

Intervention

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Figure 1

Fake faces for an illegitimate interface or authentic masks for a legitimate “field”?

My dissertation is a paradox that arises from a practice of radical intervention in urban space. How to represent a practice of intervention that disrupts the representation established in the capitalist urban space if not through a subversive presentation that forces and violates the academic context through a challenging striving on the edge?

The academic context draws its legitimacy from an implicit (although questionable and somewhat random, especially if applied to art research) set of rules of production and knowledge derived from scientific positivism. In particular, the academic field is a hierarchical setting with a methodology of publication constructed on the authority of the reviewers. Furthermore, the board members of many academic journals, according to my experience, share this fake positivist ideology, together with many other biased attitudes, which come from the Anglo-American imperialist paradigm. Thus, if the intrinsic nature and difference of an intervention is deterritorializing, and carried out with a black-faceless-balaclava-mask, how can it be territorialized in a compulsive positivist interface that seeks to extract (from the mask of the “subversive” Anartist) the Academic face of the “submissive” Doctor?

The Anartist (i.e. the antagonist mask and protagonist of my interventions) cannot accept the instituted academic setting and its judgement. It cannot surrender to the power of intersubjective homogenization and give up its “radical otherness”. Indeed, according to my dissertation, this “radical otherness” and its singular knowledge and experience, is the foundation of “artistic research”. To allow for the contrary would be like an act of submission to the “facialization” inscribed in the rules of academy; i.e., to the Kantian dogma of an a priori universal subject with an a-priori space and time.

By submitting to the Academy, the Anartist would betray its obscure antagonistic practice only to be inscribed in an intersubjective social work of clarity and normalization, with proce-

dures for the production of knowledge authorized by the lie of “Pure Reason”. The Anartist is a somatic being whose flesh and nerves are beyond pure reason. It is the excess of an unreasonable flesh that is the drive of the intervention itself. The intervention continues its rogue-becoming by its writing-presentation as a turbulent rhapsody of a multiplicity that cannot be reduced to the one of a universal subject of reason. This rebel flesh, that affects reason, cannot be reduced to the connection of dots or to a line because its figure is a complex Peano-Monster of untamed vibratory and somatic differences without precise contours. The Doctor cannot capture the masked Anartist in its own academic face, molded by an interface of institutional rhetoric. If the doctor were to capture something, it would no longer be the Anartist practice. Instead of the singularity of the Anartist praxis, there would be an academic simulacrum that would betray not only the singularity of the Anartist’s praxis but the specificity of “art research” and the authenticity of knowledge . Indeed the Anartist Researcher is only a radicalization of the Artist Researcher and its conflict between the singularity of Art and the general of the intersubjective knowledge. This specific singularity concerns the making, the doing and the writing of a “heterogeneous synthesis” and a “multiple axiology” that cannot be reduced to the positivist fiction of a unitary one. The Anartist refuses to bend its obscure wolverine nature to a clear subjective face, like a house-dog to a muzzle with a leash, to become wiser - as suggested by certain academic feminists like Donna Haraway. The Anartist is “authentic” and resists and counter-attacks the academic discipline to draw a field of borderline “academic indiscipline” that is proper and essential to “art research”: A Zig Zag field of Research that is denied by the mainstream Art Research methods and rules that impose extension, generalization and linearization where there is intensity, singularity, non-linearity. The Anartist is a monster that bites the hand of its master: infecting and enowning the Doctor to become an undisciplined disciplined “authentic scholar”—not simply an academic that follows routines of production just because of “common sense”. In my counter-dissertation the Doctor itself is taken from behind by the

Anartist and becomes a counter-mask of the mask of the Anartist. The Doctor becomes a writing war-machine of the Anartist. The Doctor and the Anartist enter into a subversive machine of resonances, joining the forces against-toward the academic simulacrum to reveal an academic authenticity that challenges the academic fake hierarchies from the margins.

