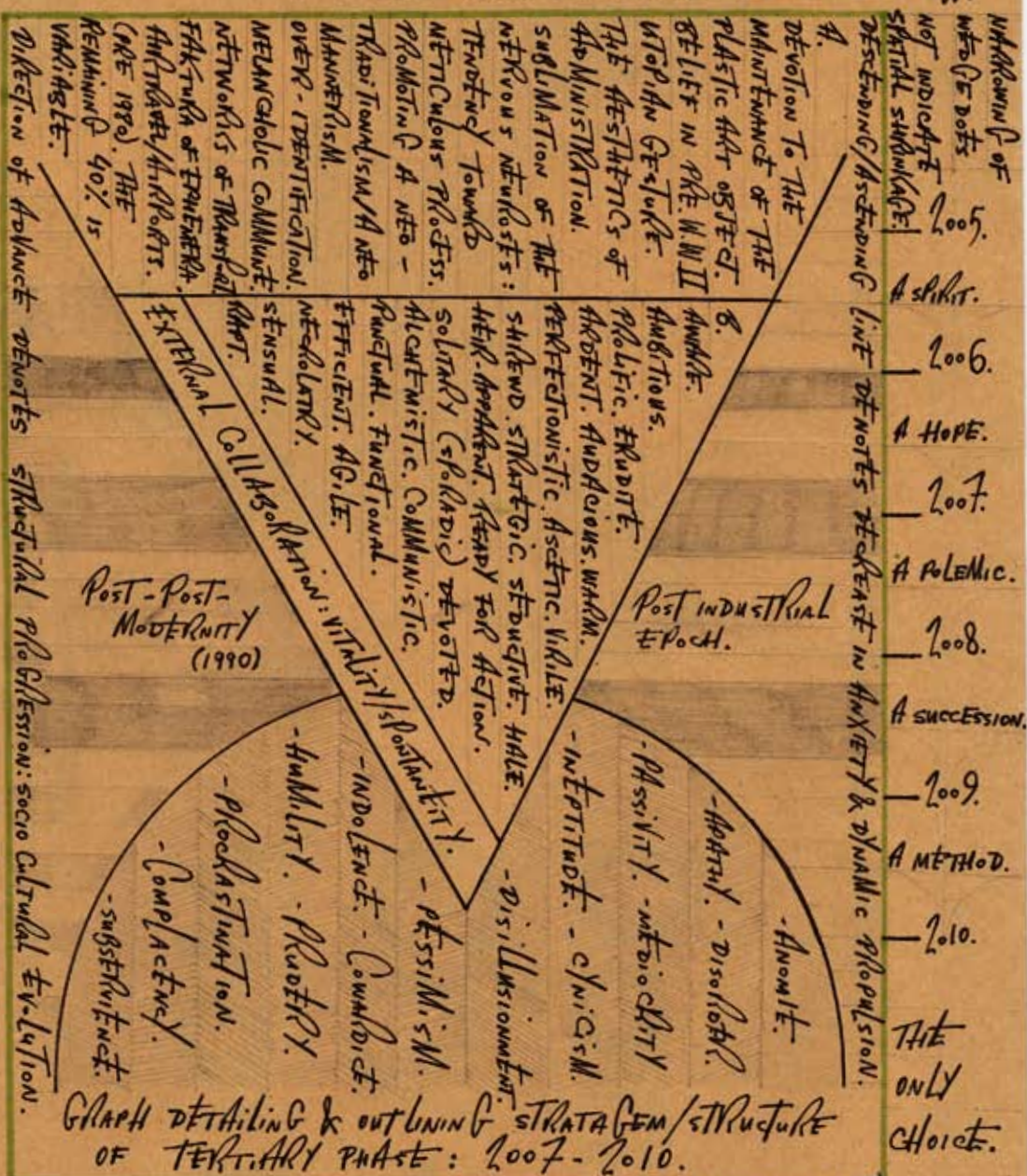
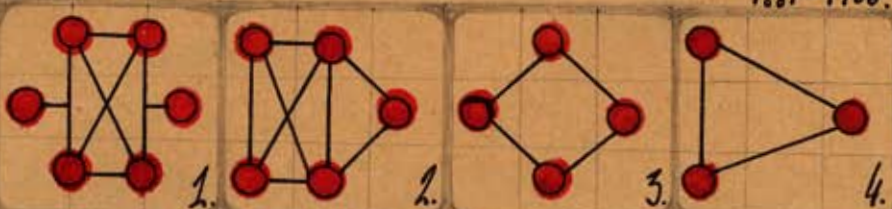


THE PARTY: AN ORGANIZED MODEL, RATIONALLY STRUCTURED TO PERFORM COMPLEX TASKS WITH EFFICIENCY & FANATACISM.



