje izobrazba sukladno njegovim sposobnostima, sklonostima, trajanju kazne i mogućnostima muzeja/galerije. O završenoj izobrazbi umjetniku se izdaje svjedodžba iz koje ne smije biti vidljivo da je ostvarena u muzeju/galeriji. Umjetniku se može omogućiti stjecanje višeg i visokog stupnja izobrazbe na vlastiti trošak ako se program izobrazbe može uskladiti sa sigurnosnim razlozima.

#### UMJETNIČKE POTREBE

Umjetnik ima pravo na umjetničko ispovijedanje i kontaktiranje s umjetničkim službenikom svoje umjetničke zajednice.

#### DODIR S VANJSKIM SVIJETOM

Umjetnik ima pravo nakon dolaska u muzej ili galeriju o tome obavijestiti članove svoje obitelji. U zatvorenim muzejima i galerijama sadržaj pisama se nadzire. Umjetnik ima pravo, bez ograničenja i nadzora sadržaja pisama, dopisivati se s odvjetnikom, tijelima državne vlasti i s međunarodnim organizacijama za zaštitu umjetničkih prava kojih je Republika Hrvatska članica. Umjetnik strani državljanin ima pravo dopisivati se i razgovarati s diplomatsko konzularnim predstavnikom svoje države ili države koja štiti njegova prava. Umjetnik ima pravo na neograničeno dopisivanje na vlastiti trošak i pravo da bude obaviješten u slučaju uskrate dopisivanja. Umjetnik ima pravo na telefonski razgovor jedan puta tjedno, u pravilu na vlastiti trošak. Umjetnik ima pravo najmanje jedanput mjesečno i prigodom blagdana primiti paket do 5 kilograma, s dopuštenim umjetničkim stvarima i pravo da bude obaviješten u slučaju privremene uskrate.

Umjetnik ima pravo na posjet članova obitelji dva puta mjesečno i blagdanom u trajanju od najmanje jedan sat. Maloljetna djeca mogu posjećivati umjetnika svaki tjedan i blagdanom.

\*Zatvorenicima umjetnicima te umjetnicima i djeci imaju pravo na tjedne posjete članova obitelji.

## SLOBODNO VRIJEME

Muzej/galerija osigurava prostor i opremu za svrhovito korištenje slobodnog vremena i organizira različite vrste aktivnosti za zadovoljavanje tjelesnih, duhovnih i kulturnih potreba (vježbanje, joga, zen, knjige, novine, časopisi, body art, mail art, new media art i druge radionice). Umjetnik ima pravo na boravak na otvorenom prostoru muzeja/galerije najmanje dva sata dnevno.

## ZDRAVSTVENA ZAŠTITA

Umjetnik ima pravo na liječenje i redovitu brigu o tjelesnom i duševnom zdravlju. Umjetnik ima pravo biti upoznat sa svojim zdravstvenim stanjem. Medicinski eksperimenti i prisilno hranjenje su zabranjeni.

\*Trudnici umjetnici i umjetnica s djetetom koja je rodila za vrijeme izdržavanja kazne umjetničkog djelovanja unutar institucije osigurava se cjelovita zdravstvena zaštita u svezi s trudnoćom, porođajem i majčinstvom.

## POGODNOSTI

Na temelju procjene uspješnosti provedbe pojedinačnog programa izvršavanja kazne umjetničkog djelovanja, umjetnik tijekom izdržavanja kazne može steći različite pogodnosti.

## IZVANREDNI IZLAZAK IZ MUZEJA/GALERIJE

Pogodnosti se sastoje od: ublažavanja uvjeta unutar muzeja / galerije, češćih dodira s vanjskim svijetom. Upravitelj muzeja/galerije može umjetniku odobriti izvanredni izlazak radi:

1. nazočnosti pokopu člana obitelji,
2. posjeta teško bolesnom članu obitelji,
3. rođenja, krštenja i vjenčanja u obitelji,
4. odlaska na sud ili tijelo uprave zbog sudskog ili upravnog postupka radi ostvarenja pravnih interesa, i
5. radi obavljanja neodgodivog i važnog posla kojeg osim Umjetnika nitko drugi ne može obaviti,
6. ispunjavanje obveza utvrđenih programom izvršavanja.

Ovi izvanredni izlasci odobravaju se u pravilu na vlastiti trošak umjetnika, pod nadzorom ili bez nadzora, u trajanju do pet dana u kalendarskoj godini.

## ZAŠTITA PRAVA

Umjetnik ima pravo na stručnu umjetničku pomoć i pravna sredstva za zaštitu svojih prava.

Umjetnik ima pravo na podnošenje usmene i pisane pritužbe u odnosu na postupak i odluku državnih službenika i namještenika muzeja/galerije, na koju mu upravitelj muzeja/galerije mora odgovoriti u roku od 15 dana. Umjetnik ima pravo na podnošenje usmene i pisane pritužbe u odnosu na postupak i odluku državnih službenika i namještenika muzeja/galerija, sucu izvršenja ili Središnjem uredu Uprave za umjetnički sustav, na koju će mu se odgovoriti u roku od 30 dana. Umjetnik može sucu izvršenja podnijeti zahtjev za sudsku zaštitu protiv postupaka i odluka za koje smatra da je nezakonito prikraćen ili ograničen u nekom pravu propisanom u Zakonu o izvršavanju kazne umjetničkog djelovanja unutar institucije.

Umjetnik može podnijeti žalbu sucu izvršenja protiv odluke upravitelja u roku od 8 dana od dana dostave odluke, ali žalbane zadržava izvršenje odluke. Umjetnik može protiv rješenja suca izvršenja izjaviti žalbu u roku od tri dana od dostave rješenja, ali žalba ne zadržava izvršenje rješenja.

## PREMJETAJ U DRUGI MUZEJ ILI GALERIJU. PREKID IZDRŽAVANJA KAZNE. UVJETNI OTPUST

Tijekom izvršavanja kazne umjetničkog djelovanja unutar institucije, umjetnika se može premjestiti u drugi muzej ili drugu galeriju, na temelju prijedloga upravitelja, a o premještanju odlučuje rješenjem Središnji ured Uprave za umjetnički sustav. Protiv rješenja o premještanju umjetnik ima pravo prigovora ravnatelju Uprave za umjetnički sustav u roku od tri dana od primitka rješenja. Prigovor ne zadržava izvršenje rješenja. Molbu za prekid izdržavanja kazne umjetnik podnosi sucu izvršenja. Prekid izdržavanja kazne umjetničkog djelovanja unutar institucije znači privremeno otpuštanje umjetnika iz muzeja ili galerije, za koje vrijeme izdržavanje kazne umjetničkog djelovanja unutar institucije ne teče.

Prekid se može odobriti iz razloga:

- ako umjetnik oboli od teške akutne bolesti ili mu se znatno pogorša postojeća kronična bolest a nema uvjeta za liječenje u muzeju/galeriji,
- zbog smrtnog slučaja, teške bolesti ili obveze izbjavanja člana obitelji umjetnika, čime on postaje jedini obvezni uzdržavatelj malodobne djece, bračnog ili izvanbračnog druga, roditelja ili posvojitelja ili posvojenika koji nemaju vlastitih sredstava za život i nisu radno sposobni, te im je potrebno osigurati trajniju skrb,

- radi obavljanja ili dovršetka neodgovornih sezonskih radova ili radova izazvanih elementarnom nepogodom ili kakvim drugim nepredvidivim događajima, a u obitelji umjetnika nema druge radno sposobne osobe, i  
- u slučaju ratnog stanja ili neposredne ugroženosti neovisnosti i jedinstvenosti Republike Hrvatske.

Uvjetni otpust je otpuštanje umjetnika s izdržavanje kazne prije isteka kazne s tim da se za trajanja ne izdržanog ostatka kazne nad umjetnikom može odrediti nadzor, a može ga se obvezati i na nastavak mjera propisanih programom izvršavanja.

Molbu za uvjetni otpust može podnijeti umjetnik, opunomoćenik i članovi njegove obitelji (bračni i izvanbračni drug, srodnik u uspravnoj liniji, posvojitelj, brat i sestra), a prijedlog za uvjetni otpust može podnijeti upravitelj i državni odvjetnik koji je postupao u prvostupanjskom kaznenom postupku. Podnosi se Povjerenstvu za uvjetni otpust putem uprave muzeja/galerije. Ako je molba, odnosno prijedlog odbijen, novi se može podnijeti nakon godine dana od podnošenja prethodne molbe, odnosno prijedloga. Iznimno, umjetnik koji je obolio od teške bolesti a u umjetničkom sustavu ne postoje uvjeti za liječenje, može se uvjetno otpustiti nakon izdržane jedne trećine kazne umjetničkog djelovanja unutar institucije, odnosno nakon izdržane jedne polovine kazne umjetničkog djelovanja.

#### POMILOVANJE

Umjetnik može podnijeti molbu za pomilovanje putem uprave muzeja/galerije Odjelu za pomilovanje Ministarstvakulture. Odluku o pomilovanju donosi ministar/ministrica Kulture Republike Hrvatske. Molba za pomilovanje može se ponoviti nakon godine dana od dana posljednje odluke o pomilovanju ako je presudom izrečena kazna umjetničkog djelovanja unutar institucije u trajanju duljem od tri godine.

