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Workers of the world, unite!
You have nothing to lose but your chains!
Artists of the world, drop out!
You have nothing to lose but your professions!

The first sentence is the slogan coined in Marx and Engels Communist manifesto in 1948: **Proletarier aller Länder vereinigt Euch!**, soon popularized in English adding the second part: "You have nothing to lose but your chains". The second is the closing sentence of the text "The Education of the Un-Artist", by Allan Kaprow, 1971, one of the best and most influential text on art practice and education.

It is curious this parallelism: the dispossessed of the earth had nothing to lose (they had already been abused to the limit by Capitalism) and therefore, why not unity since they had nothing to lose and everything to win. The artists on the contrary, with so much to lose, but what to lose exactly? their professions. But what is the profession of an artist?

The sentence of the Communist manifesto substituted an older slogan, "All men are brothers" (League of the Just), stripping the concept of brotherhood from its Christian nuances, and stressing on the contrary the concept of class and internationalism. But when an artist "drops out" it drops out of what exactly? what kind of category or class is abandoned with this dropping out?

The text of Kaprow begins with an affirmation of the beauty of the modern world, the power of the images it creates, indifferant to their categorization as art: he speaks of mooncrafts, spacecrafts, radios, videotapes, gas stations, supermarkets, industrial dumps, vapor trails, trials... and celebrates the beauty of these phenomenons, and laments that such an intensity seems completely out of reach for what traditionally has been categorized as visual arts.

This frustration had reached, in 1971 when the text is written, a large number of artists. Trying to find a way to understand this **malaise** of art, Kaprow offers to us some keywords, which are worth defining:

Nonart (password one): **whatever has not yet been accepted as art but has caught an artist's attention with that possibility in mind.** This concept of nonart allows the artist to embrace, include and work with the diversity and intensity

and beauty of all those phenomenons previously mentioned - the whole world, all cultural manifestations, and the earth. The problem is, this category is by nature ephemeral. All nonart ends up as art, as soon as the artists informs the art institution of their findings, something they never fail to do, out of inertia, or out of class conciousness, or simply because they need to earn some money. Therefore, all nonart becomes simply art, in the end.

Anti art (password two): **it is nonart aggressively and wittily intruded into the arts world to jar conventional values and provoke positive esthetic and / or ethical responses.** So in this case the becoming art of the nonart is the aim of the process, it is done purposefully, with bravado and defiance, to shake the foundations of art. It is a revulsive, a purge, a provocation. But what it aims at the end is, art.

Nonart and Anti art, are art. And their becoming art runs parallel to the loss of authenticity and intensity that inflects on them the reduction to, simply, art. Next to this lack of stamina, a second problem: while the whole world admires mooncrafts, spacecrafts, radios, videotapes, gas stations, supermarkets, industrial dumps, vapor trails, trials... only a few, the endogamic, nepotistic circle of the artworld, enjoys art. Art becomes then: art art (password three).

This is not only boring: more importantly, it deprives art of any possible political effect. Art is harmless, because it basculates between the indifference of the broad audience and the catatonia of the informed audience. Because of this, art, says Kaprow, is dying. It is nothing but a luxury object that always pales in comparison to the world out there.

But who cares about this? only artists. And what do they have to loose? only their professions! The solution, Kaprow says, is to abandone the supposed tragedy of this and start understanding it as a comedy, laugh about it, and leave it behind. Say no to non-art, say no to anti-art, because they both become art in the end. The only way to break the cycle is un-art the art. Take the art out of it. never utter that word "art" again. Un-art (password four).

The un-artist is a new figure born from the humorous awareness that art is dying. Becoming an un-artist is to stop being an artist (dropping that profession), give up all art references, avoid all esthetic roles, escape the art framework, act in the world, within the world, with the world. It is a new profession, one that "implies fun, never gravity or tragedy". Un-art is playful, un-art is, play. The artist is now a player.

This new profession, player, has a great number of advantages. First of all, the player does not need to produce anything - she may, but does not have to - the player is freed from material and from discipline. And the practice of the player is open for all, since it happens anytime anywhere - the player is free from specialization. Finally, because of all the previous advantages, the player can finally exert a real impact on the world - it can be dangerous, it can be efficient, it can affect people's lives.

