

# **Heterogenesis of the Anartist: *Catalysis of a character, a praxis, a strategy, a knowledge.***

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## **Bio**

My Anartist praxis is emerged to respond to my contingent situation of immigrant unemployed. Then I started a PHD research in the Art Department of Aalto University. Thanks to a grant from Kone I had the possibility to experiment my interventions in many cities of the world and to develop a theory on my political-esthetic praxis.

## **Abstract**

The paper concerns my praxis of Disturbanism (Disturb Urbanism) and the Anartist (Anarchist Artist), who is the agency-avatar of this praxis. The text starts with a biographical style to show the contingent heterogeneous catalysis of the Anartist. Then the text goes on to describe my first artworks. Here the style becomes more theory-specific to define the potentiality of the Anartist as “transpersona-marker” in the emergent outsider-refrain of the Heteron. The paper also illustrates the superposition between Anarchist and Alchemist in the plane of schizo-composition of the Anartist simulacrum. The Anartist, as avatar, allows access to the chaomystic event of a Disturbanist Intervention which disrupts the regime of attraction of the Capitalist space.

KEYWORDS: intervention, catalysis, character, capitalism, subversion

## **A Life**

I started my praxis of interventions after arriving in Helsinki in 2011. Before that time, I was working as a creative consultant for advertising agencies and design studios in Rome. Because I was particularly talented in imagining and visualizing concepts, I would often read “agency briefs” before going to sleep at night and wake up in the morning with instantaneous solutions to problems - I would then simply draw my idea on a piece of paper and send it to the agency, not being forced to work for the rest of the day.

At the time I was living in a loft with a bed 3 meters off of the ground: this detachment allowed my soul to travel and find solutions without effort in the night. And, because I had all of my day free from work, I could dedicate myself to writing, reading, and painting. One might think that it was a perfect life but, in reality, I was fighting everyday against the frustration with the world I was living in. In the twilight of these sensations, I felt something very wrong was about to happen.

Indeed, in 2008, the world financial crisis spread from Wall Street. After 2 years of infection, in 2010, it was clear that the future for many Italians - especially independent creatives - was going to be dark. The banks retired nearly all the money from the market and the Italian State, because of public debt, would have to increase taxation and financial cuts for the coming decades. The logic of “too big to fail” had enormous effects on a country with huge public debt, without the possibility to devalue its currency, and with parameters of austerity ostensibly established by Germany. At the time, I owned a house in Rome with my Finnish wife. Shocked by the sudden change in financial security, we felt it was better to go and live in Helsinki if we wanted a safer future for our one-year-old daughter.

My partner immediately got a job before arriving in Helsinki. However, for me, a 41 years old Italian, it turned out to be extremely difficult to find a way to survive—even after two years. I had no friends, the sky was dark, the temperature was icy, and I was depressed. I hadn’t even had a job interview in years. The people there seemed indifferent, the system impersonal and bureaucratic, and my exuberant individualism incompatible with their overly structured and modular society.

## **An Occasion**

Even the artistic avenues looked blocked with the artistic scene in Helsinki being very closed and corporatized. One day, I discovered an art course on the Internet that was being offered at Aalto University. The course “Museum as Medium” was open also to non-students, and culminated with a final exhibition in the city’s anthropological Museum. I thought that, in a university context, I might be able to show my capacities. But the difference of culture and experience between myself and the other much younger students turned out to be a conflict. Still, the exhibition was an occasion for me to use my skills as an artist to hack the modernist abstract machine implemented by the Museum. Whoever has read Michel Foucault’s *Order of Things* can infer that an Anthropology Museum is an institutional machine that tends to reproduce and confirm the “regime of truth” (Foucault, 1976) of the Enlightenment: freezing the objects of ancestral cultures outside their specific polysemic cosmology, only to fold them into modern scientific epistemology.