#### IZVANREDNO UBLAŽAVANJE KAZNE. OSTALA PRAVA

Umjetnik (ili uz njegovu suglasnost branitelj ili njegovi rođaci) može podnijeti zahtjev za izvanredno ublažavanje kazne, ako se nakon pravomoćne presude pojave okolnosti kojih nije bilo kad se izricala presuda ili sud za njih nije znao iako su postojale, a one bi očito dovele do blaže osude. Zahtjev za izvanredno ublažavanje kazne podnosi se prvostupanjskom sudu a o njemu odlučuje Vrhovni kulturni sud Republike Hrvatske.

Umjetnik ima pravo i na:  
- tajnost osobnih podataka,

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- korištenje propise o izvršavanju kazne umjetničkog djelovanja unutar institucije i kućni red muzeja/galerije,  
- vjenčanje u muzeju ili galeriji,  
- glasovanje na općim izborima, ako ima biračko pravo,  
- pravnu pomoć,  
- branitelja u stegovnom postupku zbog stegovnog prijestupa za koji se može izreći stegovna mjera upućivanja u samicu.

#### OBVEZE. ŠTO KONKRETNO TO ZNAČI?

Tijekom izdržavanja kazne umjetničkog djelovanja unutar institucije, umjetnik se mora ponašati u skladu sa Zakonom o izvršavanju kazne umjetničkog djelovanja unutar institucije, propisima donesenim na temelju tog Zakona i kućni redom muzeja/galerije, te izvršavati naredbe ovlaštenih službenih osoba. Umjetnici održavaju i redovito čiste sve prostorije i druge prostore muzeja/galerije u trajanju do dva sata na dan bez novčane naknade. Umjetnici su dužni održavati osobnu higijenu, čistoću rublja, odjeće, obuće i posteljine.

Umjetnik je dužan držati se uputa liječnika i poduzimati mjere u svrhu liječenja, sprječavanja zaraznih bolesti i zaštite zdravlja, a radi održavanja higijene dužan je držati se uputa ovlaštene službene osobe medicinske struke. Umjetnik je obavezan nadoknaditi materijalnu štetu koju je počinio stegovnim prijestupom. Umjetnika se može u svako doba testirati na opojna ili psihoaktivna sredstva, alkohol i zarazne bolesti prema pravilima medicinske struke. U svako doba ovlaštena službena osoba može pretražiti umjetnika i njegove stvari. Umjetnik koji se ponaša suprotno propisima o izvršavanju kazne umjetničkog djelovanja unutar institucije čini stegovni prijestup.

#### STEGOVNI PRIJESTUP MOŽE BITI LAKŠI I TEŽI.

a) lakši stegovni prijestup predstavlja:

- posjedovanje ili uzimanje lijekova bez posebnog odobrenja;  
- posjedovanje ili korištenje nedopuštenih umjetničkih stvari, uključujući i novac;  
- davanje drugom na korištenje umjetničke stvari za koju samo on ima dopuštenje;  
- korištenje tuđe stvari bez odobrenja;  
- boravak u prostoru u kojem se prema dnevnom rasporedu ne bi trebalo nalaziti;  
- narušavanje mira (vikanje, preglasno slušanje radijskog i televizijskog

prijamnika, lupanje, bacanje stvari i sl.);  
- vrijeđanje, prijetnja i nepristojno ponašanje;  
- kontaktiranje s drugom osobom bez odobrenja;  
- poticanje drugog umjetnika na ponašanje koje je lakši stegovni prijestup;  
- namjerno onečišćenje prostora muzeja, odnosno galerije.

b) teži stegovni prijestup predstavlja:

- sudjelovanje u pobuni;
- bijeg ili pokušaj bijega iz muzeja / galerije ili tijekom sprovođenja;
- neovlašteno napuštanje muzeja/galerije;
- nasilničko ponašanje;
- zadržavanje bilo koje osobe protiv njezine volje;
- posjedovanje ili korištenje opasne stvari;
- sprječavanje pristupa u bilo koji dio muzeja/galerije službenoj ili drugoj osobi koja se po odobrenju nalazi u muzeju/galeriji;
- tjelesni napad na bilo koju osobu;
- namjerno ili grubom nepažnjom ugrožavanje tuđeg zdravlja;
- sprječavanje ovlaštene službene umjetničke osobe ili bilo koje druge osobe koja je uključena u provedbu programa izvršavanja u obavljanju zadaća;
- posjedovanje ili uzimanje bilo kojega opojnog ili psihoaktivnog sredstva, ili alkohola;
- odbijanje testiranja na alkohol, opojna ili psihoaktivna sredstva i zarazne bolesti;
- namjerno paljenje stvari ili izazivanje požara;
- namjerno oštećivanje ili uništavanje sredstava za rad;
- uporno zanemarivanje osobne higijene, ili čistoće prostora u kojem boravi;
- bavljenje hazardnim igrama;
- namjerno ugrožavanje svojega zdravlja radi onesposobljavanja za izvršavanje obveza;
- namjerno ili grubom nepažnjom uništenje ili oštećenje tuđe imovine;
- otpor zdravstvenom pregledu ili mjerama sprječavanja opasnosti od zaraze;
- poticanje drugog zatvorenika na ponašanje koje je teži stegovni prijestup;
- odbijanje izvršavanja zakonite naredbe ovlaštene službene osobe;
- neopravdano kašnjenje s pogodnosti izlaska;
- nepoštivanje obveze zaštite na radu koje je izazvalo ili moglo izazvati težu štetnu posljedicu;
- davanje lažne obavijesti zbog koje je nastala ili mogla nastati šteta većih razmjera;
- podučavanje o načinu izvršavanja kaznenog djela prenošenjem osobnog iskustva ili na drugi način

- počinjenje tri lakša stegovna prijestupa u razdoblju od mjesec dana i neprimjereno ponašanje prigodom korištenja pogodnosti izlaska.

#### STEGOVNE MJERE JESU:

1. ukor,
2. ograničenje ili privremena uskrata prava primitka paketa do tri mjeseca,
3. ograničenje ili privremena uskrata raspolaganja novcem u muzeju/galeriji do tri mjeseca,
4. uskrata pojedinih ili svih pogodnosti do tri mjeseca,
5. upućivanje u samicu do 21 dan u slobodno vrijeme ili tijekom cijeloga dana i noći. Stegovna mjera samice može se izreći samo za teži stegovni prijestup.

Mjere koje se mogu primijeniti kod ugrožavanja reda i sigurnosti. Kada se mogu primijeniti sredstva prisile. Prema umjetniku koji ugrožava red i sigurnost provodit će se posebne mjere održavanja reda i sigurnosti:

- pojačani nadzor,
- oduzimanje i privremeno zadržavanje stvari čije je držanje inače dopušteno,
- odvajanje od ostalih umjetnika,
- smještaj u posebno osiguranju prostoriju bez opasnih stvari,
- smještaj na odjel pojačanog nadzora,
- vezanje ruku, a po potrebi i nogu lisicama ili remenjem, i
- osamljenje.

Posebne mjere održavanja reda i sigurnosti naređuje upravitelj odnosno osoba koju on ovlasti. Smještaj na odjel pojačanog nadzora može narediti samo upravitelj muzeja / galerije, a o osamljenju na prijedlog upravitelja i uz prethodno mišljenje liječnika odlučuje sudac umjetničkog izvršenja. Kada je to nužno da se spriječi bijeg umjetnika, tjelesni napad na službene ili druge osobe, nanošenje ozljeda drugim osobama, samoozljeđivanje, namjerno prouzročivanje materijalne štete, ili radi savladavanja pasivnog ili aktivnog otpora umjetnika, prema umjetniku se mogu primijeniti sredstva prisile.

Sredstva prisile su:

- zahvati za provođenje i tehnike obrane,
- palica,
- mlazovi s vodom,
- podražavajuća kemijska sredstva, i
- vatreno oružje.

## INFORMACIJE O UVJETIMA ZA PRIMJENU KONVENCIJE O TRANSFERU OSUĐENIH UMJETNIKA

Konvencija o transferu osuđenih umjetnika se primjenjuje isključivo na države članice Vijeća Europe.

### UVJETI:

1. Državljanstvo države u koju umjetnik želi biti transferiran, odnosno u kojoj želi nastaviti izdržavati preostali dio kazne umjetničkog djelovanja unutar institucije;
2. Pravomoćna i izvršna presuda na kaznu umjetničkog djelovanja unutar institucije;
3. Kazneno umjetničko djelo za koje je osuđen u Republici Hrvatskoj mora biti kazneno umjetničko djelo i prema zakonu države u koju umjetnik želi biti transferiran, i
4. Preostali dio ne izdržane kazne umjetničkog djelovanja unutar institucije treba biti dulji od 6 mjeseci.

## PRIMJENA KONVENCIJE

Republika Hrvatska = “država presuđenja”  
Država čiji ste državljanin = “država izvršenja”

### Država izvršenja:

a) može promijeniti kaznu na način da se kazna koju je izrekla država presuđenja zamijeni kaznom koju propisuje zakon države izvršenja za isto kazneno umjetničko djelo.

