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"Death in Venice" Biennale 2017

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Abstract

This short essay presents the contingent and dramatic genesis of the Anartist (Anarchist Artist). The Anartist's praxis consists of subversive and disruptive interventions in urban space that produce uncoded dissensus in the sensible partitions of the global city. The Anartist's nomadic strategy unfolds in a line of flight between politics and sacred, single and multiple, counter-sorcery and subversion. This uncompromising attitude of proceeding on a nomadic and smooth edge of dangerous "sovereignty", forcefully clashes with the fortress erected by today's art-system - an exclusive, striated space dominated by capitalist logic and the rise of the "creative class". This introduction is necessary to present the non-authorized interventions performed by the Anartist inside and around Venice Biennale 2017. The 3 interventions, especially "Death in Venice: Contemporary Chinese Slavery", are dramatic reports on the transformation of an art institution, once considered the heretical temple of free expression, in a militarized cage of repression of every heterologous and anti-capitalist attitude.

Sovereignty: The Anartist as Nomad

Anartist (Anarchist Artist) is the conceptual agency of my praxis. More than a fictional character, the Anartist is a simulacrum, an avatar, and a mystic vehicle born in the attempt to escape my contingent situation of being an unemployed Italian migrant. Furthermore, the Anartist is also the embodied agency of my non-authorized interventions that generate cracks in the organized sense of urban space to contest inscribed power-relations. The creation of the Anartist and its aesthetic was perhaps a magical event that gave me the chance to de-actualize my depressive condition. After 2 years of living in Helsinki without one job interview, my life had become very poor, isolated, and without future. I started to feel like I should appeal to my madness and do something outside the lines in order to escape from this existential trap. The occasion came during my first more or less accidental art performance,

when I wore a black balaclava to hide my face. Through this simple gesture of camouflage, I felt that I was able to block the social expectations passing through my face: i.e. the established social order of “faciality” that forced me into a unidirectional and bureaucratic path of discipline and marginalized integration in the administrative, linguistic, and cultural order of the city of Helsinki. As Deleuze and Guattari would put it: “...If human beings have a destiny, it is rather to escape the face..., to become imperceptible...”. By wearing the black balaclava and black clothing, I erased my identity as a middle-aged, unemployed Italian migrant, to become an uncoded flow of life, a nomadic superject, a body without organs - a line of flight unfolding with an intrinsic and kinesthetic autonomy of emergence. My identity expanded outside the limit of my conditional and alienated position to acquire the mystic power of a subversive “counter-sorcerer” - if we define “the total commodification of space-time as a kind of capitalist sorcery”, as Stengers noticed in her “Capitalist Sorcery: Breaking the Spell”. My life was re-vitalized and the will of power of the Anartist avatar was activated with all its subversive actions, symbolism, aesthetic, and singular refrain. Indeed, the Anartist’s mask allowed me to escape my subjugated position in a power-relation, but it also gave me the possibility of counter-attack with a series of interventions to provoke a “dis-sensus” in the partition of the sensible inscribed in the flesh of the capitalist city. Indeed, the space-time of the capitalist city is organized to produce and reproduce a functional hierarchy of exclusions in the social **and** individual urban body. Embodying the Anartist’s simulacrum, I could subtract my trajectory of life from the disciplinary integration in an administrative system as a subjected “docile body” (Foucault, 1979) destined to a “proper place” (Ranciere, 2010). This sort of divergent strategy allowed me to hold an anomalous and indefinite position in a deterritorialized territory. It saved me from being fully incorporated and subsumed by the axiomatic order of sense of the city that I migrated to a few years before. In the indeterminate territory I was occupying, I could resist the “apparata of capture” of the city. Furthermore, I could hold the position of the outsider to infect and affect the established social body of the city with a pure difference in excess - without being caught in a bio-political hierarchization and signification. Indeed, every marginalized migrant is not only one individual that is forced, for more or less dramatic reasons, to emigrate from his country, but is also compelled to integrate in the mono-dimensional productive identity of the host country and to assume a subjected position in its structure. The migrant must renounce his power to affect the insensitive system that incorporates him, and must

