Approval

Name: Gabriel Saloman Mindel
Degree: Master of Fine Arts

Examiner Committee:

Chair: Allyson Clay
Associate Professor

Sabine Bitter
Senior Supervisor
Assistant Professor

Judy Radul
Supervisor
Associate Professor

Jeff Derksen
Supervisor
Associate Professor
Department of English

Gareth James
External Examiner
Associate Professor
Art History, Visual Arts and Theory
University of British Columbia

Date Defended/Approved: August 30, 2013
Partial Copyright Licence

The author, whose copyright is declared on the title page of this work, has granted to Simon Fraser University the non-exclusive, royalty-free right to include a digital copy of this thesis, project or extended essay[s] and associated supplemental files (“Work”) (title[s] below) in Summit, the Institutional Research Repository at SFU. SFU may also make copies of the Work for purposes of a scholarly or research nature; for users of the SFU Library; or in response to a request from another library, or educational institution, on SFU’s own behalf or for one of its users. Distribution may be in any form.

The author has further agreed that SFU may keep more than one copy of the Work for purposes of back-up and security; and that SFU may, without changing the content, translate, if technically possible, the Work to any medium or format for the purpose of preserving the Work and facilitating the exercise of SFU’s rights under this licence.

It is understood that copying, publication, or public performance of the Work for commercial purposes shall not be allowed without the author’s written permission.

While granting the above uses to SFU, the author retains copyright ownership and moral rights in the Work, and may deal with the copyright in the Work in any way consistent with the terms of this licence, including the right to change the Work for subsequent purposes, including editing and publishing the Work in whole or in part, and licensing the content to other parties as the author may desire.

The author represents and warrants that he/she has the right to grant the rights contained in this licence and that the Work does not, to the best of the author’s knowledge, infringe upon anyone’s copyright. The author has obtained written copyright permission, where required, for the use of any third-party copyrighted material contained in the Work. The author represents and warrants that the Work is his/her own original work and that he/she has not previously assigned or relinquished the rights conferred in this licence.

Simon Fraser University Library
Burnaby, British Columbia, Canada

revised Fall 2013
Abstract

*Taking Up Positions* attempts to resolve, or propose possible solutions to, a range of questions common to time-based and participatory art practices concerning exhibition making, power, authorship and definitions, as well as their implications within a contemporary politics of protestation and image creation. This work is based on two distinct workshops which were facilitated leading up to this exhibition. These workshops were experiments in the embodiment of theory. *Axis of Agency* involved trained dancers exploring a theory of political agency mapped onto the floor in a Cartesian graph. This graph functioned dually as a visual guide to a theory and as a piece of choreography. *The Contingent Sculpture Workshop* was a series of workshops held over several months which engaged a material practice of student activism through the lens of artistic theory. They considered how protest creates images and what artists can contribute to a theorization of that process.

**Keywords:** contemporary art; dissensus; protest; sculpture; choreography; participation; contingency; space; dance; installation; social practices; political art
Towards total liberation
Acknowledgements

I would like to thank Sabine Bitter for her insight and critical guidance during the development of this work. Her questions and challenges put forward through our many discussions were essential to its realization and success. I am also indebted to Jeff Derksen whose generosity both in and outside of the classroom had a profound influence on my work and my thinking. Additionally I am thankful for the support, teaching and bounty of ideas given by Judy Radul, Rob Kitsos, Laura Marks and Jin-me Yoon.

The work that became the Axis of Agency and the Contingent Sculpture emerged out of a series of workshops, the participants of which were immensely generous in their time, physical efforts and creativity. There would be no work without them. I am also grateful for the technical and emotional support given by many members of my cohort, in particular Juan Manuel Sepulveda, Daisy Karen Thompson and Alize Zorlatuna. Many others, both within Simon Fraser University and outside its walls, gave direct material, intellectual and emotional support during the creation of these works, and I would like to thank in particular Michael Rattray, Am Johal, Gareth James and, more than anyone, "d." for his constant inspiration.

I must also express my eternal gratitude to my parents for their life long support.

Finally I would like to acknowledge Aja Rose Bond for her incredible care during the creation of this work. Without her I might not have made it to the end.
# Table of Contents

Approval .......................................................................................................................................................... ii
Partial Copyright Licence ......................................................................................................................... iii
Abstract ....................................................................................................................................................... iv
Dedication .................................................................................................................................................... v
Acknowledgements ...................................................................................................................................... vi
Table of Contents ........................................................................................................................................ vii
List of Images ................................................................................................................................................ viii

**Chapter 1. Artist’s Statement:**  
*Taking Up Positions:*  
*Embodied Theories and Time-base Participatory Practices* .................. 1

**Chapter 2. Images and Documentation:**  
*Taking Up Positions* ............................................................................................................................ 5

References .................................................................................................................................................... 16

**Appendix A.**  
*On Hiatus: The Imminent Impossibility of the Art Strike* .................. 18  
The Art Strike in Context .................................................................................................................................. 18  
Orientation and Disorientation .................................................................................................................. 20  
The New York Art Strike ............................................................................................................................. 22  
Art Strike's Reprise ..................................................................................................................................... 25  
The Readymade Art Strike .......................................................................................................................... 28  
Art Strike as Human Strike .......................................................................................................................... 31

**Appendix B.**  
Publication: *Contingent Sculpture Workshop / Axis of Agency* 36
List of Images

Image 2.1. The Contingent Sculpture Workshop (Barricade #2) 2013 ......................... 5
Image 2.2. The Contingent Sculpture Workshop (SFUnovis #1) 2013 ......................... 6
Image 2.3. Taking Up Positions (Contingent Sculpture) 2013
(Installation view 1) .............................................................................................. 7
Image 2.4. Taking Up Positions (Contingent Sculpture) 2013
(Installation view 2) .............................................................................................. 7
Image 2.5. Taking Up Positions (Contingent Sculpture) 2013
(Installation view 3) .............................................................................................. 8
Image 2.6. Taking Up Positions (Contingent Sculpture) 2013
(Installation view 4) .............................................................................................. 8
Image 2.7. Taking Up Positions (Contingent Sculpture) 2013
(Installation view 5) .............................................................................................. 9
Image 2.8. Taking Up Positions (Contingent Sculpture) 2013
(Installation view 6) .............................................................................................. 9
Image 2.9. Taking Up Positions (Contingent Sculpture) 2013
(Installation view 7) .............................................................................................. 10
Image 2.10. The Axis of Agency Workshop 2013 .................................................... 11
Image 2.11. Taking Up Positions (Axis of Agency) 2013 (Installation view 1) .......... 12
Image 2.12. Taking Up Positions (Axis of Agency) 2013 (Installation view 2) .......... 12
Image 2.15. Taking Up Positions (Axis of Agency) 2013 (Installation view 6) .......... 14
Image 2.16. Taking Up Positions (Axis of Agency) 2013 (Installation view 7) .......... 14
Image 2.17. Taking Up Positions
(Contingent Sculpture / Axis of Agency Publication) 2013
(Installation view) ............................................................................................ 15
Chapter 1. Artist’s Statement:

Taking Up Positions:
Embodied Theories and
Time-base Participatory Practices

Upon my arrival at Simon Fraser University’s School for the Contemporary Arts, I had set as a goal that I would use my period of study to address a range of questions common to time-based and participatory practices. These concerns, which include questions of exhibition practice, power, authorship, and definition, are not only my concerns but are actively being discussed within the field of contemporary art. With my contribution to Disorientations, a group exhibition of work by MFA students, I am attempting to resolve these questions, or at the very least propose possible solutions. My work is based on two distinct workshops that I’ve developed and facilitated leading up to this exhibition. These workshops are experiments in the embodiment of theory. The Axis of Agency Workshop involved trained dancers exploring a theory of political agency mapped onto the floor in a Cartesian graph. This graph functioned dually as a visual representation of a theory and as a piece of choreography. The Contingent Sculpture Workshop entailed a series of workshops held over several months that engaged a material practice of student activism through the lens of artistic theory. These workshops considered how protest creates images and what artists can contribute to a theorization of that process. In bringing representations of these workshops into the gallery I have attempted to produce an artwork that is more complicated and productive than a simple documentation of an event that has already occurred, and an audience who’s relationship to the work is primary, not secondary.

1 This conversation was initiated on a global scale with Claire Bishop’s critical response to Nicolas Bourriaud’s publication of Relational Aesthetics, and has been propelled forward by many artists and critics including Hal Foster, Grant Kester, Markus Miessen, Ted Purves, and Nato Thompson among others.
Within the gallery the audience encounters two spaces, each devoted to a different workshop and each created by different mediums of documentation, tactics of communication and visualization. *Axis of Agency* features an aestheticized reproduction of the map that I developed to explicate my theory of agency. This map is laid out on the floor in various colored tape in a style that alludes to the design aesthetic employed by artists such as Aleksandr Rodchenko and other members of the Russian Avant-garde in the period immediately prior to and during Russia’s revolution. As the audience enters into this spatial mapping of the theory, they encounter two monitors, one with text and the other featuring video documentation of the workshop. The workshop was offered to a group of five professionally trained contemporary dancers who interpreted the map based on the parameters of their implied meaning. During the workshop we would oscillate between discussion and improvised movement centered on the meaning of the four poles (*Dissensus, Consensus, Participation, Non-Participation*) and the four quadrants that they created (*Commune, Exodus, Strike, Agonism*). The result is on the one hand a work of dance based on a piece of choreography, and on the other a verbal and physical exploration of the complex relationship of individual agency in relationship to others within a structure. Excerpts from these conversations appear alongside original writing relating to the terms used within the map on the accompanying screen.

The *Contingent Sculpture Workshop* was premised on the idea that student activists could use the lens of art theory to critically engage tactics of student protest and to develop new strategies for their own actions. I made these proposals by developing a theory of "Contingent Sculpture" which looked at contingency as a condition of contemporary art on the one hand, and engaged the material artifacts of protest as sculptural products in relationship with art history on the other. Each workshop focused on a specific practice - building barricades, dropping banners, occupying buildings - and then explored its connection with visual art, critiqued its effectiveness, and rehearsed the

---

2 I have taken some liberties with my use of these terms, defining them in relation to one another as polarities in the first instance and as a merging of concepts in the second. Many of these terms – Dissensus and Agonism in particular – are part of a larger discourse of *post-politics* of which Chantel Mouffe and Jacque Ranciere are my primary points of reference. Other ideas are borrowed from thinkers such as Georgio Agamben, Claire Bishop, and Claire Fontaine. Equally as influential is the use of this language in the discourse of North American leftist politics, both in the contemporary moment and dating back to Saul Alinsky, Tom Hayden and the New Left of the 1960s.
deployment of these tactics. These workshops were primarily documented through photography, and are joined by notes, readings, ephemera and research developed in the course of the workshops. They are displayed in a linear "timeline", and supported by a precarious apparatus that is simultaneously a framing device and a sculpture in its own right.

As with Axis of Agency, the installation of The Contingent Sculpture Workshop is intended to configure a space for lengthy engagement with the details and specifics of the work while simultaneously acting as a visual reference to the theories, research and subject matter of the work. I have looked to artists such as Sharon Hayes, Walid Raad, Michael Rakowitz and Oliver Ressler for contemporary examples of conceptualization and display that can integrate the didactic, ephemeral and aesthetic creations of a work rooted in social politics. My installations are also indebted to the exhibition practice of Group Material who’s engagement with the social realm, the practice of politics and aesthetic eclecticism seems to be as much a model for my own work as the artists who I mention above. At the same time as this exhibition hopes to contribute to a visual practice, it is also attempting to engage contemporary time-based practices and in this way the work of Jeremy Deller, Althea Thauberger and choreographer Jerome Bel have all been influences on the works at hand.

These works attempt to touch on a number of distinct but connected concerns relating to art's relationship to politics, my own research into art history, and the problems which have consistently plagued time-based and participatory art. Art's relationship to politics is no less resolved than it was a century past yet the role of artists as a social force, and political protest as a creative one, has only intensified. This has manifested directly and indirectly in the reorientation of protest from reform or revolution to the production of affect and the creation of images that further distribute this affect. In this way, protest has become closer in form and theory to the politics advocated by the early avant-garde. In particular I am interested in investigating the potential relevance of the early Russian avant-garde whose art emerged alongside the realization of an actual political and social revolution, which were anarchic and utopian in their nature, and in both cases were suppressed and destroyed by the Soviet state before being able to realize their potentials. In invoking directly and indirectly artists such as Kazimir Malevich, Valdimir Tatlin and Aleksandr Rodchenko I am asking what potentialities yet
remain unrealized in the aesthetic, social and theoretical practices that they exemplify. This seems prescient at a time when socially engaged art-forms which are often participatory, discursive, and pedagogical are continuously divided between those who seek to perform a type of social repair based in consensus, generosity and inclusion and those who view antagonism, provocation and ethical ambiguity as a means for instigating (agonisitic) democracy. It's my hope to produce artworks that enfold all of these dynamics, while clarifying questions of authorship, authority and equity that similarly plague these debates.