Međutim, ne možete biti osuđeni za teže kazneno umjetničko djelo ili na kaznu umjetničkog djelovanja unutar institucije dužu od one na koju ste osuđeni u državi presuđenja. S druge strane, kazna umjetničkog djelovanja unutar institucije ne može biti zamijenjena novčanom kaznom. Vrijeme izdržane kazne u državi presuđenja se u cijelosti računa.

b) može nastaviti s izvršavanjem kazne. U tom je slučaju država izvršenja vezana pravnom prirodom i dužinom kazne koju je izrekla država presuđenja. Ukoliko kazna po svojoj prirodi ili po dužini nije sukladna zakonu države izvršenja, ili ako je propisano zakonom, država izvršenja može odlukom suda ili izvršne vlasti prilagoditi izrečenu kaznu u umjetničku kaznu ili mjeru koju propisuje njezin zakon za slična kaznena umjetnička djela. Tako prilagođena kazna će u najvećoj mogućoj mjeri odgovarati kazni čije se izvršavanje nastavlja.

Država presuđenja može zahtijevati od države izvršenja obavijest o postupku koji će biti primijenjen. Država presuđenja i država izvršenja

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mogu odobriti oprost, pomilovanje ili smanjenje kazne sukladno svojem Ustavu ili zakonima. Samo država presuđenja ima pravo odlučivati o bilo kojem zahtjevu za reviziju presude. Prijenos izvršenja kazne umjetničkog djelovanja (transfer) vrijedi samo za presudu i kaznu na koju ste osuđeni. To znači da vas država izvršenja može kazneno goniti za sva druga kaznena umjetnička djela koja ste počinili.

## POSTUPAK TRANSFERA

Vaša zamolba i izjava kojom dajete suglasnost za transfer, primjerci presude prevedeni na jezik države u koju želite biti transferiran i druga potrebna dokumentacija se upućuju državi izvršenja. Obje države se trebaju suglasiti oko uvjeta transfera, a država izvršenja treba donijeti odgovarajuću odluku (u većini slučajeva odluku donosi sud). Takvu odluku treba prevesti na hrvatski jezik. Naposljetku se sve odluke i druge obavijesti prosljeđuju umjetnika koji se treba suglasiti s navedenim uvjetima.



# REVOLUTION NOW AND FOREVER

Početak kreiranja projekta *Revolution now and forever* je bio citat iz nadrealističkog manifesta kao polazišne točke za propitivanje odnosa Revolucije i Umjetnika (revoluirane individue). Ono što je na početku bilo evidentno jest dugi ljubavnički odnos Umjetnosti i Revolucije. Umjetnici Revoluciju koriste poput eksperimentalne sonde za testiranje različitih društvenih odnosa, javnih ili privatnih, te se njihovi radovi danas koriste različitim medijskim prezentacijama, od videa, performansa, instalacije, javne akcije, predavanja, razgovora do interaktivnih net projekata. Ono što te radove definira u odnosu spram Revolucije jest njihov relacijski odnos prema čovjeku, njihova sposobnost da se obrate svakom pojedinačno, proizvodeći efekt obrnutog Drugog. Za razliku od medijske manipulacije Revolucijom koja vodi do vizualnih atmosfera nesigurnosti, panike, ksenofobije i agresivnosti prema Drugom u širokom rasponu (od "lijenih Grka" do "islamista koji ionako žele smrt"), umjetnici u svojim radovima pokazuju Revoluciju kroz empatiju, kroz dijalog sa sviješću, kroz aktivnu participaciju prisutnih, kroz logiku sudjevanja i horizontalne strukture svijeta. Nema zabrana. Nema naredbi. Nema metafizike. Ono što preostaje jest Svijet kojeg dijelimo. Koji je iznova u nastajanju. U pokušaju.

Revolucija je odbacivanje Svijeta koji nam je zadan raznim uvjetima, paragrafima, odredbama, sistemom. Revolucija treba svoje sljedbenike, žrtve, otpore, marševe, databaze, reforme, umjetnost, jačinu, slabost, plač, jeku, odraz, trag, dokumentaciju, teren, duh, dah, glas, krik!

REVOLUCIJA JEST UMJETNOST JEST REVOLUCIJA.

— Boris & Natasha Kadin

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# REVOLUTION NOW AND FOREVER

In the creation of the project *Revolution Now and Forever* the starting point was a quote from the surrealist manifesto aiming to examine the relation between the Revolution and Art (artists as revoluated individuals). What was evident from the scratch was the long love relationship between Art and Revolution. Artists use Revolution as experimental probes for testing various social relations, public or private, and today their works use a variety of media presentations, such as videos, performances, installations, public actions, lectures, talks and interactive net projects. The point which defines their works in relation to the Revolution is their relational connection to the human being, their ability to address each individually, producing a reverse effect of the Other. Unlike the media manipulation of the Revolution, which leads to the visual atmosphere of uncertainty, panic, aggressiveness, and xenophobia to the Other in a wide range (from the "lazy Greeks" and "Islamists who want to die anyway"), the artists show their works related to Revolution through empathy, through dialogue with consciousness, through the active participation of those present, the logic of participation and horizontal structure of the world. There is no prohibition. There are no commands. No metaphysics. What remains is the world we share. Which is re-emerging. Which is in the attempt.

Revolution is a rejection of the world that we are given through a variety of conditions, paragraphs, provisions, systems. Revolution needs its followers, victims, resistances, marches, databases, reforms, art, strength, weakness, crying, swing, reflection, traces, documents, land, spirit, breath, voice, scream!

REVOLUTION IS ART IS REVOLUTION.

— Boris & Natasha Kadin

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**HAKIM BEY**

# WAITING FOR THE REVOLUTION

HOW IS IT THAT “the world turned upside-down” always manages to *Right* itself? Why does reaction always follow revolution, like seasons in Hell?

*Uprising*, or the Latin form *insurrection*, are words used by historians to label *failed* revolutions — movements which do not match the expected curve, the consensus-approved trajectory: revolution, reaction, betrayal, the founding of a stronger and even more oppressive State--the turning of the wheel, the return of history again and again to its highest form: jackboot on the face of humanity forever.

By failing to follow this curve, the *up-rising* suggests the possibility of a movement outside and beyond the Hegelian spiral of that “progress” which is secretly nothing more than a vicious circle. *Surgo*--rise up, surge. *Insurgo* — rise up, raise oneself up. A bootstrap operation. A goodbye to that wretched parody of the karmic round, historical revolutionary futility. The slogan “Revolution!” has mutated from tocsin to toxin, a malign pseudo-Gnostic fate-trap, a nightmare where no matter how we struggle we never escape that evil Aeon, that incubus the State, one State after another, every “heaven” ruled by yet one more evil angel.

If History IS “Time,” as it claims to be, then the uprising is a moment that springs up and out of Time, violates the “law” of History. If the State IS History, as it claims to be, then the insurrection is the forbidden moment, an unforgivable denial of the dialectic — shimmying up the pole and out of the smokehole, a shaman’s maneuver carried out at an “impossible angle” to the universe. History says the Revolution attains “permanence,” or at least duration, while the uprising is “temporary.” In this sense an uprising is like a “peak experience” as opposed to the standard of “ordinary” consciousness and experience. Like festivals, uprisings cannot happen every day — otherwise they would not be “nonordinary.” But such moments of intensity give shape and meaning to the

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entirety of a life. The shaman returns--you can’t stay up on the roof forever — but things have changed, shifts and integrations have occurred — a *difference* is made.

You will argue that this is a counsel of despair. What of the anarchist dream, the Stateless state, the Commune, the autonomous zone with *duration*, a free society, a free *culture*? Are we to abandon that hope in return for some existentialist acte *gratuit*? The point is not to change consciousness but to change the world.

I accept this as a fair criticism. I’d make two rejoinders nevertheless; first, *revolution* has never yet resulted in achieving this dream. The vision comes to life in the moment of uprising — but as soon as “the Revolution” triumphs and the State returns, the dream and the ideal are *already* betrayed. I have not given up hope or even expectation of change — but I distrust the word *Revolution*. Second, even if we replace the revolutionary approach with a concept of *insurrection blossoming spontaneously into anarchist culture*, our own particular historical situation is not propitious for such a vast undertaking. Absolutely nothing but a futile martyrdom could possibly result now from a head- on collision with the terminal State, the megacorporate information State, the empire of Spectacle and Simulation. Its guns are all pointed at us, while our meager weaponry finds nothing to aim at but a hysteresis, a rigid vacuity, a Spook capable of smothering every spark in an ectoplasm of information, a society of capitulation ruled by the image of the Cop and the absorbant eye of the TV screen.

In short, we’re not touting the TAZ as an exclusive end in itself, replacing all other forms of organization, tactics, and goals. We recommend it because it can provide the quality of enhancement associated with the uprising without necessarily leading to violence and martyrdom. The TAZ is like an uprising which does not engage directly with the State, a guerilla operation which liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen, *before* the State can crush it. Because the State is concerned primarily with Simulation rather than substance, the TAZ can “occupy” these areas clandestinely and carry on its festal purposes for quite a while in relative peace. Perhaps certain small TAZs have lasted whole lifetimes because they went unnoticed, like hillbilly enclaves — because they never intersected with the Spectacle, never appeared outside that real life which is invisible to the agents of Simulation.