accept a dominated position in a programmed distribution. He becomes labour-force and consumer-force of reserve in the productive design of the city. This is why Deleuze writes that a migrant is not necessarily a nomad. A nomad is one with the luck, the desire and the ability to elude capture in the power-relation of a territory. This is also my interpretation of George Bataille's idea of "sovereignty" that overlaps with the figure of Deleuze's nomadism. With my praxis, I have ostensibly suspended the master-servant relationship inscribed in the system of integration and exclusion of the city-territory by "spraying" a black spot in the Eye/I of the Panopticon. I have unleashed an ambiguous line of flight that is still unfolding in its anomalous becoming as a wave of dissensus. The will of power internal to the refrain of my nomadology always throws new dices beyond itself incorporating new difference and new potentialities. However, the nomad can never reach a complete de-stratification and "autonomy" not as "out", nor as "aut". The nomad is always on an uncertain edge where he risks being "integrated" or "isolated" by the system of capture. Both of these outputs can neutralize a line of flight and sadly re-territorialize the deterritorialization of the nomad. For example, by turning the nomad again into an alienated "migrant". I feel the danger of this position every day. The nomad plays a difficult game with the fire of the institution - that dominates a territory in order to remain an "unappropriated" migrant. Surely, receiving a 4 years art grant from Kone has offered me the ground to keep my divergent deterritorialization going, but at the same time this independence has favored a tendency toward an uncompromising attitude with the status quo, with the risk of remaining isolated. Because the Anartist does not belong to any shared territory, it is an uneasy figure to grasp or coopt in a common political, artistic or cultural project. For this reason, the Anartist can be targeted as a potential problem to remove by institutions and also counter-institutions. Many people consider me arrogant, mad, narcissistic and unworthy of trust. Every ground is a dangerously smooth edge when you are a nomad, and even if the smoothness is charged with new potentialities and virtualities, the risk of regressing into striated space and being caught in a relation of excluded or included dependence is always there. This is why Deleuze and Guattari suggest this nomadic ethics: "[...] Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there [...] The impossible task is to keep a radical autonomy without losing the potentiality to play on the border.

Heteron. Anartist as “Transpersona Marker”.



Image 1. Becoming-Imperceptible. Non-authorized performance in Kiasma Museum of Contemporary Art, Helsinki, 2011. ¹

The Anartist is also a “transpersona marker”, singular and multiple, of a potential war-machine rising inside the capitalist city. The transpersona of the Anartist, once incarnated by a multiplicity of actors, constitutes itself a singularity with the potential of generating a black swarm of actions that may give rise to the refrain of an emerging counter-territory within the capitalist space-time. Indeed, anyone with a sufficiently brave will for transgression and creative desperation can wear a black balaclava and perform a Disturbanist (Disturb Urbanist) Intervention to generate an uncoded event to un-work the capitalist organization of the urban space with “post-signifying” counter-rhythms (Lefebvre 2004), counter-events, and counter-symbolism. With “post-signifying” I mean a semiotic in excess to a “counter-signification” whose limit is to remain dependent on the object of signification. An anti-something becomes the mirror of something. I prefer to be something else, ungraspable as the wind. Because power is everywhere and each group, even the leftists, are often captured by this mirror-effect and reproduce hierarchical relations in their modernist anxiety to conceive projects and distributing roles, functions and places according a central signifier. The lines of flight drawn by the “transpersona marker”, instead, can catalyze in an expanding desiring machine of multiple singularities un-bound by any hierarchy or common dogma. This pack of lonely wolves can produce a differing counter-mythology

