

LILULA



Nature is the key stone of an understanding of the pagan seasonal rites, which are times of joy and celebration and deep communion with the powers of natural forces.

Perhaps the oldest festival in Italy takes place in Accettura. It is so old it predates the classical era by at least a 1000 years. Its origins go back to the dawn of human consciousness and derive from the belief that trees are living beings and are, therefore, able to come together in the act of love.

The Madonna Della Bruna event begins at the crack of dawn when the local shepherds parade through the old quarters of the town. Originally, they would collect their fellow workers as they went and the procession acted as a kind of social wake up call.

Even today the festa popolare carries out a very important cohesive role in the region. Without doubt, the most extraordinary thing about these festivals is the unconditional participation of everyone. The festivals witness the return of the emigrant to his 'paese' (native village) to participate in activities.

Reclaim the Streets was an anti-car direct action movement which used street parties as political protest. The aim was to seize roads, and in this way to prevent cars from being able to access them. The street parties halted the normal flow of things so spectacularly, that passers by would be made to stop and question the reasons for the disruption. The first actions took place in London in 1995, closing Camden High Street on 14 May and Upper Street in Islington on 23 July. A year later, the largest street party of several thousand protesters closed an elevated section of the M41 motorway in Shepherds Bush on 13 July 1996.

The Criminal Justice Act strengthened links that already existed between ravers and protesters by criminalising them with the same definitions of 'nuisance' and 'trespass'. Finding themselves criminalised, ravers became politicised, and 'raving' became a defiant act. Reclaim the Streets called itself a disorganisation; a loose collection of environmentalists, anarchists and anti-capitalists with no formal structure, leaders or spokespeople and no distinct political agenda.

A similar position is claimed by **Critical Mass** which is often defined as an 'organised coincidence'. A **Critical Mass** is a disruptive direct action which takes place only when enough cyclists turn up at a known place and time (in London typically on the last Friday of the month under Waterloo Bridge) to ride together creating as they do a mass large enough to exclude cars from a piece of road.

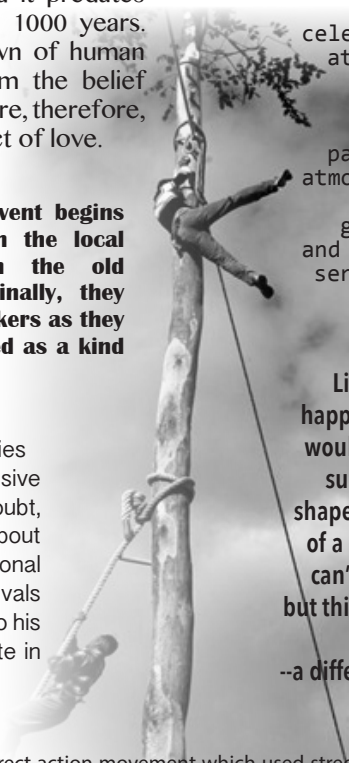
Critical Mass is a global phenomenon which communicates via an informal network of local websites. There are no permanent organisers or members. Routes are decided spontaneously by the cyclists at the front of the mass or by anyone that decides to distribute a route to other cyclists at the start of the ride. When a **Critical Mass** causes disruption, it demonstrates by reversing the usual situation, the dominance of car traffic over cyclists.

--British Library, *Dreamers & Dissenters* > Counter Culture > Disruption > Reclaim the streets

Saturnalia was an ancient Roman festival in honor of the deity Saturn celebrated with a sacrifice at the Temple of Saturn, and a public banquet, followed by private gift-giving, continual partying, and a carnival atmosphere that overturned Roman social norms: gambling was permitted, and masters provided table service for their slaves.

Like festivals, uprisings cannot happen every day--otherwise they would not be "**nonordinary**." But such moments of intensity give shape and meaning to the entirety of a life. The shaman returns--you can't stay up on the roof forever--but things have changed, shifts and integrations have occurred --a difference is made.

--Hakim Bey, *T.A.Z.*



Carnival was widely practiced in the Americas, where colonization and slavery replaced European feudalism and servitude, and where plantations afforded experiments with capitalism that would later develop into British industrialism. In the Old World as in the New, Carnival thrived off the extreme disparity between masters, their subjects, or slaves—what today we would call wealth inequality. Role reversals alleviated a brutally divisive social system by crowning servants and slaves king for a day.

Carnival created an opportunity for society to cohere anew, at least for the duration of the festivities.