2007. ANALYSIS OF PROTECTED DEVELOPMENT OF PHASE 3. PENETRATION OF THE PROTECTED FUTURE. RETROACTIVE & DYNAMIC RESOLVE. ANALYTICAL PHASE.

PRODUCED FOR AND AFTER CARLO CARRA 1881-1966.

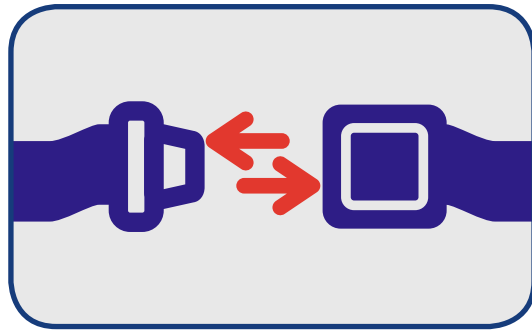


AMPLIFIED WILLINGNESS TO OUTSOURCE.

FIG. 3K4. DENOTE SUPERIOR PRODUCTIVITY. GREATER COHESION.

COLLATIONS ABOVE INHERENTLY COHESIVE PROTECTED BY DETAIL AND EFFICIENCY.

NON/AUTOMONOUS ART IS A MISSION DEMANDING COMPLETE FANATICISM



If the period of frenzied development extending from the late 1890s to the mid-20th century was characterised by its tendency toward an optimistic -even blind faith in progress, then it seems undeniable that, since the late 1960's, that tendency has, for the most part, been inverted. The ongoing process of disenchantment which accelerated in the wake of WWII has resulted in the irrevocable nullification and denunciation of much of that which preceded it. Even the initially fertile, vital and critical counter movement, which emerged from the ashes of the Modernist project in the late 20th century and was characterised by a tendency to review and critique that which went before, has become dominant and therefore moribund. In the immediate present the very notion of progress is rendered problematic, possibly even redundant, by the fact that we inhabit a state in which all reference points determining quality, authenticity, value, even meaning have become unintelligible.

In the present there proliferates a condition of devolution whereby "democratic" discourse in all fields of culture and communication media has become *de rigueur*. Paradoxically, however, the result is a stultifying stasis, congested with information, from which "Utopian gestures" have inevitably been eroded. Tangible Action has given way to unrelenting directionless dialogue, while the exponential progression of alteration in perceptions of space and time seduces many into becoming static subjects to facile, systematic diversion. The time for major idealistic projects and common idioms has ended, and in their place there prevails an arrogant nihilism and self-destructive fatalism. In this unstable, barbaric age it is all but impossible to envision a future other than one which is bleak and doom-laden. To see the alternative, one must be willing to plunge back into the world of "will and illusion" and propel oneself onwards with these as defence, and as destination.

While intimately aware of the dangers of pre-WWII stereotypes and the perils of art-as-drug, we of the Party embody a vitality of spirit which empowers us to surge fervently forward into a brighter "future" (or at least sublimate anxieties and render the present liveable via processes of conceptualisation and production). Idealistic and delusional we may be, but there can be no dispute that an aspirational and enraptured present is infinitely preferable to capitulation to mediocre complacency.

United by our convictions, we believe it our duty to work tirelessly at realising our personal goals while actively assisting in the endeavours of our comrades. Embracing a disciplined, devoted, sometimes symbiotic work ethic, we strive to excavate and enhance ourselves, each other and – ultimately – this shared reality which we inhabit. Though we have no desire to turn back the tide of time to reside in a fantasy of the past, it seems that we must partially avert our awareness of certain defining facets of the zeitgeist in order to concentrate exclusively upon devising a schema that bestows meaning and purpose upon life.

Though undoubtedly unified by certain preoccupations, tendencies and technical approaches, our “togetherness” is not manifest merely in the production of an art that is stylistically unified. What fundamentally binds us and characterises us, is an ardent faith in cultural production and constructive communication, not simply as a means of self-improvement and sustenance, but as strategies of survival. There is no choice for us other than to create. The advantages granted to us by our plurality ensure the desperation we endure as individuals can be assuaged as our courage and competency are reconsolidated and revitalised by our Party comrades. In our “togetherness” we prove that cultural consensus need not mean surrender.

