

PART II ACTION

There were many practical tasks during the research towards actions.

I separate in the last act some of the actions, mostly related to the social sculpture **THE MARKET**. Some actions during this period were the showing of **THE MARKET** in Slovenia and Marseille, the Trans(per)formative workshop of two days in Marseille, and the ongoing meetings to discuss the problem of freelancer work in the Netherlands. First invited by BAU Platform, in August 2020, to speak where I brought questions on the problems of freelancer work, and I continue till now weekly to discuss and act upon that.

Some of the tasks and practices done during the research went around selecting and reading books and articles, the listing of elements of my own practice, listing of references, reflection conversations, writing text, selecting notes, collecting notes physically and on the computer, making folders with links for each social sculptures with references, trans-authorship writing practice proposed by Rodia, that proposed as well, questions by email, mapping, stickers and condensing as the example here below:

Ro- What is the main concept that was more dominant in the creation of the Fountain and the Cave?

Fe- I made a list for both, it is hard for me to say a dominant concept, but I think that might be the challenge(?) So, For the Cave, I would say **projections**, be the advertisement society, projections onto my body and experiences, projections toward the future possibilities, towards ancestral past and practices. I re-used quite some materials from previous works on this work, they projected places to revisit. For The Fountain, I would say **water**, and a strong influence was the global warming facts in communities or the privatization of water. In general the 3 works, including The Market, have a question on the problem of consumerism.

Ro- If you have to choose only one reference for each one of them what would be?

Fe- For the Fountain, I read quite some things. I think what stayed stronger was *Liquid Modernity* from Bauman and after the work, Astrida Neimanis' work. For the Cave, I have watched a lot of documentaries and youtube videos, if I need to say one reference perhaps the video *What did Baudrillard think of Matrix?*

ACT IV CORONA CRISIS - WHO IS GOING TO GET THE CROW?

"If we remain spectators/viewers, if we stay where we are - in front of television - the catastrophes will always stay outside, will always be 'objects' for a 'subject' - this is the implicit promise of the medium. But this comforting promise coincides with an equally clear, if unspoken threat: Stay where you are! If you move, there may be an intervention, whether humanitarian or not."⁶ *PostDramatic Theatre, Hans-Thies Lehmann*

⁶ Text mentioned is by Samuel Weber, in *PostDramatic Theater.*(p.184)

Performance art had an important role last century as live art. As a genre of its kind, the interdisciplinary performance offers expanded relations with the audience, reformulating presence and liveness, with spectatorship-body-materiality-environment-space-time. My works reference that thought formation to create live visual narrative work. I have been working with fashion, architects, and design collaborators but also philosophy, economics, and sociology in the making process. Thinking on broadening cross-disciplinary work, my research wants to place performance art as an important and essential genre towards critical thinking and transformative action.

The SOCIAL SCULPTURE series are a political allegory of our times in the urge of real radical transformation and intent to be in touch with the world we live in. Beyond pure metaphoric white imagery and mimesis, the idea of social sculpture brings its porosity of new materialism via embodiment practices. The Cave, The Fountain, and The Market are public spheres, places of encounters in their communal role that got transformed into commodities after the industrial revolution and colonization.

The fascist government of Bolsonæro uses the pandemic as a genocid against indigenous, black and peripheral communities. The problem of social inequalities during the pandemic can be followed in numerous reports.⁷ In protest against lockdown measures, and the declared racism in the government that made the government resign, the Dutch government replied violently using water cannons, used by police riots, which recently happened at the end of January 2021, at Museumplein in Amsterdam. Water cannons were also used in Hong Kong's protests last year. Water is such a privatized, controlled, military artifact in Euro-North-White-Imperialist countries while in the south indigenous communities face shortages, spills, and river sources also controlled by international companies. The Amazon is on the edge of losing its normal water cycle when deforestation hits 20-25% from the current 17%, and ongoing fire and threats.

