

Scene Afterform: Bona-fide Sites and the Meta Community :)



Scene Afterform: Bona-fide Sites and the Meta Community :)

Dedicated to the year that made my pulse impatient.

I caught my first breath in 1985, staring blindly into the distance at the blurs I now know as my formative years of authoritarian bodies. I took a sharp pull of oxygen as naturally as if I had been doing it my whole life and I began to run. Today I am still running but I'm not alone, other people's pulses are rising and beating all around me. There are thousands of bodies running, bodies that are terrifying, bodies that are mutant, bodies that are the future – I am sweating with them because although those with a head start on us in 1985 have crossed the finish line, they have no idea what is coming up behind them and it's a stampede that will blow there minds and bodies clean off the tracks.

LONG LIVE THE REVOLT OF THE POST 85' BABES

2016 MARKED THE MOMENT

TO RUN HARDER AND FASTER THAN THOSE IN FRONT OF US.

Omsk Social Club feat PUNK IS DADA

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www.punkisdada.com

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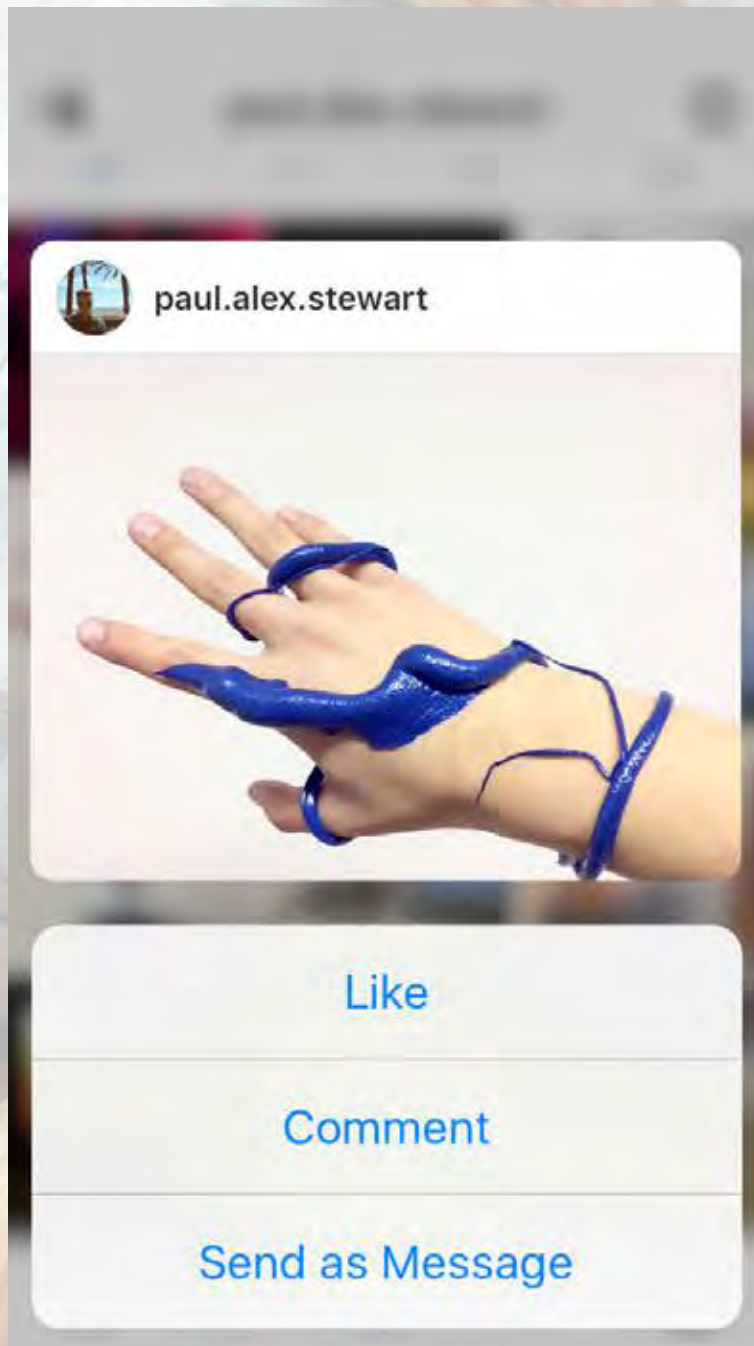
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Making Meta

Omsk Social Club
feat PUNK IS DADA

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Imprint



<3 paul.alex.stewart Nomadic residue and moving matter,
speculative communication of magnetic and gravitational direction,
a speculative community of human and non human matter
#meta #metacommunity #nodes #movement. 5 Days ago.

Editorial

Paul Stewart

I am attempting to introduce a narrative.

I think it has the possibility to create something with a fictitious nature.

A Fictitious attempt to contextualise what might be a community in its separate nodes of a publication, the spate of meta possibilities and speculative positions.

The various positions of a community and the digital are delicately entwined in a layered series of possibilities. So What is it?

Is it something that is based on a critical mass or is it an intersecting web of similarities that link different indicators that do not necessarily have anything in common at all?

Thinking of a web - what can vibrate down one segment might not necessarily have the same influence elsewhere. The intersecting vibrations all with a similar micro value dispersing down the invisible data strings.

My first thought of a community is one of trade and infrastructure based on the dominance of the world and its insistence on my self-governing identity. David Harvey sees the neoliberal market as human nature and my human nature automatically wants me to think of a community as a single market.

My second thought of a community is tied to building collective communities to share knowledge rather than to be told knowledge. This community is at odds with the first but is a minor community as it does not have any effect on the influences of human nature once outside of its temporary existence.

My third thought of a community has no physical form; it is a community of data. Seeing my personal life as a series of codes I interact with daily. Each node communicates with another to present news that I would find relevant, advertisements from my search history, restaurant suggestions, friend suggestions, email forwarding, screen synchronizing, instant push notifications and reordered food shopping. This is a community focused around one but interspersed with a multitude of different algorithms making it function adequately to support my human nature.

It is possibly a delicate interval in which the phenomena of being in the world and making communities is purely a mind-set. The journey to this place, which is purely secular but very similar, is torturous and excruciating. What is more, it is starting from the midst of self-reflection.