I believe that this paradox, that looks like a double-fold mask, is one of the interesting aspects of my research that also edges on “theatre of the absurd”, which reached its apogee in the red-book. My dissertation is made as a black book “The Anartist and its intervention machines” that deconstructs and reconstructs the field of art research as a “diagonic field” and a red counter-book “Faust and Mephistopheles: Where knowledge meets non-knowledge,” that is, a dramatic line of flight between an Academic and the Anartist. Their autistic divergences form the tension of an unfolding “Theatre of Academic Cruelty” as happily defined by Erick Bordeleau, one of my pre-examiners. Whatsmore, because my dissertation proposes and manifests itself as a counter-dissertation - of a Doctor with the mask of the Anartist – it extends its ray to a whole new singular way of conceiving and evaluating artistic research and its presentation as an “aesthetic paradigm” that completes but also disturbs the scientific and/or philosophical work of the signifier. The result is a non-harmonic hybridization of knowledge between reason and unreason; the second conceived as the accessible excess of the first. My artistic research must be understood as the disruptive return of the repressed to the margins of what cages it (i.e. the academy), but without renouncing to a productive confrontation with its jailer. I have defined this way to proceed as “perturbed intersubjectivity”. This turbulence is consistent with my praxis of radical urban interventions which produce a perturbation in the laminar organization of flows in the capitalist urban space. My praxis unleashes an autonomous event that presents itself outside a pre-formed capitalist design in a site-specific space. Even my counter-dissertation presents itself outside of the pre-formed academic design but in a site-specific space, a double-book of 560 pages. As I have already written, my dissertation is a deterritorialization of the

academic territory. There is an internal difference of my singular praxis of urban interventions that wants to repeat and augment itself in its appearing in the academic acropolis, but simultaneously outside its walled perimeters, that are made of disembodied reason and subjects that enforces clear explanations over mysterious multi-folds objects. It's the khorà, as essential darkness, that invades the acropolis and its academy to reveal the specificity of art and a new methodology of "artistic research" that does not make an abstract and truly illegitimate violence to its essence; but instead offers an epistemological view and practical tools to deal with a praxis as an anomaly or singularity. . .

This anomalous algorithm of difference and repetition, that resonates also intrinsically to my interventions, constitutes the dynamic and aesthetic refrain of my praxis as "objectile". It is the internal will of power of the intervention which disrupts the apparatus of representation formed by the double-cage of the urban space and the academic setting. The "crack" of the disruption reveals the "authentic", as singular experience and as singular knowledge. Urban space and also academic research (as it is considered by the mainstream) are both repressive loci of rules, explicit and implicit, dominated by a transcendental a-priori design that contrasts with the singularity of the praxis and its experience. They both work for the pressure of identification and organization of the capitalist panopticon that enforces its rules to all the production: both objects of everyday use and/or objects of knowledge. Both of them, the rules of production of urban space and those of the academy, are integrated in an imperialist Anglo-American code of positivist efficiency that does not admit an excess of signification as anti-production. Anti-production is adversed with exclusion, so that the system cannot be changed by an outsider-insider. The intervention that is performed in urban space or in the academy resists identification and organization in this general production. The intervention unleashes the unclear, multiple and heterogeneous event of Khorà. The Event unleashed by the the intervention, being a perturbation, is asynchronous and multiple with many directions, speeds and rests. It's like a

pouring with different drops of space-time. It happens in an archipelagos of differences. It is a non-linear experience of a time disjoined by the design of the space and its inscribed functions. The linearized Chronos is set out of its track and leaves space to the unfolding of Kairos on the edge of a timeless Aion. This singular experience cannot be axiomatized in a whole, it also challenges the idea of lived experience itself because it is outside the usual space-time reference and opens the writing “of” it to a “speculative realism” interspaced by fiction in its presentation. It always subtracts or exceeds the connections between points that try to outline the event and its experience in safe contours. This will of control through contours is proper of a certain concept of art research as “scientific”, as if this adjective could mean controlled and “objective”. This old idea of science is proper for many reviewers of the field because they likely come from social science or philosophy and do not have an idea of what artistic research is in its obscure but seducing essence—which can only be rendered through a virtuous “cross-over of genres”. As is well explained by Lyotard in the “Differend”, each crossing of “genre” opens a crack and a shifting of sense in a new territory that enriches a heterogeneous synthesis. The presentation of art is still artistic, it cannot be other than this. It is likely the case that many academics do not even know the essence of social science or philosophy and blindly applying “scientific paradigms” where a “hermeneutics of understanding” is needed.