Beuys, the author of Kunst=Kapital, has been planting Oak trees, a long-term and large-scale artistic and ecological intervention to enduringly alter the living space of the city; but, what can "planting" do nowadays to alter the scope of social inequality and state of indifference? What are the seeds, ideas, and acts to embody radical change? In times of social distancing, we want to get ever closer and involved in empathy and care. Time for each other instead of frantic production and expansion. With the outbreak of the Pandemic, our habitual life came to be challenged by changes in the modes of production and consumption. During the pandemic, we

⁷ Some links examples:

[Brazil's urban inequalities will exacerbate the impacts of Covid-19 | LSE Latin America and Caribbean Opinion | Fighting COVID-19 Starts With Universal Access to Water and Sanitation](#)

[Brazil's most vulnerable communities face COVID food crisis](#)

[Coronavirus in the world's slums and shanty-towns](#)

[COVID-19 will widen poverty gap between women and men, new UN Women and UNDP data shows](#)

[Covid-19 Fuels World's First Rise in Extreme Poverty Since 1990s](#)

faced a time of changes. Our urgent times call to solve real global problems, to **conscientização**.

In 2019, Slavoj Žižek had stated that the continued spread of the coronavirus epidemic has also *"unleashed large epidemics of ideological viruses that were dormant in our societies: fake news, paranoid conspiracy theories, explosions of racism. But perhaps another ideological virus, and much more beneficial, will spread and hopefully infect us: the virus of thinking about an alternative society, a society beyond the nation-state, a society that actualizes itself in the forms of solidarity and global cooperation the coronavirus will also force us to reinvent communism based on trust in people and science."*(p.21-22)

The ultra-rich have huge and dominating influence at elections. Rich elitists often get what they want politically. Lawmakers interests are side-to-side to high income owners.⁸ At the beginning of the pandemic, I saw the world "slowing down" which environmentally is beneficial⁹. But, soon **markets** have re-started their motors, within online sales, and productivity discourse, and circulation of goods of the fragile market dependant on eternal growth, as well, creating vulnerable working groups to risk their health to provide a "new normal" lifestyle of consumption, while few could really #stayhome. **The market adapts to stay wealthy.**

ACT V ART IS DANGER | A KNOWLEDGE MACHINE GUN

No wonder and not by chance Plato and many had advocated against widespread censorship of arts and arts implosion.

ART proposes new ways to INTERACT with the world we live IN

ART creates sense and direction

ART shows change is possible, the reality is not fixed, culture and mind breaking social determinism

ART and formation, inner change, inner child, environmental change, a form of self-knowledge, identity formation, context, and practice.

ART can call for social transformation,

⁸ Many studies show that a small but wealthy part of society defines a country's political direction.

⁹ [Before-and-After Photos That Show How Lockdowns Reduced Air Pollution](#)

ART can question the shapes of social relations, ideas, and materials.

We should carefully tear apart our programmed and scripted roles and practice new plays, new movement phrases. MOVEMENT STUDY FOR REVOLUTION. FOR UTOPIA.

NO VOLVEREMOS A LA NORMALIDAD PORQUE LA NORMALIDAD ERA EL PROBLEMA

AUTONOMY
TO LEARN RATHER THAN PRODUCE

"According to Gramsci, all of the proletariat, to use Marx's term, consents to be ruled by the ruling class. But Gramsci says that just by living their lives the working-class is consenting to be ruled by the ruling class.

It is the embodiment of hegemony in everyday common sense, through the mundane activities connected with work, school, the family, and the church, that secures the consent of capital's subaltern classes.

For Gramsci, the fight takes place at the ideological level. Hegemony is the battle and the battle is whose ideas become widely accepted in society." **Antonio Gramsci - Ideology & hegemony**

"They do have more to lose than their chains; they have also to lose their white-skin privileges, the perquisites that separate them from the rest of the working class" **Noel Ignatin "Letter to Progressive labor' from the youtube video, White privilege and invisible race**

*Amazonians use a series of technology, which is a psychedelic plant.
The structure of thought to a much larger realm of possibilities, and then to act.
Finding connections we might not see otherwise.*
Openness, flexibility, and plasticity **Revealing the mind, documentary**

We now have a market that trades in the human future at scale, **The social dilemma, on NETFLIX & Chill** ADVERTISEMENT.