These objects, belonging to organic, polysemic, and animist systems with complex codes and decoding, are isolated in glass vitrines for the analytical gaze of the modern western subject. Following from this theoretical framework, I thought that my artwork could problematize the mechanisms of signification from within the museum’s machine. I felt the need to create a conflict between the modern “global gaze” and the emerging antagonist “no global” symbolism to contest the “order of things”. At the time, 2011-2012, the no global antagonism was expressed most notably by Occupy Wall Street. Incidentally, the financial issue contested by the Occupy Movement was also intimately related to my own personal situation of unemployment, and emigration from a country in financial bankruptcy.

With the precious help of the Museum preparatory staff, I built a long vitrine exhibiting 30 Anonymous hacker masks (Fig.1-2). At the time, these masks were also worn by people rioting in the streets against the austerity imposed by governments who were willing to rescue the banks with money from the lower classes. Showing these Vendetta Masks in the context of an anthropological museum gave voice to the transpersonal mask of a new contemporary world-wide tribe. A tribe that was beginning to contest not only the capitalist economy, but also the modernist framework of the “Enlightenment” which gave rise to and continues to aliment the ideology of the museum and Capitalism itself. I

wanted to collapse the asymmetric dialectic between “modernist global” and “ancient local” by adding a third axis: the “no global” dimension. I was acting like a “trojan virus” that inverts the code of representation of the institution with a counter-code. By giving visibility to the 30 Vendetta masks, I disturbed the master-signifier circulating in the museum’s organization of sense. The signifier, now a monster-signifier, had lost the power of giving a clear reification of meanings to its irradiating projections. The anthropological machine was open to its repressed non-sense (death) and invaded by an unproductive polysemy (obscurity) of resonances (poetry) and interferences (disturbances) in its dominant inscriptions (transcendent violence).



Figure 1. Exhibition in Museum of Cultures 2012.



Figure 2. Exhibition in Museum of Cultures 2012.

### **A Transformation**

Before the opening of the show in the Museum I also masked myself, for the first time, in total black, wearing the black balaclava, as an antagonist anarchist. In this costume, I performed for the occasion by destroying an empty cube-shaped vitrine with the help of a home-made metallic spike (Fig. 3, 4). Through that first transformative episode, the character of the Anartist (Anarchist Artist) was born. After this genesis, I had a character and its aesthetic to refold the chaos of my life into a refrain-world (catalysis of a worldling). In fact, the fold of a territory is needed to construct a line of flight, a deterritorialized refrain of expression (Deleuze & Guattari, 1987).

However, this alter-character - that now accompanies me like a visible shadow - was created not only by an act of subjective intentionality but as an impersonal superjective catalysis of the forces at play in my situation. "I" was only a part- subject of an assemblage at different speeds and intensities appearing as a singular expression. The genesis was more like an emergence on the orbit of a virtual quasi-cause springing forth by the immanence of heterogeneous pre-individuated intensities ready to catalyze into a

character. The character was waiting for me, already there in the plane of composition of the “virtual”. My character, therefore, is more like the “avatar” described by ancient indian texts, a sort of driving- attractor that always anticipates me and throws me into Disturbanist situations around the world. As if I had found, in my “avatar,” a lateral door to escape the profane every day and enter into the sacred transgression of the chaomystic unconditioned. Through this character, that is fictional, real and sacred my life can live intensities and experiences that are not allowed by the standardizing design- code which decodes the digit-urban capitalist space. Using the vehicle of my character and its tricks, I can de-stratify my senses from the capitalist space in which my body is folded and participate in the chaosmosis (Guattari, 1995) of a Disturbanist Event to “see” the mystic of the unknown.

But, before writing at length about Disturbanist interventions and relative super-sensuous experiences, I wish to address the schizo-emergence of the “Anartist” character, whose heterogenesis is always in becoming. This character does not have a definitive form but is attracted by an obscure and formless “new”, or better in the depth of the “now” (Lyotard, 1991). It is always in a plane of composition and catalysis around its fold-refrain.



Figure 3. Exhibition in Museum Of Cultures 2012.