With this understanding of the structural dynamic of Carnival, it is not surprising to see carnivalesque strands appearing in America's frayed social fabric at a time when the rich have never been richer and the poor never poorer. It is in this sense that capital and Carnival are opposite sides of the same coin, telling the same story from economic and cultural perspectives, respectively. Carnival isn't merely a cultural practice recuperated by the global anarchist movement and instrumentalized as carnivalesque during protests. It harks back to ancient human archetypes in calling for a reversal of the status quo as a means to mediate between opposite ends of the social spectrum and to create a shared, if fleeting, space to live side by side—a sort of Foucauldian heterotopia, or lived utopia.

--Claire Tancons *Occupy Wall Street: Carnival Against Capital? Carnavalesque as Protest Sensibility*



If artists could be militants

Identifying participatory creativity as the premonition of social emancipation, the Situationists played this avant-garde game as an experiment in self-management. If artists could be militants, then the rest of the working class could also organise their own lives without the interference of managers, experts, enforcers and propagandists. Capitalism was a competitive game with winners and losers. Egoism and conformity were the inevitable result.... the Situationist International would initiate a new co-operative game where everybody was a winner. Instead of passively consuming the media spectacle, its participants would be actively creating their own social life. For the Situationists, hedonistic play was the radical antithesis of alienated labour. Within its 'magic circle', intimacy and imagination could triumph over isolation and conformity....Debord and his comrades celebrated the collective playing of games as the epitome of non-utilitarian activity. Emancipated from both the market and the state by participating in these collective artworks, exploited workers would be reborn as avant-garde artists. artworks, exploited workers would be reborn as avant-garde artists. In this Situationist revolution, libertarian communism was re-imagined as the potlatch game of human emancipation: '... born of the passion of playing ... [where] ... group activity facilitates the self-realisation of each individual.

Richard Barbrook *Class Wargames: ludic subversion against spectacular capitalism*



Beeing & Nothingness

A spectre is haunting Europe—the spectre of debt slaves refusing to pay. All the powers within Europe have entered into a holy alliance to regenerate a failing economy, to realise a lethal dream of returning to business as usual, and to level the education and culture, to transform the educational and cultural sectors into a consumer society success story.

If you listen carefully, all that moaning, the sound that can be heard just behind the drone of everyday life, cars and the slurping of lattes, has become a little more urgent: a humming of dissatisfaction becomes dissent. The Holy Alliance fears that this noise has become a song on the lips of all?

A manifesto has to be written.

1. The hive redefines public space. The hive reclaims public space and public spaces in private ownership (museums, shopping malls, streets).

8. The hive recognises the struggle for happiness is an international struggle.

9. The hive is a catalyst for change and for difference; it is a spark of light produced by the movement of the hive. The spark of light illuminates a situation for others.

10. This spark of light, the art of the hive is produced in and presented within the spaces and situations of everyday life and not just in specialist institutions.

12. The hive does not preserve the status quo.

15. The hive is fluid and reassesses itself.

17. The hive is open on all levels. The hive needs open access at all times for the purposes of exchange, it is interactive and interdependent.

19. The hive agrees to disagree and use disagreement as a platform an starting point for action.

23. What can we do—actions in public and private space to grow the hive.

25. The hive is viral and online but the hive is an embodied practice—it exists in the spaces we occupy and the way we relate to space and others in space.

26. The hive exists in opposition to prevailing circumstances. In this, the hive produces a political imaginary—an affirmation of what we can do.

31. We communicate through language but also without using language, by dancing and pheromones.

32. Trust in the hive. And for people to trust in the hive there must be trust within the hive.

35. The manifesto of nomadic hive is in constant development.

37. The hive works together, stings and makes honey.

The Hive 9/ 12/ 2010 Written in Room 43, National Gallery London on 9 December 2010, 16.45 – 19.45.



Collective Intimacy

Mixing mere survival pursuits with collective entertainment and placing them next to each other produces a new type of social space, in which the distinction between community life and each individual's intimate life fades away - the spatial dimension of collective life blends into the temporal dimension characteristic of intimate experiences... Today's life is ruled by time, well spent or not; in it, our intimacy blends with collective social space. And there is a new stage of "bare life", outside of social and professional identities defining our relationships in a modern capitalist society... The collective space of the metro is very much interwoven with the intimate dimension... This experience is now part of our lives incities, a perception of urban space no longer defined as an accumulation of buildings, but rather as a set of social and human relationships determining the identity of locations and the various elements in that space. Collective Intimacy means being a part of all this: it is about how we construct our relationships within the city when the time factor is the true architect producing an architecture of human spaces. The temporal experience within the city results in a merger of the intimate dimension and collective dimension, with reciprocal exchanges between both.

