

Relational aesthetics have been enshrined in the great castles of Culture But what is the relational without the political? And what is the political without action toward change? Can we, in good faith, draw a distinction between an invitation for food served in a museum and an invitation for a political rally? Politics rests on a bedrock of Culture, and Politics must be affected when Culture shakes and rumbles. Art is the child of Eulture, so Art plays a special and privileged role in political upheaval. Sustainable political change happens only on the cultural level.

# What is gold?

gold is the earth like the human body is the earth the human body is mostly water water is an ancient and transforms constantly into different forms Gold is the make-up of of the human body too people decided that gold had more value than some other things partly due to its flexibility of transformation - it is pretty too and that is maybe why people thought of "owning" it 'ownership' is not reality - ownership is a lie if people think they can own things they will buy things but what is not mentioned in the final equation

if people commodify they will be commodified but life has much more to offer than just some stuff to buy



## HOW CAN ART AND CULTURE BE CARED FOR, INTERACTED WITH, AND EXPANDED UPON, AS A COMMONS?

In the current system much of our culture is preserved, protected, commodifized, professionalized and comparamentalized in "public" institutions. The current institutions of power are deeply corrended in the market-triven economy, which manipulates value and hearts exchange to those methods controllable under the terms of profit making practities. This creates at art world based on ownership and speculation rather than the open mores, altered management and an agreed upon thir value of the commons. A filmfar fruits work has been built up around our shared common wealth - such as knowledge creatively and idea. How can we begin to experiment with the intangible borders that have been created-poke holes on kick through to pecess those though hovering just on the other side.

Art world commonidated on leads to the separating out of artists and ort through art school, the gallery system, unascums and cultural institutions. Art and creatively are incommended to be automorpose, unconnected from daily life, most people are considered as audience. Art is experienced as belonging to a buyer, institution or donor, something to be passively commend, not as something belonging to its sill. In this way art is separated out in order to commodify and safeguard as something that can be stelen rather than something to create together.

This systemic professionalization and compartmentalization begins early as children we enter the world loving to these, experiment with noise and move in apprecedented ways yet this is allowed to squander. Within a key years later we learn to conform, ereativity is defined in ways uncomble to the system. This definition sentings to become even more tight and sick. Within the capitalist confirm than the enter that the concept of the artistar. This plannerization of artists confirm than the enter that the concept of the artistar. This plannerization of artists confirm than the enter that the concept of the artistar. This plannerization of artists confirm than the enter that the concept of the artistar themselves, self-consor, put on leads to be seen in which transit are willing to explicit themselves, self-consor, put on blinders and self-children.

What it we all, as artists, created with the assurance that are was not something to be comparationally red and profess a railed into comething we need to sell or something us need to a cate a barrier of individual ownership around? This can perhaps by perhaps her the explored through an inquiry of absence. What would the world look like if an and culture were not considered a lawary item to be bought, owned, sold and speculated on for profit? What if we could treely build upon our cultural capital unencumbered by copyright or even the idea that we could "steal" ideas or creativity? What if more than anything rise we were meouraged to see all that had come before us as belonging to everyone, not something to be sequestered exploited or colonized? What would we create if my saw our ideas and creativity as a dowing. shifting endless bountiful sea in which everyone is encouraged to swim, take a driffs or distill and irrigate the land, as opposed to the current way of finding the scorre, trying to contain it and then diveying it out affectively to keep others from quenching their thirst, submerging themselves or fleating on its border with the and What if when we created we did not do so to forward our own name or ideas or insteed even considered anything as opines chill as rather as something we were opening up access to that already belonged to all. Mony generalions of culture in large overlapping systems of ideas do belong to everyone equally. Creative nets are always done collaboratively building and bol stering the work and ideas of the whole.

### How does art function in today's society?

Art has been colonized by powerful interests since the 1970s. The world of aesthetic experience, especially the visual domain, has provided a powerful tool for corporations. to ensure consent among their client-base of potential customers. Surface and spectacle can instantly capture the imagination of millions of individuals plugged in to the latest media technologies, and thus they stand at the front lines of a war over our ideas, values, and practices. Eric Schmidt, the former CEO of Google, speaks of today's "attention." economy" in which corporations compete for "eyeballs." This entails the heightened importance of marketing strategies focused on image and design that have effectively monopolized artistic innovation, and secured its powers of influence in the seductive realm of advertising. A poor artist using paint on canvas hardly stands a chance to capture the attention of an audience in the face of the ubiquitous and endless stream of images flowing from the Jumbotrons in Times Square to the smartphones in our pockets. To speak of 'art' is to speak of the 'cool,' the 'fashionable,' the 'marketable." Once upon a time art held a critical sway, staving off 'culture' from 'commerce.' Now. the two are indistinguishable, united in the hegemony of corporate chic. Art and culture, part of the dwindling last remnants of our commons, are in a state of crisis.