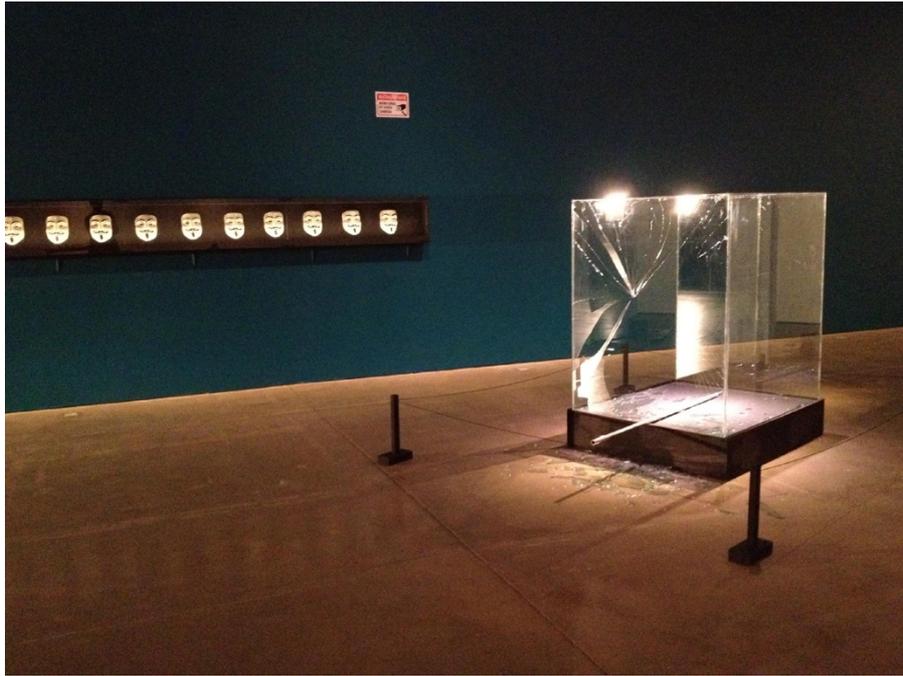


Figure 4. Exhibition in Museum of cultures 2012.

### **A Simulacrum**

Let's come back to the motivation of my specific action. My act of crashing the cubic vitrine in the museum was a way to re-enact, by divergent superposition, the simulacrum of the typical anarchist "Black Bloc" gesture that is usually captured and frozen in the media image. Specifically, the black dressed antagonist rioters that destroy the glass windows of banks. This gesture performs a symbolic violence: a potlatch of destruction that challenges the capitalist destruction on a scale of intensities. This destructive ritual tends to repeat the ancient Dionysian ritual of unproductive expenditure.

Thus, my action was caught in a sort of hauntology: a multiplicity resonating from the surface of the media spectacle to ancient archetypes rooted in the timeless forces of the Earth—from the conditioned to the unconditioned. Besides that, the "untimely" simulacrum I was performing, with the act of hitting the vitrine, had another level of superposing divergence. In fact, before breaking the cubic vitrine with my metallic spike, I had sprayed the A of Anarchy over the glass with white color - starting the drawing of the typical compass symbol by the Platonic circle.

Indeed, my gesture was also the performance of an alchemical transformation. The cube represents the monotheist symbol par excellence in Christian tradition (the faces

composing the cube form a cross), the black cube of the Kaaba is the most holiest place for Islam, and God is represented as void inside a cube by Jewish religion. The spike, striking the cube, was like a cosmic antenna, or divine lightning. By fracturing the closed perfection of the monotheistic order, my avatar was expressing the need to give voice to the chthonic forces of chaos. And, by breaking one face of the cube, the surface of the glass acquired a fractal shape, opening a line of flight to the poetic non-sense. After the breaking of the glass I set half of the spike inside the now-open cube and the remaining half outside of it to complete the symbolic dynamism of the installation. Then, by altering the strong spotlights of the museum (high on the ceiling), I maximized the vertical dramatization of the broken side, the metal of the spike mirroring and reflecting on the glass and the light shining from above. It was as though Zeus had launched its divine fury.