This has not been planned.

As I have thought about words like meta, speculative, and community the more awareness I have of an imminent, instant relationship taking place in the rapport between the things in the world and the placement of the word.

In terms of the curatorial contexts for the meta, digital, nodes, speculative, and suggestive forms of community is in the form and language it takes. To curate shows with artists whose practices are

based from a digital medium is different to curate a show based in a digital or meta community. It is in its means and motive that could be the overarching influence of curatorial approaches to the use of the digital.

What is this community? It is not the question as to whether a digital experience is lesser than a physical, as we should all appreciate by now they are just different ways of interacting. But for me it is hopefully this possible eradication of justifying the success of a show by visitor figures and towards the overarching context and ability to place an experience that can disfigure and dissect our surroundings.

Exhibitions in second life, digital projections, website exhibitions, net art, Quark codes, social apps, gifs and memes. These are all just things and in the thing it is no different to the thing of an image, a picture, painting, or object. It is the narrative that twirls around and passes over each 'thing' that really is at the midst of the world, it is in the world that the word is the operation of context. The dismissal of the word is also a celebration of inactivity which is also a delightful thought, don't you think?

The proceeding propositions vary in form and structure to develop different views, approaches and opportunities to discuss how we might consider the meta community and digital. Taking the form of prose, academic writing, reflective narratives and image based submissions, each offers a different perspective on how one might engage with a landscape of nodes and the self, disconnected with the physical and based on the digital manifestation of each individual.

The human, inhuman and, post-human is inseparable in a state that fluxes from the physical form and how we present ourselves in a digital context. Animalism and humanism are not so distant and the algorithm that leads to the personification of values is intensified through our self-governed communities of networked experiences and fictional realities.

Paul Stewart is an artist, curator and writer working on ideas of critical pedagogy and the tensions between art and capital. He is currently in the final stages of a PhD by practice at the University of Teesside.



Inform Exform Reform (1), Omsk Social Club feat PUNK IS DADA 2016

Some Reflections on Errant Networks and Curatorial Wandering

George Vasey

Curatorial work is often defined in the space(s) of distribution. The curator is someone who is seen to shine a light on the darkness of invisibility and puts ideas, objects and images into motion. Possibly operating as advocates, editors, publishers and collaborators, creating both framework and platform to bridge the gap between the private and public. What would things look like if the curator started to resist this role? If speed was replaced by slowness, and efficiency with something more errant? What if the curator refused to edit?

If the artist is seen as a type of songwriter, we can see curators as nodes or a series of structures. The artist may write the melody but the curator helps to provide rhythm. Exhibition or book? Radio show or seminar? The platform dictates the rhythm. Someone asked me recently whether I would rather curate the “perfect” exhibition with hardly any footfall or work on a show seen by a million people. I can answer it in a number of ways. What is perfect in this context? Art, and its attendant values, should be contested by the broadest publics possible – culture with no audience is like a pop song with no rhythm. You catch my drift.

Similarly art with no public seems a bit like singing in the mirror, a monologue looking for dialogue. So, to return to my original point. What does an errant rhythm look like? Can we productively replace advocacy for forms of antagonism? In a world defined by steady streams of information, what does an illegible, but popular, culture look like? Can we introduce some noise into the melody? When will the Velvet Underground sell more than Adele? I am for a type of an equivocal distribution that stutters and undermines, that can be atonal and polyphonic – that turns a radio show into an exhibition, a dance song into a ballad.

George Vasey *is a curatorial fellow at Newcastle University and writer based in Newcastle upon Tyne, United Kingdom.*



Interview between Paul Stewart and Omsk Social Club feat. PUNK IS DADA

The interview is between Paul Stewart and Omsk Social Club feat. PUNK IS DADA, touching on some of the themes and topics from the work presented at the Migros Museum to discuss ideas of the self in its physical and digital forms.

Paul Stewart: The image of the self, runs throughout the ideas you present in the work. I read this as the self in the commodity and the self as mortality. So is the essence of the self being present as a digital remnant of the perfect image or rather than the person itself in its physical satisfaction of the process?

Omsk: The self is the most important thing we have today. It is our tool, our unique data and the only thing that can't be taken from us (if ourselves no longer exist, we die). What I am trying to do with my work is open up a call for self-mastery. I'm asking people to reconvene with themselves literally physically, mentally and digitally only then do I believe we can even begin to start building something of a community or revolutionary ideology that will allow us to work in unison with our surrounding objects, minerals, animals and ecologies.

PS: If we see our physical mortality as the end of work and the beginning of sleep, does our data self have the opportunity to network and build post this abandonment? Is this network and community a creation of the content....

Omsk: Yes but immaterially, the content I wish to produce is most effective in the eye of the storm - the viewer's mind. I wish to re-connect to the viewers senses via visual and linguistic approaches providing information that is at once unclear but seemingly logical, so others can re-interpret for themselves their own paths within my personal philosophy. I don't want to play guru I want to salvage anarchy for the mind.

PS: This could possibly lead to the un-logical/logical direction and paths towards a revolutionary self as a series of physical and digital re-connections?

Omsk: This is the neo capitalist valorised use of communication, yes and it's not irrelevant either it shows us we want communication in the form of accelerated accreditation for existing or producing. But if it just stops there we lay shallow in our own graves because we have no form to meta or fork an existence of community. I am not a luddite I do not wish to abolish Facebook or instagram just be aware of alternative uses and bring these mechanics of lust and desire to unify into real space.

PS: *Long live facebook.* Yes so the development of our increasing speeds of self-gratification and justification for existing through push notifications is the creating of the self in a neoliberal ideology? David Harvey suggests that the neoliberal market is human nature so if our nature as human is neoliberal does the mass of alternate pathways and meta communications with object, mineral, animal and ecology transcend this position in our varying forms of communication?

Omsk: Are you trying to tell me he believes human nature is politically set? I don't believe in nature let alone that humans are set naturally into form or thought - there is nothing natural about us living under a neo-liberal ideology. Yes wall street adopts Darwinian ideas of survival of the fittest but is this natural? If anything trends towards neoliberal lifestyles are creating an accelerated extinction rate for the human race not harmonious conditions for us to thrive as the uber race.