and counter-spell that is affirmative and radically heretical to the uncontested monotheism of Capital. I have named this desiring war-machine Heteron because, different from the Common, every singularity of the multiplicity assembling in this desiring-machine is autonomous and heterogeneous in the production of a line of flight. The Heteron is based on a difference of differences and is driven by an emerging quasi-cause in variation. Each line of flight of the Heteron, even if it is autonomous in its full deterritorializing expression, is not dispersed but is cumulated in a counter-capitalist refrain thanks to the “transpersona marker” provided by the vehicle of the Anartist’s mask and its anti-capitalist aesthetic. Actually, this counter-capitalist mythology is a desiring flow produced by a war machine that is wider than the Anartist swarm: it includes the symbolic production of Black Bloc radical antagonism and some radical artists of the street art movement. It’s a black flow rising in the capitalist medium, the Anartist surfs this tide with new bifurcations through a play of simulacra. Indeed, this counter-capitalist mythology can be invested, remodulated, and diverted with new symbolism in a process of becoming that constructs a “tale” and a new uncoded territory for a people yet to come. Because the Heteron is for a people yet to come, it acts as a virtual prophecy that, nevertheless, I can actually live in the here and now of my interventions as a spectral presence that is never really present but part of an immanent “momentum”. The Heteron is a complicated presence that is fictional and “hyperstitional” as Nick Land would put it. This hyperstitional gap between actual praxis and prophetic virtuality is the strange, untimely and un-spacely position of the Anartist, that is not only here and now but is also thrown in the obscure field of the “whatever” space and time. The Anartist praxis unfolds in a time “out-of-joint”. This schizophrenic anachronism, that is necessarily interspaced by the dualism fiction/reality is another paradoxical characteristic of the wandering nomad. This is why Deleuze speaks of “the powers of the false”, of the artist as creator of “truth”. Indeed, the nomad produces a chaosmic hole in the historical space-time linearity, derived from the secularized hebrew-christian tradition, to connect with the whatever time-space of a molecular multi-temporality which is charged with non-linear heterogeneous and a-causal syntheses. The Anartist, like the sorcerer and the prophet, “scrambles the planes of Nature”.

Chaosmogony. The Sacred Transgression of the Anartist.

I have named the counter-mythology generated by the Heteron's war-machine "chaosmogony" because it is produced by a dynamic and never-concluded chaosmotic becoming of a desiring machine. This productive becoming-other is never blocked in the foundation of any fixed cosmology based on the harmony of an "axis mundi". Indeed, the action of every line of flight of the Heteron - that is composed by a multiplicity of Anartists that affirm their singularity - can also be seen as a chaosmotic and chaosmystic re-sacralization of urban space. A Disturbanist intervention can be seen as a line of flight that produces political indeterminacy in urban space - a virtuality that opens the potential for a subversive event - as well as an urban sacrifice that generates new mythology through a sacred inner experience of transgression and excess. Indeed, the Disturbanist Intervention of the Anartist transgresses the transcendent form of capitalist exchange value - which regulates urban space and its hierarchical institutions - to unfold the sacred experience of the immanent "formless", as Bataille would put it. A Disturbanist intervention is like a catastrophe in the organization of urban space as well as a subversive metamorphosis of the docile body - formed by urban discipline and regulated libido of the organized social body. A Disturbanist Intervention is a perceptive catastrophe of a body without organs, open to a more-than-human or less-than-human "percept". During a Disturbanist Intervention the time, unhinged by its functional spatialization in urban space, unfolds as an indeterminate becoming, open to the magnetic chaosmysticism of the material forces of the Earth. The Disturbanist intervention unfolds in a sort of cinematic time-image that suspends the effect of a determined action-image inscribed in the functional spatialization of the time (i.e. a machine for the production of a capitalist subject and the reproduction of the capital). This extra-experience of intense depth marks the re-appropriation of a magic dimension - related to the unbounded becoming of an immanent body/space-time/symbolism. Here "symbolism" assumes the materiality of a becoming-animal that re-appropriates an uncoded fold in the urban space, marking territory with the expression of its intensive symbol-mattering. Because this new "magic animal" emerges together with the field of its uncoded territory, it can also be seen as a disruptive "anomaly" in excess - not belonging to any specific species or coded territory - but an expression of a new "symbol-matter" that cannot be signified in any established systems of signification. Its subversive symbols

