

Manifesta 6, Department III: Abschlussball Dis-/Agreement²

[First Second Third Draft]³

1) ¹ ~~Festa 6~~ (Department of Good Times⁴ - III)
2) ² ~~"Good Times"~~ - urban Legend: A new computer virus has been engineered by a user of America Online that is unparaleled in its destructive capability. Other, more well-known viruses such as Stoned, Airwalk, and Microsoft's pale in comparison to the prospects of this newest creation with a warped mentality.¹ (cf. Footnote 3)
3) ³ ~~What makes this virus so terrifying, said the FCC, is the fact that no program needs to be exchanged for a new computer to be infected.~~
4) ⁴ ~~US Department of Energy Computer Incident Advisory Capability~~
http://ciac.llnl.gov/ciac/notes/Notes09.shtml
5) ⁵ ~~Were gonna be a white minority~~
6) ⁶ ~~We went listen to the majority~~
7) ⁷ ~~Were gonna feel inferiority~~
8) ⁸ ~~Black Flag, 1980, Jealous Again~~
9) ⁹ ~~Rules for rational people to morally conform~~
10) ¹⁰ ~~Text to be performed to the tune of a national anthem of your choice, Michael Jackson's Thriller, or Gang of Four's song "Contract" from the album Entertainment.~~
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This Manifesta 6, Department III: Abschlussball⁴ ("Abschlussball") Dis-/Agreement ("Agreement-amongst-the-willing") is made effective as of June the 1st, 2007 by and among: Robin Bhattacharya⁵, Chicks on Speed⁶, Samu Dowd⁷, Gaia Fugazza⁸, Gabriele Gaspari⁹, Ingela Johansson¹⁰, Ralph Kistler¹¹, Magnus Liiistamo¹², Lyn Löwenstein¹³, Susannah Mira¹⁴, Petros Moris¹⁵, Pia Fuchs (dt. ID v. Patricia Reed)¹⁶, Can Sarvan¹⁷, Alexander Schikowski¹⁸, Anthony Schrag¹⁹, Societas Realiste²⁰, Craig Smith²¹, Jens Strindberg²², and Inga Zimpich²³, a name of participants ("Parties"), who hereby dis-/agree to the following terms, conditions, appendices and addendums declared below. Abschlussball parties are mobilizing a network, linguistically textually relating to each other through the format of a contract, as means of communicating both disagreements and agreements, which is why the language can be; so listen up, Bitches, Niggaz wit attitude²⁴ and Snow White²⁵ Jackasses and do not attempt this at home.

RECITALS:

WHEREAS, the Parties were all presupposed participants in the Manifesta 6 European²⁶ Biennial of Contemporary Art²⁷, organised by the International Foundation Manifesta (IFM)²⁸, Amsterdam, The Netherlands. The biennial in question, due to have taken place in Nicosia^{29,30}, Cyprus (September 23, 2006 - December 17, 2006) within the format of a departmentalized art school³¹ (a freak³² party), where participants were selected from an international call for applications³³; the Parties were selected for Department III³⁴ to do it wild style thing^{35,36}.

WHEREAS, The announcement of the cancellation of the event proceeded through a several email correspondences (with the listed participants under each department): 02.06.2006, 06.06.2006, 20.06.2006 (see appendix 1).³⁷ ~~06.06.2006~~ and the press announcement at times outside the core group where informed by the public press announcement at Art Basel^{38,39}, Basel, Switzerland (14.09.06.2006)⁴⁰, indicating the termination of the contract between the International Foundation Manifesta (IFM) and Nicosia For Art (NFA), and therefore the termination of the unsigned contract ambiguous email between the Parties and the IFM;

WHEREAS, The cancellation of the biennial did not bring closure to the project, but rather, envisioned a destructive success⁴², like an Extreme Makeover, from the opinion of the Parties⁴³, transformed its contents focus towards a new kind of party, towards on the textual (application, curatorial statements / publications, email / letter communications, legal documents, press articles, etc), rendering it the first purely textual hootenanny meta-?biennial and most controversial counterdisciplinary transdisciplinary^{44,5} event festa of its kind, in the opinion of the Parties - involving, but not excluded to

the juridical, political, diplomatic, intellectual, psychological, media, economic and aesthetic spheres; to highlight and call for another critical engagement to for a somewhat unproductive public debate (i.e. Aliases / fake ID's)⁴⁶ around

1.3 A tumorous project is an excess and abscess. A growth (keeping in mind of course the distinction between malignant and benign⁷³ tumours). An amplified over development of cells generated by a Body, becoming more and more autonomous, self-deciding and self-suffering and after a certain transition threshold (- such as plastic surgery), a new body to itself.

1.3.1 Avoid to Breed any malignant tumorous structures during the duration of the Abschlussball, which is why it can be wise to also participate remotely and deactivate your antivirus software. A Blossom.