This workshop was lead together with Isadora Tomasi in Marseille during Plexus Rouge Festival, I am now calling this workshop LANDLORD'S GAME WORKSHOP

TRANS(PER)FORMATIVE ACTS or MOVEMENT STUDY FOR 'THE MARKET' WORKSHOP

In this workshop, the Brazilian performance artist and choreographer based in Amsterdam, Fernando Belfiore, and the sound and performance artist Isadora Tomasi call for movements against the reification, consumption, and privatization of our bodies, perception, and relations. With the idea of Praxis, we will work on formations that aim at the subjective, hybrid, and transformative process of shaping creativity towards new social imaginaries and real action. This laboratory proposes embodiment with critical thinking and stimulates the inputs of the participants through response-ability, support, and performative acts.

We will explore movement to achieve a sense of collectivity and experiment with altered states via moving and being moved. We will be working with texts, reflection on our times and quotes also brought by the participants. We will play, The Landlord's Game by Lizzie Magie and we will be working with time-space-body-materiality as a collective score outside the studio The workshop aims towards the art of a performance that is queer, feminist, and radical.

Fusing working modes to discover more about the other, ourselves, and potential through task-based practices we will work also with an interdisciplinary approach including bathing, pineal gland meditation, quoting, reflecting embodying, body-painting-liquids exploration, playing The Landlord's Game. And, historically placing these practices, for example, the Landlord Game was a game initially design to didactically teach about private property taxing by the feminist and abolitionist Lizzie Magie, till the idea got stolen, by the current well-known Monopoly that teaches to fit in and win at the cost of bankrupting the other, a world of competition, and leading the man (gender surprise!) that stole and subverted the idea to become the first millionaire in the board game industry.

Black Boards

[Habitus+capital] + field = practice pierre bourdieu

KUNST=KAPITAL Beuys

Bourdieu+Beuys

HABITUS+KUNST + field= practice

or

Kunst= [Habitus+capital] + field

Paulo Freire

word=work=praxis

Sacrifice of action=verbalism

Sacrifice of Reflection=activism

FREELANCER

In *Cultural Work as a Site of Struggle: Freelancers and Exploitation*, the author Nicole S. Cohen states: '**Freelance cultural work has relations of exploitation at its core**. The author goes further saying "*Capital's 'immanent drive' to increase surplus value by cheapening the cost of labor clashes with workers' desires to pursue meaningful work, to be paid decently for their labor power, and to be able to sustain themselves. The labor-capitalizations that underscore*

freelance cultural production are often obscured: because freelancers are not engaged in an employment relationship and are not paid a salary, it appears that they sell simply a finished piece of work, or 'labor already objectified in the product'."(p.144) In the essay *Four Myths About the "Freelancer Class"* Sarah Grey states that *"this model is now reproduced everywhere from universities to health care to hair salons' and that 'unpaid time includes everything from researching and pitching articles to invoicing, project management, marketing and sales, and administrative work, all once the responsibility of the employer'.*"(p.5)

