

NO.19 COUNTERCONSPIRACY ISSUE

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TO BEAT CONSPIRACISM IN OUR GAME

by Wu Ming 1
p. 25

Anticristos

on the streets

2.⁵⁰ €/\$

知己知彼: A RITUAL TOOLKIT

by 飞飞
p.32

BERICHT VON DEN GRENZEN

von Pari Ansari
p. 63

هر بهشتی
نیاز به
جهنمی دارد که او
را گرم نگهدارد

Every Heaven Needs A Hell to Keep Itself Warm.

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EDITORIAL

ANTICRISTOS

Our friend’s friend whose name we can’t remember right now (it’ll come back to us) told us about a regime crumbling down. We didn’t trust them – we went out on the street and found it empty, dusty and blank. That desertification couldn’t be real, but it couldn’t have just been our imaginations either. We log into our Twitter account and the hashtag #Anticristos/Antichrist has been taken over... it manifests in Inspirational Quotes, Conspiracy Theories, Self-Help Tutorials, Spells, Science Fiction and Climate Change Predictions, Computer-generated Augmentations of Reality, Cryptocurrency Doctrines and CounterTales we then catch ourselves telling ourselves before going to sleep: WE BELIEVE IN... Yes, what exactly? In Fredric Jameson’s famous words: “It has become easier to imagine the end of the world than the end of capitalism”. We are still believing in it, right?

Suddenly we felt possessed; the “Antichrists/Anticristos” – revealers of mechanisms of hyperstition – pass their news from mouth to mouth, transit between screens, weave virtual and material cosmologies, blur epistemologies and beliefs, and while swapping roles between reasoners and conspirators plotting against regimes, we find ourselves in the labyrinth of information. Nonetheless, we don’t feel that the labyrinth’s inhabitants chase them or send them to the pillory this time – they don’t carry the end of the world on their apocalyptic shoulders, but announce the subversion of an order.

Faith, Facts and Fake lie close together in these assemblages of discourses and dispositives which we call ‘reality’. Fairy tales, legends, anecdotes and gossip are parts of how humans make – and have always made – sense of the world; how they make and fake history. In times of heightened ‘crisis’, we turn to conspiracies because they can be reassuring. Ignorance and populist blame connect people in *speculative communities*, which largely operate in the realm of online platforms, games and spiritual quests. Instead of merely dismissing this fertile ground, a conspiratorial imagination can also be a soil for counter-narratives and finding reassurance in reality and dreams. *Anticristos* unravels an understanding of news, experiences, and untested communication. As this issue shows: we can learn from conspiracy theories and subvert their mechanisms with greater accountability and care.

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TO THE VENDORS

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המגזין נמכר ברחובות על ידי כל אחת.ד שרוצה למכור אותו. הרווח מהמכירות נשאר במלואו עם המוכר. אם אתן. מעוניינות.ים למכור את המגזין בעצמכן, תוכלו לבקר באחת מנקודות האיסוף שלנו או ליצור קשר עמנו ואנחנו נארגן משלוח אליכן.

يمكن بيع هذه المجلة من قبل أي شخص في شوارع المدن، وتبقى الإيرادات من حق البائع. إذا كنت ترغب في بيع هذه المجلة ، يرجى زيارة مواقع الاستلام الخاصة بنا، أو التواصل المباشر معنا، و سنقوم بترتيب تسليمها لك.

Bu dergi herkes tarafından sokaklarda satılabilir. Hasılat satıcıda kalır. Eğer bu dergiyi satmak isterseniz lütfen toplama merkezlerimizi ziyaret edin ya da iletişime geçin ve size bir teslim ayarlayalım.

Эта охуенная газета может быть продана кем угодно на улице. Весь доход от продажи остается у продавца. Если вы хотите продавать эту газету, посетите наши пункты сбора или свяжитесь с нами, и мы организуем для вас доставку.

Tę zajebistą gazetkę każdy może sprzedawać na ulicach i gdziekolwiek pieniędzy się znajdzie. Kasa pozostaje w twojej kieszeni. Jeśli chcesz sprzedawać Arts of the Working Class, przyjdź do naszych punktów odbioru lub skontaktuj się z nami i zorganizujemy dla ciebie dostawę.

ABHOLUNG/ PICK-UP SPOTS

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Pages of Hackney 70 Lower Clapton Rd Lower Clapton London, E5 0RN	AWC Rhein/Ruhr Worringer Straße 64 40211 Düsseldorf

ΕΞΙ ΑΝΑΣΤΟΧΑΣΜΟΙ: ΙΣΤΟΡΙΕΣ ΑΠΟ ΚΟΥΖΙΝΕΣ, ΤΑΤΑΜΙΑ ΚΑΙ ΣΠΙΤΙΑ ΧΩΡΙΣ ΤΟΙΧΟΥΣ

Τί θα θέλατε να μοιραστείτε με τους δρόμους της Αθήνας; Τα τρία φύλλα που ακολουθούν είναι ένας χώρος συλλογικής επιμέλειας που διαμορφώθηκε γύρω από αυτή την ερώτηση. Μια ποικιλία από κείμενα, μακρινές φήμες, διαφημίσεις και εικονογραφίες επερωτούν τον αναγνώστη, συνυφαίνονται κάτω από μια αστική λογική στην οποία αντιπαρατίθενται διαφορετικές πραγματικότητες, συνυπάρχοντας μεταξύ τους. Αυτός ο εκδοτικός χώρος μεταφέρει τις διαφορετικές διαδικασίες συλλογικού προβληματισμού όπως διατυπώνονται από μέλη της γράφουσας ερευνητικής ομάδας και ορισμένους από τους οργανισμούς με τους οποίους συνυμνήσε για θέματα βιωσιμότητας, διαχείρισης πόρων, λήψης αποφάσεων, διαπραγμάτευσης συγκρούσεων, ηθικής, φροντίδας και διακίνησης, επιθυμιών και εναλλακτικής οικονομίας που ακολουθούν την καθημερινή πρακτική αυτοδιαχειριζόμενων πρωτοβουλιών και συλλογικά διοικούμενων δομών εντός και εκτός των τεχνών.

