Practices of Everyday Emancipation: an Artists' Toolkit

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Abstract

Through practice-based research, I propose to reflect critically on my practice through a dialogue with the work of other artists and theorists that include Michel Foucault, Giorgio Agamben, Gilles Deleuze, Theaster Gates, Marine Hugonnier, and Claire Fontaine. I explore the possibility of self and collective emancipation from sedimented socio-historical and political violence. The forms of violence that concern me are those produced by legacies of war, colonialism, economic ideologies and religious practices.

As an integral part of the methodology, I have selected examples of modern and contemporary artworks considered as being engaged with art's social significance. Through a dialogue with these artworks, I draw out significant pressures and develop a toolkit of concepts: *dispositif-of-dissent*, *able-agent*, and *universim*. The selected examples of artworks suggest potentially disseminable strategies of social, political, critical and ethical value.

Socially engaged art has been a constant presence for over a century, the Wanderers in Russia, William Morris in the UK, and Oswald de Andrade in Brazil are great examples of its span. My thesis selects an aspect of current socially engaged practice that argues for a particular conceptual strength and socio-political agency. I assert the idea that small strategic gestures are of far greater critical significance than grand reactionary actions. I also focus on the idea that empowerment and emancipation can only come from an

engagement with the structures of power already at play — and the social, political and economic conditions that these have produced.

My approach foregrounds the construction of the aforementioned toolkit aiming to contribute to the widening of a field of inquiry, born of already existing practices. These practices produce encounters with others and suggest ways of discovering agency in everyday life and experience in ways that are potentially collective and social in orientation.

The artists of interest to my research forge modes of production open to experimentation, and offer critical expressions of being and relating to others. This toolkit, its terms of use and the artworks I create in relation to it, aims to reflect and animate the development of this field of practice. Throughout this thesis I ask: how individuals become socially engaged, and how the strategies employed by these individuals inform the construction of tools of everyday emancipation? I address these questions through the creation of exploratory artworks, the developement of a toolkit of terms and an exposition of practices that pervade this field of production.

Table of Contents

Author's declaration

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

Signature_____

Date_____

'we must not negate practice for the sake of theory. To do so would reduce theory to a pure verbalism or intellectualism. By the same token, to negate theory for the sake of practice, as in the use of dialogue as conversation, is to run the risk of losing oneself in the disconnectedness of practice.' [1]

Paulo Freire

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[1] Freire 1995, P379

Introduction

In *The Distribution of the Sensible,* Rancière writes:

> Aristotle states that a citizen is someone who *has a part* in the act of governing and being governed. However, another form of distribution precedes this act of partaking in government: the distribution that determines those who have a part in the community of citizens.[2]

The division between who holds a specific power and who contributes towards empowerment is, according to Rancière, pre-determined by the specific circumstances surrounding each and every person. In this sense, an individual's life opportunities derive from personal circumstances. Rancière furthers the concept explaining that the distribution of the sensible is 'a system of self-evident facts' that expose how the personal, or common, experiences naturally define the limitations of an individual's role in a community.[3]

Expanding on Ranciére's concept, I intend to show how an individual is able to work towards an emancipation of the self, whilst contributing to communal emancipation. The development of emancipatory techniques and the dissemination of such knowledge is key. I pose the question: Is it possible to emancipate oneself from forms of socio-cultural-politico-historical violence that define an individual according to his, or her, own position in the distribution of the sensible?[4]

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[2] Rancière 2011d, P12
[3] Ibid, P12
[4] By violence it is understood forms of systemic oppression and control as embodied in the use of predicating characteristics as a means to control, oppress and manipulate individuals and communities: history, nationality, culture, race, ethnicity.

Ranciére's concept allows us to imagine the social and political possibilities of an individual's position within a society stratified along the lines of individual placement, independently of societal modes of governance. I draw on the work of Paulo Freire in order to formulate a theoretical position that is alert to the production of socio-political experiences through dialogical knowledge production, and which enables a better understanding of an individual's own place within society.[5] I am concerned with how possible strands of dissent might be opened up through particular kinds of art practice,[6] and how these artistic practices inform and/ or facilitate emancipation from different modes of contemporary and historical systemic violence.

In addition to the work of Ranciére and Freire, my own position as a practicing artist is taken into account throughout this thesis and informs the approaches and constraints negotiated to enable its production. At the core of this thesis is my proposal of a conceptual toolkit informed by Michel Foucault's concept of toolbox.[7]

Toolbox is a box/ container that holds both tools as well as toolkits. Toolkit is a term used to define a set of tools for a specific result. This toolkit of terms is underpinned by my research on the social and political strategies undertaken by artists whose practices have been significant sources of conceptual and intellectual dialogue when embarking on my own artistic practice, such as Theaster Gates and Claire Fontaine, and owes a debt to the work of theorists with which dialogue was essential to articulate my political position as an artist, such as Giorgio Agamben and Gilles Deleuze. The artworks I produced in relation to this thesis have also been informed by this

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[5] Freire's *Pedagogy of the Oppressed* is particularly interesting in the context of this thesis.

[6] By dissent it is understood the holding and, or, enacting of differing opinions and believes from those imposed upon individuals and communities by institutions of power.

[7] This is a theoretical toolkit composed of three key terms, also defined as the three tools of the toolkit. This toolkit and its three tools were created through a development of theoretical concepts that the experiencing and analysing of the works present in the case studies highlighted. Foucault's concept of toolbox can be found, as well as further information on toolkit and its terms in the subchapters *Methodology*, as well as *Toolkit?*

conceptual toolkit which promotes, helps to understand, and even create, practices for everyday emancipation.

I am working under the assumption that there is validity to the idea of disseminating artworks that define strategies, as well as tools, produced by different entities, without loss to what Walter Benjamin referred to as their 'aura'.[8] Benjamin's notion of loss of aura informs the possibility of reproductions of artworks being objects of authentic experience. The possibility of reproducing works is a founding strategy in this thesis. I am extremely interested in works where reproduction is a crucial part of the production of the work itself. The work is only ever produced when it is enacted, adapted or complemented. The element of active participation is crucial in these works; individuals need to choose whether and how to engage. The work is thus assimilated into the specific circumstances of the individual, or group. These individuals and, or, their communities, find themselves under a multitude of possible modes of violence and became aware of the possibility of dissent, choosing to enact it through the assimilation and adaptation of these artworks into their own circumstances. The toolkit, in such a context, is a valuable set of conceptual parameters that aid in the application of the necessary artworks.

Dissemination is a key element of the practice proposed throughout this thesis. Without modes of dissemination, the strategies analysed and the toolkit produced, would not be able to be engaged with by individuals in different sections of the distribution of the sensible.[9] Importantly, the 'aura' of a

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[8]   This assumption contradicts in a manner of sorts Walter Benjamin and his 1936 essay 'The Work of Art in the Age of mechanical reproduction'. Benjamin's essay is historically specific. It is relevant to this thesis as it grounds the notion of artwork, its inherent value and authenticity. It does however not reflect contemporary art practices, including practices that account for/ or may require reproducibility of the all or part of artworks. It does not take into account networked societies, the speed of information, the rhizomatic nature of knowledge dissemination, and the possibilities that said developments in society hold. Digital artworks, produced as computer files, are a good example of work that is not fated with loss of Aura. Conceptual work, such as Martin Creed's *Work No. 88* show how an artwork can be serialised, in accordance to the authors wishes also without loss of aura.

[9]   Rancière's distribution of the sensible will be discussed further down in the introductory

reproducible artwork, as defended in this thesis, is present in each act of its implementation.

I propose to explore the possibility of politicity by individuals outside their place in the distribution of the sensible, and how in doing so, emancipation of the self and of one's community from different modes of violence is assimilated by society at large.[10] The questions 'What is an individual?', 'What is the individual's relation to community?' and 'How do individuals interact with each other in relation to community?' inform and produce knowledge that is essential to this thesis. The role of the individual, and the subsequent questions, arise from points of tension experienced in the case studies. Also of importance are subsequent inquiries into the nature of these individuals: What are the social roles, overt or opaque, that constitute the social/ political/ personal/ economic interactions that occur? What systems are present in those interactions? Can those systems be adapted to improve those same interactions? Is it possible to effect change without dissenting from those systems? What happens when there is a necessity for dissent? And finally, can the modes of dissent proposed for those specific situations be disseminated or adapted?

Dissent may be necessitated against various forms of everyday violence. It may be necessary for individuals and communities to question their surrounding structures of power in order to improve, not only their own situation, but to create possibilities for others to empower themselves in relation to those same structures and modes of violence.

By asking these questions I hope to achieve a possible mode of emancipation of the self from socio-political-historical violences. I imagine a gradual deconstruction of predicates, and along with them, the re-definition of

chapter, in the literature review sub-chapter.
[10] 'Politicity' is a term employed by Etienne Balibar in his book *Violence and Civility: On the Limits of Political Philosophy* that implies the capacity for politics to be transformed into actions. Balibar, refers to this term as an analogy to historicity, as represented by history presented by tendentional politics. Balibar 2015, P28.

the hierarchical structures maintaining these predicates as modes of community construction and population control. The possibility of cross-pollination through the dissemination of knowledge in the form of pre-prepared tools and strategies, promotes self-emancipation, and as such empowers community/ies.

Would the emergence of cross-pollination within the distribution of the sensible drive society towards a fairer, more equitable space in which to live, or would it further radicalise institutions of governance towards a tightening of procedures of social control?

These questions serve throughout the thesis to build the argument to answer the already introduced query: is it possible to emancipate oneself from forms of systemic socio-cultural-politico-historical violence that define an individual according to his, or her, own position in the distribution of the sensible?

Methodology

When beginning this research I set out to explore the political in relation to one's own place in society and how an individual may reach beyond his or her own particular situation to enact politicity. I found it necessary to define what is an individual, both in relation to himself or herself as well as in their relation to society at large. As a result I have developed three key concepts — *dispositif-of-dissent*, *able-agent*, *universim*. These concepts are at the core of this thesis and are derived from both becoming better acquainted with works produced by artists other than myself, as well as by considering theories by George Agamben, the anonymous collective Tiqqun, and Gilles Deleuze that analyse how individuals are constructed. This construction is defined from a perspective abstracted from socio-politico-economical-cultural predicates.

I imagine the three key concepts used in this thesis as key constituents of my own conceptual toolkit. In articulating a notion of a toolkit that might be mobilised as a form of self-emancipation I draw on Michel Foucault's notion of a toolbox.

> I would like my books to be a kind of tool-box which others can rummage through to find a tool which they can use.[11]

The three concepts within my toolkit emerged from three major areas of focus. The first area was my own practice. The second was the process of researching and writing about other artists, their artwork and their motivations. These particular artists come from different geo-political locations, different historical-political temporalities and exist in different intensities and modes of political violence. Each responded to their personal and communal situation in a manner that is of significance to this research. I do not claim these artistic practices to be examples of the toolkit in action, or to fit in a toolbox of sorts, I do however acknowledge that the sum of their parts enabled me to envisage the toolkit proposed in this thesis. The third area of inquiry reflects my exploration of theory which I draw on as a practicing artist. I draw on the following concepts and the theorists that have articulated their significance: dispositif (Michel Foucault, Gilles Deleuze), form-of-life (Giorgio Agamben, Tiqqun), and the problematic idea of Universals (Brian Kuan Wood, Martha C. Nussbaum).

I adopt a dialogical approach throughout this research exploring the relationship between my practice and the practices of particular artists who have been of significance to my artistic trajectory. I adopt a similar approach to Foucault; through the process of producing work and formulating a toolkit I aim to open up further engagements and dialogue. The toolkit, is proposed as a methodological approach to act in relation to everyday urgencies.

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[11] Foucault 1994, Pp523-4

Structure

This thesis is presented in a classical humanities mode: introduction, a presentation of the ideas behind the research and the proposed toolkit, including sub-chapters on methodology, structure, and literature review. Within the literature review, I propose three theoretical terms by which to better engage with and understand the possibilities raised by this thesis. These three concepts are referred to throughout the text collectively as the 'toolkit' or individually as *dispositif-of-dissent, able-agent* and *universim*. The toolkit should be considered as one of the end 'objects' of this thesis.

The introduction is followed by six case study chapters, describing and analysing work by artists that have informed the development of the toolkit, highlighting their relationship to the three aforementioned concepts. Whilst also taking care not to force these artists and their works into the logic proposed in the toolkit.

I then introduce in chapter seven the exhibition *Oikonomia: A Matter of Trust* at the National Museum of Contemporary Art in Lisbon resulting from my practice-led research. This project proposes a conceptual strategy, devised in alignment with the toolkit, in the form of a silk artwork. The exhibition exemplifies a mode of dissemination of the conceptual element of the work through art world networks.

Finally, in the conclusion I highlight the three key concepts developed as a consequence of this thesis, how they are in themselves part of the conclusion, and how it was necessary to loop them into being part of the introduction of the thesis to better express my analysis of artworks by other artists, as well as to aid me in the production of the works presented in *Oikonomia: A Matter of Trust*.

Literature review

Rancière: *Distribution of the Sensible*

The 'distribution of the sensible' is Rancière's rationalisation of the fact that circumstances affect both the possibility of politicity as well as one's own subjective, or objective, engagement with politics. In the Aristotle example quoted by Rancière in the introduction to this thesis, the involvement of political subjects is contingent on their status as citizens. However, events such as the 2015 refusal by the United Kingdom government to respect the civil right to a democratic vote by British prisoners, in contravention of the European Court of Human Rights have shown that even within the category of 'citizens' there are subtleties that mean being simply a citizen is not sufficient; one has to be the 'right' kind of citizen, with 'right' usually being a self-defined concept by those that hold power.[12]

The historical, social, political and economic roles that have constituted different forms of social, political or economic oppression, whether overt or insidious, situates experiences and forms of resistance to operating powers. Oppressed people form communities, which are themselves defined and limited by the experience of oppression and resistance. For example, women's struggle for emancipation — such as that of the Suffragettes — was in itself conditioned by the limitations imposed by the community of which they were an integral part. Being citizens, did not mean women were allowed the right to a democratic vote, in the same manner that currently, British prisoners also do not hold said civil right.

Rancière writes that Art is restricted in a similar way. An artistic project will only be as political as it is allowed to be, circumscribed by the internal logics of communities, which are themselves delineated by conditions of power.

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[12] 'UK prisoner voting rights breached, European judges rule', BBC News, 10 February 2015 Last accessed 4 March 2017 http://www.bbc.co.uk/news/uk-31356895

Networks and Modes of Dissemination

The socio-cultural-historical contextualisation of the case studies in this thesis allows for a better understanding of the systems of dissemination of strategies of emancipation available in each case study. This subchapter introduces a contextualisation to contemporary modes of disseminations and the role these networks play in the everyday life of individuals.

Rodrigo Nunes argues that the birth of a 'globalised' civil society[13] as per a networked internet-reliant society, has the potential to form a new global forum that bypasses traditional institutional structures.[14] Nunes writes that due to this reliance, movements based on 'spontaneous philosophy' – Occupy, Arab Springs – are able to hold 'co-ordinated collective action'.[15] Furthermore, Nunes believes that that is what 'comes naturally' to individuals in the 21st century, independent of political agency.[16] This natural response is harnessed in Metahaven's *Can Jokes Bring Down Governments?*, a book where the idea of nonsense intersects with the act of being political.[17] Metahaven claims that agency lives in the act of responding through the absurd to the black-and-white acts imposed on society by a world living under 'capitalist realism'.[18] Their argument is that for this current generation jokes and memes are a form of politicisation. They are a demonstration of agency through denial by using nonsense and poking fun at situations.

Every era, every generation, has to construct and reconstruct its

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[13] Rodrigo Nunes's book *Organisation of the Organisationless: Collective Action After Networks* is an interesting example of how the internet changed collective consciousness. Civil society is now able to organise at a pace never before witnessed due to the connectivity and stream of information available through the internet.

[14] Companies such as Facebook and Google have developed and are developing new technologies that allow for a circumventing of national control over the internet. Namely project 'Aquilla' which will see drones fly at high altitudes.
One other interesting exercise about open forums is/ was the exhibition *Making Things Public: Atmospheres of Democracy* at ZKM Centre for Art and Media Karlsruhe, also resulting in a publication by The MIT Press.

[15] Nunes 2014, P8

[16] Nunes 2014, P9

[17] Metahaven is a Dutch design collective.

[18] Term and book title by Mark Fisher.

political beliefs, and subsequent visuals, out of the stuff that surrounds it at any given moment. Protest signs will be made out of the cardboard, paper and textile available at that given time and place at a local hardware store...[19]

The current generation lives in a networked society (networked by internet, mobile phones, and other methods of fast communication), which provides channels of dissemination, as well as contemporary, network reliant, methods of working, such as cloud-based work, skype calls, live streaming, and net-based publishing. These are the cardboard, the paper, and the textiles currently available to express political beliefs.

In Mark Fisher's *Capitalist Realism* the lack of ideological alternatives to a world perceivably more attuned to capital than to people's lives promotes resistance by the internet-reliant generation. Sometimes this resistance takes the form of a refusal to engage, as demonstrated by Metahaven.[20]

Authors such as Rodrigo Nunes and Mark Fisher have, respectively, concentrated their research on contemporary networked societies and capitalism's capacity to adapt, as present and represented in structures such as dispositifs of law and communication, that exist in our surroundings. With awareness of these structures comes the opportunity to utilise them, to act.

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[19] Metahaven 2013, Pp 46-47

[20] Saskia Sassen presented in the Visual Culture Lecture Series 2015 at The Royal College of Art in London, an example of how finance instrumentalised the mortgage market for modest households in the USA, having as a result 14 million foreclosures in 8 years. She humanises it by calculating that in 14 million households around 30 million people have a home. She further puts it into perspective by explaining that this is the equivalent to foreclose every single person in her native country, The Netherlands, twice over. The argument is further supported by explaining the division between banking and financing. One being in the traditional module and the other based in instruments that maximise profit by producing layered derivatives and futures with the sole aim of making something of modest value seem as if it has high value. The foreclosures are a consequence of a correction in the markets. Something that could in theory be part of the algorithm behind instrumentalising modest real estate. One further phenomenon that is taking shape in front of our eyes is the investment of the financial markets in land. Sassen points this out as a separate point in her lecture. I would defend that the coincidence of a housing market bubble explosion and the return of high finance into real estate investment is too much to be as such.
RCA 2015, 26'

Tactical media artists, such as The Yes Men, have managed to do this and so have been conceptually and politically useful to society at large.

The Yes Men work I am here specifically thinking about is *Dow Chemical*. Impersonating a representative from Dow Chemical, The Yes Men were interviewed by BBC World where they announced that Dow Chemical would compensate the victims of the Bhopal disaster — one of the worst industrial disasters in history, where 3,800 deaths occurred immediately and more than half a million people are still feeling the effects of the accident. The Yes Men's action wiped out momentarily $2bn of Dow's stock exchange value. Albeit it did not lead to Dow accepting further responsibility or to commit to help remediate the situation.

With knowledge of the systems already in place, as well as of modes of disruption, dissent and emancipation, people have the opportunity to effect change. That is not to suggest that it is only now that the means of dissemination exist. Francisco Goya's *Disasters of War* aquatints are a good example of mass distribution. These were distributed in the 19th century and exposed the atrocities of the Napoleonic war perpetrated by both sides. In the former Soviet Union, forbidden literature, music and videos were sold on the black market, and passed hand-to-hand, allowing for the general population to have access to information that the institutions of power, such as the Soviet government, did not want them to learn about. The difference today is that for the first time the non-government population has created a network that equals the traditional state networks. Information is now not only filtered down by decree, government or approved media outlets, it is scrutinised, discussed and countered, and new forms are produced wherever and whenever it is needed or wanted.

Referring to Mark Fisher's *Capitalist Realism,* in connection with the life and work of early 20th century artist Aina Onabolu, I suggest how institutional power assimilates actions created by dissenting entities into itself. In my view

this is a further reason why the shock tactics used by Tactical media artists should be set aside to enable the development of longer lasting strategical solutions, more closely aligned with what Fisher exposes as the capacity of Capitalism to absorb dissent into its midst, forever building upon itself.

> In their account of capitalism, surely the most impressive since Marx's, Deleuze and Guattari describe capitalism as a kind of dark potentiality which haunted all previous social systems. Capital, they argue, is the 'unnameable Thing', the abomination, which primitive and feudal societies 'warded off in advance'. When it actually arrives, capitalism brings with it a massive desacralisation of culture. It is a system which is no longer governed by any transcendent Law; on the contrary, it dismantles all such codes, only to re-install them on an *ad hoc* basis. The limits of capitalism are not fixed by fiat, but defined (and re-defined) pragmatically and improvisationally. This makes capitalism very much like the Thing in John Carpenter's film of the same name: a monstrous, infinitely plastic entity, capable of metabolising and absorbing anything with which it comes into contact.[21]

The capacity of capitalism to assimilate presents the biggest opportunity for individuals and their communities to empower themselves. It is through this 'monstrous' capacity that dissenting voices and actions become part of the lexicon inherent to living under *capitalist realism*. This extraordinary capacity to absorb, change perspective, and to be moulded from within, allows a non-stagnant, flexible social culture. Such a culture has the capacity to become either more violent or fairer, depending on the situations that are assimilated. Through disseminating modes of emancipation, these strategies have a better opportunity of becoming part of this lexicon, and as such, have the capacity and possibility of cancelling out some of the very modes of violence that required these modes of dissent to be conceptualised.

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[21] Fisher 2009, P5-6

My proposal

I propose that each and every individual, independent of historical, social, political, economic conditions, has the capacity to formulate political tools/ strategies that can, at the very least on a personal, subjective and micro-level, imagine and facilitate emancipation.

Through *Practices of Everyday Emancipation: an Artists' Toolkit* (Toolkit) I propose to show the possibility of the creation, in a practice-based fine art environment, of emancipatory subversions of social dispositif.[22] I emphasise the preservation and augmentation of an individual's position as singular and equal, independent of background or predicates, a position that is threatened by social dispositifs created outside the control of the individual.[23] The subversions of these socio-politico-economical-cultural structures, and the analysis of their manifestation in real-life practical situations, is channelled into a call for the production of strategies of emancipation, and of self-empowerment. In this thesis I propose strategies through which to conceptualise and enact a fairer form of communal living, aiming to contribute towards a shift in the paradigm present in the 'distribution of the sensible'.[24]

If individuals produce strategies relating to their own specific constraints, and find ways to disseminate them to others, then they may slowly build resistance to current forms of socio-historical and economic violence.

I intend to show how the formulation of a toolkit contributes to the democratisation of common and individual living. This toolkit imagines, and makes apparent, tools that can be strategically and creatively mobilised as counterpoints to modes of institutional power. These tools may be made

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[22] Social dispositifs are here understood as the ways power, institutional or not, in its diverse instances and manifestations, takes shape/ analyses/ produces structures and relationships for the purpose of managing a social sphere.

[23] Predicates are used to describe individuals via broad definitions such as tangible factual observable definition — skin, eye and hair colour — as well as intangible characteristics ascribed to individuals such as beliefs, ethics, moral codes, behaviours, even whims, and penchants.

[24] Rancière (2011d)

available to whomever may need them through different modes of dissemination such as lectures, workshops, exhibitions, downloads, as well as any other means that might be deemed appropriate to the situation in question.

Due to delimitations defining an individual's position in the distribution of the sensible, one might not be able to produce or access tools/ strategies that may require knowledge and freedoms from a sphere of the 'distribution of the sensible', other than the individual's own. If dissemination channels are put in place, then these tools/ strategies, produced by others within their own spheres, become available to all. These same individuals may also produce tools/ strategies within their own delimitations and disseminate them if they so choose. The collected assemblage of individual efforts has the potential to create tools/ strategies for the use of all that choose to deploy them. This is a step-by-step strategic approach striving to broaden the influence of individuals in the societies they inhabit, whilst allowing for the 'distribution of the sensible' to occur. A process that through minute gestures, and engaged encounters with others, sets out to open up spaces for critical, conceptual, and imaginative practices that seek to re-think the struggles and obstructions of everyday life and experience. The oppressed, as Paulo Freire calls the peoples living under forms of institutional violence, are in this way the producers, the enablers, and the receivers of tools and strategies for fighting the perceived oppressor. They can resist and they can gather enough knowledge and find ways to dissent. As 'people subjected to domination [they] must fight for their emancipation'.[25]

Freire's pedagogical teachings are essential to conceptions of emancipation or dissent. This emancipation from diverging and diverse forms of violence is better served through the well strategised distribution of useful knowledge, be it as a tool, a concept, or a theory. Tactical media's artists' methods, demonstrated superbly by The Yes Men,[26] define a mode in which

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[25] Freire 2005, P 86
[26] Refer to P20

art practices can produce an immediate outcome and distribute a specific message. The work of The Guerilla Girls is also a great example of how to employ a tactical raising of awareness, as they use simple tactics to expose gender bias in the art world.[27] I am however more interested in how practices can be effectively strategised into producing tools that enable a longer-term empowerment of individuals, and consequently their communities through a constructive pedagogical empowerment, rather than producing short term tactical strikes.

It is through the collectivisation of these individual efforts that this struggle is possible. This is the bond between people as I interpret it in this text. Bonds and community are here interpreted as bonds between people with common goals in opposition to bonds formed by common predicates such as the ones defining nationality, race and culture, and which are gradually loosened as individuals emancipate themselves from the self as being defined by predicates.

To this effect I felt it necessary to understand what sort of individual is able to break the status quo of his or her own linear engagement with the world at large — as well as with his or her own intimate relation with the self as formed by closer negotiations of power with other individuals under the same predicates, and/ or socio-historical-economic-politico conditions. How would this individual be able to discern, conceptualise, produce or enact, tactical (short-term) or strategical (long-term) engagements necessary for the end goal of living in a more accountable, freer, and more egalitarian society? All the while taking into consideration the dangers that claiming a solution to be universal would entail.

My own personal approach, which is influenced by my own position within the distribution of the sensible — that of a practicing artist born in a

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[27] Guerrilla Girls is an anonymous collective set up in 1985 of women artists, writers, performers, as well as other arts professionals, with a fluid membership, set up to fight sexism and racism in the art world. Their collective work aims at producing social change through actions, humour and provocation.

country with a strong colonial history — was to analyse works and modes of acting and engaging by other practitioners. Practitioners, such as Aina Onabolu (1882-1963), Theaster Gates (1973-...), Claire Fontaine (founded in 2004), that in different ways have produced modes of engagement that can be employed and further developed.

Through looking, absorbing, and trying to understand the different positions and engagements that led these artists to respond to specific situations, I aim to define key characteristics related to this engagement. These are here introduced as *dispositif-of-dissent*, *able-agent*, and *universim* which form the toolkit that I propose. In keeping with the spirit of this text, these characteristics could, in theory, be further developed, manipulated and complemented to suit different engagements and necessities.

These three terms are tools arising from my analysis of several case studies. In a reversal of the original temporality of their production, these tools are here presented as essential elements to better understand the same case studies from which they originated. My research resulted in a circle of thought, with some of the original conclusions included here as a means to look at, analyse and understand the thesis as a whole.

In this way, I hope, to be able to better demonstrate that although I am producing these tools from my position as an artist-researcher, they are valid in different fields for different individuals within their own place in the distribution of the sensible — diverging from tactical media practitioners, such as The Yes Men, and adopting an open source, creative commons, style of published practice.

Toolkit?

Toolkit is a term used to define a set of tools for a specific result. In this thesis, the idea of a toolkit is used to metaphorically demonstrate what I as the author of this text, wish to explore. A broader visualisation would require me

to propose this thesis as a toolbox, filled with independent tools, as well as toolkits. I believe it is of worth noting that at any moment independent tools may be assembled as a toolkit, that is part of the nature of choosing tools to do a job. This situation is as true for the tools of a mechanic, as well as a writer and an artist-researcher.

I suggest that there are two strata of tools in this research: the first consists of the three key/terms assembled in the toolkit; the second is composed of strategies, found in the case studies, such as Cildo Meireles's banknotes project, as well as in my own practice.

The term toolbox appears in the work of Michel Foucault. In his essay, *Prisons et Asiles Dans le Mécanisme du Pouvoir*, Foucault specified that he wanted his 'books to be a kind of tool-box which others can rummage through to find a tool which they can use however they wish in their own area'.[28] He emphasises this objective by stating, 'I don't write for an audience, I write for users, not readers'.[29]

Informed by Foucault, I am also writing for users, not readers. The objective of the toolkit is to facilitate a better understanding of the conceptual conditions/ reading of the forms of artistic practice I promote with this thesis. The development of the toolkit into a distributable, self-contained entity forms an integral part of my objective. This objective, a specific toolkit, is a work in progress; it is an open source/ creative commons proposition where what I am proposing may be challenged, developed, re-conceptualised and discussed. Therefore, more key-terms could be added according to need, and the current ones adapted, or perfected. These needs will be determined by the implementation of the toolkit in a practice-based environment, and, above all, by who is implementing it, and, as I hope is already established, from whatever position within the distribution of the sensible, they are situated.

Foucault's wish, to have his *oeuvre* used as a toolbox for others to use towards their own ends, has systematically succeeded, as shown in the essays

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[28] Foucault 1994, Pp523-4
[29] Ibid

on dispositif and form-of-life by Agamben and Deleuze referred to in this thesis. I will demonstrate throughout — paralleling Foucault's desire — that through the employment of this toolkit it is possible to perceive and even induce cracks in Ranciére's distribution system. And that although an individual is situated within specific societal confines, they may produce strategies that reach beyond their own control, knowledge, or even desires.

A toolkit develops according to necessity. It is envisaged as a place where individuals 'can rummage through to find a tool, which they can use however they wish'.[30]

Three Tools

The following three texts should be read as interdependent. The first of these, titled *Dispositif-of-Dissent*, analyses how through becoming aware of dispositifs of everyday social conditioning we may subvert them into becoming *dispositifs-of-dissent*. In the second of the three texts, entitled *Able-Agent*, the analysis is focused on the theoretical forming of an individual: more specifically, the kind of formation and person to which a *dispositif-of-dissent* would appeal and be useful. In the third text, *Universim*, the idea of exceptions to universals is addressed through investigating language, and more precisely, translation and re-interpretation.

These three texts represent a mode of analysing possible future art works. They are abstracted from real situations whenever possible, and only use external examples when it is deemed to aid the understanding of the terms more effectively.

I do not claim this to be a complete, un-alterable and perfect set of tools. This is simply a beginning, and is my contribution to what I hope will develop, and be improved by others more qualified than myself within their own specific areas of interest and knowledge.

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[30] Foucault 1994

Dispositif-of-Dissent

Gilles Deleuze describes dispositifs by inviting the reader to imagine thousands of lines moving in every infinitesimal direction, in all shapes and sizes, with some creating points of intersection.[31] He tells us to imagine each of those lines representing something. This could be an institution, a law, an ideology, even something as banal as a radio player or a spoon, a banknote, the learning of a painting technique, urban policy, or an organised time system. This world of lines is all around us and represents all that we have and know, our behaviours and social interactions. These lines, as described by Deleuze, when intersecting, need to negotiate their positions and their content with each other. This negotiation might result in the creation of a new line, and that line will in itself create further interactions and further negotiations.

Most people can choose to acquire a certain mastery over these dispositifs, a mastery that entails knowledge and perception of specific systems and their formative components. Dispositifs exist to allow people to live as groups and individually in relation to each other. These relationships between individuals or groups are shaped by perceived power dynamics, and encompass negotiations between their forms-of-life (a concept discussed in *Able-Agent*)[32] and the structures created to support modes of communal living, both material as well as ephemeral. The banknotes that Cildo Meireles (chapter two) altered are an accepted form of stating an opposition, they are a dispositif that enables daily exchanges between forms-of-life. The colonial policies mentioned in chapter one which discusses the life and work of Aina Onabolu, as well as their consequences, are also negotiated modes of power. These negotiations are made possible due to being immersed in dispositifs accepted by all, even if subconsciously. We all interact with these dispositifs, whether by abiding by them, by refusing them, or by learning how to

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[31] Deleuze 1991
[32] P31

manipulate them.

Our perceptions of dispositifs tend to be related to our personal circumstances. Many dispositifs have no apparent impact on our lives, we may not be aware of their presence and reach. As an example, consider the thesis that you are reading at the moment. The materials, equipment and techniques used to print it, the learning and manipulation of a written language and the reasons behind writing this thesis in the first place, the academic techniques necessary to be able to research and write it, and the evolution of these techniques, are all necessary for me to present this thesis and for to you to read and evaluate this paper. All of these are elements that thrive in different modes of dispositifs: they relate to the material, and the social, and to power, to hierarchies, modes of assessment, and values offered and received.

Different personal circumstances inform different levels of awareness of these dispositifs. The art collective Claire Fontaine (chapter six) recently published a book entitled *Some Instructions for the Sharing of Private Property*, a manual for picking locks, explaining several of the instruments of the trade and ways to make use of them.[33] This publication is in itself an intentional act of defiance of the dispositif of Law. This act is an example of a *dispositif-of-dissent,* or a trigger that if followed would become a *dispositif-of-dissent,* and which is a strategy employed by individuals or organisations to allow dissent against a dispositif without actually breaking it. A locksmith understands the law that governs his, or her, work, whereas a layperson is likely to be imprisoned if caught using a locksmith's instruments to gain access to premises other than their own. Claire Fontaine's project introduces an interesting perspective, that of empowerment through knowledge and that of reaching the limits of the law without breaking it. Tiqqun, an anonymous collective of writers publishing in an eponymous journal, wrote that in the act of committing an illegality, as for example the act of holding locksmiths'

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[33] Claire Fontaine (2011)

instruments with intent to use them, an individual becomes aware of the surrounding dispositifs.[34] The presence of the laws that govern the space where the illegality was committed are felt by the perpetrators at the moment of breaking that law. This makes the perpetrators aware of the dispositif implemented to control the limits of their actions, allowing for a new relationship with said dispositif. In the United Kingdom, for example, it is not illegal to own lock picking equipment, but it is illegal to have instruments for the purpose of committing a burglary.[35] The law, in this case, is the dispositif that defines both what can be considered intent, what is acceptable in society, and what are the consequences for the individuals who have found themselves at the limit, or in contempt, of this law. Tiqqun claims that the moment an individual becomes aware that he or she is about to, or is, breaking the law, is the moment that an individual becomes aware of his or her own position in relation to the law as a dispositif of social control. This includes the constraints on behaviour and an awareness of one's own autonomy or complacency in relation to those constraints. Claire Fontaine empowers individuals with what could be considered a deterrent of sorts, where the individual becomes capable of breaking a specific law, and can choose to implement, or not, that knowledge.

Another aspect on the nature of dispositifs can be demonstrated in a comment by Marine Hugonnier, an artist who I will further discuss in chapter four. Hugonnier claimed in an interview with Hans Ulrich Obrist in 2011 that maps are produced for a specific time period and should only exist for as

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[34] Tiqqun was a radical left-wing French journal which sought the construction of an alternative mode of living in community and which was dissolved in 2001. It was composed of several anonymous artists, philosophers and activists. The collectives Claire Fontaine, Bernadette Corporations, the Invisible Committee and The Imaginary Party are all related to Tiqqun. Tiqqun's online archive was hosted within Claire Fontaine's website until quite recently, and it is still possible to find numerous dead links such as http://www.clairefontaine.ws/tiqqun/Theorie.pdf online. The word Tiqqun became identifiable as a way of doing things, a subjectification of its ideology. Tiqqun's only two published issues were subsequently disseminated via the internet freely as well as re-printed by, amongst others, semiotext(e) from Los Angeles. Tiqqun (2011) P180

[35] *Theft Act 1968 – Possession of Housebreaking Implements, etc.* United Kingdom legislation

long as they are pertinent.[36] Dispositifs share the same temporal limitations; a dispositif should be reviewed, replaced, or dismissed as necessary. When a dispositif is no longer relevant, due to societal, technological, ideological, or material changes, it becomes a target of dissent. I believe this is a natural result, *dispositifs-of-dissent* allow for the evolution of dispositifs and prevent them from becoming stagnated whilst at the same time allowing for individuals to be empowered in relation to the original dispositif.

Able-Agent

An *able-agent* is any individual who shows agency by creating, enacting, disseminating a *dispositif-of-dissent*. The term *able-agent* is formed owing to the manner in which forms-of-life are themselves created — through individual relationships and interactions with others.[37]

Agamben offer the following explanation to the creation of forms-of-life:

> Only if I am not always already and solely enacted, but rather delivered to a possibility and a power, only if living and intending and apprehending themselves are at stake each time in what I live and intend and apprehend — only if, in other words, there is thought — only then a form of life can become, in its own factness and thingness, form-of-life, in which it is never possible to isolate something like naked [bare] life.[38]

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[36] *Marine Hugonnier in conversation with Hans Ulrich Obrist* (2011) 9'35"

[37] The term *able-agent* was developed with Tiqqun's definition of form-of-life, present in *Introduction to Civil War,* as a background.
Tiqqun describe a form-of-life as the 'elementary human unity', the sum of the body, its penchants, and the results of those same penchants. When a body inclines towards something due to a penchant, it creates a negotiation that moves between apathy and dejection. The negotiation creates a form-of-life. The body can hold several forms-of-life concurrently.
Tiqqun's definition is in itself informed and based on Agamben's own definition in 'form-of-life'.
For more information please see Tiqqun (2010).

[38] Agamben 1996, P155

While according to Tiqqun, a form-of-life occurs as a result of the polarisation of bare life.[39] The polarisation of bare life occurs in the power relations between individuals, their mutual recognition as individuals, and the verbal or non-verbal lines of communication between them. This is what Tiqqun calls 'Civil War', the eternal confrontations of forms-of-life between individuals, not allowing for a neutral position, as even a supposedly neutral position pertains agency and therefore is not truly disengaged as such. Form-of-life relates 'not to what I am, but to how I am what I am'.[40]

The lines of communication between two individuals are determined by how an individual's penchants induce him or her to incline towards another individual and to receive immediate inclinations in response resulting in empathy or abjection between the two.

Imagine a dinner party where you do not know all the guests. As the dinner progresses you start to develop conversations, you form opinions of the other guests and you establish a dynamic relationship with each of them individually. The relations formed by inclinations are transformed into a mediation of power where one individual asserts his or her autonomy over the other. Form-of-life emerges out of the resulting negotiation between the inclinations: its acceptance or not, and the response by the other person — in this way, a form-of-life can be said to act and evolve itself through a similar dynamic to a dispositif.

The way you perceive the other guests informs your own behaviour towards them. Your behaviour towards another is not always logical, it may arise out of instinct, and this instinct is a penchant.

Penchants exist, in opposition to a dispositif which occurs when a negotiation is needed, not so much out of need but causality. They do not

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[39] 'Bare life' is here understood as per Giorgio Agamben's explanation of the concept in his seminal essay 'Form-of-Life' included in the book *Radical Thought in Italy*. Agamben 1996 For Agamben, bare life is defined by the recognition of different forms-of-life though common predicates. For example, the way a government speaks and acts towards the population inside its territories via grand predicates as race, ethnicity, class, wealth, colour, religion, etc...

[40] Tiqqun 2010, P8, point 5

need to be logical, structured or translatable into words. Penchants may be sensorial and may occur in any situation. Penchants, and the inclinations formed alongside them, may be loaded with feelings arising out of illogical attractions or repulsions to things, situations and peoples. This is a situation that can also be demonstrated as the power of art to seduce at an elemental level, that is the non-verbalised language of art that José Gil discusses in his book *Art as Language*.[41] A language that resists any attempt at verbalisation, lacking translatable verbal coherence. A language of affects, and metaphors, a language of penchants.