Overpowering social forces, inherited hangovers, seductive external distractions (and the knowing trapdoor to oblivion which they offer) more than ever before make the expression and preservation of one’s autonomy extremely challenging. The “space” seized and the ideology promulgated by the Party counters this trend by generating a nourishing and altruistic milieu in which the individual is equipped with vital methods necessary for idiosyncratic living.

Though Party inclusion requires essential devotion to a unifying attitude, each of us exists as individuals independent from the Party. It is through the following methods that this cohesive, productive Heterotopian milieu is maintained:

- **The synthesis of new work and the resultant formation of standards for new experiences.**
- **Ongoing communal (+1) consumption, analysis and archiving of (often outmoded) cultural artefacts, objects and information.**
- **Rigorous analysis and critical dissection applied to production of all artworks.**
- **Research (individual and collaborative) focused specifically toward the variable selection of *idées fixée* which preoccupy us as individuals and into the facts of everyday life as a certain form of material culture.**
- **The establishment of sacrosanct zones facilitating temporary transgression into a “nervcentre” insulated from external concerns and mores.**

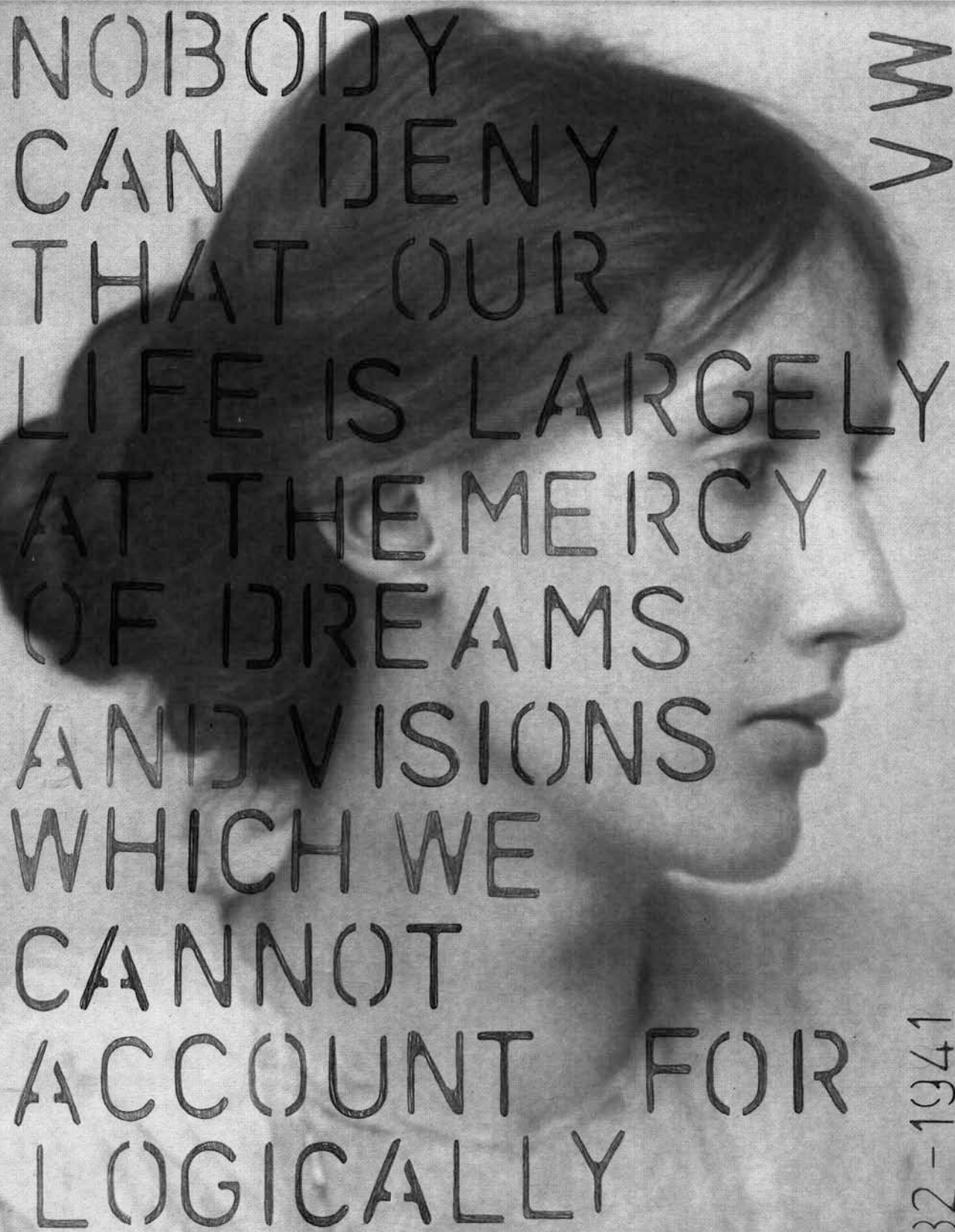
The rigour and rules, the systems of logic, the order and control which characterise the Party are a reaction to the flattening, deadening and marginalising phenomena which are experienced daily. We create a technique of life that ensures our individual qualities are not only preserved but nurtured, strengthened and elevated. In all aspects of cultural production an elaborate bricolage is constructed, expressing an aspiration to achieve unanimous and individual ambitions which contribute to an alchemistic transfiguration of the quotidian.