by Asli Özdoğuran, Harry Isra Muhammad, Joseph Lubitz,
Margarita Pita, Nuno Cassola, Paz Ponce Pérez-Bustamante.

SIX SPECULATIONS: TALES FROM KITCHENS, TATAMIS, AND HOUSES WITH NO WALLS

What do you want to share with the streets of Athens? The next three spreads are a space for collective editing formed around this question. Collective conspiring and editing are shared through a miscellany of texts, distant rumors, advertisements and illustrations interpellate the readers, intertwining under an urban logic in which different realities are juxtaposed, coexisting with each other. This editorial space conveys different processes of collective reflection enunciated by members of the research group and some of the organisations they have talked to on issues of sustainability, resource management, decision-making, conflict negotiation, ethics, care and the circulation of affection, desires and alternative economies adhering to the daily practice of self-managed initiatives and collectively governed structures inside and outside the arts.

For seven weeks (September-October 2021), a group of cultural workers came together in Athens for Movement V of the Onassis AiR residency program, "The School of Infinite Rehearsals". They conducted collective research on the theme of self-organization, while sharing lives, texts, thoughts, dreams, and fears that exist in their intertwining worlds. Istanbul, Berlin, Makassar, New York and Berlin found paths to connect with/in Athens through Asli Özdoğuran, Harry Isra Muhammad, Joseph Lubitz, Margarita Pita, Nuno Cassola and Paz Ponce-Pérez Bustamante.

"The process of imagining an institution is more interesting than becoming one."

A take-away speculative exercise to practice critical movement and connection within collective structures and collective forms of governance. The questions are designed to avoid the calcification that comes within institutionalizing logics and break with their implicit normative rhythms.



Για επτά εβδομάδες (Σεπτέμβριος-Οκτώβριος 2021), έξι εργαζόμενοι του πολιτισμού βρέθηκαν στην Αθήνα ως Movement V, στα πλαίσια του προγράμματος καλλιτεχνικής φιλοξενίας του Onassis AiR με τίτλο The School of Infinite Rehearsals. Ερεύνησαν συλλογικά το θέμα της Αυτοοργάνωσης και μοιράστηκαν ζωές, κείμενα, σκέψεις, όνειρα και φόβους που υπάρχουν στους διαπλεκόμενους κόσμους μας. Η Κωνσταντινούπολη, το Μακάσάρ, η Νέα Υόρκη και το Βερολίνο βρήκαν δρόμους για να συνδεθούν με/στην Αθήνα μέσω των Asli Özdoğuran, Harry Isra Muhammad, Joseph Lubitz, Margarita Pita, Nuno Cassola, Paz Ponce Pérez-Bustamante.