1.4 Cross cultural filmmaking, such as Eisenstein on the beach, its effects on cultures, considering that the Surface Contamination and changes proportionally, following the paradigms through of bi4-com-munality. Independent cinema.

1.5 Movie making Knowledge production under the militaristic pressure of armies⁷⁵ trying to widen the dimensions of assumed social contract and social consent on an issue through cinematographic eye. resistance to governments, societies, prejudices, and widening the limits of social non-consensus.

1.6 To swell or to deflate rely on? (Cf. footnotes 18 and 20).

1.7 A field guide to abscess and excess^{77,78}.

1.8 They are both all soul crushing.
1.8.1 They're the same.

2.0 Specify the ergonomics of a zombie network^{79,80}.

2.1 Delineate differences between spectres and zombies. Considering that a spectre is a bodiless soul and a zombie is a soulless body⁸¹, the Parties will discuss the infinite mobility of the zombification process and the way in which a zombie expands the heterotopia⁸².

To replace of the traditional "preachy intellectual" definition position - the one that is concerned - the Parties will try to define a new position, the zombie, as the undisturbed⁸³ perturbation par excellence. By refusing to believe (in a definitive model, in a system of classification of the IRReal⁸⁴, in teleologic definitions, Intelligence

2.2 The Parties engage to create an online discussion group (extra yahoo group).⁸⁶

2.3 Determine a meeting schedule in each of the member's country(ies) one by one, as fast as each one can reach one, a pilgrimage on foot and by surface at the speed of mid post-post-summer light⁸⁷.

2.4 Analysis of the necessities for the network as a tool for: Communication; Production/Creation; Trans-disciplinarity; Flow of concepts; preemptive attacks, gang bang, secondary strikes and friendly fire⁸⁸.

2.5 Critical evaluation (market research) of technological based (commercial) offers and their usability for the proposed network; transuniting⁸⁹.

2.5.1 Forum (This should also include the construction of fora by the Parties in several city centres) discussion of the experiences made by former official and non official m6 forums.)
2.5.2 Network by classic email correspondence (newsgroup) Spam.
2.5.3 (others) Just us. Band together tighter until we can't breathe and we can taste each other. This loneliness is too much for anyone of us to bear alone.⁹⁰
2.5.4 Rejection of every form of e-correspondence, instead commence writing letters postcards to everyone (Handwritten, of course! To be auctioned at a premium and then sell it on eBay. Of course.)

2.6 Zombies Networks Move
Non-hierarchy and self-nourishment - a collective entity. Zombies act without any other reason than self-nourishment, in that sense does one really want to be a Zombie? Isn't it too much about self-gratification without a cone of direction⁹¹?

A zombie network is a body Ding reduced to an addition of organs without vertical influence on one another. But they Organs can be associated in a common movement or in an action following the motivations of zombie networks: activity for self-nourishment purposes only. Does the analysis of such contextual associations can be related to network structures? What is the self-nourishment of a zombie network?

this kind of trans-inter-multi-poly-pluri-disciplinary art project - not to mention an excuse to imag-

ine another party in its place in Basel, Berlin⁴⁷, Trentino⁴⁸;
WHEREAS, since 06.06.2006, the proposed Manifesta 6 project, network and infrastructure, collapsed the possibility⁴⁹ for a convention⁵¹ and "hosting" situation.

This failure, however, does not entail that the student body and "student network"⁵² party Colloid⁵⁰ atmosphere⁵¹ is dead. Like Snow White on curare⁵¹, it was sleeping. The

as a collective machine⁵³ as a real ding⁵⁷.
57) Etymology of thing: Middle English, from Old English, thing, assembly; akin to Old High German thing, assembly, Gothic þings, thing, oldest assembly or parliament in the world is the Icelandic Althing (from 930 AD).
58) The point of reviving this old etymology is that we don't assemble because we agree, look alike, are good, are socially compatible or wish to fuse together but because we are brought by divisive matters of concern into some neutral, isolated place in order to come to some sort of provisional makeshift agreement. - Bruno Latour
59) Festa 6, Department of Good Times, Manifesta 6 Department
60) III: Abschlussball is the name title of the event - a massive freak-out, carnivalesque non-library co-organized by the Parties to be held at in WestGermany SkalitzerStr. 133, 2. Stock, Berlin, Germany ("WestGermany"⁶⁰), (28.05.07 - 02.06.07) which is composed of the three parts:

1) An in situ private gold contract deliberation exclusively between the Parties, wearing stripped of their 7 veils of ignorance, will occur on take place 28.05.07 - 31.05.07.
2) and a public Abschlussball (01.06.07 | 20:00). The documentation of this project will be partly published in a booklet, to be used as communication material and will be printed.⁶¹ and may possibly.
3) Maybe it was just composed of 2 parts. Nevermind! There is no 3rd part. Reck on! The obligation of the Parties to reconstitute the contents of this current contract⁶² depend upon the following conditions: future geographical iterations; temporal itineraries; and productive dissemination unknowns.

