

## PERMANENT IGNITION : TURIN

--- C.CRED / Collective CREative Dissent

**C.CRED 1** Collective CREative Dissent started out in the late 90s as an artistic collaboration and developed, in the early 00s, into an artist collective in the broader sense of the word. Based in London, UK, but operating largely as a nomadic and event-based platform for the development of critical forms of dialogue and conviviality, self-organized modes of collective learning, and collaborative forms of social and political research and intervention, the overriding concern of the collective was to foster links between art and aesthetic practices and the wider socio-political contexts in which they are situated. Since 2001 various people have been involved with the collective in different capacities, some more permanently, others on a project by project basis.

**Permanent Ignition** – Premised on the notion that in order to construct a critical and reflective space for contemporary forms of cultural and socio-political dissent one needs to seriously and continuously explore and interrogate forms of resistance and opposition in different fields, the *Permanent Ignition* project emerged as a platform for collaborative research and artistic interventions, often in the form of discussion based research, and installation, dialogue, and other forms of direct collaboration with people involved in or affected by the historical moments and processes engaged with.

In Turin (BIG Torino 2002: BIG Social Game), it took the form of a series of public space installations where overhead and video projectors were used to construct 'visual' archives of fragments of texts, maps, and contemporary and historical photographs of sites in the city linked to the history of the left wing movement. The archive was assembled during a series of walks through the city undertaken in collaboration with a number of people active in organizations such as Lotta Continua, Cinema Militante and Potere Operaio during the 1960s and 70s. Archival photage donated by collaborators where superimposed onto photographs taken during the walks and fragments of maps and texts from conversations and interviews. The resulting collages were projected onto public buildings and facades at particular locations around the city. In conjunction to these public events C.CRED put together a series of short texts and organized a symposium with invited guest speakers including two local collaborators Marco Scavino and Armando Ceste, members of C.CRED and cultural theorist Simon O'Sullivan.

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--- Simon O'Sullivan

1. Collaboration. Thinking art practice, an expanded art practice, as a multiplicity - as always more than one but as always, and also, n-1 (no leaders, no generals). An expanded art practice as rhizomatic involving heterogeneity and connectivity, composed solely of relations of movement and rest, of slowness and speed. An art practice as precisely a collectivity, an alliance - not based on identity (the identity of the artist, the identity of a certain politics) but rather on affinity and strategy. An art practice as a work in progress, the building of an assemblage whose dimension changes as its composition alters, whose outlines shifts and shimmers as it moves between milieus. Another name for it might be friendship - when two or more combine together resulting in an increase in power. This is a kind of ethics (see 2.), an ethics of participations. And these participations will not always be 'within' art, or even within the practice, indeed they might precisely (and productively) be on the outside of any given project.

2. Ethics. In Spinoza's sense. What is a body capable of? In this case not just individual bodies - or the body of the city (although both of these too) but also the art practice as a body, as a collectivity (see 1.). What affects is this body capable of generating? And how might it lend itself to the production of affects unknown and unachievable to the individual? In other words, the materiality of the city-body is not the materiality of the individual. It is in such affects (for example, joy) that the city-body is produced by the conjunction or sadness, the opposite) lead to an increase or decrease in a body's capacity to act (see 3.). Ethics is the name of the art of organizing joyful, i.e. productive encounters. Another name for this is experimentation (i.e. an expanded art practice).

3. Politics. An expanded practice confronts and engages with the politics of the city-body and the politics of the world-body (the geopolitical organization of subjects - and of subjectivity). But equally important is the politics of the art practice itself. The practice of production of different kinds of subjectivities - and thus of different kinds of actions - from within the collaboration. An art practice then as, doubled: A critique (even a violent critique) of a certain global order (capitalism) and thus of a certain kind of subjectivity (capitalist). (This might well involve a deconstruction of certain hegemonic regimes of signification). And also the production of prototype subjectivities - an exploration of processual creativity of signification - from within the former. Politics here is an affirmation of other modes of existence, other styles of life - an affirmation of the body's capability to act and experiment. We might call this affirmation discovery, the revolutionary discovery of the plane of immanence. And the city, a city is, and always has been, precisely the site of this revolutionary activity, this revolutionary discovery. (As art practice here will always be the echo of previous art practices. A manifesto always this repetition of previous manifestos.) (see 4.). An expanded art practice will then be parasitical (a contamination of its host) and yet also germinal (producing new forms of life from within its host).

