

revolutions pr. minute

THINGS TO DO:

- 1) Locate yourself. Look around. Read the walls around you, the spaces you move through, read the messages which move through you; address you.
- 3) Note the Revolutions: The French, The North/South, The East/West, The Soft, The Flower, The Wall, The Peoples'. [Sorry, I was on the other line, can you say that again please?] The French revolution. The streets. The bodies. Citizenship. Democracy. Enlightenment. Science. Descartes. Body vs. mind. The fighting. A rupture, a split, a difference.
(revolution)
- 2) Who are the people?
- 4) Look up the word "concatenate." Then point to the line between democracy and free-market capitalism: differentiate, delineate, un-tangle please;
- 5) Recognize the desire to resist; imagine thoughts, words, images, tools;
- 6) Word: Take back the term "popular", distinguish between popular as 'widely appealing' and popular as 'of, for and by "the people"' (see #3).
- 7) Reveal that which is articulated or represented as such, but is not Resistance.
- 8) "Make sure the message gets out there, is understood, and believed";
- 9) Escape the "revolution"
- 10) Join the revolution
- 2) Look around, read the billboards, watch TV. Find yourself surrounded by words of resistance, situated in a battle, addressed as a warrior, a pirate, a revolutionary. Voices whisper about your mission, and images of faces desire your power to resist, to fight,

your anger - and where it can take you; it's potential. Locate yourself positioned between fronts, apparently supporting one and fighting the other, but also running on a treadmill in Bally's 24 Hour Fitness Crunch Club, between the mirrors accumulating an army of selves, movements and machines, a boot camp, military training, precision, staying ready in highest alert, always waiting for a final battle. Our discontent, frustration and unrest, our desire to move, to push, to pull and shout aloud

is talked of and talked to; narrated into a web of (images of) revolution to hail us, to capitalize on our resistance... Resist aging, fight the weight of your body; that which you're being t(s)old ties you down, makes you tired, grows ugly, wears out like make-up and a bad shirt; that which positions you in these rooms, this language and this mess which you never asked for in the first place, that which makes you hungry, sad, sick and desiring - contingent: your body. Battleground and enemy in one; the site of what you struggle over as well as the struggle over you. It

will eventually betray you, it will age, change, allow

diseases and finally die. The body as oppressor. [but it is also what makes you strong, the desire of that body will connect you to me and we will dance in the dark, behind the garage]. Fight for freedom, we're told. "I shop therefore I fly" (Newark International Airport, dutyfree).

B:

[does it again] listen: talk to me, I'm

THE IMAGE

An ad is running on TV. A voiceover is talking about how important it is to "get your message out there", to have it heard by people, to have them understand and believe it. It is for some internet company. The footage is of Martin Luther King speaking. It is his Lincoln Memorial Address, but the Washington Mall in front of him is empty, there is nobody to hear him. Then the internet company arrives, and the Mall becomes full; crowded. His voice is now heard under the voiceover. "I have a dream". It is important to get your message out there, that people get it, understand it and believe in it, the voiceover repeats, over the dream. (time)

A:

now that we know about bodies and minds... well, not what bodies and minds are or how we define bodies and minds, but how they are defined for us, put into language, split us and play against us, around us and

throughout us

B:

who, what, wait

A:

body defined

B:

wait, by whom, what body?

A:

as that which can be wounded, stopped, contained,
exposed or hidden, usurped, nourished or killed. Mind
as that which can be coerced, frightened, intimidated,

disciplined, co-opted, silenced, misled, tempted.

Stories around us, everywhere, tell us, invent us: Our

bodies and minds defined as two, apart, for an
instrumental purpose - it renders them caught up in
each other...

B:

[does it again]

THE REVOLUTION

A huge b/w billboard leans over the highway.

"reVOLVOlution" it says. Nothing else. There is a thin

shadow, a profile of a black car, hidden in the dark.