This work is ambitious because it attempts to participate in numerous conversations simultaneously. It speaks to art history, to contemporary politics, to critical theory, to photography, dance and sculpture, to the expanding field of socially engaged and participatory practices, and to the proposition that the Workshop itself can be an artistic form. If my work is successful it will have engaged its audience regardless of which frame they have entered through, and will remain legible in-spite of its multivalent nature. It is my intention that the participants in my workshops be understood to be both co-authors of the work and the work's primary audience. However, it is equally my intention that these workshops serve as a basis for the creation of new work which may produce another primary audience who may experience new ideas and affects as they engage this work as its own experience, and not merely the documentation of another. That these workshops are experiments based on open ended questions, which hope to test theories by enacting them with bodies, they should not be seen as incomplete or unfinished, but rather as statements of intent.
Chapter 2.

Images and Documentation: 
*Taking Up Positions*[^3]

Image 2.1. The Contingent Sculpture Workshop (Barricade #2) 2013

[^3]: All images © Gabriel Saloman 2013.
Image 2.2. The Contingent Sculpture Workshop (SFUnovis #1) 2013
Image 2.3. *Taking Up Positions* (Contingent Sculpture) 2013 (Installation view 1)

Image 2.4. *Taking Up Positions* (Contingent Sculpture) 2013 (Installation view 2)
Image 2.5.  *Taking Up Positions* (Contingent Sculpture) 2013
(Installation view 3)

Image 2.6.  *Taking Up Positions* (Contingent Sculpture) 2013
(Installation view 4)
Image 2.7. *Taking Up Positions* (Contingent Sculpture) 2013  
(Installation view 5)

Image 2.8. *Taking Up Positions* (Contingent Sculpture) 2013  
(Installation view 6)
Image 2.9.  *Taking Up Positions* (Contingent Sculpture) 2013  
(Installation view 7)
Image 2.10. The Axis of Agency Workshop 2013
Image 2.11.  *Taking Up Positions (Axis of Agency) 2013*  
(Installation view 1)

Image 2.12.  *Taking Up Positions (Axis of Agency) 2013*  
(Installation view 2)

Image 2.15. *Taking Up Positions (Axis of Agency)* 2013
(Installation view 6)

(Installation view 7)
Image 2.17.  *Taking Up Positions* (Contingent Sculpture / Axis of Agency Publication) 2013 (Installation view)
References


Molesworth, Helen. "Tune in, Turn on, Drop out: The Rejection of Lee Lozano," in Art Journal vol. 61, No. 4 (Winter, 2002), 64-71


Appendix A.

On Hiatus:  
The Imminent Impossibility of the Art Strike

The Art Strike in Context

The artistic "avant-garde" has always been associated with a radical attempt to transform society politically through formal and social interventions into art and its institutions. These interventions have at times modeled themselves after political formations from other spheres in an attempt to reproduce similar structural reforms and to forge alliances between artists and other groups of radicalized subjects. A part of the larger project of eradicating the boundaries of art and life, these social practices have often found themselves wrapped up in the contradictions of the material practice of making art, engaging in what Peter Burger calls the "self-criticism" of art as an institution. There are few more literal examples of this than the repeated conjuring of the "Art Strike" in which the artist withholds their labor as a means of critiquing, pressuring, reforming or even destroying the dominant apparatus' of the mainstream art-world.

The Art Strike is both an open ended potential and a specific artistic and social gesture which has appeared numerous times since its most famous 1970 iteration as the New York Art Strike Against Racism, War and Repression. There are concrete examples of Art Strikes which follow and predate this event, all of which have the general character of a strike, but only a small number have explicitly self-identified as a such. To clarify, I'll define a "strike" here and elsewhere as a suspension of normative behavior, in particular

---


5 Peter Burger, Theory of the Avant-garde (Minneapolis: University of Minnesota Press, 1984). This tension is explored in great detail in Gavin Grindon, "Surrealism, Dada, and the Refusal of Work: Autonomy, Activism, and Social Participation in the Radical Avant-Garde," Oxford Art Journal 34.1 (2011): 79-96. In particular he attempts to move beyond the limited criteria of judgement for the "failure" of the avant-garde as applied by Burger and others by looking at its refusal of "work" and social organization.
any form of labor, as a means towards some political end. Though the "strike" is almost always tied to work/non-work, it is far more expansive a possibility when considered in terms of what anarchist-syndicalist Siegfried Nacht referred to as the "Social General Strike." Describing it in its "profoundest conception," Nacht viewed the Social General Strike as connoting "... a world social revolution; an entire new reorganization; a demolition of the entire old system..." which had the potential to spread to the "indolent masses who were dissatisfied and complained of their fate, but didn't have the courage to revolt" by means of an "energetic and enthusiastic minority" - i.e. an avant-garde.

Believing as Nacht did that "the example of the strike is, in fact, suggestive and contagious," numerous artists have attempted to test this theory within the field of their own labor. The specific nature or site of that labor, in other words its material structure or even the definition of "Art" itself, remains amorphous. It is consistent across Art Strikes that the act is performed in opposition to forces which variously oppress the individual artist, their community or else attempts to conform art and artists to a process that favors (or even enables) institutions and the capitalist economic system. Yet the Art Strike is a wholly heterogeneous concept which in parallel with popular politics has steadily evolved to an ever more ambiguous and negative form.

I am interested in the question of how artists have historically attempted to reshape art and society through political intervention in the Art-world by means of the Art Strike? In this paper I will look at various Art Strikes as a means of constructing a provisional history and developing an understanding of both what the Art Strike is and what it yet may be. I will begin by addressing the contemporary shift in popular politics from what I call "Oriented" to "Disoriented" positions in order to provide a basis for understanding the distinctions between strikes. From this context I will look at a succession of self-articulated Art Strikes, providing history and some critical assessment of how each is enacted in relation to previous strategies. I will also consider contemporaneous and more current activities by artists which I believe also constitute a

---

6 This is my own definition though it is only inconsistent with common definitions in as much as it is left open to concepts of strike which do not privilege traditional conceptions of labor such as the "human strike" as articulated by Claire Fontaine (see note 51 below).

form of Art Strike but whose actions may not categorically identify with the concept. In conclusion I hope to offer not only substantial theoretical understanding of what the Art Strike in fact is, but propose what latent possibilities yet remain for this tactic to produce its desired effects.