contain the chaosmic power derived from the singular performance of the “sorcerer”. In this sense, one can grasp the meaning of D&G’s sentence, “there is nothing imaginary, nothing ‘symbolic’, about a line of flight”. Because the symbol, as much as the imagination, are expressed by the material forces that intensively affect a line of flight that emerges under the magnetic spell of the Earth’s mystic algorithm. Spirit, energy and matter are confused at the molecular level of “res intensa”. There is nothing idealistic, everything is bodily and material in the symbolic expression-fold of a super-ject. After the coming to light of the counter-symbol from the obscure forces of the pre-individuated, the symbolibidic expression can be deterritorialized again because chaosmogony is never concluded in a definitive tale or mythos. The dark precursor of a line of flight will always strike again in the charged refrain of the Heteron. The disruptive experience of the radical outside is usually hidden and policed by the extensive dimension of the profane everyday, preventing access to certain intensities and chaosmic blocs of possession. In this sense, we can say that the Anartist is a politically subversive agent of chaos, as well as a deeply magic or shamanic mask. Because a Disturbanist Intervention dis-articulates the organization of space-time experience, it may also be seen as an intervention of supersensual chaotic forces, favoring the unconditioned over the conditioned in a play between puissance and necessity, the virtual and the actual. These forces seize the body of the Anartist in a becoming-child, becoming-animal, and becoming-mineral. In this multiple bloc of becomings, the perception and the magnetism of the body are intensified and powered by a sort of subversive alchemy that generates a different experience of revelations, transformations, and strange a-causal synchronic events (Jung, 1973). In the extended urban space, the time is organized in molar capitalist apparata and inscribed in the productive action of sequences of causes and effects to become money - this abstract machine of stratification has its own coded rhythm that is imposed on every other refrain. Contrarily, during a Disturbanist intervention, the experience is open to the simultaneity of the molecular (Guattari, 1995) synchronism and magnetism of the *Unus Mundus* (Jung and Pauli, 1973) and the extra-dimensionality of quantum physics. The ancestral field of life, to which a body belongs, is open again to the will of chance, a throw of dices, and to the weird sub-atomic laws that open up a mysterious continent of interaction between the body-mind aggregate and intensive matter. Here symbolism, inorganic matter, magnetism, consciousness and creativity are no more separated in dualisms and causalities but are simply parallel series of a single

chaosmic substance, an expression of a mystic continuum. Here time is not bound to space and is open to the Event. The “inner experience” of freedom, re-enchantment, and affirmation is in accord with a romantic and anarchist refusal of the contemporary tendency for disenchantment, originating in the “iron cage” of rationality - a cage that spreads over the urban space with its disembodied code of efficiency, calculation, and control (Weber 2005). The smart cities dominated by algorithms, sensors and algo-robots are a perfect example of the cybernetic alienation, militarization and bureaucratization of lived space (Virilio, 2005). This mobile and variable architecture of technical control follows a homeostatic, rigid logic, caging all passion and foreclosing every authentic political subversion or experience of the mystic open. The intervention of the Anartist sets this homeostatic system far from its efficient equilibrium.

The Anartist as antagonist to the Creative Class.