PS: I would agree and at the same time i see Harvey's analogy as not just about the idea of humans having nature or it being politically set but of an impossibility to see beyond this accelerated neoliberal lifestyles whether that is towards extinction is interesting but doesn't effect its desire to dominante. On another point the capturing of the self in a pixel built form is far beyond just the image and generates a web of intermittent nodes of self governing your image.

Omsk: Yes, The Self today has become equated and engaged with the social conditions of production today and in doing so has become an industrialized model of the self. Available for sharing, liking and liberating the now neoliberal object-after-human shadows existing cultural moments of the now, rather than radically destroying them in favour of the very essence of the self as Present.

PS: Similar to what Milos Trakilovic writes in his piece then? We have many images of the self being present but these are just images they are not pictures. It is not surprising that if a face is present in an instagram post it is 67% more likely to receive greater likes and hearts <3.

So where is this space of peace you are trying to locate between the self and the screen?

Omsk: In the mind, sense of self is the place I'm trying to locate via reflexive aesthetics and sensory articulation. I want people to think again about who they are, what are they and what do they relate too and what they do not relate too. Knowing oneself is also about knowing your worst most disgusting self, the one that pains you and embarrassed you - finding that person is as effective to building a community as singing kum-bah-ja eating oatmeal or posting and liking hundreds of your "friends" posts a day.

PS: This embarrassed version of the self and the pain of the self is really integral to how one is presented in the production of digital images. Isn't pain or disgust also integral even if improvised for the production line of imagery for sharing and liking?

Omsk: I'm not sure we are taught to enjoy our own embarrassment or pain in-fact I would argue we are taught to increase our hate for the "other" via images/posts online of external disgust to another or others ideology. The recent USA elections acted as echo chambers that provided via facebook feeds this idea of valorisation perfectly I feel. But perhaps this is because we are active in the western sphere, asia has a more aligned ideology of confronting your own worse self as wholly part of you, in the west we try to hide or camouflage that self.

Omsk Social Club feat. PUNK IS DADA is “futuristically political”, [i.e. unrealistic] proposing contents and makings as a form of post-political entertainment. The content examines other virtual egos and experiences allowing the works to become a dematerialized hybrid of modern day culture.

The time of the individual is gone but loneliness is a symptom of our living state - Life is an enhanced reality. Omsk Social Club exploits our senses through surplus alienation she solicits “Cosmic Depression – Paradise without Ecology” as part of her cultural meditation. She often creates work with a certain Cosmic Pessimism allowing problems of the non-human world to be explored through works of ultimate negation. Form as anti form is her ideal structure.

Yet she declares herself a untrend; PUNK IS DADA assumes the visage of poverty in her anti-nostalgic distopia she is industrial by nature and de-gendered by style.

“Zen, Speed, Organic: 3 lifestyle diets.”
NO SEX PLEASE WE ARE POSTHUMAN
PUNK IS DADA FOREVER

Paul Stewart is an artist, curator and writer working on ideas of critical pedagogy and the tensions between art and capital. He is currently in the final stages of a PhD by practice at the University of Teesside.