The process of maturation which the Party has undergone before arriving at its current streamlined state , in combination with countless historical precedents , has confirmed to us the truism that cultural production under a unified sign is always destined to be riven with conflict. The semblance of harmony within the Party in its prior configuration(s) was short-lived as ego, emotion, weakness and even deceit made for a fraught working dynamic. The partition from those favouring a less determined mode was inevitable, and the consequence of their departure has been the emergence of a superior Party – galvanised and steadfast. In addition, our strategy of sporadically enlisting contribution from external practitioners ensures continual fertilisation, safeguarding against the threats of stagnation and eventual expiration.

This evolution confirms that we exist permanently in a burgeoning, nascent state. Here we are, the babes of a New Dawn, fresh to it and entering bravely into the Three Year Plan which marks the Third Phase of the Party's progress. Emerging from the past, the Party exists in the present and for the future. We are united not because we wish to fulminate against master narratives or to extricate ourselves from an aesthetic lineage .Nor do we assume an anti-establishment or "alternative" role. On the contrary, we are inquisitive explorers and generators of history; we are both an establishment and an institution. To all of you who grasp our essence and share our intent, we send fond salutations. To all those who have assisted – and continue to assist – in our Mission, we send earnest and heartfelt gratitude!

-P.E.M and D.T.of The Defastenist Party,Dublin 2007.

"We, the inheritors of chaos, must be the architects of a new unity"
-Frederick J. Kiesler



NOBODY
CAN DENY
THAT OUR
LIFE IS LARGELY
AT THE MERCY
OF DREAMS
AND VISIONS
WHICH WE
CANNOT
ACCOUNT FOR
LOGICALLY

VW

18832-1941

1. EXEMPLAR: 1919-1920.

section 1: DOCUMENTATION
TOWARDS POSTPONEMENT OF APOCALYPSE.



PHOTOGRAPH BY COURTESY OF MODERNA MUSEET - STOCKHOLM.

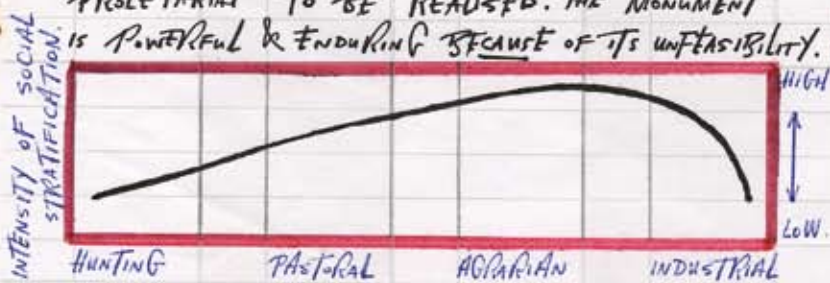
TECHNICAL PROJECTION:

400. THE MONUMENT WILL BE CONSTRUCTED FROM GLASS, IRON & REVOLUTION. THE BODY WILL CONSIST OF A SPIRAL FALLING SIDEWAYS SUPPORTED BY A STURDY LEANING STRUCTURE. SECTIONS OF THE SPIRAL ARE CONNECTED THROUGH A NETWORK OF LEANING SUPPORTS. THE ASYMMETRICAL AXIS WILL SUPPORT THE THREE REVOLVING GEOMETRICAL BODIES. THE CYLINDER AT THE BASE OF THE ARCHITECTURAL MONUMENT REVOLUTES ON ITS AXIS ONCE A YEAR. THE ACTIVITIES ALLOCATED TO THIS PORTION WILL BE: LECTURES, CONGRESS MEETINGS & CONFERENCES. THE PYRAMID WILL REVOLVE EACH MONTH AND WILL HOUSE EXECUTIVE ACTIVITIES. THE TOPMOST SPHERE COMPLETES A FULL REVOLUTION ON ITS AXIS EVERY DAY AND WILL FUNCTION AS AN INFORMATION CENTRE.

