POSTANARŞİZM VE GÜNCEL SANAT

+ ek ZİHİNSEL MEKÂN 01 + FragMENtaTION 04: Julien Bismuth
Militant Eğitim Kampı: Görev Raporu

Militant Training Camp: the debriefing

KENTÜNİVERSİTESİNDE DOKTORA ÇALIŞMASINI SÜRDÜREN VE UNIVERSITY OF ARTS'TA SANAT VE TASARIM DERSLERİ VEREN AKADEMİSYEN MARTIN LANGE'I İLE İLAN ETTİ. İYİMU ARAŞTIRMA KAMPITM, DENEYSEL BİR PERFORMANS VE BU PERFORMANSLAR ORTAYA ATTİ. MEBELER ÜZERİNE AŞAĞI DAKİKALAR ELEŞTİRİ METNİ KALEME AĞI.
a and b) an artist who makes work about militancy. A necessary condition for militancy artists is certainty that they are artists but whether or not they need to be militante is a point of conjecture. It is not the case that all people who are both artists and militante are militante artists. It is probable that in most cases artists merely explore the notion of militancy, possibly appropriating the tropes of militancy in order to do so. We are not interested with this kind of art. For the purposes of this paper we are concerned with art that is, in itself, militante. This is what we mean by Militante Art. Examples would include:

- Valerie Solanas
- Black Mask
- King Mob
- Voinsa
- Vinzenz Antoni
- Viennese Actionists


Militante Kampi, Voina'nın sanat tanımı bağlı kalır. Ayrıca, politik amaçlarının olaylar için gösterebildiği birinin tanıtımı için militante ve sargentının gösterisi ile sanatçıları gerçekleştirdi ve sanatçıları özgürlükçülük ve kadınları üzerindeki yetenekleri üzerinde göstermek elde etmektedir.

In the entire country: "I am an artist. I burned down your prison, symbol of totalitarianism. This autoafe is our art action," then it becomes a piece of art. We made people discuss it as an artistic action."  

Militante Training Camp adheres to Voina's definition of art. It is also militar, according to our definition, in that it employs violence in order to achieve its political aims. In a series of public performances Tom Bresolin committed acts of violence on himself, on others, and encouraged the artist-volunteers to commit acts of violence against him. It is worth taking the time to explain three politics, violence and consumerism were projected onto his body.
Militant Training Camp in Theory

In Art Power! Boris Groys explains the long historical link between art and war. Traditionally, he tells us, the two were interdependent: the artist needed the warrior so that he could illustrate and narrate his actions and the warrior needed the artist to give his actions and to use his mythical and heroic status.

Groys goes on to explain that today's warriors bypass the need for art, as they have the media at their disposal. By pushing a button that explodes a bomb the warrior (or terrorist) also proclaims his process of transformation to consumption, representation, narration and interpretation by the media machine.

Osama Bin Laden, Groys tells us, was a video artist. He did not need the artist as the media, as the art itself was too willing to distribute his "artwork." Groys says the same of the footage of would-be suicide bombers' confessions, rhythmic aestheticisation, representation, narration and interpretation by the medium machine.

Militant Training Camp used the same media as the terrorist (video, photography, performance). Its content could never be reduced to the field of radical gesture.

Still aware that real suffering is occurring in front of us, he continues and "infinite loop: training camps run by the month, Brissolin himself becomes merely part of a TV broadcast. In successfully re-appropriating media imagery he becomes appropriately fed back into the media."
Grays goes on to claim that such art criticism could be theoretical, but could also occur in art itself. Whether theoretical or manifest, art such criticism, for Grays, should be directed at all kinds of censorship and repression of images that suggest the truth about the war on terror (which I think of Tube inside) here). Such censorship is alive and well, masquerading as the "moral values," "family rights," "Counter Terrorism," or the "Patriot Act." But Grays also calls for a criticism that analyses the use of such violent imagery as icons and that analyses the symbolic and commercial competition for the strongest image.

Grays identifies the fascination of images with a nostalgic for the masterpiece for representational art. The satisfaction of the longing for overwhelming, instantly satisfying, immediately persuasive, strong images lies within the media now, and becomes part of the sophisticatedly sophisticated character of the "great" hero. The satisfaction is only possible because of the absence of critique of representation. The reason for this absence, Grays tells us, is intentional in the normal people's ideological iconography, but also due to the speed of the media: the media shows us only what is happening now. By contrast, art institutions, and performance art, like MILITANT TRAINING CAMP and others, are places of historical comparison and reflection and thus they possess the ability to become sites of critical culture. Art institutions and performance art are able to encompass the entire history of the critique of the image, enabling us to measure our own time against a historical background.

How to preserve the legacy of such a discourse or the artwork itself (in the case of performance) is problematic. Documentation of a project, such as MILITANT TRAINING CAMP, risks becoming an artefact in itself that can exist in a context well removed from its provenance. There is an artistic heritage of intentionally poor documentation in performance art in order to emphasize that the "document" is not the artwork (Chris Burden, for example). MILITANT TRAINING CAMP documented its training and its public performances and merged the two for a final public opening — a kind of "living work," which I think is meaningful in itself because the whole of performance means there is also the issue of oral legacy to consider.

