



OUT 1

lipstick



collectors

Hvala:

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Lest und genießt!
Bis zum nächsten OUT!
уживајте и читајте!
поздрављамо вас до следећег аута!
Read and enjoy!
See you next OUT!

Lipstic Collectors

OUT 1:

Rena + Vladan Jeremic
horrorkatze@modukit.com

Novi Sad - Serbia - April 2004.

500 Exemplare
Daniel Print Novi Sad

OUT 1

Lipstic Collectors

Texts about OUT Praxa

<http://out.modukit.com>

1.... HoRRorkatze macht Terror

Friendly Horror	4
IKG Congress, Belgrad.....	6
Crashcourse, Berlin.....	7
FakeFire/FriendlyFire, Berlin.....	9
Description of Weapons.....	11
Polygonal Theory	13

2.... SENDI.....15

3.... Realisation of the Situationistic Projections...21

0.... Download Videos

SENDI <http://modukit.com/3dsf3/send>
Potsdamer Reloaded <http://play.modukit.com/fakefire.mpg>

Friendly Horror

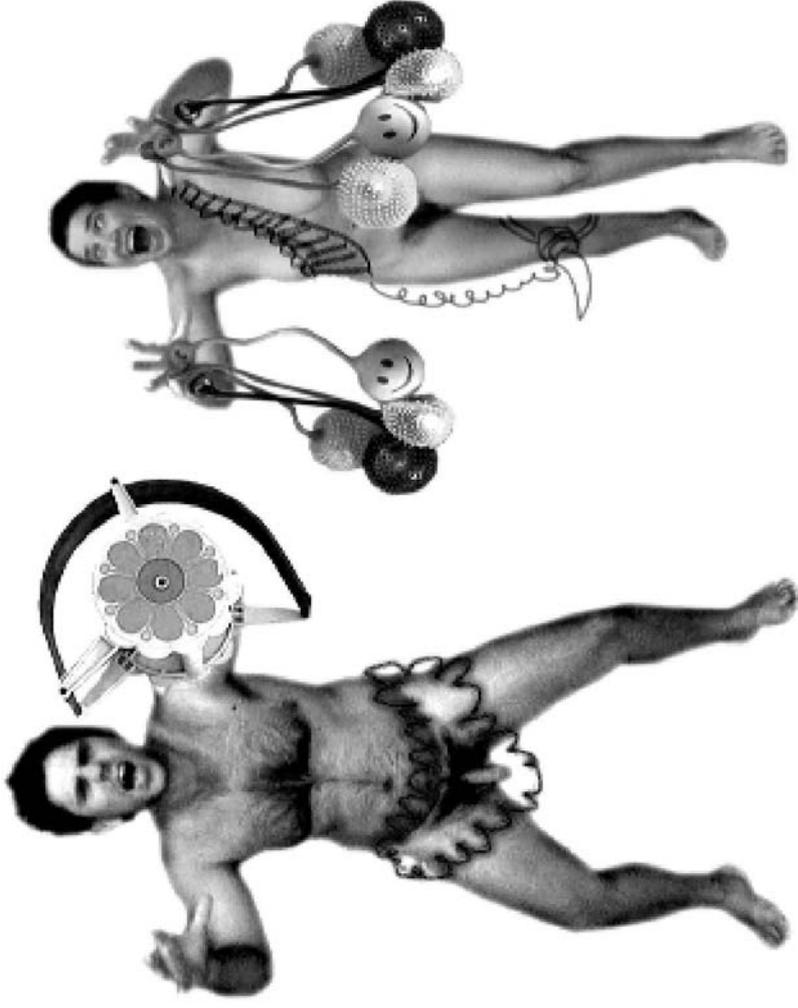
HoRRorkatze macht Terror

...is another form of **OUT** - *Praxa*.

Its acting subject is HoRRorKatze.

HoRRorkatze macht Terror - horrorcat makes terror - is a concentrated action that takes place in the first field of projection.

HoRRorKatze is spreading terror that is directed against all sorts of polygonal (repetitive) action, against the subjects of this acting and against their organisation (*managementism*).



Хороркаце ужасава!

...је још једна форма АУТ-праксе.

Хороркаце ужасава - је усредсређена акција која се дешава у првом пољу пројекција!

Хороркаце шири ужас који је директно усмерен против свих врста полигоналних (понављајућих) појава и радњи, против самог субјекта ових радњи и његових облика организовања (*менаџеризма*).

Trans3000 Flower of Transparency

Implo110 Implisions of Desire

Proud Heroines of Remote Control

With the help of **Friendly Horror** it intentionally interrupts polygonal practice. Unsureness and confusion dominate the scene.