---Maurizio Bortolotti, *Collective Intimacy. The new urban community*

In Free Fall

Paradoxically, while you are falling, you will probably feel as if you are floating-or not even moving at all. Falling is relational-if there is nothing to fall toward, you may not even be aware that you're falling. If there is no ground, gravity might be low and you'll feel weightless. Objects will stay suspended if you let go of them. Whole societies around you may be falling just as you are. And it may actually feel like perfect stasis-as if history and time have ended and you can't even remember that time ever moved forward.

As you are falling, your sense of orientation may start to play additional tricks on you. The horizon quivers in a maze of collapsing lines and you may lose any sense of above and below, of before and after, of yourself and your boundaries. Pilots have even reported that free fall can trigger a feeling of confusion between the self and the aircraft. While falling, people may sense themselves as being things, while things may sense that they are people. Traditional modes of seeing and feeling are shattered. Any sense of balance is disrupted. Perspectives are twisted and multiplied. New types of visuality arise.

---Hito Steyerl,

In Free Fall: A Thought Experiment on Vertical Perspective

Cognitive studies
offers us clear
evidence
as to
why we are often such
bad
collaborators.
Nearly 50 percent of our
thoughts are aimless.

We are
not deeply
conscious
of
others
around us.
We need to
train our minds
to become
effective
collaborators.

Interrupting operation normal

"playfulness, cleverness, and exploration. Thus, hacking means exploring the limits of what is possible, in a spirit of playful cleverness. Activities that display playful cleverness have "hack value".

--- Richard Stallman, *On Hacking*

Junkspace is often described as a space of flows, but that is a misnomer; flows depend on disciplined movement, bodies that cohere. **Junkspace** is a web without spider; although it is an architecture of the masses, each trajectory is strictly unique. Its anarchy is one of the last tangible ways in which we experience freedom. It is a space of collision, a container of atoms, busy, not dense... There is a special way of moving in **junkspace**, at the same time aimless and purposeful. It is an acquired culture. **Junkspace** features the tyranny of the oblivious: sometimes an entire **junkspace** comes unstuck through the non-conformity of one of its members; a single citizen of another culture - a refugee, a mother - can destabilize an entire **junkspace**, hold it to a rustic's ransom, leaving an invisible swath of obstruction in his/her wake, a deregulation eventually communicated to its furthest extremities. Where movement becomes synchronized, it curdles: on escalators, near exits, parking machines, automated tellers. Sometimes under duress, individuals are channelled in a flow, pushed through a single door or forces to negotiate the gap between two temporary obstacles (an invalids bleeping chariot and a Christmas tree): the manifest ill-will such narrowing provokes, mocks the notion of flows. Flows in **junkspace** lead to disaster: department stores at the beginning of sales, the **stampedes** triggered by warring compartments of soccer fans, dead bodies piling up in front of the locked emergency doors of a disco: evidence of the misfit between the portals of **junkspace** and the narrow calibrations of the old world. Traffic is **junkspace**, from airspace to the underground; the entire highway system is **junkspace**, a vast potential utopia clogged by its users, as you notice when they've finally disappeared on vacation. The young instinctively avoid the Dantesque manipulations/containers to which **junkspace** has condemned their elder in perpetuity. Within the meta-playground of **junkspace** exist smaller playgrounds, **junkspace** for children (usually in the least desirable square footage): sections of sudden miniaturization- often underneath staircases, always near dead-ends-assemblies of under-dimensioned plastic structures- likes, see-says, swings - shunned by their intended audience - kids- turned in **junkniche** for the old, the lost, the forgotten, the insane the last hiccup of humanism...

Rem Koolhaas, *Junkspace*

Reason demands that one cannot struggle for what one does not know--HB, TAZ

"Logic is the mechanization of thought"

It goes as when a weaver's masterpiece is wrought.
One treadle sets a thousand threads a-going,
And to and fro the shuttle flies;
Quite unperceived the threads are flowing,
One stroke effects a thousand ties.
Then some philosopher steps in, and he
Will demonstrate to you it so must be:
The first was so, the second so,
And thus the third and fourth are so;
And if no first nor second had been there,
The third and fourth one would be never.
All students prize that everywhere,
But are they weavers? No, they're not that clever.