Babylon takes its abstractions for realities; precisely *within* this margin of error the TAZ can come into existence. Getting the TAZ started may involve tactics of violence and defense, but its greatest strength lies in its invisibility — the State cannot recognize it because History has no definition of it. As soon as the TAZ is named (represented, mediated), it must vanish, it *will* vanish, leaving behind

it an empty husk, only to spring up again somewhere else, once again invisible because undefinable in terms of the Spectacle. The TAZ is thus a perfect tactic for an era in which the State is omnipresent and all-powerful and yet simultaneously riddled with cracks and vacancies. And because the TAZ is a microcosm of that “anarchist dream” of a free culture, I can think of no better tactic by which to work toward that goal while at the same time experiencing some of its benefits here and now.

In sum, realism demands not only that we give up *waiting* for “the Revolution” but also that we give up *wanting* it. “Uprising,” yes — as often as possible and even at the risk of violence. The *spasming* of the Simulated State will be “spectacular,” but in most cases the best and most radical tactic will be to refuse to engage in spectacular violence, to *withdraw* from the area of simulation, to disappear.

The TAZ is an encampment of guerilla ontologists: strike and run away. Keep moving the entire tribe, even if it’s only data in the Web. The TAZ must be capable of defense; but both the “strike” and the “defense” should, if possible, evade the violence of the State, which is no longer a *meaningful* violence. The strike is made at structures of control, essentially at ideas; the defense is “invisibility,” a martial art, and “invulnerability” — an “occult” art within the martial arts. The “nomadic war machine” conquers without being noticed and moves on before the map can be adjusted. As to the future — Only the autonomous can *plan* autonomy, organize for it, create it. It’s a bootstrap operation. The first step is somewhat akin to *satori*—the realization that the TAZ begins with a simple act of realization.

## THE NET AND THE WEB

THE NEXT FACTOR CONTRIBUTING to the TAZ is so vast and ambiguous that it needs a section unto itself.

We’ve spoken of the *Net*, which can be defined as the totality of all information and communication transfer. Some of these transfers are privileged and limited to various elites, which gives the Net a hierarchic aspect. Other transactions are open to all — so the Net has a horizontal or non-hierarchic aspect as well. Military and Intelligence data are restricted, as are banking and currency information and the like. But for the most part the telephone, the postal system, public data banks, etc. are accessible to everyone and anyone. Thus *within the Net* there has begun to emerge a shadowy sort of *counter-Net*, which we will call the *Web* (as if the Net were a fishing-net and the Web were spider-webs woven through the interstices and broken sections of the Net). Generally we’ll use the term *Web* to refer to the alternate horizontal open structure of info-exchange, the non-hierarchic network, and reserve the term *counter-Net* to indicate clan-

destine illegal and rebellious use of the Web, including actual data-piracy and other forms of leeching off the Net itself. Net, Web, and counter-Net are all parts of the same whole pattern-complex — they blur into each other at innumerable points. The terms are not meant to define areas but to suggest tendencies.

(Digression: Before you condemn the Web or counter-Net for its “parasitism,” which can never be a truly revolutionary force, ask yourself what “production” consists of in the Age of Simulation. What is the “productive class”? Perhaps you’ll be forced to admit that these terms seem to have lost their meaning. In any case the answers to such questions are so complex that the TAZ tends to ignore them altogether and simply picks up what it can use. “Culture is our Nature” — and we are the thieving magpies, or the hunter/gatherers of the world of CommTech.)

The present forms of the unofficial Web are, one must suppose, still rather primitive: the marginal zine network, the BBS networks, pirated software, hacking, phone- phreaking, some influence in print and radio, almost none in the other big media — no TV stations, no satellites, no fiber- optics, no cable, etc., etc. However the Net itself presents a pattern of changing/evolving relations between subjects (“users”) and objects (“data”). The nature of these relations has been exhaustively explored, from McLuhan to Virilio. It would take pages and pages to “prove” what by now “everyone knows.” Rather than rehash it all, I am interested in asking how these evolving relations suggest modes of implementation for the TAZ.

The TAZ has a temporary but actual location in time and a temporary but actual location in space. But clearly it must also have “location” *in the Web*, and this location is of a different sort, not actual but virtual, not immediate but instantaneous. The Web not only provides logistical support for the TAZ, it also helps to bring it into being; crudely speaking one might say that the TAZ “exists” in information- space as well as in the “real world.” The Web can compact a great deal of time, as data, into an infinitesimal “space.” We have noted that the TAZ, because it is temporary, must necessarily lack some of the advantages of a freedom which experiences *duration* and a more-or-less fixed *locale*. But the Web can provide a kind of substitute for some of this duration and locale — it can *inform* the TAZ, from its inception, with vast amounts of compacted time and space which have been “subtilized” as data.

At this moment in the evolution of the Web, and considering our demands for the “face-to-face” and the sensual, we must consider the Web primarily as a support system, capable of carrying information from one TAZ to another, of defending the TAZ, rendering it “invisible” or giving it teeth, as the situation might demand. But more than that: If the TAZ is a nomad camp, then the Web helps provide the epics, songs, genealogies and legends of the tribe; it pro-

vides the secret caravan routes and raiding trails which make up the flowlines of tribal economy; it even *contains* some of the very roads they will follow, some of the very dreams they will experience as signs and portents.

The Web does not depend for its existence on any computer technology. Word-of-mouth, mail, the marginal zine network, “phone trees,” and the like already suffice to construct an information webwork. The key is not the brand or level of tech involved, but the openness and horizontality of the structure. Nevertheless, the whole concept of the Net *implies* the use of computers. In the SciFi imagination the Net is headed for the condition of Cyberspace (as in *Tron* or *Neuromancer*) and the pseudo-telepathy of “virtual reality.” As a Cyberpunk fan I can’t help but envision “reality hacking” playing a major role in the creation of TAZs. Like Gibson and Sterling I am assuming that the official Net will never succeed in shutting down the Web or the counter-Net — that data-piracy, unauthorized transmissions and the free flow of information can never be frozen. (In fact, as I understand it, chaos theory predicts that any universal Control-system is impossible.)

However, leaving aside all mere speculation about the future, we must face a very serious question about the Web and the tech it involves. The TAZ desires above all to avoid *mediation*, to experience its existence as *immediate*. The very essence of the affair is “breast-to-breast” as the sufis say, or face-to-face. But, BUT: the very essence of the Web is mediation. Machines here are our ambassadors--the flesh is irrelevant except as a *terminal*, with all the sinister connotations of the term.

The TAZ may perhaps best find its own space by wrapping its head around two seemingly contradictory attitudes toward Hi-Tech and its apotheosis the Net: (1) what we might call the *Fifth Estate*/Neo-Paleolithic Post-Situ Ultra-Green position, which construes itself as a luddite argument against mediation and against the Net; and (2) the Cyberpunk utopianists, futuro-libertarians, Reality Hackers and their allies who see the Net as a step forward in evolution, and who assume that any possible ill effects of mediation can be overcome — at least, once we’ve liberated the means of production.

The TAZ agrees with the hackers because it wants to come into being--in part--through the Net, even through the mediation of the Net. But it also agrees with the greens because it retains intense awareness of itself as *body* and feels only revulsion for *CyberGnosis*, the attempt to transcend the body through instantaneity and simulation. The TAZ tends to view the Tech/anti-Tech dichotomy as misleading, like most dichotomies, in which apparent opposites turn out to be falsifications or even hallucinations caused by semantics. This is a way of saying that the TAZ wants to live in this world, not in the idea of another world, some visionary world born of false unification (*all green OR all metal*) which

can only be more pie in the sky by-&-by (or as *Alice* put it, “Jam yesterday or jam tomorrow, but never jam today”).

The TAZ is “utopian” in the sense that it envisions an *intensification* of everyday life, or as the Surrealists might have said, life’s penetration by the Marvelous. But it cannot be utopian in the actual meaning of the word, *nowhere*, or NoPlace Place. *The TAZ is somewhere*. It lies at the intersection of many forces, like some pagan power-spot at the junction of mysterious ley-lines, visible to the adept in seemingly unrelated bits of terrain, landscape, flows of air, water, animals. But now the lines are not all etched in time and space. Some of them exist only “within” the Web, even though they also intersect with real times and places. Perhaps some of the lines are “non-ordinary” in the sense that no convention for quantifying them exists. These lines might better be studied in the light of chaos science than of sociology, statistics, economics, etc. The patterns of force which bring the TAZ into being have something in common with those chaotic “Strange Attractors” which exist, so to speak, *between* the dimensions.

The TAZ by its very nature seizes every available means to realize itself — it will come to life whether in a cave or an L-5 Space City — but above all it will live, now, or as soon as possible, in however suspect or ramshackle a form, spontaneously, without regard for ideology or even anti-ideology. It will use the computer because the computer exists, but it will also use powers which are so completely unrelated to alienation or simulation that they guarantee a certain *psychic paleolithism* to the TAZ, a primordial-shamanic spirit which will “infect” even the Net itself (the true meaning of Cyberpunk as I read it). Because the TAZ is an intensification, a surplus, an excess, a potlatch, life spending itself in living rather than merely *surviving* (that snivelling shibboleth of the eighties), it cannot be defined either by Tech or anti-Tech. It contradicts itself like a true despiser of hobgoblins, because it wills itself to be, at any cost in damage to “perfection,” to the immobility of the final.