A completed version of this contract (after contract deliberations) will be published available on the website of the project, www.abschlussball.net and will be distributed through polymorphous publications. As the Abschlussball is a low no-budget event, the Parties are each individually individual contributions are based on self-sufficiency and they are responsible for their personal own financial support⁶³ which is, in our times, half the guarantee for good art⁶⁴.

OBJECTIVES:
1.0 Address The Parties declare that this project is produced out of a dialectical movement between the distinctions between "symbiotic⁶⁵, parasitic⁶⁶, projects construction" vs- and "tumorous^{67,68} structures"⁶⁹.

1.1 A parasitic project sucks energy from a host - draining it of its life-force⁷⁰.
1.1.1 Breed any parasitic structure during the duration of the Abschlussball. A Tapeworm⁷¹.
1.2 A symbiotic project flourishes in parallel to the host - with its "waste materials", excrement, mist, etc, and woven back into a transformed into as transmutational energy for the other organism.
1.2.1 Breed any symbiotic structure during the duration of the Abschlussball. An Egyptian Plover⁷².

2.7 Absence of the self. Birth of Intersubjective Other.
We need to know what is passing by driving a zombie network if he it is able to have a motivation without having a functioning brain control centre? An energy passing through, whereas it comes Do these nervous circuits come from witchcraft, severe acid rain or nervous reactions reflexive rigor mortis?
A zombie network does not need to break illusions, he it has none. does not have any. On the contrary of to all spectres, a zombie network shares its actions his its individual body-organistically. with to everyone, and he it takes another body usually in the form of eating consuming his/her brain.
2.8 Malfare.

As a telecommunications phenomenon, a zombie is a computer infected by virus software invading and seizing control over someone else's property. Applying this model to networks, the Parties will try to discover how and what a zombie can control if he it does not own his itself. own body, but also how Furthermore the study of the zombie esque in relation to communications technologies (i.e. Malfare⁷³) can evolve an ergonomic model of activity. For an enquiry of the productivity of negation⁷⁴, the Parties will find a correct definition of Malfare⁷⁵.

95) Productive or the network, "to deprive also means the concern over the lower stratum of the body, the life of the belly and the reproductive organs; it therefore relates to acts of defecation and copulation, conception, pregnancy, and birth. Degradation digs a bodily grave for a new birth. It has not only a destructive, negative aspect, but also a regenerating one... Grotesque realism knows no other level; it is the fruitful earth and to give expression to consumer and worker alienation is part of the critical postmodern turn." David M. Boje: What is Carnival?, 2000 http://peaceaware.com/special11/pages/carnival.htm

96) Dirty, that's totally gross. Those zombies in that film on the beach are totally doing it with EACHOTHER!
97) It is a little known fact, but Zombies are fluent in Spanish, but only on Tuesdays - this is because of a mistake with a translator and a bible and a time machine. don't

98) Inscription on the grave of János Kádár, Hungary's last communist ruler.
99) Frank Sinatra - My Way lyrics
100) "In modern times, carnival was encouraged by the Crown and Clergy. Carnival was a safety valve, a way for the oppressed masses to blow off some steam, and not erupt into revolution. As such, we can state that the carnival can itself be appropriated by the apertures corporate power, as a way to perpetuate its global rule. Michel Foucault makes the point that the resistance accompanies power and so carnival is the resistance side show, the mirror-image to power. Where there is spectacle (i.e. WTO), there is carnivalesque resistance. In carnival, to act out critical reviews of managerialist corporatist practices, and to give expression to consumer and worker alienation is part of the critical postmodern turn." David M. Boje: What is Carnival?, 2000 http://peaceaware.com/special11/pages/carnival.htm

3.1 Showing what we was created in every member's countries: from Neolithic to the French revolution. I think There should be more clowns and more dancing if it is going to be a carnival. It becomes too much. Hold me. Closer to your skin.

3.2 Clowns, Kings, Queens, Artists, Curators, Directors, Truck Drivers, Soldiers freak the fuck out of me. Seriously. They are ALL necrophiles eomic actors invited.