4. Virtualities. An expanded art practice locates at the 'sleeping edge' between the virtual and the actual. The virtual here 'being' those past movements (the histories, the memories...) but also the future possibilities and potentialities (the moments and movements yet to come). The virtual is also the ultimately, the immeasurable - the realm of the 'not-yet-actualized': a space of potentiality (precisely the realm of affect (see 2.)). Any and all materials might play a part here (in actualizing certain virtualities): maps, photographs, architectural plans - and any and all manipulations of these materials: drawing, painting, writing, talking, making and marking (dancing, laughing and playing), body and so. As such an expanded art practice, in its practice, becomes a machine for creating a machine for the production of life. An expanded art practice is a critique of the present and a call to the future, a part of the city in which it takes place and yet different to, apart from, that very city space.

## PERMANENT IGNITION

--- Ola Stahn

Notes on exile and cartography: Perhaps the beginning of our modernities was staged around an European exile. An exile, the exile of a people, in the sense of an ontological loss, a loss of home territory, being thrown away, drawing a line of exile that traverses known territory, intensifies, turns its back on the negativity of loss towards an affirmation to a degree that always seems unknown, surpassed by nothing, that can only be a degree Zero (like the intensity of the monochrome) (and this is why the face of the exile is always an intense face, gleaming with intense, delirious happiness), and it upsurges everything in its line, complexities, and new territory is being staked on ground Zero - a new people, as it is sometimes put. And so modernity is necessarily cartography, and cartography is necessarily the possibility of that line being drawn, in shattering exile. And so we say, if there is a graphic of modernity, it would be that of the map, cartography, not only does the map incorporate the very thing that it is meant to represent, but it also can be seen as the discovery of the map as we know it, the discovery of the world as a field and this discovery not as a signifier, but as a signified. It is also around the map, but furthermore, it designates the discovery of new ontological territory - it is also around the graphic of the map that the events and processes that constitute modernity have continuously been staged and articulated. The emergence and historical significance of the modern nation state only serves as to give testimony to this fact. So does, of course, the European project of global colonization, the geographical movements of troops and borders, the expansion of law, the proper, propriety (in the widest possible sense of the word) to a kind of jurisprudence of global dimensions. And, of course, the significant increase in imperial structures of power that we are facing today, is similarly staged around this particular graphic, or, in any case, around a change in this graphic.

Not only macro-political events are plugged into the map. The notion of territory that resides at the very significant surface of the map, that constitutes the upper, most obvious layers of its graphic, has significant micro-political implications: What is home other than territory? What is family, all such notions of affiliation, other than different ways of mapping life? The very concept of the modern subject, that very mode of ontological production, is in itself tied up and plugged into the territories that constitute the map. The map as the graphic of modernity, then: it is easy to see how territory comes to occupy a very central and privileged position within the framework of modernity. However, with territory, come possibilities of flight, just as every border make possible an exile that in every way exceeds it. The map is thus not simply the graphically of territory, it incorporates movements and processes, abstract, virtual complexities, and at each point, in its most local elements, it includes the virtuality of the entire map, its history, condition, future and possibility.