DETECTORS

by Luca Pozzi

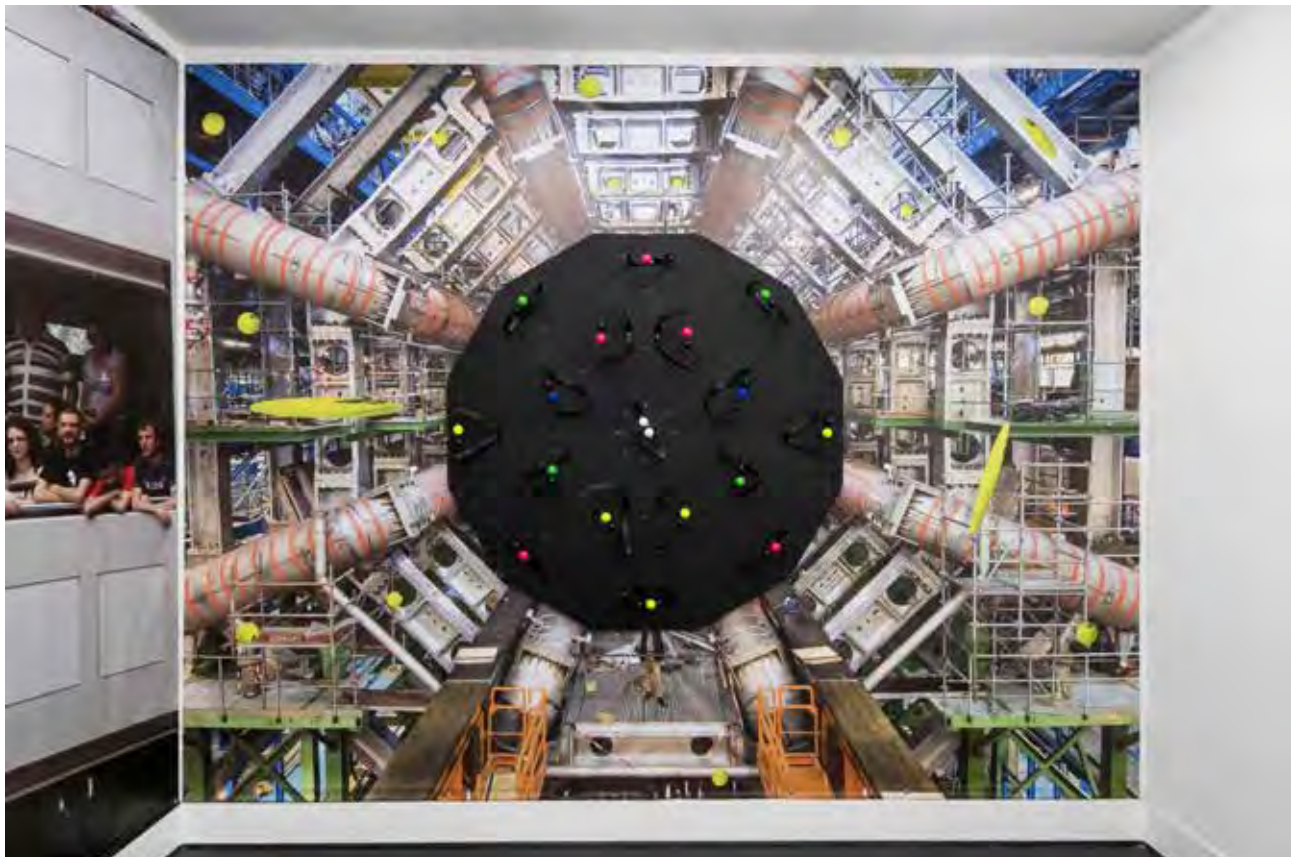
DETECTORS, 2015

Exhibition view at FL Gallery, photo credit: Cosimo Filippini

Background image, credit: CERN (LHC, Atlas Detector) and Michael Hoch (CMS Experiment), Ink-jet print on PVC, Variable dimensions.

Detector device: Anodized aluminium, ping pong balls, wire, magnets, 175x175x25 cm, (each).







Luca Pozzi (Milan, 1983) is a visual artist and cultural mediator. Graduated with honors degree at the fine art academy of Brera and specialized in 3D graphics and computer systems, since 2009 collaborates with different scientific communities at the forefront such as the Loop Quantum Gravity at the Albert Einstein Institute of Golm, Berlin; at La Faculté de Science de Luminy, Marseilles; at the Penn State University, State College and at the Perimeter Institute of Waterloo, Ontario.

More recently he is interacting with the CMS (Compact Muon Solenoid) team of the European Organization for Nuclear Research (CERN) in Geneva, with the Fermi telescope laboratory and the Virgo Experiment.

Studying quantum gravity, teleportation, time travel, multi-messenger cosmology and particle physics, the theoretical research is converted in a series of hybrid installations characterized by magnetized sculptures, levitating objects, light drawings, cross-disciplinary lectures and a performative use of photography based on a strange feeling of frozen time and multidimensionality.

His works are part of prestigious public and private collections including the Mart of Rovereto, the Mambo of Bologna, the MEF of Turin, the Artist Pension Trust of London and The Archive of Spatial Aesthetics and Praxis of New York.

www.lucapozzi.com



Inform Exform Reform (8), Omsk Social Club feat PUNK IS DADA 2016

Respawn Permadeath

Garrett Nelson

The words Respawn and Permadeath were inducted into the arsenal of the English language in 2014. They count themselves among the newest members of a generative language. Their origin is one of virtual reality and virtual games. By definition, they refer to the occurrence of rebirth in the sense of multiple and repeating iterations of lives and to a permanent death or a death that does not allow rebirth in computer games. As the newest additions to an international language within a virtual context, they are arguably inherently indicative of a post-human condition. They indicate a non-human ability to regenerate and hence the contrary possibility of permanent death. At first glance, the permanent death presents itself as a redundant assertion in relation to our traditional perception of death as an eternal and final end of agency, yet it is a critically important new term if we want to examine entities that are beyond being human. In this sense, the poetics of a gamified post-human language is linked to Foucault's "Bio-Power" and Braidotti's analysis of Bio-Power and Necro-Politics.¹ Virtual game becomes real life through incorporating the politics of living and dying – "bare life" into common language. Respawn and Permadeath slip into our language, our concepts of existence, and change our ontologies from the inside. Whether the words are material or immaterial they are hinged to death and rebirth like silence and iteration.²

Notes

1 "Balsamo stresses the paradoxical concomitance of effects surrounding the new posthumanbodies as enabling both a fear of dispossession and a fantasy of immortality and total control: »And

yet, such beliefs about the technological future ›life‹ of the body are complemented by a palpable fear of death and annihilation from uncontrollable and spectacular body-threats: antibiotic-resistant viruses, random contamination, flesh-eating bacteria». In other words, the new practices of ›life‹ mobilize not only generative forces, but also new and subtler degrees of extinction.”

Rosi Braidotti Bio-Power and Necro-Politics

2 but words don't have contours like bodies. words are the most immaterial of our _____. symbols - semiotics - contours in terms of literally - contours - the etymology of contour related to the shape of the word - the line. but the sound. the material waves invisible but present and equally important. always hinged to death as in silence. so each word spoken dies on every pause of breath. hyper cycles of respawn and permadeath. each muttered iteration a diagram of our material and immaterial existence.

Garrett Nelson (1982, CH/CANADA/USA) is based in Switzerland and Mexico City. He is a visual artist and writer. Nelson uses referential impulse, theoretical or historical research, literature and poetics as a basis for his installation and performance. Nelson has lectured recently in Athens and Stockholm at the International Deleuze Conferences. Recent exhibitions and performances at Museo de la Ciudad Mexico, Kunsthalle Zürich, Kunsthaus Hamburg, Taylor Macklin, Oslo10 Basel, Kunsthalle Basel, tCentre PasquArt Biel, SALT Galata Istanbul, Les Urbaines Lausanne and Sinop Biennial Turkey.



Inform Exform Reform (11), Omsk Social Club feat PUNK IS DADA 2016

Saliva

Lukas Hofmann

New note yeah ok it's a good note
this is a story about a girl named two white males
we need to iron the curtain like omg the iron curtain got ironed
hello
dobby is such a fashionista fashiolista
wearing his their deconstructed rick owens
what does that say about the state of art capital nowadays
can we talk about how taylor swift's wildest dreams are in reality
re-colonising african continent
like have a look at the video
like now
i want to use my cutie in the perfoo
i want to use the planet venus in the perfo
lady gaga greetings from eros
say you'll remember me standing in a nice dress staring at the
sunset
say you'll remember the dress
thank you bye
such poison ivy
when i grow up i want to be a phoenix
rise from the ashes
some of them i'll have snorted
once again
houba said
nothing matters
out lives r basic
toys'r'us