"When art is only one of several possibly functions a situation may have, it loses its privileged status and becomes, so to speak, a lowercase attribute." - this means, art is not dead, the player has saved art from dying. Instead, art has metamorphosed, and now it is just one of the many possible readings a situation with or without object, may have. The player does not need to forcefully shove the art status into a situation or object for it to function: as Abbie Hoffman would say, things should happen "for the hell of it"; and be available to so many people, that no one will call them art and we will have officially entered the "postartistic age" (this is written in 1971!).

Artists of the world, drop out! You have nothing to lose but your professions!



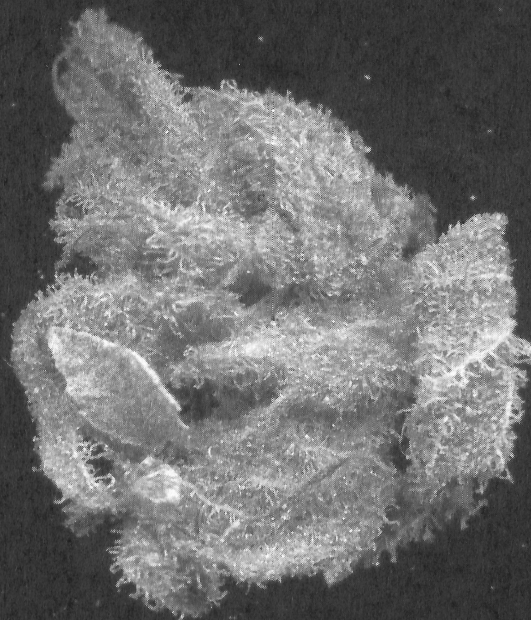
entre artistes et « utilisateurs » d'art tendra vers une situation où (comme l'a décrit A. K. Coomaraswamy) « l'artiste n'est pas une personne particulière, mais toute personne est un artiste particulier ».

En résumé : la disparition n'est pas nécessairement une « catastrophe » – excepté au sens mathématique d'un « soudain changement topologique ». Tous les *gestes positifs* énumérés ici semblent impliquer différents degrés d'invisibilité et non le traditionnel affrontement révolutionnaire. La « Nouvelle Gauche » n'a jamais vraiment cru en sa propre existence avant de se voir aux infos du soir. À l'opposé, la Nouvelle Autonomie infiltrera les médias ou les subvertira de l'intérieur – sans quoi elle ne sera jamais « vue » du tout. La TAZ existe non seulement au-delà du Contrôle, mais par-delà la définition, au-delà de l'acte asservissant de voir et de nommer, par-delà la compréhension de l'État, par-delà l'aptitude de l'État à voir.

*Des trous-à-rats
dans la Babylone de l'Information*

La tactique radicale consciente de la TAZ émergera sous certaines conditions :

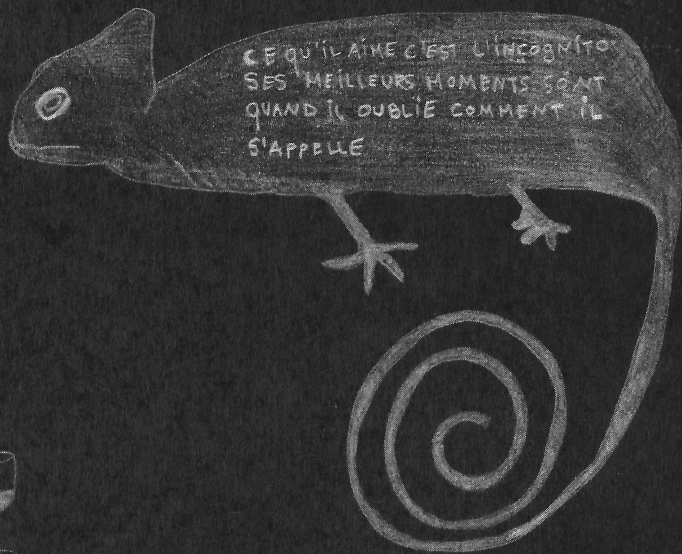
1. La libération psychologique. C'est-à-dire que nous devons réaliser (rendre réels) les moments et les espaces où la liberté est non seulement



it strips bare the myth of
culture by its artists, even»

a changed identity is a
principle of mobility, of going from one place
to another.

player	play
welcome	where everyone is
imitation	without falling in the temptation
of being useful	art is only one of
several possibly functions	a situation may
have, function that does not necessarily have	to be mentioned to (efficiently) operate.



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