The revol(vo)lution is luring, threatening, almost
here, only a syllable away. It surrounds me, hides
inside language, even.

A: [continues] ... it short-circuits the two, makes
them

work against each other; it catches discontent,
frustration & restlessness in a loop and
internalizes oppression(s) into our own actions and
beliefs, into the very fiber of our identity and
desire. (fascism)

THE RIGHT

Two young women are sitting on the backseat of a
luxurious car. Leather seats and champagne. Outside it

is night. They are only wearing makeup, high heels,
slippers and bras. "The right to be the woman I really

am" it is written under them. They laugh. It is an ad for some underwear company. "the woman I really am". I

have been granted that right. I am still not quite sure by whom. I am an aggregate of rights?

B:

[stops them] you talk with parenthesis. Who does all this. Language? What language - spoken where, and by whom? I tell you: Language won't hurt you, it makes no

difference. (believe me)

THE LANGUAGE

"Can I get MTV from kissing?" a billboard asks from the side of a public phone booth. "When you have MTV it

feels as if everybody knows". "3 out of 4 people have MTV and don't know it". "Everyone should know about MTV". The writing is in huge white, informative letters over images of young, ordinary people.

("Language is a virus from outer space" William Borroughs has noted). An invasion, a disease. MTV's co-option of the AIDS-awareness movement not only seeks to align the TV-channel with one of the biggest popular resistance movements in recent times, it also narrates itself as that which should be resisted. It is ironic [I know] and at the expense of AIDS-awareness campaigns - referred to as if they are already history, a revolution told; a past. At the same time MTV takes pleasure (and presume that we do too) in threatening to take us over, revolutionize our

bodies, as if it is a force which we cannot escape but

only maybe avoid temporarily. And in being that which leaflets, flyers, teachers and education seem to warn against. (IwantmyMTV) "Abstinence is the best defense against MTV". Fearful sexuality. Substitute it with its image: The rhythms, the sweating, the skin, the close-ups, the sighing voices and pumping base, the lush interiors and seductive gazes, the lips, the touching, suggesting, the movements; we become patterns, surfaces, soldiers, animals, machines.

Language as intercourse, the body as a sign – a sign in crisis; defective. (desiring)

B:

[one more time, admit it] do it again, show me again, around that / over there

A:

a body in a space. A body positioned. A body as part of a larger, social body.... you see, a social body includes both the powerful and the powerless within it, not some inside and simply some out. Slaves in a slave society are not outside the social body but are essential to it, they are constitutive of the slave society itself and all of its institutions, laws and beliefs. Their Resistance is a condition of RESPONSE, their desires and needs buttressed and circumscribed by the mechanisms which guarantee their oppression, including keeping them from recognizing their resistance as RESISTANCE. (they become either THREAT or NOVELTY).

B:

[you want to turn it off?] oh you know, I don't know, I don't think it's – isn't it the same in America? and

besides, even if I had I wouldn't

THE ENLIGHTENMENT

A web company, offering to webbers "free" participation and membership in a "web community," hailing itself as "The Only Truly Democratic Community on the Web"; the only cost being that each page is littered with flickering, blinking advertisement banners. It is a hyper capitalist endeavor, not only because there is "capitalizing" happening, inserting marketing into community space and our social organization, but because the very existence of this community is, in the first place, simply to generate consumers for the advertized clients. The notion of democracy serves more as a familiar trope than a socio-political organizational principle, and the virtual appearance of a community is merely a vehicle for mapping commerce. THE IMAGE is Delacoix' painting, LIBERTY LEADING THE PEOPLE, the mobilization of personal power converted into mass political power.

The caption reads, "The last time the people had this much say in their community, heads rolled."

A:

such a split of Body and Mind leaves us nonetheless individuals and individuals only, alienated and blind to the larger social body of which we are a part. It is not that we are detached from this social body, but that we do not recognize how we are attached, or for that matter, that we are