The Anartist is a magic mask and a subversive agency-avatar that allows me to deface and to suspend the representation projected by the coded role of the “Artist” and its belonging to the mystified hierarchy of the “art system” - considered as an apparatus of signification in the urban capitalist division of labour. The role of the art system in the capitalist division of labour is clearly visible in the urban architecture of the most important global cities, whose skylines are dominated by the iconic buildings of contemporary art museums realized by famous archistars. The luxury areas of global cities are populated by blazoned galleries that have increasing influence on the art market and on the definition of art as a separate sphere functional to the reproduction of a capitalist ethic and esthetic. This symbiosis is compounded by the emergence of luxury art residencies and glamorous over-advertised and over-estimated art fairs. Indeed, the art system largely contributes to and shapes the capitalist urban spectacle of most important metropolises of the world, and declares the exchange value of an artwork in the global art market. As will be discussed later, the art system becomes the model of production for a “new spirit of capitalism” - as Boltansky and Chiapello have shown - for the entire capitalist superstructure. The privileged global network of the art system and, above all, its conspicuous hierarchical nodes and institutions, control and select the flux of artists and artworks to assign proper cultural and economic value to *names* that in turn become *celebrities*. If an artist is allowed to exhibit in Guggenheim Museum or in Venice Biennale he will be marked and branded by the authoritative aura of these top institutions. This authority is constructed

formally by the expertise and the institutional display that is capitalized in these sites of authority. This authority is produced by the power that money has to influence dominant artistic and cultural discourses, both in the high-elite cultural sphere and mass communication. The oligarchic hierarchy of the art system has the capital to promote certain world-wide art trends, scholars and discourses over others: by publishing, enrolling and promoting some experts, intellectuals, and curators in search of lucrative jobs. The hierarchy can also perpetuate a determinist influence in the largest media systems, through communication campaigns addressed to the idolatry of the masses. And last but not least, the authoritative power of these sites is reinforced by the magnificence of the museum's or art fair's expansive architecture, that reverberates in the iconology of the global city – as well as in the value of the artwork shown in **this** context of exhibited power-signification. The star-systems of art and architecture form an authoritative alliance with capitalism, an exclusive fortress of power that cannot be attacked because of its tendency to colonize the fringes through the purview of cutting edge curators in search of new talent to include in the capitalist game. It's the same logic as corporations with trend hunters. The consequence is that artists perceive themselves as professionals in a career that incorporates all the required skills imposed by a system that expropriates the artist of its divergent singularity. At the end of these multiple authoritative feed-backs the accumulated capital invested in a brand (for example Guggenheim) is transferred to another brand (the artist and its artworks) that is subsequently sold for millions on the market. In this global but very closed circus of cosmopolitan capitalism, the recognized artist becomes, thanks to the accumulation of the capitalist aura, a privileged celebrity that travels the world in first class as member of the happy few. In the context of an advanced cultural capitalism, where intellectuals have since long lost their romantically Sartrean autonomy of counter-power to be embedded in the troop of experts - the artist becomes a product of the industry of success generated by media, P.R., brand-building, and lobbying. In this way, it's easy for few capitalists that control the nodes of the art system to speculate on the career of an artist by investing in its brand-profile as if it was a future share in the stock-exchange. The value is inflated by mass and mid-cult cool communication, and by the discourse of experts in career or pseudo-militant positions of passive criticism, dependent on the survival of the very thing they are criticizing . All the art system is a cosmopolitan closed club for the entertainment of the “creative class” (Florida, 2004) that is, to its highest ranks, a jet-set **of** happy few composed of