In the Mandelbrot Set and its computer-graphic realization we watch--in a fractal universe — maps which are embedded and in fact hidden within maps within maps etc. to the limits of computational power. What is it *for*, this map which in a sense bears a 1:1 relation with a fractal dimension? What can one do with it, other than admire its psychedelic elegance?

If we were to imagine an *information map* — a cartographic projection of the Net in its entirety — we would have to include in it the features of chaos, which have already begun to appear, for example, in the operations of complex parallel processing, telecommunications, transfers of electronic “money,” viruses, guerilla hacking and so on.

Each of these “areas” of chaos could be represented by topographs similar to the Mandelbrot Set, such that the “peninsulas” are embedded or hidden within the map — such that they seem to “disappear.” This “writing” — parts of which vanish, parts of which efface themselves — represents the very process by which the Net is already compromised, incomplete to its own view, ultimately un-Controllable. In other words, the M Set, or something like it, might prove to be useful in “plotting” (in all senses of the word) the emergence of the counter-Net as a chaotic process, a “creative evolution” in Prigogine’s term. If nothing else the M Set serves as a metaphor for a “mapping” of the TAZ’s interface with the Net as a *disappearance of information*. Every “catastrophe” in the Net is a node of power for the Web, the counter-Net. The Net will be damaged by chaos, while the Web may thrive on it.

Whether through simple data-piracy, or else by a more complex development of actual rapport with chaos, the Web-hacker, the cybernetician of the TAZ, will find ways to take advantage of perturbations, crashes, and breakdowns in the Net (ways to make information out of “entropy”). As a bricoleur, a scavenger of information shards, smuggler, blackmailer, perhaps even cyberterrorist, the TAZ-hacker will work for the evolution of clandestine fractal connections. These connections, and the *different* information that flows among and between them, will form “power outlets” for the coming-into-being of the TAZ itself — as if one were to steal electricity from the energy-monopoly to light an abandoned house for squatters.

Thus the Web, in order to produce situations conducive to the TAZ, will parasitize the Net — but we can also conceive of this strategy as an attempt to build toward the construction of an alternative and autonomous Net, “free” and no longer parasitic, which will serve as the basis for a “new society emerging from the shell of the old.” The counter-Net and the TAZ can be considered, practically speaking, as ends in themselves — but theoretically they can also be viewed as forms of struggle toward a different reality.

Having said this we must still admit to some qualms about computers, some still unanswered questions, especially about the Personal Computer.

The story of computer networks, BBSs and various other experiments in electro-democracy has so far been one of *hobbyism* for the most part. Many anarchists and libertarians have deep faith in the PC as a weapon of liberation and self-liberation — but no real gains to show, no palpable liberty.

I have little interest in some hypothetical emergent entrepreneurial class of self-employed data/word processors who will soon be able to carry on a vast cottage industry or piecemeal shitwork for various corporations and bureaucracies. Moreover it takes no ESP to foresee that this “class” will develop its

*underclass* — a sort of lumpen yuppétariat: housewives, for example, who will provide their families with “second incomes” by turning their own homes into electro-sweatshops, little Work-tyrannies where the “boss” is a computer network.

Also I am not impressed by the sort of information and services proffered by contemporary “radical” networks. Somewhere — one is told — there exists an “information economy.” Maybe so; but the info being traded over the “alternative” BBSs seems to consist entirely of chitchat and techie-talk. Is this an economy? or merely a pastime for enthusiasts? OK, PCs have created yet another “print revolution” — OK, marginal webworks are evolving — OK, I can now carry on six phone conversations at once. But what difference has this made in my ordinary life?

Frankly, I already had plenty of data to enrich my perceptions, what with books, movies, TV, theater, telephones, the U.S. Postal Service, altered states of consciousness, and so on. Do I really need a PC in order to obtain yet more such data? You offer me secret information? Well... perhaps I’m tempted — but still I demand *marvelous* secrets, not just unlisted telephone numbers or the trivia of cops and politicians. Most of all I want computers to provide me with information linked to *real goods* — “the good things in life,” as the IWW Preamble puts it. And here, since I’m accusing the hackers and BBSers of irritating intellectual vagueness, I must myself descend from the baroque clouds of Theory & Critique and explain what I mean by “real goods.”

Let’s say that for both political and personal reasons I desire good food, better than I can obtain from Capitalism — unpolluted food still blessed with strong and natural flavors. To complicate the game imagine that the food I crave is illegal — raw milk perhaps, or the exquisite Cuban fruit *mamey*, which cannot be imported fresh into the U.S. because its seed is hallucinogenic (or so I’m told). I am not a farmer. Let’s pretend I’m an importer of rare perfumes and aphrodisiacs, and sharpen the play by assuming most of my stock is also illegal. Or maybe I only want to trade word processing services for organic turnips, but refuse to report the transaction to the IRS (as required by law, believe it or not). Or maybe I want to meet other humans for consensual but illegal acts of mutual pleasure (this has actually been tried, but all the hard-sex BBSs have been busted — and what use is an underground with *lousy security*?). In short, assume that I’m fed up with mere information, the ghost in the machine. According to you, computers should already be quite capable of facilitating my desires for food, drugs, sex, tax evasion. So what’s the matter? Why isn’t it happening?

The TAZ has occurred, is occurring, and will occur with or without the computer. But for the TAZ to reach its full potential it must become less a matter of



spontaneous combustion and more a matter of “islands in the Net.” The Net, or rather the counter-Net, assumes the promise of an integral aspect of the TAZ, an addition that will multiply its potential, a “quantum jump” (odd how this expression has come to mean a *big* leap) in complexity and significance. The TAZ must now exist within a world of pure space, the world of the senses. Liminal, even evanescent, the TAZ must combine information and desire in order to fulfill its adventure (its “happening”), in order to fill itself to the borders of its destiny, to saturate itself with its own becoming.

Perhaps the Neo-Paleolithic School are correct when they assert that all forms of alienation and mediation must be destroyed or abandoned before our goals can be realized — or perhaps true anarchy will be realized only in Outer Space, as some futuro-libertarians assert. But the TAZ does not concern itself very much with “was” or “will be.” The TAZ is interested in results, successful raids on consensus reality, breakthroughs into more intense and more abundant life. If the computer cannot be used in this project, then the computer will have to be overcome. My intuition however suggests that the counter-Net is already coming into being, perhaps already exists — but I cannot prove it. I’ve based the theory of the TAZ in large part on this intuition. Of course the Web also involves non-computerized networks of exchange such as samizdat, the black market, etc. — but the full potential of non-hierarchic information networking logically leads to the computer as the tool par excellence. Now I’m waiting for the hackers to prove I’m right, that my intuition is valid. Where are my turnips?

# CROWLEY > CONFESSIONS

I think it was on the sixth of July that I reached New York. In those days one was not bored by people who had never seen a real skyline boasting of the outrage since perpetrated by the insects. A mountain skyline is nearly always noble and beautiful, being the result of natural forces acting uniformly and in conformity with law. Thus, though it is not designed, it is the embodiment of the principles which are inherent in design. New York, on the other hand, has been thrown up by a series of disconnected accidents.

The vanity of the natives led them therefore to concentrate their enthusiasm on a rejected statue of commerce intended for the Suez Canal. This they had purchased at secondhand and grandiloquently labelled "Liberty enlightening the World". They had been prophetic enough to put it on an island with its back to the mainland.

But, in those days, the spirit of liberty was still intensely alive in the United States. The least sensitive visitor was bound to become aware of it in a few hours. There was no genteel servility. Nobody interfered with anyone else's business or permitted busybodies to meddle with his. The people seemed prosperous and contented; they had not yet been forbidden to amuse themselves when the day's work was over.

Till this time I had never been in any reputedly hot country. I was appalled to find New York intolerable. I filled a cold bath, and got in and out of it at intervals till eleven at night, when I crawled, panting, through the roasting streets and consumed ice-water, iced watermelon, ice-cream and iced coffee. "Good God," I said to myself, "and this is merely New York! What must Mexico be like!" I supposed that I was experiencing normal conditions, whereas in point of fact I had landed at the climax of a heat wave which killed about a hundred people a day while it lasted. I should have discovered the truth if I had looked at a newspaper; but I did not read them. I had already learnt that even the finest mind is bound to perish if it suffers the infection of journalism. It is not merely that one defiles the mind by inflicting upon it slipshod and inaccurate English, shallow, commonplace, vulgar, hasty and prejudiced thought, and deliberate dissipation. Apart from these positive pollutions, there is the negative effect. To

read a newspaper is to refrain from reading something worth while. The natural laziness of the mind tempts one to eschew authors who demand a continuous effort of intelligence. The first discipline of education must therefore be to refuse resolutely to feed the mind with canned chatter.

People tell me that they must read the papers so as to know what is going on. In the first place, they could hardly find a worse guide. Most of what is printed turns out to be false, sooner or later. Even when there is no deliberate deception, the account must, from the nature of the case, be presented without adequate reflection and must seem to possess an importance which time shows to be absurdly exaggerated; or vice versa. No event can be fairly judged without background and perspective.

I only stayed in New York two or three days and then travelled direct to Mexico City. It was my first experience of a really long journey by train. The psychology is very curious. Journeys of more than half an hour begin to be tedious. Edinburgh to Inverness: I used to feel on the verge of insanity before I had got half way. But after two or three days in the train one becomes acclimatized.

