

IZA DESPERAK

Hate as an escape from frustration in a capitalist jungle

Unnecessary people – this term was coined by Polish philosopher and sociologist Stefan Czarnowski in the mid – 30s, to describe a generation of youngsters whose frustration could lead even to fascination with fascism. This concept of unnecessary people was remembered and popularised by Zygmunt Bauman at the end of the old, and in the beginning of the new, century – in a new context.

I would like to present a contemporary generation and its frustration, which may also lead to hate and violence, using the example of Lodz city with its either informal communication of frustration, visible on city walls, mainly of hate, full of racism, anti-Semitism and homophobia, or in other forms of wall communiqués, such as murals and graffiti works, which are not directed against anyone. These two kinds of ‘speech’ are being produced by two different groups of the same generation, whose frustration has a different basis – football supporters who cannot succeed outside football stadium, and hip-hop oriented graffiti artists, who might escape from frustration into a sort of career. The third group to be presented, and the third category of loud frustration, also full of hate speech, is a narrow circle of neo-nazis, who enter the city with communiqués of hate and frustration. They have much in common with the warning of Stefan Czarnowski, some of them would however find fulfilment in political careers.

The content of presentation will be the communiqués addressed by those three groups, photos of hate murals, banners and the values of murals, visible in the city space, introduced with some basic descriptions of the social opportunities for youth in Lodz, and in Poland, after 1989 and the return of capitalism.

The documentation of this social phenomenon was gathered thanks to activities of the informal Lodz Gender Group.

The content of presentation is:

- Lodz’s character and history
- Youth and the transition – new chances and new exclusion
- Three groups who had to cry to be heard
- Their news – slideshow
- Their prospects

MARINA GRŽINIĆ

Global capitalism and turbo fascism

I will make reference to Santiago López Petit’s statement that in order for unrestrained capital to handle the conflicts that are inherent to it, it needs a formalist frame – democracy. Democracy articulates two models: the war-State and post-modern fascism. They work, likewise, as a grid of vertical and horizontal forces, and in order to escape Fredric Jameson’s outmoded mapping, I propose, we can think of their working together, as in the case of computed tomography. This also means that it is not possible to understand global capitalism if we do not include new media technology in its logic of functioning. Computed tomography (CT) is a specialized X-ray imaging technique. It may be performed "plain" or with the injection of a "Contrast Agent." This makes it a perfect metaphor for analysis. It is used plain in Africa, Kosovo, Chechnya, on

workers from the former ex-Yugoslavia in Slovenia, or when exploiting migrants without papers in the EU. Pure means with pure force. Nobody cares anyway. Or it can be used with a "Contrast Agent" as in Iraq or Afghanistan. For here there are major economical interests such as petrol and heroin that are at stake, and therefore it is necessary to have agents to cover this. CT creates an image by using an array of individual small X-Ray sensors and a computer. A computer then processes this information to create an image on a video screen.

JENS HAANING

Does 7-Eleven sell the tools needed for revolution?

I will start my presentation in Łódź by showing documentation of some of my work and talking about the institutional implications of them. These will not necessarily be the "best" works but more the ones which, together with the context they were produced for, have created the most complex / diverse / and never-to-be-solved-in-my-head puzzles. The ones which really made me doubt if I had created any statement at all, since the statement of the exhibition context itself was in contradiction to what I intended to say.

One of the cases I would like to share is from the Istanbul Biennial in 2005; a Biennial which had a conceptual impetus to focus on the local by focusing on the phenomena of Istanbul. Artists were invited to come and stay in Istanbul for months while creating a work relating to the local phenomena. But at the same time there were two rules: any work about Turkey or religion was not welcome at all. I actually think it was a fantastic show, very tempting, creative and intelligent, and if wasn't involved and there, knowing the actual concept / assignment given to the invited artists, I would just have swallowed it whole.

But if I try to understand my own role as an artist in that context, I really have big doubts concerning my function in society – I mean, going close to the fire just to confirm to the surrounding world that there is no fire, or, to talk about the fire, so far away from the actual fire, that it becomes more an exotic fiction than anything relevant for anybody or anything in the surrounding context.

The examples I will show will build up to some more general thoughts related to some of the topics of the workshop with special focus on phenomena like International Art, art venues as promoters for nation states, and other agendas and complexities of context artists with political aims are facing.