1909–2020 Türkiye’de Görsel Sanatlar Alanında Dayanışma ve Örgütlenme

Solidarity and Organization in the Visual Arts in Turkey

1909–2020

1923 Cumhuriyetin İlanı / Establishment of the Republic									
1909	1910	1921	1926	1929	1933	1941	1943	1945	1947
Osmanlı Ressamlar Cemiyeti (sonra Türk Ressamlar Cemiyeti, Türk Sanayi-i Nefise Birliği, Güzel Sanatlar Birliği adlarıyla) Ottoman Painters Society (later renamed as: Turkish Painters Society, Turkish Fine Arts Association, Fine Arts Association and Fine Arts Association Painting Branch)	Osmanlı Ressamlar Cemiyeti Mecmuası Ottoman Painters Society Magazine	Türk Ressamları Cemiyeti (sonra Türk Sanayi-i Nefise Birliği ve Güzel Sanatlar Birliği adlarıyla) Turkish Painters Society (later renamed as: Turkish Fine Arts Association, Fine Arts Association)	Türk Sanayi-i Nefise Birliği (sonra Güzel Sanatlar Birliği adıyla) Turkish Fine Arts Association (later renamed as: Fine Arts Association)	Mustakil Ressamlar Heykeltıraşlar Birliği Association of Individual Painters and Sculptors Güzel Sanatlar Birliği Fine Arts Association	D Grubu Varlık Dergisi Varlık Magazine	Yeniler Grubu	Türk Ressam ve Heykeltıraşlar Birliği Association of Turkish Painters and Sculptors	Emekli Subay Ressamlar Cemiyeti Society of Retired Officer Painters	Onlar Grubu
1960 Darbesi / Coup d'état									
1953	1969	1971 Darbesi / Coup d'état		1972	1973	1974	1975	1980 Darbesi / Coup	
Sanat Tenkitçileri Birliği (AICA Türkiye) International Association of Art Critics (AICA Turkey)	Vehbi Koç Vakfı Vehbi Koç Foundation	Sanat Eleştirmenleri Derneği (SED / AICA Türkiye) Association of Art Critics (SED / AICA Turkey)	Sanat Tanımı Topluluğu Definition of Art Group	Güzel Sanatlar Birliği Resim Derneği (Güzel Sanatlar Birliği Resim Şubesi) Visual Artists Association (Fine Arts Association Painting Branch) İKSV (İstanbul Kültür Sanat Vakfı, Istanbul Foundation for Culture and Arts)	Milliyet Sanat Dergisi Milliyet Sanat Magazine Sanat Dinyamız Sanat Dinyamız Magazine	Görsel Sanatçılar Derneği Visual Artists Association	Resim ve Heykel Müzeleri Derneği Association of Painting and Sculpture Museums	Güzel Sanatlar Birliği Fine Arts Association	Türkiye Güzel Sanat Eseri Sahipleri Meslek Birliği Professional Association of Fine Arts Owners in Turkey
1989									
1989	1992	1994	1996	1999	2000	2002	2003	2005	2006
UPSD (Uluslararası Plastik Sanatlar Derneği, UNESCO bünyesinde) UPSD (International Association of Art, under UNESCO)	AICA Türkiye tekrar faaliyette AICA Turkey back in operation Lambda İstanbul (1993)	Cogito Dergisi Cogito Magazine	Hafriyat Grubu Eşirhub Grubu	AICA Türkiye okuyucu yatırılıyor AICA Turkey is put to sleep Apartman Projesi	Açık Masa Odin Projesi Xurban Collective Karşı Sanat Çalışmaları	Amargi Kadın Kooperatifi ve Akademisi 2001 Amargi Women's Co-op and Academy 2001 Anadolu Kültür	AICA Türkiye tekrar faaliyette AICA Turkey back in operation Suna & İnan Kıraç Vakfı Suna & İnan Kıraç Foundation Anarsiv Kolektif Laboratuvar - Gösteri Sanatları Araştırma ve Proje Topluluğu K2 Güncel Sanat Merkezi	Çağdaş Gösteri Sanatları Girişimi Contemporary Performative Arts Initiative BAS Hayaka Artı Hazavuzu	Ahı Aylık Atıl Kültür Yayıncı
2007									
2007	2008	2009	İstanbul Avrupa Kültür Başkenti / Istanbul European Capital of Culture		2011	2012	2013	2014	15 Temmuz Darbe Girişimi / July 15th Coup Attempt
19 Ocak Grubu 19th of January Group 5533 Amber Platform Geniş Açık Proje Ofisi	Artık Mekan Dadans	Mtaar 216	Tophane Artwalk Mars, Pasajı, BuhurKitschenEtkinliğidir, Caravansaray	SAHA Derneği Spot Projects Siyah Bant Kamusal Sanat Laboratuvarı Müzecilik Meslek Kuruluşu Derneği Professional Association of Museum Studies Bandrolsüz, Halka Sanat, Kaba Hat, Pist, Periferi Kolektif, Ters Açı, Mersin Sanat Kolektifi	Sanatçı Birliği- Sanat Emekçileri Güncel Sanatta Emek Grubu Artists Association - Labor in Contemporary Art Group İstanbul Queer Art Collective IO (Input-Output), Peleseyer, Nomad Mind	Yeni Sanat Emekçileri Derneği Girişimi New Art Workers Association Initiative Turuncu Çadır Don Kişot İsgal Evi Kuzey Ormanları Savunması Vicdani Ret Derneği Kara Pembe Karşı, Sanat Kolektifi, Macquis Projects, Yoğunluk, bak.ma, Seyri Sokak, Hatay Performans Kolektifi, Urban Tank	Türkiye Sanatçılar Birliği Artists Association of Turkey müşterekler Karton Kitap Kendine Ait Bir Oda Torun Recollective	Dünya'da Mekan imcece A Corner In The World Collective Çukureuma Kadınlar, Rüyaalar, Ejderhalar Tasarım Bakkalı Toz Carbon Collective	Tüm Sanat Galerileri Derneği Association of All Art Galleries Susma Platformu Durağaç, Dramaqueer, Hallerleriz İnş., Marlin'de Çağdaş Sanat, Konuşmaları, Merkezkaç, Odvız, Taseron, 3. Dalga Bağsız, Sanat İnişiyatifi, Performistanbul, Oj, Taseron, Açık Stüdyo, Yıldız Çintay
2017									
2017	2018	2019	Covid - 19		2020				
Birbuçuk, Çokayaklılar, HAH, Monitor, Herhal, Loading, NOKS, Kova, Mahal, Sub, Arşivden Sonra, AVTO, Atelier Muse, Body In Perform, Fail Books, Proje Odası, Shelter, 13 m2	Çağdaş Sanat Galerileri Birliği Association of Contemporary Art Galleries Dayanışma Akademileri Solidarity Academies HAYY Open Space, No 238, Suimsen, A4, DemoLab, Onagöre, Poşe, Büyük Siyah Kapı, Lemma Space, 6x6x6, Mişar Art	Kompozit Art Collective, Dahili Bellek, Karantina	Omuz Dayanışma ve Paylaşım ağı Omuz Solidarity and Sharing Network						

Hazırlayan / Prepared by: Saliha Yavuz
 Katkı sağlayanlar / Contributed by: Behiye Bobaroğlu, Zeyno Pekintli ve Omuz Dayanışma ve Paylaşım Ağı gönüllüleri [Omuz Solidarity and Sharing Network Volunteers]
 Grafik tasarım / Graphic Design: Gülşah Topal, Thomas Spallek
 Çeviren / Translation: Aşlı Özdoğuran
 Ekim 2020 / October 2020