The city of Mexico began by irritating me intensely. The hotel had no organized service; they didn't seem to care whether one got anything to eat or not. In fact, in the whole city, there was only one restaurant where one could get anything outside the regular local dishes. Nobody bothers about eating. The same applies to drinking, as far as the palate is concerned. People ate to satisfy hunger and drank to get drunk. There were no fine vintages; the principal drinks were pulque, which is the fermented sap of the aloe; mescal, tequila and aguardiente; the last being a general term applicable to any distilled spirit. In those days I was practically an abstainer, and as I had a fastidious daintiness which made me dislike trying experiments, I never even sampled any of these drinks.

It is a very curious trait. I used to refuse, sometimes under embarrassing pressure, to taste things whose appearance or whose name displeased me. I would not eat jam, even as a child, because it looked messy. I must have been nearly forty before I would touch salad. It seems absurd. I was very fond of lobster mayonnaise; but lobster salad, never! I dislike the combination of consonants. The word suggests something indefinite. It gives the effect of French poetry, where the absence of accentuation emasculates the rhythm.

I found myself spiritually at home with Mexicans. The despise industry and commerce. They had Diaz to do their political thinking for them and damned well he did it. Their hearts are set on bull fighting, cock fighting, gambling and lechery. Their spirit is brave and buoyant; it had not been poisoned by hypocrisy and the struggle for life. I hired part of a house overlooking the Alameda, a magnificent park intended for pleasure and protected from the police. I engaged a young

Indian girl to look after me and settled down to steady work at Magick. I had an introduction to an old man named Don Jesus Medina, a descendant of the great duke of Armada fame, and one of the highest chiefs of Scottish rite free-masonry. My Cabbalistic knowledge being already profound by current standards, he thought me worthy of the highest initiation in his power to confer; special powers were obtained in view of my limited sojourn, and I was pushed rapidly through and admitted to the thirty-third and last degree before I left the country.

I had also a certain amount of latitude granted by Mathers to initiate suitable people *in partibus*. I, therefore, established an entirely new Order of my own, called L.I.L.: the "Lamp of the Invisible Light". Don Jesus became its first High Priest. In the Order L.I.L., the letters L.P.D. are the monograms of the mysteries. An explanation of these letters is given by Dumas in the prologue of his *Memoirs of a Physician*, and Eliphas LEvi discusses them at some length. I, however, remembered them directly from my incarnation as Cagliostro. It would be improper to communicate their significance to the profane, but I may say that the political interpretation given by Dumas is superficial, and the ethical suggestions of LEvi puerile and perverse; or, more correctly, intentionally misleading. They conceal a number of magical formulae of minor importance by major practical value, and the curious should conduct such research as they feel impelled to make in the light of the Cabbala. Their numerical values, Yetziratic attributions, and the arcana of the Atus of Tahuti, supply an adequate clue to such intelligences as are enlightened by sympathy and sincerity.

The general idea was to have an ever-burning lamp in a temple furnished with talismans appropriate to the elemental, planetary and zodiacal forces of nature. Daily invocations were to be performed with the object of making the light itself a consecrated centre or focus of spiritual energy. This light would then radiate and automatically enlighten such minds as were ready to receive it.

Even today, the experiment seems to me interesting and the conception sublime. I am rather sorry that I lost touch with don Jesus; I should like very much to know how it turned out.

I devoted practically my whole time to this and other magical work. I devised a Ritual of Self-Initiation (see *The Equinox*, vol. I, no. III, p.269), the essential feature of which is the working up of spiritual enthusiasm by means of a magical dance. This dance contained the secret gestures of my grade, combined with the corresponding words. I used to set my will against the tendency to giddiness and thus postpone as long as possible the final physical intoxication. In this way I lost consciousness at a moment when I was wholly absorbed in aspiration. Thus, instead of falling into dull darkness, I emerged into a lucid state, in which I was purged of personality and all sensory or intellectual impressions. I became the vehicle of the divine forces invoked and so experienced Godhead. My results

were satisfactory so far as they went; but they did not aid my personal progress very much, since I had not formulated an intellectual link between the divine and human consciousness.

I worked also at acquiring the power of invisibility. (See *The Equinox*, vol. I, no. III, p. 272 for the ritual.) I reached a point when my physical reflection in a mirror became faint and flickering. It gave very much the effect of the interrupted images of the cinematograph in its early days. But the real secret of invisibility is not concerned with the laws of optics at all; the trick is to prevent people noticing you when they would normally do so. In this I was quite successful. For example, I was able to take a walk in the street in a golden crown and a scarlet robe without attracting attention.

Most interesting of all, perhaps, is a magical practice which I devised, ostensibly to deal with the dilemma propounded by the Sphinx: "The postulant to Magic must be morally perfect." It may be that I felt instinctively that my pious predecessors were wrong in demanding the suppression of manhood and imposing arbitrary codes of conduct. (I know now, of course, that their instructions have been misunderstood; every element in one's molecule must be developed to the utmost and applied to the service of one's true will.) I suppose I have to thank Stevenson for the idea, which was this. As a member of the Second Order, I wore a certain jewelled ornament of gold upon my heart. I arranged that when I had it on, I was to permit no thought, word or action, save such as pertained directly to my magical aspirations. When I took it off I was, on the contrary, to permit no such things; I was to be utterly uninitiate. It was like Jekyll and Hyde, but with the two personalities balanced and complete in themselves. I found this practice of very great service. It was in fact essentially a beginning of systematic control of thought. The method is now incorporated in the instructions of the A.: A.: (See *Liber Jugorum*.)

Mexico proved a glorious galloping ground for my Pegasus. The magnificent mountain air, the splendour of the sun, the flamboyant beauty of the flowers, the intoxicating intimacy of leaping, fearless love which flamed in every face made my mind a racing rhythm of rapture.

Yet my principal achievement had its roots in Europe. At one of Mathers' semi-public ceremonies, I had met a member of the Order, an American prima donna. She took me by storm and we became engaged. The marriage could not take place immediately, as she had to get rid of some husband that she had left lying about in Texas. But I heard her sing Venus in *Tannhäuser* at Covent Garden; and she courteously insisted on my sampling the goods with which she proposed to endow me. The romance of an intrigue with so famous an artist excited my imagination. One afternoon, in Mexico, I picked up a woman who attracted me by the insatiable intensity of passion that blazed from her evil inscrutable eyes and

tortured her worn face into a whirlpool of seductive sin. I passes some hours with her in her slum; and, walking home, found myself still so unappeased — *lassatus, sed non satiat* — that my fever developed a delirium whose images assumed the form of Wagner's opera. I went home and sat down at once to write my own poetical and magical version of the story. I neither slept nor ate till it was finished — sixty-seven hours later. I had not been aware of the flight of time. I could not understand why it was afternoon; I thought that I had merely written all night. This play marks the climax of the first period of my poetry.

During the summer I wanted to travel in the interior. I went down to Iguala, bought an orange pony and rode slowly back to the city, taking things as they came. In all my travels I have hardly ever "seen the sights". Nothing is so disappointing. My plan is simply to live in any new city the ordinary life of the people. I wander about and presently come unexpectedly upon one of the wonders of the world. In this way one gets the thrill which those who have sold their souls to Baedeker miss. Imagine the delight of discovering the Coliseum or the Taj Mahal for oneself, at a moment, perhaps, when one's mind was pre-occupied with commonplace ideas! I may have missed a few masterpieces, but not many; and people who go to see them on purpose miss them all altogether.

The maximum of romance and pleasure is to be found in Mexico, even in the quite small provincial towns. There is always some sort of Alameda, a well-wooded square more or less in the middle of the town with seats in any number, and a bandstand where a band plays every night without any swank, because people like music. It is never too hot; there is usually a pleasant breeze, enough to stir the leaves and not enough to disturb and annoy. It is full of men and women; all seem young and all are charming, spontaneous and ready to make any desired kind of love.

In fact, they are making it continually in their hearts and only wait opportunity to suit the word and action to the thought. Nor does opportunity lag. There are no practical difficulties. Indoors and out nature and art combine to invite Cupid to pay every kind of visit, passionate, permanent, transitory, trivial. The caprice of the moment is the sole arbiter of the event. The idea of worry is unknown. "Take no thought for the morrow" is the first principle of human relations, especially in regard to all such matters. Love is the business of life, but it is all profit and no loss. There is no false shame, no contamination by ideas of commerce and material matters in general. There is no humbug about purity, uplift, idealism, or any such nonsense. I cannot hope to express the exquisite pleasure of freedom. One's spontaneity was not destroyed by anticipations of all sorts of difficulty in finding a friend of any desired type, obstacles in the way of consummating the impulse, and unpleasantness in the aftermath. The problem of sex, which has reduced Anglo-Saxon nations to hysteria and insanity, has been

solved in Mexico by the co-operation of climate and cordiality. Even Catholicism has lost most of its malignancy in Mexico. Clergy and laity unite, spiritually and somatically, with gay ardour. The Virgin is here actually the *fille-mÈre* which the gospels really represent, for all our blustering denial of the obvious facts. Of course, the priest likes a little gratification for his complaisance, but that is a very human trait, and as he is neither greedy, malicious, nor hypocritical, the charity which he enjoys is given freely in the friendliest spirit.

This was because he had Diaz 33° to keep him in order. After Diaz's death, the priest got gay on a bellyful of — (the Host?) like the world-famous Sparrow and had to be curbed seriously, as history relates.