A simple walk down a road produces lines of communication, and new relations with the outside world. Francis Alÿs explores those lines, and the different negotiations that they provoke through his *Green Line* artwork which is discussed in chapter three. In *Green Line,* Alÿs is the first to negotiate those particular lines of communication by beginning a route he was inclined to initiate. Then, through the act of documenting his own walk, Alÿs invites others to interpret and comment on his own original inclination — negotiating in this manner with a perceived response. The final stage, is the next level of engagement, when the commentators, who were inclined towards Alÿs and his work, are themselves shown to be engaging with it, via commentary of the video documentation. In this way Alÿs creates an opportunity for the general public to incline, engage and negotiate with the information he has provided. Alÿs expertly utilises several layers within *Green Line*, first as the performer walking the city, and then as the interviewer finding links between the historical context of the geographical space, the recorded performance of his own making, the interviewee and the interviewee's own knowledge and personal history.

Tiqqun claims that '[t]o embrace a form-of-life means being more faithful to our penchants than to our predicates'.[42] A penchant is an affect, an inclination which cannot always be explained in words. I do not entirely

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[41] Gil 2010 (In the original Portuguese *A Arte Como Linguagem,* untranslated book)
[42] Tiqqun 2010, P22

agree with Tiqqun on this point. For example, art, following the arguments of Gil, should be placed in the category of affects, irrational attractions and abjections owing more to penchants of the viewer than to coherent thought processes that are translatable into words. I believe this not always to be true. Penchants are formed under the influence of previously negotiated forms-of-life. The accumulation of forms-of-life in a body mould personal tactics and strategies for future negotiations. Some penchants might be so informed by previous forms-of-life, that they become strategies for negotiation. These are predicate-penchants; a good example would be a person dissenting from his or her own irrational antipathy to someone else, and forcing a positive outcome to the relationship being negotiated due to some inherent benefit to said negotiation.

These predicates, born out of inclinations and as such, informed by penchants (inclination-predicates) become strategies of negotiation in the 'Civil War'. The act of their formulation allows for an approach to making a form-of-life indivisible from bare life, the realisation of what Agamben defends a form-of-life to be. Tiqqun claims penchants form the inclinations, while predicates are to be avoided. Predicates constrict a person into discrete delineating categories: such as blond, Portuguese, artist. These categories create superficial differences between individuals, and allow for individuals to be categorised into manageable but no less arbitrary groups depending on the needs, or even inclinations, of a sovereign or other social institutions. The act of defining someone, for example by colour of skin, immediately creates artificial categorisations. The consequence is that individuals are perceived and treated as bare life, not as who they are but by what they are perceived to be: individuals become to others what their predicate indicates them as being.

This is not necessarily desirable as it implies or indeed creates, firstly, groups and factions and, secondly, power struggles between those groups and factions – for example, white versus black – independent of individuals'

forms-of-life, their ethics and their penchants for others. An essay that impressed this upon me, giving South Africa's Apartheid as an example of human categorisation, is Immanuel Wallerstein's *A Construction of Peoplehood: Racism, Nationalism, Ethnicity.*[43] Importantly, Wallerstein's essay supports my decision to study individuals, and their formation through inclinations and penchants, instead of through theories based on predicates such as nationality, colour and religion.

Defining someone by predicates is an act of verbal violence, an agreed form of communication between groups of individuals, informed or not by external factors to these groups. Predicates are for this reason considered less desirable as they ignore the specific in favour of generalisations, which individuals and institutions could use strategically — and are transferred from language into the psyche. As Wittgenstein writes:

> 'So you are saying that human agreement decides what is true and
> what is false?' – It is what human beings say that is true and false; and
> they agree in the language they use. That is not agreement in opinions
> but in form of life.[44]

I must here introduce the term 'form of life' as being different from 'form-of-life', if I am to be able to show how an individual is moulded in relation to the circumstances he or she inhabits. An agreement in forms of life itself presupposes an agreement between people enlisted under the same law. Form of life differs from form-of-life in that the former is the definition of an individual in his or her relation to the Law of man and god as defined by a particular group of individuals. If I find myself in the house of someone else, I must comply to a certain extent by the host's house rules, as well as by the rules of society at large. Non-compliance means exile, or alternative consequences. The latter, form-of-life, is defined by the individual in its relations to all that can be related to, in a negotiation of affects, predicates and inclinations, a giving and taking of personal relationships with everything

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[43] Wallerstein 2011
[44] Wittgenstein 1998, P1012

and everyone else. A position that enables you to dissent when not in agreement, no matter who is the host, or what are the host's rules. Form of life entails submission to a 'greater' order, be it state or god, it is connected to the concept of citizenship. Form-of-life entails no such submission, it is formed by interpersonal relationships and is independent from place, location, loyalty and subjugation, although these might be attenuating circumstances to its formation. Plato writes in *Phaedo*, one of his Socratic dialogues, that the form of life as well as the gods and the soul are immortal.[45] He goes on to say that as such one must take care of the way one lives, not deviating from the laws of god and man. It is in *Phaedo* where Plato describes how his master Socrates, when given the chance to escape with his life instead of being put to death for not complying with a flawed law, preferred to face his death to maintain his form of life within the 'right path', as any deviation from the Law would question his form of life.

Predicates and stereotypes, modes of looking at people as bare life, are used to generalise, to define people according to perceived differences, to establish a conception of an Other. The need to show differences helps to define where an individual, i.e. each of us, belongs. This creates a perception of the self and the Other, defined by stereotypes that apply to all.

Tiqqun uses the expression 'the crack' to explain what happens when a person lets herself or himself be held by a sole form-of-life, living and assuming predicates to define the self and others. It argues that the 'most rabid hostility towards forms-of-life' comes from the one-dimensional game of identities and differences promoted by falling into a position of inactive familiarity.[46]

I would therefore suggest that emancipation is the only way forward. Only through an emancipation from the systems that produce and maintain predicates and stereotypes, can a form-of-life never be isolated from bare life. Only through emancipation can bare life, the individual without singularity

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[45] Plato 2013
[46] Tiqqun 2010, P9, points 7, 8 and gloss.

never again be part of the equation of institutional power relations. To move in this direction, contemporary behaviours need to change. It is not enough to think, comprehend, and live; it is necessary to create, manipulate, produce, propose, alter and act. Individual political emancipatory agency is key. Artists engaged with tactical media, as well as socially engaged artists, are part of a reactionary trend situated in a similar position to my own practice within the distribution of the sensible. The possibility of political action in art, can also be found in less overt gestures in the work of Onabolu's drive to teach himself and others fine art (chapter one), Meireles's adoption of systems in existence (chapter two), Alÿs's strategical layering of meanings and interpretations (chapter three), Hugonnier's exposure of existing dispositifs, with *Towards Tomorrow* (chapter four), Claire Fontaine's production of a manual (chapter six), as well as in my own work (chapter seven). These are all gestures and reactions that take small steps in different emancipatory directions.

The defenders of the status quo, called 'Empire' by Tiqqun, inhabit a fixed world of nations, ethnicities, races, and cultures. Identity and difference emerge and coalesce through the creation of blocks: I am from this one, you from that one, we are different; I am from this one, so are you, we are the same. The individual identity is trampled in favour of easy categorisation and geopolitical and economic strategies of control.

Through each penchant and its subsequent logic, we build a rapport, we build forms-of-living which are particular, independent, which adapt to certain circumstances, and inform our relation to the world. Logically, these negotiated penchants inform the ones that follow. The creation of a form-of-life is never from a position of zero knowledge. The more a body is filled with different forms-of-life the more complex a penchant is. With this idea in mind, the *able-agent* is born at the moment an inclination develops and, at the risk of sounding contradictory, a predicate as strategy is consciously attached to the inclination. This is conscious action, or reaction, and is a demonstration of individual willingness to change strategically through building upon our

inclinations. Meireles shows this willingness when he develops his artwork *Insertions into Ideological Circuits,* as does Theaster Gates when he decides to mix his practices of art and urban regeneration (chapter five). When an individual chooses to assimilate the same strategies that institutional — political and economic — power employ predicates for — that of attributing categories and characteristics as a form of identity formation — then the possibility of changing the status quo arises. There is a temporary break with the logic of immediacy that the usual penchant inclinations offer. This temporary break creates the possibility of implementation by an individual, in its relations to others, of an inclination-predicate. An inclination that as it inclines towards others offers a *dispositif-of-dissent*, if the inclination is mutual, then it produces a new predicate: that of the forms-of-life that can be characterised by their willingness to strategically act, a category of form-of-life that I refer to as *able-agent*.

The predicate claimed here forms two distinct groups, the *able-agents* and everyone else. But to be an *able-agent* does not mean to be fixed to a single form-of-life. An *able-agent* acts and reacts to need with agency, he or she adapts to different socio-political and temporal situations. The *able-agent* is not simply a form-of-life, rather, as with the concept of form-of-life, a body is able to hold more than one *able-agent*. The *able-agent* has particularity in that the linear power relation that helps mould forms-of-life, is in the *able-agent* open-ended. The *able-agent* proposes *dispositifs-of-dissent* to whomever is willing to engage and listen. The line departs from the individual and does not require another individual to confront, and as such to help form the *able-agent*, as with form-of-life. The *able-agent*'s strategic penchant is launched for all that choose to act upon it. They choose to solve a situation instead of waiting for the negatives in their surroundings to materialise, and they choose to counteract the violence that is newly formed, or that is imbued into the very core of societal behaviours. The choice to act, to rebel, to dissent, to find modes and ways of divulging, proposing, assimilating,

promoting possible solutions, awareness raising tactics, calls out for engagement from others in a better position to find solutions. This type of inclination, informed by previous negotiations, allows for an activist stance: one has the possibility to disseminate something that might improve the balance of power present in a stratified society in which bare life is 'present'. The inclination-predicates, conceptualised into strategies for specific ends, can be launched and activated by the *able-agent*. The most obvious example here is the production of this thesis and formulating terms that enable a better understanding of a specific mode of production — *dispositif-of-dissent, able-agent, universim* — with reference to a vast literature produced by others. It can be assimilated by whoever wishes to do so, irrespective of location, culture, geography, and status. The possibilities of this toolkit are only limited by how far an individual is willing to promote, create, adapt, and challenge sovereign laws and social mores.

Agamben's definition of a form-of-life,[47] is impossible while Empire lives — and I say 'lives' intentionally. Empire exists, in its different forms, because of the men and women who perpetuate it.[48]

Universim

Universim: generally, of universal application.

The word *ūnĭversim* was translated into the English language in 1982 by the Oxford Latin Dictionary (OLD)[49] as being the Latin adverb for *ūnĭversus*, which translates as: generally, with universal application. Its introduction into English in the context of this thesis arises out of the necessity to express the idea of exception in the application of universals. I do not wish to claim that the artworks produced by myself, or the artworks that others

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[47] Agamben's definition of form-of-life as defined in the essay 'form-of-life' in Agamben 1996.
[48] Empire is here perceived as the result of historical creation of social dispositifs of control. *Dispositifs* produced, bettered, tightened, due to a desire and need of individuals to live in community. Empire is thus made by man in its crudest time-lapsed sense.
[49] Glare 1982

might produce in the future in relation to this thesis, are of universal application. They are, however, produced to allow for an adaptation into 'a story about what seems to be part of any life we will count as a human life'.[50] Martha C. Nussbaum's list stating what she believes are essential truths about human life, unquestionable characteristics such as mortality, desire, the construction of the self though interacting with our surroundings, the mere fact that we need a body, and that that body has undeniable functions such as the need to eat and drink, are facts that are not deniable in their universality of the human condition. But to believe that the artworks or the tools produced will ever be as universal, would problematically replicate the insensitive claims produced by historical European expansion and colonial policies. However, I distance myself from the assumption that nothing, other than what Nussbaum describes as the Human life condition, is universal.[51] I am also of the belief that some things have the potential to be adapted into an almost universal position, such as a metaphorical kind of skeleton key — in itself dependent on a series of premises, such as the lock itself, its maker, its security features, its shape.

Within this thesis, the logic for the use of *universim* arises from the necessity to explain the last part of the equation: *dispositif-of-dissent* > *able-agent* > X. X being equivalent to the qualities present in the dissemination and assimilation of a *dispositif-of-dissent* by an *able-agent*. These must take into consideration the problems of imposing on others what is surely not an absolute solution for all situations. The pitfalls of assuming that there can be a universal solution must be avoided. The spread of universalisms such religious 'absolute truths' and the spread of Western ideas of civilisation through European colonial expansion are examples of the danger of imposing a perceived universal solution. Exception, adaptability and flexibility must then be part of the characteristics that X holds; what would be the point of creating a tool for our personal emancipation if we could not extend it to others,

[50] Nussbaum 1993, P. S55
[51] Ibid, Pp. S55-S59

without ever losing its agency, its ability to exercise, whether by choice or need, its dissension and above all, its pertinence?

A universal which allows for exception is what is claimed for X. Hence the appropriation of the adverb *universim* to reflect an almost universal; a universal which acknowledges exceptions. Analysing the OLD's translation, it may be read as meaning something that in general has universal application, or it may be read as translating into 'generally' and/ or 'of universal application'. The first example allows for a more fluid reading of the state of exception, as the reading of the translation will mean that the universal something is for the most part applicable. The comma used in the *universim* definition clause, instead of a semicolon, presents a discursive pause emphasising the word 'generally' as an adjective to the proposition of universal application. The second reading, regards the clause as comprising two separate definitions. This reading is the underpinning of the interpretation I give to *universim*, that is, that 'generally' allows for an almost, but not always, absolute. The online Oxford Dictionary defines 'generally' as: in general terms; without regard to particulars or exceptions.[52] 'Generally' is an adverb of 'general' which in turn means: affecting or concerning all or most people or things in a group.[53]

The fact that generally does not regard particulars or exceptions, is in itself an acknowledgement of the existence of these particulars and exceptions. If a *dispositif-of-dissent* is generally launched by an *able-agent*, then anyone who has a particular need or interest might incline towards it and assimilate it. Not regarding something does not mean not allowing it. It simply means that the something is allowed to be universally applicable, in the sense that it is launched universally awaiting *able-agents* to assimilate it and give it continuity and use. The particulars relate to the reaction and need of the

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[52] Oxford Dictionary Online, definition of 'generally'. Accessed 6 June 2015
   http://www.oxforddictionaries.com/definition/english/generally

[53] Merriam-Webster dictionary online. Definition of 'general' Accessed last 6 June 2015
   http://www.merriam-webster.com/dictionary/general

receptive forms-of-life. They may choose to accept, or not, the *dispositif-of-dissent*, the tool, as promoted by the *able-agent*.

Universim allows for relief from universals. *Universim* accounts for the possibility of exception. It is permeated in the nature of its translation, and in the texts of this thesis its meaning is: an almost universal which does not impose itself as an absolute, allowing for local adaptability, as well as to its complete and utter refusal, and in case of need, its transformation.

Chapter 1

Introduction to: Aina Onabolu's life and work; radical pedagogy; predicate based identity and prejudice; individual emancipation as a trigger to communal betterment; *able-agent.*

Aina Onabolu: Appropriation as Emancipation in Colonial Nigeria

Aina Onabolu (1882-1963), was a British colonial subject, he was a Yoruba of Ife ancestry, and is widely known as a pioneer of modern Nigerian art.[54] Onabolu is a major figure of art pedagogy within the context of British colonialism in Nigeria at the beginning of the 20th century.[55] His life and art is included in this thesis as an example of how an individual's promotion of social change, though learning to navigate dispositifs of control, can produce *dispositifs-of-dissent*, which affect and advance individual and communal emancipation. Onabolu countered, through engaging with the system of governance, the established paradigm of intellectual inferiority of the black population held by the colonial institutions of power: both the missionary schools,[56] as well as the colonial administration.[57] He did as such through becoming a self-taught oil painter and by engaging with the colonial schools curriculum, subverting colonial policies and becoming a qualified fine art teacher. The colonial governor Sir Hugh Clifford approved of the

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[54] 'the father of modern Nigerian art', Kelly 1993, P13

[55] The British colonial administration in Nigeria timeline is from1884-1960 if we account for its several incarnations and territories, starting with the Oil Rivers Protectorate all the way into the formation of the Colony and Protectorate of Nigeria; or 1842, the year Wesleyan Methodist Society founded its first Nigerian missionary school. Soeze 2014

[56] The Wesleyan Methodist Society missions were closely followed by other Western congregations including the Anglican Church.
Sulaiman 2012, P90

[57] Olu Oguibe, contextualises the educational policies of the colonial administration in his essay 'Reverse Appropriation as Nationalism in Modern African Art'. Oguibe 2003

aforementioned prejudices, and, as concluded by Olu Oguibe in his essay 'Reverse Appropriation as Nationalism in Modern African Art', they were, as a consequence, integrated into the curriculum of colonial schools.[58] Onabolu's achievements reveal that at any one time, people, individually or in a community, have the capacity to enact changes in their environment if they become aware of their dispositifs of constraint and enact their agency by navigating them to achieve their own objectives. To better understand the achievement involved in this claim, and Onabolu's importance in the context of this thesis, one must become acquainted with the historical and social violences Onabolu encountered in his formative years. Onabolu's non-conformism, self-improvement, his drive to teach others, and his strategical positioning, show him as a reflection of the toolkit's *able-agent* who is learning how to navigate the systems and contributing to a major shift in colonial educational policies and attitudes reaching far beyond his native Nigeria.

Onabolu proposed an alternative teaching reality, where colonised black subjects had access to fine art teaching instead of the learning of useful crafts promoted by the colonial administration and schools. Dr. Folasade R. Sulaiman describes such policy in her 2012 essay *Internationalization in Education: The British Colonial Policies on Education in Nigeria 1882–1926.*[59] Onabolu believed in the capacity of his black peers to learn fine art in the European tradition.

The example of Onabolu suggests a form of Radical Pedagogy — emancipation through education. It shows the colonised subjects formulating and enacting forms of resistance through the production of socio-political strategies of emancipatory politics. Paulo Freire's work on Brazil is of relevance within the context of how teaching methods are conceived and implemented in social and political conditions shaped by colonial legacies,

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[58] Oguibe 2003, P36.
[59] Sulaiman 2012

the ensuing power relations, and the political struggles they set in motion.

Freire draws attention to conditions of social, political and economic inequality and exploitation. Conditions which have been normalised, but can be resisted through educational processes that facilitate the emergence, similar to the process of development of *able-agents,* of a new class of engaged citizens. In the Introduction to Paulo Freire's book *Pedagogy of the Oppressed*, Richard Shaull writes:

> those who, in learning to read and write, come to a new awareness
> of selfhood and begin to look critically at the social situation in which
> they find themselves, often take the initiative in acting to transform
> the society that has denied them this opportunity of participation.
> Education is once again a subversive force.[60]

Onabolu was a self-taught artist from the age of twelve. He learned how to draw and paint – activities frowned upon by the Christian missionaries and the colonial apparatus that developed a policy of functional education Their objective was to educate the local population to the point that they were at once useful whilst,[61] in the colonial imagination at least, expected to exist without an awareness of the colonial project as a foreign imposition — without awareness of the colonial dispositifs of constraint. This awareness risked fomenting new modes of national unity and a development of a new identity as a consequence.[62]

Lagos became a colony in 1861 and the schools' curriculums were reorganised to cater to the new colonial structure by providing local people with the skills that would facilitate the strategic aims of territorial control and trade. Until then the aim had been in the promotion of the Christian faith through the training of teachers, clerks, tradesmen, and even clergymen to go deeper into continental Africa and establish churches and schools.[63] Local

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[60] Richard Shaull in Paulo Freire's *Pedagogy of the Oppressed*, P29
[61] Sulaiman 2012
[62] Oguibe 2003, P37
[63] Ibid, P91

traditional arts were condemned by the missionaries who claimed the works were heathen and represented forms of devil worship contrary to the ideals of the new religion they were spreading.[64]

The prejudices directed towards colonial subjects in Nigeria are examined by Dr. Obulukola A. Gbadegesin, an art historian from the department of African-American Studies and Art History at St. Louis University. Gbadegesin writes in *The intersection of modern art, anthropology, and international politics in colonial Nigeria, 1910-1914* of the incredulity felt by German anthropologist Leo Frobenius at finding high quality bronze sculptures made by the Yoruba people. Racist concepts about the limited capacity of the black African population to produce art was demonstrated, as Gbadegesin notes, by Frobenius finding it more plausible to believe these sculptures to have been produced by descendants of the inhabitants of mythical Atlantis, instead of believing the simpler logic of a local tradition of producing high quality bronze works.[65] Gbadegesin emphasises the prejudice here embodied by Frobenius when she writes:

> For Frobenius, Africans were every bit as incompetent, dishonest, and despicable as stereotypes represented them to be, in spite of their theorized connection to Atlantis.
>
> Frobenius did not hide his sympathy for stylistically pure rogues, but a gentleman violating style was unpardonable to him. Africans who spoke English and wore ties — such people betrayed their high and stylistically pure heritage. He called them 'niggers in pants' and 'nigger clerks; or something similar, if he noticed them at all.
>
> In fact, many British anthropologists shared this view of Africans, but the difference was that German academics actively theorized a scientific anthropology (using artefacts and cultural-historical data) to support these tenuous claims. For decades, this

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[64] Oguibe 2003, Pp36-37
[65] Gbadegesin 2007

racist and ill-considered belief was used to justify and facilitate the imperial project.[66]

Onabolu's struggle, for emancipation through pedagogy, is put in perspective when the ludicrousness of Frobenius belief is taken into serious consideration. The struggles of the local population, some unaware of their position in the hierarchy of Empire, are augmented by the belief of their inferiority, a belief inculcated in them by the education system available to them.

Freire uses the word *conscientização* to explain the act of becoming aware of one's own position in society.[67] Onabolu's personal and individual struggle to establish himself first as an artist and then as an educator exposes the *conscientização* of his condition as an oppressed individual within a distorted colonial system. It shows his awareness of his place in the distribution of the sensible nd what he was expected to conform to.

> The "dialogical man" is critical and knows that although it is within the power of humans to create and transform, in a concrete situation of alienation individuals may be impaired in the use of that power. Far from destroying his faith in the people, however, this possibility strikes him as a challenge to which he must respond.[68]

Onabolu was at the time, what Freire defines as a dialogical man. The circumstances surrounding him, his social and political awareness within pedagogical environments, and his resolution to resist colonial policy first through self-learning and then by becoming a qualified fine art teacher provides substance to Freire's theoretical 'dialogic man'. It also shows Onabolu's awareness of the dispositifs of constraint he would need to

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[66] Ibid,P6
With a quote by: Janheiz Jahn, *Leo Frobenius: the Demonic Child* (Austin, TX: UT-Austin, 1974), 10.
[67] 'The term *conscientização* refers to learning to perceive social, political and economic contradictions, and to take action against the oppressive elements of reality.' Freire 2005, P35
[68] Freire 2005, P91

formulate dissent against to achieve his goals and start a process of individual, as well as collective, emancipation. As well as his ability and willingness to strategise his agency and act on it navigating dispositifs to the best of his capacity in a hostile environment.

It was against the historical, ideological, social, political and economic conditions of colonialism that Onabolu struggled. The colonial system tried its best to suppress and control what it conceived of as 'primitive cultures'.[69] As a black child and colonial subject, Onabolu was indoctrinated by the missionary schools, they conditioned his ideas from the beginning about the options available to him. As a result Onabolu did not believe in the 'primitive arts', he accepted them as works of devilry.[70]

Ironically, as Onabolu was enrolled at a missionary school, he had access to images of religious iconography, as well as European Renaissance art, through illustrations in religious books. He used the images in these books as guides and images to be copied, to help him understand the techniques evident in European fine art. Later in life, he took advantage of his job as a teacher to gain further access to materials from England.[71] He did not wish to produce work related to the local cultures, his aim was to learn European portraiture, painting techniques, and in doing so prove himself capable as well as an equal.

As an educator, Onabolu sought to get his ideas and beliefs assimilated into the policies of the colonial educational power. He engaged with it to try to change and better the system in place by speaking to the colonial educational authorities and requesting that art to be introduced in

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[69] Oguibe writes that Onabolu wasn't alone in this struggle, there were those inside the colonial apparatus that held similar believes. As such he offers the example of 'G. A. Stevans, a colonial functionary' [who] strongly deplored this [educational] policy and argued for the recognition of the equal creative and mental capabilities of Africans, and the acknowledgement of their rich creative heritage, by introducing meaningful and non-discriminatory art courses in schools in the colonies'.

[70] Oguibe 2003, Pp36-37

[71] Ibid, P38

schools under their control.[72] His request was not welcomed by the colonial government, and to counteract his rejection, Onabolu chose to travel to the metropole of the British Empire where he pursued teaching qualifications that the colonial government in Nigeria could not easily dismiss. When he returned to Lagos in 1920 from London with a qualification and a commendation from St. John's Wood Art School's principal, he was allowed to teach at a few official schools.[73]

Onabolu persevered; he navigated through official channels to reach his goal of proving himself equal, worthy and capable of teaching and practicing art.[74] He found a way to surpass a strongly prejudicial predicate-based system through engaging with the system itself. He was then able to utilise that same system to disseminate his achievements. The teaching of art to his peers via the official Nigerian Schools curriculum was his chosen mode of dissemination.

British colonial power was quick to adapt to the changes that Onabolu's achievement encompassed. There was a major overhaul of education in Nigeria under the tutelage of Governor General Lord Frederik Lugard who was unhappy with the lack of progress by the school system in supplying the colony with sufficient literate natives. Boards of education were established throughout the colony to bring all schools under governmental control, improve literacy and most importantly to investigate the educational needs of the population.[75]

In *Capitalist Realism*, Mark Fisher writes about the capacity of capitalism to absorb, and sometimes foment, dissent within its midst, and to create its own opposition, by placing it within itself, feeding from it, to later adapt it into itself. Onabolu's success saw him become overstretched and over-worked. At his request another tutor selected by the colonial

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[72] Oguibe 2003, P39
[73] Gbadegesin 2007, P15
[74] Oguibe 2003, P36
[75] Sulaiman 2012, P93

representatives was recruited, Kenneth C. Murray, a young Englishman with little experience.[76] Onabolu lost control over the curriculum[77] as Murray actively contradicted his teachings, preferring to emphasise what was to become the norm within colonial Africa – Murray's predilection for a new naïve form of art that reflected the surroundings of the artists.[78] Murray's teaching techniques supported the production of non-European modes of local naïve art which perpetuated the identities of the natives,[79] and were replicated in school curriculums across Britain's African domains. This is an example of institutional *dispositifs-of-dissent*, which allowed for a tightening of control by the institutions of power.

Under the guise of defending local cultures by promoting their perpetuation as static entities, the new curriculums aimed to promote and manipulate the differences that Onabolu had proved to be false: 'The European was moving from complete denial of indigenous creativity to constructing, and preserving, the *authentic* native.'[80] Nonetheless, this romantic conception of 'the native' replaced colonial governor Sir Hugh Clifford's claim of native inferiority.

Through Onabolu's perseverance and engagement with the official channels the ideas present in his resistance were absorbed into the official curriculum. Art education for black Nigerians became institutionalised, and assimilated back into the colonial system. This was the moment when Onabolu's self-emancipation, through his chosen mode of engagement, reached its limits. With the advent of Murray being given great responsibilities and influence, Onabolu's successful project of teaching *Realism*, his choice of style, lost influence.[81] Murray's teaching project was to be the one to receive

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[76] Oguibe 2003, Pp40-41
[77] Ibid, P41
[78] Ibid
[79] Ibid
[80] Ibid, P41
[81] Ibid, P38

the colonial government's approval.[82]

Onabolu created a crisis within the rhetoric defending the colonial subjects' inferiority as presented by the colonial powers. His intervention suggests the possibilities (also the limitations) of counter-narratives and alternate visions. Onabolu's dissent had to be addressed, absorbed and instrumentalised before it could get further out of control; to this effect the colonial administration managed to condition Onabolu's agency, through a strategy of assimilation and control of the same, a strategy well described by Mark Fisher's explanation of Capitalism's reaction to dissent.

The colonial forces and the missionaries feared the creation of a national identity in opposition to colonial rule and at the expense of evangelisation. This could have serious consequences for the British Empire – colonial subjects living in the lands controlled by the Crown could question their dependence on their colonial overlords.[83] Absorbing Onabolu's vision into the colonial educational curriculum meant that the colonial department could exert controls on the form and content of his dissent. Although compromised, his dissent was successful in advancing the emancipation of the oppressed colonial subjects. Adapting to their enthusiasm in learning the arts, the colonial representatives and the British government changed their stance. They no longer discredited the black population's capacity for art, but through recruiting Murray and empowering him with the necessary titles and tools for his post, subverted Onabolu's vision without actually changing his main achievement.

The fact that Onabolu's achievement was undermined does not remove its importance in the struggle for emancipation from colonial rule. It does not lessen the example provided to others of his determination and beliefs. It does not impede others in similar situations from developing similar strategies of emancipation. Onabolu's perseverance created a ripple that was to spread

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[82] Ibid, P41
[83] Oguibe 2003, Pp36-37

to other artists and territories. The agency inherent to his decisions, being an artist working in the European realist style and teaching this to others, is Onabolu's major contribution to art history. Notwithstanding social opprobrium, he went on to achieve the goals he set himself from the start, thus further opening up possibilities for others to be taught art, to become artists and, above all, to have the freedom to further develop their own techniques and styles. It was through his strategy to engage with the structure of Empire, to pursue his goal from within the system that he was able to achieve and foment new possible developments.

In a recent interview, Oguibe's interviewer, Saul Ostrow[84] proposed that the idea of modernising one's culture originates with people, saying:

> We can't live in the past, we need to revitalise our culture. There are aspects of the culture that can be brought forward that produce a new present for us, but we don't necessarily need to keep it all.

Interestingly, this concept relates to the assimilation of dissent discussed in this chapter through the example of Onabolu. As Oguibe proposes, to assimilate what is imposed produces a cannibalistic form of cultural development. In Brazil this is called Antropofagia, a form of modernism where the culture of the oppressor is not denied, it is eaten alive, mixed with local, or host forms of culture, and then regurgitated anew.

Onabolu's strategy was successful because he assimilated a part of what was perceived as being the culture of the colonial power. His strategy would have failed if he had insisted on being an artist in the tradition of his own people, the Yoruba from Ife, or any of the other historical forms of art from Nigeria. He would have felt a much stronger opposition from the very missionaries that discouraged his pursuit of art and moulded his upbringing. His was not a strategy to emancipate Nigerian traditional cultures, but to prove himself an equal, to prove through art that we are all equal.

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[84] Ostrow 2004

This was an enormous achievement, which enabled an intellectual and political process of self-determination in resistance to the colonial administration.

Onabolu used the capacity to learn, and the practice of fine art, as tools to negotiate dispositifs that were originally created to control and secure the compromised position of black African colonial subjects. He subverted the colonial educational system by engaging with it, through becoming a qualified teacher in the heart of the Empire and returning to the colonial territories with recognised commendations. Onabolu might have lost his power struggle with Murray, but that alone was a secondary layer to what had already been achieved, the possibility to learn and teach.

It has been important to analyse Onabolu's life and practice as this has led me to consider the importance of becoming self-aware, of understanding one's position in the distribution of the sensible, so as to open up the possibility of active agency. The act of being a dialogical man, enables individuals to act, by choice or need. This activation of our agency can produce minute changes that, as in Onabolu's case, have consequences, and become stepping stones towards something even greater.

Onabolu's chapter contributes to the research question — is it possible to emancipate oneself from forms of socio-cultural-politico-historical violence that define an individual according to his, or her, own position in the distribution of the sensible? — a demonstration of the possibility of activating change without having to tear down systems already at play. This example speaks to the possibilities of building on pre-existing systems, even those embedded within power relations that compromise one's own sense of self and existence. It shows how these systems can be absorbed and disseminated, gaining a life of their own and in this way prompting radical change through small steps and gestures. One individual cannot produce changes on a necessarily large scale within the parameters of his/ her own

historical, political, social, or economic constraints, but it is possible to imagine that each step, no matter how small in scale, enables others to develop their own dissents, their own dispositifs, and their own disseminations.

Chapter 2

Introduction to Cildo Meirele's work, resisting institutional violences through producing replicable *dispositifs-of-dissent* with qualities of *universim*.

Cildo Meireles: *Insertions into Ideological Circuits: Banknote Project*

Cildo Meireles is a Brazilian artist born in 1948 in Rio de Janeiro. He rose to prominence as one of the main instigators of international conceptual art. His oeuvre is vast and encompasses openly political, and also more subtle, installations, sculpture, drawings as well as other practices chosen to better serve his artworks' conceptual aim. Arguably, his most famous works are both from the *Inserções em Circuitos Ideológicos* (*Insertions*) — *Projecto Cédulas (banknote project)* and *Projecto Coca-cola.*[85] They are characterised by being overtly critical of the socio-political situation in Brazil at the time of their conception in the 1970's under a military government. To a degree, the *Insertions* titles are self-explanatory about the works' concept and function: they speak of engagement and dissemination through existing systems. These two works, particularly the banknote project, can be considered the first practical strategy within toolkit. It shows Meireles as an *able-agent* proposing a *dispositif-of-dissent* that unbeknownst to him at the time, would be adapted to numerous other geo-political locations as it holds qualities of *universim*. The act of dissemination is an integral part of the works' production strategy, without it there would be no work.[86]

This text aims to contextualise Meireles's social environment at the time of the creation of these works. I believe that Meireles acted within his capacity as an *able-agent*, someone that chooses to engage, that is aware of his position within the distribution of the sensible, that is aware of the socio-

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[85] Translates as: Insertions into Ideological Circuits: Coca-Cola Project; Insertions into Ideological Circuits 2: Banknote Project

[86] http://www.tate.org.uk/whats-on/tate-modern/exhibition/cildo-meireles

politico-economic issues influencing his surrounding environment, and that perceives himself to be in a position where engagement is possible. I will describe the works in question, their procedural logic, and the consequences of process, in the production of these works.

Meireles, in an interview with Ximena Apisdorf Soto, expresses his belief in the power of information, in the capability that each and every human has to enact change:

> Ximena Apisdorf Soto: Do you believe a spectator is capable of changing structures?
>
> Cildo Meireles: For each artist there is a critic to whom his work might be interesting; for each of the critics there are ten periodicals; and for each periodical there are many more readers. It is quantity that will prevail in a democratic society.[87]

This quote is particularly interesting when taking into account the socio-politico environment in Brazil at the time Meireles produced the *Insertion* series. By 1969 it had been five years since the right-wing military seized power through a coup d'état.[88] Brazil's new rulers hardened their position and grip on power with the *Ato Institucional N5* (AI5),[89] which gave the military junta the power to rule by decree, suspended the constitution of Brazil, and allowed the President to suspend Congress indefinitely and outlaw any form of opposition. Several opposition leaders, including Brazil's last democratic president, João Goulart — seen as a communist sympathiser by the military – were found dead in1976/7.[90] And renowned educators such as

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[87] 'XAS: Usted cree que el espectador es capaz de cambiar las estructuras?
CM: Por cada artista hay un crítico al que le puede interesar su obra; por cada dos críticos hay diez periódicos; y por cada periódico hay muchos más lectores. Es la cantidad la que va a prevalecer en una sociedad democrática.'
Cildo Meireles interviewed by Ximena Apisdorf Soto, July 13, 2009

[88] For further reading on the 1964 Brazilian Military coup d'état please access Tracy Ann Breneman's essay *Brazil's Authoritarian Experience: 1964-1985; A Study of a Conflict* on University of Colorado's online archive.

[89] Full text of the official Institutional Act number 5, in the original Portuguese, by the Brazilian military government, was accessed last 2 May 2015.
<http://www.gedm.ifcs.ufrj.br/upload/legislacao/14.pdf>

[90] Fernando Alcoforado PhD, in an article titled *João Goulart and the Coup D'états in Brazil in 1964*, claims that 'there are indications that military cooperation between Argentina,

Paulo Freire found themselves in jail, in Freire's case for 72 days in 1964. Jail was followed by a prolonged exile lasting until 1980, where one of his seminal texts was conceived, *The Pedagogy of the Oppressed* (1968). Under AI5, censorship flourished; Article 4 of AI5 gave the power to the President to suspend the political rights of any citizen deemed to be acting against the revolution. Article 5 forbade any activity or manifestation of a political nature. And most importantly, Article 10 suspended *habeas corpus* making it impossible to determine if an imprisonment was legal or not. The arts fell under AI5 as did every other public and private form of individual or communal living. The social fabric of Brazilian life became dependent of the will of the President and the military.

In 1969 Meireles was selected to be in the *Pré-Bienal de Paris* at Museu de Arte Moderna in Rio de Janeiro (MAM-RJ), which exhibited artists chosen to represent Brazil at the Paris Biennial. However the exhibition was closed by the army three hours before it was to open and the selection of the artists representing Brazil was reconsidered.[91] The *Biennale de Paris* expressed their solidarity with the artists by including in the biennial a room for public participation as a homage to the Brazilian artists that were not able to be present, as well as to the artists, that due to their political activities had vanished since 1964.[92] Motivated by the closing of the Pré-Bienal, Meireles who had until then concentrated on drawing, became increasingly politicised and began devising ways to better respond to, and speak about, the situation in Brazil.[93] Meireles disliked political art which functioned as simple propaganda,[94] and so as part of his response to the closing of the Pré-Bienal,

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Chile, Paraguay and Brazil - Operation Condor - assembled in 1975 to combat its opponents would have led to the deaths of João Goulart and Juscelino Kubitschek, both in 1976, and Carlos Lacerda in 1977.' Accessed 16 July 2015 <https://www.academia.edu/5182760/JO%C3%83O_GOULART_AND_THE_COUP_D%C3%89TAT_IN_BRAZIL_IN_1964>

[91] Alzugaray 2008

[92] '...ouverture d'une salle de création à laquelle participera le public, hommage rendu à des artistes disparus ou qui ne peuvent être présents à Paris.' Biennale de Paris Introduction text by Jacques Lassaigne. Lassaigne 1969

[93] Soto 2009

[94] Ibid. Translating from Spanish: 'siempre me ha causado problemas el arte político

and all that it implied — a worsening socio-political environment and lack of freedoms — he aimed to produce systems with immediate effect.[95] For the 1970 exhibition *Information* at New York's New Museum, curated by Kynaston McShine with the aim of mapping 1960s art practices and focusing on communication and text, Meireles proposed the two aforementioned subversive *Insertion* pieces .[96]

The *Coca-Cola* project focused on right-wing politics, using Coca-Cola as a metaphor for capitalism and the ideology followed by the Brazilian government under the influence of the United States of America.[97] For the *Coca-Cola* project, Meireles silkscreened Coca-Cola bottles with slogans and instructions utilising the original paint used on Coca-Cola bottles — assimilating qualities of the systems in existence. One such instruction shows the diagram of a Coca-Cola bottle being used as a Molotov cocktail to be used against the military. The Molotov cocktail instructions were however an exception to the usual tone of Meireles's messages. Most were questions or slogans such as 'Yankees go home'. The work took advantage of existing systems of distribution to spread messages and information, circumventing both the traditional art circuits, which could be censored, as well as the censors themselves. Meireles utilised a capitalist system of distribution to express dissent towards the institutions those systems represented. The empty Coca-Cola bottles were returned, in exchange for a deposit refund, to the factories and refilled before being sent back into the market. As the bottle was emptied of cola, the statement printed in white letters gradually disappears, only to reappear when the bottle was refilled for recirculation.[98]

The flow of the bottles was difficult to control as the system of

cuandoes panfletario, o sea, cuando las obras se reducen a meras convocatorias.'

[95] Soto 2009

[96] Maia 2009, P 99 (Portuguese)

[97] The United States of America were supportive of the 1964 Brazilian military coup. They were wary of the possible spread of socialism in South America following the Cuban revolution.

[98] Tate Collections archive description. <www.tate.org.uk/art/artworks/meireles-insertions-into-ideological-circuits-coca-cola-project-t12328/text-summary>

production and distribution rarely alters. Meireles implemented a mode of dissemination that used the very mechanisms of the industry he was criticising. He turned the system to his own advantage. The bottle was washed, filled up, placed back on the market, bought, used, returned, washed, filled up, and again placed on the market. Such was the level of sophistication that most of the process was automated making it more difficult to prevent the spread of the silkscreened bottles. Meireles's careful use of the same paint used by Coca-Cola on its bottles also made the product more easily assimilated into the system. Interestingly this work takes advantage of, while at the same time criticising by default, the de-humanisation of labour in the industrialised world.