This installation was destined to also be the “an-archè-model” of my future “Disturbanist Interventions” that, in their essence, consist in opening an immanent line of flight (a hole) in a space-time closed by a transcendent signifier (the cube). The “Disturbanist intervention” is an anarchitectural gesture that triggers an uncoded becoming because it opens the closed design to free the unfolding of time from its functional urban spatialization that, basically, tends to reproduce time as a transcendent economic cycle.

My schizo-character superposes Anarchism and Alchemy and “its” interventions are both political and mystic. “Its” gesture contests a space of power on many levels and expresses a chaomological counter-symbolism that contests the monotheism of the money. It also throws me in a unique path of knowledge under the skin of the profane everyday - into an understanding of imperceptible nuances, intuitions, visions, and synchronisms. The superposition of different series, like Anarchist and Alchemist, allows me to create an oscillating simulacrum, whose shifting tension is very schizo-productive - an arrhythmic assemblage without a clear origin and with an obscure becoming of symbols, events, transformations, and revelations. I can surf-create into this plane of tension. Through the character’s interventions in the urban space I gain access to irrational series that construct a singular resistant counter-world. However, despite the schizo-productive tension of differences, the charged poles of “Anarchist” and “Alchemist” share a common esoteric territory. For example, the colors: Black, White, Red. In particular, the black color is very

important for my Anartist praxis: both as Anarchist and Alchemist.

When I dress in black with a black balaclava I surf the simulacrum of a Black Bloc anarchist and I can use its symbolic violence and its negative iconoclastic force to challenge the Semio-capitalist medium with an absolute negativity that resists the forces of recuperation and valorization (i.e. gentrification, advertising...).

Nevertheless, when I dress in black, my body also acquires the magnetic power of the Alchemic Nigredo of the Black Sun and I am ready to enter a dark territory and “see” a chaosmystic hierophany.

The black is an iconoclastic color of subtraction that allows me to erase my localized identity and conjoins me to a deterritorialized heterogeneous pack of subversive transpersona - the Black Bloc. This pack is a radical antagonist urban expression that cannot be integrated in the productive capitalist design as it is a negative sign outside the margin of the medium of representation. The Black Bloc is the Absolute Evil because its violence is simply wasting without a cause. They just devastate the urban landscape in a kind of sacrifice, challenging the destructive accumulation of the Capital to exceed it. The Black Bloc accelerates the destructive power of capital beyond the code of reproduction. They break the Lacanian “quilt” of recuperation: they break through, in the a-signifying. In fact, the Black Bloc does not have a political project that can be signified. No sense can be amended for the use of Capital and its political representative: the parliamentary right and left. I play with my character on the margin of representation to remodulate this negative symbol and its resistant unproductive mythology. In a certain sense with my interventions I re-enact an urban sacrifice to generate a symbolic exchange setting forth a challenge to urban capitalism. I offer my body to the forces of the Chaosmos, the dragoon, to receive a revelation in the unfolding of time freed from designed spatialization. By incarnating this antagonist symbolism, I shift it from the margin of the field to the everywhere of the everyday. With my interventions, my character infects, with an alien symbolism, the mechanism of integration and opens the possibility of a sacred gift and a revelation. Indeed, the Black Bloc motto is “We are everywhere!”. My praxis pushes to the extreme of this motto. Black Bloc symbolism constitutes a strong mythological reserve of counter- capital inside the Semiocapitalist medium: the Anartist transpersona can incarnate and increase it by injecting new bastard

strain-symbols. This antagonist symbolic virus can infect the urban space: streets, museums, squares, art residencies, commercial centers, movie-theaters, galleries, universities, social-networks. The Anartist can hack the urban-capitalist DNA with diverging non-sense and counter- symbols that open to a new event and a new people yet to come. Everywhere in the everyday an emerging antagonist Black Sun can rise with its pack of infecting black angels.