Ülke Çapında Önemli Olaylar / Nationwide important events
 Önemli Dergiler / Important Magazines
 Fon Sağlayıcılar / Funders
 Dernekler ve Birlikler / Associations and Societies
 Hak Temelli Birlikler ve Girişimler / Rights-based Associations and Initiatives
 Bağımsız İnisiyatifler ve Kolektifler / Independent Initiatives and Collectives

Movement V of the School of the Infinite Rehearsals at Onassis AiR convened around the theme of “self-organization.” As we studied self-organized structures in Athens, trying to read them in tandem with the political events of the time, Saliha Yavuz’s timeline of the “Solidarity and Organization in the Visual Arts in Turkey” gave us the idea for a similar effort to index the often invisible, forgotten, or short-lived agents shaping the independent art scene of Greece. Currently a working group is formed around this task, communicated as an open call where we extend the invitation to anyone who would want to join this open process.

Saliha Yavuz is a founding member of Omuz solidarity network based in Turkey. Omuz is initiated by a group of people working in the arts and culture who believe in the urgency of unreciprocated resource sharing and cooperation, which will only be sustainable through the support of others. Omuz was established to respond to the economic precarities and inequalities, which became acutely visible during the COVID-19 pandemic, and to strengthen the network of solidarity. To learn more about Omuz, you can visit www.omuz.org



	A	B	C	D	E	F	G	H
1	Date/Year	Movement event						
2	1876	Democratic Association of the People (Patra) - the first anarcho-communist initiative in Greece						
3	1910	Kleier peasant uprising						
4	November 2011	Embros theatre Occupation						
5	November 1896	First date of circulation of newspaper Embros						
6	April 1917	Founding of Greek Actors Union						
7	1864	Constitutional enactment of the right of Association						
8	2012	Social Solidarity Clinic, Thessaloniki						
9	2012	vome coop (BIO.ME)						
10	22 of April 2016 - 10 of July 2019	City Plaza						
11	September 2015	Nottara 26						
12	1990	Villa Amalias squat						
13	2015	Villa Amalias transforms into a school						
14								

Self-organized/Solidarity movements in Greece.
 Timeline in process. Screenshot. 2021

There is no such thing as linear time. All that we do, our present context and galaxies of care and politics, are influenced by what existed. We are starting a working process to collect information about self-organized and solidarity movements past and present in Greece. We would like to create a virtual platform that will help us visualize the fluxes of those movements and spaces in the country. If you live in Greece, or outside, and are interested in collaborating please send us an email to athens.collectives@gmail.com

Δεν υπάρχει αυτό που λένε γραμμικός χρόνος. Ο,τιδήποτε κάνουμε έχει διαμορφωθεί από ό,τι υπήρξε και διαμορφώνει το παρόν μας και τους γαλαξίες της φροντίδας και της πολιτικής μας. Ξεκινάμε μια συνεργατική διαδικασία προκειμένου να συλλέξουμε πληροφορίες για τα αυτοοργανωμένα και αλληλέγγυα κινήματα που υπήρξαν και υπάρχουν στην Ελλάδα. Θέλουμε να δημιουργήσουμε μια εικονική πλατφόρμα που θα μας βοηθήσει να οπτικοποιήσουμε τις ροές αυτών των κινήματων και των χώρων στη χώρα. Αν ζεις στην Ελλάδα ή στο εξωτερικό και σε ενδιαφέρει να συμμετέχεις, παρακαλώ επικοινωνήσε μαζί μας στο athens.collectives@gmail.com



Riwanua/Jalur Timur: As many other collectives in Indonesia, Riwanua/Jalur Timur has its space in a rented living house—where there is no distinction between space to work and space to live in. We stay, sleep, shower, hang out, eat, cook and work here. We rented this space just very recently and we are about to launch the space on 5th – 19th of December this year. There will be many talks and workshops in both English and Indonesian. For further information, you can visit our website on www.riwanua.id

Movement Lab Athens is an independent space for physical theatre laboratory experiments, self-defence against gender-based violence, Akban Ninjutsu martial art training and embodied activism research and engagement. (5 Antilochou st, Athens)
To **Movement Lab Athens** είναι ένας ανεξάρτητος χώρος πειραματισμού σωματικού θεάτρου, εκπαίδευσης στην αυτοάμυνα κατά της έμφυλης βίας, εκπαίδευσης στην πολεμική τέχνη του Akban Ninjutsu και έρευνας σωματικού ακτιβισμού. (Αντιλόχου 5, Αθήνα)



Khora is an Association based in Athens, Greece. They run a community centre throughout three buildings in Kypseli and Exarcheia, and provide services to anyone that needs them. They value solidarity, autonomy, community, and the right of everyone to access the basic means to live in their city. www.khora-athens.org

TATAMI: A SPACE OF EMBODIED PRACTICES OF CONTACT, CONFLICT AND FEMINISM. WHY DOES IT MATTER?

THE TRANSFORMATIVE ROLE OF CO-TRAINING SPACES IN THE REALM OF EVERYDAY SOCIOPOLITICAL LIFE.