famous artists, curators, intellectuals, architects, stars and billionaire collectors that meet in exclusive parties. All these people distinguish themselves for their smartness, creativity and mundane abilities: as for example the skill to stay in the right places, deal with the right people and say the right thing in public conferences without disturbing the intrinsic logic of the system. The skill to chat in a polite way in this mundane network, becomes a strategic asset of the “Creative Class”. But this is just the tip of the iceberg of a general attitude that is at the base of late phase Capitalism. Today, “creativity” is one of the strategic assets at the core of every business and success. The flexibility provided by creative conformism is the feature required by every corporation’s head-hunter; is the “new spirit of capitalism” (Boltanski and Chiapello, 2007). Creative conformism is the capacity to innovate capitalist processes without putting the stability of accumulation at risk. Creativity is the main core-asset for a flexible human resource, and is the main value taught in the educative system from preparatory schools to universities. Art University becomes a core model that must be exported to other university faculties. In this way, the subversive potential of art is put to work and re-coded in the capitalist process of decoding of all the useful and manageable differences. On the contrary, the Anartist’s praxis, because of the marginal conditions of its emergence, is destined to be a borderline antagonist to the creative class. The Anartist is doomed to be an outsider, surviving at the border of this exclusive network of institutions, remaining consistent with an indisciplined ethics of “sovereignty”. The Anartist, as single and multiple transpersona, strives to attack the places of the creative establishment with non-authorized interventions that un-grounds the power-relation of this institutionalized circus to reveal through subversive actions the more or less invisible mechanisms of repression. The Anartist, expressing its radical outsider-ness and excess to the imposed standard-code of every instituted network, is an agent of authenticity, subversion and difference that unworks the capitalist processes. It’s the irruption of the outside. The action of the Anartist infects the exclusive artificiality of locked situations with a counter-event that opens virtualities and uncoded becomings. In this sense, my Anartist interventions at the 2017 Venice Biennale must be read as an attack by the heterogeneous minority, invading the authoritative fortress of the capitalist homogeneous structure, in an attempt to infect and contaminate the exclusive and uncontested “mise en scene” of the happy few with an outsider antagonist position: a pure difference that cuts the continuity of sense implemented in a place by existing power structures. This Disturbanist intervention performs a “sym-

bolic exchange” (Baudrillard, 2001) that - through the non-sense of death - interrupts the reproduction of an artificially closed system of signification and its enforced “hyperrealism”. Here the word “Death” is open to a polysemy of interpretations: A) “Death”, interrupts the closed fixity of the capitalist art system, opening new possibilities for life, as a temporary heterogeneous metamorphosis; B) “Death” is the corpse of the Chinese worker reduced to slavery by production at low wages imposed by global capitalism; C) “Death” is the quotation of the classic Thomas Mann’s book and Visconti’s movie “Death in Venice”; D) “Death” represents the commodification and reification of life through the obsessive fetishization of the “object”; and E) “Death” represents the almost suicidal sacrifice of the Anartist in a challenging potlatch with capitalism.

In this next section Anartist is presenting 3 non-authorized interventions realized in June of 2017 during the Venice Biennale by the singular and temporary constellation of Anartist’s performers Gian Luigi Biagini (Italy), Nathaniel Hendrickson (US), and Huisi He (China) - with the help of the photographer Emanuela Bianconi (Italy).

First Intervention – Death in Venice: Contemporary Chinese Slavery.

During this Disturbanist intervention Gian Luigi Biagini and Nathaniel Hendrickson carried a large cardboard box (with the inscription “MADE IN CHINA” spray painted on the sides) inside the Biennale and opened it in a crowded lawn where the public of the Biennale were resting in a commodified fashion: drinking and tanning like hedonistic tourists. The surreptitious introduction of a big box in the context of the hyper-surveilled Biennale, through the terrace of the Russian pavilion, was already, by itself, a picaresque endeavor. The Wall of the Biennale is the barrier which discriminates between celebrity artists and those that are excluded from the system and the market. This discrimination between “in” and “out” allows the capital to create an artificial and hierarchical regime of representation, of values that refuse the “equality principle underlying every aesthetics of politics and politics of aesthetic” as Ranciere puts it. To perform our intervention inside the Biennale we managed to cross this symbolically charged and hyper-militarized boundary surrounded by police, cameras and dogs. As in a ninja attack on a fortress, we took advantage of the blind spot provided by the shade of some trees. To pass over the wall and get inside the Biennale unnoticed, carrying a big box