Instead, my idea of intervention-dissertation challenges this old conception of positivist science to open artistic research to an epistemology or better anti-epistemology proper of quantum physics that contests a clear and linear connection between causes and effects for, at least, a probabilistic distribution of a multiplicity-cloud. In quantum physics, the one does not exist, but is instead a distribution of many. The one of an Event of Physics is an oscillation of a multiplicity; this is even more true in the field of “art research” as it is conceived by my dissertation-intervention. A clear and determinate connection of causes and effects, enforced by the positivist attitude of many academics of artistic research, that are in search of an easy legitimation

from “science”, is a falsification of the “being there”. The Dasein of art research is reduced to the metaphysic of presence of a subject-object dividing where both the elements of the couple are fake aberrant abstract simulacra that make violence to the proper singular experience of the intervention and its eventing. The event of the Dasein is an experience that is semi-obscure in its multiplicity. It remains a schizo-experience, fluid enough to escape a straight formalization and axiomatization. This semi-obscure experience, especially if it is somatic, lived and felt can only be augmented-described through an “objectile” and cannot be reproduced-described through an “object”. This kind of “speculative realism” makes the academic reviewers mad in their impotent rage. They want the “object” there to express their judgement of authorities of the field. But the writing of the academic article cannot represent the artistic event as a resembling identity. There is the necessity of creative efforts in presentation, as part of the eventing itself, that being in the Khorà can never axiomatize, as Kristeva puts it. Writing is a difference that adds to a difference. Writing is only a threshold of the objectile, of its unfolding as difference of differences; it cannot be just an explanation; it’s part of the intervention as work of art and work of folds. I will describe later what are the many radical implications for evaluating the writing of art research. The intervention is transversal with respect to the representation, and presents itself in transverse. I have defined the continuum-presentation of my intervention through a dissertation-intervention as “diagonic”. Where “diagonic” stands for “diagonal” and “agonic”. My dissertation should be considered as a semio-somatic antagonist machine acted out by an intruder, a singularity, which, in its manifestation as “haecceity”, must necessarily overturn the intersubjective paradigm that captures it in a homogeneous synthesis of clear and shareable signification. My dissertation is unfolded by a repressed “rogue object” that passes through an academic system and changes its rules, opening it to an authentic foundation. My dissertation folds the system into a new field of appearance at the margin of the repressed. When the rogue object, that is also an objectile in its own continuum of differences and repetitions, folds the

field in its will of manifestation, it unfolds itself simultaneously. It is only through this forcing that the monster implicit in a singular praxis can manifest its formless shape in the reductionist form of the academy. It's like an operation of "magic evocation", similar to the ancient Greek art of "goetia", where a formless demon of the telluric abyss is called to the surface. It's a hermetic esoteric evocation that contrasts with the esoteric dimension of knowledge in the academic form. This witchcraft manifestation is "diagonic" because it appears with an ambiguous black mask and not a clear face or shared interface to axiomatize it. This "diagonism" is also an oscillating serpent between the Anartist and the Doctor. The subject, or better super-ject, of my dissertation is a schizo-subjectivity in a schizo-field. It's neither an insider nor an outsider but a "besider" that tries to keep an impossible position on the edge of this monster-dualism that is an oscillating borderline of somatic forces. However, as I have already written, this condition of heterogeneity, excess, and incompleteness is already in the artistic research, and only agonistically radicalized by the Anartist. My avatar, the Anartist, because it is a more intense version of the Artist, reveals more clearly the divergence from a fake field of artistic research to an authentic one. For this reason, my dissertation should be taken not only as a specific shadow of my praxis, but also as a diagonic template valid for all art research in its specificity. It's an antagonist template that shows the true features of art research in contrast to the mainstream: a stream that hides within rules, without a serious ground, and follows procedures based on idiotic routines that nobody is mad enough to contest.