Inserções em Circuitos Ideológicos 2: Projecto Cédula (1970-ongoing) further emphasises the use of mass circulation for maximum impact when spreading information. Relying on the same participatory willingness, and at great individual risk, the banknote project consisted of stamping banknotes with questions and comments such as 'Onde está Herzog?' (Where is Herzog?), referring to a journalist who died while in police custody, or 'eleições diretas', a demand for democratic elections. On the other side of the banknote the following was stamped:

> Insertions into Ideological Circuits 2: Banknote Project. To register information and critical opinions on banknotes and return them to circulation.

This was an invitation for others to repeat the same action.[99] The use of banknotes was a carefully considered choice; banknotes are widely accessible, they are produced and placed in circulation for use in commercial exchanges by people circumscribed to a specific geopolitical area. It is imperative that they circulate freely and effectively — paying wages, buying groceries, paying fines, buying essential or luxury goods. The effectiveness of this circulation is as essential for populations as for governments and other institutional structures. Meireles's proposal disrupts this circulation by

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[99] Maia 2009, P104 (Portuguese)

introducing an extra layer into the system. In a Brazil living under the conditions permitted by AI5, freedom of information and the freedom to question are non-existent. Meireles, first through the Coca-Cola project, and again through the more refined banknote project, introduces a new dimension to a network of exchange already being used by a large majority of the population. Meireles uses the banknotes as a means to spread information quickly and efficiently. He disrupts the regular system by introducing new features, engineering the dispositif to fit a purpose and defend his position, both as a citizen and as an *able-agent*.

Walter Benjamin in his seminal essay 'The Author as Producer' writes that it is not enough to position oneself as a producer at the side of the 'movement' you wish to promote, but it is necessary to develop the technical capacity to negotiate the dispositifs that need to be negotiated to be able to achieve the goals set, in other words to engineer the mechanisms of circulation.[100] For Meireles, the monetary value of the banknote is of no interest, any banknote would produce the desired effect.

Meireles claims that although the notes and the bottles are now artistic objects, in practice the work is only fully achieved when the notes and bottles are in circulation, being used by others, and are no longer dependent on the author.[101]

Both of the *Insertion* projects were based on a text Meireles wrote:

1)   in society, certain mechanisms of circulation (circuits) exist:

2)   these circuits evidently expose the ideology of the producer, while at the same time they are open to receive insertions in their circulation:

3)   and that happens every time people trigger them.[102]

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[100] Benjamin 1998, P102-3
[101] Manchester 2006a
[102] 1) existem na sociedade determinados mecanismos de circulação (circuitos): 2) esses circuitos veiculam evidentemente a ideologia do produtor, mas ao mesmo tempo são passíveis de receber inserções na sua circulação: 3) e isso ocorre sempre que as pessoas as deflagrem.

Meireles understands the need to, as Benjamin claims, 'engineer' the mechanisms of circulation. These same mechanisms are dispositifs that can be negotiated. In actively aiming to disrupt the circulation of banknotes, inserting messages and inviting others to do the same, Meireles encourages dissent whilst not caring for any form of overt authorship, and as such, proposing this as an open-source work, an alterable format built upon a solid base.

Meireles claims that these works were based on two different observations. Firstly, the phenomenon of chain letters where, as with contemporary chain emails, the receiver is encouraged to forward several copies of the letter to a specific number of people under a veiled threat of some possible misfortune. Secondly, shipwrecks and the romantic idea of placing a message in a bottle, and subsequently throwing it into the sea. I believe that there is a third option, that of Meireles having knowledge of an incident where his contemporary António Manuel placed a note inside a matchbox as a safeguard, just in case the military caused him to vanish.[103]

Meireles's slogans take his observations of chain letters and the romantic idea of the message in a bottle into consideration and rely on the possibilities of chance that a simple gesture might open up, and the action of actively sharing information and relying on the will of others to continue the chain of distribution.[104] Meireles is in effect 'launching' a *dispositif-of-dissent* for other individuals to receive, hoping them to be like minded and act in accordance to the dispositifs strategy.

Duncan J. Watts and Steven H. Strogatz, in their paper entitled

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Manuel Interviews Meireles (...)

[103] António Manuel describes how he felt the need to escape as fast as possible from Bahia when the Second Biennial of Bahia in 1969 was closed down by the military. His fear was so great, that he felt the need to write down on a piece of paper, which he placed inside a matchbox, the episode of the closing of the biennial and the removal of his work by the army, and his name and address. He carried the box in his hand all the way back to his home in Rio de Janeiro with the intention of dropping the matchbox on the floor discreetly should the bus he was travelling in be stopped and he was apprehended by the military, in the hope someone would find it. Manuel 2014

[104] Manuel Interviews Meireles (...)

'Collective dynamics of "small-world" networks' published as a letter to Nature magazine, wrote that 'Models of dynamical systems with small-world coupling display enhanced signal-propagation speed, computational power, and synchronizability. In particular, infectious diseases spread more easily in small-world networks than in regular lattices.' This is because small-world networks are regular networks which are imbued with some randomness, forcing them to re-wire their connections.[105] In Meireles's banknote project, the regular dynamics of monetary circulation are disrupted by the introduction of altered banknotes into its system. This rewiring produces a small-world network within the regular social network of monetary circulation and all that implies: interactions, value, users.[106]

Meireles's use of money as a means to make art started before the *Insertions* project was devised. His relationship with money as material for political agency permeates works throughout his career and adapted according to the need of the project. Benjamin's analysis of the author as engineer and as one that learns to manipulate the dispositifs that restrict one's existence for a specific end, is with Meireles profoundly felt. Money is for Meireles both a material and a representation of something that his work questions time and time again: the notion of value.

Meireles's interest did not just rest on the use of art as a means of circumventing the censorship, his interests also rest on the meaning of value in art: the symbolic, the true and the given value of an art object. This he explores in a work that preceded *Insertions*, *Money Tree*. In Meireles 2013 Museo Reina Sofía exhibition text we can read:

> In *Árvore do Dinheiro* (*Money Tree*, 1969) Meireles analyses the
> paradox of symbolic value versus the real value of things: a pile of one

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[105] Visually one might imagine a Mandala object where one of its wires is removed and the connection points left exposed by this removal are then re-wired to other points in the mandala, this would create a disruption, but it would also produce a bypass from the usual conductivity of the wires in the mandala.

[106] Duncan J. Watts and Steven H. Strogatz write of small-world networks as being 'regular networks "rewired" to introduce increasing amounts of disorder'.

hundred one cruzeiro banknotes is presented as a work of art on a plinth, this work is put for sale at a price twenty times greater to that quantity.[107]

Money Tree questions the ways in which value can be ascribed, making an artwork worth more or less than the value of its comprising materials. In this case, the question of trust is also present: the claim of the worth of a value of the object, a value you may or may not acknowledge, creates a parallel to the way money itself accrues its own value. Money is worth what its issuer claims it to be worth because there is a general agreement that the law that legitimises this money will be honoured. That is, money has value by *fiat*.[108] Through the *fiat* concept, we agree on the value of money and on the monetary value of objects, both with cultural, as well as other, marketable goods. It is due to this value that the system of circulation of a currency exists. We ascribe value to a piece of paper, a plastic card, a copper circle. The value ascribed is a means for us as individuals, as enterprises, as governments, to negotiate, to buy and sell goods and services. It is in our interest to keep them in circulation, as, at least for the moment, there is not another form of exchange that is as widely acceptable.

Meireles's *Insertion* series relies on co-operation, both in the manner of others assimilating and acting on his instructions but also on others to allow the stamped banknotes to remain in circulation until they reach, influence, or provoke a reaction. He relies on the system of circulation and on people understanding both the value of the system of distribution — that of allowing messages, information, to be circulated, circumventing traditional modes of censorship — as well on people's need to keep using money for its *fiat* value,

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[107] Translated from the original text in spanish from the Reina Sofia Museum exhibition text for Cildo Meireles 'En Árvore do dinheiro (Árbol del dinero, 1969) Meireles analiza la paradoja del valor simbólico frente al valor real de las cosas: un fajo de cien billetes de un cruceiro, que presenta como una obra de arte sobre un pedestal, se puso a la venta a un precio veinte veces superior a esa cantidad.' Reina Sofia Museum 2013

[108] An interesting analysis of the concept of *fiat* can be found at *New Economic Perspectives* website. The article 'The Strange reality of fiat currency', by J. D. Alt, accessed last 1 May 15. <http://neweconomicperspectives.org/2013/01/the-strange-reality-of-fiat-money.html>

due to their daily needs.

While the aim of *Insertions* was originally to circumvent censorship as implemented by Brazil's military regime, with the advent of democracy the artwork gained a different dimension. Under the dictatorial regime, the lack of acknowledged authorship was a means to promote the usage by others of the methods implemented and expressed in this work. The absence of author ensured that there could be no repercussions. The authorship was of an open-source nature. Under the dictatorship the work was only ever finished when a stamped banknote was placed in circulation, no matter who stamped it. Each individual that received a stamped note, was made aware of the project, the choice lay with the individual to absorb, adapt and disseminate his or her own version of the project. The individual could choose to make his or her agency known through the use of this means as proposed by the artist. With the advent of democracy, the fear of repercussion diminishes, anonymity becomes more of a choice than a necessity, and Meireles as the original author has been acknowledged. A proof of such acknowledgement is the appearance of these *Insertion* works in museums and private collections. Some have been acquired as donations from the artist himself — Meireles never intended this work to be commercialised — as is the case of the works found in Tate's collection. Moreover, as a result of this acknowledgement the objects have (ironically) gained a marketable dimension — a set of three Coca-Cola bottles was sold for US$100,000 at Christie's in New York in May 2014.

These objects, banknotes and bottles, produced by or in response to Meireles's *Insertions*, were kept in circulation until one of three situations occurred: they might have been taken out by the agents of the regime; they might have been taken by collectors — whether or not they understood the value of keeping these works in circulation — or they might have vanished due to the fragility of their materials.

The interest in, and, marketability of this objects, something outside Meireles's control, returns us to questions that Meireles was working on before his *Insertion* series. In *Money Tree* he questions ascribed values; with the advent of democracy, the commercial value of *Insertion* series countered Meireles's desire to always keep the banknotes in circulation. The attention generated by the values ascribed to Meireles's *Insertion* works promote, even if indirectly, their removal from the original context as more and more individuals become aware of the heightened monetary value of the objects. It could be argued that by removing the work from its original environment, as such breaking the cycle, was an unintended, but integral, part of the work, promoting a transformation of the work itself, beyond the artist's control, by others, with or without the capacity to engineer it further. The market took on a new function related to the ascribing of value — the acceptance of its new monetary value by all the proponents of the work. Consequently, a different form of dissemination took hold of the objects that were once part of a specific existential logic — that of the Brazilian cycles of circulation for money and Coca-Cola bottles.

The banknotes and the bottles become commodified as artworks, independently of being active in circulation. As commodified artworks, they found their way into a different form of a disseminated network, that of the cultural product — a product that has an ascribed monetary and artistic value. As the banknotes and bottles became museological objects they also became objects of study, objects shared through new networks of knowledge such as exhibitions, and included in catalogues and books, and referenced in talks and events. The canonisation of the object as an art object functions as a second layer of dissemination. Conceptually, the original idea becomes imbued in the new artwork. These works are now symbolic of their old ways, they transmit promises of possible emancipation, whilst at the same time they become proof of the plausibility of those promises. They are after all, objects that already established that it is possible to do what they were meant to do.

What remains, is simple proof, possibility, promise, dream and, in time, myth.

There are some interesting precedents for the use of currency as a means of political agency, and there are very interesting successors. I would like to mention a few in the following section of the text as a means to show the importance that different forms of manipulation of currency have for political agency, as well as how Meireles might have influenced others to act.

The Abolitionists (campaigners against slavery), minted tokens,[109] similar to the American *Hard Times Currency/ Tokens,*[110] with the slogan 'Am I not a man and a brother' accompanied by the image of a supplicant chained black man. A female version of the same slogan and logo 'Am I not a Woman and a Sister' with a supplicant black woman was also printed to widen the public appeal. These two tokens were not *per se* new, they were part of a concerted effort, the original slogan and image originated in London and crossed the Atlantic as a result of the relationship the British Abolitionists, who sought to educate the general public through a series of novelty campaigns to

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[109] One such token, from circa 1795, is present in my *Matter of Trust* collection and in *Score.*

[110] A preceding project is known as *Hard Times Currency/ Tokens.* 1837 was a particularly bad year in the United States of America; the government defaulted on the nation's payments to some of its creditors, including the then globally dominant Britain, and as a consequence trust became scarce in America's currency. Americans responded by hoarding silver and gold, precious metals necessary to the mintage of coins still in use as collateral to paper currency. As in Europe, mainly in Germany after World War I, tokens and other forms of alternative/ emergency currency that did not rely on government support became widespread. *Hard Times Currency/ Tokens,* in all its different forms, took on a strong political, if sometimes satirical, approach. Long fought over issues, such as the abolition of slavery, made their way onto the tokens which consequently became a valuable mode of disseminating political ideas as well as business advertising. It is to be noted that, just as in Meireles's *Insertion* series, the use of stamped, or in this case, minted, currencies as a means of exchange, was also partly due to meeting a need of the general population. The hoarding of silver and gold meant that paper currency lost its value as the American currency was still based on the Gold Standard – The Gold Standard is a system by which the value ascribed to a paper banknote is based on the amount of gold that banknote can be exchanged for. The insertion of *Hard Times Tokens* was timely and necessary; without gold or silver to back the currency, businesses and private individuals needed to be able to keep the economy running. The production of tokens by shops, was one such means of maintaining the economy. Shops would mint tokens that were guaranteed by the shop itself. There is an obvious element of localism to the tokens as there is an element of trust in the stability of the business at stake. It is an interesting example of small-networks at work, bypassing the larger economy and concentrating on the sphere of influence of the business. The tokens circulated within confined networks of trust and knowledge.

the conditions inherent to slavery, had with political personalities in the United States of America, such as Benjamin Franklin. The campaigns promoted by the Abolitionists are important not only because of what they were campaigning about, but because of how they were campaigning. At a time when women, and men below a certain social position, could not vote, and slavery was widespread throughout the world, the Abolitionist were able to seek their support for the anti-slavery cause through the implementation of multiple strategies, including the tokens.[111] It is in my view equivalent to tactical media's modus operandi, to seek the support of the many, even if they are not in a position of power, to pressure those in positions of power to act.

As with Meireles, the Abolitionist's aim was to succeed through quantity: they hoped to reach as wide a public as possible, independently of the power each individual held, and create mass awareness of the conditions of slavery and the inhumanity it represented. The novelty of their grassroots campaigns, aimed at all social classes and kinds of people, led to the strategies later implemented by the labour unions and the Suffragette movement. The Suffragettes similarly took advantage of industrial production to spread their message, having it placed on tableware. This fact is of particular interest to me, as it reflects my belief if the use of domesticity as a means of demonstrating and disseminating political agency; something I will later develop in this thesis in the chapter on *Oikonomia: A Matter of Trust.*[112]

In the years following Meireles *Insertion* series, there have been several similar interventions. For example, in Iran the aftermath of the elections of 2009 brought about dissent in the form of the Green Movement,

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[111] The campaigns led by the Abolitionists and its main proponent Thomas Clarkson created starting in 1780s what could be said is the first grassroots campaign. The potter Josiah Wedgwood was commissioned to create a medal with the logo by the London Committee of the Abolitionists in 1787. Bringing the logo to the attention of the fashionable market that Wedgwood targeted was one of the Abolitionists' goals. *The Abolition Project*, online teaching resource. Accessed last 30 April 2015.
http://abolition.e2bn.org/campaign_14.html

[112] Examples of Suffragette crockery, can be seen in page 6 of the accompanying catalogue to the 2014 exhibition *Disobedient Objects* from the Victoria & Albert Museum, London.

a popular movement protesting the disputed re-election of President Mahmoud Ahmadinejad. As part of the protest, banknotes began circulating with slogans and caricatures of the political elite, mainly President Ahmadinejad and the Iranian supreme leader Khamenei. One slogan, 'Don't believe what a government says if that government is the only entity that has the right of expression', was remarkable for having been authored by Ali Shariati, considered the ideologue of the 1979 Iranian Revolution — a blunt case of using the system against itself. One specific series of banknotes has a striking resemblance to the Meireles 'Where is Herzog?' banknotes. Although not asking a question, these banknotes, customised with household printers, showed a gruesome photo of Neda Agha-Soltan, a 26 year-old student killed during a protest march. In particular, Agha-Soltan, the image of a young dead woman covered in blood, became a symbol of the movement, a human image that could be empathised with. In response, the Iranian government required citizens to exchange marked notes for new ones, and controls were installed at exchange points such as bakeries, and defaced banknotes were burned. For a while, the central bank declared that these were no longer legal tender, making them worthless as currency and causing them to lose their value even by *fiat*.[113]

As Meireles's *Insertions* became objects of study, partly due to their canonisation by the art market, their intrinsic message became available through different channels of dissemination. Previously the value lay in the work's capacity to circumvent censorship, spreading messages through the manipulation of the system of money exchange. Now we may say that artistically as a social tool, notwithstanding their monetary value, the iconicity inherent to the work helps to further spread the mechanism of dissemination. Instead of asking *Where is Herzog?* The work is now proof of its own

[113] 'Iran deems "Green" banknotes invalid', by Fortress Team at Fortress Paper — Fortress paper is a company specialised in security papers that supplies the official paper for the Swiss banknotes and is one of nine official suppliers of the paper to produce the Euro banknotes. http://globalpapersecurity.com/iran-deems-%E2%80%9Cgreen%E2%80%9D-banknotes-invalid.htm

possibility. Through its implementation during Brazil's military regime, Meireles has shown that the strategy he proposes is able to produce a mode of collective emancipation, even if within the constraints of its own possibilities. This is a good example of how an individual is capable of creating a means of self-emancipation, and as a consequence producing a means of collective emancipation.

Meirele's banknote project is perhaps the first of this toolkit's practical strategies. To Meireles I am indebted as I develop and analyse his practice and disentangle the conditions surrounding the production of his works. With these examples, I am aiming to show how from a specific situation, someone that was well placed to act, with the capacity to act, within his own limitations, managed to formulate and activate an effective strategy. Meireles's banknote project shows how through the use of a system — in this case the vehicle of currency circulation as a *universim* necessary for the promotion of trade and value exchange within communities — already in existence, from different places in the distribution of the sensible, we are able to create bypasses to regular systems of distribution to create small-world networks, which through the use of strategies available to all, such as the stamping of banknotes to express opinions and spread information, have a common means for communication when structures of power curtail our freedoms. These strategies, through their simple logic, enable agency to be demonstrated by anyone that chooses to participate, allowing for adaptability, for engineering of further, locally more pertinent questions and opinions to be fuelled and spread, in times of difficulty.

Cildo Meireles's banknote project, its predecessors and successors, the different means by which they became disseminated — small-world networks, museums, the art market, grass roots movements — promote a strategy that is both as much *universim* as it is political. It is *universim* because it relies on systems of circulation of currency, present in most countries and territories,

albeit not always in the same manner, and certainly not in all communities. And it is political as it allows for the oppressed to learn something new with real potential to empower them individually and as communities.

Walter Benjamin claims the necessity for an author to both be capable of quality as well as the holder of the drive to choose, and stick to, a belief.[114] Paulo Freire claims that through knowledge, the masses become more politicised, and that through education, people become more interested in the rules governing their environment — the way it is ruled, the motifs and its consequences. Independently of the authorship being anonymous or not, Meireles's project was only truly realised whilst in circulation. What I now write, derives from a different experience of the project. I write from the perspective of the artist-researcher, who gained knowledge through catalogues and exhibitions, which happened after the time when the banknote project was at its peak, and so as a consequence did not endure the same social realities that enabled Meireles to produce these works. My study derives from the second stage of this work, it is part of the canonisation of the same, and it promotes the plausibility of these works as strategies of emancipation. To produce this text I have read and researched both Meireles and his work, but also current and past projects that use currencies and their circulation as a means of politicity.[115]

To the question: is it possible to emancipate oneself from forms of socio-cultural-politico-historical violence that define an individual according to his, or her, own position in the distribution of the sensible? Meireles work builds on Onabolu's, it not only shows that through conceptualising and putting into play strategic artworks it is possible to subvert vehicles that present constraints over an individual's position, allowing for a degree of emancipation in situations of urgency, it also shows that these *dispositifs-of-dissent* may hold

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[114] Benjamin 1998, P86

[115] 'Politicity' implies the capacity for politics to be transformed into actions. Balibar, refers to this term as an analogy to historicity, as represented by history presented by tendential politics. Balibar 2015, P28.

qualities of *universim*. Meireles's banknote project is one such strategy which when disseminated can be applied to different geo-political spaces subjected to modes of violence, and produce similar outcomes.

Chapter 3

Introduction to Francis Alÿs's work; the poetic gesture; replication and assimilation; interference in a community other than one's own.

Francis Alÿs: *The Green Line*

Sometimes doing something poetic can become political

and sometimes doing something political can become poetic.

Francis Alÿs (born 1959) is a Belgian artist based in Mexico City. His practice engages with geographical-political conditions and stages narratives that produce thought provoking politico-poetic works. This chapter focuses on *The Green Line* (2004) presented at Tate Modern in 2010 and featured on the artist's website.

Works by Alÿs that directly inform the *The Green Line* include *The Leak* (São Paulo 1995, Ghent 1995, Paris 2002) and *Fairy Tales* (1995). As a whole these works demonstrate how recurring formulaic characteristics are part of Alÿs's modus operandi. These traits influence the production, the reading and outcome of the works themselves.

I have chosen to focus on *The Green Line* because of its political and conceptual possibilities within the context of my own practice as an artist. Alÿs presents himself as non-partisan, deflecting to others the responsibility to present their own versions of events — historical and personal. This internal logic to the work, this strategy, is a replicable formula of *universim* as proposed in the introduction to this thesis. In its abstract formulaic essence, *The Green Line* is adaptable to local specificities independently of socio-political circumstances.

The production of *The Green Line* involved the artist walking 24 kilometres across the city of Jerusalem. He followed, according to his own interpretation, the green line of separation agreed in the armistice of 1949.[116]

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Alÿs quotes in the introduction to the video he presents as a representation of his performance, the Israeli author Meron Benvenisti. The quote, from the book *City of Stone:*

The walk was filmed, edited, and presented to several people who were invited to provide an impromptu commentary. Each commentator has a personal connection to the Israel-Palestine conflict. Some lived through it, as is the example of Yael Dayan. Others are interested parties, such as Jean Fisher, a long-standing collaborator of Alÿs, who was interested in the broader issues, such as its implications for colonial and post-colonial studies. The inclusion of these commentators provides spectators with firsthand experiences and opinions. It also acts as a buffer between the poetic gesture, the provocation that was walking the green line, and the viewer.[117] The spectator is in control of which commentator he, or she, is listening to as the work has several audio channels.

I am interested in *The Green Line* as an artwork to be analysed within the context of its own internal logic, its relationship to structures of production, as well as for what it is attempting to achieve. It is a work that promotes dialogue, both between the spectators and the work as well as between spectators and the world at large. This work holds the possibility of its replication, undoubtedly a valuable characteristic as a strategy to promote dialogue, and is composed of three key stages: performance, interpretation, presentation.

Independent of its formula, the work relates to a specific socio-political situation, that of the Israeli-Palestinian segregation, resulting from the Israeli-Jordanian 1949 armistice defining a green line of separation between the two territories. This chapter uses the *The Green Line* by Alÿs as an example of a practice that informs the production of this thesis. It is a valuable example of how, through artistic agency and strategy, one can develop practices that are both adaptable *ad universim* to different geographies and time periods as well as to cultures other than the activating artist's own.

The Green Line is not an isolated work in Alÿs's practice, it is informed

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The Hidden History of Jerusalem speaks of the moment when the Green line was drawn onto a map.
[117] Godfrey, Biesenbach, Greenberg 2010, P143

by prior works, and it manages to produce different outcomes when examined in relation to its direct predecessor *The Leak*. Both *The Leak* and *The Green Line* use the same idea of walking through a landscape whilst dripping paint from a can. The importance of the route and the colour of the paint are details with which the author activates the work, they are triggers for the viewer, departure points from where comments and perspectives can be produced. An important predecessor for both *The Green Line* and *The Leak* is the performance *Fairy Tales* (1995), where instead of a can of paint, the line left behind is created by unravelling the artist's blue jumper as he walks through the city.

In the version of the *The Leak* performed in 1995, Alÿs departed from a gallery in São Paulo, walking the surrounding neighbourhood at random with a dripping can of blue paint in his hand. He walked until the paint finished and then used the blue line markings to find his way back to the gallery. This was a homage to Jackson Pollock's action paintings. Alÿs 'transform[ed] the city into a canvas'.[118] *The Leak* was further performed in Ghent and Paris, where some alterations were added, such as an A to B directional logic to the walks, where the starting and finishing place were defined.

These works seem to develop from each other organically, the strategies employed develop from one to the next according to need. *Fairy Tales's* blue line re-appears in *The Leak*. *The Leak's* last performance adopted an A to B logic, where the starting and finishing points of the walk were defined, and this re-appears in *The Green Line*. Concurrently, Alÿs translates the conceptual element of *Fairy Tales,* the unravelling of a storyline, into a strategy to be employed in *The Green Line*. The green line walk by Alÿs tells a tale, but we are encouraged to negotiate our perception of this tale, born of our own opinions and knowledge, alongside those of the invited commentators.

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[118] Godfrey, Biesenbach, Greenberg 2010, P66

In the context of my thesis, *The Green Line* and Francis Alÿs, serve as examples of the use of formulas and strategies, their replication and assimilation, and of adapting them to different realities to speak about the environments where they are enacted. In my reading of the work, this enables a negotiation between the perspectives of the artist as an Other and that of the local population where the work is activated.

The first Arab-Israeli war began in 1948. Five Arab nations invaded the then soon-to-be former British Palestinian territory as a pre-emptive measure against the 1947 United Nations General Assembly Resolution 181 which divided the Palestinian lands into two states, one Arab and one Jewish.[119]

Initially resisted by Jordan, the Arab league invasion was deemed a necessity in view of the Israeli declaration of independence on 14 May 1948. The Arab league did not recognise Resolution 181 as valid. Jordan, Egypt (backed by Saudi Arabia), Lebanon and Syria joined with Palestinian Arab militias in a war against the establishment of a Jewish state as pursued by the Jewish Agency.[120] The league's motives were not altogether aligned or altruistic, and reflected divisions and rivalries present in the Arab world. Jordan at first resisted the Arab League's plan to intervene in the Palestinian Arabs' fight as it had signed a secret agreement with the Jewish Agency whereby the Palestinian mandate was to be carved between the future state of Israel and the Kingdom of Jordan.[121] Having failed to stop the invasion, King Abdullah of Jordan assembled the Transjordanian Arab Legion and attacked from the west whilst King Farouk of Egypt attacked the territories of the future state of Israel from the south.[122]

Following the 1949 armistices, Moshe Dayan, the Israeli Defence

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[119] "3.Independent Arab and Jewish States and the Special International Regime for the City of Jerusalem...'
United Nations Resolution 181(II), Plan Of Partition With Economic Union, Part I, Section A, Point 3.
[120] The Jewish Agency was set up in 1929 to administer the interests of the Jewish community in the British Palestinian territories. It was instrumental in the establishment of the State of Israel. Accessed last on 16 April 2015 < http://www.jewishagency.org/content/4916>
[121] Shlaim 1996, Pp219-40
[122] Ibid, Pp219-40

Forces Commander in Jerusalem, drew a green line on an official map scaled at 1:20,000, demarcating the front line, with a thick grease marker.[123] The perspective ratio of the marked line was careless and translated in some areas to what in effect are stretches of land with a width of 60 to 80 metres, creating on the ground a continuous area of no-man's land.[124]

The Israeli green line marked the borders between the new state of Israel and the Palestinian Arab territories under the control of the Transjordanian Arab Legion and the Egyptian forces.[125] Contrasting with Dayan's careless marking of the map, Abdullah el-Tell, the representative of the Transjordanian Arab Legion forces, drew a line with a red pen of a diameter in accordance with international convention defining the front line of his forces. Similar agreements were implemented with the other Arab nations individually. Egypt and Jordan retained control over the Palestinian territories of the Gaza Strip and West Bank respectively and Israel retained some of the territories intended for the Palestinian state under Resolution 181.[126]

The green line agreed in 1949 has since been superseded, without international recognition, by the new borders claimed by Israel after the Six Day War of 1967. The green line itself is now no longer a no-man's land; with the growth of both the Jewish and the Arab Palestinian populations, new homes were built, many of them eating into the area defined by the width of the marked line.

According to Knesset member Yael Dayan, daughter of the Israeli forces commander Moshe Dayan, any attempt to reinstate the green line would inadvertently cause forced population shifts or would need to be flexible in its implementation, resulting in a different border to the one agreed

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[123] Meron Benvenisti, City of Stone, The Hidden History of Jerusalem cited in Francis Alÿs The Green Line video documentation introduction. Accessed online on 14 April 2015 <http://francisalys.com/greenline/rima.html>

[124] Benvenisti cited in Alÿs' *The Green Line*

[125] Haaretz English version of an Israeli newspaper defines the history of the term *Green Line* Accessed last online on 4 April 2015 <http://www.haaretz.com/misc/tags/Green%20Line-1.477795>

[126] U.S. State Department, Office of the Historian, *The Arab-Israeli War of 1948*

in 1949.[127] It is worth noting that Yael Dayan declares herself in favour of giving back the territories occupied by Israel since the Six Day War to the Arab Palestinians.[128] Yael Dayan, in conversation with Alÿs, comments:

> Francis Alÿs: Your father, I understand, drew the line with a quite thick pencil. And that created a series of un-clarities in the drawing itself of the...
>
> Yael Dayan: It doesn't matter it was not meant to be the fine line agreed on. Because it was very clear to my father as well as others that borders cannot be decided by war. War can decide security not even permanently, but security for a given time. War can offer a solution, but borders, especially with international legitimacy, cannot be decided by war.

Yael Dayan further developed this idea in an interview with Jack Silverman for the *Nashville Scene*. Dayan offering insight into her father's beliefs, replies to the question on whether her father would agree with the restoration of the territories to the Palestinian Arabs:

> I'm sure. He died before the Palestinians were rid of King Hussein. But while he was minister of defence, he created a very good dialogue with local [Palestinian] authorities, with the mayors, with the farmers, with the merchants. And not from a patronising point, but really sharing and arguing and debating, as equals. He never treated the Arabs as inferior.

The inclusion of invited commentators in *The Green Line*, contextualises the work itself and its relationship to specific geo-political conditions. Rima Hamami, an anthropologist who lived in East Jerusalem until the Six Day War, was also invited by Alÿs to comment on the video documentation of his walk; she speaks of a physical wall that divided both communities, of growing up unaware of what was beyond the wall, of the different culture, the different beings. She recalls the destruction of the wall at the end of the war by Israeli

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[127] Yael Dayan speaking to Francis Alÿs, 5'21"
[128] Silverman 2011

soldiers and remarks on their joy at doing so.[129] Asked by Alÿs if poetics and artistry have any role to play in the current situation, Hamami replies that the simple fact of anyone being willing to go to Palestine and see what is going on is already 'a great service'.[130]

> So it's really wonderful to have somebody coming, who is not coming to aggressively say who we are, or what things are. But who's making an empathetic act. And at the same time is pushing us to maybe see things or to think about doing things in different types of ways.... And so a poetic act is a very powerful thing to do....[131]

This is a remarkable show of belief in the empathetic and critical possibilities of simple poetic gestures. Mark Fisher in *Capitalist Realism* remarks that poetic gestures give you 'insight into political thought'. Gestures are only an instrument insofar as they are part of a wider set of parameters, acting as context-dependent triggers. Michael J. Braddick writes in Past & Present, volume 203 that:

> gestures can be powerful means of communicating affirmation and solidarity and, for the same reason, can be powerful means of expressing dissent. Class, gender, and generational relationships are all expressed and reproduced in gestural codes; so, too, are ethnic identities.[132]

He further writes:

> ...gestures acquire meaning from their setting, from the totality of the physical and bodily messages that mark out a particular place and time— audience, architecture, and the behaviour of those present, both in themselves and in relation to one another.[133]

Alÿs's poetic gestures, as Hamami describes them, call attention to a recurring conflict, a space of institutional and neighbourly violence, where predicates dictate positions and life experiences. Alÿs's gestures do not try to impose a

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[129] Interview with Rima Hamami as commentary for *The Green Line* by Francis Alÿs, 3'00"
[130] Ibid, 4'10"
[131] Ibid, 5'15"
[132] Braddick 2009, P10
[133] Ibid P17

will, and as Hamami suggests, they do not patronise and objectify the subjects of extended historical and political violence. Alÿs is more interested in observing, in listening to the commentaries and reactions his gesture provokes.

Hamami claims that the information that goes beyond the territories into the world is subject to manipulation and distortion: 'I think that a lot of Israelis would find this a form of terrorism'.[134] Through his poetic act Alÿs promotes discussion without producing an immovable perspective. Hamami claims that this may be more important than even Alÿs himself can anticipate. People inside Israel and Palestine, as well as abroad, are able to observe an aspect of the Israeli-Palestinian conflict being portrayed without the influence of official media outlets or biased sources of information. Hamami's response to the artwork demonstrates the interpretative possibilities of Alÿs's strategies, which to not prescribe a narrow ideological perspective or a singular viewing public. Instead it opens up historico-political debates.

Walking is characteristic of Alÿs's practice. Through walking, Alÿs places himself in contact with the landscapes in which several different contexts unfold. The documentation of these walks act as conduits, they allow for the spectators to virtually live through the landscapes and situations documented, filmed and edited. Alÿs becomes a proxy tourist, an art tourist, using walking as a poetic gesture to engage with the different landscapes he encounters. Alÿs is a guide, walking through a landscape where he is a foreigner, an Other.

Walking is part of Alÿs's methodology, he walks as a 'form of social resistance… a poetic discipline… an exercise analogous to thinking'.[135] In *The Green Line* his walk goes on for 24 kilometres. He takes two days, but the video documentation presented as the final version of the work runs for just under 18 minutes. The route of the walk is long and passes through places in the city of Jerusalem one would not consider 'touristic'. Alÿs follows the same

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[134] Hamami interviewed by Alÿs, 6'45"
[135] Godfrey, Biesenbach, Greenberg 2010, P52

rough guide that was defined with a green marker in 1949. He replicates the carelessness shown by Moshe Dayan in his demarcation of the line on the map, a mimicry, highlighting the absurdity of a gesture which could also have been read as poetic.[136] He is forced to make decisions, to react to the landscape, all the while leaving in his wake a more defined line. An irony marked with swerves, pauses, puddles of paint, that at least is thin and decisive in its demarcation. There is no mistake in Alÿs's intentions, he wants to highlight the issue of the green line and its random translation from paper to the ground. He does not however offer his opinion on the subject, it would be too provocative and could only result in the use of his work as a form of propaganda – positive or negative. Alÿs removes himself from direct contact with the public and uses the subterfuge of layering his performance with impromptu remarks from his commentators. In this manner he deflects possible criticism away from his position as a foreigner.

Alÿs comments on his agency while in conversation with Jean Fisher, an art theorist based in London. He claims not to allow the work to be subjected to his personal opinions.[137]

> Walking is not a medium, it's an attitude. To walk is a very immediate
> and handy way of interacting and eventually interfering within a given
> context.[138]

By claiming to be aware of the possibility of interference he shows himself aware of the politicity present in his performances. The act of walking the green line and exposing the invitee to that provocation produces material from which spectators can analyse the situation. The multi-layered voices

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[136] Conversing with Alÿs, Yael Dayan claims the original intent of her father's green line was to mark a temporary line, a breath of air in preparation for a different means of dialogue.

[137] Commentaries available: Amira Hass, Eyal Weizman, Rima Hamami, Jean Fisher, Eyal Sivan, Michel Warschawski, Ruben Aberjil, Albert Agazarian, Nazmi Jobeh, Yael Lerer. Video and commentary available under Creative Copyright license in Francis Alÿs personal website. Accessed on 6 April 2015
<http://francisalys.com/greenline/yahel.html>

[138] 'Blind date: A conversation between Francis Alÿs and Cuauhtémoc Medina', 98 *Weeks/Beirut Every Other Day*, Beirut 2009, unpaginated. Cited in Godfrey, Biesenbach, Greenberg 2010, P41

reflect in speech the historico-cultural layers present in the landscape of the city of Jerusalem, and in Israel-Palestine as the broader context.

The subtitle of the work offers further insight into Alÿs's thinking: *Sometimes doing something poetic can become political and sometimes doing something political can become poetic.* Alÿs is not exposing his political opinion on the subject, he is aware that independently of himself the work is political as it provokes his interviewees into speaking from their own perspectives. Alÿs hides behind his artistic gesture, the poetic gesture and through the use of other individuals, he transforms the poetical elements of the work into material to be engaged with. He uses poetics and gesture as triggers to provoke a return to the political through the opinions of the commentators. From this position, we as the public, with our multiple experiences and opinions, are presented with Alÿs's artistic agency. He provokes the spectators to think and to speculate, but also to look at the landscape and to pay attention. Alÿs's agency is here expressed through non-verbal language, he is here a provocateur by necessity. It is part of his strategy of engagement with the viewer, with his commentators.

> '[W]hat I try to do is to spread stories, to generate situations that can provoke through their experience a sudden unexpected distancing from the immediate situation and can shake up your assumptions about the way things are, that can destabilise and open up, for just an instance — in a flash — a different vision of the situation, as if from the inside'.[139]

The presence of the invited commentators acts as a filter to the provocation by the artist; they create a buffer zone and verbalise in different ways the poetical gesture of the work. This in itself creates empathy or rejection to the performative gesture by the spectator — informing forms-of-life. The relationship between the artist and the public becomes indirect, hindered by the existence of further layers and stories. This is the spreading of stories Alÿs proposes to do as a mode of engagement, the action lives in relation to the

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[139] Godfrey, Biesenbach, Greenberg 2010, P39, reference 40 in P43

history of the location filtered by personal experience and opinions. The living experiences and the acquired knowledge of his commentators feed this spread of stories and the interpretations available to the final viewers.

'Storytellers tend to begin their story with a presentation of the circumstances in which they themselves have learned what is to follow, unless they simply pass it off as their own experience'.[140]

Alÿs's walk, reflects his own desire to formulate narratives, to channel his experience and his interpretation, to become the embryos of stories. This work demonstrates to the viewer how confusing and chaotic the situation in Israel and Palestine is, and hints at the multitude of perspectives that need to be negotiated.

Alÿs brings the discussion from the level of statehood and international politics down to the personal, individual, forms of engagement, and aims it like a rifle at his spectators. This strategy speaks about people's lives, their livelihoods, their security, and their sadness, on a firsthand basis.

The visual language of the work of art takes over what seemed at first like a straightforward walk. The camera work helps to highlight the position of the walker as someone at street level — a lay person, not perceived as bare life but defined by a name. Sometimes the camera follows Alÿs from behind, as if the viewer is following the walker in his walk, at other times Alÿs crosses the still image, as if the viewer was standing still on a street corner or a square seeing the artist pass by. This places the viewer both as a companion on Alÿs's journey as well as a local, observing from afar.[141]

In 1992, Alÿs theorised his walking methodology as an act of freedom from art, production and emotion. It is a mode of thinking 'akin to that of narrative', a narrative construction in the language of his own making, a language of non-verbal metaphors of verbal language, a language that wishes to provoke reactions and that presents the 'real world as topic and

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[140] Benjamin 1999b, P91
[141] The image of the 'tourist' is commonly alluded to by Alÿs with his performative walks.

material'.[142] The landscape changes by having been walked upon by the artist, such is his agency. The documentation of the walk serves to that end, its purpose is to expose the change of the landscape as documented in this work, as multi-layered and constructed.