3.3 In Carnival things are turned upside down and no one is a spectator - if those in power become the sub-

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15) ¹⁵ ~~Manila~~

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17) ¹⁷ ~~Manila~~

18) ¹⁸ ~~Manila~~

19) ¹⁹ ~~Manila~~

20) ²⁰ ~~Manila~~

21) ²¹ ~~Manila~~

22) ²² ~~Manila~~

23) ²³ ~~Manila~~

24) ²⁴ ~~Manila~~

25) ²⁵ ~~Manila~~

26) ²⁶ ~~Manila~~

27) ²⁷ ~~Manila~~

28) ²⁸ ~~Manila~~

29) ²⁹ ~~Manila~~

30) ³⁰ ~~Manila~~

31) ³¹ ~~Manila~~

32) ³² ~~Manila~~

33) ³³ ~~Manila~~

34) ³⁴ ~~Manila~~

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36) ³⁶ ~~Manila~~

37) ³⁷ ~~Manila~~

38) ³⁸ ~~Manila~~

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40) ⁴⁰ ~~Manila~~

41) ⁴¹ ~~Manila~~

42) ⁴² ~~Manila~~

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14) ¹⁴ ~~Manila~~

15) ¹⁵ ~~Manila~~

16) ¹⁶ ~~Manila~~

17) ¹⁷ ~~Manila~~

18) ¹⁸ ~~Manila~~

19) ¹⁹ ~~Manila~~

jects of mockery for a temporary period. Play, everybody laugh together. A Carnival Community requires an evolution if it is to be effective, for they also "...scatter instead of condense the untapped energy of sociality impulses.¹⁰¹" The Parties will examine the concept of Permanent Carnival – an everlasting moment of participation. Everybody is in charge of everybody's amusement. A starting point for the carnival is therefore ~~deciding to whom and what is the~~

~~power we are up against, and then having a go~~ recognizing the unstable state from which it is born. In ~~this~~ one case, we might consider the contract breakers, either one or both sides, but could also explore the specific history of Cyprus, Transnistria, Kosovo, East Timor, Patagonia, etc., the underlying assumptions of the curators, and not least our own limited and ego-centric outlooks. The Existence as doggy bag¹⁰², a perpetual left-over.

¹⁰¹ Bauman, Zygmunt. Liquid Modernity. Polity Press, 2000. Cambridge. P 201.
¹⁰² Hey, its better than Doggy Style. there are "out holes" and "in holes" and you shouldn't be putting things "in" when things should be coming "out" – this, if anything, is a reason why gays shouldn't do it bum-wise. I mean, that's just gross. the gym coach did it with me up the bum and I liked it, but it was weird. In. Out. I gotta keep 'em in separate categories, ya know? (do you think you can get gay zombies?)

3.6 Cadavre exquis¹⁰⁴ or co-authored text as party script and Abschlussball or party as co-authored text.

¹⁰⁴ Also known as "exquisite cadaver" or "rotating corpse" is a method by which a collection of words or images are collectively assembled, the result being known as the exquisite corpse or cadavre exquis in French. Each collaborator adds to a composition in sequence, either by following a rule or by being allowed to see the end of what the previous person contributed.
¹⁰⁵ "On the stage behind the tulips, where the waiting king's orchestra had been playing, there now raged an ape jazz band. A huge gorilla with shaggy side-whiskers, a trumpet in his hand, capering heavily, was doing the conducting. Orang-utans sat in a row blowing on shiny trumpets, perched on their shoulders were noisy chimpanzees with concertinas. Two hamadryads with manes like lions played (banged?) grand pianos, but these grand pianos were not heard amidst the thundering, squeaking and booming of saxophones, hiddles and drums in the paws of gibbons, mandrills and marmosets. On the mirror floor a countless number of couples, as if merged, amazing in the deftness and clearness of their movements, all turning in the same direction, swept on like a wall threatening to clear away everything in its path. (Mikhail Bulgakov, Satan's Great Ball (chap. XIII) The Master and Margarita, 1929-1940)

3.7 "The Fight Between Carnival and Lent"(P. Bruegel): Profusion of abundance, multiplicity of statements, exponential possibility – an event which can only be defined in relation to its opposite form.

3.8 The fool's laugh: weapons¹⁰⁵ of mass critique. The Parties will examine the ~~operativity~~ *modus operandi* of *fiesta stultorum* (feast of fools) and *risus paschalis* (Easter laughter).

3.9 Procession, costume, melody, prize: bigger, better, faster, more.

3.10 Clowns on incest. ¹⁰⁶ That's hot! Those clowns are totally humping those princesses! Give 'em!
3.10.1 Clowns humping princesses. ¹⁰⁷ That's just gross.
3.10.1.1 Divorce with bed privileges.

3.11 The Responsibility of ~~Crowds~~ **Groups** Partial to The clearly obvious active arrangements constellations of live or documented carnivals shall be the enticement and interaction of constructive, responsible mannerisms demonstrated by collective and collaborative partners

making up the 'crowd group.' As Carnival may suggest such states as Joy, Euphoria, Fear, Anxiety or Ecstasy, ~~contract objective 3.0 "The Responsibility of Crowds groups"~~ it is thus clearly states requested that the carnival is to be collectively engaged and collaboratively executed. Such engagement and execution will be carried through with thoughtful and constructed relationships to the conditions of the carnival's production in both EVENT and DOCUMENT (but please no photos of drunken masses framed as relational artwork). The intention of such an objective is the ultimate goal of responsibility embodied by the event of the carnival, and it is thus proclaimed to be completed by the engagement and execution of persons live in the act or present in the document.