Orientation and Disorientation

To understand the logic (or illogic) of the Art Strike we need to use a political language that allows for the multitude of problematics and contradictions which immediately mark it as "impossible." We can begin by acknowledging the vagueness and inaccuracy of any assumption that Art is automatically aligned with leftist politics, not to mention its wide distribution of class alliance and its ambiguity in terms of how it functions as labour. When artists organize themselves in a public form of politics (to be distinguished from the behind-closed-doors form of politics by which the Art System perpetuates itself) we can see that it tends to use as models organized labour and student activism, or else builds upon its existing participation in social-justice movements as the "artistic wing." Artists generally appropriate the structure of existing political formations, based either on the firsthand knowledge of individual experience within other circles or else based on a superficial understanding of how these formations represent themselves.8

Public protest itself has operated in two distinct modes throughout the last decade: an Oriented politics which is formally constructed in traditional left/right means of manifestation such as marching, picketing, rallies with speakers, etc., and a Disorientated politics which is decentralized, dispersed and essentially anarchic and

---

This Disoriented mode can range from the highly articulated, such as the rebellion in Greece during the winter of 2008 where there was an established and conveyable political worldview informing the actions, to the inarticulated, such as the case of the London Riots in 2011 whose root causes were similar to the former but whose actions exceeded their own self-understanding. More recent movements such as Occupy and the Indignados of 15M represent a merging of the Oriented and Disoriented mode of protest, presenting a host of interesting tensions and possibilities. The notion of orientation being addressed by this distinction is simultaneously directional (as in the political horizon or specificity of its targets) and related to the subjectivity of its participants (both negating and self-actualizing).

The same ongoing global economic crisis which has provoked so much recent protest has compelled cultural workers to respond by means which relate to their particular fields. European discourse has mostly focused on ideas developed by the Italian "Operaismo" ("Workerism") movements of the 60's and 70's and theorists such as...

---

9 I am not only interested in addressing contemporary politics in a way that circumvents established binaries of Left and Right, but as well I am trying to reconcile the emergence of tendencies which are often infused with both communism and anarchism in character but refuse these affiliations and are not determinedly Leftist as might be assumed. Nor are they centrist though they have a popular character that supports a broad intersection of political identities to be activated within them.


11 Both the riots in London and those in Greece were sparked by the police murder of a local youth and fueled by the daily violence of poverty, police repression and the deadening social space of capitalist society. Reading the Riots: available from http://www.guardian.co.uk/uk/series/reading-the-riots; accessed 11-22-2012.

12 It is important to note that I am appropriating very intentionally from Sara Ahmeds' use of "disorientation" when discussing Queer identity and the act of queering itself in Sara Ahmed, Queer Phenomenology: Orientations, Objects, Others (Durham: Duke University Press, 2006). In particular I am fascinated with where Ahmed's description of the process of queering becomes complicated with political contradictions: "It is not that disorientation is always radical. Bodies that experience disorientation can be defensive... so, too, the politics that proceed from disorientation can be conservative, depending on the 'aims' of their gestures, depending on how they seek to (re)ground themselves." (158) This complication of politics, along with the use of "ground" as a literal analogy for subjectivity begins to overlap with similar conceptions of "unsettling" in relation to Decolonization. Another influence on this thinking is A.K. Thompson's use of the theories of Frantz Fanon, Judith Butler and others to consider riots, the "black bloc" tactic and their role in the formation of "post-representational political subjectivities"; see A.K. Thompson, Black Bloc, White Riot: Anti-Globalization and the Genealogy of Dissent (Edinburg/Oakland: AK Press, 2011).
Antonio Negri, Mario Tronti and many others. Concepts such as "post-fordism" as a description of creative, intellectual and affective labor, and "precarity" as a state of existence without predictability or security, affecting our material or psychological well-being, have become common language as a means of articulating the conditions of contemporary artists. Meanwhile, in North America there has been a rekindled fascination with the identity of "Labor" and a move to define cultural production as "work", in particular since 2008 with the arrival of that year's economic crisis. This has led to a both tactical and purely nostalgic trend toward over-identification with the "Worker" or "Artworker". In line with this, artists have increasingly developed activist formations primarily of an Oriented character. More or less concurrent groups such as W.A.G.E. (est. 2008), Liberate Tate (est. 2010), The Precarious Workers Brigade (est. 2010), Occupy Museums (est. 2011) and dozens of others organize their resistance towards a combination of explicit demands and generalized reforms. They often are modeled after, or inspired by, earlier organizations such as The Guerilla Girls (est. 1985), Political Art Documentation and Distribution (PAD/D, 1980-1988), Group Material (1979-1996), and the Art Worker's Coalition (1969-1971), all of whom similarly operated in an Oriented vein. Within this context the Art Strike re-emerges as a tactic, a point of reference and an as yet unrealized potential. However, as we'll see, the Art Strike resists Orientation, appearing instead as a Disoriented refusal of the power of the market and the state, its generality, even totality, being incompatible with the linear activities of contemporary activist art.

The New York Art Strike

By the late 60's, the US was mired in its war against Vietnam while simultaneously experiencing enormous social upheaval within its own territory. Demonstrations against the war had become massive and generalized, civil rights

---

13 There are numerous arts related publications which offer telling examples, including Arts In Society: Being and Artist in Post-Fordist Times, Pascal Gielen and Paul De Bruyne, eds. (Rotterdam: NAI Publishers, 2009); No Order: Art in a Post-Fordist Society no.1, Marco Scotini, ed. (Berlin: Archive Books, 2010); Are You Working Too Much?: Post-fordism, Precarity, and The Labor of Art, Julieta Aranda, Brian Kuan Wood, and Anton Vidokle, eds. (Berlin: e-flux, 2011)

struggles had become more militant and labor unions and workers everywhere were striking with increased regularity. Artists themselves had become more organized in their efforts to protest the war in Vietnam and to address systemic racism, police violence and gender inequality. In 1968, led by prominent artists and critics, the Art Workers Coalition (AWC) was formed in response to kinetic-sculptor Vassilakis Takis' theft of his own artwork from New York's Museum of Modern Art. The group issued demands regarding museum reform and artists rights, culminating in a public meeting of hundreds of cultural producers in April of 1969. Collectively they understood the degree to which their artwork served multiple economies - political and social - and sought to use this as leverage against institutional power.

On May 15th, 1970, Robert Morris, then already a well-known sculptor and conceptualist, closed his one-man show at the Whitney Museum stating:

This act of closing ...a cultural institution is intended to underscore the need I and others feel to shift priorities at this time from art making and viewing to unified action within the art community against the intensifying conditions of repression, war and racism in this country.

Unlike previous actions taken up by the AWC and their antecedents who's Oriented logic pushed specific demands upon arts institutions, this act was of a more general

---


16 They shared members with other groups including the Black Emergency Cultural Coalition (which preceded the AWC; 1968), the Guerilla Arts Action Group (1969-1976), the Emergency Cultural Government (organized against participation in the U.S. pavilion at the Venice Biennale; 1970) and Women Artists in Revolution (1969-1971). These groups themselves were prefigured or else emerged alongside more anarchic artist/activist projects including Black Mask (1966-1968), Up Against the Wall Motherfucker! (1968-1971) and the Yippies (est. 1967), all of whom had been influenced by the anarchist theater of San Francisco's Diggers (1966-68), not to mention the general cultural and political influence of the New Left and the social and political organization of feminists, gays and people of color.