For those that are not familiar with it, a tatami is a type of floor-mat used in traditional Japanese-style rooms, most notably in the Western world for martial arts training in a dojo and for competition. As martial arts, self-defence and contact training are becoming more popularized, it seems that the tatami space can potentially play a transformative role in the realm of everyday social and political life. What areas of “human exchange” can it open and what kind of sociopolitical relations can it host?

Mentioning martial arts may cause some readers to raise an eyebrow. Surely, the mythology and the disturbing links between religion, colonialism, violence, esoteric superiority, cultural revitalization and nationalism that may pop up in one’s mind are no small thing to brush off. And such skepticism is warranted, since martial training comes with heavy historical baggage.

Case in point, the Korean martial art of Taekwondo, an eclectic system created—at least in part—as a nationalistic response to political conflict. Created in the second half of the 20th century, taekwondo is a synthesis from native Korean styles that survived the Japanese occupation and elements of Chinese and Japanese combat arts. The end of the Japanese occupation, the rise of Korean nationalism and the political turmoil preceding the Korean War, provided the necessary ground for the study of martial skills. In 1952, by official decree, all Korean troops were to be trained in these arts. “Tradition maintains that the name *taekwondo* was agreed upon because of its resemblance to the more

traditional art of *t’aek’kyon*, which makes the nationalistic qualities of the art (more) obvious.”[1]

But this origin story is neither original, nor uniform. In many cases, martial arts have been utilized to support (physically and spiritually) sociopolitical actions taken by oppressed groups all over the world: from the fugitive slaves’ resistance of Brazil (martial art of *capoeira*), to the Indonesian resistance to Dutch colonization (martial art of *pencak silat*) and the Vietnamese struggles to overthrow French domination (martial art of *Vovinam-Viet Vo Dao*), to name only a few. Regardless of their intended utility, it seems quite obvious that the symbolic functions of the martial arts in political conflict is a cross-cultural strategy. Simply put, violence and the study of violence, have always been tools, infused with meaning and moral implications, only in relation to the sociopolitical environment and incentives fueling their use.

But what does this mean for the everyday Western martial arts practitioner? Quite a lot actually. Violence has historically been the locomotive of history, and what history shows us is that, much like many other forms of knowledge, fighting techniques (physical, non-physical) are created and modified based upon institutional and cultural structures, often framed through a colonialist lens. At present, capitalism has reframed martial arts to a form of entertainment industry of 1 billion annual turnover. But as with all things, this development is only one fleeting aspect of the transhistorical shape of martial arts training. **What if the embodiment of martial techniques, as their practitioners transmit/transform them, can in turn reshape these structures and forge a new generation of ‘physical capital’ resulting from a lifetime’s investment in a ‘living’ art form?** [2]

Let’s step in the tatami, shall we?

(IN) CONTACT

Find a space in the tatami facing your partner. Make sure you are close enough to touch each other’s palm with some ease. This point of contact needs to be kept throughout the exercise. One of you will be the leader and the other one will be the follower. You can move freely in space as long as you keep this point of touch. As a leader, you need to make sure your movement is clearly taking your listener through the story you wish to tell them. As a follower, you need to fully listen to that story and allow yourself to be led through it. Once you get comfortable in your joined movement, you can swap the roles at will.

Contact Improvisation is a partner movement form based on the principles of physical touch, momentum, shared weight, and most quintessentially – following a shared point of contact. The form was founded in 1972 by dancer and Aikido practitioner Steve Paxton.

When two people are in physical contact there is always a flow of information between them; physical information like weight and sensory information like fear or joy. Two elements lead this “physical dialogue”: the continuous touch and the full awareness of the incoming physical information (leaning, pushing, falling, etc). Sought in the practice of martial arts, these principles can be seen in the infamous Bruce Lee’s trapping hands move (the ability to intercept the opponent’s intentions in functional Jeet Kune Do works within very close-quarters, also called trapping range), among many others. Whether in contact improvisation or in sparring, the exploration of my own and (an)other’s somatic sensibilities is a highly nutritious dialogue that begins with listening. It is a complete two-way communication that allows information to flow simultaneously in both directions in a constantly inter-changing form of “listening” and “responding”. This consistent tactile communication can blur the boundaries between self and other, help nurture empathy and lower aggression. It can extend our senses beyond the confines of our own body and into the body of our partner(s) (or opponent(s) to identify vulnerabilities (or weaknesses).

Moreover, this preverbal embodied communication can be both rich and a lot of fun. Language-like, despite its absence, this physical “play-fight” that can be observed as typical behaviour in all other animals, allows us to assume our socially tabooed animality and intimately connect with one another, outside the socially expected empathetic routes. The tatami then becomes the social playground where the ecology of the self (human and animal) is explored through playful ways of embodiment.

The empathy that results from martial arts training though, is not only cultivated through physical contact. Martial arts training is “an ultra-individual sport whose apprenticeship is quintessentially collective” (Loic Waquant, 2004, 100). Each practitioner enters the collective space of the tatami, bearing the responsibility for appropriating their body, their safety, and the level of violence they bring in. Yet the progress of each practitioner as they get deeper into the “physical dialogue”, becomes a matter of collective responsibility, shaped by the embodiment of the technique of the “conversors” together. The tatami has, then, the potential to become the space where a collective body lifts each person beyond their potential as an individual.