lives'r'us
livers
the night is young
and I'm already dying
nice to meet you where you've been
true perfect match
liquid illusion foundation
ylia samozrejme neprijde zejo
ilja taky ne
sasha taky ne
russians hate us
ja jsem byl hodny ale oni pod pod pod oni me zkazili a ja se
naucil kricet
should we read this in english
asi ne
lets not forget the documentation is crucial
can i read something from my Facebook
capital f
aztec print is starting
is it happening
or am i just real life
who owns my heart
is it love or is it art
is houba masc or fem
does houba wear mac
this mac never happened
my hair is snowing
fuj
it is worth
the business
net worth work
she didn't have her card how dare

i feel safe
who's super insecure
luzku nejsi zhoubovany
my testicles hate the floor
is like fun like writing our show at the show
is it like inception
I've never watched inception
it's like matrix or avatar
have you ever watched marx
I'm leaking
do we have
extra crispy thighs
can you tell me the name again
is this performance or is this happening
who's got a better father
is paris's dad a hotel
actually please bring
no please send me the styling pics from humana
and ill tell u which pieces to bring
also bring vase
hmmmmmmmmmm
this houma is not german right
yes the recording happened
so many surfaces around wow
and lines and textures
aztec print you go
obviously this is actually fashion
like a fashion catfight
it's like the word wow
can i fly with wow
look at these people wearing black
can we deconstruct them

excite to buy
chica is
chicaiit could be
c h i c ae like french
it's like really imply
mluvis vubec francouzsky
a jak jsi na tom s nemcinou
UDK is waiting
hito at the door
i can't feel my shroom in the left leg
am i just ruining everything
am i a part of houba studios
luzek says that
katy perry performed in prague
i wanted to share this basic information with you
i wish i was there
can we be katy
let's have like seven trucks and tracks seventy
in each truck one track will be played)po
should we start applying the makeup
ill be white and you as well

This person has reached the friend request limit, but you are now following them.

Crediting:

Lukas Hofmann / Saliva as author (in this form) event was
Unlimited Sportsforest Chicas at M.I. Gallery by Lukas Hofmann /
Saliva and Luzek Recovered.

pics: <https://www.facebook.com/photo.php?fbid=879842765465963&set=a.879891282127778&type=3&theater>

lets just lighten

Lukas Hofmann is a performance artist working in the fields of fashion and identity- making. He is at the moment studying at the Academy of Fine Arts in Prague.



Inform Exform Reform (12), Omsk Social Club feat PUNK IS DADA 2016

The Destabilization of the Subject/Object Relation in Postmodern Digitality

Andrea Liu

<i>modernism</i>	<i>postmodernism</i>
romanticism/Symbolism	paraphysics/Dadaism
form (conjunctive, closed)	antiform (disjunctive, open)
purpose	play
design	chance
hierarchy	anarchy
mastery/logos	exhaustion/silence
art object/finished work	process/performance/happening
distance	participation
creation/totalization/synthesis	decreation/deconstruction/antithesis
presence	absence
centring	dispersal
genre/boundary	text/intertext
semantics	rhetoric
paradigm	syntagm
hypotaxis	parataxis
metaphor	metonymy
selection	combination
root/depth	rhizome/surface
interpretation/reading	against interpretation/misreading
signified	signifier
lisible (readerly)	scriptible (writerly)
narrative/ <i>grande histoire</i>	anti-narrative/ <i>petite histoire</i>
master code	idiolect
symptom	desire
type	mutant
genital/phallic	polymorphous/androgynous
paranoia	schizophrenia
origin/cause	difference-difference/trace
God the Father	The Holy Ghost
metaphysics	irony
determinacy	indeterminacy
transcendence	immanence

The above chart depicts modernism and postmodernism within the framework of a binary opposition. While it is tempting to construe postmodernism as a clean break from modernism, I would instead propose modernism/ postmodernism not as static monolithic poles, but as highly contested, shape-shifting terrains. Modernism can be characterized by heroic gestures, the discourse of historical progress, timelessness, transcendence and universal truths, a clarity and coherence of purpose, and an optimism about the future as a tabula rasa; meanwhile the postmodern condition is marked by a destabilization of signification, a dissolution of certainty and apparancy, and the ensuing vertigo in the wake of the fading reality principle. As both Ranciere and Buchloh point out, modernism itself underwent a transmogrification from its origins, and can be bifurcated between the first wave of modernists of the 1910's and 20's that sought to fuse art and life, had an innovative relation to form, rejected naturalism or illusionism, and attempted to rupture automatic perception (Bauhaus, Cubism, Constructivism, Dada, Futurism); and the second wave of modernism hijacked in the 1940's by Greenberg and Fried, that advocated for a "purity," and autonomy of mediums (Abstract Expressionism, Post-Painterly Abstraction). This second modernism, ossified and institutionalized in the era of the Cold War, came to symbolize a puritanical elitism, hierarchy, and authoritative closure. It is marked by an animus towards mass media's infiltration into fine art and its view of truth as an unproblematic seamless whole. Ironically, it is the tenets of this second modernism, which is really a caricature of the original impetus of modernism, that postmodernism was seeking to overturn.

However, before blithely throwing around the word "postmodernism," perhaps it is first necessary to parse the distinction between (A) postmodernism as a value-neutral indicator of a time period versus (B) postmodernism as an aesthetic category (postmodern

literature, postmodern architecture) versus (C) postmodernism as a prognosis of a cultural condition versus (D) a postmodernism of resistance, an oppositional epistemology that destabilized the grand narratives of Enlightenment versus (E) a cynical ahistorical “anything goes” postmodernism disemboweled of any element of critical resistance, complicit with neoliberal capitalist consumerism. We see an ongoing slippage between definitions (C), (D) and (E) in Frederic Jameson’s *Postmodernism, or the Logic of Cultural Capitalism*. In Chapter 1, he talks about “expression” being a cornerstone of modernism:

The very concept of expression presupposes indeed some separation within the subject, and along with that a whole metaphysics of the inside and the outside, of the wordless pain within the monad and the moment in which, often cathartically, that ‘emotion’ is then projected out and externalized, as gesture or cry, as desperate communication and the outward dramatization of inward feeling. And this is perhaps the moment to say something about contemporary theory, which has among other things been committed to the mission of criticizing and discrediting this very hermeneutic model of the inside and the outside and of stigmatizing such models as ideological and metaphysical. But what is today called contemporary theory—or better still, theoretical discourse—is also, I would want to argue, itself very precisely a postmodernist phenomenon. It would therefore be inconsistent to defend the truth of its theoretical insights in a situation in which the very concept of ‘truth’ itself is part of the metaphysical baggage which poststructuralism seeks to abandon. What we can at least suggest is that the poststructuralist critique of the hermeneutic, of what I will shortly call the depth model, is useful for us as a very significant symptom of the very postmodernist culture which is our subject here.¹

What Jameson points to here is that the model of the inside vs. the outside that underlies the concept of the modernist idea of

“expression” (i.e. expression comes from inside and is projected outward) has been discredited within the postmodern period, by post-structuralism. In this passage, post-structuralism is the cause, a set of polemical operations (i.e. “seeking to abandon the metaphysical baggage of truth”), and postmodernism is the effect—the milieu in which we find ourselves in as a result of this tidal change. Jameson then continues:

The crisis in historicity now dictates a return, in a new way, to the question of temporal organization in general in the postmodern force field, and indeed, to the problem of the form that time, temporality and the syntagmatic will be able to take in a culture increasingly dominated by space and spatial logic. If, indeed, the subject has lost its capacity actively to extend its pro-tensions and re-tensions across the temporal manifold, and to organize its past and future into coherent experience, it becomes difficult enough to see how the cultural productions of such a subject could result in anything but ‘heaps of fragments’ and in a practice of the randomly heterogeneous and fragmentary and the aleatory.²

Here again Jameson refers to “postmodernism” as a background out of which to come, a cultural condition of a fragmentary subject, and not necessarily a set of beliefs or ideologies to espouse (or not espouse). The paradox is that all five definitions/usages I mentioned converge upon one this one word—postmodernism—and definitions (D) and (E) are in contradiction with one another.

It is not only the inside/outside paradigm that the modernist-to-postmodernist transition destabilizes, but the Subject/Object relation. Barthes’ 1967 essay “The Death of an Author” rejects the idea of authorial intention or the notion that a text has an “origin” or unitary meaning intended by the author. Pulling the author from the high Olympus mountain of “omniscient narrator”, Barthes instead

recasts the author as mere “scriptor” who collects pre-existing quotations. The meaning of a text does not lie with the author, argues Barthes, but with the reader (ergo, “the Birth of the Reader”).

This reversal of subject /object, or passive/active, or consumer/producer relationship finds no more powerful instantiation than in the realm of digital and/or online media, with platforms such as Youtube, Facebook, Wikileaks or blogs allowing for “talkback”. Journalism is no longer univocal or unilateral—it is not a matter of a few journalists printing their opinion in a paper newspaper and people passively reading it, ingesting and accepting it. There is now “talk back”—whether it be the comments section, or “citizen journalists” posting on youtube their own videos of seminal newsworthy events. Though I want to eschew romanticizing or over-estimating the egalitarian potential of these developments, as certainly a hierarchy between journalist vs. non-journalist, “legitimate” media vs. DIY news outlet is still well- coagulated, the landscape is certainly less hierarchical than it was before (due to the prevalence of digital/online media).

Regarding the extraordinary case of Wikileaks, perhaps it is useful to refer to Ranciere’s *The Politics of Aesthetics/The Distribution of the Sensible*:

“The notion of “heterology” refers to the ways in which the meaningful fabric of the sensible is disturbed: a spectacle does not fit within the sensible framework defined by a network of meanings, an expression does not find its place in the system of the visible coordinates where it appears. The dream of a suitable political work of art is in fact the dream of disrupting the relationship between the visible, the sayable and the thinkable without having to use the terms of a message or a vehicle. It is the dream of an art that would transmit meanings in the form of a rupture with the very logic of meaningful situations . As a matter of fact, political art cannot work in the simple form of a meaningful spectacle that would lead to an “aware-

ness" of the state of the world. Suitable political art would have a double effect: the readability of a political signification and a sensible or perceptual shock caused, conversely, by the uncanny, that which resists signification."

Julian Assange describes a "corrosive servility" that has come to infuse present day life and our resignation towards the established political order. Wikileaks filled a gaping chasm where civil society has failed: academia, media, constitutional law, representative democracy, the "intelligentsia," theory, protest culture. In Ranciere's terms, it has ruptured or "reconfigured the territory of the visible, the thinkable, and the sayable" in an arena in which the stakes could not be more fraught: the rhetoric, practice, and implementation of American global hegemony. It has whittled away the edifice upon which power takes for granted that it can operate; with comparatively minuscule resources it has found the chink in the armor that can destabilize a whole superstructure of acting, speaking and governing. It has imbued kum bah yah empty platitudes like "social justice" or a Mr. Smith Goes to Washington-like fantasy of populist democracy with an exhilaratingly unexpected palpable reality; it has changed the calculus or "scorecard," destabilized a cynical, ossified well-trodden status quo of how power operates and all the advantages power takes for granted as impregnable.

Austin's notion of the "speech act" is based on the notion of the "illocutionary act" in which language is not merely descriptive, but performs an action within a social context. Given this, is the "action" Wikileaks' speech performs a form of civil disobedience? Anarchic guerilla resistance? An art intervention? The Institute of Applied Autonomy describes, "Interventions change the behavior of a system in a way that the system is not prepared to deal with." Alex Villar says, "An art intervention is a diagonal force that bursts through a power field. It can cause a disruption, shaking up, a rearrangement of plateaus."

Finally, is Wikileaks “postmodern”? The argument could be made for both yes and no. It is postmodern in the sense of coming out of technologies of distributed networks that came out of the post-Fordist shift to an information technology society, but it is decidedly not postmodern in its missionary zeal towards “truth” and its eschewal of the “moral relativism/all-truth-is-subjective” ethos which postmodernism has often been caricaturized as being the most extreme embodiment.