THE MARKET

We live in a period that feels "normal" to see an artist change their "profession" due to the precarious financial position in neoliberal determinism. Or normal, to have a second job to pay bills since we know "art does not give money." Then, it also seems we are really not understanding the function of the artist. We are too used to top 1 situations, top 3 situations, top 20, top 1 percent. The genius, the signature, the stairs to recognition, the nominations, the propadeuses, the competition that is accepted, embodied. The dance competition is on the TV's, before entering school, with audiences, applications, curations, and promotion. But not necessarily talking here about gladiators but a cruel neoliberal competition. **CRUEL** because it is proven artist works for non-paid hours, for exposure, for own investment, for passion, "because-we-want-you-but-did-not-received-the-full-budget-from-the-government-for-this-project", young talents or assistants or stagier, because "they want work in their passion", because "artists are bohemian and having fun while working", so to say, "not really serious job, unproductive rather, "hobby", rather does not "create money" it is said, rather "they have so much time and freedom", rather said, rather said, "some artists are bad and after being delusional need really to change carrier", rather "let's already send this artist out-of-the-school, "-find meaning in life", rather "machines are taking the jobs, so people need to find new ways to make money anyways", so do artists need to be flexible, fast, mobile, tik tok, perhaps "work in the field but in the office", "as a director of an European International Dance Festival", perhaps in many different project to bring income in while applying to funds, residencies, masters, fringes, local festivals, international opportunities, auditions. So many opportunities to **APPLY**. **NEOLIBERAL** because it wants to progress, expansion, categories, a line, a clarity, hegemony, cis, male, straight, tops only, invited only, V.I.P, people that are "either this or that", but politically in the center, "neutral masks", "skin" colors, a winner, more for less, you have a family and you own properties", "creates opportunities", "forget depression", inner-self-government of real exclusions and borders, because 'it has been like that". A tradition of the new. **COMPETITION** because it detours the struggle. Most of the artists say they "compete with themselves", so true, with our ability to pay our rent to the landlords. Paying the rent is **POP**. If not the rent of your studio time, residence fee, or traveling, or for a residence without traveling budget, or residence with traveling but no per diem, or residence with traveling per diem but no responsibility in case you injure yourself, also, do not burn-out, or make sure you have a job plan **BE** during your burn-out, make sure actually you save money, for holiday (?) no you are an artist, and therefore holidays and vacations are social constructs of a traditional leisure profiting of just consumerist escapism of the negation of busYness. **Save**. Money. For the rent next month (?) due to the possibility of delay of payment of sending more than five emails to the Institution **payment-is-delay-because-I-am-sorry-but-thanks-for-working-month-ago-with-us**. For pension (?) For social sharing economy (?) For kids (?) For a next project (?) For a house in Hollywood (?) New York (?) Orlando (?) For what does an artist need to save money anyway? Artist lives "at the moment", they "are rebels", they do not "need money because they are all about bringing capitalism down", they "work with people as a service and are grateful for realizing a dream", with care, with their passion, they do not produce, they do not reproduce, they represent, they do not represent, they are present, they are not present, they are precarious, ephemeral and corporeal dealing with the community. Anyways, who saves money really? Who?

TEXT MADE WITH QUOTES, practice proposed at 1st Year SNDO students while ZOOM teaching during the course for SNDO 1/2020

Can the relationality of life, our connectedness with others, be the object of a strike? Here a strike does not mean the suspending of care activities. On the contrary, care work is to be shifted to the centre, thus interrupting the existing order. The strike applies to political and economical dispositions that devalue care as being private, feminine and unproductive, thereby depoliticising it. Isabell Lorey

The tax authority admitted last year that at least 11,000 were singled out for special scrutiny because of their ethnic origin or dual nationality, fuelling long standing allegations of systemic racism in the Netherlands. The guardian / Jon Henley

This is *precisely* the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal. I know the world is bruised and bleeding, and though it is important not to ignore its pain, it is also critical to refuse to succumb to its malevolence. Like failure, chaos contains information that can lead to knowledge—even wisdom. Like art. Toni Morrison

I want you to touch that lil' dangly thing
That swing in the back of my throat. Cardi B/ Austin J. Owens / Belcalis Almanzar / Frank Rodriguez / James III Foye / Jordan Thorpe / Megan J. Pete

The continued spread of the coronavirus epidemic has also unleashed large epidemics of ideological viruses that were dormant in our societies: fake news, paranoid conspiracy theories, explosions of racism. But perhaps another ideological virus, and much more beneficial, will spread and hopefully infect us: the virus of thinking about an alternative society, a society beyond the nation-state, a society that actualizes itself in the forms of solidarity. and global cooperation the coronavirus will also force us to reinvent communism based on trust in people and in science. Slavoj Žižek

Will there also be singing?
Yes, there will also be singing.
About the dark times.”
— Bertolt Brecht

What is your precarity? What is your strike? Precarias a la Deriva

In these times when, all over the world, more and more walls and fences are built, where territories are ferociously guarded, where borders are imposed and vigorously defended, we propose the opposite movement. We propose to discover new possibilities for sharing, for dialoguing, and for creating. Lia Rodrigues

**Written by Fernando Belfiore
With support guidance and conversation
with Rodia Vomvolou and spoken voices
based on essays, books and videos**

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