My first night out of Iguala was a mysterious delight. I had lost my way in a sugar plantation and it was getting dark when I came to a railway in course of construction. I followed this, hoping to find a town, but night fell, sudden and black; so I tethered my horse and lay down to sleep in my poncho by the light of a fire, to make which I borrowed some loose material left by the engineers. Dawn was just breaking when I was awakened from sleep by that subtle sense of danger which protects sleeping wayfarers. In the dim light I saw three heads peering at me over the embankment. I fired my revolver in the air; the heads disappeared; I turned over and went to sleep again instantly for several hours.

My second night was otherwise amusing. I struck a pioneer camp, where a wooden hut had been thrown together. Two Chinamen were running an eating house. I sat down to dinner with two of the engineers. They spotted the new chum and began to scare me with tales of scorpions and fever. Before serving dinner, one of the Chinese came in with a saucepan of boiling water and went round the room tipping it into the cavities formed by the crossing of the timbers of the hut. As often as not, a scalded scorpion fell out. I went to bed that night with my mind full of a particularly unpleasant trick of my reptilian brothers. They have a habit of dropping from the roof on to one's bed. This is quite without malice, but one stirs in one's sleep at the touch. They are alarmed and strike. This didn't happen; but in the morning I found my legs so swollen from mosquito bites that I could not get my boots on. The result was my first acquaintance with malaria, which attacked me very severely shortly after I got back to the city. My ride was full of very varied adventure. The incident that stands out is this:

Crossing a hillside, I saw a Mexican some thirty yards below the track, apparently asleep in the sun. I thought I would warn him of his danger and rode over. He must have been dead three weeks, for he had been completely mummified. Neither the coyotes nor the turkey-buzzards will touch a dead Mexican. His flesh has been too thoroughly impregnated with chillies and other pungent condiments. The make short work of any other meat. I remember riding out from Zapotlan to lunch with some friends on their ranch. I fell in with a string

of mules bound for the Pacific coast. As I passed a mule dropped from exhaustion. The men transferred his pack and left him to die. Returning after lunch, some three hours later, I found the bones of the mule picked clean and dry.

One can always tell a Mexican by his peculiar habit of blowing through his cigarette before lighting it. The reason for this is that the government cigarettes are rolled by convicts, who are allowed what they consider an inadequate amount of tobacco daily for their own use. They therefore increase their supply by mixing dust with the tobacco handed out to them every morning for their work, and one therefore has to blow it out.

It is said, I know not how truly, that a Mexican town, in a corner near the Rio Grande, was, in the course of the revolution and counter-revolution of the contending vultures in 1917, cut off for a time from all communication with the rest of the country. Presumably everyone buried whatever cash he happened to have. At least it vanished rapidly and strangely. The city gasped. What the devil was to be done? Being folk of sense, they soon collected their wits and said: "All right. It's no good crying for the moon. We've got to go on exchanging wealth. We'll simply barter on credit and strike a weekly balance.

"If anyone fancies he's got a soft thing —  
If we haven't got pesos we've plenty of string."

The result was surprising. Business went on pretty well as in the past, with this remarkable difference: the motive for cheating and hoarding and gambling was gone. One could, of course, amass a fortune on the balance sheet of the town council; but it would be hard to cash in. So nobody troubled to outwit his neighbour or plot his ruin. They contented themselves with aiming at comfort and ease. Old enemies became fast friends; the usurers turned their hands to productive purposes; the loafers and spongers and gamblers realized that they must work or starve. The whole town prospered; poverty disappeared; financial anxiety ceased to exist; the moral tone of the community became almost angelic. Everyone had plenty to do, plenty to eat, plenty of leisure and plenty of pleasure. Everyone was happy. Of course it was too good to last. Communications were restored and a month later society had relapsed into a dog-fight for dollars.



## REVOLUTION NOW AND FOREVER

Galerija SC / SC Gallery  
Galerija VN / VN Gallery  
javni prostori grada Zagreba / City of Zagreb public places

9. — 19. 5. 2012.



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### GALERIJA SC / SC GALLERY

Savska 25, 10 000 Zagreb, +385 1 4593 602, galerija@sczg.hr, www.sczg.hr, radno vrijeme pon – pet / working hours Monday – Friday 12-20 h, subota / Saturdays 10-13 h

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Galerija VN / VN Gallery, Zagreb  
10. — 19. 5. 2012.

**FOREVER**

# ***GILLIAN MCIVER***

(UK)

## **PROJECT GAGARIN, A COLD WAR NOSTALGIA**

VIDEO, 8'30", 2011

Projekt je osobno sjećanje na Hladni rat kroz fragmente snimki napola upamćenih iz djetinjstva, nastao je kao revolucionarni i visoko politički čin prisvajanja slika iz medijima, u inat autorskog prava i oblika vlasništva. Iz tog razloga rad ne može biti prikazana u većini mjesta.

—

The project is a personal memory of the Cold War through fragments of footage half remembered from childhood, it participates the revolutionary and highly political act of appropriation of media images, in defiance of copyright and forms of ownership. For this reason the work can't be shown in most places.

71



# PAUL BECK

(USA)

## A THOUSAND POUND BOMB

VIDEO, 4'16", 2012

Umjetnik koji je režirao, animirao i ko-konceptualizirao glazbena videa za umjetnike kao što su David Byrne, Molotov, Juanes, The Black Eyed Peas, Single Frame Ashtray i Grupo Fantasma, definira svoj rad kao "winning hearts through body parts". Demitologizirajući rat videom koji izgleda kao spoj Iraka, Sirije i Walta Disneya, ovaj rad govori o neprekidnoj revoluciji, o vječnom medijskom spektaklu, u kojem ljudi prestaju biti osobe od krvi i mesa i postaju sastavni dio zabave za široke mase, doslovno Rata i Igara.

—

Artist who has co-conceptualized, written, directed, and animated music videos for artists David Byrne, Molotov, Juanes, The Black Eyed Peas, Single Frame Ashtray, and Grupo Fantasma, define his work as "winning hearts through body parts". This video demyth the war combining Iraq, Siria and Walt Disney. This work talks about constant revolution, about eternal media spectacl, where humans are no longer people of flesh and meat, but they are just part of the game, literally War & Game.

73



72

# ***GULI SILBERSTEIN***

(UK)

## **REFORM**

VIDEO, 4'20", 2011

Tri nedavne vijesti – studentski prosvjedi u Londonu, prosvjednici na mostu u Kairu i tsunami u Japanu – su dekonstruirani i prostorno i vremenski i restopljeni zajedno. Video prikazuje nepremostivi jaz između Stvarnog i njegove reprezentacije u digitalnom kodu.

Deformacija za reformaciju.

—

Three recent news videos – students' protests in London, demonstrators on a bridge in Cairo, and the tsunami in Japan – are deconstructed both spatially and temporally and re-melded together. Showing the unbridgeable gap between the Real and its representation in digital code.

A deformation for reformation.

75





# IGOR BOŠNIAK

(BIH)

## 2048

SF VIDEO, 3'46", 2012

Godina je 2048. Svijet je globaliziran. Masovne revolucije su propale. Da li postoji rješenje za ljudsku vrstu? John Lennon je jednom rekao da je život ono što ti se događa dok si zauzet planiranjem života. Za ljudsku vrstu revolucija je nešto što nam se svima događa dok smo mi zauzeti s drugim planovima.

—

Year is 2048. World is globalized. Mass revolutions are failed. Is there solution for human kind? Once upon a time John Lennon said: "Life is what happens to you while you're busy making other plans". For humankind revolution is what happens to us while we are busy making other plans.

77



# JÜRGEN TRAUTWEIN

## AKA *jtwine*

(USA)

## NOISE-PIX\_BOMBS

NET ART, 2011

*Noise-pix\_bombs* je net umjetnički projekt, eksperimentalna, virtualna pseudo igra u kojoj se prožimaju zvuk i slika. Ovaj projekt propituje opetovanu predodžbu destrukcije s mogućnostima manjih izmjena, dok se ponavljaju iste radnje. Revolucija, ili neuspjeh direktne demokracije. Ovaj projekt progovara o neodrživom razvoju u globalnim političkim sustavima, ne-prirodnosti društva u kojem je čovječanstvo podvrgnuto zaglupljivanju i manipulacijama, u beskrajnim petljama okrutne, naizgled neprestane destrukcije.

*Noise-pix\_bombs* is a net art project, an anti war, experimental, virtual interactive sound-image-composition pseudo game. The n\_p\_b project questions repetitious perception of destruction with the option of minute modifications, while repeating the same actions. Revolution, or the failure of direct democracy. The project refers to unsustainable developments within global political systems, the un-nature of society, where humanity is victimized in endless loops of brainwash attacks, manipulations and repetitions of cruel, seemingly perpetual destruction.