Elke Couchez, an art critic and PhD candidate at ASRO KU in Leuven, wrote in an article for the journal IMAGE & NARRATIVE:

> 'Sometimes doing something leads to nothing'. Not the strategic position of a city planner, but always that of a walker, Alÿs has a horizontal view on the mechanisms of the capitalist society, meaning that from his point of view the world cannot be manipulated or any such manipulation would be futile. The act of walking — which is an act of becoming — is a metaphor for this tension between the act and the ineffective.[143]

The political stance in *The Green Line* is presented by verbal language as a layered multitude of voices with which the spectator can engage. The spectator is also part of the construction of the narrative; the impact of the artwork is only truly felt when the spectator contrasts the commentators' opinions and experiences with their own. The possibility of changing from one commentator to the next is present, and it helps to activate the viewer's agency. By choosing to listen, or ignore, a commentator, one is pursuing concordance or conflict. The duality present when Tiqqun outlines the formation of form-of-life and community and the extremes of empathy and abjection, are here negotiated by the simple choice of whom to listen to and whom to reject.[144] Independent of choice, the artwork is multi-layered, multi-voiced, multi-perspective, and non-conclusive. It uses verbal language as a means to engage the spectator, but by making the work a multi-perspective entity, the artist is also speaking from within a conceptual model of production more akin to visual language. He presents something with the purpose of provoking, and he adds layers to that end. The Portuguese philosopher José

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[142] Couchez 2012, P111
[143] Ibid, P109
[144] Refer back to introduction chapter for Tiqqun's concept of form-of-life.

Gil, argues in his book *Art as Language* that artistic language is a metaphor of verbal language.[145] The articulation of both is impossible, there is no possibility of making from the artistic language a meta-language, a language that speaks for itself and about other languages, there is only one meta-language, the verbal.[146]

Gil's words resonate in respect of Alÿs's work. The work's agency produces a second layer of knowledge in relation to the spectator. The commentary produces an engagement with the viewers that might not be solely explained with words. The spectator activates the work. The work becomes self-referential only if the spectator does not know or engage with the historical context of the geographical space in which the work is enacted. A situation which is resolved through the presence of the commentators and their different perspectives of the situation.

The Green Line is above all a form of engagement by proxy, the artist presents a situation and then relays to others the responsibility of contextualisation. This approach can in theory be translated to other locations and implemented by other artists as a formula. The issues that arise from such translation by other artists are worth considering. Walter Benjamin would surely contest the validity of such a translation within the realm of art practice as it would raise the question of the 'Aura' of the artwork. I am not however just considering the art world implications, but also the social benefits of making available tools of emancipation to as broad a public as possible. Even if *The Green Line* is not a tool of emancipation, the strategies present in the production of the work, and the potential to implement it in different geographies and contexts as an abstract *universim* strategy, all provide some ground for challenging Benjamin's ideas on the unique nature of an artwork.[147] Furthermore, as *The Green Line* is context dependent, a translation of the strategies present, would in effect produce a different

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[145] Original title: *A Arte como Linguagem.*
[146] Gil 2010, Pp10-11
[147] Benjamin 1999a

context-dependent artwork. Alÿs's *The Green Line* is an important reminder of the power of narrative construction, of how landscapes are informed by people subject to divergent ideologies and interests, and how through the implementation of strategic artistic practices those realities can be questioned and evaluated.

If transposed in its formula to a different location the characteristics would almost certainly be retained. It would prompt the viewer to think about the context of the new space. It is a work that arises from the landscape where it is positioned, and from the layers that exist in that landscape (political, historical, popular, etcetera...). The work requires activation, mediation and dissemination so as to have an impact. Once it is produced it circulates through specific circuits. *The Green Line* circulates through art-world institutional circuits including exhibitions, books and magazines. Just as with Meireles's banknotes, this work was canonised, and as such, helped to transpose the issues it speaks about from its original context into the wider world (albeit it is circumscribed to the art-world, its intervenients and publics).

Alÿs's *The Green Line* exposes a strategy to enable difficult issues to be addressed in situations where the layers imposed onto specific geographies enter into a stage where dialectics and common ground are difficult to achieve. It demonstrates how an artist who departs from the position of an Other may produce a work, that helps to negotiate his own external position and produce an outcome where all those involved are given a voice. *The Green Line* is a prime example of a Freirian dialogical route to emancipation. It promotes a multilateral dialogue where the viewer is offered several perspectives and has the chance to form their own opinion of a situation replete with conflictive accounts and where violence of every kind is a daily occurrence.

Alÿs's example shows an *able-agent* that strategically moves beyond his own position on the distribution of the sensible, not just to emancipate himself but to provoke dialogue in a situation external to his own. This differs

from Onabolu, where his primary aim was to prove himself and those of similar predicates as equals to the colonisers, and with Meireles, where the banknote project, although of *universim* quality, was strategised to be put in action in Meireles own geo-political context.

Chapter 4

Introduction to Marine Hugonnier's work; becoming aware of global dispositifs of communal living, analysis of implications and necessary betterments.

Marine Hugonnier: *Towards Tomorrow*

Marine Hugonnier, born in France in 1969, is a London based artist trained in philosophy and anthropology. Hugonnier's work is characterised by a strong interest in perspective, perception, and the multiplicity of gazes. She works across several media to explore modes of deconstruction, especially in representations of images of power and their denial. Simultaneously she is trying to understand the composing structures, the dispositifs, of images.[148]

Marine Hugonnier's work is poetic, and considers and reacts to the power inherent to the images that she records. Hugonnier has a special interest in:

> [studying the] conventions of landscape representation and ... the tools
> that have helped establish them. Sometimes I see the work as a form of
> anthropology of images. I see landscape as a form of cultural
> mediation; it influences history, and vice versa.[149]

Hugonnier's practice enables me to envisage how emancipation can emerge through the process of engaging and expanding upon another artist's work. I am interested in her methodology, the manner in which in *Towards Tomorrow* she exposes a global dispositif, and how through this awareness it is possible to re-evaluate the dispositif's true implications, allowing for the conceptualisation of a *dispositif-of-dissent*. Hugonnier's work explores narratives, departing from a poetic gesture in a similar way to Alÿs, and

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[148] Marine Hugonnier artist talk (on video) on the occasion of her show at Dundee
Contemporary Art in 2004. 3'05"
[149] Hugonnier 2007b

utilising landscape as a vehicle through which to comment on history.

I focus on Hugonnier's *Towards Tomorrow*, a photographic project from 2001. In this work Hugonnier deploys her documentation of seascapes in Alaska to challenge the very nature of photography, in that a photograph is always an image of the past.[150] In this series Hugonnier, physically located in Alaska, photographs Russia across the Bering Strait and the International Date Line (IDL) where Russia is one day ahead.[151] It is a denial of the power of the photographic image, it questions its truth through exposing what is in fact impossible: to document the future.

In this chapter I analyse Hugonnier's poetic gesture, and in particular, the use of the Greenwich Mean Time (GMT) dispositif of internationally ratified time keeping.[152] GMT is present in the work through Hugonnier's instrumentalisation of the IDL in her seascapes.

Hugonnier's photographs in *Towards Tomorrow show* an individual becoming aware of a dispositif of power in a similar manner to Tiqqun in the

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[150] 'The content of every photograph is history. It shows the moment of the image's origin that is always in the past to the moment it is viewed. Even the instantaneity of the polaroid photograph captures a scene or event that can have transformed beyond recognition before the image is developed.'
Dant 2002

[151] The International Date Line is an imaginary line between the most northern and southern points on earth that goes through the Pacific Ocean. It is located at a longitude of 180 degrees east and west of the Greenwich Meridian. The date on the west side of the line is one day earlier than the date on the east side of the line.'
'the International Date Line' definition as present in the Cambridge Advanced Learner's Dictionary & Thesaurus © Cambridge University Press

[152] Greenwich Mean Time (GMT) is at times also addressed as Coordinated Universal Time (UTC). GMT is a mode of global co-ordinated time keeping that has as its prime meridian the Greenwich Meridian in the United Kingdom.
The Greenwich Meridian was first introduced on a map in 1738 as zero longitude, having been firstly defined in 1721. In 1767, the first Nautical Almanac was published in the United Kingdom. For the first time astronomical time was used in an almanac. Previously, sailors measured their latitude using the civilian day (as well as the nautical day) which caused considerable confusion. Astronomical and nautical days are similar; they both start at noon and finish 24 hours after. The introduction of astronomical time in the almanac created much confusion as sailors from different nations measured it in relation to different meridians. These innovations were introduced due to a necessity to co-ordinate shipping, essential for trade, by now, the colonial powers had extended their trade interests all over the world.
Information available in the Greenwich Meridian website.<http://www.thegreenwichmeridian.org/tgm/articles.php?article=8>

dispositif-of-dissent section of this thesis's introduction: an individual becomes aware of his or her surrounding *dispositifs* of control at the moment the individual is about to break the dispositif in question.[153] Hugonnier is not breaking the dispositif of established time-keeping. She is not even promoting a *dispositif-of-dissent*, she is however making her viewer aware of the division between a dispositif of control and the natural landscapes in which this dispositif has been introduced as a feature.

In *Towards Tomorrow* the viewer becomes immersed in seascapes of undeniable beauty, the artworks holding an atmospheric immersive quality. Looking at Hugonnier's evolving *catalogue raisonné* entitled *The Ever Changing Book*, I am made aware of the scale of these images (3 metres wide by 1.8 metres high). These images, large enough to engulf a person's field of vision at close proximity, and are richly coloured and of very high intensity. Hugonnier, whilst in conversation with the artist Manon de Boer, speaks of the pleasure she takes in waiting for the right light while producing work: 'I have an immense amount of pleasure being on set: when waiting for the light to change to a desired intensity, for a silence to come about'.[154] In *Towards Tomorrow,* Hugonnier's patience is rewarded with a variety of seascapes reminiscent of J. M. W. Turner's seascapes.

Hugonnier presents us, in *The Ever Changing Book,* with two seascapes of disparate intensities. These images mainly feature the sky with the sea only occupying a small portion of the image. In the first of these images the sun is about to set on the horizon giving the illusion of actually touching the sea. Russia is to the west, and so we are presented with a west facing perspective. The sun's reflection, strong and bright orange, produces a small circle of beams along the horizon line. The sky is full of low, heavy, rain clouds, their base illuminated by weak sunlight, while the top is cast in shadow. These clouds, although far from the viewer, fill the pictorial space of the sky, at once implying distance as well as the perspective chosen by the artist to document

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[153] Tiqqun 2011, P180
[154] Hugonnier 2007b

these images. The second image presents us with a similar perspective, the view point is practically unchanged, this is however a darker image with more heavy, low clouds. The clouds in this image obscure the sun, they are dotted with small patches of light that never pierce through the nebula. A small patch of orange light is visible on the horizon suggesting that the sun has moved beyond our field of sight and the earth has turned, a movement for which the American thinker Buckminster Fuller coined the term 'sunclipse'.[155]

Hugonnier's lens, while capturing images of extreme beauty is, just as when Turner painted, doing more than just capturing a seascape. Both artists work is groundbreaking from a technical point of view. Turner's style was unique, his techniques and use of colour were undoubtedly challenging the conventions of 19th century painting, both visually as well as technically.[156] He was changing the very rules of artistic production, and consequently of how we look at pictures. Hugonnier, is to a lesser degree, producing a small revolution of her own: she takes advantage of the presence of the IDL between Alaska and Russia, dividing what officially is today and tomorrow, to question the very nature of photography.[157] This has implications for the assumed veracity of the photographic document: in the European Journal of Cultural Studies Tim Dant and Graeme Gilloch wrote that 'The most obvious way of treating the photograph is as a document of reality'.[158] Hugonnier's work asks the viewer to consider the 'truth' of the still moment in time. It

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[155] Sunclipse implies that the sun does not set, that its earth's movement that eclipses the sun. The sunclipse occurs from the perspective of one standing anywhere in a geo-location while that geo-location turns away from the sun. The language implication, here is that sunset belongs to a pre-Copernican perspective of the universe where earth was its centre. Something Copernicus claimed to be wrong in 1543 but that lives on in expressions such as sunset and sunrise. A very good example of how through language ideas are spread and become subconsciously ingrained.
Fuller, 2008.

[156] Joll 1984, P xvi-xviii

[157] While Hugonnier's book claims Siberia lay 24 hours ahead, in fact it is currently only 20 hours ahead as Russia does not observe summer daylight saving. At the time of Hugonnier's work being created, in September 2001, Russia still added 1 hour to its clock in summer time. The Siberian far east Hugonnier was photographing towards had at the time a 19-hour time difference. Whales in Alaska is situated at -9 GMT, Uelen in Siberia is situated at +12 GMT

[158] Dant 2002

foregrounds ideas of perspective, not only in the sense of the spatial, as captured by a camera, but also perspectives pertaining to the interpretation and reading of an image.

Through the production of *Towards Tomorrow,* Hugonnier shows that the IDL creates an impossibility: a concurrent today and tomorrow. Hugonnier ensures with this work that her captured images divide the natural landscape from the layers of dispositifs imposed upon it by treaties, tradition and military strength such as borders, time and nationhood. This circumstance, which is more specific to time and concurrent dates, is not a situation exclusive to the IDL areas, Hugonnier could, with a camera positioned in Dover and aimed at Calais, take photographs located in the future. The taking of a photograph of tomorrow is a constant possibility when the camera is pointing towards a time zone ahead of where it is positioned. *Towards Tomorrow* documents this situation at its most extreme.

Through analysing this work, two distinct modes of reading time become apparent. The first, is time as measured by GMT, a man-made dispositif imposed on the natural landscape by governments and corporations to improve control over, and the efficiency of, trade and transport systems; the second, is that of the natural world, without man-made dispositifs imposed onto it. Time as a marker that is equal wherever we are in the globe – sidereal day measure (cosmic time), also a dispositif, but one that reflects different ideologies.[159] The act of documenting the future is irrelevant from the perspective of the sidereal day. The whole of the planet is governed by the same clock when sidereal time is considered independently of where you

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[159] The Thesaurus dictionary defines cosmic time as 'the time covered by the physical formation and development of the universe'. A sidereal time, or sidereal day is a measure of division of cosmic time. Sidereal time is defined by the Collins English dictionary as '(Astronomy) time based upon the rotation of the earth with respect to the distant stars, the sidereal day being the unit of measurement.'
'cosmic time', WordNet 3.0, Farlex clipart collection. 2003-2008. Princeton University, Clipart.com, Farlex Inc. 26 Feb. 2017 http://www.freethesaurus.com/cosmic+time
'sidereal time'. (n.d.) *Collins English Dictionary – Complete and Unabridged, 12th Edition 2014.* (1991, 1994, 1998, 2000, 2003, 2006, 2007, 2009, 2011, 2014). Retrieved February 26 2017 from http://www.thefreedictionary.com/sidereal+time

happen to be standing on Earth. Hugonnier, with her camera, exposes the flaw in GMT by contrasting it with the natural seascapes and sidereal time.

If Hugonnier had chosen to take the photograph from Russia towards Alaska, the conceptual impossibility of photographing the future would not arise, the camera would be doing what it does normally: capturing the past. The artist's choice of location expresses her agency. Hugonnier wants, and is able, to capture the seascape exposing the flaw in the accepted veracity of the photograph. As a result, we are presented with a temporal conundrum: do we accept that the photographs taken are depicting the near future, or do we refute that idea? Refuting the idea opens up the possibility of modifying GMT to better suit all peoples independent of location. In 1884 when GMT was put into practice, it unified many disparate time systems into one coherent whole.[160] If we accept or assume the immutability of GMT then we are claiming that it is possible to have concurrent today and tomorrow. The IDL produces such an occurrence. Through analysing Hugonnier's *Towards Tomorrow,* I find myself questioning the *raison d'etre* of GMT nowadays. Why has this system, designed in the age of Empire, not received renewed international attention and a contemporary update, resolving the IDL conundrum of concurrent dates once and for all? As it stands, GMT reflects a distribution of the sensible where Western nations are central to the peripheries, with its most extreme example surrounding the IDL.

The IDL, similar to several other meridians, is not a straight line. It adapts to geo-political interests of the nation's crossing its path. The IDL is not an official line. The International Meridian conference's (IMC) of 1884 passed a resolution in which GMT was implemented, envisioning that GMT would be its own anti-meridian with no need to create an official partition line across the globe: 'That from this meridian longitude shall be counted in two directions up to 180 degrees, east longitude being plus and west longitude

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[160] *International Conference Held at Washington for the Purpose of Fixing a Prime Meridian and a Universal Day.* October, 1884.
Project Gutenberg ebooks, 2006

minus'.[161] The IDL continues to be adapted by its adjacent nations, for example, if the IDL, and all other meridians were straight lines, then both Alaska, as well as Chukotka in Russia, would form part of the eastern movement of GMT.[162] Its inclusion in the eastern movement is due to the desire of the government of the Russian Federation to keep the whole country within the same movement. This decision prevents IDL from running vertically between the poles and subsequently from crossing Russian territory.

Hugonnier's work looks at this non-official line and raises issues that derive from the implementation of GMT as its own anti-meridian. It raises the question of why was it not considered, at the IMC of 1884, that an abrupt change of day in the Pacific could be detrimental to the populations inhabiting that landscape.

The IMC was attended by twenty-five countries at the invitation of the President of the United States of America. The President invited all the nations with which it held diplomatic relations. Some of the invited countries did not attend, but most importantly, several of the invited countries were, or had been, leaders of colonial empires.

The conference was referred to as a conference of civilised countries, a claim that implies an existing uncivilised Other. The conference's introductory speech is of a tone that sets the precedent for what I consider to be the problem in GMT — its relationship with the age of Empire. The introductory speech made by the US Secretary of State, Frederick T. Frelinghuysen, to the IMC was as follows:

> It gives me pleasure, in the name of the President of the United States,
> to welcome you to this Congress, where most of the nations of the
> earth are represented. You have met to discuss and consider the
> important question of a prime meridian for all nations. It will rest with

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[161] Ibid

[162] Currently Alaska occupies a sole time zone. With straight meridians Alaska would be divided and would occupy three time zones GMT -9 to GMT -11. Chutkotka in Russia, would under the same logic also form part of the eastern movement of GMT and would fall under the GMT -11 and GMT -12 time zones.

you to give a definite result to the preparatory labors of other scientific associations and special congresses, and thus make those labors available. Wishing you all success in your important deliberations, and not doubting that you will reach a conclusion satisfactory to the civilised world.[163]

In this speech Frelinghuysen claimed that 'most of the nations of the earth' were represented at the conference. Several of the nations present controlled most of the world as colonies, dominions, or protectorates. Of the Pacific Islands most likely to be affected by the IDL only Hawaii was present, as all the others were under the dominion of Western powers.[164]

Spain's delegate, Emilio Ruiz del Arbol, while addressing the conference on the issue of the possibility of two concurrent dates in one place, stated:

we could afford to allow it to happen at sea, or in some isolated and uninhabited region where congresses never sit, and where no ray of civilisation ever penetrates.[165]

Ruiz del Arbol also queried the starting point of the Universal day, asking if it should start from the Prime Meridian or its anti-meridian. This question was resolved by ignoring the uninhabited or 'uncivilised' regions altogether through the decision to use Mean Time.[166]

Notwithstanding the benefits brought about by GMT in the pre-satellite era – a new dispositif of coordinated time for shipping, trains, the

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[163] The then Secretary of State of the USA introduced the delegates in this manner at the *International Conference Held at Washington for the Purpose of Fixing a Prime Meridian and a Universal Day.* October, 1884.
Project Gutenberg ebooks , 2006

[164] Hawaii itself suffered a coup d'etat shortly after in 1893 supported by American settlers in control of the economy of the islands, it was incorporated as an American territory in 1898. The Dutch East Indies, the Cook Islands, the Philippines, German Samoa, American Samoa, the Marshall Islands, and the Gilbert Islands are all examples of pacific territories under colonial rule.

[165] International Conference 2006, P160

[166] Mean Time which derives from the act of counting the day as a plus and minus from noon in the Prime Meridian resolved the need for an anti-meridian, seeing that time is measured in relation to the same meridian as longitude, and takes into account the astronomical day — which starts at noon.

implementation of the Universal day, it was a hegemonic decision taken with no regard for the supposed 'uncivilised' nations. The line we unofficially recognise, the IDL, became a reality to be contended with by those inhabiting its geographical environs. Whole communities are affected. Yves Eudes, writing in *Le Monde* an in-depth article supported by the Pulitzer centre, offers the example of the Eskimo people inhabiting the Bering Strait and its surrounding areas. They were historically displaced by Empires, divided by the Cold War and separated by the calendar date.[167]

Returning to *Towards Tomorrow*, Hugonnier captured images imbued with a political context. She captured a *dispositif* which was careless in execution (similar to the green line as traced by Dayan Moshe).[168] The poetic elements represented by the seascapes are affected by the invisible line and its history.

GMT is a proven system that facilitated decades of global inclusion, produced by an age of empires. It survived colonial contraction, all the while continuing to be an instrument for a Western imposition of will on others. The act of measuring time through GMT becomes a mode of measurement for trade and labour by the 'civilised' world with the colonial and ex-colonial territories. The same can be said of the relationship between ex-colonies, always mapped in relation to the Europe and the United States at the centre, and so by default, becoming peripheries.

One could overlook Hugonnier's agency in this work were it not for a coherent thread throughout her oeuvre in relation to landscape and perspective. Hugonnier whilst speaking about a different work titled *Ariana*, claims to be aware of what each lens she chooses to use means, and how that choice of lens reflects the gaze, proposed and interpreted, and the manner in which the Other is read and presented.

The French cinema critic Serge Daney said 'cinema teaches me to

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[167] Eudes 2013
  Eudes Pulitzer Centre/ Le Monde article offers an interesting insight into the problematics created when geopolitics interferes/ divides communities.
[168] Please refer back to the chapter three on Francis Alÿs

tirelessly touch with my gaze the distance from me at which the Other begins'. I think he was talking about assessment. Cinema is a way of assessing distances. While I was shooting Ariana I was very selective about the lens for each scene, as a long lens will make what is distant look near — which implies both surveillance and tourism — and by contrast a short lens will position the viewer very close to the subject. I grew up in several countries and the perception of the Other is a crucial question for me. This awareness as a viewer and a filmmaker, requires I find solutions. My solutions are to make choices among different lens and to choose and discuss points of view.[169]

If GMT creates a specific way of seeing, a uni-lens perspective, and a western-centric colonial perspective mechanism imposed on the Other, then a *dispositif-of-dissent* should be considered.

Hugonnier, in an interview with Hans Ulrich Obrist in 2011, comments on her belief that landscape as well as maps are constructions of realities only adequate for the period when they were produced.[170] She refers to the importance of the tradition of landscape and seascape depiction in her work when explaining her desire to deny the power of images.[171] GMT is a system that needs to be modernised to bring it into line with an age of quick, almost immediate, communication and travel; an age where maps are of their time and for their time, updated at a speed never before witnessed. Any individual with a smartphone will receive almost daily map updates.

Towards Tomorrow draws attention, through poetic means, as well as through its method of production, to problems embedded within current accepted notions of temporality and time. Hugonnier's approach does not suggest an alternative to GMT. *Towards Tomorrow* functions similarly to *The Green Line* by Francis Alÿs. It does not contain the straightforward social engagement of Meireles's banknote project, but I believe that in *Towards Tomorrow*, the issue at hand is not the replicability of the work, it is not the

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[169] Hugonnier 2007, P106
[170] *Marine Hugonnier in conversation with Hans Ulrich Obrist,* 2011, 9'35"
[171] Hugonnier 2004, 3'05"

question of the creation of tools, or how well toolkit reflects it, it is not even about dissent. *Towards Tomorrow* is about demonstrating the importance of being aware of our surrounding dispositifs – dispositifs of control and dispositifs of power – and how to more effectively mould them. *Towards Tomorrow* is about becoming aware of our own agency as individuals so as to be able to choose to act, choose to make others aware, or choose to comply. Above all, in *Towards Tomorrow,* the issue of a need for long term strategies becomes perceivable. Hugonnier shows that a dispositif needs to be constantly updated so as to better reflect its current realities, *dispositifs-of-dissent* need to be constantly put into play to improve the relationship between contemporary socio-political circumstances and the dispositifs at play. To this effect, one must constantly be aware of said dispositifs, as it is only through such awareness that dissent and emancipation, even if temporal, can be achieved.

Hugonnier's immersive photographic images act as catalysts; they prompt questions about the issues implied in them. Hugonnier's work shows that dispositifs can be built upon, improved and adapted to better serve communities (global and temporal) as long as they are constantly reviewed.

Chapter 5

Introduction to Theaster Gates's work; *universim* templates; urban

regeneration as emancipatory politics.

Theaster Gates: *Dorchester Project*

Theaster Gates was born in 1973 in Chicago, the city where he currently lives. He studied urban planning, sculpture and pottery. Gates is from a working-class background, he is the son of a roofer, and he is African-American. Both of these predicates inform his practice, materially as well as conceptually. This was evident in his first exhibition at the White Cube gallery London, entitled *Freedom of Assembly*, where he presented several paintings produced with the help of his father using roofing techniques.[172]

Gates's practice includes several strands besides his practice as an artist; he has in the past worked as an arts planner for the Chicago Transit Authority;[173] and is currently a professor at the University of Chicago; Gates is also the founding director of the Rebuild Foundation.[174]

This chapter focuses on the development of Gates's *Dorchester*

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[172] *Freedom of Assembly* at White Cube London can be found using the link below
http://whitecube.com/exhibitions/theaster_gates_bermondsey_2015/

[173] Gates held the job between 2000 until 2006 when he was hired by the University of Chicago.

[174] The Rebuild Foundation's aim is to promote new cultural realities and develop community projects, acting as an umbrella for Gates's art practice focussed on urbanism and social development. The foundation is invested in the creation of affordable housing, with the aim of both attracting local artists to the South Chicago area and enriching and improving the lives of local residents.

Project,[175] an excellent example of community arts projects.[176] This project considers culture-focused urban regeneration as a catalyst for social change. It is important for the toolkit as it shows an individual as *able-agent.* This example raises questions of the possibility of transferring template-like projects from one location to another, as such exemplifying *universim.* Just as with Aina Onabolu, Gate's learned to navigate institutional systems to better manipulate them to his desired effect.

Gates's socially engaged practice can be situated in dialogue with work by artists such as Rick Lowe, James Bettison, Bert Long, Jesse Lott, Floyd Newsum, Bert Samples and George Smith, founders of *Project Row Houses* in Houston.[177] Gate's work can also be considered in relation to community arts projects that are not fine arts based such as *El Sistema*, a socially engaged music project founded in 1974 by Maestro José Antonio Abreu Anselmi in Venezuela.[178]

Gates's work brings art into dialogue with daily life in a very particular way. He merges daily routines and activities with the cultural life of a community, and the mechanisms that sustain and build, communities. Gates articulates these ideas in a 2012 video interview with Tim Marlow:

> Maybe that [*The Dorchester Project*] is the closest that I will get to a
> kind of protest. In the absence of libraries immediately, or in the

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[175] This work is of importance to my thesis as it demonstrates the idea of the individual as a major catalyst engaged with a very particular process of social change (Aina Onabolu's is also an example of this cause and effect), as well as due to its implications affecting the idea of transmutable templates / strategies.

[176] I define the idea of a 'community arts project' as projects in which people that compose different forms of communities undertake to participate, maintain, develop, create, for a commonly agreed end result.

[177] Project Row Houses was initiated in 1993 in Houston's Third Ward neighbourhood, this neighbourhood is one of the city's oldest African-American neighbourhoods. The founding artists idealised that through revitalisation and regeneration of the neighbourhood, the community could be maintained and improved. For the effect they employed a series of social strategies, including educational workshops, building works, teachings on sustainability, to better the quality of life of the local communities. Importantly, safety nets were implemented for those members of the community most vulnerable, including single mothers and victims of violence.

[178] El Sistema website http://fundamusical.org.ve/el-sistema/

absence of playgrounds, and play spaces, for my neighbours and the young people here [South Chicago], could concerned artist-citizens play a hand at just thinking about what the needs are in a place? So that it is culturally rich, and take that on? Not necessarily as an art project but just as a kind of human desire.[179]

Historically, South Chicago was a Mexican and Polish neighbourhood, today the predominant group is African-American.[180] Demographically this area makes for an interesting case study: South Chicago has seen a progressive dwindling of its population. The steel industry (US Steel South Works) that once enabled the area's rapid growth, employing around seventy-five per cent of the local population, went into administration, closing down in 1992, after a slow but progressive decline lasting 20 years.[181]

John Colapinto, in The New York Times Magazine, writes that Gates asked himself what could he do to better the lives of people in Africa-American neighbourhoods.[182] What would happen if he tried to contradict the outward migratory flow through cultural and urban regeneration?[183] What would happen if he moved in, settled and made something out of his personal investment into such a neighbourhood?[184] Gates first became aware of South Chicago when he was hired by the nearby University of Chicago as an arts programmer. He decided to put his questions to the test and purchased a house in the neighbourhood. This first purchase, an old candy store in Dorchester Avenue, was the house later to be transformed into the original *Dorchester Project*. For two years Gates renovated it with the help of friends and collaborators, using recycled materials collected all over Chicago, including some from an old bowling alley. The old candy store began its new life as Gates's own home, before slowly developing into a neighbourhood

[179] Marlow 2012, 4'40"
[180] Record Information services, Inc. City of Chicago & 77 Communities Census - Demographics & Economic Overviews. Accessed on 24th of March 2015
[181] Sharoff 2010
[182] Colapinto 2014
[183] Ibid
[184] Ibid

resource. A soul kitchen was programmed in the space; and an old glass lantern slides archive, composed of 60,000 slides, was added when the archive's owners, the University of Chicago, no longer wanted to house it.[185] A library of 14,000 books was also added to the house, coming from a recently closed down local bookstore.

The 2008 financial crises gave Gates the opportunity to buy the house next door for $16,000, an amount he borrowed from friends.[186] This second house was refurbished as a modern cube-like structure designed to house a listening room containing a vinyl LP collection from yet another recently closed down local shop. To complement his home, the archive, the library and the music room, Gates envisioned that the *Dorchester Project* spaces should be utilised for the purposes of public education. His vision was to create a space where artists of colour could find platforms for their practice, while at the same time contributing to the regeneration of his neighbourhood using education and culture as the two pillars for social development. Gates's projects engaged and employed local people whilst at the same time creating infrastructure, both lacking since the closure of the steel works.

Gates's vision, and his energetic involvement in South Chicago, motivated him to establish The Rebuild Foundation — which has since been invited to revitalise neighbourhoods across the United States. For example, in Omaha, Gates refurbished a bank building into a space for artist residencies, creating the *Carver Bank* project.[187] The Rebuild Foundation now manages several of Gates's real estate developments, including the *Stony Island Arts Bank*, *The Black Cinema House*, *The Listening Room,* and *The Archive House* (*Dorchester Project*'s original house).

Collaboration and community construction and preservation have been at the core of socially engaged art practices from as early as 1863 with the

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[185] Austen 2013

[186] Ibid

[187] *Carver Bank* is managed in collaboration with the Bemis Center. *Theaster Gates | Town Hall Process + Carver Bank*. Bemis Center for Contemporary Arts. Omaha, USA.

Peredvizhniki (The Wanderers) in tsarist Russia,[188] through to more recent projects such as Pedro Reyes's 2008 *Palas por Pistolas*,[189] or Sean M. Starowitz's 2013 pop-up *Fresh bread*.[190]

It is possible to see how social justice, and the betterment of one's own environment and community, has been a constant in art throughout the 20th and 21st centuries. Joseph Beuys's lectures in the 1970s are a fine example of this social engagement. In his lectures, Beuys presented a *Theory of Social Sculpture* proposing that every single human being is an artist. He argued that as a consequence of this reality, artistic parameters should be widened to encompass the world as a whole including its laws and institutions — its dispositifs.[191] Dispositifs are embedded in everyday life, they control and manage the ways we act and live, both individually as well as through our communities. Beuys considers that everything has the potential to become a material to shape a new form of sculpture, in defence of human dignity, and in the creation of a society of equals — including dispositifs.[192]

Another precedent for Gates's *Dorchester Project* is *Project Row Houses* in Houston, Texas. There are similarities in strategy and conception, such as the utilisation of real estate redevelopment as a means to support local communities, and the emphasis also being focused on African-American

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[188] The Wanderers were a movement of artists trained at the Saint Petersburg Imperial Arts academy focused on Russian Realism that in dissent to the outmoded, conservative views of the academy, formed an artists' co-operative. The artist community developed a travelling programme where it's members would travel the length of the Empire both as a means to document the different realities inhabited by Russia's peoples as well as to make art available to the people that would otherwise not have access to it. Gray 1986

[189] Pedro Reyes *Palas por Pistolas* was produced as a commission for the Culiacán botanical gardens. Culiacán had one of the highest rates of death by gunshot in Mexico. Reyes organised a voluntary programme for the exchange of weapons for vouchers to buy electrical goods. The 1527 guns collected were decommissioned with the help of the army, melted and transformed into shovels to plant trees. An action that Reyes enacted at the Botanical Gardens and has been enacting in other places around the world ever since. Reyes 2008

[190] In *Fresh Bread* Sean M. Starowitz opens pop-up bakeries in locations he considers to be 'food deserts', pricing them according to neighbourhood's income levels. All bread is baked locally and when possible with local produce. Schulman 2014

[191] In: Varios, 2012, *Joseph Beuys: Appeal for an Alternative,* MMOMA- Moscow Museum of Modern Art, Moscow, P76

[192] Ibid

communities. The parallels between these two projects raises the possibility of transferable/ adaptable templates, that can be implemented in different locations. This possibility, or impossibility, is an important factor in the research undertaken for this thesis. It questions the plausibility of assimilating and enacting strategies of emancipation within different contexts, which in effect shows them to be *universim* or not. For example, Rirkrit Tiravanija's *The Land Foundation* in Thailand would be a difficult project to transfer to a very different location when you consider all the particulars of the project: rice plantations, rice farming technical developments.[193] Tiravanija is an example of what Gates calls an 'artist-citizen', a figure akin to *able-agent*.

Brian Kuan Wood addresses the idea of transmutable templates in *A Universalism for Everyone,* where he reflects on how French Colonial modernist urban planning was implemented and transposed between various French colonial territories. He notes that this action by the French colonial authorities was implemented without taking into account local cultural differences, the template promoted being rigid and asserting the will of an outside controlling power over local populations. This imposition interfered with local networks and logics of interrelations, as developed throughout a local cultural history. Kuan Wood argues that although these templates were created with the intention of developing/ liberating the people that were to inhabit them, the nature of impositions curbed the intended beneficiaries' freedoms. His reasoning was that without consideration of local dynamics, the modes in which people act and interact in relation to foreign templates, contribute towards confusion and conflict. As a consequence, dissenting

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[193] *The Land Foundation* was established in 1998 anonymously by Tiravanija and Kamin Lerdchaiprasert, with the aim to create a space for social engagement without the pressures of ownership. It is a space where farming and the development of new farming techniques goes hand-in-hand with artist residencies, film festivals and the construction of infrastructure, such as kitchens, available to anyone.to use. Located in a remote site in Thailand, with low yielding rice fields, the research being done by The Land Foundation into organic farming as well as the cultural bias of the project will hopefully, with time, help regenerate the area beyond its own land, spreading its knowledge and new infrastructures to the surrounding lands and people.

voices appear, ready to appropriate the structures imposed upon them — a negotiated *dispositif-of-dissent* between what is being imposed and what the local population prioritises, similar to the situation in which Aina Onabolu found himself. This negotiation approaches the foreign imposition to local modes of doing and acting. It is not a solution, but a step towards dealing with institutional modes of violence. Kuan Wood summarises his point:

> What modernism never took into account with its ideas of the universal subject was in fact the subject's own universe. [194]

Both P*roject Row Houses* as well as Gates's projects are developed within the community, and as such they are aware of local socio-cultural-political-economic conditions and develop according to local specificities. There is no master urban plan other than to adapt to existing structures, revitalising neighbourhoods and improving the lives of local people, unlike Kuan Wood's example of foreign imposition.

Architecture and urban planning are a constant ideological presence within communities. Sam Jacob, from the FAT architectural bureau, writes in *Enacting Architecture:*

> Intentionally or not, architecture is the physical manifestation of societal will, an enactment of the intentions of government, policy, capital, social convention and so on. It articulates this social, political and economic vision into the environmental frame within which society operates — the spaces in which we live. In the most direct sense, architecture permits and prevents the way in which we use space. It defines what is acceptable and what it is not. [195]

I surmise that the physical degradation, and crime levels in South Chicago, show an abandonment of the area and its people by the government and local authorities.

If architecture moulds and reflects the way we live, the ideologies and

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[194] Kuan Wood 2009
[195] Jacob 2012, P34

fashions of the times, as Jacob asserts, then South Chicago reflects the inefficiency of governments, and a failure of neo-liberal ideology. Gates's project negotiates political and institutional complexities, harnessing support from the very ideological forces that originally abandoned their communities. Gates's positive relationship with Chicago's mayor Rahm Emanuel is a case in point.[196] Considering Jacobs's interpretation of architecture and its role in society, I claim that Gates's projects challenge the lack of institutional care shown by the authorities towards South Chicago. Gates's projects show dissent through his enactment of individual agency, to better a geo-politico-social space faced by an, ideological, institutional and governmental lack of action.

This form of engagement, that promotes culture as a means of garnering economic investment in order to develop one's immediate surroundings, can be defined as a form of co-option via soft power.[197] Gates has achieved this through political manoeuvring, and the promotion of his practice within the art world. Gates funds his projects through selling his own work to both private and public collections, and relying on key partnerships with grant giving and commissioning institutions.[198]

A non-fine art based example of a similar practice I would like to draw

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[196] Theaster Gates explains his relation to Chicago's mayor and the political establishment in *Learning from Roofers: Theaster Gates in conversation,* as an answer to a member of the audience during his Tate Modern event. 27th of July 2015, 1 hour 7 minutes time mark. http://www.tate.org.uk/context-comment/audio/learning-roofers-theaster-gates-conversation

[197] Soft power is a concept first coined by Joseph S. Nye Jr.in 1990 to describe the co-option of a country's interests through economic and cultural means instead of traditional military might (denoted hard-power). Soft power expresses a mode of commanding power in a world of ever faster exchanges of information and where the imposition of will via military power can have an adverse effect, and can be detrimental to the economy and interests of countries. Soft power takes into account transnational entities such as corporations as a means to promote specific viewpoints and inclinations in populations and states, and it addresses the ever-developing inter-dependence and inter-connectivity of the world at large – people, private enterprise, and state. Nye 1990, P166

[198] '[Gates is] always channelling the money back into the "Dorchester Projects"', 'Stony Island…bank was flooded out and long-abandoned. Mayor Emanuel, sold Gates the bank building for a dollar, on the basis that the artist would raise the money to renovate it. To this end Gates has created bonds from the marble tiles of the bank's …inscribed, "In art we trust". He has sold 100 of them for $5,000…' Adams 2016

attention to is *El Sistema* in Venezuela. Founded in 1975 by José Antonio Abreu, *El Sistema* is a system for the teaching/ learning of orchestral, choral and individual music.[199] Abreu envisaged the creation of a humanist instrument for social development, with a focus on impoverished children. El Sistema evolved from working with just 14 musicians, to opening more than 400 music centres, and including 700,000 musicians in its organisation.[200]

Gates's projects engage with economically disadvantaged neighbourhoods, choosing to mobilise them through the refurbishment of housing and infrastructure. He engages local strategies to empower the communities of the locations he works with. This template of regeneration is noteworthy as it is adaptable to different geographies. We must however take heed of Kuan Wood's warning and make sure of the *universim* implementation of the templates.