MILITANT TRAINING CAMP could simply be termed a performance. However its duration, integration (and all round infiltration) into the day to day existence of the gallery space and artists' studios made the project become something which not only we cannot term, but also something we are at constant odds with in regards to its documentation. The public "performance" morphed into the forlorn space in which the militant tactics were living: the detours of the camp, the washing line, the coffee machine, the sleeping bags all remained in the space during the performances.

"Audience came (we assume) expecting to experience [watch] an action. Instead, it became apparent that this project presented possibilities for a quasi Big Brother voyeurism where the audience became potential targets of the artist or the artist turned potential subject of the audience. The relationship between us, the camp, and the audience (by virtue of presence) facilitated a documentation of something that sat between a lived experience and staged performance. As Voinsa says, straddling life and art.

Conclusion
Militant Training Camps, as a way of expressing their distinct and inalienable identity, were organized as a response to political repression. The situations they encountered were not only political repression but also a form of psychological violence. The media, in many ways, is a tool for this type of violence. What problems are caused by the fact that all the participants were volunteers, or that the audience was invited? Does working within the confines of the gallery space restrict the potential of Militant Art? What potential does absurdist humour hold for future performances?

In attempting to radicalize its participants into willingly committing acts of violence in order to shock audiences into new ways of thinking, MILITANT TRAINING CAMP created a paradox. It was simultaneously using violence and propaganda to convince people of its own political aims and, at the same time, using this tool to set up a space for critique of the aesthetic, that is, to encourage free thought and debate. How can exist as documentation is problematic. While the documentation was never intended to be the artwork it does capture something more than just performance. It is too early for us to know how looking back on the event through installation of documentation would work or where the issues arising from MILITANT TRAINING CAMP can be taken.

The invasion of the political into aesthetics, the iconoclastic terrorist threat to contemporary art, is countered by re-appropriating the political from the media, literally by using found footage (in projections for example) and by re-enacting and exploring militant actions and mindsets. This is not merely playing but creating a space for critical discourse. Whatever limiting factors the safety of the gallery presents, it does also provide a venue for reflection. The project was radical in its iconoclasm and re-integration of the critique of the image; it challenged existing definitions of art.

4. **Hindistan Kongre Partisi (All India Congress Party, CIVILISATION) ve BRITISHLY’A ULAŞTdatable**

5. **Lang & Bresolin**


7. "A search for Music on Art World in New York results no satisfactory address that may interest the books. The books that most directly address this issue can be found at: [www.thesis.com](http://www.thesis.com)


15. Anup Chatterjee, *Mother Teresa, the final verdict* (Neteors, 2003).

16. *Mother Teresa* was not a friend of the poor. She was a friend of poverty. She said that suffering was a gift from God. She spent her life opposing the wrong done to the poor in a country known for poverty, which is the embarrassment of wealth and the reputation of them all. She was a Doctor of Medical Science in Nicaragua, Gadhiga places Sennet into the context of African colonial and postcolonial culture and change through movements in film and literature.


18. "As part of its encouragement of civil disobedience and non-co-operation with Britain, the All India Congress Party led a boycott of British goods, especially cotton, and encouraged everyone in India to buy Indian-made and handmade cloth. Lancashire’s mass-produced textiles had destroyed the handloom industry in India. Britain even restricted imports of cotton goods from India. Gandhi therefore took the time to see what conditions were like for Lancashire cotton workers. As ever, Gandhi was in sympathy with the working people, though not so with the mill-owners. ... He saw what was happening and sympathised with the problem. However, he felt that the plight of the Indian cotton workers was far worse than that of the Lancashire cotton workers. "Gandhi in Britain in 1931", BBC Radio 4, [http://www.bbc.co.uk/red india/history/mahatma/althqf_03g.pdf](http://www.bbc.co.uk/red india/history/mahatma/althqf_03g.pdf)

19. Arup Chatterjee and Ataturk Dey, *Deposition of Mother Of All Myths*: Deposition submitted by Anup Chatterjee before the committee for certification of membership of Mother Teresa February 2008. Ataturk Dey on deporthas.org, (blog), [http://www.deporthas.org](http://www.deporthas.org)

20. Sanat Duyumaz (J., "Christophor Hitchins, "Teddi Ammon, "British girls, especially cotton, and encouraged everyone in India to buy Indian-made and handmade cloth. Lancashire’s mass-produced textiles had destroyed the handloom industry in India. Britain even restricted imports of cotton goods from India. Gandhi therefore took the time to see what conditions were like for Lancashire cotton workers. As ever, Gandhi was in sympathy with the working people, though not so with the mill-owners. ... He saw what was happening and sympathised with the problem. However, he felt that the plight of the Indian cotton workers was far worse than that of the Lancashire cotton workers. "Gandhi in Britain in 1931", BBC Radio 4, [http://www.bbc.co.uk/red india/history/mahatma/althqf_03g.pdf](http://www.bbc.co.uk/red india/history/mahatma/althqf_03g.pdf)


22. Arup Chatterjee and Ataturk Dey, *Deposition of Mother Of All Myths*: Deposition submitted by Anup Chatterjee before the committee for certification of membership of Mother Teresa February 2008. Ataturk Dey on deporthas.org, (blog), [http://www.deporthas.org](http://www.deporthas.org)