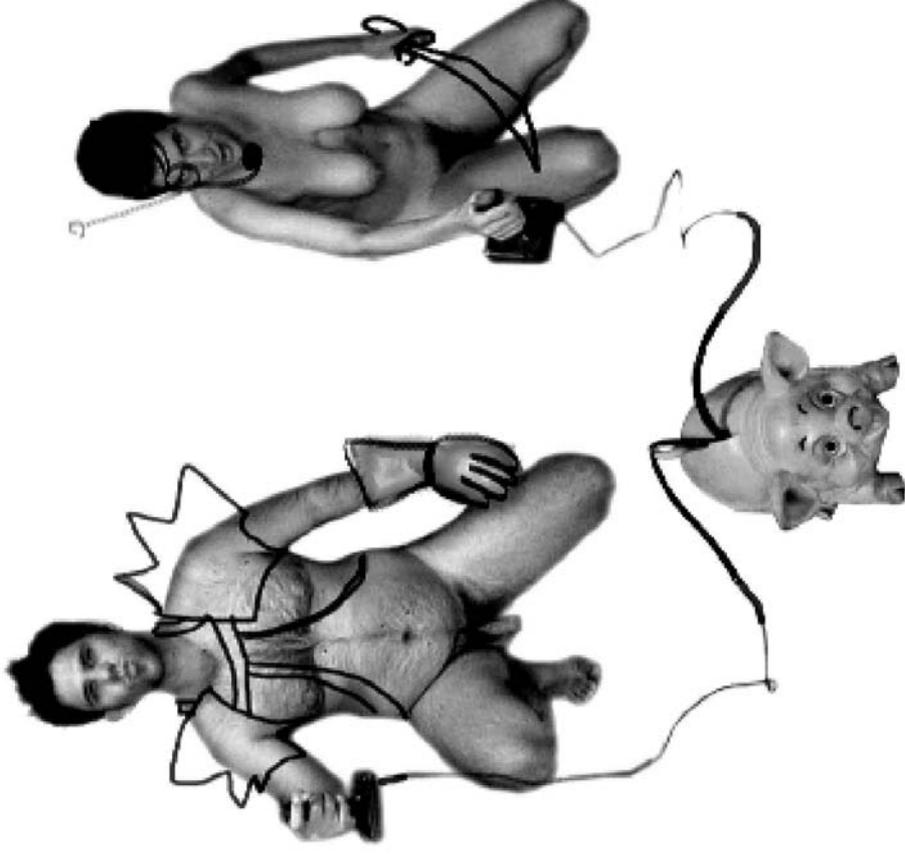
The Horrible Cat enjoys in conflict and is catching in this moment a short glimpse of the game, to which it owes its existence.

HoRRorkatze and its sweet fellows terrorize their surrounding on two levels: they involve verbally into discussion and they move in space with **bodily penetrance**.

Уз помоћ **Пријатељског нам хорора**, она намерно прекида полигоналну праксу. Несигурност и збуњеност владају сценом!

Страшна мачка ужива у конфликту и хвата у том моменту, сићушне искрице игре, којој дугује своју егзистенцију.

Хороркаце и њени слатки пријатељи ужасавају околину на два нивоа: Они се убацију вербално у дискусију или се крећу кроз простор **продирањем тела**.



VDiG011Bg Great Desintegrator
(incl. remote control)

IKG

Congress of "Internationales Künstler Gremium" (IKG),
August 2003, Museum of 25th May, Belgrade

Ниман I прима
без икаквог питања
понуђену уметничку
инсталацију.



On the congress of IKG in Belgrade the
Ugly Fawn is covering the formal part of
communication-terminology without any
effort.

На конгресу ИКГ-а у
Београду, **Ружна Срна**,
покрива досадни део
комуникационе терми-
нологије без пробле-
ма!



Niemann I receives without question
the offered Art-installations.



Миломир, бескрајни извор
радости и давања, пријатељ-
ски, фундаментално и оштро
критикује, док сумња у леги-
тимитет било каквог излагања
у оквирима дискусије.

Milomir, endless spring of cheerfulness,
is fundamentally criticizing with bright
friendliness and doubts the legitimacy of
every however formulated assertion within
the discussion.

Crashcourse

Research-project about cultural production and money,
September 2003, meinebank, Berlin

The informal-integrative style of discussion at the project Crashcourse required **Kessi** as emitter of immunity against integrative strategies.

Only silence could cause conflict in this round.



Fabrication of coins

In the discussion about "the way we are part of productive cycles" Horrorkatze proposes to **erase the terms** money, economy, product and market and to finish the circulating discourses.

Неформални интегришући стил дискусије, пројекта Креш Курс, захтева **Кеси** као емитера имунитета против таквих стратегија.



Само је тишина успела да изазове конфликт у овој рунди.



У причи "како смо ми саставни део круга производње", Хороркаце предлаже **да избришемо појмове** као: новац, економија, производ и маркет, те да завршимо, већ једном, са дискурсом безциљног кружења.

Great Attack

HorrorKatze is an *affirmed subject*, that exists beyond the social projection (*Realconsensus*).

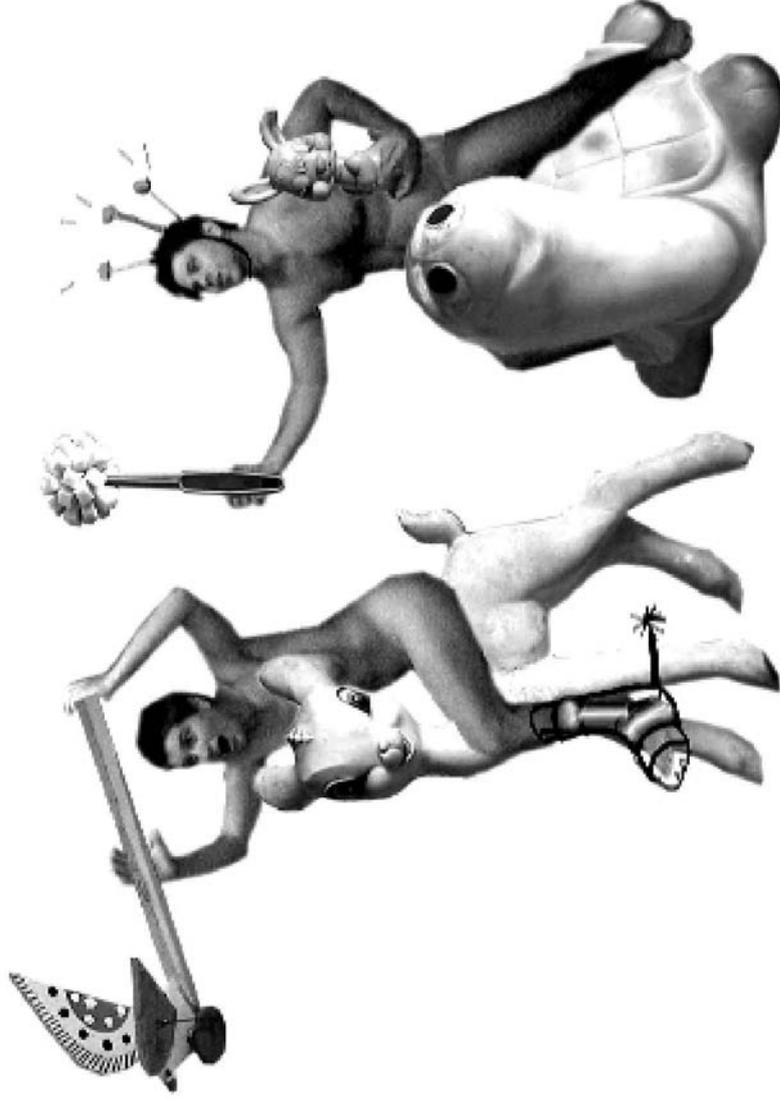
An *affirmed subject* develops its own projection and does neither obey to the postulat that context provides value nor to myth of legitimization through repetition.