17 Bryant-Wilson, 113.
character.\textsuperscript{18} Morris viewed his initial strike as being against the art system itself and, echoing a similar withdrawal from \textit{Using Walls}, a group show at the Jewish Museum earlier that year,\textsuperscript{19} his gesture concluded that the power of the art institution, including the members of government, finance and the art world who inhabited all of these spaces, was interchangeable with the violence of Vietnam as a deserving subject of attack. Though begun with explicit demands (the early closing of his show; the opening of the building as a meeting hall), Morris opened up the possibilities of an unlimited refusal of power and violence, a Disoriented position articulated by the raising political consciousness of the time which saw a whole system at work.

Morris' shuddering of his exhibition immediately inspired a city wide day of action undertaken by the AWC: "The New York Art Strike against Racism, War and Repression." On May 22nd, nearly every cultural institution in the city was shut down for one day, with Frank Stella closing his show at the MoMA and hundreds of artists picketing and rallying in front of the obstinate Metropolitan Museum of Art. It is important to note that, taking a cue from Morris, participants generally positioned the site of labor at the point of exhibition. As art historian Julia Bryant-Wilson points out, "those taking part in the strike went under the assumption that aesthetic practices were \textit{productive} and that their stoppage would interrupt the functions of economic or social life in some crucial way."\textsuperscript{20} Their strike did not confront the act of art making, but rather its intercourse with the institution itself. Within the inner discourse of the AWC this was contested. Some made forceful arguments for abandoning the making of any artwork that was not in the service of the revolution, while others called for a shift towards art which could appeal to and radicalize the proletarian masses, a proposal that was roundly rejected as a return to some form of Social Realism.

\textsuperscript{18} Such as the New Deal era's artists' unions who initiated a succession of militant sit-ins between 1936 and 1937 in an attempt to salvage the barely adequate economic support provided by the US government's Works Progress Administration and the Federal Artist Project which was to be gutted following Roosevelt's re-election. See Richard D. McKinzie. \textit{The New Deal For Artists} (Princeton: Princeton University Press, 1973), 93-102

\textsuperscript{19} Morris was accompanied by his fellow exhibitors in \textit{Using Walls}: Richard Artschwager, Mel Bochner, Daniel Buren, Craig Kauffman, Sol LeWitt and Lawrence Weiner. Bryant-Wilson, 246n101

\textsuperscript{20} Ibid, 117
Perhaps the most radical form of refusal that coincided with the formation and agitation of the AWC was *General Strike Piece* by Lee Lozano. Already emerging as a figure of the NY art world thanks to her "polymorphously perverse" and oddly surreal figurative painting, Lozano was also an early conceptualist who kept a diary of "word pieces" that acted as instructional devices exclusively for her own behavior and actions.\(^{21}\) In a statement read during the AWC's meeting in April, Lozano declared herself in excess of the limits of the "artworker" identity, identifying herself as an "artdreamer" who would "participate only in a total revolution simultaneously personal and public."\(^{22}\) As Helen Molesworth points out, her "word pieces" inverted the artist's role of attending their gaze upon the art object and instead "train(ed) her attention on the public and private functions of herself as an artist."\(^{23}\) Beginning with *Dialogue Piece*, she laid a foundation for an exodus from the problem of the art as a commodity, not purely by art's "dematerialization" but by the flight of the artist itself. With 1969's *General Strike Piece*, Lozano began systematically exiting the art world, refusing to attend ""uptown' functions" be they openings or parties at museums and galleries, screenings, concerts or any other "gatherings related to the art world"," while simultaneously initiating a "boycott of women" which resulted in her leaving New York for a life of relative isolation in Dallas where she continued to refuse any interaction with either the art world or any woman in public life. Molesworth, who describes this double refusal as "consummately idealistic" and "utterly pathological" (respectively) recognizes both things being refused, capitalism and patriarchy, as "incredibly powerful parameters of identity... systems with rules and logics that are public with personal effects."\(^{24}\)

**Art Strike's Reprise**

Elements of Lozano's remarkable refusal arise again in 1974 when German émigré Gustav Metzger published a manifesto titled *Years Without Art 1977-1980* in the Institute of Contemporary Art's exhibition catalog for *Art into Society - Society into Art.*

\(^{21}\) Helen Molesworth, "Tune in, Turn on, Drop out: The Rejection of Lee Lozano," in *Art Journal* vol. 61, No. 4 (Winter, 2002), 64-71


\(^{23}\) Molesworth, 70.

\(^{24}\) Ibid.
Metzger, sensing his own ascent within the art world, extends an invitation to his peers to withdraw in protest of art's increased commercialization and to bring about the destruction of an art system "smothered" by capitalism. In *Years Without Art*, Metzger critiques the practices of artists engaged in political struggle, regarding their activity as "reformist, rather than revolutionary," focused on "the use of their art for direct social change, and actions to change the structures of the art world," and counters with an argument that the "deep surgery of the years without art will give art a new chance." Like Morris before him, Metzger views the art system's apparatus of exhibition, of publicity and of funding as totally interdependent, concluding "damage one part, and the effect is world-wide." In other words, to destroy capitalism one need only begin with art.25

Metzger had already established himself as an iconoclast in the avant-garde tradition when as early as the 50's he had begun championing "Auto-Destructive Art" as a rejection of the art commodity, an acknowledgement of the self-destructive nature of society and the environmental impact of overproduction in the post-war period. It is useful to see his call for *Years Without Art* as an extension of his auto-destructive practice which aspired to be "an attack on capitalist values"26 and which paradoxically resolves itself by "re-enacting the obsession with destruction, the pummeling to which individuals and masses are subjected."27 In refusing to make art, the artist would enact a process which could destroy the art world through a self-imposed, potentially brutal asceticism. Yet it was also his hope that artists who heeded the call would engage in an active understanding of the political realities in and outside of the art world.

In a sense Metzger was inviting a situation (not wholly unrealized) where the artist would engage theory and research in an expanded field before returning to the manipulation of materials into art objects. In *Years Without Art* he seems sympathetic to the difficulties of refusing art as a productive act, but imagines a subjective transformation similar to what Molesworth says of Lozano's refusal to speak to women. Both can be framed as choices which "render life a constant struggle" in order for the

26 Gustav Metzger, "Auto-Destructive Art, Machine Art, Auto-Creative Art", in Ibid., 228.
27 Gustav Metzger, "Manifesto Auto-Destructive Art", in Ibid., 227.
artist to become more "attuned to the problematics, limitations, and systemized nature of patriarchy (and capitalism)... to disallow the status quo to be perceived as natural, to heighten our awareness, to focus our attention on the problems of patriarchy (and capitalism).”