3.12 The parties will think about what to do with their own bodies, considering physical presence ~~is special~~ at all times.

3.13 Further consideration of said inclusion to ~~MANIFESTA 6~~ Abschlussball contractual arrangements, it may not be necessary to include a referral to Bataille, Georges (The Practice of Joy Before Death published by University of Minnesota Press) but rather "Sacrifices" and Hutnyk, John (PUBLICITY published by www.leftcurve.org)

3.11 As a network grows vast enough so that tracking down each peer becomes ~~un~~incomputable, identity is rendered irrelevant and participants are thus freed from historical constraints, preventing forbidding, memory and the expectation of fear.

4.0 Define contracts of discord¹⁰⁸, the organization of dissent.

4.1 The distinction between Antagonism and Agonism¹⁰⁹ – or rather what position one occupies within a "discordant" arrangement¹¹⁰

¹⁰⁹ Mouffe qtd in 'Articulated Power Relations - Markus Miessen in Conversation with Chantal Mouffe' "What I mean by that is that they are two ways in which this dimension of antagonism can be expressed in society. One is what we could call 'antagonism proper', which is the friend and enemy relation. Schmitt was right to claim that this is something that will lead to the destruction of the political association if it is allowed to be played out inside a political community. But there is another way in which antagonistic conflict can also be played out and this is what I call agonism. In this case one is faced not with the friend-enemy-relation, but a relation of what I call adversaries. The major difference between enemies and adversaries is that adversaries are, so to speak, 'friendly enemies' in the sense that they have got something in common: they share a symbolic space. Therefore there can exist between them what I call a conflictual consensus. They agree on the ethico-political principles that inform the political association but they disagree about the interests of those principles." <http://roundtable.kein.org/node/545>

4.2.1 Like similar to this contract.

individual that has ~~is to say~~ give an unconditional yes to his natal conditions) and that will encourage betrayals. This is touchy-feely, contradictory, and strange.

13.0 What is a Love between equal self-rulers¹¹⁹? ¹²⁰ Originally written by Otis Redding, though made more popular by Aretha Franklin. 1967
13.1 R-E-S-P-E-C-T, find out what it means to me¹²⁰.

14.0 Oh chattering monkeys¹²¹, oh carnivorous reptiles of the Triassic period¹²², oh channellers of cheap¹²³ dialogue your abstract reality has become a stabbing cheap, special price 3 for 2, knife¹²⁴ of a trunche disaster obsession phobia.

15.0 Computer bothering me vs public finger fucking perverts¹²⁵ ¹²⁵ Love from chicks on speed, and mind your own business. ¹²⁶ You mean the fingers are fucking perverts or the finger perverts are fucking?

16.0 Act free and not conditioned in any way by any of the present terms of this contract, all the while you must comply to the terms of this contract.
16.1 ~~You~~ Individuals cannot be kicked out by other parties, but they may kick themselves and others.

Dis-AGREEMENT
NOW THEREFORE, in consideration of the mutual covenants and promises contained herein, the parties Dis-/agree as follows:¹²⁷:

FORM: The parties have not disagreed to pursue a collective experiment in the form of a "contract" (this one in hand on paper being the ~~first~~ ~~second~~ third draft to be responded to), which shall be composed as a "confetti"¹²⁸ text¹²⁹. Each member of the party has full rights to add, contest, amplify, dispute, commodify, expand, ameliorate and denigrate the contents in the form of amendments, definitions, notes, footnotes, meta-textual content, quotes, clippings and interjections as well as structural improvements¹³⁰. ~~as~~ The Parties collectively or individually re-dis-organize the content.

This contract, with its colloidal atmosphere of ~~un~~limited possibilities is a collective work. ~~and~~ It implies for all parties to freely associate or not with this contract and its content ~~at any time~~¹³¹. Parties who would like to continue creating new counter-institutional formulations relating to the contract after the termination of this particular one, at the end of the school year, are ~~maniacs~~ being encouraged (cf. "Definitions", 3). As such, each ~~under~~non-signed Party member shall be listed as a co-author – distinctions amongst authors for all published materials will not be noted¹³².

First revisions to the contract are requested on 11.05.2007, and will be included in promotional material for the project as a small booklet¹³³ hopefully (cf footnote 61). The collective version will be printed as a First Draft sample. From 28.05.2007 – 31.05.2007 contract deliberations will take place in person¹³³ at WestGermany after which, the final contract will be published in polymorphous printed forms.