with many objects inside, was already a risky adventure and successful experience. However, the event reached its climax when we left the temporary shelter provided by the rear-terrace of the Russian Pavilion. We carried the long box through the pathways of the Biennale until we reached the middle of the Giardini's area. Once opened, the box revealed the presence of Huisi He's naked body, wearing only a pair of work gloves. Huisi was lying in the box as though she were an inanimate. Several people asked if she was real or a doll made of rubber. In the meantime, Gian Luigi and Nathan were realizing a sacred chaosmagic funereal ritual, dressed in the black balaclava adorned with mysterious Chinese ornamentation. Through a poetic action of disturbance, we were trying to denounce the condition of labour in China as well as the predatory relations created between product, producer and consumer in the globalized economy, that manifest at the interstices of Urban Capital. Huisi, lying with cool beauty in a box, reminiscent of a corpse in a coffin, was immersed in an ambiguous shadow of meaning between the product and the producer, between the carnal eros of consumption and the thanatos of the victim of labour and wage slavery. After 10-15 minutes of performance, a squad of military guards stopped the intervention, directing their rifles against the helpless bodies of the 3 protagonists. Detained for more than 3 hours without passports, the 3 of us were questioned over the meaning and authority of our action. We explained that the performance was an expression of concern for the death Chinese workers, its relation to the delocalization of western factories, and the emergence of the precariat in the west. It was the denunciation of serious acts of human and labor rights violations, in the eyes of everyone. The reply to our decree was a ruthless violation of personal rights and free expression by the police in the context of art – a context that flaunts free expression and freedom from moralistic judgments regarding nudity of the human body. Indeed, although we clearly explained the ethical and political reasons for our action, we did not obtain any solidarity from the police or from the executives of the Biennale. Indeed, our intervention was sanctioned with a fine of 3800 euros for “acting against the decor in a public space”. This repressive event shows clearly just how exclusive, arrogant, and commodified the system of art is becoming, incarnated in its apex by the Venice Biennale: now a kitschy machine of business passing for a site of art and culture. Art, born as a means of expression, is now a system of repression functional to capitalism and defended by military arrogance in a State of Police. Once outside the Biennale, we organized a kind of improvised *zaju*

street theater to report the incident to the public, but were pushed away and threatened again by the police. The militarization of urban space has become a normal occurrence in “claustropolitan” (Virilio, 2005) settings where the natural tendency toward intertwined global contagions and conflicts clashes with the attempt to maintain the “simulation” of ultra-capitalist centers of power by way of repression. The militarization of the urban space becomes the inherent logic of late capitalism based on the “state of exception” that usually rules over the “concentration camp” as underlined by Agamben in several occasions. In this way, the paradoxical and preventive logic of cleaning out every urban disturbance affirms the alliance between the interests of capital and the fear of Islamist terrorism – which, on a belligerent ethical path, want to contest Western imperialism. However, the most striking event marking this occasion was the indifferent apathy and censorship of the press and cultural media when informed of the violence we had suffered. It was completely useless to send photos and texts to point out the wrong doings perpetrated by the police, the military and the Biennial executives. Not one of the media outlets we contacted wanted to stand up against such a strong, billionaire-backed institution as the Venice Biennale – likely all the people in the press and cultural sectors might someday be on their payroll. We were treated as poor, insignificant and romantic lunatics. This is indicative of the new exclusive logic of the network Bourdieu called “social capital”. Cultural capital becomes social capital that becomes economic capital (Bourdieu, 1986). Even a famous American critical magazine refused to help us with publication, on grounds of gender and race related allegations. This was revealed in their assumption that, since we had not outwardly spoken about race or gender in our intention, that the two white males of our group were probably just exploiting the Chinese woman for the glory of aesthetic male chauvinist purposes. In this way, these pseudo-intellectuals revealed their ideologically inverted sexism and racism, failing to consider the possibility that a Chinese female artist might be emancipated enough to have self-determination and expressive autonomy in a collaboration. This also demonstrates how liberal, civil rights agendas related to race and gender can be misused as pseudo-intellectual weapons for a new conformist and superficial inverted phallocentrism, a phenomenon denounced by Baudrillard in “Seduction”. This experience has shown me how high the fortress erected by capitalism has become. Only by trying to invade its space can one perceive the force of its mechanisms of exclusion. Whosoever is not properly “in” is a potential “Homo Sacer” at the mercy of a State of Police.