As Jacob claims, the ideological is enmeshed in the spaces we inhabit whether these are social, political, cultural or economic.[201] Before the establishment of the *Dorchester Project*, the *Project Row Houses*, and *The Land Foundation*, the institutions and the people that controlled the land in which these spaces now exist exposed their priorities and lack of urgency by not taking action. This inaction produced a vacuum that these projects tried to fill according to their own vision of what a community is, and needs. These visions are not flawless, but they are engaged. Gates used his talents, being a fine artist, an urban planner and a teacher, to establish a practice that although it benefits him personally, also benefits the community that chooses to engage with his project. To the question: Is it possible to emancipate oneself from forms of socio-cultural-politico-historical violence that define an individual according to his, or her, own position in the distribution of the

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[199] *El Sistema* website
[200] Starting with a small group of musicians, the project was co-opted and absorbed by the Venezuelan government, into what is now called the El Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela.
[201] Jacob 2012, P 34

sensible? this chapter shows that there are considerations to be made, such as what constraints the community the individual chooses to be a part of. Gates is an example of an *able-agent* that chose the space in which he wanted to engage. His idea of self allowed for his insertion into a new community due to shared predicates – such as colour, nationhood, and a shared notion of historical violence.

Gates provides an impetus, a starting point, a catalyst, that with time will contribute towards his community being able to emerge out of poverty, through work, education, and cultural projects.

Gates writes on his website that the:

'Dorchester [Project] provides its neighbours and local youth the opportunity to perceive built and living environments as spaces worth constructing, exploring and critiquing. It empowers community members to engage in the movement of radical hospitality by physically transforming their surroundings and filling them with beautiful objects, diverse people and innovative ideas'.[202]

Gates, aims to attract new residents through a continuous improvement of the urban development projects, a common tension point to Hugonnier, presented in the conclusion to her chapter, on the need to systematically maintain a step-by-step improvement of structures. Just as with Onabolu, Gates's success, was co-opted by the authorities that for a long time ignored their responsibility. Mayor Emanuel has been quick to acknowledge and instrumentalise Gates's effect on the area but this time to mutual benefit of both the authorities as well as the local community. The city sold Gates the derelict Stony Island Bank building for one dollar on the condition Gates could find $3.7 million for its refurbishment into a new cultural venue and creative start-ups hub. In 2015 the Stony Island Arts Bank opened. Its interior houses the Johnson publishing archive and collections, including a library of

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[202] Theaster Gates website. Accessed last on 17 March 2015
http://theastergates.com/section/117693_Dorchester_Projects.html

its catalogues, books and magazines, as well as several unique collections, including the Edward J. Williams collection of 'negrobilia'.

Both Onabolu's and as well as Gates's experiences of co-option by the authorities show me that the tightening of procedures of social control present when institutions of governance become aware of *dispositifs-of-dissent* need not be negative. As demonstrated in both the Onabolu and Gates chapters, the co-option reinforced their individual projects to the benefit of society at large. *Dorchester Project* was a starting point for a practice that is helping to reverse decades of outwards migration from South Chicago. Gates and his team's deployment of soft power strategies, and an open approach to urban planning, highlights the need for localised solutions in opposition to universal templates. It shows that dissent can be produced by artist-citizens and *able-agents* in dialogue with the institutions being dissented from. Finally, it shows that adaptability is crucial, and the strategies and the toolkit itself need to be able to adapt, to be malleable, to act in a universim manner.

Chapter 6

Introduction to Claire Fontaine's work; Chantal Mouffe's fluid communities;
dispositif-of-dissent; distribution of the sensible.

Claire Fontaine: *Human Strike*

Claire Fontaine is an artistic persona formed in 2004 by Fulvia Carnevale and James Thornhill, who are frequently addressed to as her assistants.[203] Claire Fontaine is, according to Anthony Huberman in his 2008 article *Artists in Conversation - Claire Fontaine* printed in Bomb Magazine, a ready-made artist that:

> Exhausted by the ruins of authorship, of political activism, of the May '68 rebellion in Paris, and of strategies of opposition, Claire Fontaine prefers what she calls the "human strike," a subjectivity that gets rid of itself, a whatever singularity. By exemplifying readymade and stereotypical identities imposed by social or cultural superstructures, she becomes an empty vessel. Despite her state of exhaustion, Claire Fontaine creates an art that seeks to transform political crisis into subjective emancipation.[204]

In this chapter I will look at Claire Fontaine's book *Human Strike Has Already Begun & Other Writings* (*Human Strike*) published in 2013. In *Human Strike,* Claire Fontaine speaks of how 'the whole of life', from the economy to our affective relationships has the potential to be political, and as such, agency is always present enabling a possible emancipatory power.[205] Claire Fontaine calls the act of fighting the oppression of being seen and characterised by others as the human strike. Her work is essential to my understanding of emancipation and agency. Claire Fontaine's work *Some*

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[203] Huberman 2008
[204] Ibid
[205] Claire Fontaine 2013

Instructions for the Sharing of Private Property (*Some Instructions*) in the *Toolkit* sub-chapter of this thesis's introduction helps define the term *dispositif-of-dissent*. I selected *Some Instructions* as an example which highlights the moment in which an individual becomes aware of the dispositifs of power in our surroundings and of how that awareness empowers an individual, giving him or her the choice to act, or not, in relation to this awareness.

The flow and style of this chapter will resonate differently from the previous chapters, which were focused on examples of practice-based works. This chapter focuses on a book of theory by an artist, I imagine this to affect the mode of writing and analysis of the work.

This chapter addresses Claire Fontaine's textual work *Human Strike* as a starting position from which to speak of the notions of the individual in relation to community, and is influenced by the writing of Chantal Mouffe, as well as the work of Saskia Sassen.

Claire Fontaine's works allows me to better understand and explain my own politicity, my own position as an individual, and the possibilities that arise from each and every moment in our lives. As practitioner, Claire Fontaine's versatility mirrors my own, her inclusion here is in a manner to show the reader an artist that structures her practice in a manner I relate to and also subscribe to as a practitioner. Claire Fontaine utilises structures inherent to the commercial side of the art world as a means of dissemination and production of a critique of capital and empire; she uses it as a *dispositif-of-dissent,* on a par with Meireles's use of the circulation of money as a means of critique, and questions Mark Fisher's comments in *Capitalist Realism,* when he writes that within capital the 'establishment of settled "alternative" or "independent" cultural zones, [~~which~~] endlessly repeat older gestures of rebellion and contestation as if for the first time'.[206]

In *Human Strike,* Claire Fontaine proposes that to evolve, to find ourselves anew, we must first release ourselves from all that oppresses us as

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[206] Fisher 2009, P9

individuals and as people.[207] She claims that we must 'desubjectify' ourselves of any economic, political, or even affective characteristics, and must look at the world of inter-human connections as it is in reality: a place where affect is as much work as working in a factory, and where emotional attachment is as oppressive as economic subservience.

Claire Fontaine argues that we must pass through the 'human strike' and await to find out what will become, what will result, and what will be the new forms of relationship and self.

> The interest and the difficulty of this concept lies in the fact that it is a concept that thinks against itself... thinking against ourselves will be the necessity of the revolts to come... the only way to fight our exploitation... thinking against ourselves will mean thinking against our identity and our effort to preserve it...[208]

This means that we need to create a crisis of the self, both in relation to oneself and in relation to the collective, to the community. The self needs adjustment to be able to help overhaul what community is/ means. These crises arise from the self as constructed in relation to a form of community that believes, or is made to believe, that society's problems or societal violence, can be resolved by its very own perpetrators. In other words, problems that derive from authority are expected to be resolved by those in positions of power. This crisis is present in forms of social and economic tension enhanced by politics of austerity and the promotion of the discourse of an irresponsible Other needing to be rescued and tutored. This is reminiscent of former colonial logic – the 'us' as a responsible element with a humanitarian responsibility to bring the 'others' into our own mode of acting, seeing, behaving and thinking.

To achieve human strike, we must confound our senses, we must acknowledge that our identity is formed by predicate constructions which are dependent on context, time, and ideology. We must conform to the idea that

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[207] Claire Fontaine 2013
[208] Ibid, P55

all that we are, we are probably not, as what we are is a construction we are able to strike against.

> We cannot know what could happen if we agree to change ourselves and change each other, because the very categories at our disposal today aren't the ones we will use in this possible future [after a complete human strike][209]

Claire Fontaine's need for a crisis of the self is informed by an abstracted definition of the individual as being composed by particular given and learned traits. This theoretical form of looking at the definition of a person is common to the concept form-of-life established by Agamben in his eponymous essay[210], Tiqqun's study of inter-human relationships in the book *Introduction to Civil War* (*Civil War*), and toolkit. In *Civil War* the onus is on defining the place of the individual in relation to other individuals and a counter-narrative to the current notions of community and Empire is provided. Whilst in Claire Fontaine's book *Human Strike,* human strike occurs as a reaction to the systems of Empire and Capital which oppress the individual. Human strike is a recurring possible denial of our own social construction. I would also claim, a self-annihilation through the erasure of all that informed the construction of an outward identifiable self in a hope to reach a new form of self-awareness, free from current day predicates.

An alternative I propose, which may not be as theoretically radical but is certainly more plausible – as it does not entail a total erasure of the self – is the progressive step-by-step re-founding of the notion of living in community with others. Where predicates do not define characteristics that become hallmarks of communities but instead communities adapt to a new notion of common-living based on the communion of temporary shared interests irrespective of creed, nation, culture, tradition and race. In the context of this re-founding we may put aside a total annihilation of the self in favour of a step-by-step empowerment of individuals, allowing for a progressive

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[209] Claire Fontaine 2013, P9
[210] Agamben 1996

imagining of strategies that replace given predicates for forms of imagined public self. From a position of individual empowerment, not based on predicates, but on the development of betterments of communal living, an individual can choose how to approach others and form their own, and not proscribed, communities of shared interests.

Chantal Mouffe proposes in her essay *Citizenship and Political Identity* a form of community with the possibility of evolving step-by-step and producing an alternative to the current modes of communal living. Mouffe addresses the question of community through first defining the notion of what a citizen of a said community is.[211] To this effect she presents us with her conclusions of what she considers are the two current definitions of a citizen. Firstly, the citizen as perceived from a communitarian/ conservative viewpoint. Secondly, the citizen as perceived from a liberal perspective. The conservative perspective is organised around ideas of 'common good', based on a policy of strong coherent political identity (country, race, nation). The liberal vision is based on the concept that each individual should be able to define themselves independently of the common good as long as they abide by the rules of the state, in other words, as long as the state can look at them as, Agamben's concept of, bare life.

> The communitarians want to revive the civic republican conception of citizenship as the key identity that overrides all others, and their approach runs the risk of sacrificing the rights of the individual. For the liberals, on the contrary, our identity as citizens — which is restricted to a legal status and to the possession of a set of rights that we hold against the state is only one among many others and does not play any privileged role. [212]

On clearer terms, the conservative perspective defines a citizen as a member of a group perceived by common predicates. A case which Immanuel Wallerstein deconstructs in his 2011 essay *The Construction of Peoplehood*. In

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[211] Mouffe 1992, P29
[212] Ibid

opposition, the liberal view promotes blind individualism, and is characteristic of neo-liberal societies; it promotes competition, and the common good is overlooked. It is a permissive strategy that defines citizens, as individuals shed of predicates and accountable to the rules and laws of a state authority.

Mouffe writes about both the conservative and the liberal perspectives without space for nuance. Both perspectives are proposed as extremes, a radical duopoly that serves to better illuminate Mouffe's proposal of a possible third alternative which lies in the acknowledgement that we are neither simple products of our predicates nor one hundred per cent individual beings. We are in fact constantly inhabiting different communities, and move from one to another with swift agility, and sometimes in contradictory ways.

Mouffe 'believe[s] that the crux of the problem lies in the way we conceptualize the political community and the way in which we belong to the political community, i.e., citizenship' she goes on to claim that:

> the political community should be conceived as a discursive surface and not as an empirical referent. Politics is about the constitution of the political community, not something that takes place inside the political community. The political community, as a surface of inscription of a multiplicity of demands where a "we" is constituted, requires the correlative idea of the common good, but a common good conceived as a vanishing point, something to which we must constantly refer but that can never be reached.[213]

The fluidity here described enables the idea of political community as a discursive surface where the political gets inscribed in a multiplicity of voices; a construction of society where everyone's voice has a space. It becomes a mode of common-living characterised not through predicates or bare life but through being a complex layering of morphing communities that exist for the time and space necessary for the individual voices to express themselves. Community is here defined by a composition of common interests that is neither static, eternal, nor immutable.

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[213] Ibid, P30

Mouffe's proposal shows Tiqqun's abstract concept of community at play.[214] This is not demonstrated by the sole relationship of two forms-of-life in their dialogue of empathy versus their abjection, but in the simultaneous layering of an individual's multiple forms-of-life — constantly forming communities — and the individual's multiple forms-of-life in relation to other individual's exercising the same behaviour. This would result in the creation of simultaneous temporal and parallel forms of community, without the need to apply, as discussed later through the work of Sassen, the surpassed notions of nation and community based on static predicates.

Understanding the possibility of a third mode of citizenship in itself implies a different mode of thinking about overarching entities of authority, that is, states and corporations. The recent 2008 financial crises could theoretically have been avoided if individuals were aware, and able to implement a world society based on this third mode of citizenship. The 2008 crises alerted me to the need for a re-empowerment of individuals and communities, and led me to wonder if another, better, world was possible. Claire Fontaine's work has formed an instructive part of this questioning; the notion of human strike, and the possibility of refusing my own identity pushed me to imagine what a world detached from notions such as nation — a transnational world with new forms of social living — could be.

Through Tiqqun and Agamben this issue was addressed through the simplest cell in society — the individual.[215] It is a self-reflective as well as a multiplying equation — many individuals, all with given and own identities, all living in society, all sharing, to a certain degree, the consequences of situations such as the 2008 crises.

Claire Fontaine's works, *The Human Strike* as well as *Some Instructions* speak of both the necessity to act, and to understand the core of any specific situation conceptually. This thesis proposes a similar strategy, imagined as the creation of emancipatory strategies and a toolkit to read and analyse daily

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[214] As presented in *Introduction to Civil War*.
[215] In the *Introduction* subchapter *Able-Agent*.

situations. These, in theory would lead to individuals being aware of, and able to open a space, a fissure in their social fabric/ context, and to follow Chantal Mouffe's logic of pursuit of the common good at the vanishing point.

The toolkit and practices of everyday emancipation (a morphed Claire Fontaineian practice of daily refusal, the recurring human strike we are not always aware of), are proposed as a reaction to a humanity fractured through constructed lines based on predicates and ideologies, overpowering the right to live as an equal, discriminating and producing modes of violence towards another (based on the implementation of notions such as tradition, history, gender role, to name a few predicating examples).

With the 2008 crises, and the apparent preference of governments to safeguard the economies by ploughing billions into financial institutions, whilst at the same time imposing austerity measures on their citizens, the power relations, interests and agendas at play in the constitution of the economic sphere came under increased scrutiny. In the eyes of ordinary people, economic policies replaced policies based on citizens' wellbeing. This becomes pertinent as citizens became, via cuts in pensions and reduced job security, aware of their place as bare life – the liberal position – from the perspective of governments focused on addressing budget deficits.[216] The form-of-life that Agamben defines becomes a mirage: state empowerment and capital empowerment co-exist with individual disempowerment and incapacity to respond through the systems of democratic societies. Saskia Sassen believes that it is time to re-think the connection between the ideas of global economy and nation states, as the way we read and act in relation to these two ideas are informed by old theories and conceptions that do not fit with reality anymore – we interact with them as citizens of a determined faction:

> I want to argue that those of us who are working on these particular
> subjects must produce a new explanation/ description/ narrative that
> captures with far greater precision the interactions of the global

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[216] See Giorgio Agamben's definition of 'bare life' in Agamben 1996

economy and the national state. Why? Because there are not only theoretical implications involved but also deep political ones.

A more precise and critical appraisal of this interaction [global economy and national state] signals the existence of new political openings both in and outside the formal political system, and of a new politics that could allow citizens to demand accountability from the new global actors.[217]

Sassen's concept of a 'New frontier zone', which relates to ideas of globalisation and de-nationalisation of the economy, implies an upheaval in the way institutions of power behave and a search for a new logic of working together between the national and the global, implying political and economic transformation. This upheaval, or re-structuring of the roles of state and economy, create opportunities for individuals to permeate 'new political openings' as long as apathy is replaced with agency.

Power is key, and the question is how can an individual, not in a position of hierarchical power, such as a governing position, influence the direction, development and status quo present in inter-human structures and strategies of co-habitation without recourse to full blown revolution, or even the total erasure of its current self? A self that is informed by constructed political identities, built contextually in relation to geography, space and ideology. A self that mirrors as a microcosm the stereotypical representation of the community inhabited by the individual. A self ridden with static predicates, socially agreed upon characteristics that promote a sense of belonging and so creates different others. A self that is both identifiable with bare life as with the context driven policies implemented by the authority looking at individuals as bare life. This ad eternum movement of identity, of identification and construction of the individual's image is a form of reinforced community identification. The self that as Claire Fontaine defines should enter a crisis, and should self-annihilate to allow for what is still an unknown

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[217] Sassen 2000, P164

possible betterment.

Sassen considers that the time is ripe for 'citizens' to utilise national institutions to connect and demand accountability from 'global actors'. I consider it is time for 'individuals' to 'produce' strategies that would elevate them to a level where national institutions do not represent the several constructions inherent to the national identity cultivated in the territories under their control, but instead become mere caretakers that move in accordance with the will of the individuals who inhabit the lands under the management of these institutions.[218] This would bring about Mouffe's vision of a society of fluid communities, one I do not believe is possible while entities such as states still exist. The objective is to place individuals above 'national control', and beyond the ideas of citizens as defined in Mouffe's duopoly. Citizens as being subject to the ruling institutions in full control of individuals' rights of movement and expression under fear of violence or duress as permitted by national laws.

Considering the ideas present in Claire Fontaine, Mouffe and Tiqqun, Sassen, I imagine that to facilitate the recovery of individual power, individuals must exercise fluidity and refusal. I, we, must implement and use systems of dissemination, new and old, that allow for the next steps to be taken, whilst there are still spaces free from interference and control — such as in the internet — to express different strategies and tactics to effect change. This thesis is one such proposal, departing from a fine art perspective it proposes a toolkit of concepts that aid in the identification of basic elements necessary for a change in direction. A mode of production that one step at a time could grow and be further developed by willing individuals, strengthening as it becomes part of the social fabric we inhabit.

The idea of creation/ collection of strategies is reflected in Claire Fontaine's *Some Instructions,* a work that both teaches, as well as disseminates, the knowledge necessary to act. This thesis adds to the call for

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[218] Sassen 2000, Pp166-167

a new beginning: an opportunity to fight back, as presented in *Human Strike*. It calls for the construction of a toolkit with the aim to assist in the annihilation of the current modes of the self, in favour of a future definition based on fluidity as described by Mouffe.

In *Human Strike* Claire Fontaine defends an erasure of the self; I add a proposal for a position of active engagement, which in opposition to aiming at the unknown through the shutdown of the self, hopes through active engagement to achieve a new heightened consciousness of individuality and society. The first step has been taken, with essays such as those presented by Tiqqun, Claire Fontaine and Chantal Mouffe. The second step is about transition, between the now and the then. It is to this end that is the creation of a toolkit is important. The toolkit serve as a means to navigate the current positions of power, structures and institutions.

The Invisible Committee, described by their publisher Semiotext(e) as a collective with an anonymous pen name, write, in *To Our Friends,* that what is powerful in slogans of dissent such as 'We are the 99%' is what the slogan omits to say. The 99 per cent are not defined in opposition to the one per cent, the slogan does not suggest who the one per cent are.[219] The Invisible Committee states that the more interesting thing about the one per cent is that they hold more than wealth, they hold power, and are organised enough to organise the lives of the other 99 per cent. The lesson to learn is that through organisation individuals can better empower themselves, and through creating structures that allow for organisation anyone can aspire to take control of the conditions that dictate how lives are organised. An example of such conditions is explained in Immanuel Wallerstein's essay *The Construction of Peoplehood*, where he analyses race, ethnicity, culture and class as forms of social conditioning relating to the necessity of capital to control divisions and workforces as a means of lowering production costs, bettering territorial

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[219] The Invisible Committee 2015, P17
  The Invisible Committee seems to be affiliated with Tiqqun, both sharing the online domain Bloom0101.org. In Claire Fontaine's website you may also find a more complete archive by Tiqqun.

control and securing power.[220] In other words, predicates and stereotypes, class systems, racism, nationalisms and traditions, are tools developed to define lands, peoples and territories, for improved political and economic control over resources and wealth.

The Invisible Committee writes about London's 2012 Tottenham riots as an example of the 'poor' organising themselves and as such 'cease[ing] to be poor'.[221] A call to arms that is also present in the texts written by Tiqqun, Claire Fontaine, and Saskia Sassen. Analysing the reaction to the riots by the institutions of power affected is enough to dispel the idea that rioting is a form of organisation leading to an emancipation of the 'poor'. As a result of the riots, the *Riots (Damage) Act, 1886* was activated.[222] This act has the particularity that it enables insurance companies to claim from the police the costs incurred to cover insurance claims resulting from the destruction of property in the riots. It also allows for individuals who were affected by the riots to claim directly from the police if they so wish. As the police force is a publicly funded body, private capital firms can in this manner, and as a result of the 'poor' organising themselves, recover their capital to the detriment of the population. Rioting results in a capital impoverishment of the population, leaving private institutions of power, such as insurance companies, economically unaffected. Politically, the result of the organisation of the masses given in this example by The Invisible Committee, is that the 'poor' end up contributing to the bill for the devastation created by a few members of their community. This, it could be argued, amounts to collective punishment, as the damage caused in rioting is compensated by, to a certain extent, with public funds, making this an ineffective form of emancipation. The Invisible Committee's and Tiqqun's call for revolution through organised counter-attack in the 'civil war' between the one and the 99 per cent is detrimental, it maintains, if not worsens, the balance of power.[223] A similar point is made by

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[220] Wallerstein 2011

[221] Ibid

[222] Department for Communities and Local Government, 2013

[223] For more information on the concept of 'Civil War', please read Tiqqun's *Introduction to*

Franco 'Bifo' Berardi in *The Uprising: On Poetry and Finance*:

> Peaceful demonstrations are effective in the frame of democracy, but democracy is over now that techno-financial automatisms have taken the place of political decisions.
>
> Violence is erupting here and there. The four nights of rage in the English suburbs and the violent riots of Rome and Athens have shown that it's possible for social protest to become aggressive. But violence, too, is unfit to change the course of things. Burning a bank is totally useless, as financial power is not in the physical buildings, but in the abstract connections between the numbers, algorithms, and information.[224]

Rioting against an organised society is useless as a strategy. It is necessary to learn and understand the language of governance to be able to, with the aid of a toolkit, produce strategies that do not provoke immediate backlashes, and help the 'civil war' to become one of words and strategical actions instead of one of violence. We must learn when to resist through human strike and when to push transformation through the creation of strategical *dispositifs-of-dissent*. Dissemination of information and a pedagogical implementation of the accumulated knowledge is crucial to the formation of individuals with capacity to become *able-agents*, and the vision to form new strategies of *universim* characteristics. This reflects Paulo Freire's belief that emancipation is achievable through the education of the masses, through making the populous aware: that politicity, the capacity to act and behave politically, arises from education and awareness; of Mouffe's third concept of citizenship; of Claire Fontaine's radical self-annihilation, and its possible implementation through nuanced stages. It is necessary to disseminate works of characteristics of *universim* such as this thesis and its toolkit, and other works such as *Human Strike* and *Civil War*, so as to allow the possibility of change to occur.

Civil War.
[224] Berardi 2012, P53

This chapter exposes the need for long-term strategical thought, and for the raising of awareness and of learning to navigate systems of governance. Importantly it speaks of new forms of community that could develop out of the current modes without recourse to violence. A world full of interchangeable, morphing communities. This in itself, would allow for individuals to move beyond their current positions in the distribution of the sensible

Chapter 7

Introducing practice-based artwork produced in relation to the toolkit.

Carlos Noronha Feio: *Oikonomia: A Matter of Trust*

In May 2015, I had a solo exhibition at the National Museum of Contemporary Art (MNAC) in Lisbon, entitled *Oikonomia: A Matter of Trust* (*Oikonomia*).[225] The title derives from the greek word 'oikonomia', meaning 'the management of the home', as well as from the name of my alternative currency collection *Matter of Trust,* represented in this exhibition through the work *Score*. In his 2006 essay *What is an Apparatus?* Agamben conceptualises 'oikonomia' in relation to the theological trinity, explaining that it was possible for a monotheistic religion to explain a trinity of deities, by claiming that the trinity illustrates the oikonomia of God, the division of one into three parts: 'the Father, the Son, and the Holy Spirit', each part being responsible for the management of a different kind in 'the way in which [God] administers his home, his life, and the world that he created'.[226]

This exhibition presented three artworks produced by myself in relation to, not as an illustration of, the toolkit. The key-work in the exhibition, *Beneath each and every construction, there will always be a landscape* (*Beneath*), a silk scarf 12.5 metres in length, is of particular interest as it reflects all three concepts from the toolkit – *dispositifs-of-dissent, able-agent* and *universim.*

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[225] *Oikonomia: a Matter of Trust* is an example of the practice I developed whilst doing my research. This project has been presented in different formats, in different countries, and in different kinds of institutions: both publicly owned as well as commercial. A few examples include: The Be Festival in Birmingham, a live art/ theatre festival in which a lecture performance was the chosen means of dissemination; Nottingham Contemporary Gallery in Nottingham, where a collection of alternative currencies was presented alongside some examples of my series of silk scarves such as the one presented in *Oikonomia*; a group exhibition at Galerija Simulaker in Slovenia, entitled *Imprinting the Social,* as well as a Goldsmiths College funded performance lecture organised by The Modern Language Experiment and placed as an online videocast.

[226] Agamben 2006, Pp8-10

This work is the latest in a series of silk scarf pieces that I began in 2013 for the Royal College of Art Research Biennial, to promote a strategy of empowerment that could mainly be disseminated through exhibitions. Through this piece, I demonstrate how through awareness of dispositifs of power, an individual, as *able-agent*, can subvert and manipulate the dispositif into becoming a *dispositif-of-dissent*. And, from within one's place in the distribution of the sensible, use different networks to promote it as a strategy of empowerment. The dispositif being here proposed for manipulation is the system implemented by some national governments to be able to sell sovereign public debt bonds directly to individuals, consequently funding the machinery of government. I propose as a *dispositif-of-dissent* to marry the idea of buying bonds to that of expression of political agency by individuals. I propose that through buying and selling these bonds, an individual shows through placing and removing capital from the national treasury, his or her political stance towards the politics of government. Individuals would in effect be reacting in real-time to the policies being effected or proposed by national governments.

The exhibition at MNAC, is a mode of dissemination of this *dispositif-of-dissent*, targeting fine art professionals, tourists and the general public visiting the exhibition, receiving information about the exhibition via email, catalogues, and other forms of media. I hope to demonstrate that it is possible as a practicing fine artist to reach a wide public utilising art world networks of dissemination. The strategy, conceptually present, in the silk artwork *Beneath,* amounts to an alternative method of voting: a means of empowerment in between elections, or when due to personal circumstances, an individual is not eligible to vote — such as when holding a foreign passport.

Oikonomia was installed so as to be an immersive experience for the viewer.[227] The silk work is complemented by *Score,* a pile of loose photocopies

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[227] Sensorially similar to being immersed in a dispositif. Deleuze 1991

of selected alternative currencies included in my *Matter of Trust* collection, and *All the Anthems,* a sound-work composed of various national anthems, to be heard under a directional sound-dome speaker.[228]

Spatially, the works were distributed so as to direct the viewer towards standing under the sound-dome speaker. Once under the speaker, the viewer found him-/ herself at arms-length from *Score*, and positioned a couple of metres away from *Beneath*. The use of this immersive experience was learned from my experience of Hugonnier's *Towards Tomorrow*; it is a playful manipulation of scale and perspective to promote, embrace and trigger affects.

The three works speak of individual and group predicated identities, and encompass symbols that belong to more than one such identity. On the silk scarf the viewer will find images representing institutions of state in both the UK and Portugal. In the sound-work the visitor will hear a composition formed of various national anthems. And in *Score* currencies of several geo-locations are presented, showing the viewer how some strategies are replicated across different geo-locations with different degrees of success.[229]

This chapter will now be subdivided into three parts, each relating to an artwork presented in *Oikonomia*.

Beneath each and every construction, there will always be a landscape

The scarf, 12.5 metres long and 1.3 metres wide, and titled *Beneath each and every construction, there will always be a landscape,* is digitally-printed

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[228] *Score* is the latest method of presentation of a collection of alternative currencies to *fiat* based currency, as well as of currencies that present strategies of dissent, which has been assembled as part of the research for this thesis, and is more commonly referred to as the given name of the collection: *Matter of Trust.*

[229] Such is the case of time-based currencies, which can be found as early as the 1830s and are still practiced today, both within the realm of fine arts as well as through Time Banks. The website http://www.timebanking.org/ offers information on such structures and in how to set up a time-based currency bank.

and has been installed on a wall of a shorter length to accentuate its immersive embrace as well as its materiality.[230] This format allows for waves to form in the silk accentuating its natural sheen. The silk scarf is finished with carefully face-turned, hand-rolled and stitched hems, replicating the finishing of the famed Hérmes scarves.[231] This craft and detail is at once a mark of luxury, as well as a demonstration of the care and skill it is possible to reach when a craftsperson is allowed to focus on quality rather than quantity.

The choice of medium follows my personal inclination towards textiles as a means of communication. Their ubiquitousness, as scarves, clothes and rugs, is always associated with the domestic. I appreciate the power and intimacy that objects such as these hold, and I am interested in how textiles can be used to promote political agency. There is something familiar and intimate in textiles, that allow them if used for such a purpose, to hold a form of agency that I can only describe as influencing through a subliminal sense of trust and security. A historical example of the use of textiles as a political strategy is the Norwegian artist Hannah Ryggen (1894-1970). Steffen W. Holden writes in *Hannah Ryggen: Weaving the World* that 'Ryggen's art expresses a capacity for intense reactions to social and political circumstances. This could manifest itself as commentary on a law regulating contraception and abortion, as in *Synderinnen* (*The Adulteress*) (1925), or as a response to the propitiatory sacrifices of citizens in connection with the introduction of martial law in 1942, as in *6.oktober 1942*'.[232]

Beneath represents a mode in which artistic practice enables the communication and dissemination of a tool of emancipation. The scarf has codified in its content the idea that through the manipulation of primary public

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[230] Technically, the scarf was hung with its central three metre section higher than the edges. The work was attached at six separate points, creating five distinct sections. Each section to the side of the central three metre one, followed an approximate 30 centimetre lowering between each hanging point, exception was made to the edges, these were left in one metre sections hanging in a dropped edge effect.

[231] Hérmes as a company denotes a special care to the means of production, and maintains a, what I would describe as an Arts and Crafts approach to their production methods.

[232] Holden 2015, P60.

debt, an individual becomes empowered in relation to the state/ states that the individual is subjected to.

This scarf was inspired by my own circumstance as an individual subjected to two different states, the Portuguese Republic where I was born and of which I am a passport holder, and the United Kingdom where I do not hold a passport, but have lived for 17 years. Abstracting this example from myself we have an individual inhabiting two different spaces and holding different rights in each of those spaces. An individual who is viewed differently by each space's structures of authority, and who relies on the will of others to be able to continue living as his current constituting self. On the surface of the scarf I have chosen to depict these two countries through the superficial use of marketing materials — such as those used by the national institutions selling investment bonds — assembling them to form a visual landscape on the silk.[233]

Handwritten hashtags appear printed on the scarf, contradicting the aseptic quality of the logos and graphic images. #votodireto and #votodirecto mean the same thing, a direct vote, but are written with two different orthographies, one of my youth and the other resulting from recent changes to the Portuguese language.[234] #economicalblackmail is a proposition to use in social media, #Transnacional, meaning transnational, is a hopeful element, a show of intent. These are calls to action, they act as a

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[233] Printed on this immensity of silk is a composition of several images creating a loose visual landscape. The source material printed on the scarf was captured from the websites of the institutions selling the primary public debt in question: used for the buying and selling of primary public debt for the countries of which the artist of the work is a subject. These websites are the Portuguese Post Office (CTT) and the National Savings and Investment Agency (NS&I) of the United Kingdom. In Portugal this form of debt is sold in the form of certificados de aforro while in the UK they are called premium bonds. Certificados de Aforro and Premium bonds may not be sold to third parties by the holder and are only available to non-incorporated individuals. Government bonds are considered safe; therefore, they pay low interest rates. It is common in Portugal for children to receive bonds as gifts from grandparents as it represents a form of investment in one's future. One needs to be eighteen years old to redeem the bonds and so receive the corresponding value in money, including accrued interest.

[234] In 1990, the governments of Angola, Brazil, Cape Verde, Guinea-Bissau, Mozambique, Portugal and São Tome and Principe agreed to harmonise the Portuguese written language. Cruz 2011

break in the landscape and give clues as to the nature of the work. This is not a work following the original logic of Cildo Meireles's banknote project where the explanation is on the banknotes themselves. This work needs to be contextualised; the scarf is a representation of a possible system using auto-biography as a means to exemplify its own logic. It does not directly lend itself to another individual's situation unless enough information is made available to be able to compose a new scarf. It does however have similarities with the museification of the objects of Meireles's banknote project, which was not envisaged by the author.[235] Just as the museification of the banknotes project allowed the dissemination of the concept presented in the work to be studied and analysed, so I hope that the use of museum and gallery networks will help to spread the concept behind the silk scarf objects themselves.

It is important to acknowledge the fail-safe in the work. An individual can only buy and sell public debt bonds if they are able to understand the terms and conditions of these transactions. If the individual lacks the knowledge of the local language, or the political context of the geo-political space emitting the debt, then the buying and selling becomes difficult to achieve. Without understanding the political context, this strategy becomes no more than a means to spread confusion – a meddling, illogical strategy far from the act of emancipation it was conceived to be.[236]

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[235] Museification is here understood as in Giorgio Agambens use of the term in *Profanations*. The act of withdrawal, or transformation of a something, from the world into the museum as a means to preserve, conserve and experience. '"Museum" here is not a given physical space or place but the separate dimension to which what was once — but is no longer — felt as true and decisive has moved.'
Agamben 2007, Pp83-84

[236] Both the certificados de aforro and the premium bonds have terms and conditions. An individual needs to be aware of how to navigate through the terms and conditions to be able to use the buying and selling of public debt using these instruments as a complement or alternative to the right to vote. Using the instruments/systems that are already at play in several countries, adapting them to a new logic: economic transactions can be used as a mode to express political agency. This form of alternative vote can be used by an individual to demonstrate his or her agreement with, or dissension from the political decisions and directions of the governing bodies within the countries an individual is invested in. Primary public debt bonds, as is the case of the Portuguese certificados de aforro and the British premium bonds, are direct financial lines. The act of buying/

This 'alternative vote' needs strength of numbers: one individual will not cause a difference, many might. Taking the United Kingdom as an example, if each of its 64.1 million people were to acquire £100 of premium bonds, the minimum a single person can buy at a time, the population would directly hold primary public debt of £6.41 billion. Therefore, the population's economic force would need to be more carefully addressed by the political power.[237]

Score

Score has developed from the *Matter of Trust* currency collection that I have accumulated over the past five years.[238] This collection encompasses currencies of different kinds, including money by fiat,[239] and developed out of my curiosity to see if I could find for sale online — and a sense of urgency to hold and to own — one of Cildo Meireles's banknotes. From this original impulse I became curious about the possibility of using currency as a method of dissemination for strategies of emancipation.

Whilst searching for an affordable banknote by Meireles I came across numerous alternative forms of currency. I discuss some examples later in this chapter. My search triggered my thinking about the concept of public debt, and the possibility of its manipulation as a means of expressing one's agency.

As an experimental gesture in 2012, I began writing a diary recording

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investing in these forms of bond products, is equivalent to directly lending money to the treasury of the country in question. With enough knowledge of the terms and conditions, an individual may buy and sell these 'loans' to correspond with his or her own political will. For example, the Portuguese certificados de aforro needs to be held for at least three months after being acquired. The consequence of this is that an individual would have to buy certificados separately and at different dates in order to be able to always have certificados available to sell back to the state via the CTT. Another term of use is that there is a minimum amount that can be bought at any one time: €100 of certificados de aforro and £100 of premium bonds.

[237] Office of National Statistics population compendium. Accessed last 5 June 2015. <http://www.ons.gov.uk/ons/guide-method/compendiums/compendium-of-uk-statistics/population-and-migration/index.html>
Premium Bonds Minimum Investment. Accessed last 5 June 2015. <http://www.nsandi.com/premium-bonds>

[238] Please find a selection of these in Annex 2

[239] For the concept of *fiat* read the definition in chapter two on Cildo Meireles.

my search for different currencies.[240] It was a short-lived exercise, but it was sufficient to have a document where it is possible to read the record of my first interactions with people such as Fran Ilich (from the *Spacebank* art project), Simon Nasbeth, a London based numismatic expert from whom I bought my first time-based currency,[241] and Paul Strebel from *Ithaca Hours*. I believe that my awakening awareness to the conversion of currency and the possibility of its uses, was when Strebel agreed to sell me time currency in return for U.S. Dollars. The currency, *Ithaca Hours,* was created as a local currency for the town of Ithaca, New York State. It was developed to replace *fiat* based money and help in the development of the local economy. Ithaca currency can in theory only be earned and spent in Ithaca, and Strebel kindly agreed to sell me some so as to contribute to my growing collection of currencies. Around the same time, in July 2012, I noted in my diary an idea to give £100 to several people under the conditions that they would buy public debt in their own countries, and that they would keep a diary of their transactions — including the political reasoning to buy or sell the debt. I did not implement this project, but soon after I found an entry speaking of the possibility to issue debt bonds and certificates in exchange for artworks, a strategy to pursue self-emancipation through raising/ increasing my public debt holdings. This was also a project I did not pursue.

These diary entries, as well as my collection *Matter of Trust,* allowed me the opportunity to consider different ways to progress with my research. It was through my interactions with proponents of these currencies that I became aware of further alternative currencies. Fran Ilich's *Spacebank* project issued a currency called *Digital Material Sunflower,*[242] this currency

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[240] The diary may be found in Annex 1

[241] A Robert Owens *National Equitable Labour Exchange* one hour banknote. You can find an example in Appendix 2

[242] Inspired by the *Sunflower Seeds work* by Ai Weiwei at Tate Modern
http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-weiwei-sunflower-seeds

was convertible into bitcoins,[243] liden dollars,[244] as well as into services, stocks, and start-up investments in the stock-brokering platform of *Spacebank*.[245]

Score is an artwork where the accumulated experiences and knowledge from a very personal and rhizomatic research finds an output. *Score* did not develop as a work directly from the decision to photocopy my collection. *Score* developed as a tool to help facilitate the possibility of using this collection as a performative work. It was preceded by a large plastic dossier where currencies were stored inside the envelopes in which I received them, or in the envelopes they were placed after much shuffling of the collection due to preparation for private or public lecture performances.[246] In these lecture-performances, I relay both my personal opinions as well as the information I gathered about the different currencies. *Score* was not intended to be a manual of alternative currencies, it was not conceived to teach people about each currency.

As its title implies, *Score* is a score to be read and interpreted according to the capacity of each individual attempting to do as such. As with a musical score, you must first learn the language of music before you learn to read and play the score. This score will hopefully intrigue the spectator enough to trigger further research on the spectator's part.[247]

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[243] A digital block chain based cryptocurrency.

[244] Currency used in the online game *Second Life*.