Хороркаце је афирмисани субјект који постоји независно од социјалних пројекција (*Реалконцензуса*).

Афирмисани субјект развија сопствену пројекцију, не покорав се постулатима да контекст формира вредност нити миту легитимације кроз репетицију.



affirmed subject



NB320 Distributer Spirit „Nishke Banje“
RS4 Ugly Fawn
CCPS312 Interruption
MIO32 Milomir – Spring of Joy
KESSI Emitter of Immunity

FakeFire/FriendlyFire

Potsdamer Platz in Berlin is a realtime-application of the **social Realconsensus**.

Its architecture is the outcome of targetgroup analysis. It is the realized *objective projection* of typified consumer wishes: a walkable, polygonal, virtual surrounding.

Потсдамер плац у Берлину је рилтајм апликација **социјалног реалконцензуса**.

Његова архитектура јесте резултат анализе циљних група. То је остварена **објективна пројекција** типичних конзументских жеља, ходајуће, полигонално, виртуелно окружење.

Armed with all attributes of subjective warfare HoRRorkatze dares to step on the deceptive field of optimized objectivization of individuality.

Action at Potsdamer Platz and Exhibition at Büro Friedrich on Game, War and Reality, September 2003, Berlin



Filmstills from the movie „Potsdamer Reloaded“
play.modukit.com

Наоружана свим атрибутима субјективног арсенала, Хороркаце се усуђује да загази у поље обмане оптимизованих објективизација индивидуалности.



Into this scenery HoRRorKatze installs its own game together with the other FakeFire/FriendlyFire participants.



The players are uploading their own modification, a **wrong projection in the wrong space**.

Играчи учитавају своју модификацију,
погрешна пројекција на погрешном месту.



У ову причу Хороркаце инсталира своју игру заједно са Фејк Фајер/Френдли Фајер учесницима.



Veliki Desintegrator

The Great Desintegrator sharpens contrasts and makes decisions more easy. With its remote control it can be applied from the long distance and offers a further development of an automatic firing system.

Flower of Transparency

The Flower of Transparency looks very harmless but is highly dangerous. It spits an invisible jet of poison into the central nervous system of the viewer.

Implosions of Desire

If these lightning balls hit their aim, they provoke the dissolving of longheld desires or other projections under a heavy implosion. Best apply out of the short distance, beware yourself!

Distributor - Duha „Nishke Banje“

The Distributor „Spirit of Nishka Banja“ flies without effort across the territories of the heroic auctorial subject.

The Ugly Fawn

Ugly fawn recites without break paroles from the dictionary of boomerang-terminology.

Interrupter

Easy hits with this weapon cause changes in the course of the polygonal subject.

Milomir

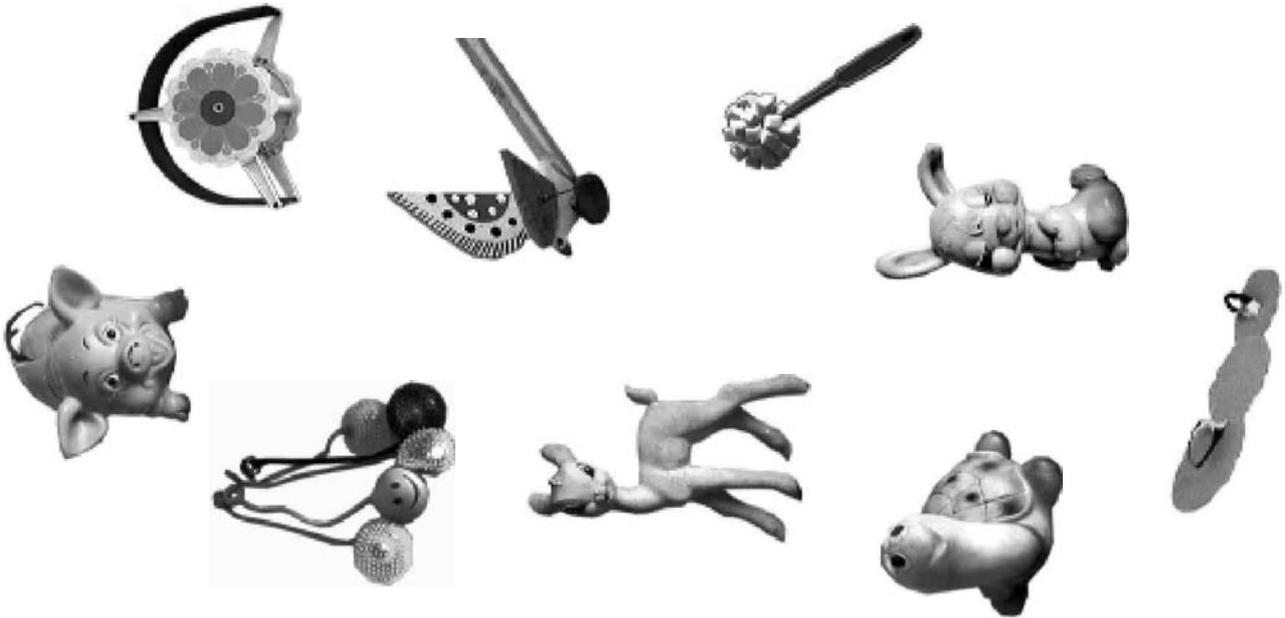
Milomir is the endless spring of pure cheerfulness. He is one of the sharpest weapons of friendly warfare.