--FAUST

Reality Hacking

Things are what they seem: it is not appearance which occludes the hidden essence, it is the specter (semblance) of an essence hidden behind the appearance that occludes the truth of the appearance itself.

One day humanity will play with law just as children play with disused objects, not in order to restore them to their canonical use but to free them from it for good.... This liberation is the task of study, or of play. And this studious play is the passage that allows us to arrive at that justice that one of Benjamin's posthumous fragments defines as a state of the world in which the world appears as a good that absolutely cannot be appropriated or made juridical.

—Giorgio Agamben, *State of Exception*

Utopia offers us a glimpse of an alternative. Utopia, broadly conceived, is an image of a world not yet in existence that is different from and better than the world we inhabit now. For the revolutionary, Utopia offers a goal to reach and a vision to be realized. For the reformer, it provides a compass point to determine what direction to move toward and a measuring stick to determine how far one has come. Utopia is politically necessary even for those who do not desire an alternative society at all. Thoughtful politics depend upon debate and without someone or something to disagree with there is no meaningful dialogue, only an echo chamber. Utopia offers this “other,” an interlocutor with which to argue, thereby clarifying and strengthening your own ideas and ideals (even if they lead to the conclusion that Utopia is undesirable). Without a vision of an alternative future, we can only look backwards nostalgically to the past, or unthinkingly maintain what we have, mired in the unholy apocalypse that is now.

Politically, we need Utopia.

It is precisely the imaginative quality of Utopia—that is, the singular dream of a phantasmagorical alternative—that seems to damn the project to have impracticality as an ideal and megalomaniac brutality in its realization. But without political illusions, with what are we left? Disillusion, and its attendant discursive practice: criticism.⁶ Earnest, ironic, sly or bombastic; analytic, artistic, textual, or performative; criticism has become the predominant political practice of intellectuals, artists, and even activists who are dissatisfied with the world of the present, and ostensibly desire something new. Criticism is also Utopia's antithesis. If Utopianism is the act of imagining what is new, criticism, derived from the Greek words *kritikos* (to judge) and perhaps more revealing, *krinein* (to separate or divide), is the practice of pulling apart, examining, and judging that which already exists.

—Stephen Duncombe, *Open Utopia*

In short, we're not touting the TAZ as an exclusive end in itself, replacing all other forms of organization, tactics, and goals. We recommend it because it can provide the quality of enhancement associated with the uprising without necessarily leading to violence and martyrdom. The TAZ is like an uprising which does not engage directly with the State, a guerilla operation which liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen, before the State can crush it.

---Hakim Bey, *TAZ*

happy adaptation

But the task of the general intellect is exactly this: fleeing from paranoia, creating zones of human resistance, experimenting with autonomous forms of production using high-tech low-energy methods – while avoiding confrontation with the criminal class and the conformist population.

Politics and therapy will be one and the same activity in the coming years. People will feel hopeless and depressed and panicky because they are unable to deal with the post-growth economy, and because they will miss their dissolving modern identity. Our cultural task will be attending to those people and taking care of their insanity, showing them the way to a happy adaptation. Our task will be the creation of social zones of human resistance that act like zones of therapeutic contagion. The development of autonomy is not totalizing or intended to destroy and abolish the past. Like psychoanalytic therapy it should be considered an unending process.

—Franco “Bifo” Berardi, *Political Therapy The art of mass disassociation*.

Freed of time and place, it nevertheless possesses a nose for the ripeness of events, and an affinity for the genius loci; the science of psychotopology indicates “flows of forces” and “spots of power”.--HB, TAZ

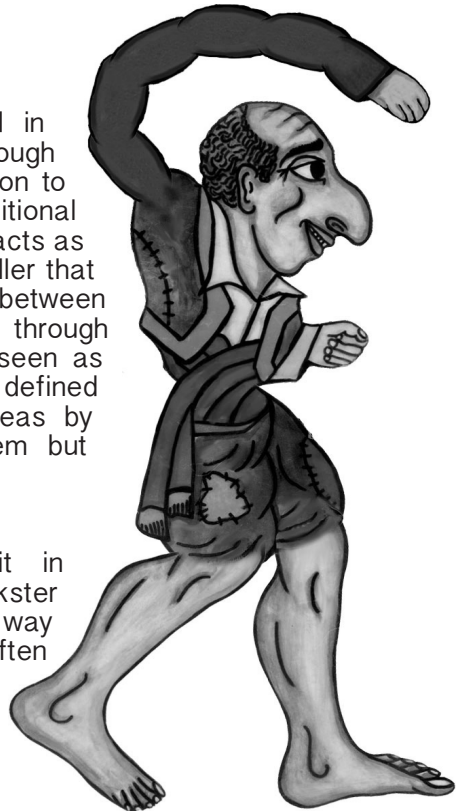
Tricksters! Antagonism and non-oppositional dissent