FROM THIS SPHERE NEWS BULLETINS, PROCLAMATIONS AND MANIFESTOS WILL BE ISSUED, BY MEANS OF RADIO, TELEGRAPH AND LOUDSPEAKER. THE WAVES TRANSMITTED FROM THE RADIO STATION AT THE ZENITH OF THE MONUMENT WILL PERPETUATE THE MONUMENTAL STRUCTURE IN THE AIR! THE INDIVIDUAL BODIES WITHIN THE HUGE COMMON BODY ARE LIGHTWEIGHT & TRANSPARENT. A PROJECTOR IS TO BE INSTALLED WHICH WILL SERVE TO SCREEN & RELAY NEWS & STATEMENTS UPON THE CLOUDS OF THE NIGHT SKY.

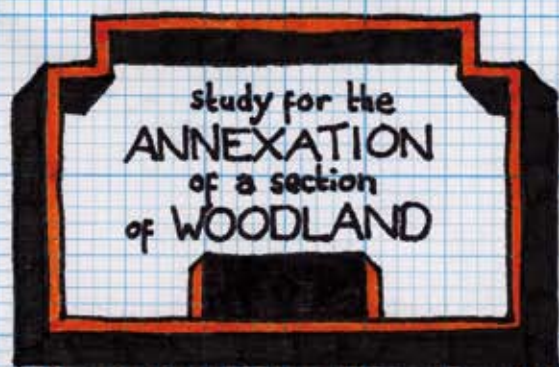
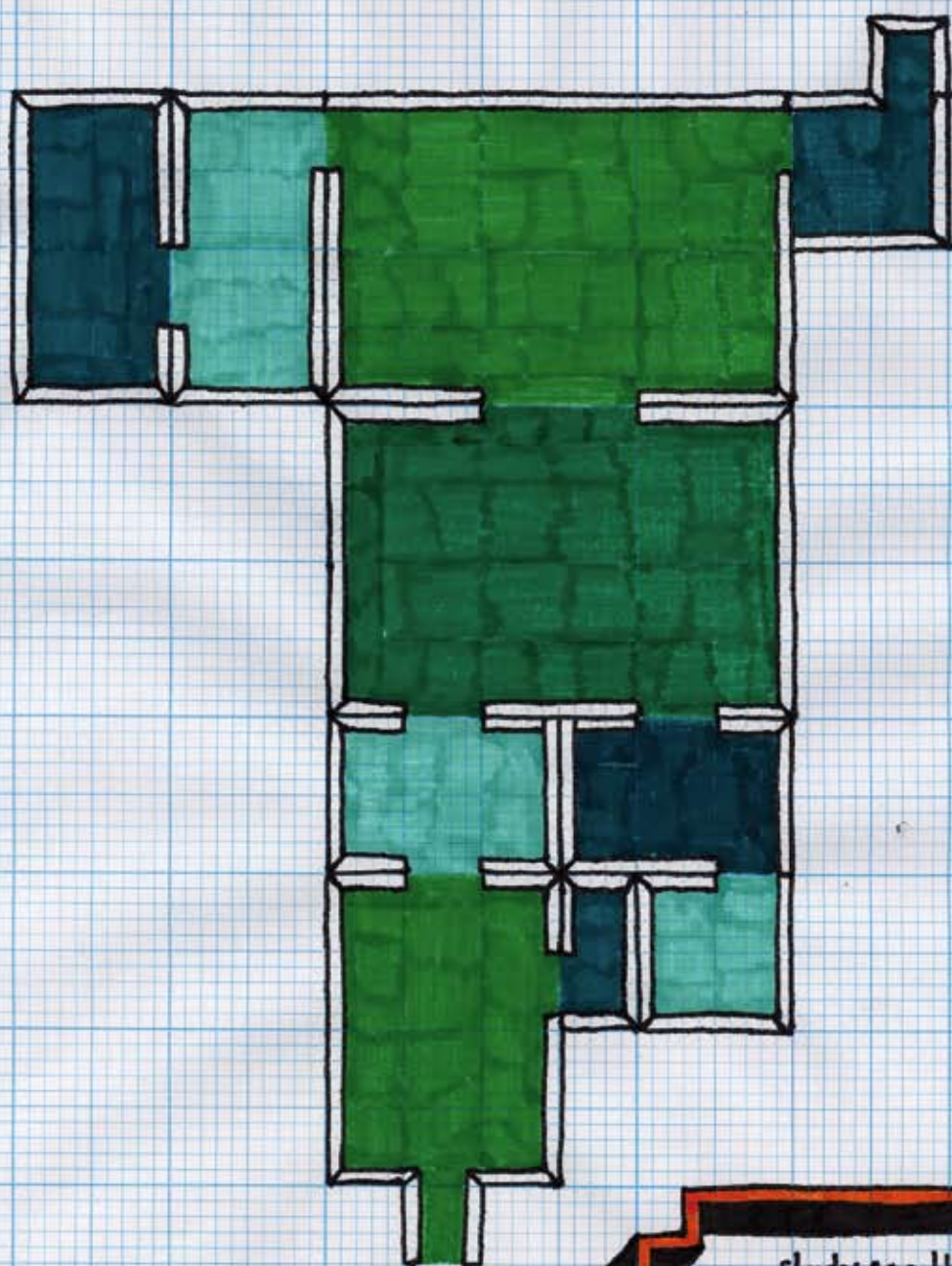
THE IMPORTANCE OF ARCHITECTONIC MONUMENT:

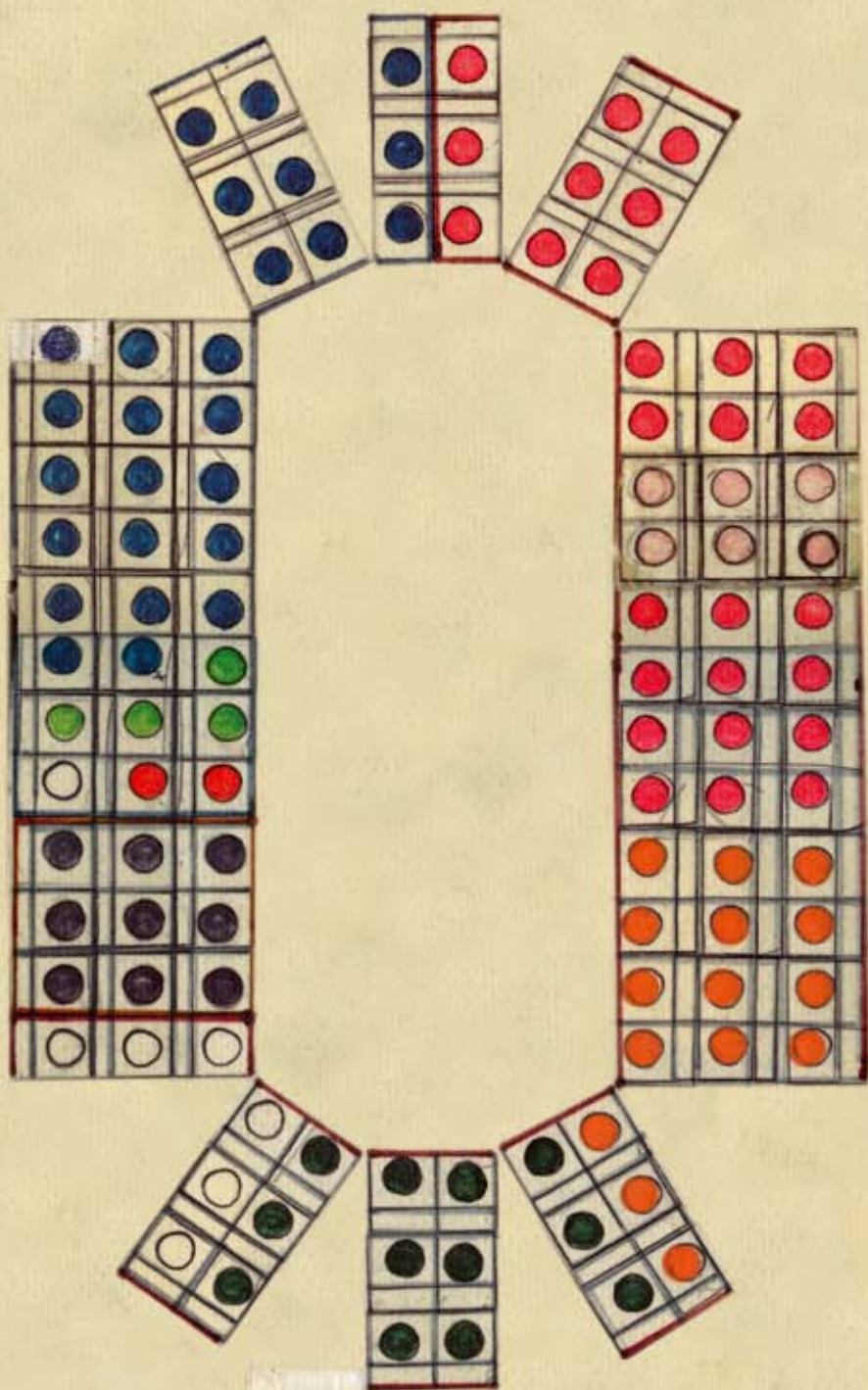
THE TOWER (AND THOSE BUILT IN ITS IMAGE IN THE FUTURE) IS WHERE WORLD GOVERNMENT WILL DETERMINE THE EVOLUTION OF HUMAN HISTORY. PERMEATED BY A UTILITARIAN MOOD THE MONUMENT WILL DEMAND THE LABOURS OF AN ENTIRE NATION OF BRAVE PROLETARIAT TO BE REALISED. THE MONUMENT IS POWERFUL & ENDURING BECAUSE OF ITS UNFEASIBILITY.