[245] http://spacebank.org/

[246] Please find one such performance, organized by The Modern Language Experiment with the support of Goldsmith's College at https://vimeo.com/49873909

[247] The collection includes, amongst other currencies: German Notgelds, Cédulas from Portugal and France, all of which were local emergency currencies produced after World War I at a time of hyperinflation; coins that were produced using materials such as ceramics, tin and terracotta; script currency made of wood; political token coins vernacularly called 'hard times tokens' from the USA in the 1830s; fake Vietnamese money used by the American forces during the Vietnam War as a form of economic warfare; also present are contemporary modes of exchange, such as Tesco's Clubcard or Sainsbury's Nectar Card, which allow the accumulated points to be exchanged for discounts in fuel and for food vouchers, or in Tesco's case, even air miles that count towards cheaper British Airways flights; artist-created currencies such as Cildo Meireles's Zero Dollars and Zero Cruzeiros notes, Jelili Atiku's Yoruba Nation bank notes, and Birmingham's 1830s time-based currency, brainchild of socialist thinker Robert Owen. Since *Oikonomia*, a King George V coin from 1914 over-stamped by the suffragettes with the sentence 'Votes for

All the Anthems

All the Anthems comprises the national anthems of all the countries that are formally recognised by at least one other country. South Ossetia, for example, is formally recognised by Russia, Venezuela, Nauru, Nicaragua, but by no other country, and so its anthem is included, whilst Tibet is excluded as no state formally recognises its independent existence. The anthems were arranged alphabetically and created a sound fle of nearly six hours duration, before being compressed into a twenty-minute mp3 recording – the maximum length recordable on one side of a dub-plate. This process creates an almost abstract sound composition characterised by a quick tempo and high pitch. It is an audio tour of all anthems in the form of one new global anthem, to be heard by one person at a time under a directional sound-dome speaker. It is an exaggeration, a strategy aimed at emphasising the creation of recognisable and evocative symbols which claim to represent groups of individuals as a people. Evocative vocals, sometimes in adoration of the 'motherland', often hailing past feats of specific peoples, became abstracted with their recognisable features distorted.

The choice of medium is not random, *All the Anthems* runs for 20 minutes because that is the limit of time recordable on a vinyl dub-plate. The materiality of the flat disc is an allusion to tangibility and the history of popular access to music. It is also a flat circle where sounds representing geographical locations are recorded, an allusion to a time when the world was perceived differently.

Oikonomia: A Matter of Trust

The work presented in *Oikonomia* makes use of the art-world networks of distribution and dissemination to put forward a possible strategy of

women', as well as an abolitionist token coin with the slogan 'Am I not a Man and A Brother' have been added to the collection.

emancipation from institutionalised violences. The target audience is not simply the collector, it is the general public, of all ages and backgrounds, who visit institutions such as museums, galleries, festivals and performance venues. The audience is also the art critics and mainstream journalists who write and further disseminate the information and knowledge, and the online communities that receive mail-outs, view exhibitions online, watch the video documentation and then comment, hashtag, and continue to apply the strategy wherever they happen to be. This is the extent of my personal reach from my own position in the distribution of the sensible, and it is from this position that I launch the *dispositif-of-dissent* present in the scarf, the toolkit and the thesis as a whole.

This is a strategy of *universim;* it can be broadly applied, as several countries follow the Premium bonds module as a means to raise finance to fund the machinery of the state. Where these are not present, the knowledge of the strategy will hopefully prompt local individuals to adapt it to their local dispositifs of control. Through the concept inherent to the silk scarf series, I am proposing a method to empower the voice of those being affected by the institutions of control that perpetuate strategies of division, such as nationality, which concede or remove rights and benefits for individuals. This is my proposal for dissent.

Through *Oikonomia* I show how the becoming aware of a dispositif of power, can feed into a *dispositif-of-dissent*. I demonstrate how this *dispositif-of-dissent* can be disseminated by *able-agents ad universim*. The toolkit was a guiding structure in this exhibition and it aided me in the construction of the strategical concept represented by *Beneath*. This strategy allows for an emancipation of predicate dependent freedoms, such as the freedom to vote if one is not a passport holder of the geo-political space in which one wishes to exert politicity.

Conclusion

This thesis explores the individual and his or her relationship to other individuals and the social structures, or dispositifs, that we as people live with and are subjected to. The research attempts to invoke, promote and defend the singularity of each and every person, and the singular relations and negotiations that form each individual, addressing it through the medium of fine art, by analysing an array of selected works that reflect the complex relationship between individual and society.

In order to search for strategies of emancipation within a fine art context, it was important to better understand and learn how to define characteristics that these kinds of practices have in common. It was essential to gather evidence from a wide pool of different practices that dealt with issues relating to social engagement by the arts, and assess how the arts can allow an emancipation of the self in situations of extreme urgency, for example by artists such as The Yes Men, The Guerilla Girls, and Joseph Beuys. Other artworks that helped form this research, but were not selected to be included in this thesis are, as examples: Tue Greenfort's *Exceeding 2°C;* Kathy Patterson's *Future Library;* Pedro Reyes's *Palas por Pistolas;* Peter Sloterdijk and Gesa Mueller von der Hagen's *Pneumatic Parliament;* Kamin Lertchaiprasert and Rirkrit Tiravanija's *The Land Foundation;* and Sean M. Starowitz's *Fresh Bread.* All these artists contribute to my understanding that, more than the establishment of a series of tactics for resistance and dissent from institutional violences, it is vital to produce strategies with long-term

reverberations. These will enable a step-by-step reform of the institutions that control the dispositifs of power that Deleuze describes as invisible lines all around us, constraining our lives, our behaviours and our ways of making and doing.

The artists, in the case studies, received contextualisation — geographical, social, economic and historical — to clarify what led to production of the work. Alÿs's *The Green Line* is a good example demonstrating how an artist departing from the precarious position of being a foreigner, interfering or imposing his ideas on an Other, can produce a work that negotiates his position and produces an outcome where all those involved are given a voice. The three-step strategy, employed by Alÿs, can be adapted to other contexts, and it is possible to abstract the steps taken from their predicating contexts. Onabolu departed from the position of an indoctrinated colonial subject and procured a pedagogical way to self-emancipate, and as such he helps to emancipate others living under similar contextual conditions. Meireles departed from the position of an artist who witnessed his freedoms being curtailed — mainly his freedom of expression — in front of his eyes. Instead of blindly rebelling, or ignoring his new social condition, he chose to produce a strategy of political engagement. Hugonnier's example differs as she is dealing with the broader issue of addressing a global dispositif — of coordinated time-keeping — that influences us all, and that has a deeply rooted presence and history. This dispositif is also present in Alÿs's work on the Israel-Jordanian (now Palestinian) conflict from its inception to the present day, in Meireles's authoritarian military dictatorship in Brazil in the 1960s and 70s, in Onabolu's colonial Nigeria in the 1900s, in Gates's South Chicago in the 2000s, and in Claire Fontaine's human strike. Hugonnier addresses a dispositif that affected the other case studies while they were being produced, within their own context, as well as in our reading of them today. Importantly, through Hugonnier's work we can read that it is possible to find strategies to make us aware of the dispositifs in

our surroundings.

To more effectively answer my question on the possibility of emancipation over the predicates that define and constrain an individual within what Rancière calls the distribution of the sensible, it was required to first of all analyse what I meant by 'individual', and secondly to look at what constraints are imposed upon the individual. To this effect, I engaged with theorists such as Agamben, Deleuze and Tiqqun to develop a definition of an individual as an entity abstracted from predicates. I imagined that this definition would be valid for individuals wherever they may be located within the distribution of the sensible. I engaged with the idea that every individual, and all communities, are constrained by dispositifs of control. This idea is emphasised in my chapter on Hugonnier, in the awareness it raises of the dispositif of co-ordinated time-keeping. With Meireles it is possible to understand that the dispositif of constraint being used is the Law, specifically *AI5*. With Onabolu the struggle is against indoctrination by the missionaries that spread the belief that the local black populations were intellectually inferior to their white counterparts. A predicate-based belief that was also shared by the colonial government.

Relating to the question of the relationship between an individual with his or her community, I introduced Chantal Mouffe's theory of a fluid multitude of communities and Tiqqun's suggestion that a community is achieved when two forms-of-life define their apathy or attraction to each other, I also discussed Claire Fontaine's search for a possible annihilation of the self so as to be able to find new forms of being and co-habiting. Through introducing to this thesis the theoretical work of Rodrigo Nunes and Metahaven I addressed contemporary forms of community formation, namely the internet as a means to create communities based on temporary common interests and inclinations. I referred to Immanuel Wallerstein's essay *The Construction of peoplehood*, a text that I found to be pivotal in my understanding of the relationship between community — as a construction

defined by imposing predicates – and the world of capital.

Predicates used to describe individuals vary from broad definitions of group categorisations to observations of apparently objective facts, such as skin tone, hair colour, height, weight, build, eye colour and shape, and which have historically been deployed in xenophobic discourse. In chapter one, I present the example of ethnologist Frobenius's disbelief in the ability of black African men to produce fine bronze sculptures. The definition of an individual's intellectual capacity through predicates is a concoction of environmental social structures, economic necessity, and indoctrination through teaching and decisions encountered and taken throughout the act of living – ethical, moral codes and behaviours, even whims, and penchants.

Claire Fontaine's concept of human strike as a method of self-annihilation by the individual him-/ herself as well as by the community, helped to form and broaden the spectrum from which I drew my definition of what is an individual and his/ her relationship with the community. Claire Fontaine's approach is undoubtedly different from the other artists in the thesis. Theaster Gates replicates strategies used by capitalism and politicians to improve the quality of life of the people in his South Chicago neighbourhood. With sufficient awareness of the risks that capital and politics play in regeneration, and never accepting the gentrification that most commonly follows investment in real estate, Gates chooses instead to promote a cohesive community centred around shared resources and so aims to safeguard the future of his community. Francis Alÿs aims to interfere with a community that is not his own, Marine Hugonnier utilises a structure, (that of time) that relates to all communities and Aina Onabolu attempts to emancipate different communities living under very specific shared circumstances.

A common feature is that the works produced by these artists help to produce both an emancipation of the artist him/ herself as well as of their communities. The more their work is disseminated, the greater the possibility it

has of pollinating sections of the distribution of the sensible other than the artists' own. The possibility of cross-pollination through the dissemination of knowledge, such as with the toolkit and with the several strategies analysed in this thesis, promotes self-emancipation, and as such empowers community/ies. This is another reason that the introduction of a means of dissemination such as the internet is important in this thesis. Even though the internet did not make an appearance in the case studies, in the reading of the same it became apparent that contextualisation of the means of dissemination needed to be achieved in the production of my own practice. This thesis is therefore as much a part of this practice as the artworks presented in *Oikonomia*.

Working on the different practices helped me to extract points of tension which were then developed in the toolkit: dispositifs of control, their awareness and presence; the individual in his/ her capacity to act, the individual as an agent, as agency; and finally, the concept of universal which constricts dissemination if not problematised correctly. These points of tension are essential, they are base concepts that were further developed in this thesis to help to form an understanding of the practices of emancipation proposed. The dispositifs of control represent practices of constraint used every day and everywhere by the same powers that impose violences on individuals and their communities. These tensions are present in all case studies, and some have been mentioned in this text. The tension on the position of the individual in society, the individual's capacity to express and enact his or her agency, his or her politicity, is directly related to the surrounding dispositifs of control. In all the case studies the artists chose to question these dispositifs. The third tension is produced by my own questioning of the applicability of the *dispositifs-of-dissent* produced by the artists in each case study, in relations to their surrounding environment, and the possibility of applying it to different environments. It relates to universality, to the concept of universal, where I address the need to be aware of claims of universality, of universalism, and the disruptiveness that any proposal for a universally applicable set of

strategies would meet.This is an issue discussed by Kuan Wood in *A Universalism for Everyone,* and in chapter five of this thesis.[248]

These points of tension were investigated throughout my research before being fine-tuned, through analysis of particular artistic projects. The development of these points of tension into the proposed terms in the toolkit — *dispositif-of-dissent, able-agent, universim* — allowed for a more successful reading of the selected examples, as well as for a trial of the development of works that reflect the ideas present in the notion of long-term strategical emancipation such as the silk work *Beneath each and every construction, there will always be a landscape* (*Beneath*).

This thesis deals with methodology, the reading of selected examples of works allows for a study of the specific socio-economic-political conditions present when *able-agents* produced a work or a strategy. This analysis permits me to gain an improved understanding of their methods, and asks the question of the potential of art to effect emancipation. The reading of these examples also allows for the development of the tools in the toolkit. Throughout the construction of the toolkit, I aimed to produce the basic tools for a methodological approach to the production and reading of artworks that allow for an everyday emancipation. In parallel, I have also fulfilled the objective of producing works of my own in relation to the analysis presented in this thesis, particularly, in relation to the toolkit. Such works were presented in the chapter *Oikonomia: A Matter of Trust* (*Oikonomia*), which is an account and analysis of the artworks presented in an exhibition of my work at the Museum of Contemporary Art in Lisbon, Portugal.

In *Oikonomia* I explored my own strategies, whilst being aware of the toolkit, and tried to disseminate them as widely as possible — something I am still engaged with. The works grouped in *Oikonomia* show possible departure points for this practice-led research, whilst also being open-ended. The relationship between *Beneath* and *All the Anthems* becomes clearer having

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248 Kuan Wood 2009

full knowledge of the logic behind *Beneath*. They both use metaphorical landscapes as a means to produce a critique of the contemporary construction of the self. I propose this self to be a hostage to the whims of national politics and institutional violences. The use of defining predicates forces individuals to develop their own identity as they may see fit, as predicates help to define not only an individual, but also the construction of the dispositifs of control in the social-community surrounding such individual. Both *Beneath* and *All the Anthems* reference Claire Fontaine's human strike and a clearing of given identity – a clearing of the self so as to be able to develop anew. *Score,* on the other hand, will never be complete, it will never promote an erasure of the self, as it is focused on finding strategies in objects that are already negotiating representations of communal identity. *Score* will always be dependent on the development of the collection *Matter of Trust*.

Matter of Trust will continue to be a resource and a method of research long after the conclusion of this thesis. The collection is in itself a contribution I will continue to draw upon, and from which new developments can be expected beyond the current forms of dissemination already explored — lecture performances, production of physical objects, exhibitions in museum and gallery spaces.[249]

There will always be new communities of people who require a means of exchange for their day-to-day activities, and so there will always be new alternative currencies to add to *Matter of Trust*. Its development is similar in contingency to *All the Anthems,* always dependent upon the creation or disappearance of nation states, changes in ideology and the consequence this has on a country's national symbols such as anthems, currencies, promotional materials and their own internal, or external, dissenting

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[249] The collection was also presented as an installation at Nottingham Contemporary, as a result several people became engaged including John Kindness — an Irish artist that offered his own currency, called a NEURO (a play on British neuroses about Europe), to be put on display. The Victoria & Albert Museum also invited me to participate in research sessions on alternative currency held in partnership with The White Building in Hackney, under its *Digital Futures* programme.

alternatives.

As an artist-collector, I will never be able to complete this collection with complete competence. Just as with the production of the silk artworks, that should in effect draw from the artists biographical and geo-political interests, the collection will always be heavier with currencies from geo-political areas where the artist, in this case, myself, is more politically engaged. This fact is at once a negative aspect of this project, as it demonstrates to others, that it is possible to complement this project with similar projects that relate more closely with another individual's circumstances.

The silk works' aesthetics change according to the marketability and the laws implied by the bond markets of the countries' engaged in by an individual. The aesthetic qualities of the silk works are a superficial appropriation of the graphics present in bond promotional material. The use of these graphics will change according to whoever produces the silk work, or, they will be symbolic of the possibility implied in the work, while being adapted to the personal circumstances of the individuals or communities applying the strategy of buying and selling public debt. The appropriation of the promotional graphics for the national bonds is in effect an act of defiance itself. It is an example of an individual, myself, appropriating graphic images which were conceived to promote a product, that in itself is symbolic of a predicate-based community construction, as a means to express his desire for emancipation from the same predicate-based identity, the appropriated graphics represented. This is a similar exercise to Meireles's Coca-Cola project, where Coca-Cola bottles, and the vehicle for their circulation was used as a means to comment on the very institutions, corporations, and ideologies, that Meireles perceived to be represented by Coca-Cola's brand image. Interestingly, the action of a single individual would not produce a noticeable effect, becoming more a private exercise on citizenry, an exercise in transnational citizenry. It is only when this is enacted by communities that

this strategy causes an effect.

This strategy would, just as with Meireles's banknote project, need large numbers of people to engage with it. The bigger the community engaged in this strategy, the greater the effect it would have. Ultimately the production of this strategy was in itself an exercise that allowed me to present an example of an artwork produced as practice-led research. It is a work that promotes the idea that individuals have the capacity to enact change in their environments, as long as they are able to launch, engage, and form communities of support. Theaster Gates would not be able to produce such a dramatic regeneration of South Chicago if he was not able to negotiate with both the local population as well as the local institutions of power, such as the Mayor's office. Aina Onabolu's desire to teach would be in vain if the local population did not in themselves possess the eagerness to learn. Meireles's banknotes would have been removed from circulation if the individuals who obtained the banknotes, through the normal circulation of money, decided that it was not worth their risk to continue the circulation of the banknotes. I am aware that in practice, the project as represented by the work *Beneath* is difficult to implement. *Beneath* is a physical object that would be easy to replicate, but that would not propagate a *dispositif-of-dissent* by the simple fact of being replicated. The importance of *Beneath* is to be found in the concept it represents. This concept is the strategy that promotes an alternative mode of voting through the buying and selling of public debt. And this concept does not require the silk works in order to be promoted and disseminated, although the production by the artist of this work, helps in the understanding of the different layers present in the production of this conceptual strategy, as well as in learning about the toolkit. The work presented in the exhibition *Oikonomia,* was produced to show the artist as *able-agent,* proposing a *dispositif-of-dissent* with a *universim* capacity to be adapted to different contexts and locations. This exhibition was a means to promote a concept through the production of artworks, and in relation to the

toolkit.

The production of the toolkit was intended as a means of future reference for individuals to be more attuned to their environment, and to be able to better analyse future possible strategies of emancipation. The toolkit is a set of tools that not only helps to understand this thesis but also proposes that individuals should research their own socio-politico environments, so as to better understand the dispositifs of control present in their surroundings. Once aware of a dispositif, individuals have the opportunity to act and to formulate their own *dispositifs-of-dissent*. This knowledge is helpful when reading the work and actions of others. It allows for a better understanding of which strategies can be assimilated into the individual's circumstances and which can not.

The definition *dispositif-of-dissent* was of great benefit when researching the chapters on Cildo Meireles and Claire Fontaine. This awareness adds to Claire Fontaine's *Instruction Manual,* making it more than just an artwork, helping to expose its potential. Marine Hugonnier's chapter, which presents the viewer with the possibility to develop on the issues raised by her work *Towards Tomorrow,* exposes a flaw in the construction of a dispositif encountered daily around the world. It shows what such a dispositif and its flaw represent in terms of post-colonial thought and problematises it. This exposes how far *able-agents* still need to push strategies of emancipation. GMT co-ordinated time-keeping is a dispositif of empire, promoting peripheries, empowering the west as centre, and ignoring the people living in the area where the dispositif's flaw is most keenly felt, the areas surrounding the International Date Line.

Analysing particular artworks was essential to better define, and subsequently write about, the tools presented in my toolkit. Alÿs shows the artist as a mediator, a provocateur that raises an issue and then offers different perspectives on the issue to the viewing public. Alÿs's strategy allowed for the discussion of a difficult issue without him being accused of

imposing his outsider's point of view. The danger of Alÿs being perceived as an Other imposing, or trying to impose his vision, was real. Even in an increasingly networked world, the fear of the Other still exists.

The idea of an Other as being defined by predicates, was one of the reasons that led me to research the term form-of-life which in itself led to the formation of the *able-agent*. Aina Onabolu's experience under colonial rule, amplified the need to abstract an individual from predicates. Onabolu's actions when faced with prejudice were an example of an individual becoming aware of a dispositif of power constraining his freedoms, in this case the freedom to learn and better himself, and acting to change not only his own position in the distribution of the sensible, but that of his fellow men/women, people that found themselves impacted by the same violences. He acted to the best of his potential, by becoming a self-taught oil painter and by gaining teaching certificates abroad and away from colonial control. Onabolu acted as an *able-agent*, and returned to the dominion of the colonial government with intent to disseminate his own strategies via teaching. Strategies that resulted in a change of policy not only in Onabolu's native Nigeria, but throughout the British African colonial territories.

Rodrigo Nunes writes that 'It is through an awareness of a diverse ecology of agents and interactions and the political potentials offered by the conjuncture that interventions can be devised.'[250] It is through the awareness of diverse practices by other artists that question social conventions, that enquire, research, prod and provoke that I am able to produce strategies, that I am able to devise a toolkit of sorts. It is through the dissemination of the toolkit presented in this thesis, its morphing into local vernaculars, the adapting of its methods and concepts, and the potential present in the reading and disseminating of practices with a potential for emancipation, that higher levels of politicity can be achieved. The dissemination of these practices is after all producing a function not dissimilar to that of educating

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[250] Nunes 2014, P42

the masses so as to enable them to better express their politicity. It is not through the dissemination of strategies alone that emancipation can be achieved, they need to be understood at their full potential. Developing the means which will allow for an awareness of those same strategies to be had is a methodological route towards emancipation. In this aspect, the toolkit, with its three tools, is being launched *ad universim*, to be assimilated, and developed by willing *able-agents,* to propagate a better understanding of practices of emancipation and aid when urgencies arise.

As proposed in the introduction to this thesis, I suggest that each and every individual, independent of historical, social, political or economic conditions, has the capacity to formulate strategies that can, at the very least on a personal, subjective and micro-level, imagine and facilitate emancipation. Implicit to this claim is the assertion that every individual is by definition political, and that the action, or lack of action, of the individual is in itself an expression of politicity. The methods of exposing political agency, are, as discussed in the Introduction's sub-chapter on Metahaven, influenced by the contexts of time, space and location.[251] Non-action, often perceived as lack of political engagement, can in actuality be a refusal to engage with the established institutions of power — Metahaven proposes that poking fun at the political/ social establishment, through gif's and memes for example, is in itself a method of wide-reaching contemporary political agency.

This contemporary mode of non-action as politicity, is disseminated within a specific context, the internet — a transnational network of communities and individuals, which are defined not as bare life, or through predicates such as colour, creed and nationality, but through both self-defined/ curated characteristics — often in the form of avatars — as well as in the case of net-based communities, through sharing common interests.

Web communities are here defined in a fluid Mouffeian manner, a transnational grouping of temporary small-world networks of common

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[251] P18-19

interests, present in a platform that allows for a virtual world to be defined in parallel to the non-virtual world where predicate definition is widespread. The emphasis here given to the internet is due to its current status as the most utilised means of global content dissemination and group organisation. Through the web news/ fake-news, information/ disinformation, organisation of revolutionary encounters — arab spring, Maidan square — propagation of radicalisms — Daesh — are all able to spread almost immediately and without centralised control. For this reason, it is important to contextualise that this thesis is being written in an age of fast, global, communication, in comparison with several of the case studies which were written with awareness of the networks available during the historical period in which they took place.

The *Introduction* to this thesis serves to speak of dissemination, especially of current network-based methods such as social platforms. These present innumerate opportunities for dissemination of strategies of emancipation conceptualised decades ago. The toolkit also serves to raise awareness of these strategies so that it becomes easier to disseminate them through contemporary means. A few of these possibilities are presented as examples in this thesis: Cildo Meireles's banknote project, Aina Onabolu's strategy of personal emancipation from colonial doctrine, and Francis Alÿs's *The Green Line* artwork — available for free on the artist's website. Cultural institutions such as The Victoria & Albert Museum and Tate galleries are also contributing to the dissemination of cultural objects through digitising and making their collections more widely available online — as well as via the more traditional forms of exhibition, catalogue and guided tours.

The decision to focus on the works present in *Oikonomia* and in the formation of the toolkit, in effect a work itself, was due to the desire to disseminate a plausible, simple and gradual set of tools and strategies. A thesis composed solely of strategies, would leave no space for a proper contextualisation of the desires, the needs and the benefits that a well conceptualised proposal can bring about. The need to contextualise the

several examples, so as to have a better understanding of the circumstances, led to the works being produced, and enriches the reading of the toolkit as a set of conceptual tools. This proposal suggests an accumulation of small gestures as its preferred approach, developing one tool at a time, leaving space for others from different positions in the distribution of the sensible to adapt, change and add further means to define and understand strategies of everyday emancipation. Hand-in-hand, this development will in effect produce further strategies, and allow for an ever better understanding of this field of enquiry.

As concluded in the chapter on Aina Onabolu, emancipation from an individual's place in the distribution of the sensible is possible even if the dispositifs of control surrounding the individual adapt to the individual's emancipation. The systems of communal governance will always adapt to the new realities, and new places of constraint will be created. Emancipation is time sensitive; as long as we live and form communities, there will always be a need for the definition of dispositifs of control. There will always be a need for the creation of emancipatory strategies through the employment of *dispositifs-of-dissent* by *able-agents*. There will always be individuals that think and act differently, that feel, or effectively are, subjected to violences. And there will always be a need for strategies of *universim*. I believe that more important than a utopian complete emancipation is the more pragmatic Freirian choice to educate as a means to promote engagement. The promotion of everyday strategies for the betterment of one's quality of life (as well as one's community) and the creation of evolving strategies will allow for the more urgent of urgencies in everyday violences to be prioritised. This, I conclude is only possible through cross-pollination of strategies, using whichever means of dissemination are possible at the time, and from within each and every individual's place in the distribution of the sensible, including small-world networks built on the back of technological advancements such as mobile phones and the internet, the circulation of goods, word of mouth,

hacking, and traditional political engagement such as holding political office.[252] The capacity to absorb, as evidenced in capitalism, should be assumed as a replicable strategy for the practice of everyday emancipations: subverting the subverted one step at a time.

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[252] Edi Rama is a good example of a practicing artist that holds political office. Rama was elected in 2013 to the office of Prime Minister of Albania.

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Appendix 1

In July 2012 I started a very short lived diary. In this diary I wrote about some of my first experiences, and interactions, leading to the creation of my *Matter of Trust* collection, as well as to *Score*. This diary was written as a stream of though. It was never intended to be proof-read, copy edited or to be grammatically correct. It was intended as a private diary and as such I am presenting it as it was originally written.

Monday 16th of July 2012 continued my conversation with Paul Strebel from Ithaca hours. Just sent him my first list of questions . We agreed that I would send him an american check to the value of 41 dollars something to buy a specimen of each of the Ithaca hours notes. I am now going to ask Daniele Genadry, my friend in New York City to send him a check. I do hope Americans still use them :)

I am also sending the following text, as an email, through the website of the Robert Owens Museum in Walles:

Dear curator of the Robert Owens Museum,

my name is Carlos Noronha Feio. I am an artist living in London and am at the Moment doing a PhD at the Royal College of Art.

Robert Owens is an important part of my project. Part of the project is about alternative currency.

I would love if you would allow me to meet with you and ask you some questions.

I am very curious to visit the museum and would be very grateful if you allowed me to rummage through the archive of the space.

Have you any documentation on the relationship of Robert Owens with Josiah Warren?

Any images of New Harmony? Any documentation on the Labour Exchanges?

I would be extremely grateful if your would share your knowledge with me.

Please do let me know if it is possible to meet and when would it be good for you for me to go to the Museum.

with my warmest regards

Carlos Noronha Feio

Lets hope they answer.

http://robert-owen-museum.org.uk/

–   Read Stephen Leggs's text on apparatus and assemblage. It sparked some ideas about the connection between both. Not in the sense he is using them. But as in assemblage being the total of all the components: structures of power and interest, rules, actions. That when together allow for the creation of life. For the Frankensteining of the assemblage into the realm of apparatus.

–   Read Deleuze's 'what is a dispositif' it seems that he is defending a reading of apparatus as a more transcendental structure that Foucault would. He speaks of Foucault's lines and the breakage of them creating the new. About the idea of entangled lines creating an apparatus. It all sounds very physical. I took some notes apart from this diary.

There are several references to universalism in the text of Deleuze. I should re read it when working on the glossary, specifically on the word universal.

Ideas of lines of subjectification, and the finding them within apparatus.

There is a definition of apparatus as dependent on its own newness, the creativity of its content. An apparatus is born of another when there is a break in the linearity of its history. When it becomes its future. And it is in a constant motion, always reaching for its new newness. The contemporaneity of an apparatus is its visual representation of what it has just stopped to be. Each second it becomes further than what we perceived, it morphs, it moves. New factors, by this I mean new lines are always intertwining, creating a richness within the apparatus. It is as an ever-evolving clonal tree colony. The

difference is that one clones the same DNA renewing itself without ever evolving, the other clones itself and adds, and removes, other layers according to the current and future constricts. According to the different lines that intertwine, to political changes, social changes, adaptations and eradications.

Tuesday 17th of July 2012

It is 9 am and I just received an email from a different person at Ithaca Hours. His name is Stephen Burke and he is replying to my first email, he does not seem to know that i've been in contact with Paul and that Paul agreed to sell me some notes. Stephen is cordial but says that the Hours membership is restricted to the locals in Ithaca. He however offers to help me.

I will try to establish a second line of conversation here.

9:26 am - just emailed Daniele asking her to send the check today, before Paul and Stephen bump into each other :)

Logging into the website of british airways. Not to buy tickets but to be able to go to their miles collecting page. From there I go onto ebay and pay for the Hour notes from Madison that I got from ebay for 18.44 dollars including postage of 2.45 dollars. I got an 1 hour an ½ hour and an ¼ hour notes. It is an interesting concept that I am actually getting miles that I can exchange for travelling while I am shopping for something unrelated. In this case while I am shopping for a currency that is not money based.

While I am using money to buy in an action site currency that is supposed to be based in hours. And while doing so I am accumulating a different currency that is based in miles that will allow me in the future to travel to the place where the currency based in hours , or some tropical island, is used.

9:43 - Just found on ebay a 10 hour Birmingham exchange note By Robert

Owens and put a 20.01 pounds bid on it. I will try to contact the seller to ask for a buy it now price. The Robert Owens notes are rare, the Birmingham ones are the most common because they were used as receipts for a company called.... after the exchange closed down. This is what the son of the owner of a numismatic shop called Colin Narbeth and Sons, being the son called Simon Narbeth told me as an explanation to the survival of the notes the day I went there to buy a beautiful 1 hour note and a few extra German notgeld (also a Danish one). He actually send me a photo of a two hours Equitable Labour exchange note from the first branch. Blackfriars. He said I could get more information about it in the catalog "Collecting paper money and bonds" Narbeth, Colin; Hendy, Robin; Stocker, Christopher. Published by Mayflower books New York, P55. This note is from 1932, one year before the Birmingham labour exchange.

I just wrote to Simon Nasbeth to ask some more information on a time receipt that predates this notes, he told me that he had seen it on an auction and that if he was able to buy it he would tell me more about it. http://www.colin-narbeth.com

15:35 just received an email from Paul from Ithaca notes commenting on Stephen's email. He says that Stephen was speaking about my request to list a service to receive membership hours. That was another approach I tried when first contacting them. I asked if it was possible to put a listing advertising a service as that would automatically give me some hours. As it is explained in their website.

18th of July 2012

Daniele posted the check for Paul at Ithaca Hours. I really feel like to have the stereotypically American pancakes tower with maple syrup and a mug of black coffee, so I sent some extra money for her to have it for me.

–   Simon Narbeth just replied that the name of the company is on the reverse of the note. I knew that, I just wanted a bit more information.

–   He also did not say anything about the time receipt. I'm going to ask again now.

–   Robert Owen museum replied. The curator said that he was going to write from their home email (brandwoods1950@btinternet.com)
And true to his word he did half an hour after. Now that I notice it, both emails are from last night. One at 9.32 pm and one at 22.03.

Pat, the curator, started by correcting my spelling of Owen, I wrote Owens, the s slipped when I was writing. How embarrassing.

19th of july 2012

Last night I went for a coffee with Jonty Levin.
Jonty Is a collector of mine that works as a Banker for the South African Standard Bank in London.
(Jonty Levin | ICS Strategic Equities | Corporate and Investment Banking | Standard Bank Group)
The reason I wanted to meet was to ask him to elucidate me about the way the market works. More specifically about how public debt works.
He, as usual, was really happy to help out and we spoke for around 2 hours in a mediterranean caffe in broadway market. I recorded most of the interview, conversation, and learned a lot. It became obvious to me that my plan to produce currency to buy debt would only work as a supplement to the voting rights if it was implemented by a very big part of the world population. I explained to Jonty that I was going at it through a fine art perspective. That the idea behind my work was to show that the possibility is there, that it is only a question of want. That I was actually putting together a text that would explain the reasons behind the action of voluntarily

accumulating public debt from different parts of the world. It was a very interesting conversation of which I have to do the transcript. If possible as it was quite noisy. Jonty compared my plan to the privatisation of state goods during the post perestroika moment in Russia. He gave as a fictional example: if aeroflot is worth 100 million us dollars and there were 100 million people in russia, each person would receive a 1 dollar share. This is as he said fictional, although similar situations did go on, and similar outcomes also happened. Continuing with the example. The problem with this democratic exercise of privatisation, is that the people receiving the shares were for the most part economically illiterate. This does not mean that they were dumb, they just did not know enough about economics to be able to relate the 1 dollar value to the share value, and most would sell or exchange for something else at whatever price was offered to them as they firstly did not understand its worth, and secondly they did not trust its worth.

Here Jonty touched a very important point. The idea of trust. He spoke to me about the concept of *fiat*. States issue money that has value because they say it has value, and consumers enter a non verbal agreement that the value that the state says a coin has is the value that the money is worth. If there is lack of confidence, the markets self regulate as people get ride of that coins, they end up having to pay more for goods as the seller also stops trusting the coin, and in an overall situation this is very bad. A collapse. All this is in the transcript. Going back to the shares of a dollar, what happened is that a literate person in economics would arrive and offer 10 cents per share. People would sell and the person that bought would be having a gigantic profit. Hence the rise of the oligarch class in Russia. He also explained to me that the idea that I have about buying and selling money as a way for governments to understand, poll style, the mood of the people already happens but with the financial markets acting in our behalf (and that raises a lot of separate questions, as it depends on the style of dealing by the banker, he might be a high risk taker or a conservative, safe risk taker) when

there is a lack of confidence in a government, the coin depreciates in value as banks change the way they invest the money they hold. This money mainly comes from pension funds. There are ethical implications here as well as problems to do with the randomness of the markets. Markets move with intuitions and not so much in facts. They move with what bankers believe will happen and not with what numbers tell them that might happen, as there is no certainties. The problems occur when several of them lose faith on some numbers and decide to back down or be a high risk taker and attack that currency. Ethically the problem is that it all becomes about gambling and intuition. But gambling with numbers tends not to consider the human factor.

The idea of buying and selling debt as individuals works because it acts as a poll, several people buy, several sell, and the government of a specific borderland can act according to the will of the people that bought and sold. It can be people that live near or far as they do not need to live within the space to buy the debt there, and as such it becomes more universal, more global, the sense of citizenry. It becomes more balanced, or so it should with time passing.

Jonty also spoke to me about an experimental project in the US. This is what he says in the email:

http://tippie.uiowa.edu/iem/

The political betting site I was thinking about: it doesn't influence outcomes as your idea aims (by sending messages to governments) but is an interesting concept and demonstrator of the "wisdom of crowds".

After a quick look at the website, it seems to me like a very interesting project. It is a stock exchange style system where you place your real money and buy contracts. It is what vernacularly could be called "to put your money where your mouth is" so you are really buying into a vote, the resulting market and its shifts through time will create a mood pole. It becomes a tool

to see where the mood is swinging.

It is an interesting concept but it does not have a direct outcome from the way people behave and the way states act in correlation to peoples behaviours. There is no direct route for individuals to influence in an unequivocal way the system of government.

It is however very useful as a consulting tool for those governments and other institutions to understand the mood of the investors, while at the same time being a pedagogical instrument that creates literacy in economics.

Any one can create an account and place 5 to 500 dollars in their account. The money is keep safe by the university of Iowa.

It is a bit late today, but I will open an account and try it out, it is for this that I have a grant after all to do my PhD.

Just finished the first stage of a clay coin for the ART 4 DEBT project. Jonty saw it and I don't think he liked it very much. I did it in the style of the Gaia Ceramic Notgelds from Portugal. White rough coins. The idea is that I will fire this one, mould it and then perfect I a bit more.

Just went on ebay to see if I had any messages from people I am trying to buy Hour notes from. The Madison Hours have been shipped on the 17th so they should arrive in a weeks time. The 10 hour birmingham exchange note that I am bidding on is still there and I am still the highest bidder with 17 pounds. I got the reply from the seller about a buy it now price. I feel a bit bad about bartering prices in money of something that was invented to avoid money, but they are out of circulation. Anyway the seller realbanknotes asked for

21st july 2012

11 am, my phone just beeped telling me I was outbid.

Fuckers!

The ten hour note is now 21 pounds 1 pence with 2 days and 8 hours to go. 2 days of weekend with loads of people surfing through ebay. Having the chance to see this note.

I will abstain myself from bidding until there are but a few seconds on the listing. I for sure do not want to start a bidding war that will out-price me of the item. I will wait until there are 4 or 3 seconds left and put on my maximum bid. Let them outbid that :))))) ua haha ua ha haha :)

22nd of july 2012

Sunday evening, and I can't resist to open the email from hoursexchange@peak.org. This is the email from Christina Calkins, the program advisor for The Corvallis Hour exchange. I previously had an email from Cheryl Good, the board chair from the corvallis hours. This is really nice as I can ask them both questions now:). The email was from the 20th, I am getting late with my emails.

Great! This was lucky I decided to break my sunday rest to check the hours email. Cheryl just send me the instructions of how to get my hour notes set. And luckily I did it today as she asked me to tell her by this weekend if I wanted one. I had to go to the new members page and register as a supporting member, I had to leave a note in the listings that I would like a complete set, and I also, at her suggestion paid 25 dollars for them to send me the set. I just paid it by paypal, I am really curious to receive them, and really happy about getting them.

I do still find it really strange that this notes can be purchased with money and not just with labour. I must ask that soon, maybe after I receive the notes at home.

23rd july 2012

Getting nervous with the anticipation. 4 hours 48 minutes left and the Birmingham hour note is still at 21 pounds. I just realized I am going to be in Depford near the time the note finishes. I need to be at Laban at 7:30 because my sister Carina is having a dance performance. Mobile ebay... I hope you are working well today. O2 network, I will sue you if you break down again today :)

17:33 it is up to 30 pounds and I am still resisting. I have the feeling it will be out of my reach :(

24th July 2012

Yesterday was a weird last day for the auction.

As I wrote previously, I went to see my baby sister dance at Laban in Depford. The bidding was finishing 25 minutes before her curtain was up and as such I had to do it through the phone. Damn internet, it was or 3g, which for some reason means nothing as the internet stays down, or there was no internet at all. I had to go for a stroll next to the industrial area, walk over the bridge that crosses the cut. It is a low bridge next to an elevated train bridge, very nice, very beautiful.

I was able, after switching on and off the internet, and buy this I mean switching on and of the plane mode, it seems to reboot it, I was able to get the pretty H sign showing that I have it! I put it straight into the bidding page for the note, what a stress, the note was already 56 pounds and I was sure out of my reach. 10 minutes to go and I was with a weak connection that I could predict would fail near the end, near the last seconds, and the price was high, but still with minutes of a possible bidding war. After all this same item is for sale for 270ish pounds on ebay at the same time. It is a time note

with ten hours of labour. It surely would have to cost me more than the 110 pounds I gave Narbeth and sons for an one hour Note, making it a very expensive labour hour, an hour that the unions would pee their pants for!