What toes art have to do with mything? And underentivity have been part of building nearly every social novement in history. OWS is no exception. The framing of that creativity as art does not seen important, until we wish to package it in some way. I think part of what Occupy Museums is doing is challenging how art and culture are packaged, bought and sold in our correct society. As far as I am concerned some of the most provocative creative action in the last ten years has been a result of the last six months at OWS. Will that be framed as art? Some of it will and has, but most of it will not be at the and of the day, who cares? What matters is that it has pened and that we got to live 1.

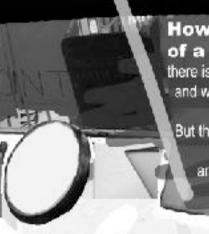
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#### How does art Function in Today's Society?

For these of its brought up in the art world, we know that there is a process of schildren that pheres a value must that gives as subdity and visibility, and makes certain types of creative expression appeals and recognizatio. It more of age thinking that this was how ast was defined, and in a practical sease, the usqueity of the offers that a true. What CMS as we mainted may and perhaps own construction at, is that art a part of our society is a hardware to write that are extremely powerful and entirely corollary in a hardware to import a first most one of that art is and have it should be made, because it happens all the time, on a level that ay just as informating than what a shown on missions walls. This thus is not new by any means, but for one it took OWS to because real. If we can separate the value of art from the art world, then this question wases so become very relevant. I think thus is one page after our corons.

On a mere levic is rel, and has removate function in today's society beyond the toping and siting of physics, threading action has become a strategy for bringing up replicately values and changing the economic mask-up of prighton-tweets. Art and article are often used by only developers to create divisions between propio and displace communities. Art is never neutral, and article have their role to play in capitations. It is time to for a positival reclaming.

WITH OCCUPY WALLSTREET



How foolish to speak

of a right to art and culture when
there is no basic right to health care and food and shelter
and water. How bourgie. How offensive even—so they
say, and so I say, too... sometimes.
But then I think: really, how privileged are we who grew
amongst color and trees
and texture and patterns and blue sky days.
who built communities in gardens
and were raised in museums...

and encouraged to create our own meaning in the world and who saw flowers elsewhere than on roadside memorial plaques.

and, really, if we know that our flesh is as impenetrable as cheesecloth strained between our innards and our surroundings... and, really, if we know that our becoming is informed by our environment... and if we have some vague, unsubstantiated inkling that the color yellow makes us happy and that grey is the color of cemeteries...

...this is just to say that: well, we can calculate the physical health consequences of spending life in poor urban zones where the rich build their coal plants and chemical plants and waste-incinerating plants and where not an oxygen-bearing leaf from bloomberg's million trees falls and where the air is heavy with the perfume of dog shit and modonalds and where midsummer night runs are punishable by stop and frisk...

but what of the incalculable consequences for the mind, and for the soul (or is it trite to enquire after the soul)
oh yeah, and what about one's sense of self-worth?
and what becomes of developing eyes that adjust to shades of grey?
one thing that ghettos and detainment centers have in common is the dull, grey landscape.
and the near impossibility of escape.
and there is surely a reason why ghettos—from new york to joburg to gaza to

warsaw—have always been shit holes.



# Art is not a mirror to hold up to the world Art is a hammer to shape the world - Bertolt Brecht

Gold & Silver is not money! Aristotle understood that money is a form of social exchange. The artist Joseph Beuys called this process social sculpture and proclaimed that all people are creative in the way that they live their lives. Art is an intensified form of social exchange: more specific, at times poetlo. But intensity and creativity are not limited to artists, it belongs to all People; it cannot be separated from our daily activities. Creativity is our Commons, Art is our Commons. Limiting creativity is limiting social exchange; limiting creativity is denies liberty. It is a form of oppression: the tyranny of the 1% over the 99%. If a person is not creative in their job then they are a wage slave. If a person lives in poverty, then their creativity is limited to subsistence shopping.