CONFLICT

Let me start by stating the obvious; conflict is a normal and universal aspect of all social life. It is not a rare deviation from the social order, but rather an inherent part of life that requires management on a regular basis. Conflicts and how we deal with them can have integrative or destructive functions for society, as they tend to extend to all realms of life; social and political. Much like in interpersonal relations, societal conflict response mechanisms (e.g. regression, aggression, rationalization, etc) affect the structure and the quality of social and political relations and either promote or hinder social change.

Being so common, conflict is understood and experienced by everyone, in one form or another. Physical fighting is undeniably the most primal and unmediated type of conflict we can experience as individuals. And it's the one that we persistently study and practice in martial arts training through *randori* (def. sparring, freestyle fighting). But what value does the execution of a *juji gatame* (armlock that hyper-extends the arm in Judo) or a *ganseki nage* (under hook used to throw the opponent down in Ninjutsu) bring to dealing with conflict? On its own, very little. If martial arts practitioners limit their experience to the technical knowledge of physical fight, they miss out on what martial arts can teach us about how to handle conflict in other aspects of life.

Miyamoto Musashi, the 17th-century world-renowned samurai and one of the greatest swordsmen to have ever lived, in his legendary *Book of Five Rings*, explores in detail the application of the lessons of combat on daily life. "*The true science of martial arts means practicing them in such a way that they will be useful at any time, and to teach them in such a way that they will be useful in all things*". Conflict is one of those things.

This is not to say that martial arts practitioners are better at conflict resolution than everyone else. But they have the opportunity to develop the capacity to engage conflict and violence and still make good decisions. This is to say that the tatami is a much needed space of physical expression, aggression and reconciliation, where "physical dialogues" are used to consciously draw out, play and healthily integrate aspects of the Jungian *shadow* – like fear and ego. Among the lofty – but absolutely attainable – goals of such practice, is the capacity for maintaining inner stillness in the midst of conflict and turbulence of all kinds, increasing the chances of making good decisions under fire.

At this point I feel that I should explicitly clarify that I am not advocating violence for conflict resolution, in any form, aggressive or defensive. I am advocating for communal spaces of conflict and struggle, tatamis and others, where we can employ the great interface of physical expression, in order to study the hard things, together – our egos, our aggression, our integrative and destructive forces – and attempt to redirect them towards an inner place of empowerment and clarity.

A place of wholeness and honest integration, from which we can engage ourselves, personally and collectively, to better live together in our societies.

As Archilochus, the ancient Greek poet, rightly stated: "We don't rise to the level of our expectations; we fall to the level of our training."

Consciously reframing our training as an engine of both self and communal care can allow us to counter create spaces.

A minha mãe, grande cozinheira, quando eu quis fazer uma sopa disse-me: "Se não tens os ingredientes necessários para a receita, improvisa!". A sopa desenhada era para ser uma sopa amarela de galinha da Indonésia, mas nós não tínhamos folha de lima, capim-limão ou galinha. As receitas funcionam em contexto. Alguns ingredientes crescem e estão disponíveis apenas em certas regiões. Então, a única coisa que poderíamos fazer era improvisar; usando os ingredientes/recursos que tínhamos. O mesmo, para mim, funciona para colectivos. Não há receitas universais para começar a cozinhar, sustentando o sabor e servir o colectivo, excepto usar o que temos.



PHYSICAL FEMINISM [3]

Patriarchy norms and practices have chronically been alienating us from our own bodies. Violence against women is rising, the cases of femicide are increasing and the world is not becoming a safer place for us. Repressive stereotypes such as "feminine weakness" as opposed to "masculine power" are still perpetuated by the dominant discourse. And yet, across the globe, from Chile to Bosnia and from Afghanistan to Philippines, women are actively pushing back against patriarchal violence.

Despite the misguided fantasy of female fragility – even among feminists – women are increasingly embracing their power and employ all the tools of resistance available to them, including violence. Violence is an animalistic trait, shared by all living creatures, and in no way restricted to one gender (a very illustrative and by no means rare example being lionesses). By letting go of the idea that the capacity for violence is a "masculine trait", women can take another step towards reclaiming and defending their bodies. Self-defense training is one such tool; not a solution to a deep, systemic issue, but maybe part of the solution. It allows us to shed restricting beliefs that we've been brainwashed to hold since childhood, and it proves to us – in the most direct and experiential way – that we are capable of using violence in the service of our self protection, self determination and freedom. In doing so, it inevitably prompts us to challenge, rethink and potentially subvert the internalised patriarchal assumptions about body culture and gender ideologies.

But let us not imagine a Feminist Utopia just yet. The tangled roots of patriarchy are deep and stubborn, hard to tear out, even from our own body and mind. Self-defence training, like martial arts, requires time and resources, sweat and possibly even tears; and that's ok.

Reconstructing our gendered selves, cultivating physical and mental agency and finding the path(s)

to truly embody our empowered sense of femininity, can be a long and strenuous process. It entails learning to "own my space", to protect my body, to assert myself and defend my boundaries, even with violence if needed.

This process can only happen in safe spaces, in safe tatamis across the world, where the collective body allows all kinds of gendered subjectivities to be reclaimed through the communal, inclusive, shared experience of training. Only then will the tatami fulfill its true potential to nurture *physical feminism* and smash the patriarchy.

With a kick.
To the face.

Margarita Pita is an Athens-based art worker, a lawyer, a theatre experimenter and a ninja. She is the co-founder of Movement Lab Athens, an independent space for physical theatre laboratory experiments, self-defence training against gender-based violence, Akban Ninjutsu martial art training and embodied activism research and engagement.