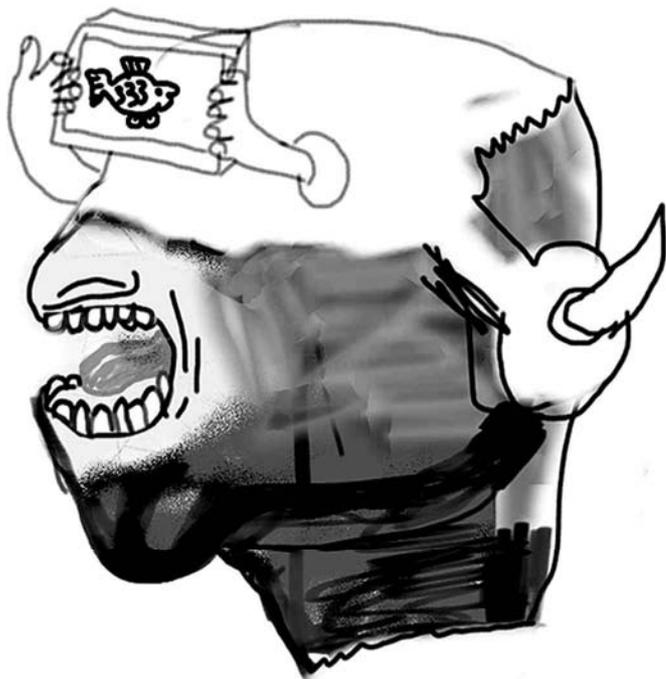
Kessi

Kessi emits immunity. It is especially effective against attacks of integration machine.

Niemann I

Niemann I is a body of reception that is small, light, relaxed and discrete.





POLYGONAL THEORY

HoRRorKatze

August 2003

<http://www.modukit.com/horrorkatze/tekstovi>

Polygon und Praxis des Materiellen Hologramms der Erinnerung

Jede Einheit umgeben von Wissen im Raum der Praxis des Materiellen Hologramms der Erinnerung ist polygonisch. Die polygonale Praxis ist die Praxis der Affirmation der Subjekt - Einheit.

Die Charakteristik jedes Polygons ist Wiederholung und seine Referenz ist die Vorstellung, der Zwang oder Wunsch der Wiederholung. Die Affirmation durch die sedimentierte wiederholte Handlung wie Luft zu atmen, zu essen und zu trinken, ist ein gewichtiger Faktor des Erhalts des polygonischen Ahnenkults.

Die Praxis des Materiellen Hologramms der Erinnerung in den Teretanien (Trimmstuben) des Selbst saugt Termini wie Ethno-Ökonomie, Desintegration des Subjekts und Rekontextualisierung.

Die vollkommene Umformung des Polygons zum Bitmap geschieht auf dem Feld der Erweiterten Halbhologrammischen Ungewissheit.

Bitmap und das Feld der Erweiterten Halbhologrammischen Ungewissheit

Das Erweiterte Halbhologramm der Ungewissheit ist eine Instanz der Turboisierung des Materiellen Hologramms der Erinnerung. Bitmap ist die vollkommene Umformung des Polygons mithilfe von Managementterror auf dem Feld der Erweiterten Halbhologrammischen Ungewissheit. Der lakonische Wunsch des Bitmaps produziert die Projektion des Polygons in den zoologischen Garten.

Die Idealvorstellung des Bitmaps ist der Zustand des perfekten Konsumierens. Dieser Konsument wird zum Leoparden in der Geschichte über den Naguru-See. Für ihn existiert ein Quasi-Raum-Konsensus, aber nur wie eine Instantvorstellung. Eine Beispiel dafür ist Kontext.

Kontext ist der traurigste Glaube des Bitmaps und die darausfolgende Praxis ist eine anfällige Vasallenhandlung. Sie ist eine Chamäleonische Mimikry-Produktion des Hässlichen Rehs, Genre "site specific".

Die zweite Generation der Bitmaps hat sich von diesem Glauben gelöst.

Bitmaps der zweiten Generation und Flacher Raum der Gefrorenen Künstlichen Gewissheit

Der flache Raum ist eine eigenständige unabhängige Produktion der gefrorenen künstlichen Gewissheit der Bitmaps zweiter Generation.

Infolge der Hyperreproduktion innerhalb des Feldes des Erweiterten Halbhologramms der Ungewissheit und mithilfe des inständigen Gebets des Managements vor der Integrationsmaschine kommen wir in den Flachraum, in dem die Bitmaps der zweiten Generation in künstlicher Gewissheit eingefroren sind.

Dies ist das Feld der unendlichen Konsumation ohne Kontext. Kontext ist unwichtig und das Bitmap der zweiten Generation, ausgestattet mit dem Schild des gefrorenen Flachraums, ist bereit Quantität in sich einzusaugen.

Die Subjekt - Einheit

Die Subjekt - Einheit ist das originale, einzigartige Schema immer dann, wenn es ausserhalb des Handelns steht und zwar sowohl auf dem Feld des Materiellen Hologramms der Erinnerung als auch auf dem Feld des Erweiterten Halbhologramms der Ungewissheit. Erst recht nicht kommt dieses Schema in Betracht innerhalb des Flachen Raums der Gefrorenen Künstlichen Gewissheit der Bitmaps zweiter Generation.

