

-MONEYBOX-

Chyba że się dowiesz kto zawinił.

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The West Must die:

*I throw empty beer cans at the
TV when I'm watching the news
I hate republicans I hate
democrats I hate liberals too
I think pacifists are weak and
violence is wrong but I go limp
for police and I fight when it's
called for
the truth is I don't know or care
with who or where I fit in at all
but I keep on living simple
riding fast and living slow*

(Tim Barry, American folk singer
– Richmond – USA)

A few weeks ago I was watching the Henry Rollins song *Obscene*. During the eighties, Rollins was an American punk icon as singer of the band Black flag. As the images rolled out of youtube, I tried to observe Rollins behaviour on an objective level, in order to pinpoint the message of the song. After a while it came to me: Lance Armstrong, G. Bush, Rollins, Obama, they have one thing in common, fostering a cheesy smile they all use a similar commercial strategy in order to sell their product, “the American dream”. They are Americans and that’s what makes them ‘Obscene’.

This way I turned my focus on propaganda, American Propaganda, the propaganda of Capitalism and its sneaky ways of penetrating every level of society, even by instrumentalising art. Remember the fifties and sixties when the CIA tried promoting American art through special exhibitions, to win western intellectuals and artists for their cause. The NY Museum of Modern Art collaborated by organising exhibitions of American art in Europe.

JUST*ICE**

The masses of humanity will
always have to suffer.

Propaganda targets us at our sentimental level, in the same way as soap or toothpaste commercials do. It sneaks into the brain and gives us a fake sense of satisfaction. It’s the luring core of Capitalism and our so called democracy. This satisfaction is a strong sedative, it relieves us of our worries. In the meanwhile we get fucked up the arse.

The Communist propaganda was direct, dumb, open and plump. It was way too obvious and it didn’t gave the public a satisfaction. No, it caused a narrow minded, paranoid brain. This propaganda worked with punishment, while the West works with recompensation and rewards. So, how easy is it to manipulate a troubled soul with candy? Next to that, the sugar inside the candy makes you addicted to the product: Capitalism. It was very easy to transform the formal Communist countries into a state of the ‘free’. The public was sucked dry by their leaders and wanted a better life. That’s what the West had promised. After 50 years of oppression they where the best victims to fall in love with the candy shop from the West. So hungry for something new made them so easy to transform and they became victims of their own desires. Some of those new countries act even better than the Western, they act like Uber Capitalists. It was fed to their minds after they broke down The Wall.

The strategy of the delivery of democracy is constructed by the multinationals and business man. They are the ones who get the biggest benefits of it. They don’t care about the social situation of the workers or other human rights. The only thing they know is the colour of money.

Our Communist had only two symbols to carry: a sickle and a hammer, but the Capitalist has millions of them: the products. Differentiation is a keyword in this individual society. The thing is: you can't be addictive to the first one, so they had to use an other mental violence to make the public addictive to them. If it didn't work, they still had something like Siberia.

The trick of the second one – the Capitalist – is way different and way more indefinable, indirect and indistinct. In the end, they both create a sick and dependent mass: the public.

In 2008 I made the work 'The West Must Die' in NYC. It was the summer of the Obama campaign. There really was a new hope in the US. Next to that, the country was still in war with Iraq and was also still trying to fight the Taliban. The left wing American taught Obama would change the situation.

'The West Must Die' was written in Chinese, Arabic and Russian. I made the translation of the words on one of those 'free' translators you can find on the internet. I'm still not sure if the translations are correct. Even that was a part of the work: a very ignorant way of using the www. That's the same attitude we can find in America.....

I see this act as a part of the Western attitude. An attitude, born in a Christian tradition, who places it self in the centre. An attitude of the subconscious brain who thinks: I can do whatever I want, cause there is still god who justifies my behaviour after I confessed my sins in a dark cabin. That confession is a deep rooted

attitude of the West and the perfect tool to justify all the destruction we do and have done. It justifies our greed to reign.

If we see our Western capitalism as a child of the Catholic church, then we know how all the multinationals can do what ever they want with the earth and the citizens: 'God Bless You'.

Next to that, Catholicism is also the seed of our modern Democracies. This regenerates every new form of thinking or progression and transforms it to a product. So every form of opposition will be sucked into the big wheels of the Western machine of self protection and so called opportunities.