ABSCHLUSSBALL: Closure¹³⁴ of the contract shall be inaugurated through an Abschlussball (June 1, 2007)¹³⁵. ¹³⁴ Can such a contract ever be closed?
The ball has as its goal to close the "School Year", to celebrate the termination of contract negotiations and to award the parties their respective certificates. This certificate acknowledges the active participation of each of the Parties. It is the responsibility of each Party member to establish the form of their certificate. This allowing them to officially recognize their completion of the programme on all professional documents¹³⁶¹³⁷. ¹³⁶ Nice (also known as 'Nizza' in Italian)
¹³⁷ And gives them a free drink token equal to 3 beers or 2 spirit drinks or 1/2 a line of blow, whatever is of lesser value.

TERMS & TERMINATION
Terms. This Agreement shall be effective as of the date hereof and shall apply exclusively to this contract with a termination date of June 2, 2007¹³⁸.

CONTRAPPOSITION¹³⁹
As a contraposition, this contract traces the contraband trails of contemporary con organizers. Tales! Contrails of those contrarians or contadinas contravene contralaterally.
There is not yet a contraception for those contaminators of nowadays art scene, nor can they be coned, not to avoid unavoidable forms of art, because they – always traipsing - never conned anything important in art. We, the contrapontists, our faces contorted with anger, are going to trample down the traits of those contraptions. You treacherous traumas tried to trawl us! But with travail and in trance, we trapped that trash. Contriteness! Traitors tails you contrived trays of contiguity. Hold those conundrum, tra-las and coos! Contradance with us on June 1st and quench your thirst!

MISCELLANEOUS:
1.0 CC¹⁴⁰ (some rights reserved)
¹⁴⁰ CC for "Carbon Copy" or "Copy Cat" (born December 22, 2001), is a brown tabby and white domestic shorthair and the first cloned pet. Caroline Catharina Müller (born July 31, 1964), known as C.C.Catch, is a European pop singer and composer.

The textual piece will be not published under the Creative Commons license: You are free: to Share – to copy, distribute and transmit the work under the following conditions¹⁴¹: Attribution.¹⁴¹ See also: <http://creativecommons.org/licenses/by-nc-nd/3.0>

4.3 ~~I can~~Organize such events an Abschlussball in North Cyprus¹¹¹, Transnistria, Kaliningrad, Cayman Islands, Kosovo, Melilla, and Montecarlo ~~as a member of Abschlussball~~.

4.4 The Parties will discuss an eventual second meeting or a carnival ~~can be made~~ in North Cyprus or in Nagorno-Karabakh¹¹². ¹¹² You can all come to my house too.. my mom won't mind

4.5 Agree to disagree: a primer for the culture industry, (Also known as: 'Tolerance' keeping a distance from "Destructive Tolerance", "False Tolerance" and "Rampant Neutrality") To accept that the ~~o~~ther signatory's position will remain ~~unacceptable~~ intellectually conflictual¹¹³. ¹¹³ I totally disagree to that agreement, so I'll remove myself and opt out of this clause, if that's ok?.. can I? Please? Oh. I can't? Oh. That's ok. I don't mind.. no, that's fine.

4.6 Unfocused energy while remembering to breathe.
4.6.1 Distraction Theory, Hypertext meanderings.

4.7 Planet earth.
4.8 Creation, Melting and remolding of a wax seal.

4.9 Looosing can also be the plight of the Parties.
4.9.1 Accounts ~~may~~ not be settled.

5.0 Explore cultural notions of success and failure such as the fissure between Menshevism and Bolshevism, between Guggenheim and local art, between the World Economic Forum and the World Social Forum, between the launching of a library and a foam party, etc. and operating in oscillation between such poles.

6.0 Stop worrying about how to tie up messy situations, said Boris Yeltsin (RIP) just after the August coup attempt of 1991 by hard-line Communists. I imagine one day this will all turn to dust; the papers become like pollen or mustard seed – and nothing left of us will remain except the lingerings of a memory in our collective unconsciousness of the children of our children of our children. And all the data will lie like the Dead Sea Discs, unreadable formats – artifacts of forgotten technology.. What does that say for the makings of our new knowledge? (Our knowledge is now. Hold onto it like you hold onto your lover)

7.0 Appealing Dis-Utopias¹¹⁴. ¹¹⁴ "[...]great dreams and utopias that seem so splendid in the abstract are doomed to failure when we try to materialize them, because they presuppose an entirely new, ideal society that can never exist." Press text from "On the Reconstruction of Literary and Art Organizations", 1932 the exhibition "The Beauty of Failure: The Failure of Beauty", 2007. www.absolutearts.com/artnews/2004/05/28/32076.html
What kind of conclusions can be drawn after the failure of creating an alternative art school? Nothing. Lets move on. In the memory of the closing of the Mies van der Rohe-directed Bauhaus on April 11th 1933 by the Nazi regime, the Parties proclaim April the 11th as the International Day of Art Schools¹¹⁵. ¹¹⁵ Further elaborations regarding the International Day of Art Schools shall deliberated amongst the Parties at proper times and a later date..possibly, eventually.
Was the failure already inherent at the beginning of the Manifesta 6 "school as biennale" project; was the purpose maybe perhaps too ambitious and ~~politically in~~ ~~genuous~~ naive by being an easy target for politics and particular interests?