The Trickster is a character found in folklore and mythology ubiquitously through history and recurs in cultural production to this current day. The trickster is a transitional figure who exists between states and acts as an agitator. He/she is a boundary dweller that represents the tension and interplay between paradigms and ideological spaces through cunning and wit. If folklore is to be seen as codes of behaviour, the trickster is defined by the challenging of hegemonic ideas by neither condoning nor opposing them but paradoxically redirecting their energy.

By subverting and highlighting the tensions and confinements implicit in dominant cultural narratives, the trickster allows us new perspectives on the way we construct our own paradigms, often introducing a third way to binary logic.

---Jonah King

Karagiozis, is a trickster poor Greek man whose sole interest is sleep and eating.



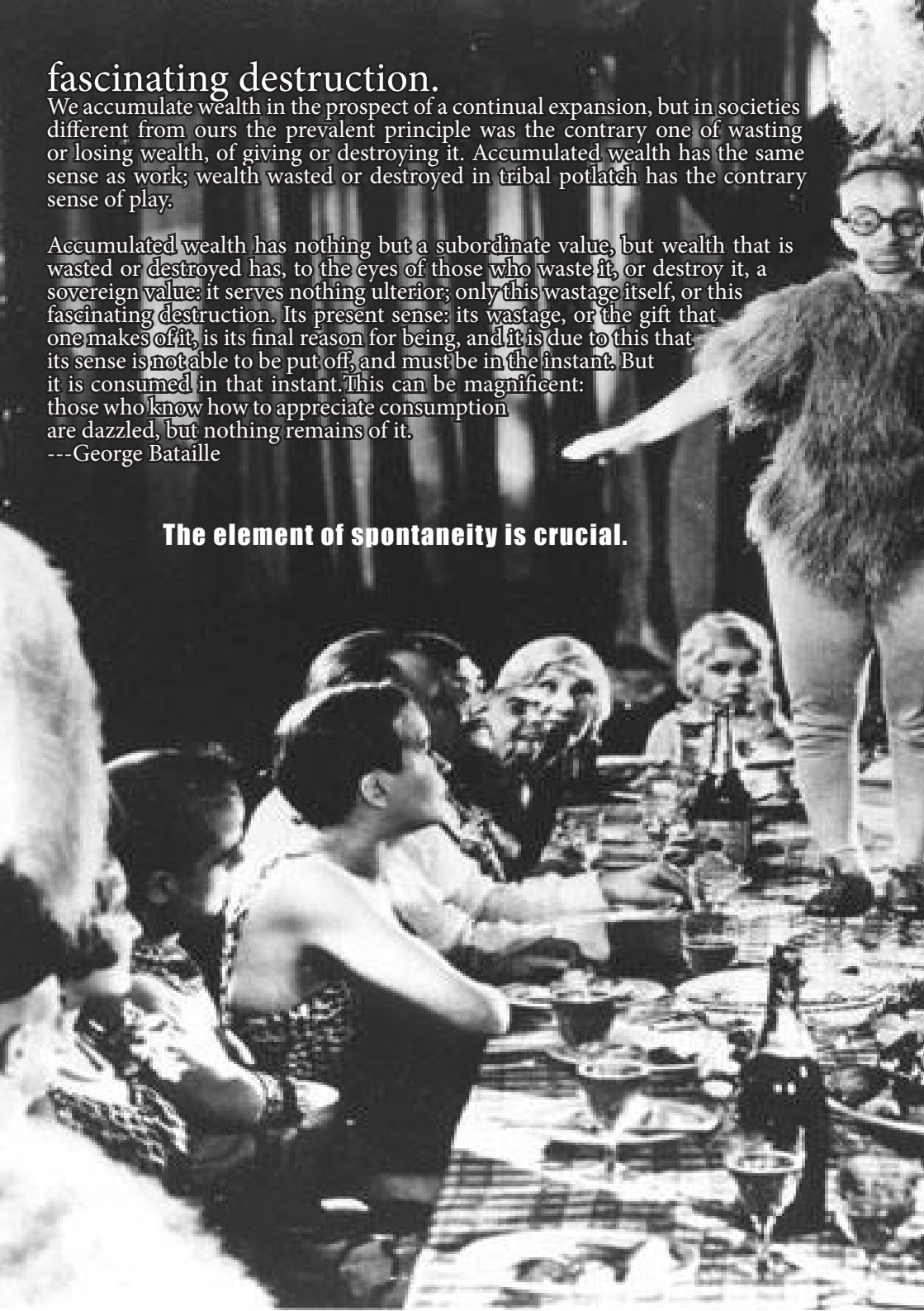
fascinating destruction.