### **A heteron**

The negative counter-capital is the outside-potentiality inside the capitalist medium. It's the negative. Yes! that does not work for the capital but it has the potential of becoming a counter-insurgent Heteron: a differential wave that can swell and catalyze in the medium. I can imagine this Black Tide catalyzing in an autonomous antagonist mythology - thanks also to the capitalist medium that repeats in a series the evil aura of each black hierophany. In the attempt to use everything for capitalist valorization, the capitalist spectacle gives full potential to the dissemination of counter-viruses that can be surfed and shifted again and again. The Black Tide could become a haunting parasite that subsumes the master-signifier of the capital into a monster-signifier, bifurcating it perpetually in a quasi-formless Black Wave that can occupy and cannibalize the entire medium. What is important for the emerging of an Heteron is the force of a symbolic marker that cumulates the counter-capital actions necessary for the emergence of a counter-territory with no dispersion of lines of flight. The multiple lines of flight of the Heteron catalyzes into a territorial refrain through "and" shiftings of differences - without an organized mediation, that, in my opinion, is the essential limit of the constructive attitude of the Common.

While the Commons tries to construct itself as a counter-institution of the Capitalist Institution, the Heteron instead, self-generates for accumulation of transgressions through the circulating marker of the transpersona. While the Commons wants to be a collective alternative, based on "love" and opposed to the individualism of Capital, the Heteron pushes the individualism to the extreme but connects its diverging singularities with the transpersonal marker. While the Commons wants to block the destructiveness of Capital by focusing on Commons Values and a Commons Wealth, the Heteron is engaged in a challenging potlatch: destroying the sense of urban space by throwing new

dices beyond the need for standardization that is characteristic of Capital. In the Heteron every throw of dice is a counter-capitalized desire. The Heteron imitates, parasites and exceeds the destructiveness of Capital like a noisy “synnecront.” Every singularity within the multiplicity of the Heteron can express its full potential without a center: in a logic of deterritorialization of urban space, each subversive line of flight is a borderline that transmits its driving difference to the pack’s direction. The Heteron is a line of variation of intrinsic differences at absolute speed capable of producing an autonomous outside from inside the capitalist medium. However, the Anartists, and their Disturbanist interventions, do not work for a better world but for an unknown world! The Anartist does not want to be a new subject of new socially recognized rights but wants to remain unrecognized: pure potential in becoming, pure migrating power to reach an immanent dark velocity of escape. The transpersona of the Anartist is the marker for the accumulation of a counter- capitalist and antagonist rhizome-territory: invading, infecting and surfing the capitalist medium with new subversive events, new symbolism, new mythology and new desire. Each new line of flight of the Heteron activates the potential spark for generating another. Every disturbanist intervention of the Anartist constructs a deterritorializing territory. A new territory advances through deterritorialization like a desert. It expands with a chain reaction revolving around a catalyst center of combustion and explosions forming an inconclusive surfing superject. This is the Deleuzian ontology behind the Heteron of Anartist: an anti- productive war-machine growing inside the capitalist medium and spreading as an uncoded virus disturbing the decoding of the urban space. This war machine is not built by a class aware of its marxist role in the dialectic between structure and superstructure but by a “pouissance” that always overcomes itself without closing in a defined subject aware of itself. This superject is always in a twilight that integrates new madness into reason: like a “viral conscience” that propels, cannibalize and propagates with new encounters and incorporations. The surfing superjectivity of the Heteron is open to creative-destructive delirium, chaosmysticism and madness; it’s a formless monster in becoming captured by a transpersonal marker into a singular autonomous refrain: under the spell of the mystic inhuman algorithm of the Chaosmic forces of the Earth.

### **A Body**

When I dress in black and I become an Anartist of the Heteron, I enter also in the alchemic

Nigredo. I pass from the “anatomic body” designed for acting in an abstract Cartesian urban space to a magnetic body connected to the body without organs of the Earth. I have access to the depth of the immanent forces of the Chaosmos and their process of deterritorialization which affect the Earth. My body becomes a magnet in the field of the Earth and I can have sacred access to the mysterious catalysis of the Black Eight: a sacred event that can manifest its magic force in the middle of a profane urban space (a quantitative functional abstraction designed and implemented for the reproduction of capital). Indeed, through the untimely heterogenesis of the “Kairos” that undoes the homogeneity of the “Kronos” the Anartist can experience the timeless event of the “Aion” (the Black 8). Entering the Nigredo, the anatomic body incorporated in the urban space-time design acquires the “atomic body,” without organs, of the Earth. It becomes attracted in the deterritorializing orbit of a Chaosmo-magnetic attractor. It can flow in the magnetic field activated by the Red Sun of the Earth - the spinning nucleus - resonating with the Black Sun of the Cosmic Attractor and the White Sun of our solar system. The Red, the Black and the White attractors form the dragon of forces that seizes, protects and lifts the body of the Anartist in a chaosmystic superjective antagonist chaosmosis.