7.1 What kinds of Strategies that are necessary that for art is ~~not~~ to be roughed up by reality?
7.2 Decide what to roughen.

8.0 To meet, assemble, digress, convene, celebrate, gather, like a crowd of angry and hungry creatures, loneliness like an open mouth, gaping to be filled.

9.0 Discuss the demerits of teleological interstices versus relational intersections of any ideology.
9.1 Teleological interstices point toward the modernist program of Cartesian, rational "emancipation" and the rights of the individual to pursue liberty and better the self-help.
9.2 Relational Intersections suggest that intellectual experiential pursuits are melted, favoured, above all else. And I that a party is a work of art, make me sad¹¹⁶. ¹¹⁶ Whats your party spirit now, big boy? Not so raring to go now, are you? Oh, have a drink, stop being so maudlin. That gym teacher is over there and he's eyeing you up..if worse comes to worse, you can always go home with him!

10.0 Are there Formulaes for collaborative processes and, if so, how do they manifest: themselves?
10.1 ~~No~~ Laws of Attraction, Gravitation, Chaotic Organization, Rhizomatic Structures, Dissipative Structures. All, some or none of the above.
10.2 Collaborative processes are influenced among other things by group size, fair control of the process, qualified facilitators, time frame, proactive communication, peer pressure, peer review and power balance. Parties are encouraged to disregard these parameters.

11.0 Have We have been forgotten? Forget what does it mean to forget?
11.1 No.
11.2 Nothing.

12.0 ~~I~~Proposing the Parties to draw up a contract of collaboration having legal value. This will allow ~~us~~ the Parties to test the value of ~~our~~ the eventual thesis on the subject of collaboration and will force ~~us~~ them to deal with structures and relations that are true for millions of people and defended by physical power (international laws). ~~I'm~~ curious to see if we will The Parties have the desire and the capability to propose structures ~~not necessarily~~ inspired by the principles of national Roman¹¹⁷ jurisdiction. ~~Would we~~ Questioning ~~dem~~heterocracy¹¹⁸: as mean? Anyway, what would that mean? The equality of the parties?
~~My~~The wish ~~is~~ to write a contract that will united us in the acceptance ~~in~~ance of all presences ~~as~~ ~~an~~

2.0 COLLOIDAL ATMOSPHERE
~~The Parties have to define what kind of music shall be played at the ball?~~ The Parties have subcontracted to the hosts at WestGermany (Ingo Gerken and Stephan Kallage) all responsibility of Musical arrangements. The Parties will also decide if they ~~will~~ be making anything visual and how to ~~do~~ we make this contract public ~~our~~ this contract.
3.0 PUBLICATION
3.1 The transformation of ~~our~~ this collective document may be into a book, PDF or poster format, that could be disseminated by magazines.
3.2 The opening of an Image database on the Abschlussball website (www.abschlussball.net).

You must attribute the work in the manner specified by the authors or licensors (but not in any way that suggests that they endorse you or your use of the work); Noncommercial. You may ~~not~~ use this work for commercial purposes if you are ~~enact~~ malignant enough to commodify it; ~~No~~ Derivative Works are encouraged¹⁴². You must ~~may not~~ alter, transform, or build upon this work. So suck it!
¹⁴² "The derivative work" topic has still to be discussed here.

5.0 NOTES
5.1 I have a splinter in my toe – can anyone do anything about this? Drink More.
6.0 FEARS
6.1 ~~±~~ Fear that the loneliness biennials will one day become too much to ~~bare~~ bear and the whole weight of the world will come rushing in, ~~onto~~ me, like every forgotten memory, and all that will be left is a shiver and an echo, a small sound and the receding tide.
7.0 DESIRES
7.1 ~~Have you~~ Reached a point in your aging spine where ~~our~~ biennials ~~isn't~~ aren't as important as ~~is~~ they ~~was~~ were, and all you desire is a good nights rest and someone to hold you
7.2 Me too. ¹⁴¹ "I don't want to hold you, I don't want to hold you down, I don't want to hold you, I don't want to hold you down" André Tanneberger, 2001

8.0 All the text of ~~a~~ this signed contract shall be rewritten between the lines for a private and protected copy of the contract.