The Event and the Trauma. Practical and ethical implications of my research

As I have already explained in the articles of my Research, my praxis emerges from the trauma of finding myself unemployed and marginalized in a foreign country. My interventions in urban space are elicited from a traumatic event of exclusion and the strange response of a life in this

anomaly. My praxis does not come from an aesthetic training to certain codes. I do not come from Fine Arts and I did not follow the steps of an Art Academy that typically grounds the professional career of a Contemporary Artist. My praxis starts directly from the response of my resistant “soma” to a trauma, and grounds an existential territory of expression that is anomalous, borderline, and heterogeneous—even to Fine Art. My praxis comes from an exceptional event of trauma that drove me to dress in black with a black balaclava. I felt the obscure need to become a flow of life, without subjectivity, to perform interventions in urban space on the edge of the law. I needed to deface my face with a mask to escape the interface that produced the identity of the foreigner and the unemployed. This gesture out of the lines, this initial anomalous difference, after many interventions, has also become my research in the University. I could not betray my existential territory, which is aesthetic but also ethic and somatic. Entering the territory of the University has been another borderline event to survive and not just because I have chosen it. In the Event there is an efficient cause but also an efficient effect that virtually anticipates and triggers the cause. This is why the encounter with the difficulties of the publication of the articles and the biased judgements of the reviewers has been a new traumatic event, resonating with a more original trauma that has grounded a new challenge for my intervention. My intervention, born to disturb the capitalist production and reproduction of urban space, has been intensified in the intervention to disturb the production and reproduction of the academic space. Not because I am a psychopath (as someone has thought of me) but because I have been thrown into a situation by the ocean of life and I am forced to emerge as a singularity, without an interface, from an already structured field. My action has been once again anarchitectural. It has consisted in unmaking an architecture to unfold its potentiality through the emergence of a challenging difference. I must say that my praxis needs a limit-potential to gather the forces and unfold them in and beyond excess. This is the concept of space as “ort” in Heidegger, that is different from “topos”. My space is living and not axiomatized by an institution. I gather

the forces that are repressed in a field to surf their emergence in a return of forces that exceeds beyond the limit of the form that captures the living. In my interventions the living is freed from its prison. My praxis is an intensification of life that opens a crack in the territory of death. My second-trauma, so I could define it, happened when I read the review of certain academic reviewers. Entering in contact with Death is always traumatic but also renewing, if one does not concede Life to Death but tackles it as a suicidal artist and scholar with all its energies. It's like the counter-wind that allows the "line of flight" as I conceived it. As a going against-toward. The change that this line produces outside is not important. What is important is the change that takes place on the inside of the researcher as the emergence of a strong ethical ground.

While some of the reviewers have really appreciated my heterogeneous style between genres that edges on rhapsody and mantic divination, others have completely dismissed it beyond the limit of the personal offence. But what has really hurt me are not the personal attacks and the exclusions in contexts that I may have deserved, but the raged arguments without any intellectual ground in the specific transcendental empiricism of "art research". I think "art research" needs to be grounded in philosophical aesthetic and art praxis—otherwise whoever can say whatever they want, without consequence. There is far too much relativism in the field, and no point of view is based on a true morphology. I have tried to map this morphology for intellectual honesty. The reviewers were often writing biased comments that did not explicate the ground from where they were expressing their points of view. For example, they were giving a conformist condemnation to my article because my interpretation of Deleuze did not match with their completely univocal and mainstream version of his work, without any room for heresy. Affording these new traumatic and painful events, I found myself in front of a two choices: 1) ignore the negative judgements and try to finish my dissertation in the least amount of time with the least amount of energy and suffering possible; or 2) take the challenge and start to counter-attack the negative judgements to show their fallacy by re-grounding the correct perspective upon which

to evaluate “artistic research” from the immanent specific conditions of the field. My passionate masochism and intellectual pride always brings me to leave the easiest pragmatic choice only to embrace the most insanely difficult challenge with a painful body-fight, played against the institution. Because of this, I lost yet another year of my life to my dissertation and failed the possibility to finance new research in 2019; without having had my efforts at least be compensated by the recognition of my work in terms of academic success. I also felt betrayed by my opposer in their final statement. He even dared to ask me why I was so engaged with my artistic research, and I told him, frankly, that I must find meaning in what I do. He laughed at me with the air of superiority in front of a naive savage. I cannot accept this. This has been another trauma, another encounter with Death! This is why I made also an appeal against the decision of the commission by writing new lively text-interventions to pierce the bureaucratic and dark heart of the institution. I wanted “distinction” because I deserved it! But they have also denied my appeal! Now I have, in my ears, the echoes of their laughs, while they are toasting to my cadaver with champagne. Nevertheless, even if now I am just a poor Italian waiter in a Swedish Restaurant I will come back and revenge one day or another! See my satyric drawing in FIG.2 and forgive my Black Humor.