We accumulate wealth in the prospect of a continual expansion, but in societies different from ours the prevalent principle was the contrary one of wasting or losing wealth, of giving or destroying it. Accumulated wealth has the same sense as work; wealth wasted or destroyed in tribal potlatch has the contrary sense of play.

Accumulated wealth has nothing but a subordinate value, but wealth that is wasted or destroyed has, to the eyes of those who waste it, or destroy it, a sovereign value; it serves nothing ulterior; only this wastage itself, or this fascinating destruction. Its present sense: its wastage, or the gift that one makes of it, is its final reason for being, and it is due to this that its sense is not able to be put off, and must be in the instant. But it is consumed in that instant. This can be magnificent: those who know how to appreciate consumption are dazzled, but nothing remains of it.

---George Bataille

The element of spontaneity is crucial.



Do you like to eat and drink? Share minds and spirits as you share a meal. A flowing conversation occurs in which everyone listens and everyone participates--sometimes producing a collective flow state.

The TAZ is "utopian" in the sense that it envisions an intensification of everyday life, or as the Surrealists might have said, life's penetration by the Marvelous. But it cannot be utopian in the actual meaning of the word, nowhere, or NoPlace Place. The TAZ is somewhere. It lies at the intersection of many forces, like some pagan power-spot at the junction of mysterious ley-lines, visible to the adept in seemingly unrelated bits of terrain, landscape, flows of air, water, animals. But now the lines are not all etched in time and space.. The TAZ by its very nature seizes every available means to realize itself--it will come to life whether in a cave or an L-5 Space City--but above all it will live, now, or as soon as possible, in however suspect or ramshackle a form, spontaneously, without regard for ideology or even anti- ideology... But the TAZ does not concern itself very much with "was" or "will be." The TAZ is interested in results, successful raids on consensus reality, breakthroughs into more intense and more abundant life.... the only solution to the "suppression and realization" of Art lies in the emergence of the TAZ. I would strongly reject the criticism that the TAZ itself is "nothing but" a work of art, although it may have some of the trappings. I do suggest that the TAZ is the only possible "time" and "place" for art to happen for the sheer pleasure of creative play, and as an actual contribution to the forces which allow the TAZ to cohere and manifest. --Hakim Bey, TAZ





Antanas Mockus, mayor of Bogota “SuperCitizen”

The decay of political systems will lead to a decentralized proliferation of experiments in living- HB,TAZ

The NSK State was created in the aftermath of Slovene independence as an alternative to the exclusively national (Slovene) identity that the artists were confronted with when Slovenia seceded from Yugoslavia. As an artistic concept of a state, it defined itself neither through a concrete geographical territory nor through an ethnically fixed Staatsnation (nation state). Instead, the NSK emphasized the notion of time, understood as a new productive category for the definition of space. Within this terminology, time was equated with the individual accumulation of experiences. The NSK State in Time is defined as an abstract body whose borders are in a state of constant flux depending on the activities of its physical and symbolic body, and whose territory is situated in the consciousness of its “members.” It has carried out a series of temporary ‘Embassy’ and ‘Consulate’ events in locations including Moscow, Ghent, Berlin and Sarajevo plus other collective actions. The State is conceived as a utopian formation which has no physical territory and is not identified with any existing national state. It is inherently transnational and describes itself as ‘the first global state of the universe.’ It issues passports to anyone who is prepared to identify with its founding principles and citizenship is open to all regardless of national, sexual, religious or other status. It now has several thousand citizens across numerous countries and all continents, including a large number in Nigeria...It is also part of the wider ‘Micronations’ movement which has grown increasingly visible and received growing critical and theoretical attention in recent years.

The NSK State is an abstract organism, a suprematist body, installed in a real social and political space as a sculpture comprising the concrete body warmth, spirit and work of its members. NSK confers the status of a state not to territory but to mind, whose borders are in a state of flux, in accordance with the movements and changes of its symbolic and physical collective body.