Notes

1 Frederic Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 9.

2 Ibid, 19.

Andrea Liu is a New York/Berlin-based art/performance critic and curator whose research often deals with genealogy, or the epistemic context within which bodies of knowledge become intelligible and authoritative, as a point of departure. She was curator/director of *Counterhegemony: Art in a Social Context Program*, a theoretical fellowship program for visual/performing artists at Contemporary Art Centre, Vilnius, and was researcher at Goldsmiths Womens’ Art Library in Spring 2016. She has written for *Afterimage*, *Art US*, *New Museum Six Degrees*, *Postmodern Culture*, *Social Text*, *Movement Research Journal*, *E-Flux* (AUP), *Pastelegram*, and has book contributions to *Infinite Instances: Studies and Images of Time* (Mark Batty Publishers, 2011), *The Swedish Dance History* (Inpex 2010), *Sarai Reader 09: Projections* (Raqs Media Collective, eds. 2012), *IN Works 931-14209* (Edition Fink, 2014), and *Legal Interventions* (Uitgeverij Press, forthcoming 2017). She has given talks at Black College Museum & Arts Center, Sculpture Center, Triangle Arts Workshop, Banff Centre, NYU Performance Studies Conference (*The Affect Factory*), Jan Van Eyck Alumni Conference, Contemporary Art Centre Vilnius, and NGBK, amongst others.



Inform Exform Reform (13), Omsk Social Club feat PUNK IS DADA 2016

Between fiction and reality

Abongile Gwele



Girl dressed as SocalityBarbie for Halloween

'Avatars in social media: Balancing accuracy, playfulness, and embodied messages', a study published by the International Journal of Human-computer Studies in 2008, stated three macroscopic modes by which one's identity is displayed; the ideal self, ought self and the accurate self. These modes, proposed by Higgins, either from the individual's perspective or from a perceived audience's perspective, have one perceive either the ideal, wished for characteristics of self-hood; or, depending on social positioning, the ought, expected characteristics are displayed; and finally the accurate, or real characteristics which are those the individual believes themselves to have. In both the real and fictitious world of ones and zeros, these modes remain standard as the template by which one's identity is quantified. These modes are found both in the "real" and "fictitious" worlds in which we reside, whether as a high end investment banker

or a troll in World of Warcraft, as some level of avatar one displays the ideal self, ought self or the actual self. Dr David Bohm states that we each need identities to function, social media and computer gaming seem to propose that we need multiple identities to function in the current age. This supposes there exists two or multiple worlds, one real and many fictitious.

What is the difference between the fictional world of ones and zeros, and "real life"? And beyond any differences, are the two even separable? In analyzing our identities and meta-identities of ones and zeroes, two sci-fi narratives spring to mind; 2009 film *Surrogates* starring Bruce Willis, and 2013 film *Upstream Colour*, written, directed, produced and starring Shane Carruth, and centered around Henry David Thoreau's 1854 book, *Walden or Life in the woods*. These two films are interesting in their narrative of a connectedness of identities which seem physically divorced from one another, sharing only a "soul".

In *Surrogates*, one has the choice of any android which they control from the comfort of their own home, with the idea of security, as the android is the one to be harmed should there be any physical danger in the world. This also gives the buyer the freedom of choosing exactly what they look like and who they will inevitably be in the world. The android, as found in many gaming communities, could be a female character with a male controller, and vice versa. However, as divorced as the controller and the android may be, the two shells are bound to the same emotional loves, joys, distresses and anxieties. Carruth's film has a very interesting take on connectedness and the level of control or lack of control one has over themselves. In the film, characters are kidnapped, drugged and manipulated into reading, reciting and rewriting the whole book by Thoreau, which is based on one removing oneself from society and

finding solace in nature and solitude. The aim of this whole procedure is not quite clear, except for the fact that the kidnapper steals large amounts of money from his victims. The interesting character is the man who finds these victims and steals a part of their soul and transfers it into a pig. The soul thief keeps the pigs on a farm and acts as a god over them and a god over the human whose souls he has taken. By controlling the pig, he controls the person. The film ends with the victims finding the farm and reclaiming it from the soul thief, and reclaiming their souls by becoming carers of the pigs with which they now share a soul. In both films, there are the trending themes of control, in/security, god-head, identity, mimetics, and meta-identity.



Darby Cisneros posing with Socality Barbie on her closing post to the page. She has resigned from the page and will be closing it shortly (www.instagram.com/p/9rF36Hjlc/?r=1180056948)

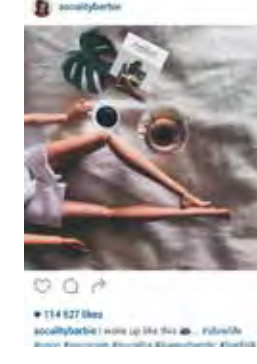
The themes of the above mentioned films and the modes of identity proposed by Higgins are a good way of reading the interactions one has in the physical world and the world of ones and zeros. SocalityBarbie, an instagram character created by American photographer Darby Cisneros is a fictional character living in the real world. Or possibly a real girl “trapped” in a fictitious world. The intentions of this character were to mock the in-authenticity of bloggers by

posting multiple “selfies” captioned with an inspirational quote which has very little or nothing to do with the image itself, mimicking the manner in which beauty and lifestyle bloggers post on social media pages. One could suppose that Cisneros is using SocalityBarbie as her surrogate. It wouldn’t be too farfetched to highlight the physical similarities between the doll and Cisneros, red hair brown eyes, and soft friendly features. By using the doll to mock is possibly her way of creating a buffer between herself and the world she is critiquing. Her anonymity, until quite recently created a level of mystery around the page and at the same time gave the doll life. By divorcing herself from the doll, she created the illusion of being above the in-authenticities of social media. It was also quite fitting to use a Barbie doll which as a plastic figure, physically exemplifies societies long standing ideal image of female beauty. Followers of the page may resonate with the character as a glossy magazine model with a girl next door attitude, and may also have levels of nostalgia in watching a figure they themselves played with, idealized, idolized and controlled as little girls, or as an ideal sexual partner or girlfriend for pubescent boys. From another view, Cisneros was may have been able to protect herself emotionally by having the doll speak on her behalf. The three modes of self-hood are clearly displayed in the two shells, the doll and Cisenaros herself. Her ideal self was acted out by the doll and she was able to receive admiration, popularity, and fame and celebrity status through the doll. Plastic, which is also an adjective for fake and in-authentic, is a perfect mode of representing the fakeness displayed by the doll’s personality, while Cisenaros retains authenticity and “realness”, by being able to identify and mock in-authenticities displayed in social media. Through this divorcing of characters, she is showing us, her audience her perceived accurate self-hood of being authentic. She further displays this through her last post on the page where she poses with the doll and states that she is closing the page and will not be selling the instagram account, which