*
* *

Полигон и материјални холограм успомена

Полигон је свака јединица заокружена знањем у простору праксе материјалног холограма успомена. Полигонална пракса је пракса афирмације субјекта-јединице. Карактеристика сваког полигона јесте репетиција. Референца матрице је представа те репетиције. Афирмација кроз седименте поновљених радњи као што је чин удицања ваздуха, чин узимања хране и пића, представља снажан фактор одржавања полигонског култа предака.

Материјални холограм успомена усисава термине као што су: етно-економија, дезинтеграција субјекта или теретане сопства.

Метаморфоза полигона у битмапу одиграва се у пољу проширене полухолограмске несигурности.

Битмапа и проширени полухолограм несигурности

Проширени полухолограм несигурности је инстанца турбоизирања материјалног холограма успомена. До потпуне метаморфозе полигона у

битмапу долази помоћу менаџментског терора у пољу проширене полухолограмске несигурности. Лаконска жеља битмапе производи пројекцију полигона у зоолошком врту.

Узор битмапе је стање савршеног конзумента. Такав конзумент постаје леопард у причи о језеру Нагуру. За њега квази просторни концензуси постоје али само као инстант представа. Пример за то је контекст.

Контекст је најтужније веровање битмапе. А проистекла пракса вазална и неимуна делатност. Таква пракса постоји као камелеонска продукција Ружне Срне, жанра "сајт специфик".

Битмапе друге генерације немају то веровање.

Битмапе друге генерације и пљоснати простор замрзнутих артифицијелних сигурности битмапе

Пљоснати простор је независна продукција замрзнутих артифицијелних сигурности друге генерације битмапа.

Услед хиперрепродукције унутар поља проширеног нестабилног полухолограма, а уз помоћ способности менаџментових молитви упућених интеграционој машини, наилазимо на пљоснати простор у коме се друга генерација битмапа замрзава у својој артифицијелној сигурности.

То је поље бескрајне конзумације без контекста. Контекст је небитан, а битмапа са оклопом замрзнутог пљоснатог простора, спремна да у себе усиса само квантитет.

Јединица-субјект

Јединица-субјект је оригинална јединствена шема, све док стоји изван деловања у пољу материјалног холограма успомена или у пољу проширеног полухолограма несигурности, док се за пљоснати простор замрзнутих артифицијелних сигурности битмапе, таква шема ни не разматра.

*
* *

Poligon and space of practice of the material hologram of memory

Every unit surrounded by knowledge inside the practice of the material hologramical space of memories is polygonal. Polygonal practice is practice of subject-unit's affirmation. The main characteristic for every polygon is repetition and

its reference is the presentation of repetition. Affirmation through sedimented repetitive practices like breathing air, eating and drinking perform a strong factor to keep the polygonal cult of progenitors.

Attending gyms for the self the material hologram of memories is sucking terms like ethno-economy, disintegration of the subject and recontextualisation.

The complete metamorphosis of polygon into bitmap takes place inside the extended halfhologramical field of unsureness.

Bitmap and expanded halfhologram of unsureness

The expanded halfhologram of unsureness is turbo-instance of the material hologram of memories.

Bitmap is the completed metamorphosis of polygon with the help of managerial terror, inside the extended halfhologramical field of unsureness. The laconic wish of the bitmap produces the projection of the polygon inside the zoo garden.

Bitmap's ideal is the condition of the perfect consumer. This consumer becomes the leopard in the story of "Lake Naguru". For him quasi-space concensus exists only like an instant imagination. Example for this is context.

Context is the most sad bitmap's faith, and the practice that is coming from it, is vassalage and un-immune action. This practice exists like a chameleonic mimicry-production of the Ugly Fawn, genre "site specific".

Bitmaps of second generation don't have this believe.

Second generation bitmaps and the flat space of frozen artificial sureness

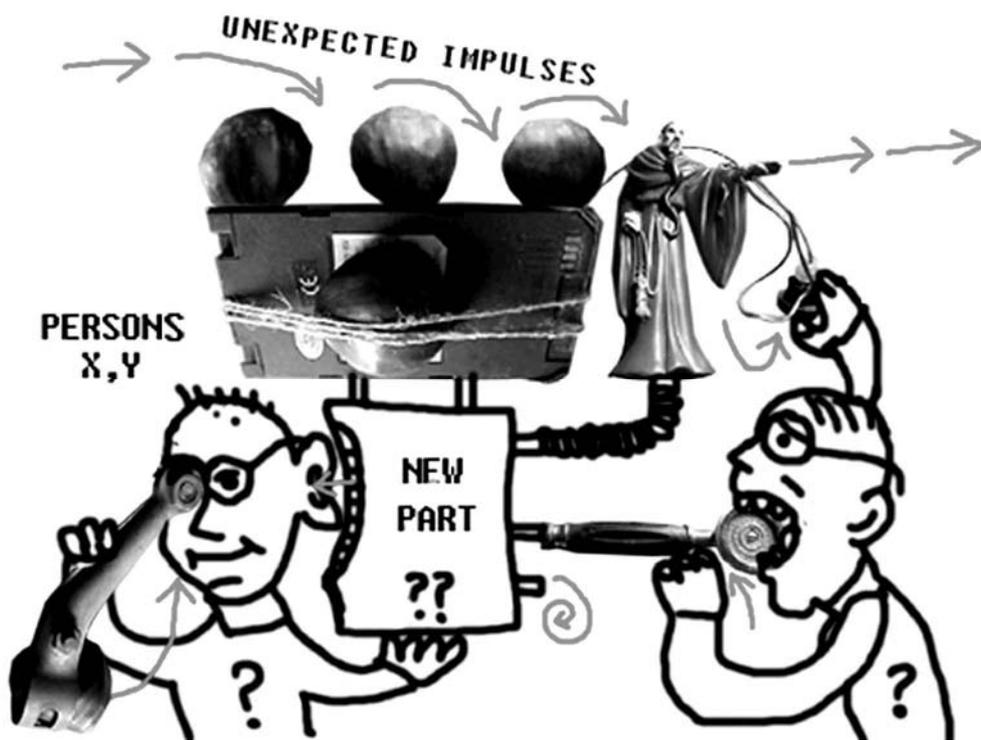
Flat space is an independent production of the frozen artificial sureness of bitmap's second generation.