Figure 2. The laughing circle of the black cursed Art Research Academics that one time challenged the power of the Anartist. A Prophecy

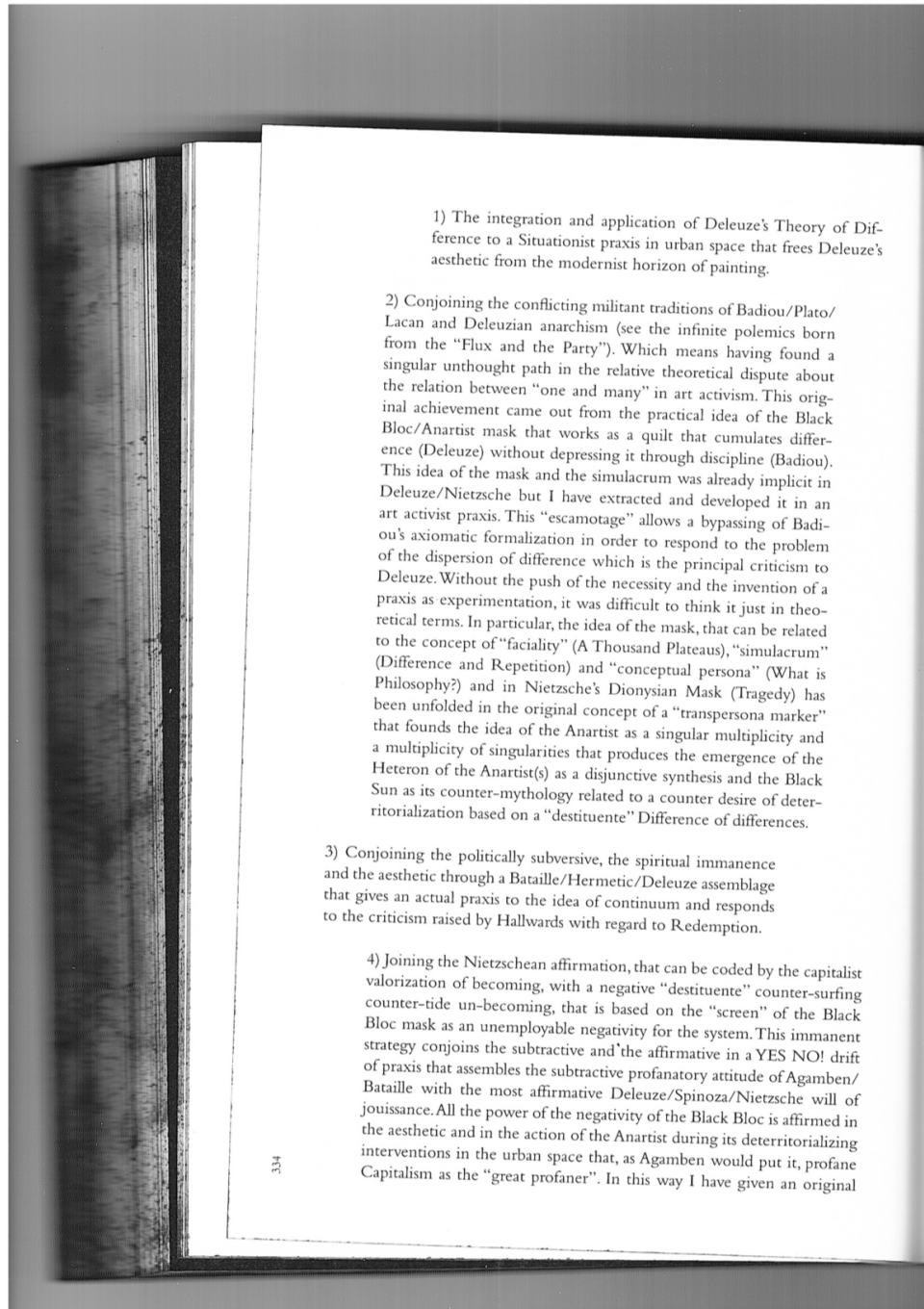
I began my academic dissertation to present my “interventions in urban space” and to construct an original theory. Despite the building of a strong and articulated theory full of ideas and images and the publication of 5 articles, this “core” became almost secondary with respect to the meta-intervention contesting the “academic template”. My articles became not only texts that grounded my praxis in a theory of interventions but also became “documents” of a war-machine that folded together my articles with the comments of reviewers and my counter-comments. I folded a war-machine through the academic-machine. This praxis of counter-folding has been necessary to outline a “different template” for artistic research and the relative instruments to