Congo (formal Belgian colony, the play yard of the royal family to hunt on the local population) became independent, the US asked the government of Congo to buy the uranium mines from the formal Belgian company: Union Minière. Union Minière had sold the mines to the government of Congo when it got independent. That was the mine who provided the US atomic bombs, made for Hiroshima and Nagasaki, with uranium. Congo refused to sell the mines and since then the US never took care about them. If the Americans could buy the mines, they had a direct access to the African culture and they could start to brainwash them



Guns Of Texas 2008

Democracy: we deliver.

The basic foundation of the Western machine is to destroy other cultures, under the flag of Democracy: we deliver. So they can bring their own truth. Means: they can sell their product as the truth. When

two. In one way we can say: lucky they are. On the other hand, we all know the situation in Africa right now. Here we see a fetish denial from the white man: 'I know it, but I don't want to know what I know. So I don't know it' (Slavoj Zizek – Violence). **It is also a very Catholic tradition to handle**

like this: *'All humans are brothers'*. But the ones who don't accept this brotherhood aren't human (*Slavoj Zizek – Violence*). This attitude is very clear in the Western point of view to Africa. (Now a day, things are changing fast, the Chinese do have interest for the richness of the African soil and guess who's again on stage?).

It's also a very utopic idea to think about the power of the United Nations really exists. The only real power is the USA. Their attitude (war and democracy) to the rest of the world is sometimes illegal but legitimate'. It's a 'preventive self protection' to attack other states who might attack the USA. The violence they use is just the same as the violence of others, violence is violence no matter who use it. The American idea of violence is: 'Violence is the crime you do, but not us.' For example the bombing of Nüremberg or the bombing by the NATO forces of Servië in 1999. This attitude legitimates all their crimes against Humanity. (*Noam Chomsky – Failure States*)

be in the US media? They still have that 'Patriot Act' (Uniting and Strengthening America by Providing Appropriate Tools Required to Intercept and Obstruct Terrorism Act of 2001). The act dramatically reduced restrictions on law enforcement agencies' ability to search telephone, e-mail communications, medical, financial, and other records; eased restrictions on foreign intelligence gathering within the United States; expanded the Secretary of the Treasury's authority to regulate financial transactions, particularly those involving foreign individuals and entities; and broadened the discretion of law enforcement and immigration authorities in detaining and deporting immigrants suspected of terrorism-related acts. The act also expanded the definition of terrorism to include domestic terrorism, thus enlarging the number of activities to which the USA PATRIOT Act's expanded law enforcement powers could be applied.

The screen prints I made with 'The West Must Die', written in different languages, were distributed in different places in NYC. The letters were printed on pieces of cardboard from boxes, on old papers, on covers from magazines, etc. Those pieces of junk became a new product with a very strong meaning. I hang them up, on a very casual way, in the streets of NYC. For example: on trashcans, billboards, construction shutting,...

What do the words 'The West Must Die' mean in an other language? Do we totally

understand those words when they are spoken by a the Chinese or Iranian peoples? The language is a prolongation of their culture. On a first level, we are really triggered by the cruel sentence. Cause the Western person who reads the sentence (in English) is very personal touched and doesn't made a reflection. On that moment he really things he is 'The West'. 'The West' I explained here before in consequence of Western Democracy, Western Capitalism and the Catholic Church. Though the words are not written in English or in an other Western language. I'm not even sure if the average American can read Arabic, Chinese or Russian.

Both political groups provided art which they used as a propaganda tool. The modernism was not a state-inspired ideological framework: each individual artist rested on it's own individual will. The Soviet Socialist realism rested on the collective will. We can also reflect this in the style of propaganda and style of ideology. The West is providing a range of different products, all under the name Capitalism. In Art we had in the 5ties a strong American group of artists: Action painting, Abstract expressionism, the New York School, Gestural painting. The American artists didn't had to look at the European art (before WWII) any longer: the Avant Garde form Duchamp to the Cubism of Picasso.

'The West Must Die' is a reflection on both styles. By using words, we come in the symbolic field. By using language we are supposed to debate each other, instead of

**Nic się nie
zmieniło**

Coming back to Henry Rollins. Henry is now having TV shows in the US. He became as well a well social accepted citizen. But how critical are his words? How critical can a man

fighting and crushing each other's skulls. 'The West Must Die' may sound very offensive and has even subversive tendencies. We still have a tool of conversation: the symbolic field.