79



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# ALAN BIGELOW

(USA)

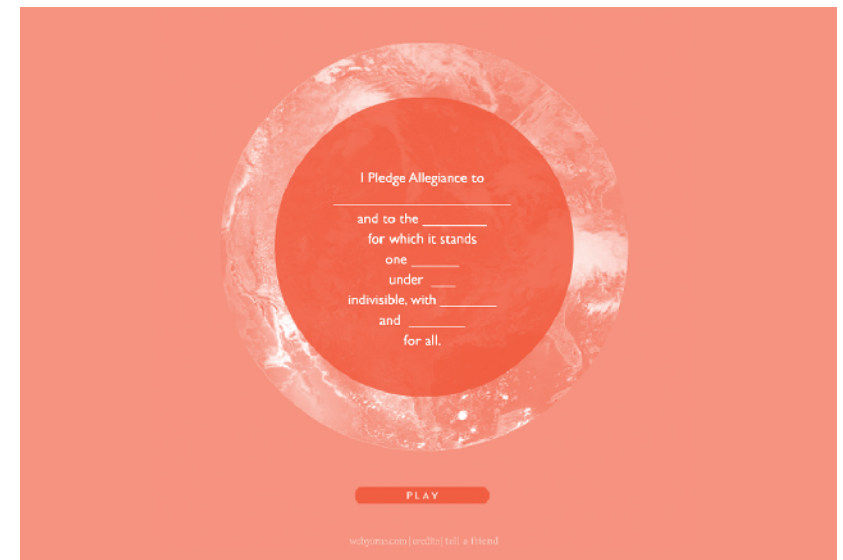
## I-PLEDGE.org

NET ART, 2011

*I-Pledge.org* je rad na webu koji omogućuje posjetiteljima da ponovno napišu američku Zakletvu o odanosti. Svaka revizija Zakletve je tematski povezana s jednom od kategorija: Imigracija, Politika, Priroda, Sport, Obiteljski život, ili Drugo (nema teme). Jednom kada korisnik unese vlastitu Zakletvu, ona je vidljiva na slikama koje su povezane s temom koja je odabrana. Zakletve su spremljene u bazu podataka i vidljive svakom posjetitelju internet stranice.

*I-Pledge.org* is a work for the web that provides visitors with an opportunity to rewrite the United States' Pledge of Allegiance. Each revision of the Pledge is thematically linked to one of the following categories: Immigration, Politics, Nature, Sports, Family Life, or Other (no theme). Once the user has written their Pledge, the text plays against a background of images related to the theme they have chosen. The pledges are saved into a database to be viewed by anyone visiting the site.

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# ***SELMA BANICH***

(CRO)

## **EVERY CRY IS A REVOLUTIONARY ANTHEM**

VIDEO PERFORMANCE, 6'9", 2012

*Every cry is a revolutionary anthem* je situacionistički video performans koji bilježi i prikazuje običnu, trenutačno uplakanu umjetnicu, sugerirajući nam naslovom pritom, da ona više vjeruje u revolucionaran ishod dugotrajnih procesa oslobađanja negoli u revolucionarni slobodarski prevrat.

*Every cry is a revolutionary anthem* je pilot verzija video projekta Prvog međunarodnog instituta za katastrofu i kaos.

---

*Every cry is a revolutionary anthem* is situationist video performance that captures and displays ordinary, now crying artist, while suggesting that she no longer believes in the revolutionary outcome of the lengthy process of liberation rather than the libertarian revolutionary upheaval.

*Every cry is a revolutionary anthem* is a pilot version of the video project First international institute for disaster and chaos.

83



# ***BORIS KADIN***

(CRO)

## ***PERFORMING TERRORISM CUBE***

INTERACTIVE VIDEO IN PROGRESS,  
FIRST SHOOTING 10. 5. 2012, VN GALLERY

PTC... video eksperiment koji istražuje jedan oblik bestjelesnosti u kojem svaka osoba koja ulazi u kocku postaje performing terorist, više ideja nego fizička prisutnost. Unutar kocke se stvara svijet u kojem nema paragrafa koji će ograničiti vašu imaginaciju, u kojem su objektili izbačeni natrag u društvo iz kojeg su došli, svijet hiperstvarnosti u kojem je sve moguće upravo zato jer se svaka osoba unutar kocke nalazi ispred kamere sa fantomkom na glavi, i transcendetira vlastito tijelo.

PTC experimentira sa pervertiranim mogućnostima toga medijaliziranog svijeta i terorističkim identitetom kao nusproizvodom svijeta koji nas okružuje.

U društvu Sigurnosti, svi poslovi su ugroženi, sve porodice su nefunkcionalne, zločin je univerzalan, a dosada je bog.

Uđi u kocku. Stavi fantomku.

—

PTC... video experiment that explores a form of disembodiment in which every person who enters the cube becomes a performing terrorist, more like an idea than as an physical presence. Inside the cube is a world in which there is no paragraph that will limit your imagination, where objectils are thrown back into society from which they came, the world of hyperreality where everything is possible precisely because every person in the cube in front of the camera with a mask on his head is transcending his own body. PTC is experimenting the perverted possibilities of this world and the terrorist media identity as a by-product of the world around us. In the Society of Safety, all jobs are threatened, all families are dysfunctional, crime is universal, and boredom is a god. Enter into a cube. Put a mask on.

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# PATRIDI

(CRO)

## THE MASS

MUSIC PERFORMANCE, 2012

MUSIC: GILDO BAVČEVIĆ  
TEXT, VOCAL: BORIS KADIN  
INTERFACE: NATASHA KADIN

Elektro performans koji je cijelo vrijeme uključen u moderirano pretraživanje web prostora. Patridi bacaju na društvo bombe uznemirujućih slika, textova i electro bitova i otvaraju vrata kroz koja se može izabrati ne ući ili ući, ostati ili izaći. Patridi su ekspresija koja je izazvana postojećim stanjem, trenutnom pozicijom u užem društvenom smislu i upozorenje na sustav od kojeg nema distanciranja jer živimo globalno komunikacijsko doba.

Electrical performance is all the time involved in searching moderated web space. Patrid's are throwing bombs of disturbing images, text and electro bits on society and open the door through which you can choose not to enter or to enter, to stay or to leave. Patrid's are the expression that is caused by the current situation, the current position in the narrow social sense and a warning of the system from which there is no disengagement, because we live in a global communication era.

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# ĐURĐICA KATIĆ

(CRO)

## THIN RED LINE

INSTALLATION / PUBLIC ACTION

Projekt odvaja i povezuje ideje i djela, uzroke i posljedice, kontradikcije. Obilježava sve promjene od početka civilizacije i svijesti čovjeka; slavne datume individualnih i nacionalnih kalendara – od samog rođenja kao mogućnosti evoluiranja genetskog materijala do sukoba, previranja, pobjeda i poraza; markacija prošlog za izlaz u labirint predstojećeg... (Walter Benjamin: svi crveni datumi su obilježeni krvlju; Terence Malick: movie title)

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The project separates and connects ideas and actions, causes and consequences, contradictions. Marks all the changes since the beginning of civilization and human consciousness; famous dates in individual and national calendars – from the birth itself as the possibility of evolution of genetic material to conflicts, struggles, victories and defeats, the mark of the past for exit into the labyrinth of the upcoming... (Walter Benjamin: All dates are marked with red blood; Terence Malick movie title)

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# GILDO BAVČEVIĆ

(CRO)

## RESISTANCE

PUBLIC ACTION

*PIPI narančada* osvježavajuće je bezalkoholno piće proizvedeno od voćne baze naranče. *Pipi* je ujedno i zaštitni znak *Dalmacijavina*, robna marka koja osvaja sve istinske ljubitelje bezalkoholnih pića. Bez obzira na godišnje doba i vrijeme, svojim zdravim i prirodnim sastojcima, *Pipi* predstavlja izvrsno osvježanje i okrepu. Ranih sedamdesetih godina 20. stoljeća započinje kulturni status soka koji postaje zaštitni znak *Dalmacijavina*. Danas radnici tvornice *Dalmacijavino* štrajkaju i gurnuti su na sam rub društva. Tako se i *Pipi* pretvara iz osvježavajućeg pića u oružje koje je simbol otpora siromašnih, a koje je dobilo ime po sovjetskom ministru Molotovu.

*PIPI orange juice* was a refreshing soft drink made from orange fruit base. *Pipi* is the hallmark of *Dalmacijavino*, a brand that wins all true lovers of soft drinks. Regardless of the season and time, its healthy and natural ingredients, *Pipi* is a great refreshment. In the early seventies of the 20th century began the cult status of this juice. Today *Dalmacijavino* factory workers are on strike, pushed to the edge of society. So *Pipi* transforms from the refreshing drink into a weapon which is the symbol of resistance of the poor, named after the Soviet Minister Molotov.

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“...WE ARE THE REVOLT OF THE SPIRIT; WE BELIEVE THAT REVOLUTION IS THE INEVITABLE VENGEANCE OF A SPIRIT HUMILIATED WITH YOUR DOINGS. WE ARE NOT UTOPIANS; WE CAN CONCEIVE THIS REVOLUTION ONLY AS A SOCIAL FORM. IF ANYWHERE THERE ARE MEN AND WOMEN WHO HAVE SEEN A COALITION FORM AGAINST THEM (TRAITORS TO EVERYTHING THAT IS NOT FREEDOM, REBELS OF EVERY SORT, PRISONERS OF COMMON LAW), LET THEM NEVER FORGET THAT THE *IDEA* OF REVOLUTION IS THE BEST AND MOST EFFECTIVE SAFEGUARD OF THE *INDIVIDUAL*.”

— LA RÉVOLUTION SURRÉALISTE,  
NO.5, PARIS 1925