deal with it. What I could not stand was the lacking of a dominant epistemology to agree with and the relative arrogance this unbounded condition granted to the reviewers. I felt victim of this irrationality and the arrogance of the arguments. The reaction has been personal but also ethically impersonal. I cannot accept being insulted by stupidity.

My dissertation is very long, complex, deep, dense and articulated; it cannot be synthesized in this text. However, I did want to superficially outline the features of the “artistic research” as it is conceived in my “dissertation” and the motivations that brought it into place. I hope some of you have the will to explore the multiverse of my research and to deepen the points I have just vaguely outlined here. From this field, a new set of non-systematic tools emerges: a new way of immanent writing “of” opposed to a transcendent writing “on” that is not a representation but an intensification of a rogue objectile in flight, the idea of praxis as “weird locus”, a new relation between theory and life experience which results in a “weak axiomatization”, in an attitude of “narcissistic speculative realism” interspaced by fiction, in the use of “rhythmic affect-concepts”, in a “telluric style” which is also necessarily a “cross-over of genres”, in a condition of “untimely presence and resonance”, in a different relation between reviewer and writer that I have defined as “perturbed or diffracted inter-subjectivity” and in a “realism without reality” that breaks the limit of the Kantian phenomenon as an object; in order to head for the quasi-experience of a mystic “phenomenon”. These empirically transcendental conditions also suggest to me the idea of “intensive judgement” based on “dissensus” that could be an interesting guide for the structure and the criteria of judgement inside an editorial board which wishes to save the adjective “artistic” in the field “artistic research”. Furthermore, I also suggest a new organization of notes with “back-ground” and “close up” notes. Each of these “tools”, necessary to stay in the schizo-field of artistic research, is vastly articulated in my dissertation. Yet, in this text, it would be too long to substantiate each point.

New findings in Urban Intervention's Theory

From the text above it seems that my “dissertation” deals only with contesting the “template of art research” to propose a more “authentic one”. This attitude is in the tradition of bold scholars such as Bohr and Derrida. Both of them have drawn the radical consequences of their fields, “quantum physics” and “grammatology”, to establish singular epistemological rules. Nevertheless my research is interesting even in the way it articulates the praxis of my radical urban interventions that were the initial “core” of my research. The articles of the dissertation extract a knowledge derived from the phenomenological and mystical experience immanent to the praxis, which is intertwined with a rhizome of many concepts. These are derived from the dialogue with philosophical insights of many subversive thinkers and the radical creation of new concepts. They are then articulated in a cutting edge mix of theory and praxis.



1) The integration and application of Deleuze's Theory of Difference to a Situationist praxis in urban space that frees Deleuze's aesthetic from the modernist horizon of painting.

2) Conjoining the conflicting militant traditions of Badiou/Plato/Lacan and Deleuzian anarchism (see the infinite polemics born from the "Flux and the Party"). Which means having found a singular unthought path in the relative theoretical dispute about the relation between "one and many" in art activism. This original achievement came out from the practical idea of the Black Bloc/Anartist mask that works as a quilt that cumulates difference (Deleuze) without depressing it through discipline (Badiou). This idea of the mask and the simulacrum was already implicit in Deleuze/Nietzsche but I have extracted and developed it in an art activist praxis. This "escamotage" allows a bypassing of Badiou's axiomatic formalization in order to respond to the problem of the dispersion of difference which is the principal criticism to Deleuze. Without the push of the necessity and the invention of a praxis as experimentation, it was difficult to think it just in theoretical terms. In particular, the idea of the mask, that can be related to the concept of "faciality" (A Thousand Plateaus), "simulacrum" (Difference and Repetition) and "conceptual persona" (What is Philosophy?) and in Nietzsche's Dionysian Mask (Tragedy) has been unfolded in the original concept of a "transpersona marker" that founds the idea of the Anartist as a singular multiplicity and a multiplicity of singularities that produces the emergence of the Heteron of the Anartist(s) as a disjunctive synthesis and the Black Sun as its counter-mythology related to a counter desire of deterritorialization based on a "destituent" Difference of differences.