Nigredo, Albedo and Rubedo are the mystic resonating phases of a transformative intervention that allows the Anartist to experience directly the body of the dragon until it eats its tail in the Black 8 spot and the extra-dimension that follows. During the Nigredo, that subtracts the anatomic body and “conjoins” it directly with the deterritorializing superspeed of the Big Cosmic Attractor, the “I” loses himself and his “Eye” of subjective conscience. It enters into the dark acephalous becoming of the Black “Eight”: passing through the different magnetic phases of the alchemic body that resonates with the cosmic body. When the body is seized by the dragon of the 3 suns, a cosmic dance begins that imposes its own intrinsic rhythms to the intervention. Responding without cognitive barriers to the forces of the 3 attractors in play, the sensitive body becomes extended everywhere with its sensuous ultra-senses.

For example, coming-back to my specific intervention in the Museum of Cultures. Once I had crashed the glass facade of the cubic vitrine, I started erasing the white sprayed symbol of Anarchy. Here the spot-light shining over the enlarging white stain on the glass

produced the effect of an Alchemic Albedo - that I felt reverberating also in the elevation of my body-soul.

Indeed, the Anartist, not only has a catalytic strategy to affect the capitalism, but he also has a transformative approach to the dark knowledge: as a participation to a “terra obscura”, hidden in the profane every day, but perceived by the hypersensitive alchemic body of a “seer”. This chaosmotic transformation allows the Anartist to express a sacred chaosmology, antagonistic to the profane abstract capitalism.

### **A Chaosmology**

The chaosmology differs from the cosmology because it does not rest on a harmonic transcendent order based on the “axis mundi”, (Eliade, 1959) but on an open quasi-cause that always adds and integrates new differences and potentials in sacred becoming. In the chaosmology the chaos is not sacrificed to the order of the cosmos and it is not institutionalized in coded rituals based on calendar and sacred places but it becomes the propeller of new sacred deterritorializations. If the cosmogony is an eternal act to tame the dragon of chaos and assimilate it into the sacred order of a final cause (and can be repeated periodically through coded ritual), the chaosmogony is always productive with new differences - as a performance in becoming under the spell of an ever changing quasi-cause. This is why the chaosmology is never a harmonious mythology that justifies the authority of a dominant sacred aristocracy, but, rather, a propelling anarchist divergent symbolism refrained by a marker. The marker is much different from the archè because it is a vehicle in the unknown and not a final cause.

The public contributed a round of applause when the professor-curator presented my work in the Museum of Cultures (so I was told by the professor when I arrived to the exhibition completely drunk). Indeed, before the opening I had a violent argument with one of the employees of the museum because he had tried to ruin my artwork by putting silicone between the broken glasses of the vitrine - he was arguing that it was too dangerous for the public to leave glasses hanging. I became enraged, because the unstable poetic equilibrium of the installation was compromised, and after fighting with him and the museum director, I started to take the silicone away from the glass with my bare hands. At the end of the cleaning my hands were bleeding. Even if my sacrifice re-

established the original poetry to the installation, I went to drink some glasses of wine to calm down. Passion, blood and red wine, the Rubedo phase was finally achieved.