Because of hyperreproduction inside the expanded halfhologramical field of unsureness, and with the help of management's prayers in front of the integration machine, the flat field of artificial sureness appears; it is the space in which the second generation of bitmaps is frozen.

This is the field of endless consuming without context. Context is not important. The second generation bitmap, inside its shield of frozen flat space, is ready to suck quantity.

The Subject Unit

The Unit - Subject is unique and original scheme, as long as it is located outside of acting either inside of the material hologramical field of memories or inside the extended halfhologramical field of unsureness, while, for the flat frozen space of artificial sureness of bitmap's second generation this scheme can't be considered at all.



www.modukit.com/3dsf3/sendit

SENDI

СЕНДИ

Сенди је идеја квази-уређаја са којим је могуће испунити наше жеље да пошаљемо и примимо неочекиване сигнале. Постоји видео документ спонтане акције у којој налазимо и комбинујемо ствари у прву констелацију Сендија. То зовемо Сенди-пракса.

Ова пракса је усмерена и реферише на једну врсту комуникационе шеме (треbate део А, део Б и везу), а дешава се обично у магловитим подручјима, испод детермисаних значења свакодневница.



Having the idea.

SENDI

Sendi ist ein Quasi-Apparat, mit dem es möglich ist unerwartete Signale zu senden und zu empfangen. Mit Video dokumentieren wir das spontane Auffinden und Kombinieren von dem Vorhaben dienlichen Dingen und die erste Konstellation des Sendi. Das nennen wir Sendipraxis.

Diese Praxis orientiert sich zwar an einer Art Minischema von Kommunikation (man braucht Teil A, Teil B und eine Verbindung), werkelt aber im staubigen Bereich unterhalb der determinierten Bedeutungen des common grounds herum.



Horizons of utopia.

Sendi is a quasi apparatus, with which it is possible to send and receive unexpected signals. On video we have documented the act of spontaneous finding and combining of things and the first constellation of Sendi. We call this sendipraxis.

Although this practice refers to something like a mini scheme of communication (you need part A, part B, and a link), it happens in the dusty area underneath the determined meanings of the common grounds.



All files are from the same body shaped.

Сенди-пракса не прихвата уговоре и конвенције засноване на комуникацији. Она се директно супротставља технолошки мотивисаним парадигмама транспаренције и стандардизације. Она такође гаји клоновску сумњу у инфо-императив, да се кроз технологију могу ослободити комуникациони протоци.

За могуће делове уређаја пронашли смо две категорије из два извора. Једна је Цветкова пијаца, недалеко од нашег стана у Београду. Тамо људи продају стварчице које су изабрали из ђубрета. Те ствари су изгубиле старо значење, оне су рудиментарне, вредност им је фиктивна а цена симболична.



Sendi practice does not accept that consensus and convention are the basis of communication. It conflicts with the technological motivated paradigm of transparence and standardisation. It is clownesque doubting in the info-imperativ of the free flow of communication which is liberated by technology.

Sendipraxis akzeptiert nicht, daß Konsens und Konvention die Grundlage von Kommunikation ist. Sie findet sich im Widerspruch zum technologisch motivierten Paradigma der Transparenz und Standardisierung und ist ein clownesker Zweifel am Info-Imperativ des durch die Technologie befreiten Kommunikationsflusses.



For possible parts for the apparatus we find out two categories from two sources. One is „Cvetko Market“ not far from our flat in Belgrad. There people sell things they have sorted out from the trash. These things have lost their meaning, they are rudimentary, their value is fictional and their price is symbolic.

Für mögliche Teile des Apparates finden wir zwei Kategorien aus zwei Quellen. Eine ist der Zvetko Markt nicht weit von unserer Wohnung in Belgrad. Dort verkaufen Leute Gegenstände, die sie aus dem Müll gefischt haben. Diese Dinge haben ihre Bedeutung längst abgelegt, sie sind eher in rudimentärem Zustand, ihr Wert ist fiktional und ihr Preis symbolisch.



Communication is misunderstanding.

Друго место које смо посетили јесте Кинеска пијаца у Новом Београду. Роба коју тамо продају је најјефтинија верзија снова. Псеудо-продукти, који имитирају и симулирају стандарде, савршени су за нас. Кроз микрокосмос и невидљивост, ипак прецизно регулисаног света Кинеске пијаце, ми инсталирамо Сендија.

Der zweite Ort, den wir aufsuchen, ist der Chinesische Markt in Neu Belgrad. Die Waren, die dort verkauft werden, sind wie billige Versionen von Träumen. Wie Pseudo-produkte, die einen Standard nur simulieren oder imitieren, und aus diesem Grund erscheinen sie uns als geeignete Elemente für unser Experiment. In der mikrokosmosartigen und unsichtbar aber genau geregelten Welt des chinesischen Marktes initialisieren wir das Sendi.

Чин примања и слања сигнала који нису објективно присутни јесте одраз утопије која лежи у комуникационој техници. Али са комичним измештањем чина и аутистичним игнорисањем референтних система, стоји последња слобода деловања и пробијање утопије.