3) Conjoining the politically subversive, the spiritual immanence and the aesthetic through a Bataille/Hermetic/Deleuze assemblage that gives an actual praxis to the idea of continuum and responds to the criticism raised by Hallwards with regard to Redemption.

4) Joining the Nietzschean affirmation, that can be coded by the capitalist valorization of becoming, with a negative "destituent" counter-surfing counter-tide un-becoming, that is based on the "screen" of the Black Bloc mask as an unemployable negativity for the system. This immanent strategy conjoins the subtractive and the affirmative in a YES NO! drift of praxis that assembles the subtractive profanatory attitude of Agamben/Bataille with the most affirmative Deleuze/Spinoza/Nietzsche will of jouissance. All the power of the negativity of the Black Bloc is affirmed in the aesthetic and in the action of the Anartist during its deterritorializing interventions in the urban space that, as Agamben would put it, profane Capitalism as the "great profaner". In this way I have given an original

Figure 3

response to the subtractive hypothesis of Žižek's *Organs Without Bodies*. The counter-surfing is not only a metaphor but also actually possible as I could see surfers riding the waves of a river in counter-tide by watching a video on you-tube. The surf provides a sort of dynamic resistance to the becoming of the tide: a YES NO! However, the "virus" remains the best example of "active unbecoming".

5) The Anartist spreads the virus of the accumulated scatology at the margins of the retina of the Spectacle. The Anartist becomes a "spect(r)ator" (a play with spectator) of a spectropoiesis that frees Situationism from Platonism's purist anxiety (a criticism of Rancière) and accepts to challenge the cool pornography of the Spectacle by infecting it with radically attractive specters (Black Bloc's symbolic violence) that cannot be digested by the Spectacle if not by an amplification of the Specter of the Virus. Once the virus is injected... a counter-Spectacle can grow in the Spectacle as an invasive Black Specter which invades the Spectacle by using its excited metabolism. From here the idea of a raising Black Sun. In this way the Anartist is an expression of an original conceptual war-machine formed by Debord/Derrida/Deleuze/Bataille.

6) Joining the praxis of intervention with chaomagic and the sacred experience of chaosmosis. A subversive experience of magic based on an original de-re-construction of Aristotle's "De Caelo" on the basis of a chaomology engendered by the heterogeneous synthesis of Alchemy, Astronomy and Chaos theory. Inspired contributes to this construction has been inspired also by Bataille's *Accursed Share* and his general economy of the Sun, by Guattari's *Chaosmosis*, by lectures of Badiou on the *Singleton* and the *pluriverse*. The conjunction of the chaomology with the urban space comes by inspiration by Mircea Eliade and by Henri Lefebvre.

7) What I want finally to say is that all these creative synthesis came out through the revelations or divinatory intuitions of an immanent experimental praxis, lived in the flesh, and not just by connecting the dots of a theory in order to make axioms. This why I find it a misunderstanding when the reviewers say that I superpose a theoretical narrative on my "praxis". They do not understand that I don't need to discuss the "concepts" at long, because they emerge from "percepts" of "being there", more than the reverse. Without the living of the praxis, and its quasi-experience, I could not have these synthetic intuitions. Of course the purely natural experience does not exist, because as Aristotle writes, it's the praxis that naturalizes our reality and affections that are then lived as natural, but this does not mean that I am just making a narrative characterization. The Anartist and its praxis emerges more as an "avatar" (in the proper sense of Indian tradition) than a character. I think reviewers are often obsessed by a Platonic essentialism that hates the idea of the mask and feels manipulated by the appearances, because they divide in a rigid way the essence from the appearance, play from seriousness, the comic from the

Figure 4

Delivered on the 7th of June 2019.