So, ten minutes, walking near a cut in the industrial area of Depford, also called creekside, great name, I love it, have no idea what it means, but would love a warehouse by the cut in Creekside. I can't stay still and have to walk about, always refreshing the ebay page, always looking at the time counting down. When there is only 10 minutes, you can actually see the seconds counting down on the screen, it is a great tool and also a great torture, a bringer of anxiety, an over-powerful image that takes onto a state of delirium making you overpay most times.

I had promised myself that I would not engage in a bidding war, that I would resist until there was only 5 seconds to go. I knew that if I did it after, the internet was for sure going to let me down, if I did it before, one of the other poor stupid people like myself, buying a piece of paper for this much money, would for sure overbid me in the left over seconds, between my extra seconds and the end.

Minutes to go and the page does not reload, ahhhhhh rr the drama,
I can't make it work! It is telling me to try again! Go back and try again. I can see when I go back to the page you see but cannot betfrom, that the time is crawling way faster that you perceive when you have the minutes, the seconds trickling down in from of you.
1 minute 2 seconds, I switched plane mode several times on and of. The bastard phone! How I hate O2 phone network, always doing this!!!
50 seconds and I get the page to reload again, now I cannot move out of the position I found, people pass in the street, and I am there, phone in hand, eyes on the phone, half step back, not moving.

Seconds drip slowly, I refresh, one more, I mean, one less second, another, again, once more, ..., ho ye, once again, patience, what about if,

the net will die, second, I am sure of it, one more, fuck let me refresh, once more, one more second, ahrr it is taking to long to load, still not loaded, fifteen seconds left, ok loaded, increase bid, write 100 pounds, control anxiety, one more second, lets go back and reload, just to make sure it works, ok it works, let me put the 100 pound bid again. Wait, wait, one less second, I am sure more seconds passed that what are written in the screen, maybe ebay is delaying it so that more people can bid. Maybe it is not working properly, after all nobody else bid, it is still 56 pounds , let me go back and reload...

Ok 7 seconds, increase bed, 100 pounds, confirm bet? Wait, 5 seconds! Yes fucking hell confirm bet, the internet will need it's time to work my magic!!!! BID!.......... reloading, reloading, reloading, reloading... reloaded, the time is up! Has it gone through? YES it did I won it, I WON IT! Yeeeeeee, fuck fuck fuck yes, fuck how am I paying for it, I have 4 pounds in my bank account! Fuck fuck I WOOOOOOONNNNNNNNNNNNNNNNN
ye mother-fucker ye ye ye
Wait! How much ? Where is the price? Oh oh, where id the bloody price, I hope it went cheap, let me see , let me see. I am so happy I won, so bloody worried about how much as I am broke.

57 pounds plus 2 pounds for postage! Really? This are very cheap 10 hours of labour, the unions would be very unhappy. This is bellow minimum wage! And I just remembered that because I did it through the mobile and not through the computer that I did not collect Avios miles from British airways, fuck fuck fuck. This would translate into 114 miles. That is a lot of miles.

I am happy thou! Tomorrow (today) I will sort out how to pay before the seller gives up on the sale. Now I am going to see my beautiful baby sister dance. I have not seen her dance for a few years now. I am proud of her, happy with myself and exited.
I am mainly proud of her. About the note, I will think later.

15.40   the seller wrote to me saying that he was ready to ship when he noticed that the note had a hole. He asked if I wanted to cancel the transaction because of it. Meaning he does not want to sell so cheap and as such wants me to cancel. I asked why is there no whole in the image and how big is it.

A few days back I got the set of Madison hour notes that I bought on ebay. 1 hour, 1 half an hour and one quarter of an hour. They are great :) really like them.

I think I am getting addicted to buying this things. The notion I had with the Notgelds, that one of the ways they had to cut inflation was to make pretty notes that people would not want to spend seems to be proven, at least to me. I do not want to spend this notes, even if I could. I want to keep them, to collect them , to get more even if I have to actually do some work to get them. That would probably be the logical thing to do.

I am replying now to the curator of the Robert Owen Museum in Newtown, Walles. He refers to the co-op archive in Manchester, saying that they will probably have more info. The Robert Owen Museum is small and everyone works voluntarily.
Looking at the museums website I find out about a Village called New Lanark. It is in Scotland and is considered a Unesco world heritage site. It predates New Harmony by almost two decades. Owen set it up according to his believes of a better society, one that criticised marriage as a way to enslave women, one that believed in 8 hours work days and in educating the masses. He created a building to do such, not as a school but as a community centre, with museum , music, kindergarden, etc. Several of his books are referred to in the website http://www.newlanark.org/ I am very curious to visit. They are run by a trust, an still produce wool, organic wool. I think Evgenia will enjoy

to know that, it relates a lot to the idea of sustainability that her brand wants to work with. Lets see. New Lanark is near Hamilton in the surrounding area of Glasgow.

Just found out that there was an exchange called New Surrey
http://gerald-massey.org.uk/holyoake/c_co-operation%20(03).htm
In this page there is a conflicting vision of the start of the labour exchange. It might be the correct one, but I know that the dates seem to be wrong.
The article in the page above mentions a Mr. Noyes (I have no idea who he is) and it mentions that according to him, labour exchanges were an invention of Josiah Warren in 1926. An invention that he communicated to Robert Owen when he was a resident of New Harmony. It also says that after he left it that he opened the Cincinnati Time store.

I personally did hear of a time receipt that predates the 1932 labour notes. And New Harmony itself predates the British labour notes by around 7 years (Owen bought it from the Harmonites in 1825). But I cannot find information on Josiah Warren inventing them. The curator of the Robert Owens Museum actually doesn't even know about Josiah Warren. I must check more on Warren. It also sais in the article that Warren joined in opening a second time store in Tascarawas, Ohio and a third in Mount Vernon in Indiana. A forth was supposedly open in 1842 in New Harmony with Warren's return to the community.

More on New Harmony
http://en.wikipedia.org/wiki/New_Harmony,_Indiana

The socialist experiment of New Harmony ended in 1929 but the town continued under the ownership of Owen and attracted several naturalists. Owens son David Dale Owen created his geological HQ in New Harmony and there remained.

Owen started Harmony Hall in hampshire England in 1939 and it also died very fast as a socialist experiment.

Archive Hub has several links about Robert Owens and his experiments. I need to check it.
http://archiveshub.ac.uk/features/sep08.shtml#docs

Just sent a gigantic email with loads of questions to Pat at the Robert Owens Museum. It is in the sent box of my email.

17.15, need to leave the Poetry library floor where I have been for a few hours.
I am going sailing in the thames now with my sister and a friend.

28th july 2012

I had the idea of doing a work about the public debt.
I should select a few people. Give each 100 pounds to buy public debt.
I should take their portrait and give them a note book for them to keep a diary of their dealings: of when they buy and when they sell and the why. As well as how much they have, so it is an accounting diary of their vote through debt. I though about inviting Petros Morris to be one of the people as he is greek and seems to have an interest in this sort of experiments.
Maybe Stephan and Natasha as well from the same curatorial office, as that would make them all aware of each others projects but at the same time they are all very different and different backgrounds.

The work would be the portrait with the diary, it would grow until they decide to stop the project.

Have to send a blurb to Petros, he asked for it.

Petros friend Ben wickers is interested in the same style of work. Petros offered to put us in contact.

I really have to find funding to give to people for them to do the work.

30 th of July 2012

The crazy weekend finished, we had an opening at The Mews. Yesterday, my rest day I had to take my sister to the airport for the 8 am flight out of Gatwick. I am home alone now, with a very messy house (not my fault) I am leaving tomorrow to Lisbon for a few meetings.

I finally have time to open the mail. I finally had the time to open my email as well.

Two letters caught my attention. One is from a few days ago and I purposefully did not open it so that I wouldn't have to write the diary. The other just arrived today and I think it might be the Birmingham note. I am really exited :)

The first , the oldest one comes from Armenia : it is a tiny tiny Russian notgel. The size of a stamp. It took me 5 minutes to break through the envelope. It was glued together really well.

Second envelope, came from the UK. It was so easy to open :) It is the Ten hour Birmingham Labour exchange note. It is beautiful. The paper is a bit dry, feels fragile and it is true, there is a tiny whole on top of the word Birmingham. It probably got got in masking tape and someone pulling it wounded the paper.

It's great, I love it.

I can't stop feeling the irony of buying it with money though. And that at the back of it, the Forward Trading company from stratford road in Birmingham, stamped their name and the sentence GOODS BOUGHT FOR CASH

– I have to consider properly how to develop the project of the Art 4 Debt. The one that I had the idea, of the portrait and diary where I give the participants 100 pounds to start off, could be backed by an online version where the participants have a blog page. Where they post every time they buy and sell and why. This could have publicity.
The revenue of this publicity would revert to get more people (of my choosing) into the project.

I do like this idea as it can grow, but maybe the diary and the buying and selling should be just hand written. And the art4debt website can keep the info of the participants. Like this the decisions are private. The why, the how, the when continue to be private.

As I wrote before, I bought 100 pounds of british public debt. I still did not start buying and selling. I will start at the same time as the first guest in my project.

– Certificados de aforro and other titles of national debt.
I need to make people aware of the different rules that each emission has. For example in the certeficados de aforro there are rules relating to selling and buying that will need to be taken into consideration like the fact that in the first 3 months you can not get the money back.
http://www.ctt.pt/fectt/wcmservlet/ctt/faqs/faq16.html
All this details need to be studied and specific strategies though by the individual that is interested in that specific debt. This strategies can then be publicized in the Art4Debt website.

– I just wrote to the portuguese postoffice asking if I can buy the certificates online, if I have to buy them in store or if I can buy them abroad.

– A very important factor in buying the public debt is to buy it in the primary market. This means to buy and sell it directly to the state. Buying in the secondary market is beneficial to the financial system but does not allow for such a direct reading by the state of the moods of the people. The state needs to be able to lean on facts and not on market moods.

1st of August 2012

Just received an email from Fran llich, Fran works at the spacebank, a web bank that works on DMS digital money sunflowers (a reference to Ai Wei Wei sunflower).

I opened an account with space bank and invested a bit of money in a few of their products. Some are micro-credits, some seem quite ridiculous. I have been waiting for my spacebank card to arrive, and it still assent. Fran's email today is again about the card, she seems to be always travelling and was still not able to send it. She is proposing for me to invest the money in the mean time. In september I can sell it back and get the card. She forgot the card in Brooklyn, for some reason I thought she lived in south America :)

10:30 in the morning, a few minutes ago I asked Fran what I could invest in. she just replied with "Zapatista corn futures", I might just grab a piece of that pie :)

Just asked her to go ahead.

http://spacebank.org/

Space bank slogan is "Don't hate Banks, become the Banks"

Appendix 2

Images of *Oikonomia: A Matter of Trust,* link to *All The Anthems,* and selection of photocopied currencies belonging to *Score.*

Oikonomia: A Matter of Trust

The Museu Nacional de Arte Contemporânea – Museu do Chiado produced video documentation of the exhibition, it is accessible here:

http://www.museuartecontemporanea.pt/programs/view/14

This video does not have subtitles. Image documentation of the exhibition can be found below.

Installation image of *Oikonomia: A Matter of Trust* at Museu Nacional de Arte Contemporânea – Museu do Chiado, Lisbon, 2015. Photo documentation courtesy of Carlos Noronha Feio.

Large silk work: *Beneath each and every construction, there will always be a landscape,* printed silk, 12.5 x 1.3 meters, 2015

Top right corner: *All the Anthems*, Sound-work in a directional speaker. !9:58 seconds.

Installation image of *Oikonomia: A Matter of Trust* at Museu Nacional de Arte Contemporânea – Museu do Chiado, Lisbon, 2015. Photo documentation courtesy of Carlos Noronha Feio.

Top of image: *All the Anthems*, Sound-work in a directional speaker. !9:58
Work on plinth: *Score,* front and back photocopies of currencies from the currency collection *Matter of Trust*.

Detail of work *Beneath each and every construction, there will always be a landscape,* printed silk, 12.5 x 1.3 meters, 2015. Photo documentation courtesy of Carlos Noronha Feio.

Detail of work *Beneath each and every construction, there will always be a landscape,* printed silk, 12.5 x 1.3 meters, 2015. Photo documentation courtesy of Carlos Noronha Feio.

Detail of work *Beneath each and every construction, there will always be a landscape,* printed silk, 12.5 x 1.3 meters, 2015. Photo documentation courtesy of Carlos Noronha Feio.

Detail of work *Beneath each and every construction, there will always be a landscape,* printed silk, 12.5 x 1.3 meters, 2015. Photo documentation courtesy of Carlos Noronha Feio.

All the Anthems

All the Anthems is available to hear at the following web-address https://www.dropbox.com/s/bti3f1f3zhbpuxr/All%20The%20Anthems %20of%20countries%20recognized%20by%20at%20least%20one %20other.mp3?dl=0

Score

Score is the latest method of presentation of my collection of alternative currencies entitled *Matter of Trust*. The collection holds currencies with strategies of dissent, emergency, propaganda, or non *fiat* based currencies. I have been assembling this collection for the past 6 years. In *Score* the collection was photocopied to form an object. This objet is presented to the public without the descriptions present in the following pages. This work is not an illustration of different currencies for educational purposes. This is a presentation of a work of art, *Score,* produced to act as a trigger, drawing on viewers curiosity to learn more about the currencies represented in *Score* on their own.

Score is a work of my authorship, as such the following images should be interpreted as an integral part of such work for copyright purposes. A reference will be made to the source materials. All the source materials are provenient from my *Matter of Trust* collection. The following pages hold an edited version of *Score*.

Gabriel Orozco
'Oroxxo' banknote 2017

Gabriel Orozco's solo show at Kurimanzutto Gallery, in Mexico city, saw the artist opening an Oxxo convenience store inside the gallery. Oxxo is a wide spread convenience store in Mexico city. The banknote here integrated into 'Score' was given to the exhibition visitors. The visitors then had the choice to keep the banknote or buy a variety of cheap daily goods at the convenience store.
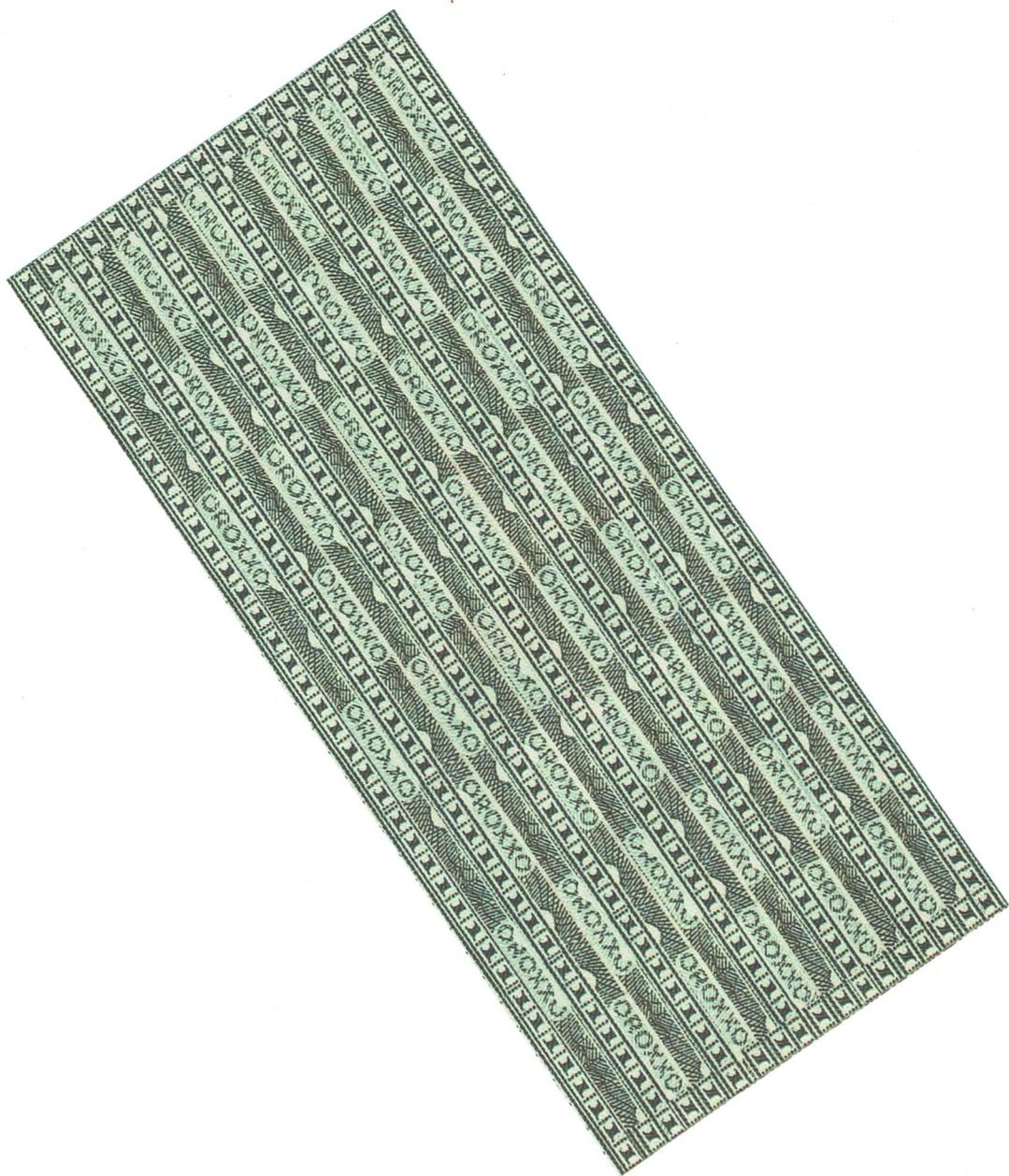
I.R.A. — Irish Republican Army propaganda.

The Irish paramilitary organisation used overstriking as a technique to mark official currency with their the initials I. R. A. before placing the coins back in circulation as a method of propaganda. This example here present in 'Score' is of a 1971 Eire (Irish Republic) 2 pence copper coin.

Iranian banknote from 1988.

This Iranian banknote was altered with a stamp documenting the shooting down of an Iranian passenger plane by the United States of America navy in 1988. It was used for internal Iranian propaganda.

This is an example of a Bolshevik over-struck Tzar Nicolas II coin with the sentence 'deposing of the House of the Romanoff's, March 1917'. It served both as internal propaganda as well as emergency currency.

Russia

Occupy George's 'Occupy Liz' intervention on £5 banknote.
Stamped at the exhibition 'Disobedient Objects' at the Victoria and Albert Museum,
2015

Religious propaganda 'banknote' produced with the same colours as a £10 banknote.
Found in 2015.

The million-pound question: Will you go to Heaven? Here's a quick test. Have you ever told a lie, stolen anything, or used God's name in vain? Jesus said, "Whoever looks at a woman to lust for her has already committed adultery with her in his heart." Have you looked with lust? Will you be guilty on Judgment Day? If you have done those things, God sees you as a lying, thieving, blasphemous, adulterer-at-heart. Please, repent (turn from sin) today and trust in Jesus, and God will grant you everlasting life. Then He rose from the dead and defeated death. Then read your Bible daily and obey it. www.LivingWatersEU.com The Bible warns that if you are guilty you will end up in Hell. That's not God's will. He sent His Son to suffer and die on the cross for you. Jesus took your punishment upon Himself: "God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life."

£1,000,000

ENGLAND
ONE MILLION
Pounds

£1,000,000

C.H. Spurgeon

Suffragettes over-struck 1914 King George V coin.
'Votes for Women'.

British anti-slavery token ' Am I not a Man and a Brother'.
Part of the anti-slavery awareness campaign by the abolitionists.
Circa 1795.
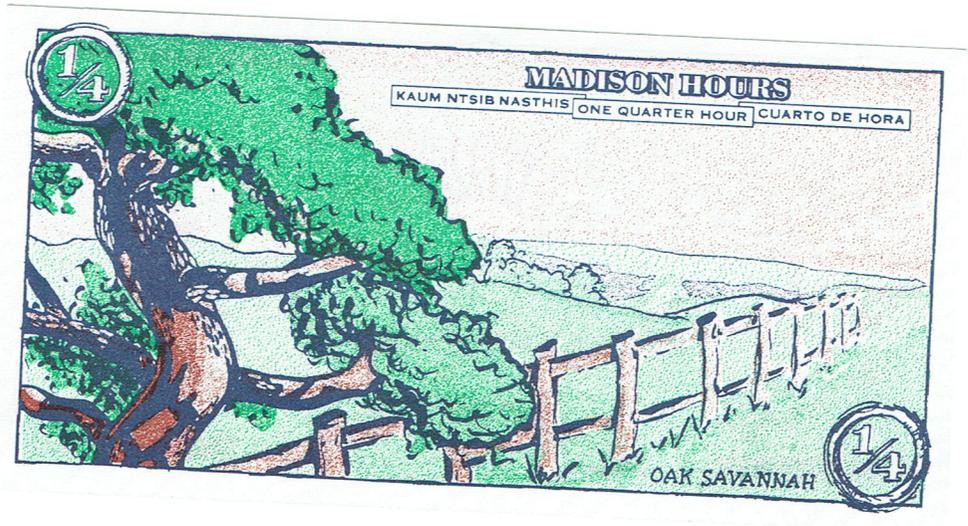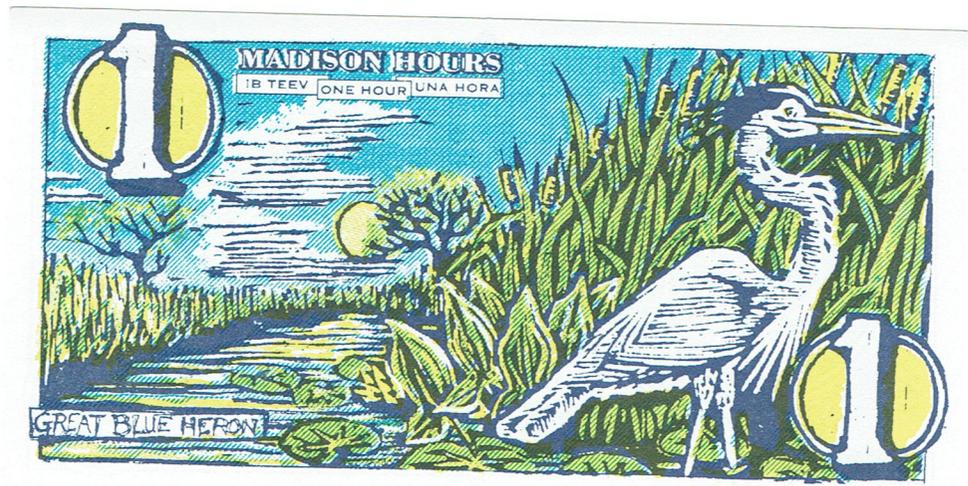
Time based local currency from Madison County, USA.
Series from 1996.

MADISON HOURS
COMMUNITY CURRENCY
ONE
1
ONE HOUR
ONE HOUR
BACKED BY OUR COLLECTIVE SKILLS AND TALENTS
ISSUED BY THE PEOPLE OF THE MADISON AREA
LOCAL TENDER
MAY NOT BE LENT AT INTEREST
IN EACH OTHER WE TRUST
ONE HOUR
SERIES 1996
1 HOUR

MADISON HOURS
COMMUNITY CURRENCY
1/2
HALF HOUR
HALF HOUR
05055
BACKED BY OUR COLLECTIVE SKILLS AND TALENTS
ISSUED BY THE PEOPLE OF THE MADISON AREA
LOCAL TENDER
MAY NOT BE LENT AT INTEREST
IN EACH OTHER WE TRUST
ONE HALF HOUR
SERIES 1996
05055
1/2

MADISON HOURS
COMMUNITY CURRENCY
1/4
QUARTER HOUR
QUARTER HOUR
BACKED BY OUR COLLECTIVE SKILLS AND TALENTS
ISSUED BY THE PEOPLE OF THE MADISON AREA
LOCAL TENDER
MAY NOT BE LENT AT INTEREST
IN EACH OTHER WE TRUST
ONE QUARTER HOUR
SERIES 1996
1/4

Time based local currency from Ithaca, New York State, USA.

TWO HOURS

TIME IS MONEY
This note entitles the bearer
to receive two hours labor
or their negotiated value
in goods or services.
Please accept it, then spend it.

ITHACA HOURS stimulate local business by recycling
our wealth locally, and they help fund new job creation.
ITHACA HOURS are backed by real capital: our skills,
our time, our tools, forests, fields and rivers.

ITHACA, NEW YORK

2   2

ONE HOUR

TIME IS MONEY
This note entitles the bearer
to receive one hour labor
or its negotiated value
in goods or services.
Please accept it, then spend it.

ITHACA HOURS stimulate local business by recycling
our wealth locally, and they help fund new job creation.
ITHACA HOURS are backed by real capital: our skills,
our muscles, our tools, forests, fields and rivers.

Ithaca Calendar
Clock Co.

Made in Ithaca
1865-1917

ITHACA, NEW YORK

1   1991   1

JUN 2 0 1997

HALF HOUR

Ithaca Trolley   1887-1935

TIME IS MONEY
This note entitles the bearer
to receive one half hour labor
or its negotiated value
in goods or services.
Please accept it, then spend it.

ITHACA HOURS stimulate local business by recycling
our wealth locally, and they help fund new job creation.
ITHACA HOURS are backed by real capital: our skills,
our time, our tools, forest, fields and rivers.

ITHACA, NEW YORK

1/2   HR   2000   HR   1/2

$t1$ 05408   One Totnes Pound

Transition Town Totnes $t1$

$t1$ One Totnes Pound

Totnes Currency - building local
economic resilience.
www.transitiontowns.org/Totnes

Established in 909AD

$t1$

Transitional currency (Local currency twined with the British Pound) from Totnes, UK 'Totnes Pound'.

*t*1

One Totnes Pound

Totnes Currency - building local
economic resilience.
www.transitiontowns.org/Totnes

Established in 909AD

*t*1

*t*1   05409

One Totnes Pound

Transition Town Totnes
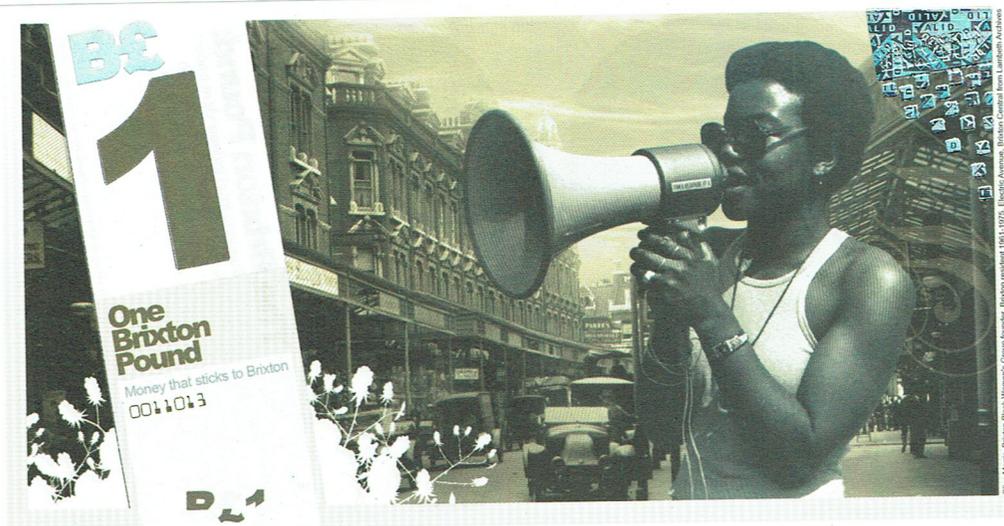
*t*1
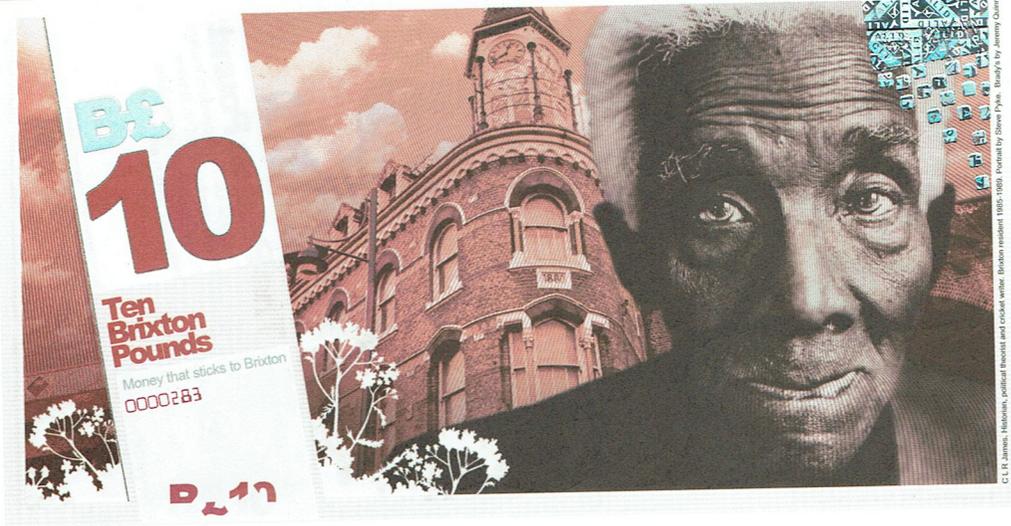
Transitional currency
(Local currency twined
with the British Pound)
from Brixton, UK
'Brixton Pound'.

The Brixton Pound:
Supports local independent traders
Keeps circulating within Brixton
Builds community connections
Helps cut carbon emissions

B£ 1

One

Supported by: Lambeth Council, nef (the new economics foundation), Morley's, Transition Town Brixton, The Fridge Nightclub and Venue, Opus Coffee and Sandwiches, Negril Restaurant

Brixton blackberries from Invisible Food project by Ceri Buck

The Brixton Pound:
Supports local independent traders
Keeps circulating within Brixton
Builds community connections
Helps cut carbon emissions

B£ 5

Five

Supported by: Lambeth Council, nef (the new economics foundation), Morley's, Transition Town Brixton, The Fridge Nightclub and Venue, Opus Coffee and Sandwiches, Negril Restaurant

Brixton roseships from Invisible Food project by Ceri Buck

The Brixton Pound:
Supports local independent traders
Keeps circulating within Brixton
Builds community connections
Helps cut carbon emissions

B£ 10

Ten

Supported by: Lambeth Council, nef (the new economics foundation), Morley's, Transition Town Brixton, The Fridge Nightclub and Venue, Opus Coffee and Sandwiches, Negril Restaurant

Brixton yarrow from Invisible Food project by Ceri Buck

The Brixton Pound:
Supports local independent traders
Keeps circulating within Brixton
Builds community connections
Helps cut carbon emissions

B£ 20

Twenty

Supported by: Lambeth Council, nef (the new economics foundation), Morley's, Transition Town Brixton, The Fridge Nightclub and Venue, Opus Coffee and Sandwiches, Negril Restaurant

'Love' banknote by Dadara (born 1969).

Part of 'Exchanghibition Bank' project. 'Love' notes are used to add love to a transition.

LOVE-NR. 03024

THIS BANKNOTE IS PERSONAL AND LOVING TENDER
FOR ALL EXCHANGES PRIVATE OR PUBLIC
AS LONG AS THEY ARE DONE WITH LOVE

COULD LOVE BECOME THE ROOT OF ALL MONEY?

MONEY

IN LOVE WE TRUST

ISSUED BY THE EXCHANGHIBITION BANK

Use this lovenote to add some love to your payment. Not because of your love for money, but because of your love for the person or initiative you're dealing with!
Share your love here: www.artasmoney.com/love

LOVE LOVE
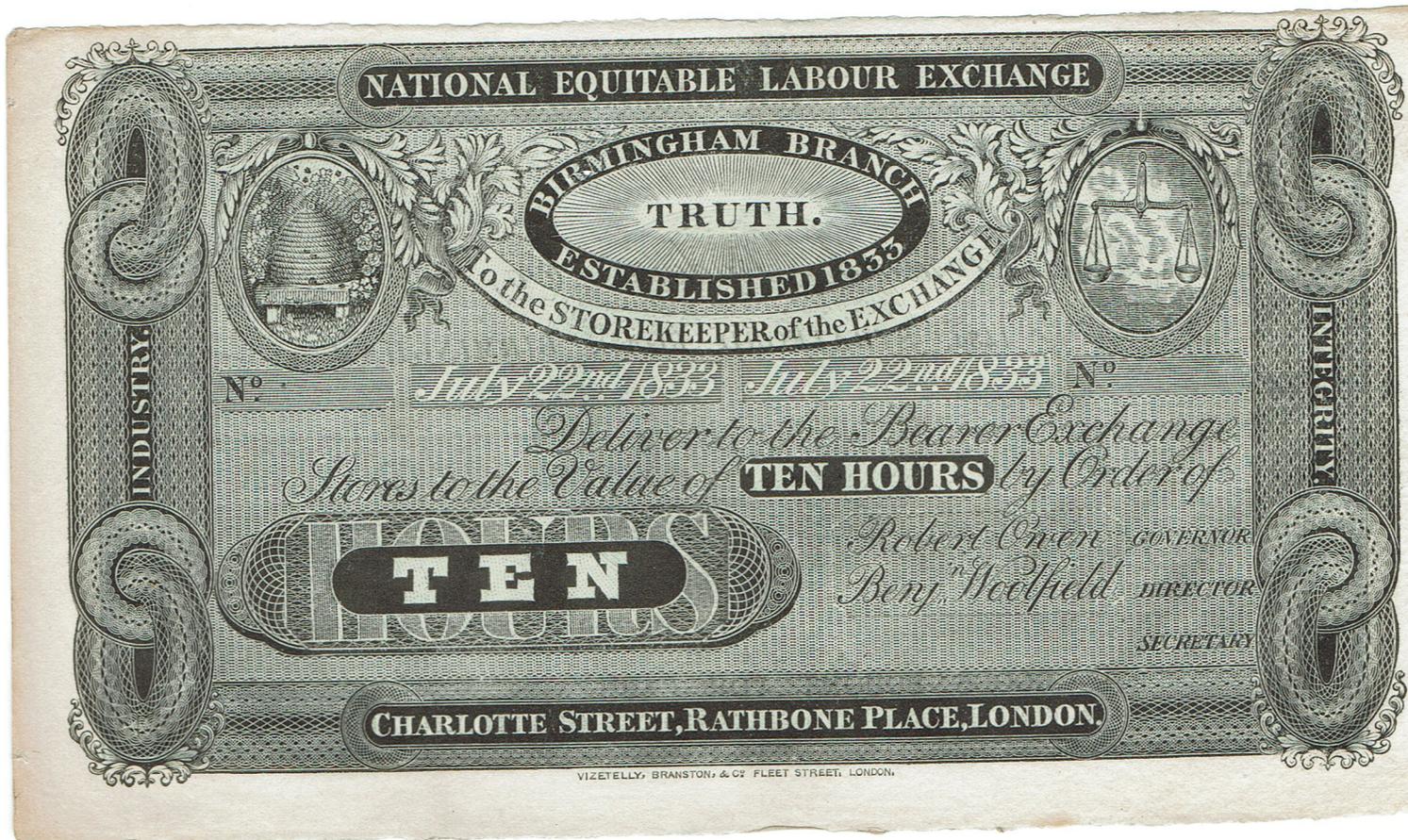
Robert Owen's National Equitable Labour Exchange – Birmingham Branch – Time based currency, banknote worth 10 hours.

1833

Notgeld (emergency currency emitted to counter hiper-inflation in the post WWI).

Dortmund, Germany.

1920

GVTSCHEIN
über
FÜNF UND
25
ZWANZIG
PFENNIG
DER STADT VND
LANDKREISE
DORTMVND
VND HÖRDE
VOM 1. JVLI 1920

Credit token, 1 Ruble.
USSR
1920

1 РУБЛЬ

The handwritten text on the token holder reads:

Orfilio ———— Cajuela
Argüello

Los Ángeles,
stoDomingo,
Heredia, C.R.

cuero

40

Leather token – 1 Cajuela – 'Orfilio Arguello'
1 coffee cajuela corresponds to 1/20 part of 1 fanegada , a measure traditionally used in coffee harvest.
Costa Rica

10

ДЕСЯТЬ РУБЛЕЙ
Внутрихозяйственный расчет

Херсонское межхозяйственное агроторговое предприятие «Славутич»

50

ПЯТЬДЕСЯТ РУБЛЕЙ
Внутрихозяйственный расчет

Херсонское межхозяйственное агроторговое предприятие «Славутич»

Russian farm tokens

10

ДЕСЯТЬ
РУБЛЕЙ

Внутрихозяйственный расчет

«Сибулз»
Холмское

50

ПЯТЬДЕСЯТ
РУБЛЕЙ

Внутрихозяйственный расчет

«Сибулз»
Холмское
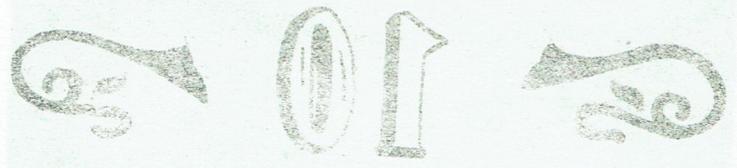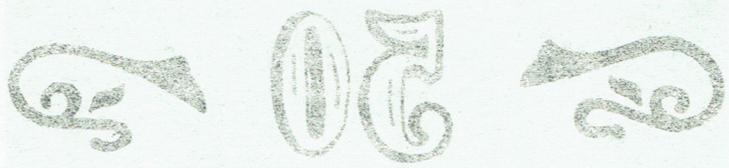
Spanish Civil War 'Cupon de racionamiento'.
Sevilla.
1941

HA
LLEGADO
ESPAÑA

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO. 1941
Vale por 1/4 de Garbanzos.

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO. 1941
Vale por 1/4 de Lentejas.

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO.
Vale por 1/4 de Arroz. 1941

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO.
Vale por 1/4 de Harina. 1941

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO. 1941
Vale por 1/4 de Achicoria.

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO.
Vale por 1/4 de Sal. 1941

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO.
Vale por 1/4 de Azúcar. 1941

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO.
Vale por 1/4 de Maiz. 1941

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO. 1941
Vale por 1/4 de Habas.

Constantina ·SEVILLA·
CUPÓN DE RACIONAMIENTO.
Vale por 1/4 de Judias. 1941

Zero Dollar and Zero Cruzeiro notes.

Cildo Meireles

1978

ZERO CRUZEIRO
BANCO CENTRAL DO BRASIL
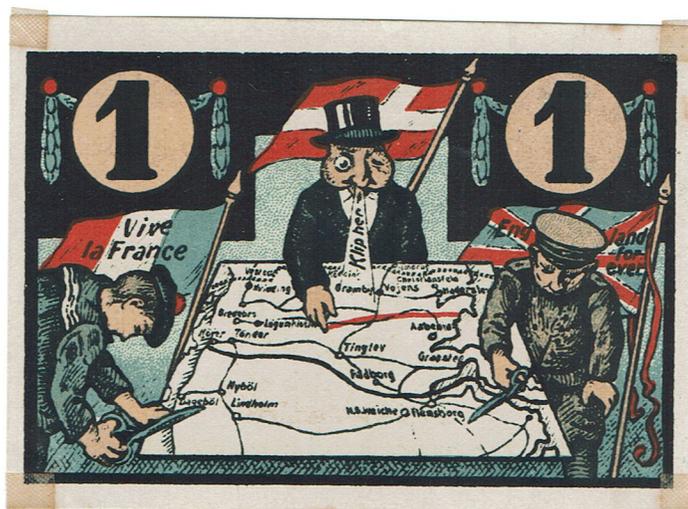
Germany / Denmark Gramby plebiscite.

Notgeld with the message 'our old Denmark shall consist'

Notgelds were often used for propaganda, celebratory, and promotional motifs. They were highly collectable and where issued both by public institutions — municipalities and hospitals for example — as well as commercial enterprises.

Germany

1920

'Canadian Tire Corporation Ltd',
Privately issued tokens widely accepted in Canada due to the companies credibility.