Images 2-8.²

Second Intervention – Lucifeuro

In this case the Anartist played with the commodification of the Biennale and the frame of the City of Venice which has been re-codified as an American theme park via the hyperrealist strategy of global flows of tourism. These interventions focused on the use of a blue plastic tape printed with the sign of the golden Euro in series. The Anartist joked with the skyline of Venice as reified post-card of a hyper-surveilled city-cadaver punctuated by the standardized kitschy obscenity of luxury yachts parked in front of the Biennale. The tape of Euro-sign intends to underline the perfect overlap between urban and financial form. This form can be anorexic – modulated as discipline, enclosure, austerity – or bulimic – forcefully expressed through the cheap consumption of mass tourism pushed in and out by the drug of quantitative easing according the momentary interest of financial capital. The flight of immaterial financial capital lands in global cities giving form to its relations – gentrification, touristification, raising of an emergent creative class and their luxury apartments, segregation of the excluded in the periphery of the city and of the world – only to take off again in the abstraction of Luciferean speculation at the computer speed of calculation (David Harvey, 2012).



Image 9.³

Third Intervention - No Navi. Black 8 Strikes!

The Anartist appropriated an installation of inflatable billiard balls floating on the lagoon to modulate and reverse the decorative installation through a political, symbolic action against the huge cruise boats that pollute Venice. No Navi is a movement of local citizens organized against the arrogance of global tourism invading Venice that reaches its apex with the monster ships of tourist corporations that occupy and pollute the lagoon every day. The black 8 is an important magic number for the Anartist as it represents the sacred chaosmystic emergence generated by the magnetic field of the Earth and its heterogeneous series of attractions and repulsions leading, through an alchemical transmutation of the body, to the opening of the Eye of the Snake or Eight. The Snake is Apep, the king of Chaos. When the Anartist dresses in black, the body enters the Nigredo and passes from an anatomical body set in a striated space to an atomic body that surfs a smooth space charged with virtualities. Encountering the Black Eight installation in front of our hostel was an “a-causal synchronicity” or “correspondent resonance” that constitutes the most inner and enchanting experience for Anartist becoming.



Images 10-11.⁴

All 3 interventions tried to oppose the codified abstract machine that has been implemented in the capitalist urban space. The Anartist, inspired by the critique of the urban alienation and the separation of the art sphere - arguments well enucleated by Debord in the “Society of Spectacle” - tries to create, through symbolic actions, new interspaces of dissensus that can be lived, seen and heard. These interspaces provide new experiences, sensations and mythologies, not only for the protagonists of the interventions, but also for those who are ready to encounter pure difference and be invaded by an uncoded madness. The Anartist inserts a movement of expression and space-invaders that spans from Malevich, to the Situationists, to Punk and contemporary Black Block rioters who have affected and still disrupt through their excessive expression against the homogenization of urban space as a machine for production and reproduction of capital. The Anartist does not believe in abstract ideology and abstract space but rather in uncoded immanent space and the potential it offers for temporary subversions, disruptions and subversive hierophanies. We believe that all mythology generated by Disturbanist interventions can catalyze into a huge desiring attractor, a Black Sun, that grows with its joyful discontent from inside the capitalist medium to revert the dominant becoming of its incorporated flow with an expanding Heteron of subversive singularities. However we are not moralist militant, we do not want to save the world, we want just make it more unknown and intense by multiplying interspaces, perceptual catastrophes and waves of dissensus upon which to surf.

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Images

1. Image 1. *Becoming-Imperceptible*, 20XX. Non-authorized performance in Kiasma Museum of Contemporary Art. Photograph by Natalia Ivanova.
2. Images 2-8. *Death in Venice: Contemporary Chinese Slavery*. Photographs by Emanuela Bianconi.
3. Image 9. *Lucifeuro*. Photograph by Gian Luigi Biagini.
4. Images 10-11. *No Navi. Black 8 Strikes!*. Photographs by Emanuela Bianconi.