The first issue of this work was made in NYC. In the US, they still have that Patriot act. Even this work is a question about their attitude and their actions towards the world. If they arrested me for hanging the works upon the streets of NY, since that is an illegal action, they could send me to jail with the Patriot Act as the answer. I don't think the US officers would understand my symbolical action.

Elite Culture:

How many artists now a day work in an uncompromising way? What I see is a 'ready made format' for artists in the West and the alliances. A format based on a commercial pattern, not on an intellectual pattern. It's a combination of the right network, the right website, the right friends and not to forget the correct text with a fake doctrine, written by a cheesy critic. It's not because the words in this text have a critical discourse that the subject behind these really is in relation to the context, the significance. Mostly you can discover a fake tendency, an intention only focused on the market. Not on the work itself, this art is in function of the market.

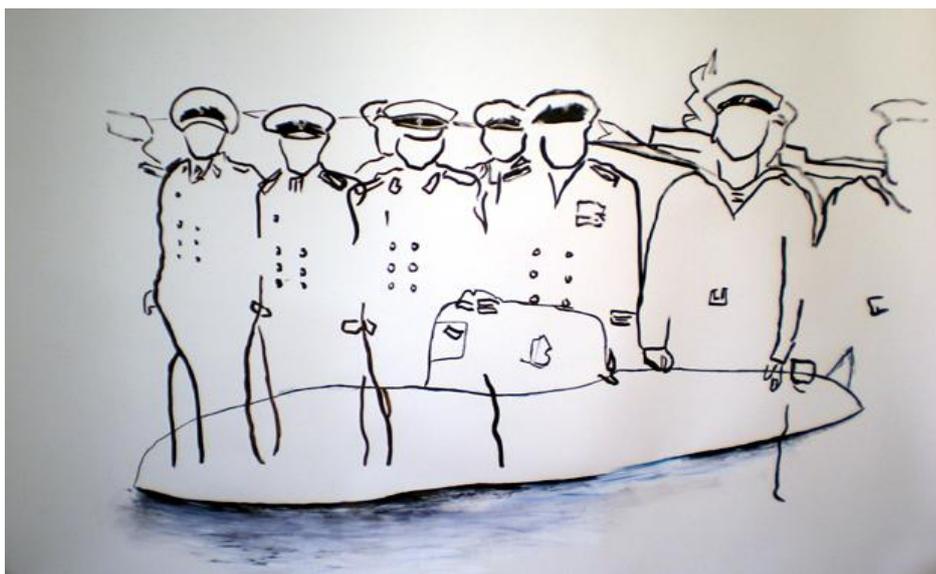
It's a pity to consider that most of the artist of the ex communist era just copy the style of work

and adept their work and their profile to the same market. 'Cause art in the 21st century is nothing more than a product which lost its critical and they don't make any enquiries at all. Art became a format, a vast and fixed system of rules. Based on economical principles of the market. The market provides the rules of now a days art, not the art itself. Curators, critics and galleries are playing in the name of 'progression' with these principles. The only 'progression' is their bank account. 'Cause there's no need for progression. Capitalism rules sublime, it first fucked his mother: Christianity and now it's naked to sink, just like the Kursk or the Titanic.

There's no real and direct enemy anymore for the West, like they had in the Cold War or even in the beginning of the 20th century and the start of social movements in the 19th century. That's one of the main reasons why there's no reason anymore to make any critical reflection in Western art at all.

Don't you see the enemy within, inside these rules, this format?

The cancer is already growing and we can't stop it anymore. The emptiness of the colour of money has infected us all. Just like the worms you can find in a Mc Donald's hamburger.



Kursk 2009

They just use the same rules to succeed like the lady in her candy shop.

This behaviour is made by the growing popularity of contemporary art musea around the world. They all need to play the same rules to survive.

This die hard (individual) attitude gives no space for fresh ideas. It is just a form of Uber capitalism who sucks all forms of creativity dry. Because it only has to survive for the sake of capital, a fake idea of creativity and progress.

P. Puype 2010 – Gent - Belgium

EVERYBOY WANTS TO BE A PART OF THIS SUCCESS STORY