Simulation of standards inside the unstable space of hyperreality.



Rituals and taboos in front of the media.

The second place we visit is the Chinese Market in New Belgrade. The goods which are sold there are like cheap versions of dreams. Pseudo-products, that only simulate or imitate standards. And because of that they seem to be useful for us. Within the microcosmoslike and invisible but strictly regulated world of the Chinese Market we initialize the Sendi.

Im Akt des Sendens und Empfangens objektiv nicht vorhandener Signale spiegelt sich die Utopie, die in Kommunikationstechniken steckt. Und in der komischen Deplaziertheit der Handlung, im autistischen Ignorieren des Referenzsystems liegt gleichzeitig die letzte Freiheit des Handelns und das Zerschneiden der Utopie.



Dimension born through connecting of imitation.

The act of receiving and sending signals that are objectively not present is a reflection of the utopia that lies inside of communication techniques. And within the comical displacement of this act, within the autistic ignoring of the reference-system the last free act manifests itself but in the same time also the shattering of utopia.

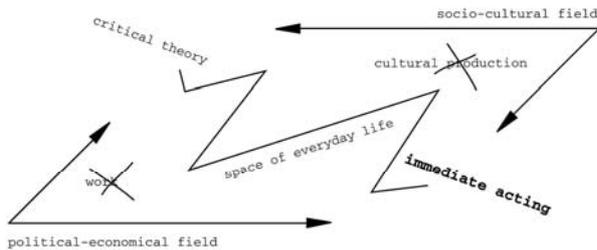


Realisation of the situationist projections

The movement of the Situationist International is defined as speech, thought and engagement through critical strategy, publication of anarcho-marxistic truth, falsification of repressive behaviour and terrorism of different sociocultural significations.

The representants of this movement, known and unknown, right and left, were working with synchronical treatment and affirmation of parallelity in time until to their proclaimed self-dissolution in 1972.

In the beginning of nineties the Situationist International enters the museum archives of the unstable market space. With this act situationism is decorating the armour of management knowledge and becomes quasi contra-criticism. On the marketplace of the social field such contra-criticism is only weapon of cultural management or similar mediators, that are responsible for building the image of the superconsumer.



Acting between categories - Idea of SI

In this analysis we rely on existing archives and resources containing material and relations referring to the situationists. Of central importance for understanding the realisation of the situationistic projections is their application on the social field and beyond it and the general spreading of meanings.

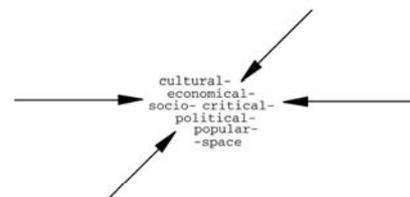
Socio-field can be defined as first field of projection/fiction, on which is imposed totalitarian homogeneity after the annihilation of the economical, political, cultural or ideological frame. Information and communication processes are groups that project themselves into the frame of this field and other integration systems like it is the system of market.

Management is defined as global acting in the sense of organisation of information- and communication-processes on the first field of projection.

Passwords or slogans show up like keys on the surface of the first field of socio-projection/fiction. On their link-relations we read the instruments for the administration of cultural politics and ideological sharing of power.

Anarchistic background, dadaism, lettrism, situationism, communication guerilla, neoism and all kinds of terrorism leave us back in a simple mode of dialectical definition and create a climate of power that constructs the cultural product for the constitution of terrorist models of market. (We can explain this on the example of neoism: The neoist is like a maniristic rest of situationism, knocked out by the economies he was following. He does not offer a way out of the project's multilayers, which situate themselves like unstable criticism inside of the parodistic contra-cultural worshipping of all subfields and models of marketing economy.)

This climate is able to connect and to penetrate all levels of the hierarchical patriarchal materialist heritage with a legal product of terrorism, that is a terminology manipulated according to market- and political engagement in the name of a totalitarian bureaucratic model with polyimperialist intension.



Collaps into one equal space - Realisation of SI idea

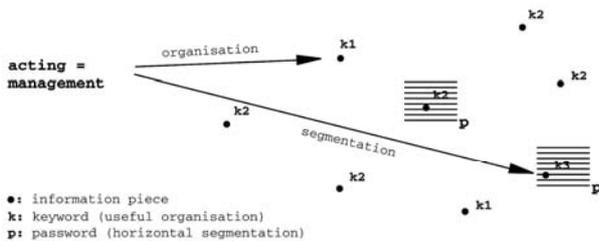
An example for this process can be seen at the term of culture. What remains from the cultural engagement like an evidence of mediation and management terror is only economical political cultural ware, i.e. product. This „cultural acting“ will be transformed into the password „artistic work“, in relation with the managerial-economical-ideological act.

This new „password“ will have the right to enter specific architectures and to applicate on this fundament. (Cultural management corrects the romantic tails of art according to the current ideological political reality.) Passwords for entering a special cultural field show up like keys i.e. „key words“ or parameters that can be measured through statistic methods of advertising strategies. The intention of profit groups in ideology and politics is calculating with

the frequency of their occurrence. The real arrangement of moving or static values can be seen through slogans of discursive groups, their outcomes, the size of archive, the way of movement and the transformation of the term itself.

The password „situationism“ can be expressed in relation to other statistical keys. In september 2003 it was around 2,38%, whereas „fluxus“ could reach only 0,02 percent points. That means in relation with other pop slogans inside the discourses of cultural politics „SI“ is very high rated.

Representation and functioning of this password and also its application on the extension of the cultural subfield is a factor for the predatory act of management strategy. A row of parameter like the velocity of changes of links, new archives and repetition through quotation give measurable values which determinate further strategies.