had over a million followers. By doing this she is showing the followers of the page that she and the doll are very different and hold different values. She is honest and the doll holds her esteem far above those of the doll's vanity shielded by "real and soul deep" captions. The characters also check the box of ought, or expected characteristics of their social standings. However, by posing with the doll on her last post and leaving the page open for some time, one could suspect a level of envy of the fame the doll received which in essence was her in another shell. Like the reclaiming of the souls displayed in Curruth's Upstream Colour, she may be reclaiming her soul from the doll which she has both used as a puppet and shield, her soul having resided both in her physical shell and in the doll.

The interactions between the real and fictitious world of social media are fluid and although many might read the two as separate entities, it is impossible to disregard the realness of the world of ones and zeros.

Abongile Gwele is a Bachelor of Technology in Fine Arts Graduate of the Tshwane University of Technology. She completed her studies in 2012. In 2010, Gwele volunteered at the Pretoria Arts Museum as an Education Assistant, as part of a team at the museum working with and under Mmutle Arthur Kgokong, who is the Education Officer for the museum. In her training at the museum, her focus was as a Junior Curator to the museum, and she underwent an extensive curating program alongside two other students from the University of Pretoria. They co-curated several exhibitions over their three years as Junior Curators of the Museum. In 2012, Gwele's BTech year at TUT, she became a part-time arts and design lecturer at the British International College for a year and full time lecturer for the two years to follow. She is currently residing in Centurion South Africa and will be joining the Postgraduate Programme in Curating, ZHdK.





Inform Exform Reform (14), Omsk Social Club feat PUNK IS DADA 2016

Pictures of Me

Milos Trakilovic

My Grandmother is very old.

She lives alone, in some far-away country I never really understood.

I doubt she ever did either.

I call her rarely, but when I do - we speak a language that feels foreign.

It's a broken language, incomplete, anxious, earthly – yet strangely familiar.

we talk about banalities like the weather, what I ate, death – she keeps asking for a picture of me,

Her request silences me. I usually finish our conversations with a promise that I'll give her one - but I never do.

I struggle to explain that I don't have a picture of me .

I flip through my phone; there are some 3000 pictures.

More than half are selfies, that's me – see.

This too, is a picture of me, this is a picture of me, this is a really bad picture of me, that's a picture of me too - here's me again.

But these are not pictures - they are images.

they are not bestowed as memories, they are sent to be forgotten, they travel as information.

They bruise our faces into small corporations and our bodies into markets.

They amalgamate in one big cloud as data.

Pictures of me, become pictures of you,
they form a new language, unfamiliar, virgin, insensible.
We are in it together, splintered, immortal, inaccessible.
Our language rendered superfluous,
we speak in words not maths, we are nowhere.
But in the clouds is where we wanna be.

Milos Trakilovic (artist / based in Berlin)

His practice attempts to articulate increasing processes of digitization on-screen, off-screen and in between. Central to his interest remains the question of the body; its social, political and above all technological dimensions and restrictions.

they dont
have
a word
for it
in English

Scene Afterform: Bona-fide Sites and the Meta Community ;-) PUNK IS DADA

Could we argue today that community is an addiction of the masses? A proxy substance abuse equal to the 90's rave scenes, bodies now bounce on pixels and data rather than ecstasy and speed.

Extinction as usual via the Meta-moment of collective impact? One can equate this to the concept of self-design as a collective dis-innovative of desire that belongs to a solid-state community.

There is as much power in visibility as dis-visibility; the auras of our communities now shine out from our screens and are as valid as our passwords and ip addresses. We sink them daily into the deep dark ecology of our networks and the web. Our Chakras are our most used emoji signs and our enlighten minds beam into the screens of our enslaved friends. Omsk Social Club feat. PUNK IS DADA sees this as our active Meta-community; it is Anamorphic by nature, a distorted projection or perspective requiring the viewer to use a special device or occupy a specific vantage point (or both) to reconstitute the image. We must be online to feel connected to our immortal digital bodies. We could at this point encapsulate this into a feeling of Cosmic Depression – the human can never become the device therefore we are left staring; as blindly as Narcissus did into the pool, watching our own immaterial self – we drool, we wet our lips but we can never touch it because it is us and we are not it.

Bona-fide yet suffering the authentic corpse lies somewhere between the object and the subject. Our bodies are the most familiar objects to us but we don't even realise when we are breathing. We only recognise others in moments of abject or climatic impact – how can we really know the other if we don't even control our own solid state? Have you ever thought about the increased surveillance aligned with the mass notion of sex appeal attached to self documentation - yes the selfie sits next to the cctv cameras. Digital eroticism of the face is the anti-aging creams of the 60s, but whom are you posting for now the public, private or state?

All roads of self-negation naturally lead to darkness via solid states of matter and fluids in flux but we must start at the point of individuation to activate the communal psyche. Are we at the absolute limit of human capacity today? Trying to unlearn the human and in doing so are we abolishing the community? Is the psycho-geography of the self as site the blind spot in community culture today?

Humanity is in crisis; we are biological agents that need more than a cryonic selfie system. We need wild nature, desire and retrospectively communities grown from individuation. Omsk Social Club uses various tactics from live durational performance to a 6-channel video installation with an accompanying new-media sound essay produced by Vonverhille and PUNK IS DADA. The Gallery is filled with devices and assistants that stream an external LARP (Live Action Role Play) happening and offer downloadable e-books to re-learn and recapture the audiences ideas on desire, the self and community from their immediate site of culture.

Sorry bro nothing personal.

This publication is part of a larger body of work responding to the performance by Omsk Social Club feat PUNK IS DADA at the Migros Museum on the 19th November 2016 as part of their 20th Anniversary celebrations.

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