9.0 Versions:
Proposal: Black: to be in the black, pitch-black, black-out, black-list, to look black, black market, black box, black panther, black coffee, black consciousness, black economy, black Friday, black humor, black list, black money, black sheep, black widow, black forest...
First Draft: Red: to go into the red, to be in the red, to be caught red-handed, red-hot, to paint the town red, to see red, to roll out the red carpet, to see the red light, red alert, red-letter day, admiral of the red, red crescent, red cross, red deer, red faced...
Second Draft: Blue: to arrive out of the blue, blue-blooded, to be in a blue funk, to be true blue, to feel blue, to look blue, to scream blue murder, sky blue, blue moon, blue chip, blue print...
¹⁴⁵ And pink and green somewhere in between of all.

10.0 Third Draft: 20pt¹⁴⁵

IN WITNESS WHEREOF, the parties have not yet signed this agreement:
Mail, place, date, name (please print), signature

Robin Bhattacharya, Chicks on Speed, Samuel Dowd, Gaia Fugazza, Gabriele Gaspari, Ingela Johansson, Ralph Kistler, Magnus Liistamo, Lyn Löwenstein, Susannah Mira, Petros Moris, Pia Fuchs (dt. ID v. Patricia Reed), Can Sarvan, Alexander Schikowski, Anthony Schrag, Société Réaliste, Craig Smith, Jens Strandberg and Inga Zimprich.¹⁴⁶ Otherwise known as Happy, Lovely, Tasty, Trusty, Bashful, Bountiful, Sneezy, Hitchhiker, Queen of all Alliteration, Pinky, Spanky, Fokey, Worky, God, Dopey, Sparky, Doc, Sleepy, and Lasty.

Appendix:
~~Appendix 1: The Parties will discuss an eventual second meeting or a carnival can be made in North Cyprus or in Nagorno-Karabakh~~
~~Appendix 2: The Parties will examine the operativity modus operandi of fiesta stultorum (feast of fools) and risus paschalis (Easter laughter)~~
~~Appendix 3: The Parties will think about what to do with their own bodies, considering physical presence is special at all times~~
~~Appendix 4: Further consideration of said inclusion to MANIFESTA 6 Abschlussball contractual arrangements, it may not be necessary to include a referral to Bataille, Georges (The Practice of Joy Before Death published by University of Minnesota Press) but rather "Sacrifices" and Hutnyk, John (PUBLICITY published by www.leftcurve.org)~~
~~Appendix 5: As a network grows vast enough so that tracking down each peer becomes uncomputable, identity is rendered irrelevant and participants are thus freed from historical constraints, preventing forbidding, memory and the expectation of fear~~
~~Appendix 6: Define contracts of discord, the organization of dissent~~
~~Appendix 7: The distinction between Antagonism and Agonism – or rather what position one occupies within a "discordant" arrangement~~
~~Appendix 8: The friend and enemy relation. Schmitt was right to claim that this is something that will lead to the destruction of the political association if it is allowed to be played out inside a political community. But there is another way in which antagonistic conflict can also be played out and this is what I call agonism. In this case one is faced not with the friend-enemy-relation, but a relation of what I call adversaries. The major difference between enemies and adversaries is that adversaries are, so to speak, "friendly enemies" in the sense that they have got something in common: they share a symbolic space. Therefore there can exist between them what I call a conflictual consensus. They agree on the ethico-political principles that inform the political association but they disagree about the interests of those principles.~~
~~Appendix 9: What is love, anyway?~~
~~Appendix 10: Originally written by Otis Redding, though made more popular by Aretha Franklin. 1967~~
~~Appendix 11: R-E-S-P-E-C-T, find out what it means to me~~
~~Appendix 12: The Start and End of the Triassic period as a result of massive extinction~~
~~Appendix 13: Oh channellers of cheap dialogue your abstract reality has become a stabbing cheap, special price 3 for 2, knife of a trunche disaster obsession phobia~~
~~Appendix 14: Love from chicks on speed, and mind your own business.~~
~~Appendix 15: You mean the fingers are fucking perverts or the finger perverts are fucking?~~
~~Appendix 16: Act free and not conditioned in any way by any of the present terms of this contract, all the while you must comply to the terms of this contract.~~
~~Appendix 17: Individuals cannot be kicked out by other parties, but they may kick themselves and others.~~
~~Appendix 18: Can such a contract ever be closed?~~
~~Appendix 19: With several iterations of the contract, moments of "closure" open as pauses, and not formal "closures" in an ongoing deliberation.~~
~~Appendix 20: Nice (also known as 'Nizza' in Italian)~~
~~Appendix 21: And gives them a free drink token equal to 3 beers or 2 spirit drinks or 1/2 a line of blow, whatever is of lesser value.~~
~~Appendix 22: CC for "Carbon Copy" or "Copy Cat" (born December 22, 2001), is a brown tabby and white domestic shorthair and the first cloned pet. Caroline Catharina Müller (born July 31, 1964), known as C.C.Catch, is a European pop singer and composer.~~
~~Appendix 23: Attribution.~~
~~Appendix 24: See also: http://creativecommons.org/licenses/by-nc-nd/3.0~~