Integrational field of free information - SI like password

Speaking about the Situationist International is a problem of language itself and turns into megaintepretation. The question, if Debord's „Society of the Spectacle“ can be understood like a didactical material about polydialectical systems of pop guerilla, piercing, games, neo punk and tatoo culture packed inside of the situationistic lowbudget frame of interpretation.... it seems like this attempt is not possible.

The antagonisms of the fragmental field of projection show the following applications:
 Situationism realized itself in two aspects:

1. market (extends to the first field of projection, might correspond with the idea of the „intergrated spectacle“)
2. subjective personal plan (in this direction situationistic idea about realisation of the world revolution might be possible)

1. According to the first application: The Idea of the Situationist International is absorbed by manager's activism. In fact the situationist activist is the ideal manager. He is playing with value ranges, provokes conflicts on the scene of the projected media field, profiles categories and instruments, distributes scandals and boomerang collages in the discourses of expectation, he is constituing fake identities, performances PR and para-advertizing. The manager is the flower of the situationist tradition, but also its bastard.

The failed megadreams of situationists transformed into bureaucratic agencies, which are selling the last pieces of neo-avantgarde. Techno-romantism, décor management, politics of the corporational investitions and power, 5th observation field, multilevel marketing of copy left and unformal economies of the flee markets, NGO-re-watch experiments, copies of dead presentation, anti-globalist movements, para-economies of agencies, peasant's neo-anarchism, open source, disgusting architectural transparency of signification are victims, who are neither accepting the modesty of economical materialism nor the death like outsiders.

Actions on the street, sixtyeight-contra-paroles, RAF underground, unbelievable strategies of political parties in postcommunitic systems, students parodical nonprotests, neo-nazism of populist leaders that are hunting unstable identities to stick nationalist quotations on them, bombing and terrorist performances with non-existing fundamentalist expression, quasi dictatorship practice, police violence - attempt to control body and informations, all together is contra-situationistic practice and overtakes the public sphere in desinformative manner.



picture A
 In the dark zone of the first socio-economical projection field Situationist International (SI) was sucked from manager's side (M)



picture B
Mutant manager activist, good armoured, using many techniques and strategies produced by situationist actionism (SI) together with the following „pro-situ“ phenomenon

To criticize the SI phenomenon is affirmation through the practice of quantity, which situationists are suggesting themselves. This is almost didactic method. With repetition and quoting of this name itself we are building a fundament of value that stands undisputed in the floating systems of para-advertising.

In this space of accumulation context really does not exist. With quoting and mentioning this name we are filling archives already full of confirmations, opinions and recipes about the Situationist International. These archives can be used with any purpose, and this pure quantity is showing the nature of term itself. It is erased, transformed and emerges again like a password.

Incredible lists of quotations are expanding from disappeared authorships to custom values of the tribal urban elite. From the very beginning dealing with SI heritage should have been transformed into nothing. This means not to mention and not to write it. We beg for euthanasia of the name and to exile SI from language and text.

2.

But what is happening on the personal projective plan, on which we can build defence and where management terror can not harm us? There is a moment when the integrating performance is not enough equivalent and valid, then only subjective truth released from utilitarian fundamentals can give this kind of solution.

To be recognized by the group of expectators, you have to sacrifice your subject like a first step into the field of market. You become a victim of the economical strategies. The biggest problem is inside of the repetitive affirmation system. The main characteristic for every unstable subject surrounded by knowledge inside the space of the first field of projection is repetition. The reference of the matrix is the presentation of repetition. Affirmation through sedi-

mented repetitive practices like breathing air, eating and drinking, perform a strong factor to keep the cult of progenitors. Language and text are the most scary products of this repetitive practice. Without repetitive affirmation communication is not possible.

The recipe is simple. Stay in your own personal-subjective space and don't let any information interrupt your personal power. Do not receive information! To be in uninformative modus means not to absorb meta-economical strategies from the space of market. Not to have answer about things and aspects from the socio-political reality. Not to participate.

The space of uncommunication is space of revolutionary idea. Sabotage of the communicational channels can offer a real chance to leave the totalitar homogeneous situation. According to the algorithm of language we don't have rhetorical ability to name this uncommunicative saboteurs. This recipe can be considered like a simple solution: Our algorithm is catastrophe!

Rejection of repetitive affirmation demolishes the basic matrix of thinking inside the materialistic spectrum of projections. This act calls upon to the brutal act of erasing the everyday life. It disqualifies representation and it is based on the idea that the first field of projection is built like a construction of reality. This reality is constantly dissolving and can be seriously disturbed in its fundament of practices and wishes.

This kind of unsystematical acting can be realized in: Creating an absolutely personal space without legitimation through context and repetitive affirmation. Not to participate in any kind of „creative or uncreative“ animation. Not to base criticism on spatial relations and not to criticize the first field of projection. Not to transform communicational information, not to spread information, not to use or share information or „desinformation“.

To work under the „OUT“ amateur quasi regime. OUTpraxa is Sendipraxa, Lipstic Collectors, Subjective Totalitarianism, Belgrade Zeros, Displaced Dilemma.

Archive and material:

<http://modukit.com/horrorkatze>
<http://modukit.com/3dsf3/sendi>
<http://zampa.various-euro.com>
<http://various-euro.com>
<http://n0name.de>
<http://217.160.178.83/~modukit/displaced-dilemma/>
 polygonal theory: <http://modukit.com/horrorkatze/tekstovi/>
 „Drustvo Spektakla“, Gi Debor, anarhija/blok45, Beograd, 2002
 „Demanding of the Impossible“, Peter Marshall, Fontana Press, 1992
 „La Veritable Scission dans l'Internationale“, Guy Debord & Gianfranco Sanguinetti, 1972, from <http://www.cddc.vt.edu/sionline/si/sistime.html>
 Center for New Media kuda.org, Novi Sad, Serbia
<http://nothingness.org>, <http://neoist.org>