THE REVOLUTION MUST NOT BE CRITICISED. IT HAS TO BE SUPPORTED!

2007.





John G. ...

ACTION

2. EXEMPLAR: 1954.

COMPLAINTS/KAMERADSCHAFT. 670 C.M. PHONET.
BY: JOSEF THORAK.
PHOTOGRAPH: ROGER-VIOLET, PARIS.



NOT
EVERY
BODY'S
HETERO
GENE

אטנו

ARS LONGA-
VITA BREVIS

1. EMERGENCE.
2. COALESCENCE.
3. COALESCENCE.
4. FAILURE:
INTERNAL STRIFE.
5. FAILURE:
ORGANISATIONAL WEAKNESS.
6. REGRESSION.
7. ESTABLISHMENT WITHIN MAINSTREAM.
8. SUCCESS.
9. DECLINE:
OBSCURITY.

WHAT COMES INTO APPEARANCE MUST SEEGHAT IN ORDER TO APPEAR.

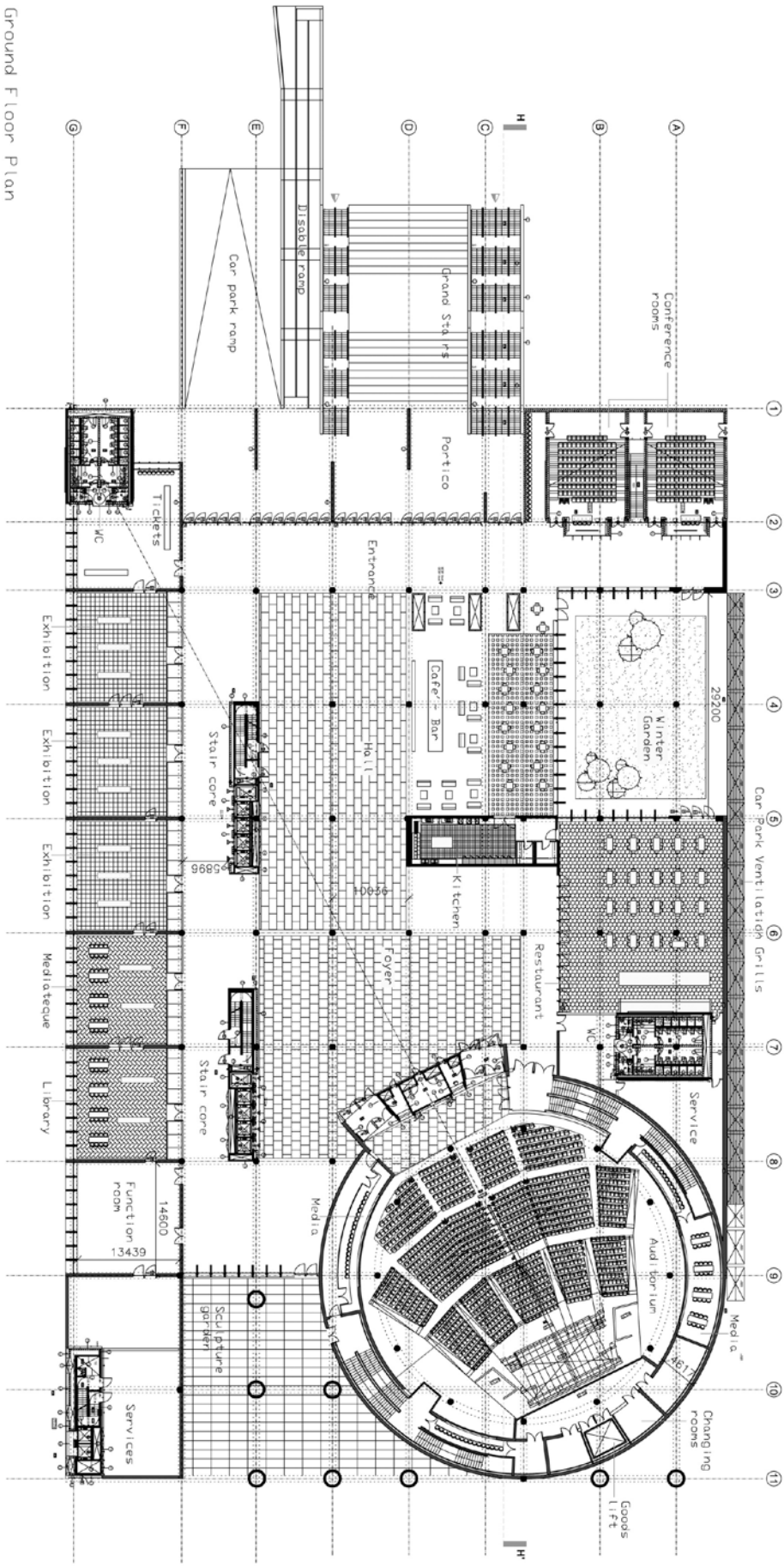
[illegible]