Metzger, however, was the only artist to heed his own call. He stopped producing art for the three years of his strike and then entered into self-exile from his home in England, only returning to a visual art practice much later.

In 1979, already two years into Metzger’s solitary refusal, the Yugoslavian based artist Goran Đorđević made a call for further discussions on the possibility of an International Strike of Artists, sending letters of invitation to artists, curators and critics, asking if they would “take part in an international strike of artists... as a protest against art system’s unbroken repression of the artist and the alienation from the results of his practice.” He argued the importance of “(demonstrating) a possibility of coordinating activity independent from art institutions” implying a dual and equal significance of refusal and autonomous organization. In response he received over 40 letters, including replies from former Art Workers Coalition members Carl Andre, Lucy Lippard and Hans Haacke, all of whom respectfully declined. Đorđević himself did not enter into a total withdrawal from the art world at the register of Metzger or Lozano, but instead immediately began what would become his primary project of attacking the concepts of authorship and originality. His work, which includes faithful reproductions of high modernist paintings by Mondrian and Malevich, as well as entire exhibitions in miniature, aims to destroy not merely the material foundations of the art system but the ontological and epistemological conditions which make it possible. His work argues that the "fake" acts as an infection which undermines the ability for originals to claim legitimacy. Đorđević makes a claim not for the passive death of the author but outright murder, believing that the means by which art has been

---

28 Molesworth, 71.
29 These former participants in the NY Art Strike generally responded by arguing that they had more effect working within the art system and that they would be punishing no one but themselves by refusing to make work. Carl Andre’s response is exemplary: "From whom would artists be withholding their art if they did go on strike? Alas, no one but themselves." (as quoted in Bryant-Wilson, 217). A collection of responses were reprinted in James Mannox, ed., The Art Strike Papers (Edinburgh: AK Press, 1991) and are available online from The Stewart Home Society: http://stewarthomesociety.org/features/artstrik26.htm; accessed, 11-25-2012.
constituted and the art system reproduces itself is utterly tied to the fantasy of originality and the myth of the unique and auratic art object.  

The Readymade Art Strike

Đorđević echoes similar acts of subversion through plagiarism and montage which were performed by the classic artistic avant-garde, who exposed an art system that artificially produced capital from objects which were devoid of any proper use value. This was resolutely established by Marcel Duchamp with the introduction of his readymades - the display, controversy and acceptance of *Fountain* revealing the blatant arbitrariness of all the same categories that Đorđević still contests. Perhaps not coincidentally, Duchamp himself enacted a form of strike, convincing the world that he had given up art for the last 25 years of his life, preferring to play chess. If his strike was a total withdrawal of labor, he did not claim any sort of explicit critique, nor was his gesture seen as a refusal of his increasing stature as an artist. Though it is often discussed with fascination, his abandonment of the art world was a myth. He had continued to develop a major work during his supposed retirement - *Etant Données* - and made arrangements for its installation to occur after his death.

Duchamp was a part of an avant-garde milieu that made claims for the end of a separation between art and life and made battle with the bourgeois culture that in its time held total institutional sway over the fine arts. It did so because it imagined itself to be creating the conditions for a social rupture through its own ruptures within art. In this

---

30 There is little scholarship on Đorđević in English, but he has been written about in the context of NSK and the retro-avant-garde by Marina Gržinić. See Marina Gržinić, "Neue Slowenische Kunst" in *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia 1918-1991*, ed. Dubravka Djurić, Miško Šuvaković (Cambridge, MA: MIT Press, 2003), 246-269 passim. Đorđević is also known for staging lectures authored and performed by "Walter Benjamin." A recent lecture by Walter Benjamin at the Institutions by Artists conference held in Vancouver in 2012 provides an elaboration of his historical view of the creation of the identity of the "artist" and various attempts to undermine it through forgery. See Institutions by Artists, *Session Two - Institutional Time: Facts and Fictions*: available at [http://arcpost.ca/conference/session-two](http://arcpost.ca/conference/session-two); forthcoming.

31 When asked why he "retired" from the world of art, Duchamp replies "I never had any why... there was no vow, no intention..."; see unattributed interview: available at [http://www.youtube.com/watch?v=uzHXxs7dQlw](http://www.youtube.com/watch?v=uzHXxs7dQlw); accessed, 11-22-2012.

way, they attempted to perform a sympathetic magic, as if by breaking with convention within the frame of painting, sculpture, dance, theater, music or cinema, they would be setting off a chain of events that would reshape the whole world. Renato Poggioli identifies within this political mysticism a tendency in the avant-garde towards self-sacrifice for the future - an agonistic futurism where the artists of the avant-garde act as "precursors" to the inevitable artistic horizon that they can foresee but not attend. This "self-immolation for the future artist" as he puts it, forms a dialectical bond to the deeply antagonistic nihilism of their attack on society and its sensibilities. The very notion of a strike against art would be impossible without this frame of belief.

This tendency which we are tracing emerges in more or less explicit terms throughout the last hundred years, not simply prior to the second world war but well past and into anti-art practices of the present day. Exemplary of the post-war avant-garde is the Situationist International (SI) who in principle advocated that art should be surpassed in order to be realized in life. Primarily concerned with literature, they none-the-less viewed Dada and Surrealism as their parentage and were clearly concerned enough with art to totally disavow it as a practice and "break" with those members of their group who continued to practice it. "The paradox of this position" surmises art historian Claire Bishop, "is that the SI rejected art but continually invoked it as the benchmark of non-alienated life." Instead they called for the construction of "Situations," actions which were immediate, instantaneous ruptures, self-determined and impossible to commodify. This desire for what Henri Lefebvre called "the vital productivity of everydayness" is combined by the SI with a brutal asceticism - the refusal to make work until such time as the world is transformed - which continues to be the irreducible feature of the Art Strike in nearly all its forms.

The principals of détournement as a radical appropriation and the theoretical assault on art would be transferred from the SI to another generation of neo-avant-

Poggioli, 60-74.


Ibid., 102.

Ibid., 86.