The people of Iceland know that money is a social exchange

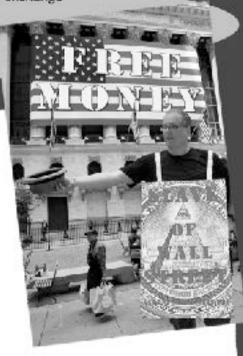
The people of Iceland are enlightened

The revolution has started in Iceland

The people of Iceland refused to pay their debt instead they arrest bankers

be enlightened google iceland

We call on the spirit of the Illuminati
Ben Franklin, Voltaire, Rousseau
the spirit of the Enlightenment
the spirit of the American & French Revolutions
the first revolution for
Universal Human Rights
Now in the 21st Century we call
For a Renaissance of the Enlightenment
Occupy Society, Occupy the Economy,
Occupy Sustainability Environmental
Our planet in balance, our world harmony
The spirit of all things universally
all people equally



# WHAT IS THE COMMONS AND WHY SHOULD ART BELONG TO IT/IN IT??

The proliferation of new communicative forms requires a rethinking of the role and value of cultural producers. New platforms allowed and to generate content for an incessant conversation taking place online. Social media, crowd sourcing, and open source technological allow for unprecedented involvement. As our technology improves, we find this conversation becoming seamlessly interwoven with our lived experience.

As an example of hore for we have come, debutes now rage over what some call. The New Academic, "which promises the "comption of the digital into the physical," But for from being a threat to traditional modes of cultural production, these new technologies have enabled almost anyone to generate contaminate it with everyone case. They are exceing traditional readings for entry for eyes your, including musicians, filmmakers, and the entry is even more ractically, however, as our culture becomes more charty a playtish gold be masses, new technologies are croding a long-beld faith in the professionalization and distinction of the artist.

And why should this not be the ease? Art and culture affect us and belong to us all, after all. Culture is our inheritance, our lineage. It is the ocean of meaning we are all forced to swim in. Culture, like the internet is an incessant conversation. Furthermore, as participants, it is not within our abilities to limit this conversation and we are all enriched when we enable more involvement. —TAL

Commons is not synonymous with mobile," which has become an abstracted way to think about everyone who lives in a city or everyone who reads a newspaper. The commons can be public, but they are specifically about the spaces and resources shared by a community. There is not just one commons, but also a network of commons. Art currently belongs to an elite community inside of galleries, gate kept by MFA programs, and evaluated by sales values. We want art to circulate in other commons. Why are there lots of artists, but no art in Red Hook, Brooklyn? Why is there lots of art, but few artists in Chelsea, Manhattan? Art has been segregated from other cultural commons that are not based on finance and clite membership. If art is about articulating meanings, critiques, symbols, and possible and current worlds, then every commons will can use art, produce art, and view art.

COMMONS

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# TRANSFORMATION TRANSFORM YOUR PERSPECTIVE WhatIstheCommonsAnd WhyshouldARTbelong TOITINIT??? WHY DO I OCCUPY MUSEUMS??

It has everything and nothing to do with museums. It has everything t DO WITH ART AND CULTURE, PEOPLE AND SEPERATION, THE SEPEARTION OF ART LIFE, OF PEOPLE AND PEOPLE. OF YOU AND I. I ENVSION A WORLD WHERE ART AND LIFE ARE NOT SEPARA BECAUSE THERE ARE TOO MANY BOUNDAL THAT SEPARATE US AS IT IS. LOCCU HAVE A VOICE. MUSEUMS BECAUSE OCCUPY MUSEUM BECAUSE CHA I OCCUPY MI STARTS WITH THE INDAMEDUA

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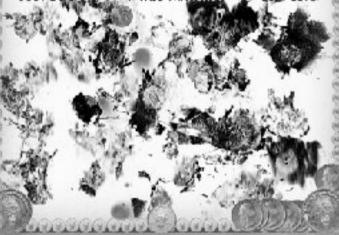
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OTEMER (900) A NEVER-ENDING ABUNDANCE OF CREATIVITY UPON INITIAL VISUAL CONTACT, 900 ARE NEVER TRULY STUCK, IT'S FLUID. THIS DOES NOT PRECLUDE MOMENTS OF ANGER, BOREDOM, AINLESS HORNINESS OR FACEBOOK ADDICTION. THIS MEANS ADVENTURE AND DERTAIN DEATH JUST DO 4000 A COMPLETE.



THIS IMAGE CONFERS INFINITE FREEDOM UPON THE BE-HOLDER (900). THIS TRANSACTON IS GUARANTEED BY THE AUTHORITY OF EVERYTHING THAT HAS EVER EXIST TO. TRASH IN THE STREET, DIFFICULTY PAYING BILLS, CREAKING STAIRS. WAKING UP TO THE SOUND OF TRAF-IC. THE SUN, NOW YOU'VE RICH, ENDOY.