This architectural drawing depicts a building facade. The left portion features a grid of rectangular windows, with a larger, more complex window arrangement at the top. The right portion is a large, angled, textured section, possibly representing a roof or a wall with a specific material finish. The drawing is oriented vertically, with the top of the building at the bottom of the page.

This architectural section drawing illustrates a building's internal structure and layout. The lower portion features a large auditorium with tiered seating and a stage area. Above the stage, there is a complex arrangement of structural elements, including a large, sloped roof section on the right side. The drawing uses various line weights and patterns to represent different materials and structural components, such as walls, floors, and roof structures. A small, detailed inset shows a cross-section of a structural element, possibly a window or door frame.

BAMS ARCHITECTS 08, DUBAI, U.A.E. P + 971-4-367-420610 F + 971-4-367-420611 email: info@bams.ae website: www.bams.ae	PROJECT No. : 0706	
	DRAWING No. : AS-PS99-01	REV H

Ground Floor Plan



Index;Incidents in Non/Autonomous Art.

1.

An illustrative graph;

The Party-A goal oriented creation.(This wedge is no longer red).

P.E.Moore.

2-4.

Non/Autonomous art is a mission demanding complete fanaticism.

(More than a Party;F.T.Marinetti/W.Lewis/Novembergruppe/R.Williams/F.Jameson).

P.E.Moore and D.Turpin.

5.

Love token from he who is wholly consumed by and devoted to,that sacred fever.

(V.Woolf/A.Breton)

P.E.Moore

Image Courtesy of Imagefile.

6.

Excerpt 1.

Before Devolution/In these great times.

(V.Tatlin/A.Vesnin/S.Kuznet)

P.E.Moore.

Image courtesy of Moderna Museet Stockholm.

7.

Study for Annexation of Woodland.

D.Turpin.

8.

Parliamento/Kunst Kamph.

G.Farrelly (1983-2077)

9.

Excerpt 2.

Before Devolution/In these great times.

(J.Thorak/W.Benjamin/G.Kikoine)

P.E.Moore.

Image courtesy of Roger-Viollet,Paris.

10-11.

Architectural Plans : Palace of Culture.

M.Scalera and P.E.Moore.

	1983(1)	1993(1)	2003-7	2017
OBSESSIVES	2 $\frac{1}{2}$ A	2 -	5 \uparrow	7 \uparrow
ACTIVISTS	58 $\frac{1}{2}$ A	50 \downarrow	38 \downarrow	5 \downarrow
CYNICS	40 $\frac{1}{2}$ A	50 \uparrow	40 \downarrow	10 \downarrow
SPIRITUALISTS	1 $\frac{1}{2}$ A	1 -	2 \uparrow	2 \uparrow
FORMALISTS	7 $\frac{1}{2}$ A	5 \downarrow	24 \uparrow	20 \uparrow
	108	108	108	108

Key to Parliamento/Kunst Kamph;G.Farrelly (1983-2077)