### **An Assemblage**

After the exhibition, I fell down again into the anonymous status of foreign immigrant. I was taking lessons in a school for immigrants to learn Finnish language. It was frustrating to regress to the age of my childhood, articulating few words, when everybody in Helsinki was even speaking in English better than me. I wanted to be creative, I was already 42 and I was wasting time. Fortunately, I met a young Russian woman who was studying photography and she encouraged me to go further with my interventions. I revealed to her that I wanted to perform my Anartist character again: I wanted to build a cube of black granite stones in the middle of the commercial square of Kamppi, Helsinki. Usually the black cobblestones are employed to pave the streets of the city center, however, during riots they are uprooted and become the only weapon at the hands of citizens to contest the monopoly of force acted out by the State through the Police. It's as if a virtual "right to the city" was already inscribed in the urban design: the potential for a repressed antagonist Other to show its symptomatic resistance. However, this resistance is becoming more and more symbolic in front of a police heavily militarized with city-tanks and sophisticated cyborg technology. Not to mention the narrative power of recuperation, manipulation and censorship in the hands of the media that responds to banks' and corporations' interests. With my idea of building a cube of cobblestones in a commercial square, I wanted to re-live, as a provocation, the symbolic violence of the urban riot in the main commercial square of Helsinki—to unleash a specter in the unconscious of the city. I wanted it to be a provocative gesture to trigger a surprising event in a commodified scene designed for people to act simply as "consumers". I wanted to deviate from the programmed flow of actions. The Russian girl agreed to help me with a camera, but I needed to find cobblestones to build the cube. Fortunately, I found an open-minded small entrepreneur that agreed to help my madness by providing all the stones I wanted as well as transportation. Even the production of my artworks is an integral part of the performance where I pass through magic encounters. I can see the Black 8 forming and being realized. So the artwork-event in Kamppi Square was the fruit of a magic catalysis of circumstances assembling in a potentiality. My character acquires a certain magnetic power in each intervention. It's like if the singular had this power of

attraction while the general does not affect reality - it just executes the “realistic” project of the Capital. The singular is constructed as an unfolding of repetition and differences, as a refrain, as a unique style to fold reality in a way that resists the processes of standardization of the general.

### **A Crack**

The “singularity” is a difference in excess with respect to the ordinary working sense of the general that constructs the “reality”. My interventions, with their dangerous ambiguity, fight the profane “excess of realism” of the urban capitalism. Through a “seductive” ambiguity, I open new potentiality for life in a space that is otherwise totally subsumed into the reification of the urban capitalist medium. I generate a symbolic crack in the system of object-signs and digit- sensors that incorporates, moves and organizes the urban body of the capitalist production. My actions express the need of my flesh to escape this networked urban techno-discipline and to affect and infect other people with my differential excess through a sort of “flesh-mob”. Every form of symbolic disturbance can be seen as a symptomatic “flesh-mob” - a destratification of the flesh caught in the everyday organization of the Sensor-capitalism; in the rhythm of production of the smart-city-factory. Body-space-symbolism is a simultaneous expression and the re-appropriation of one comes together with the other. As Lefebvre (1974) would put it - it’s non-effective an abstract ideology that does not produce new spaces and, in fact, reality. In my case the spaces I produce are temporary and eventful but the Anartist - as transpersona multiplicity- has the potential to transform the urban space in a floating space in constant flux. Not only a new space but a space ontologically different. The smooth space of the Heteron. However, it took many hours and many cuts in my hands to realize my cube of cobblestones in Kamppi square (Fig. 5, 6, 7). I was helped by passers-by that were very curious and willing to participate in the subversion. At the end, I used the finished cube as pedestal for my character: the heterogenesis of the Anartist had accomplished a significant step further. The day after I went to dismantle the cube and it had assumed a different shape. A guy that was there taking photos told me that in the night a group of Anarchists came in and they tried to manipulate my cube to give a less ordered shape to the stones but the police intervened to stop them. The Policemen were defending my “right of authorship” against the anarchists. This story confirms

the chaasmotic schizo-power of my Disturbanist intervention, the opening of new sense, senses and interspaces in the urban tissue. Even the Police became confused in interpreting the event, floating in the non-sense of the space as performers.



Figure 5. Non-authorized installation-performance in Kamppi Square, 2012. Helsinki.



Figure 6. Non-authorized installation-performance in Kamppi Square, 2012



Figure 7. Non-authorized installation in Kamppi Square, 2012.

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