1 what-when-how, In Depth Tutorials and Information, Political Conflict and the Martial Arts, <http://what-when-how.com/martial-arts/political-conflict-and-the-martial-arts/>

2 Exploring embodiment through martial arts and combat sports: a review of empirical research, Alex Channon & George Jennings, published online: 06.02.2014, <http://dx.doi.org/10.1080/17430437.2014.882906>

3 The term was coined by pioneer academic feminist Martha McCaughey, at her 1998 publication "The Fighting Spirit: Women's Self-Defense Training and the Discourse of Sexed Embodiment." *Gender & Society*, 12:3:277-300. (ISSN: 0891-2432) [June 1998], https://libres.uncg.edu/ir/asu/f/McCaughy_M_1998_Fighting_Spirit.pdf

MISSED CONNECTIONS AND PERSONALS

OLDER BEAUTIFUL WOMAN WITH GREY BOB WEARING HEELS ON THE RED LINE METRO (ATHENS)

You commented in a Swiss accent on my jacket before stepping off the train at Syntagma. I was in a rush to be somewhere but really regret not having gotten off as well.
I hope this finds you as I would really like to get to know you and maybe you can fund my social kitchen.

YOU ARE AN ARTS NON-PROFIT ADMINISTRATOR (OMONIA)

You are a gatekeeper. I see you some mornings when we get our morning coffee. I am the friendly girl who responds to you when you greet me. Could there be more?
Let's turn this missed connection into a connection

YESTERDAY WE WERE AT THE SQUARE (OMONIA)

We were both smoking cigarettes and hanging out, let's do it again today

45 M, INTELLECTUAL-TYPE WITH GLASSES, I MISS THE CONTACT

Good Morning...
American artist living here for a few years seeking Athenian Achilles, we used to socialize on the streets of this city, in Exarchia near my airbnb mostly, and lost communication. You were older and I was learning from you...about general assemblies, stepping out of my socialist bondage, etc.
– 30 M, Daniel

SEEKING SOMETHING LONG TERM, COMMITTED (BETWEEN ATHENS, BERLIN, AND NEW YORK)

38 and 30 deep and serious boys here. We've been working to establish ourselves through temporary flings and gigs, never-ending cycles of FWB grants here and there to keep our pseudo-institutional, ever-roaming, para-conceptual non-series alive. ISO something real. Love us forever or forever hold your peace.

SEEKING TAKE MY BOOKS PLEASE (PANGRATI)

They are too heavy to move, and I am leaving this city for the country. I can't stand the city anymore. It's oppressive and completely fucked. I'm starting a new space, a place to live, grow with the earth, and invent new practices, and will obviously have no time to read them anymore thank you please.

LONG-HAIRED MAN WITH EARRING, EVIL EYE NECKLACE, AND HEADPHONES

We met yesterday at Piraeus coming back on the same flying cat from Ydra. I am a woman of medium height with dyed green hair. You said you had a few extra tickets for the festival this weekend but I forgot to ask if I could buy them off you...still have them?

CUTE GUY (KOLONAKI)

considered large by most
still looking
4
male or female
older than many

SEEKING FUNDER, BELOW 15K (METAXOURGEIO)

Young writer with promise, casual but sometimes formal style, and love/hate of performance seeks sustainable way to keep ~working~. Ideal scenario: drinks in parks, you check in on me once a year, checks in my account twice a month.

Just to be clear- I am broke and looking for funding (IF you don't have the means, I don't want).

do NOT contact me with unsolicited services or offers

ART SCHOOL THEY/THEM (ATHENS)

You said you were done with art after all and might head back home to Kalamata. I guess I'm curious if you decided to stay in the city after all. Maybe the timing is better now?

CURATOR (EUROPE)

You are a curator and we connected here but lost touch. If you happen to be out there please get back to me. And yes I'm the artist guy.

CODE OF CONTACT

by FAC Research
[Feminist Autonomous Center for Research]

What is a 'code of contact'?

We use the phrase 'code of contact' rather than 'code of conduct' (the more common term, indicating a set of norms, rules, and responsibilities or 'proper' practices and behaviours of individuals within an organisation), because what we wish to emphasise is the collective responsibility for generating the productive, anti-oppressive, empowering conditions for contact rather than the individual responsibility for following particular rules or norms that have been decided from 'above'. We desire contact.

Why do we need it?

Because, as people living under racial capitalism and heteropatriarchy, we have internalised relations of power and habits of hostility, and need each other's help to become reflexive, self-critical and accountable to ourselves and others. Because we want FAC research to be a space that is welcoming to everyone, particularly to people who have been made to feel unwelcome elsewhere because of endemic racism, homophobia, transphobia, misogyny, ableism... Because we believe in learning by doing with others, but no one's learning process should take place on another person's back. We can do better than to take out unresolved internalised oppression on each other.

How did we construct it?

We (the co-directors of FAC research) researched and read various codes of conduct that have been constructed by feminist groups. Drawing on our individual and common experiences in social movements, academia, and the arts (both positive and negative), we reflected on four categories around which we discussed and collectively composed this code of contact:

1. the common places that unites us as a group: answering the question, "why the fac?"
2. the values and principles that are at the heart of our existence and motivate action
3. the things we want to avoid (unpleasant and/or unproductive behaviors that do not reflect our values but are not red lines)
4. red lines (behaviours we do not tolerate)

We started by individually reflecting on these four categories; we each wrote words or phrases on post-it notes (pictured above). Then we discussed and came to consensus on the following code of contact.