Cited in Ibid., 86. See also Ibid., 306n39.
gardists who would claim The Art Strike as a type of readymade. The Art Strike 1990-1993 was initiated in 1985 by Praxis, a group primarily composed of one individual, British artist, writer and provocateur Stewart Home.\textsuperscript{38} Home had been involved in Fluxus, Mail Art and Neoist networks where he championed various avant-garde practices primarily borrowed from Dada and the Situationists. He advocated for plagiarism (for essentially the same reasons that Đorđević championed the copy)\textsuperscript{39} and was a proponent of the open name which invited participants to publish, perform and create under a shared moniker (such as Monty Cantsin, Karen Elliot, Luther Blisset and the magazine SMILE).\textsuperscript{40} Home's views of the Art Strike were self-reflexively insincere, presuming not that a general strike would occur but that the organizing around the Art Strike might "create at least as many problems as it resolved."\textsuperscript{41}

The importance of the Art Strike lies not in its feasibility but the possibilities it opens up for intensifying the class war. The Art Strike addresses a series of issues; most importantly among these is the fact that the socially imposed hierarchy of the arts can be actively and aggressively challenged.\textsuperscript{42}

Home did in fact go on strike between 1990 and 1993, and in spite of the impressively large numbers of participants in the movement leading up to the event, only a very few artists seem to have committed to this withdrawal.\textsuperscript{43} Ironically, the years preceding the Art Strike were massively productive as dozens of artists networked through correspondence and other collective activities producing periodicals, recordings,

\begin{footnotesize}
\footnotesize
\begin{enumerate}
\item Ibid., 49-51.
\item Ibid., 6, 11 and 52. The radically transformative potential of escaping from the limitations of authorship and visibility are interestingly articulated by Stephen Wright in his text,\textit{Users and Usership of Art...}”Envisaging an art without artwork, without authorship and without spectatorship has an immediate consequence: art ceases to be visible as such. For practices whose self-understanding stems from the visual arts tradition – not to mention for the normative institutions governing it – the problem cannot just be overlooked: if it is not visible, art eludes all control, prescription and regulation...” Stephen Wright, \textit{Users and Usership of Art: Challenging Expert Culture} (transform, 2007): available at http://transform.eipcp.net/correspondence/1180961069#redir#redir; last accessed, 11-25-2012.
\item Home, 26.
\item Ibid.
\item According to James Mannox, Home was joined only by Tony Lowes and John Brendt. See Mannox, \textit{The Art Strike Papers}.
\end{enumerate}
\end{footnotesize}
propaganda and various convergences as part of the campaign. Having established this work as a de-authored readymade, the Art Strike has reappeared in exhibitions and publications and continues to be a major reference point for contemporary avant-gardist activity.44

As just one example, artists in Alytus, Lithuania held the Art Strike Biennial in 2009 as direct response to Vilnius being named the European Union City of Culture for that year. The effects of events such as the City of Culture and international biennials such as Manifesta, especially in smaller and less economically developed cities, is similar to other neo-liberal mega-events such as the Olympics.45 Radical transformations of the urban space occur in highly undemocratic ways, accompanied by a shifting of public wealth into private hands, often excluding the very artists who make up the local artistic community. As an act of resistance, the Art Strike Biennial proposed to exhibit no artwork nor provide any spectacular proof of art occurring.46 Instead, a long series of seemingly disconnected performances, disruptions, protests and public conversations occurred involving an array of contemporary surrealists, neo-dadaists, situationists and other artists with shared sympathies.47

Art Strike as Human Strike

I have attempted to trace through the conceptual and literal withdrawal of Robert Morris, the radical flight of Lee Lozano, the auto-destruction of Gustav Metzger, the

---

44 For example, Justin Hoffman has exhibited ephemera from the Art Strike along with original materials in 1996 as part of the exhibition Art is Not Enough at the Stendhalle, Zurich. See Justin Hoffman, "The Idea of the Art Strike and its Astonishing Effects" in Gustav Metzger: Retrospectives, ed. Ian Cole (Oxford: Oxford University Press, 1999).
47 Activities of the Art Strike Biennial included a series of processions called Monstrations with music, performances, signage completely written in Spanish and "Picket Line Fashion" made in collaboration with a local tailor; a Three Sided Football match - a variation of traditional football with the addition of a third competing team, first invented by the London Psychogeographical Association (1993); and a fair amount of drinking and socializing with bar room lectures by Franco Berardi Bifo and other visitors. These were among other activities transpiring in various sites that were not wholly dissimilar from ubiquitous forms of Social Practices, a category of art-making which has itself been folded into the larger umbrella of the Neo-avant-garde.
disappearance of authorial authenticity in Goran Đorđević, and the attack on the very
category of art and the artist by Stuart Home, a shifting phenomenon that can be seen
as a performance, a conceptual artwork, a political strategy and a general tendency that
is present to greater or lesser degree in all avant-gardist work. The Art Strike has
become in the contemporary moment totally dislodged from any hierarchically organized,
Oriented political formation, and in doing so it has abandoned the authentic gesture of
earlier examples. It is unrecognizable when compared to the very first self-declared
Artist Strike in the US during the 1937's which agitated against the dismantling of the
Works Progress Administration, a government program that hired and paid unionized
artists living wages. The militancy of those sit down strikes which occupied buildings and
held administrators hostage exceeds anything that has been staged since in the name of
the Art Strike, its legacy more visible in recent student occupations in Vienna, Zagreb,
California and elsewhere. Also gone is the trans-disciplinary solidarity of visual artists,
musicians, dancers and theater actors who combined in the late 30's into a form of
general strike, stark in contrast to the isolation of the interdisciplinary contemporary
artists who have championed the tactic ever since.

Today the Art Strike is a decentralized catch all for neo-avant-gardist activity,
inclusive of interventions, demonstrations and refusals of both a public and private
nature. Its enemies are the art commodity and the concept of art as a category which
both requires and sustains the current economic and political order. The "readymade-
ness" of the Art Strike, as exemplified in Art Strike 1990-1993, finds its logic in the
concept of the "readymade artist" as developed by Claire Fontaine. Here the "self-
reproducing fabric called the art world" has produced a set of strict norms which affect
not art objects so much as "the domain of the production of artists." Claire Fontaine
echos the critical relocation of the crisis in art from the institution to the artist themselves,
both theoretically and demonstrably through plagiaristic acts similar to those of

48 See note 11 above; Regarding the various university occupations see Unibrennt:
http://unibrennt.at/; last accessed, 11-25-2012; The Occupation Cookbook or the Model of the
Occupation of the Faculty of Humanities and Social Sciences in Zagreb, trans. Drago
Markisa (London & New York: Minor Compositions, 2011); After the Fall, (Oakland: Ardent
Press, 2010).
Đorđević, Stewart Home and his contemporaries, proposing that the terrain of conflict between art and society can be productively explored through the embrace of the artist as a readymade figure.