Locate faces, and the map is always full of faces, faces facing, and another face emerges in the hollow eyes or the mouth of its ancestry. Maps are not static. They are intrinsically productive, they are continuously facing, in the sense of making faces, making subjects, making subjects that signifies, that makes sense and that is actively seeking to make sense of others. This is not only what is at stake in processes of normalization, the negative force of law, moral policing. It is also what is at stake in processes of dissent. This is how the stammering face of the exile, of an exile repeated in a kind of nomadism, becomes an intense, almost deliriously happy face. It is something that is intrinsically caught up with life, with an affirmation of life, with joyful life. This is the joyful aggression of stammering exile: Culture like someone carving out your face, cutting it, marks like a map, cutting out the holes that is your eyes and your mouth and the orifices of your nose and your ears. For what is culture if not the face and what is the face if not the point where you can safely turn around and state it clear: I read your face, you make sense of me making sense of you. Or, I was facing you to see you facing me to see me facing you facing me. And maybe we should respond stammering: p-p-p-permanent ig-ig-ignition, always in a language that is never your own: If y-y-y-you H-H-look b-b-ba-ba-back at me I-I-look at y-y-you, I will sm-sm-sm-smack your fucking H-H-H-Face.

The meeting points of the time, the places where alliances were made, they have now disappeared. For instance, we tried to map out significant points for the alliance between workers and students, meeting points, and so we went to a bar where I remember many meetings were held with and between students and workers, and other members of the left wing movement, and although the bar is still there, it is completely changed, it has turned into something very different. Another example of this is the simple fact that during the late 1960s, Lotta Continua had its head office in Via Po, which is really in the city centre where now rents are very, very high and I can't think of any political association that could afford to keep their offices at such location. So a transformation has taken place, not only in industry and manufacturing, but also in the social and political context. (Marco Scavino)

A sign of life: affirmation, in being against, to degree zero: monochrome meta-life as new life as fuck up being fucked up as the permanence of ignitions as repetition upon repetition. Terrain, terror, terra said as purstig, ignite at the point where dry land becomes a thirst for the oceans.

Set your head on fire, but never subject.

For those of us who have been activists in these movements, for decades, there is a very strong association to these places, to this map and these lines. There are the names of the street, Corso Francia, the first thing that comes to my mind is the head office of the KSI and the flats (April 1975), during which members of the left-wing movement managed to enter and partly destroy these offices. (Marco Scavino)

Of new life, and affirmative beginnings, of new ways of breathing and walking and living and working and loving.

This map that we are building, this project of mapping, concerns Turin, specifically, and furthermore, it concerns a time and historical period when there were real signs of a strong social and political left-wing movement in the city. Things have changed very much since then. I remember, that when the working class played a central role in the city, everybody that visited Turin first of all asked to see the manufacturing plants of Mirafiori. Now, people are still visiting the plants, but for different reasons: one of them, for example, has been turned into a big shopping centre, a multi-cinema complex, a congress centre and a supermarket. Now, the plants, as well as the courtyards, form part of a different capitalist system, a different way of making profit. This is a very significant change and it is something that came through very clearly in this map we are making. It is a change in industry, but also a change in social and political context. (Marco Scavino)

Agneelli, fascista, sei il primo della lista.

And so what we tried to do, in this context, was a re-mapping, a re-construction, looking at what was once there, the important moments, such as the beginnings of the movement. For example, when I hear the word corso trisano, I immediately think of the demonstration and occupation of the FIAT plant in 1969. It is this kind of archive we need to build. Today this material is seen only in small, independent circles. It is not accessible outside those circles. It is, then, very important to build these archives, in whatever way possible, look at these different histories, and gather these individual memories and experiences.

A site of violent confrontation, but a violence that seems so unspoken, so devoid of language, that it cannot be captured by architecture – how can bricks and stone and iron possibly represent the violence of the prison (system-prison, prison-system; beyond all system, prison-vold)? – or by the landscape. It's a non-place, for a non-situation.

They do not want to see the dead bodies, but they float to the surface, doing violence in violence to violence. A Citizen's Pain - Cities in Pain - de; terror, de/territorialize - put an end to terror -