CODE OF CONTACT COMMON PLACES (WHY?)

- Because we/I need space to breathe
- To create and find myself within a safe(r) space
- To enact a vision to co-create a safe(r) space for speaking loud and not alone
- Mobilising/organising: coming together as a community
- Because it is my life's dream to unlearn pedagogies and ideologies and collectively create an "elsewhere" and an "otherwise"
- Because our "work" and our bodies should not service a neoliberal logic.
- Because systems of education and institutions of knowledge production are epistemically oppressive

VALUES/PRINCIPLES

- Horizontality
- Freedom of expression
- Self-determination
- Empowerment
- Equality
- Collaboration
- Do It With Others (DIWO) and Think with Others (TWO)
- Understanding, solidarity, softness = politics of care
- Self-care
- Anti-authoritarian group process
- Speaking with intention
- Able to ask for and receive help
- Respect for other views/for others
- Learning from mistakes
- Inclusivity/anti-subordination
- Allow difference to flourish
- Unlearning
- Humour as a revolutionary weapon
- Embracing failure
- Respecting the circle
- Deep listening
- Respect the neighbourhood
- Ask for consent, respect the answer

THINGS TO AVOID

- Not being willing to listen to well-intended, respectfully addressed criticism
- Silencing and remaining silent about violations/violence (both within and outside the space of FAC research)
- Reproducing norms and stereotypes about people (concerning appearance, ability, authority, etc.)
- Not respecting mental illness and distress
- Unspoken or implicit hierarchies
- Objectifying people in the space
- Language/expressions that naturalise/reproduce oppression
- Passive aggression/microaggression
- Reproducing unconscious dynamics of power/privilege
- Unintentionally misgendering people (doing it intentionally is a crossing a red line)
- Theory-phobia and anti-intellectualism
- The next person who tells us how crappy Agios Panteleimonas (our neighbourhood) is...!

RED LINES

- Racism (of all kinds), homophobia, sexism, ableism, transphobia...
- Bullying
- Insulting others
- Aggressive language
- Identity policing, including but not limited to intentional misgendering
- Violence in all its forms, including but not limited to sexual harassment/sexual assault

SCOPE

All persons collaborating within, and using the space of FAC research commit to abiding by this code of contact, holding themselves and being held accountable, as well as holding others accountable. The code of contact is shared with groups and individuals working at FAC research; it can be read on the website and is posted in a visible location in the centre.

CONSEQUENCES

We can refer to this code of contact to problematise and "call in" people/groups enacting behaviours that constitute "things to avoid" or crossing "red lines." Individuals are asked to bring to the attention of co-directors behaviours (particularly those that cross "red lines"). We commit to addressing incidents and patterns of such behaviour by:

1. discussing the problem with the individual(s)/group(s) concerned;
2. proposing and undertaking a process of accountability regarding the behaviour in question, the focus of which is understanding the harm the behaviour has caused, and restoring/transforming the relations that have been damaged through the behaviour;
3. if a process of accountability is refused by the individual(s)/group(s) whose behaviour has been challenged, we will ask them to withdraw from the space and/or terminate collaboration.

The code of contact also serves to remind us of the values, needs, and desires that bring us together in collective action. It is a working document, embodying our learning process and cumulative experience, and may be revised/amended in due course.

FAC Research is a community-based research centre based in Athens. The Center's co-directors are a team of four people who work on the basis of horizontality, consensus, and collective imagination.

FAC Team & Research Areas:

Anna Carastathis:

Intersectionality: Critiques of Power and Coalitional Politics.

Penny Travlou:

Radical Perspectives on Urban Space and Design.

Myrto Tsilimpounidi:

Sexualities and Genders: Queer and Transfeminist Perspectives.

Carmen Zografou:

Visual, Performative, and Documentary Knowledges

<https://feministresearch.org/what-the-fac/>

EXTRABLATT

ARTS OF THE WORKING CLASS

工人階級的藝術 - Artes de la clase obrera - İşçi Sınıfının Sanatları - فنون الطبقة العاملة - מְסֻכֵּי מְסֻכֵּי מְסֻכֵּי - Sztuka klasy robotniczej
Künste der Arbeiterklasse - Umění dělnické třídy - Искусство рабочего класса - വർക്കർ ഓഫ് ആർട്ട് വർക്കർ - Arti della classe lavoratrice
Arti tal-Klassi tax-Xoghol - தொழிலாள வர்க்க கலை - Arbetsklassens konst - Τέχνες της εργατικής τάξης - वर्किंग क्लास की कला
労働者階級の芸術 - Ubuciko beKlasi Yokusebenza - Aşayan ti İşe Şişe - Farshaxanka Fasalka Shaqada - Artoj de la Laborisma Klaso

online & shops

3.⁵⁰ €/\$

Anticristos

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2.⁵⁰ €/\$

MARX UND WAGNER

von Raphael Gross p. 1

MARXISM & DISABILITY

by Keith Rosenthal p. 8

WER GLAUBT AN DEN KULTUR- MARXISMUS?

by Marc Tuters p. 4

Is آيا ماركس Marx هنوز هم still تهدیديست؟ a Threat?

Ein Extrablatt anlässlich der Ausstellung „Karl Marx und der Kapitalismus“, die vom 10. Februar bis zum 21. August 2022 im Deutschen Historischen Museum zu sehen sein wird.