The Art Strike Biennial extends that critique to the museum and the biennial, even to the city itself. Responding to Đorđević, Marina Gržinić suggests that the recuperation of Duchamp's work by the art market is proof that "the content of a readymade is not the concrete object, but its context - i.e., the art gallery or museum... and therefore, the object of the readymade is the gallery system in itself." In this way even its critique is a readymade, it's language, gestures and irresolution as much a prefabricated situation as the biennial culture it is attempting to refuse. It is here where the Art Strike as a form of "institutional critique" inhabits Andrea Fraser's diagnosis of the tactic's inevitable recuperation, "the insistence of institutional critique on the inescapability of institutional determination," a recognition that the heritage of the avant-garde is not the eradication of the institution of art but of its limits. To Strike against the institution is to strike against ourselves "because the institution of art is internalized, embodied, and performed by individuals, these are the questions that institutional critique demands we ask, above all, of ourselves."

Yet what if this de-authored rejection is a tactic for something other than critique or reform? If this gesture is itself hallowed of its revolutionary potentials in as much as it embraces and flaunts its marginality and counter-cultural position, perhaps we can find another purpose to it continual renewal. What activities such as the Art Strike 1990-1993

50 "Claire Fontaine" itself is a name appropriated from a common French notebook, an action that is one means of presenting the group as a "readymade artist". This conception is akin to the 'open' and 'multiple' name practices of Home and others. Clair Fontaine's critique of the self-disciplining quality of artistic work as manifested in the "readymade artist" also appears to be an echo of Home who wrote: "Other issues with which the Art Strike is concerned include that series of 'problems' centered on the question of 'identity'. By focusing attention on the identity of the artist and the social and administrative practices that an individual must pass through before such an identity becomes generally recognized, the organizers of the Art Strike intend to demonstrate that within this society there is a general drift away from the pleasures of play and simulation; a drift which leads, via codification; on into the prison of the 'real'." See Home, 26.


52 Andrea Fraser, "From the Critique of Institutions to an Institution of Critique," Artforum, September 2005, 278-286.
and the Art Strike Biennial propose - in productive terms - is a communizing of artists in an act of *living* against a culture of violence, oppression and environmental devastation. While this may not answer the explicit calls made to the artistic shareholders of the mainstream art market by the Art Worker's Coalition, Gustav Metzger or Goran Đorđević, it does open a space of exodus where artists, curators and critics may depart if they choose. It creates networks of relationship, alternative and autonomous sites of activity, and perhaps most controversially proposes models for praxis which might unite aesthetics and post-politics outside of the constraints of judgement, criticism and value. It is a politically *Disoriented* art which positively negates authorship, property ownership and social hierarchies. It is the withholding of labor in service of the radical play and autonomous self-actualization which was promised a century ago by the artistic avant-garde.

53 See Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (London: Pluto Press, 2011). Sholette suggests that the "glut" or "over-supply of artistic labor," produced in part by the authoritarian use of aesthetic judgment, materially benefits the art market in a way that is increasingly visible in the form of income inequality. This prompts him to ask "What possible consequence would result from a mutiny within the global art factory?" (116). While Sholette doesn't foresee a general strike by artists in the form of a massive abdication, he does posit it as a real possibility which could render the current art world inoperable.

55 Claire Fontaine, *Readymade Artist and Human Strike*.

itself as the \ means by which the emancipated horizon of art is reached.\textsuperscript{57} Human Strike rejects this futurism, claiming itself to be "a pure means, a way to create an immediate present here where there is nothing but waiting..." They continue:

> The reflex of refusing any present that doesn't come with the guarantee of a reassuring future is the very mechanism of the slavery we are caught in and that we must break. To produce the present is not to produce the future.\textsuperscript{58}

Here there is a foundation for an Art Strike which acts as an attack upon the art system not exclusively by the withholding of labor\textsuperscript{59} but primarily by means of an attack on the subjectivity of the artist themselves. An Art Strike that takes the form of a human strike is a much more deeply Disoriented political gesture which makes a claim that for the art system (as an extension of capitalism and all other oppressive systems) to be transformed through destruction, the artist must disappear with it.

\textsuperscript{57} Poggioli, 70-71.
\textsuperscript{58} Claire Fontaine, \textit{Human Strike has Already Begun}.
\textsuperscript{59} "Human strike can be a revolt within a revolt, an unarticulated refusal, an excess of work or the total refusal of any labour, depending on the situation," ibid.
Appendix B.

Publication: 
Contingent Sculpture Workshop / Axis of Agency

The Contingent Sculpture Workshop and the Axis of Agency were developed and implemented in the Spring and Summer of 2012, in Vancouver, BC, as curated David Balili Territory. Both of these workshops were developed as part of an ongoing and field-based installation at the University of British Columbia's School of Interactive Arts and Technology (SIAT). Each of the workshops was designed to explore a different aspect of the workshop’s theme, which was characterized by a focus on the development of a collaborative and participatory approach to sculpture and installation. The workshop’s theme was titled “Contingent Sculpture” and it was based on the idea of creating a space for artists to explore the potential of contingency as a form of artistic practice. The workshops concluded with a presentation where the artists were given the opportunity to contribute to a conversation on the theme. As a result of this presentation, the Axis of Agency workshops resulted in a participatory framework that was focused on engaging the theory through embodiment and collaboration.

I wish to thank Dylan Better for his help and guidance through the production of this work. I would also like to thank: Left Kevin, Jon Klar, Anne Chue, Mary Wise, Bruno Grunberg, The Mothers Gallery, The Nudist, Peri Thompson, Jean Monet, Experiment, Andrea Curtis, Rebecca Adamec, the curators, all of the participants, and the workshop participants.}

http://dialied.b.c.ftp.com
CONTINGENT

37
not entirely unique even under the guise of property rights and intellectual property laws. The vast geographical, cultural, and political differences among countries, and the varying levels of development and resources across the world, make it challenging to develop a comprehensive and universally applicable set of policies to address this issue.

Sustainability can be approached from various angles, including economic, social, and environmental perspectives. The principles of sustainability emphasize the need for a balanced and harmonious coexistence between human activities and the natural environment. This requires a paradigm shift in how we consume, produce, and manage natural resources, focusing on minimizing negative impacts and maximizing positive outcomes.

The transition towards sustainable practices involves a complex interplay of technological, social, and economic factors. It requires collective efforts by governments, businesses, and individuals to adopt more environmentally friendly practices and technologies. Education and awareness-raising campaigns play a crucial role in promoting sustainable behaviors and fostering a culture of sustainability.

In conclusion, the pursuit of sustainability is a challenging yet achievable goal. By embracing the principles of sustainability and taking proactive steps to address the challenges it poses, we can work towards a more sustainable and equitable future for all.

---

4

The 4th issue of Ecological Thoughts is now available for download.

---

5

Animal. Mr. Pinc 2017

---

6