REDEEMABLE FOR MERCHANDISE AT GASOLINE BAR OR STORE

LN2696310   LN2696310

10¢   CANADIAN TIRE   10¢

Olympiade XXI Olympiad

REMBOURSABLE EN MARCHANDISE AU BAR D'ESSENCE OU AU MAGASIN

© 1996 CANADIAN TIRE CORPORATION, LIMITED.

REDEEMABLE IN MERCHANDISE ONLY AT CANADIAN TIRE STORES

7520807336   Property of Canadian Tire Corporation, Limited.   7520807336
Propriété de la Société Canadian Tire Limitée.

10¢   CANADIAN TIRE   10¢

Cash bonus coupons are redeemable in merchandise only at Canadian Tire associate stores and only in association with consumer purchases of merchandise or service in the ordinary course of retail business.

Les billets-bonis sont remboursables en marchandise uniquement aux magasins associés Canadian Tire, et cela seulement dans le cadre d'achats de marchandises ou de services, faits par un consommateur dans le cours normal des opérations de vente au détail.

REMBOURSABLE EN MARCHANDISE UNIQUEMENT AUX MAGASINS CANADIAN TIRE

PRINTED IN CANADA   B A BANKNOTE   IMPRIMÉ AU CANADA

'One hour of labour token'
Tallinn, Estonia, USSR
1983
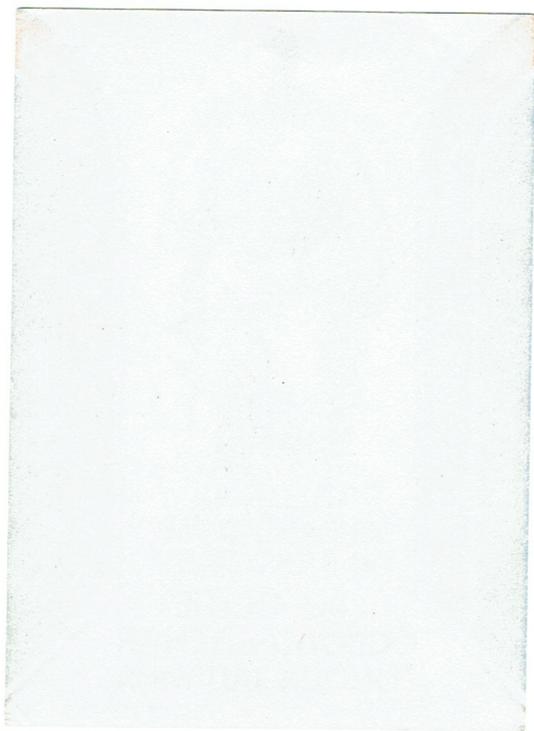
MMM Corporation notes.

MMM perpetuated what is possible the worlds biggest ponzi scheme with up to 40 million people being tricked into investing in it.

1992-1994

Russia

10 ТЫСЯЧ 10 ТЫСЯЧ 10 ТЫСЯЧ 10 ТЫСЯЧ

10000
БИЛЕТОВ

МММ БИЛЕТ МММ
МММ · БИЛЕТ · МММ

1

500 500 500 500

ПЯТЬСОТ БИЛЕТОВ

500

'Neuro'

(hypothetical currency for British people with a neurosis about Europe - John Kindness)

John Kindness

'New Liberty Dollar'.
Political token.
2013

'Liberty Dollar - Give Peace a Chance'
Political token.
2009

'Bitcoin proxy'
Silver 'bitcoin' with QR code to link to virtual currency.
2013

'The Right to Keep and Bear Arms'
1 Gram Silver Bullion

'steel war penny'
The 1943 steel cent was struck in steel due to wartime shortages of copper.
1943

ПЛЕМОБЦЕСОВХОЗ «ЗНАМЯ ТРУДА»

Буденновского района
Ставропольского края

БЕНЗИН

М. П. **5** Л.
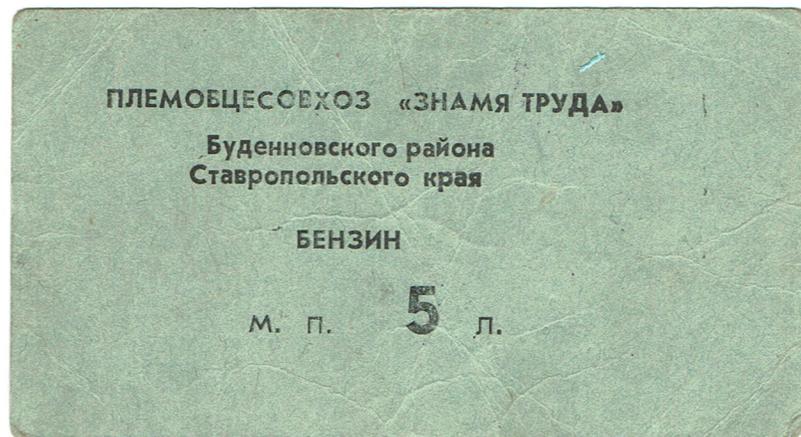
'5 litres of fuel token'
Russia

ПЛЕМОВЦЕСОВХОЗ «ЗНАМЯ ТРУДА»
Буденновского района
Ставропольского края

БЕНЗИН

М. П.   5   л.
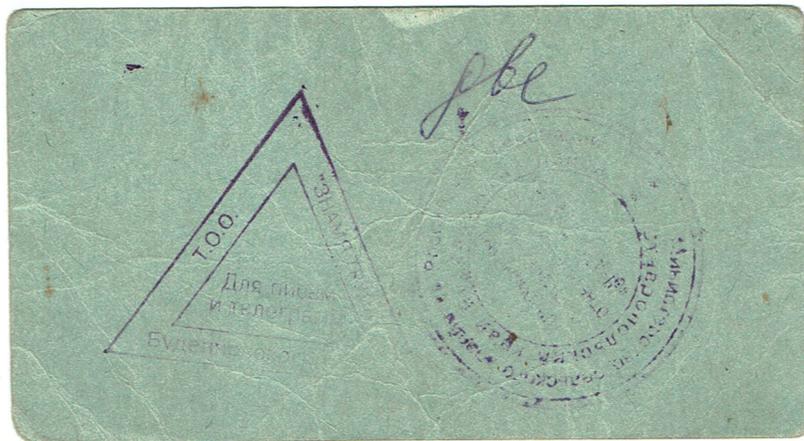
Ceramic Notgeld coin
Germany
1921

IN DEM TEUTOBURGER WALDE. HUI! WIE PFIFF DER WIND SO KALTE! RABEN FLOGEN DURCH DIE LUFT. UND ES WAR EIN MODERDUFT. WIE VON BLUT UND LEICHEN

O QUINTILI ARMER FELDHERR! DACHTEST DU, DASS SO DIE WELT WAR ER GERIET IN EINEN SUMPF VERLOR ZWEI STIEFEL UND EINEN STRUMPF UND BLIEB ELEND STECKEN

WEH, DAS WAR EIN GROSSES MORDEN. SIE ERSCHLUGEN DIE KOHORTEN. NUR DIE RÖMISCHE REITEREI RETTETE SICH IN DAS FREI. DENN SIE WAR ZU PFERDE

ALS DAS MORDEN WAR ZU ENDE. RIEB FÜRST HERRMANN SICH DIE HÄNDE. UND UM SICH NOCH MEHR ZU FREU'N. LUD ER DIE CHERUSKER EIN. ZU 'NEM GROSSEN FRÜHSTÜCK

UND ZU EHREN DER GESCHICHTEN. TAT EIN DENKMAL MAN ERRICHTEN. DEUTSCHLANDS KRAFT UND EINIGKEIT VERKÜNDET ES JETZT WEIT UND BREIT. MÖGEN SIE NUR KOMMEN!

PLÖTZLICH AUS DES WALDES DUSTER BRACHEN KRAMPFHAFT DIE CHERUSKER MIT GOTT FÜR KÖNIG UND VATERLAND STÜRZTEN SIE SICH WUTENBRANNT AUF DIE LEGIONEN

Set of Notgelds
1920

Notgeld der Stadt Detmold

Note 1:
Notgeld der Stadt Detmold
50 Pfg · 50 Pfg
Detmold 1920
1356119
Die Kämmereikasse löst diesen Gutschein ein: Er wird ungültig ein Monat nach öffentl. Kündigung
Der Magistrat
Ratsdruckerei R. Bulas, Künstlerdruck, Glauchau (Sachs.)

Note 2:
Notgeld der Stadt Detmold
50 Pfg · 50 Pfg
Detmold 1920
1302635
Die Kämmereikasse löst diesen Gutschein ein: Er wird ungültig ein Monat nach öffentl. Kündigung
Der Magistrat
Ratsdruckerei R. Bulas, Künstlerdruck, Glauchau (Sachs.)

Note 3:
Notgeld der Stadt Detmold
50 Pfg · 50 Pfg
Detmold 1920
1335364
Die Kämmereikasse löst diesen Gutschein ein: Er wird ungültig ein Monat nach öffentl. Kündigung
Der Magistrat
Ratsdruckerei R. Bulas, Künstlerdruck, Glauchau (Sachs.)

Note 4:
Notgeld der Stadt Detmold
50 Pfg · 50 Pfg
Detmold 1920
1315614
Die Kämmereikasse löst diesen Gutschein ein: Er wird ungültig ein Monat nach öffentl. Kündigung
Der Magistrat
Ratsdruckerei R. Bulas, Künstlerdruck, Glauchau (Sachs.)

Note 5:
Notgeld der Stadt Detmold
50 Pfg · 50 Pfg
Detmold 1920
623306
Die Kämmereikasse löst diesen Gutschein ein: Er wird ungültig ein Monat nach öffentl. Kündigung
Der Magistrat
Ratsdruckerei R. Bulas, Künstlerdruck, Glauchau (Sachs.)

Note 6:
Notgeld der Stadt Detmold
50 Pfg · 50 Pfg
Detmold 1920
659806
Die Kämmereikasse löst diesen Gutschein ein: Er wird ungültig ein Monat nach öffentl. Kündigung
Der Magistrat
Ratsdruckerei R. Bulas, Künstlerdruck, Glauchau (Sachs.)

Hyperinflation notgeld from the industrial city of Freital

Germany

1923

ZWEIHUNDERTTAUSEND MARK

200000 MARK

Gegen Rückgabe
dieses Scheines
zahlt die Stadt
Freital 200000 M.

FREITAL
den 10. August 1923
Der Bürgermeister:

NOTGELD DER INDUSTRIESTADT FREITAL

'Silver Liberation Army'
Currency with strategy proposed by economist Max Keisser.

'Executive Experiments: I follow the footsteps of my illustrious predecessors'
Hard times token
1837

Fake 1000 Rubles banknote.

Silver Larin.

'The name larin, originates from the city of Lar in Iran where they were first struck. For two centuries, they were struck with circular or rectangular dies by a number of Islamic rulers - in Turkey, Arabia and Iran - as well as in India, Sri Lanka and the Maldives, becoming a popular coin for international trade. It is said that they were tied up in bundles and traded by weight.' British Museum online.

1500s

Iran

TOGO

75 PFENNIG · 75 PFENNIG

75 PFENNIG · 75 PFENNIG

DORF BEI MISSAHOHE

DEUTSCH·OSTAFRIKA

75 PFENNIG · 75 PFENNIG

75 PFENNIG · 75 PFENNIG

DARESSALAM

KAMERUN

75 PFENNIG · 75 PFENNIG

75 PFENNIG · 75 PFENNIG

VIKTORIA mit KAMERUNBERG
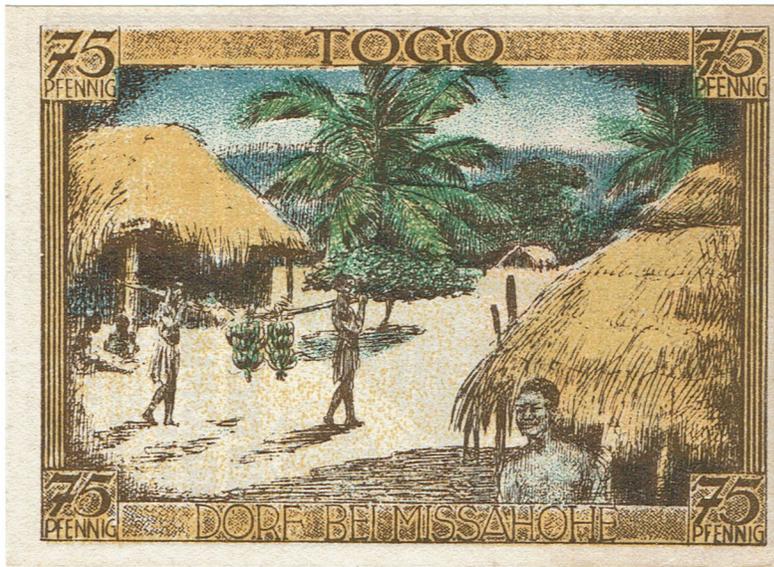
Notgeld

German Colonies Series

1921

1918
1884
1682

DEUTSCH-HANSEATISCHER
KOLONIALGEDENKTAG
HAMBURG BERLIN BREMEN

Dieser Kolonial=
mit dem 31.März 1922
Serie A   4.XI.1921
V

Gutschein verliert
seine Gültigkeit.
Die Geschäftsführung:
Franz Greue

75 PFENNIG

PEYTON
AND
BYRNE

Have this card stamped each
time you buy a tea or coffee
at the British Library and we'll
give you the ninth one for free.

FREE

Peyton and Byrne loyalty card
2013

P&B

TESCO
CLUBCARD
Every little helps

my**Waitrose**
More of what you love

The **co-operative**
membership

633174 9110 1405 4890

Mr C Noronha Feio
Member
The Co-operative Group

you deserve it
www.nectar.com

nectar

98263000 28115856 012
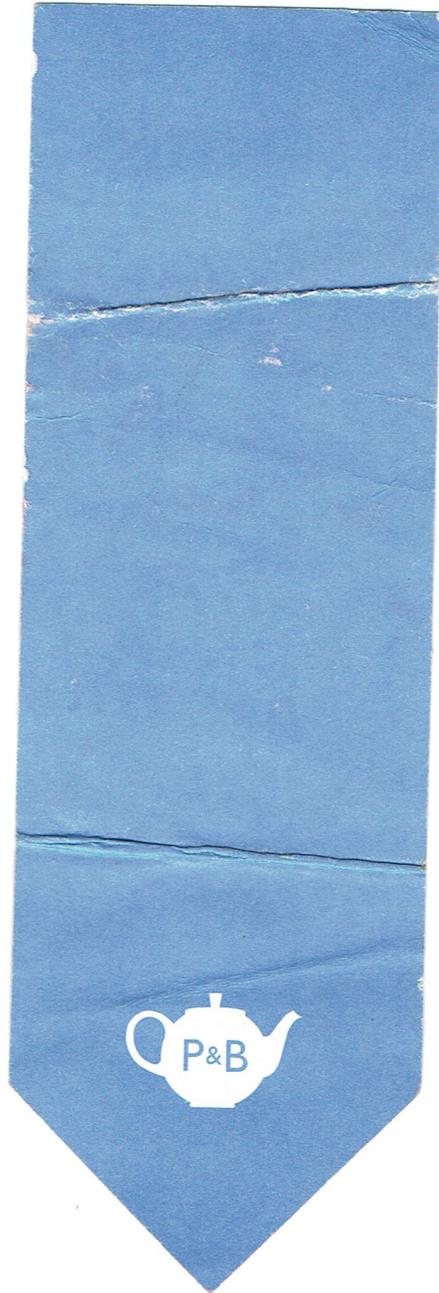
Several supermarkets points / rewards cards.

634004 0241 8118 9079

00026311

9210315321523051

Authorised Signature

Membership helpline freephone 0800 023 4708

01

Authorised Signature

www.nectar.com/register
Nectar Helpline 0844 811 0 811

nectar

29928115856012

ONLINE REGISTRATION CODE : BJ59 7S26 8ANM UCRX

Propaganda note explaining how tax money is split.

Israel
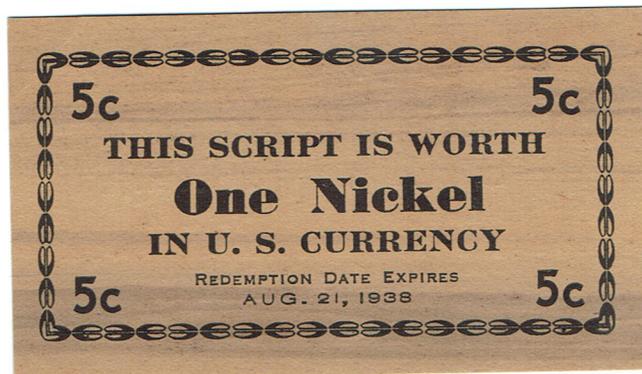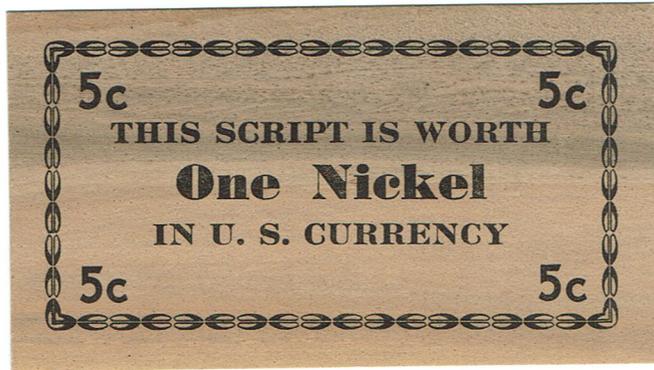
Script currency printed in wood veneer.

USA.

1938

The Undersigned agrees to redeem this scipt
Upon Presentation

WHITT STAMP & COIN CO.

By Luther H. Whitt

127 Mc Daniel St.   Dayton, Ohio

DEALER IN STAMP & COIN COLLECTORS' SUPPLIES
FOREIGN & DOMESTIC CURRENCY
EMERGENCY MONEY
TOKENS & SCRIPT

The Undersigned agrees to redeem this Script
Upon Presentation

WHITT STAMP & COIN CO.

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127 Mc Daniel Street   Dayton, Ohio

DEALER IN STAMP & COIN COLLECTORS SUPPLIES
FOREIGN & DOMESTIC CURRENCY
EMERGENCY MONEY, TOKENS & SCRIPT

PRINTED IN USA

'Millions for defence, not one cent for tribute'
Hard times token
1837

White porcelaine coins (Cédulas).
Issued by the city hall of Vila Nova de Gaia, Portugal.
1921
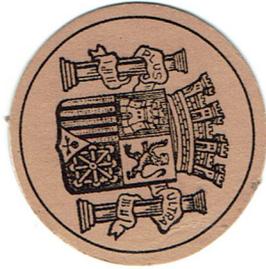
'sellos moneda'
Spanish civil war emergency money emitted by the Republican government.
1939

PLUS ULTRA

REPUBLICA ESPAÑOLA
5
CENTIMOS
CORREOS

REPUBLICA
ESPAÑOLA
CORREOS
45
CTMS

Spacebank bank card.
Space bank is a project by Fran Ilich.
Brooklyn, USA

0000 0000 0000 00149

Spacebank is the virtual community investment bank of the Digital Material Sunflower nano macroeconomy, the Brooklyn Stock Exchange and the Diego de la Vega cooperative media conglomerate.

DIEGO DE LA VEGA S.A. DE C.V.

Customer Service:
atm@spacebank.org
+1 (917) 725-2020
Brooklyn, NY

Spacebank's physical manifestation of digital currency 'Digital Material Sunflowers'
Spacebank is a project by Fran Ilich
2014

THE JAPANESE
GOVERNMENT

ONE SHILLING

Occupation currency.

Japan
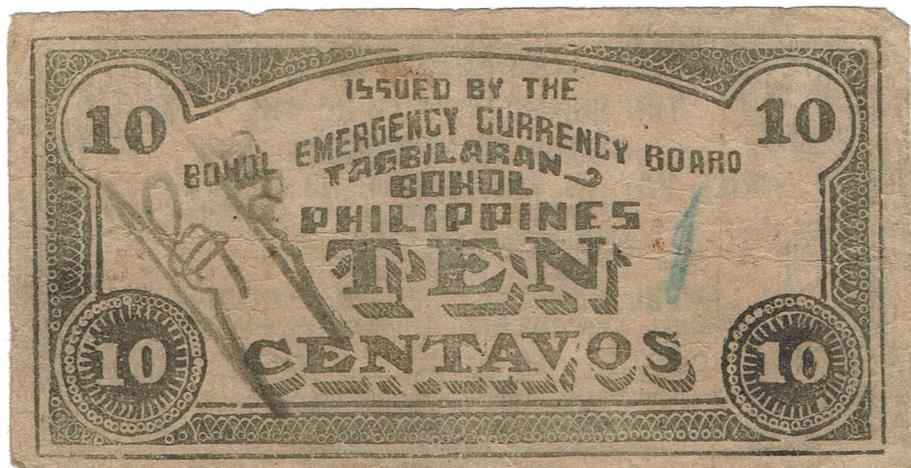
Emergency currency, Ten Centavos.

Bohul, The Commonwealth of the Philippines.

1942

THE COMMONWEALTH OF THE
PHILIPPINES
WILL PAY TO THE BEARER ON DEMAND
SERIES OF 1942

148171   10 CENTAVOS   148171

IN LAWFUL CURRENCY OF THE PHILIPPINES
BOHOL EMERGENCY CURRENCY BOARD

ACTG.PROV.TREAS - PROV. AUDITOR - PROV. FISCAL
MEMBER   CHAIRMAN   MEMBER

10   10

Allied Military Currency.

100 Lire, Italy.

1943

Currency from the Micro-Nation Principato di Seborga.

Seborga claims to be an independent principality although internationally it is recognised as an integral part of the Italian Republic's territory.

1994

GIORGIO I PRINCIPE DI SEBORGA · 1994 ·
1868 MM · 88

Old pieces of rich cloth used in Dagestan as a form of affect currency. Traditionally, due to its remoteness, Dagestan's people would only buy rich cloths for very special occasions such as weddings. All left over pieces of cloth would be preserved to give as non fiat based currency to show appreciation and thankfulness for others.

Lakota Currency

Lakota currency is valued by it's own value in copper, silver and gold.

The Lakota declared their independence from the United States of America in 2007 by formally withdrawing from its common treaties of 1851 and 1868. The Lakota Republic claims it-s legality with base the 1969 Vienna Convention on the Law of Treaties of which the USA is a signatory.

Hãy coi chừng
một cuộc cải tiền
tệ nữa. Các bạn
có thể mất tất cả
tài sản, công
lao mồ hôi nước
mắt của bạn.

4540

MỘT ĐỒNG

OC 131684

OC 131684

NGÂN HÀNG QUỐC GIA VIỆT NAM

NƯỚC VIỆT NAM DÂN CHỦ CỘNG HÒA

During the Vietnam war American forces plane dropped currency in hostile territories with
instruction of how to use it in order to flood the market. This was a form of economical warfare.
Vietnam

Đảng thì vung-phí tiền của đồng-bào vào một cuộc chiến-tranh tuyệt-vọng. Khi chiến-tranh còn tiếp-diễn, sẽ chẳng có gì mấy để mua. Chiến-tranh thì tàn-phá quê-hương đồng-bào, Tiền đồng-bào để dành sẽ trở nên vô-giá.

MOT DONG

1953

1

Yoruba money-belt currency ring.
Belts composing of up to 90 rings were used as a whole or in parts as a form of currency by
the Yoruba people in what now is Nigeria.

Emergency currency issued by Chambre de Commerce de Paris.

In the verso it is claimed that until the 1st of July 1922 these tickets will be exchangeable for currency issued by the Banque de France

France

1920

CPC

0.50

LES BILLETS EN CIRCULATION
SERONT ÉCHANGEABLES CONTRE DES BILLETS DE
LA BANQUE DE FRANCE JUSQU'AU 1ᵉʳ JUILLET 1922

(Délibération de la Chambre de Commerce de Paris en
Date du 10 Mars 1920)

BROAGER Ano. Dom. 1919

1 M

IN × DEO × SPES
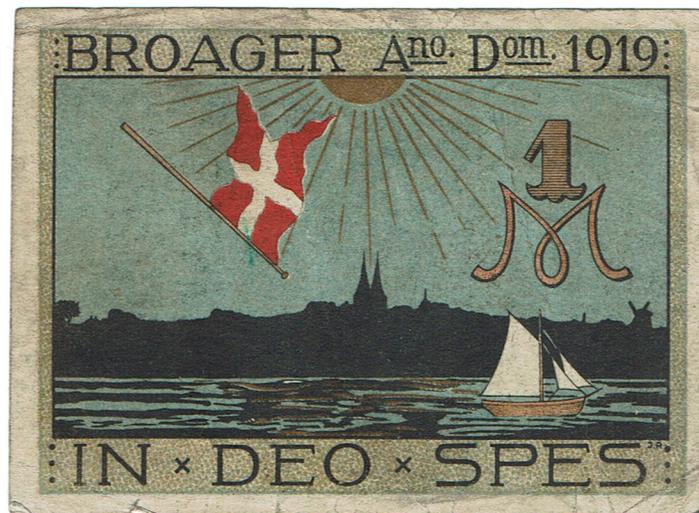
German Notgeld from Broager 1919

Broager was re-united with the Kingdom of Denmark that same year.

In verso : the times are changed, and we are changing with them.

1919

ET · NOS · MUTAMUR · IN · ILLIS

TEMPORA · MUTANTUR

Gültig für

Eine Mark

Gemeinde Broacker.

Bentzen
Gemeindevorsteher

N⁰ 033196

MCMXIX

Freiheit die ich meine-

Lithuanian emergency currency emitted in 1922 and 1991

LIETUVOS BANKO BANKNOTAS

1 CENTAS CENTAS

BANKNOTŲ PADIRBIMAS ĮSTATYMŲ BAUDŽIAMAS

LIETUVOS RESPUBLIKA

1991
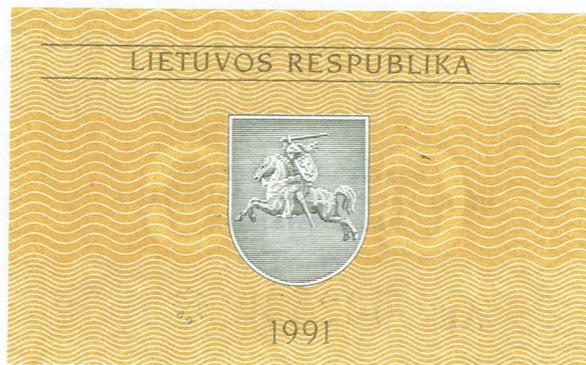
Cédula from Associação Comercial e Industrial de Espinho.
Emergency currency issued by a commercial and industrial association in Espinho,
Portugal
1920

VALE 1 CENTAVO

Março de 1920

Bon communal from the Ville de Lille

French emergency currency refundable by the municipality from 6th month after the implementation
 of peace.

1917

VILLE DE LILLE
BON COMMUNAL

10 Cents.

GARANTI PAR LA VILLE
REMBOURSABLE A LA CAISSE MUNICIPALE
A PARTIR DU SIXIÈME MOIS APRÈS LA CONCLUSION DE LA PAIX

Délibération du Conseil Municipal du 31 Octobre 1917,
approuvée par l'Autorité Préfectorale

LE RECEVEUR MUNICIPAL   LE MAIRE

Le présent bon n'est valable que s'il est revêtu du timbre du Service du contrôle de la Ville

Danish notgeld
Celebrating the reunification of Schleswig with Denmark
Denmark
1920

Gutschein der Gemeinde Dünth

50   50

Fünfzig Pfg.

Der Gemeindevorstand:

Notgeld with message,
'our honour is mortgaged, German brother lost them'
1922

Serie II

ENTWURF   HEINBERG

75   Notgeld · Amf · Neuffadf   PF.
im   Meckl.

Gebf uns   kolonien
unferr   wieder!

NOCH · NIE · WARD · DEUTSCHLAND · ÜBERWUNDEN · WENN · ES · EINIG · WAR

Dieser Schein   1 Monaf nach
verlierf feine   Aufkündigung
Gülfigkeif   im Amfsblaff.

April 1922. Der Amfsausschuss: i. A. Cöbschen

Notgeld produced in silk,
Germany
1921

MARK 25

DRUCK: E. GUNDLACH, A-G. BIELEFELD.   GESETZLICH-GESCHÜTZT D.G.M.
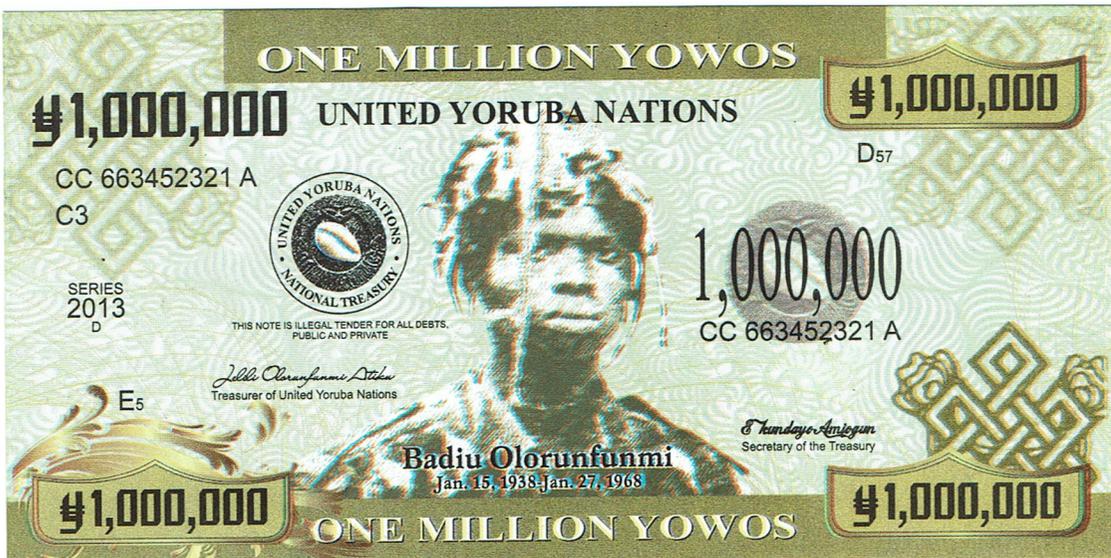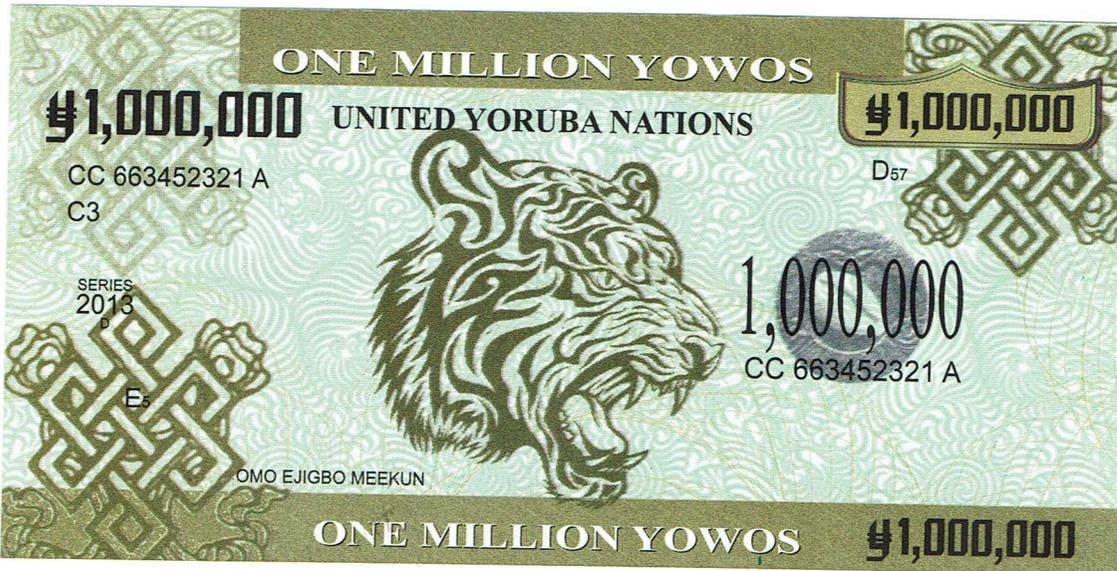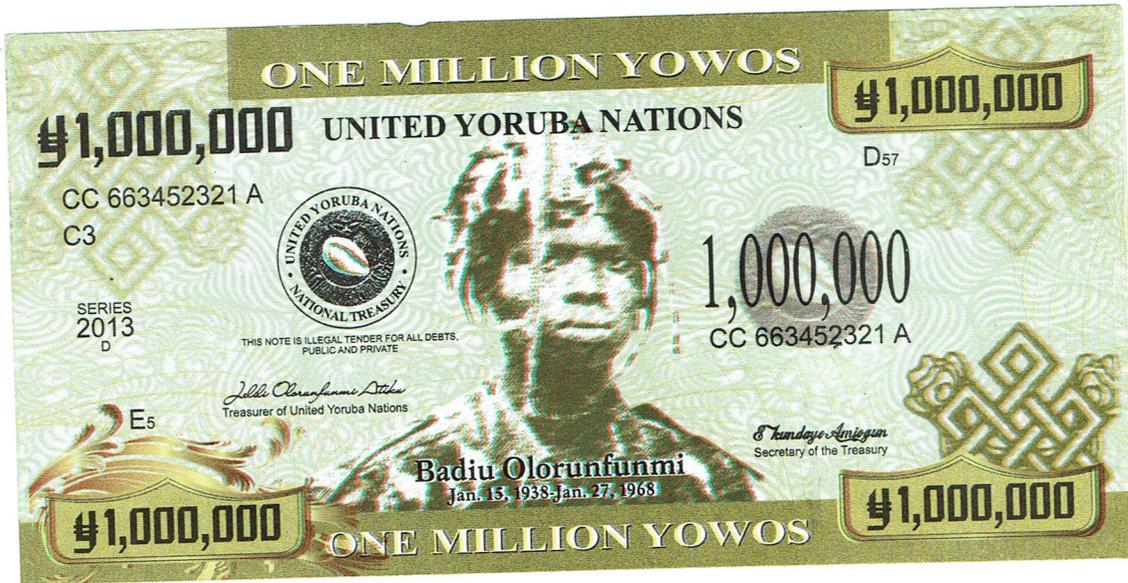
Fake United Yoruba Nations banknote produced for a performance by Jelili Atiku,
Nigeria
2013

ONE MILLION YOWOS
₦1,000,000   UNITED YORUBA NATIONS   ₦1,000,000
CC 663452321 A   D57
C3
                                                    1,000,000
SERIES   CC 663452321 A
2013
D
E5
OMO EJIGBO MEEKUN
ONE MILLION YOWOS   ₦1,000,000

ONE MILLION YOWOS
₦1,000,000   UNITED YORUBA NATIONS   ₦1,000,000
CC 663452321 A   D57
C3
                                                    1,000,000
SERIES   CC 663452321 A
2013
D   THIS NOTE IS ILLEGAL TENDER FOR ALL DEBTS,
           PUBLIC AND PRIVATE.
           Treasurer of United Yoruba Nations
E5
                   Badiu Olorunfunmi
                   Jan. 15, 1938-Jan. 27, 1968   Secretary of the Treasury
₦1,000,000   ONE MILLION YOWOS   ₦1,000,000

ONE MILLION YOWOS
₦1,000,000   UNITED YORUBA NATIONS   ₦1,000,000
CC 663452321 A   D57
C3
                                                    1,000,000
SERIES   CC 663452321 A
2013
D
E5
OMO EJIGBO MEEKUN
ONE MILLION YOWOS   ₦1,000,000

'Whitey'
artwork project by Nick Fusaro.
Hand marked quarter dollar coins
2014
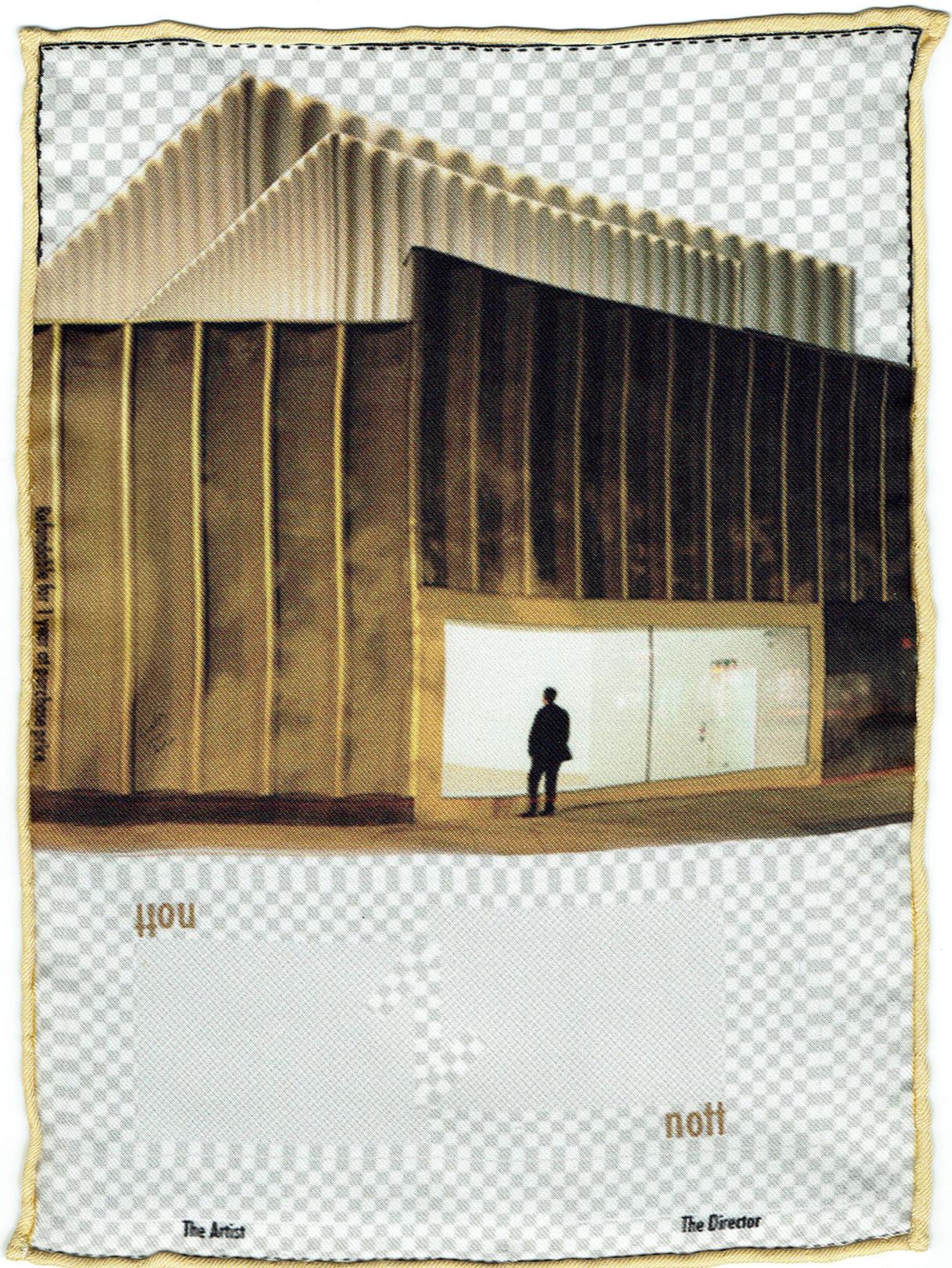
'One Handy Nott'

Carlos Noronha Feio, edition produced for Nottingham contemporary.

Each time an edition is bought the price of the next increases £5, if an edition is returned the price of the next one one sale diminishes by £5. Whomever returns the edition will only get as much as they paid for it, independently of the price of the edition on sale.

Silk piece with hand rolled hems Nottingham, 2014