

THE STATE: The Coming Insurrection



Ubik, A study for “gather yourselves together”, 2011, Printed balloons, Variable Sizes - Courtesy of the artist and Traffic.

“It’s useless to wait—for a breakthrough, for the revolution, the nuclear apocalypse or a social movement. To go on waiting is madness. The catastrophe is not coming, it is here. We are already situated within the collapse of a civilization. It is within this reality that we must choose sides.” - The Coming Insurrection

‘Traffic,’ a forum for social studies, research and development, recently presented ‘THE STATE: The Coming Insurrection,’ a group exhibition that takes its title from the book ‘The Coming Insurrection’ (2007) by The Invisible Committee. The show is a continuation of ‘THE STATE,’ a socio- historical journal & forum, and a symbolic transition from the previous exhibition ‘Social/Antisocial?’, which dealt with socialization and the current state of people and behavior. ‘The Coming Insurrection’ is a response to the causes of discontent,

namely mass injustice, corruption and greed in our societies and world at large. It calls for a paradigm shift of human expression, to prevent an emerging social condition. It is not a call to arms but an attempt to get people thinking about the global transmutation that surrounds them.

The Invisible Committee is the collective pen-name for a small group of French post- Situationist intellectuals and academics, who in 2007 authored The Coming Insurrection, and in 2008 were arrested in France on charges of terrorism. The Coming Insurrection is a commentary on contemporary society and the building revolt against governmental and economic oppression. It references collapsing economies, crashing monetary systems, corrupted democracies, environmental



Douglas White, Black Palm 4 & 5, 2010, exploded tyre fragments & steel, 220x200cm & 320x200cm - Courtesy of Traffic.

degradation, global crises, riots, protests and above all, a moral and social decay. People all around the world have witnessed the collapse of a system, a disintegrating modern social order. Which may just be getting worse. As Mark Twain once said, 'History does not repeat itself, but it does rhyme.' Despite glimmers of hope for change, through the likes of Barack Obama's 2008 political campaign, we are still in a dire state. We have recently seen the revolutionary Arab Spring, riots and looting in London, "Occupy Wall Street" among other communal uprisings. 'The inviolable laws of humanity dictate that you can only push a man so far before he has no choice but to fight back. People all over the world are almost at that breaking point. Many have already reached it.'

"The works presented share the perspective of The

Coming Insurrection, deal with reasons for the current social condition, illustrating examples of it, and providing remedies. Similar to the book, many of the works touch on aspects of the self, social relations, work, the economy, urbanity, the environment, and civilization, while searching for a social solution to the present. It is our duty as citizens, activists, mentors, monitors and advisors to raise a clamour to change the conditions. By being warned, the insurrection might be prevented. An uprising is one thing, a successful revolution is another." Indicates Rami Farook, the curator of the show.

The Coming Insurrection includes works by the following artists: Allora & Calzadilla, Banksy, Ahmed Bouholaigah, Arnaud Brihay, James Clar, Wim Delvoye, Abdalnasser Gharem, Pascal Hachem, Rokni



Left: Ahmed Bouholaigah, Fridge Project, 2011, Interactive Electronic installation, 150x100x100 (as installed).

Middle: Arnaud Brihay, Entrez dans la danse (Join the Party), 2010
2Min:23Sec Video.

Right, Banksy, Paranoid Pictures ,2003 Stencil and spray-paint on canvas, 30.5x30.5cm.
All works are courtesy of Traffic

Haerizadeh, Aman Mojadidi, Jean-Luc Moulene, Hesam Rahmanian, Hamza Serafi, David Shrigley, Roman Signer, UBIK, Douglas White, Dan Witz and Akram Zaatari.

THE STATE: Domination, Hegemony and The Panopticon

Curated by Rami Farook, 'Domination, Hegemony and The Panopticon' explores the mechanism of power through the writings of Jean Baudrillard and Michel Foucault, among others.

"In order to grasp how globalization and global antagonism works, we should distinguish carefully between domination and hegemony. One could say that hegemony is the ultimate stage of domination and its terminal phase. Domination is characterized by the

master/ slave relation, which is still a dual relation with potential alienation, a relationship of force and conflicts. It has a violent history of oppression and liberation. There are the dominators and the dominated- it remains a symbolic relationship. Everything changes with the emancipation of the slave and the internalization of the master by the emancipated slave. Hegemony begins here in the disappearance of the dual, personal, agonistic domination for the sake of integral reality- the reality of networks, of the virtual and total exchange where there are no longer dominators or dominated. Indicates Jean Baudrillard.

The Panopticon is a type of institutional building designed by English philosopher and social theorist Jeremy Bentham in the late eighteenth century. The concept of the design is to allow an observer to observe

(-opticon) all (pan-) inmates of an institution without them being able to tell whether or not they are being watched. The design comprises a circular structure with an “inspection house” at its centre, from which the managers or staff of the institution are able to watch the inmates, who are stationed around the perimeter. Bentham conceived the basic plan as being equally applicable to hospitals, schools, poorhouses, and madhouses, but he devoted most of his efforts to developing a design for a Panopticon prison, and it is his prison which is most widely understood by the term. Bentham himself described the Panopticon as “a new mode of obtaining power of mind over mind.”

Participating artists include Allora and Calzadilla, Athier, Katherine Bernhardt, Ahmed Bouholaigah, Arnaud Brihay, André Butzer, Jake and Dinos Chapman, James Clar, Manal Al Dowayan, Faile/Bast, Reem Al Faisal, Ian Francis, Michele Giangrande, Gilbert & George, Dan Graham, Loris Gréaud, Shilpa Gupta, Ramin and Rokni Haerizadeh, Damien Hirst, Jenny Holzer, Jeffar Khaldi, Raja’a Khalid, Idris Khan, Barbara Kruger, Huda Lutfi, Jill Magid, Adam McEwen, mentaKLINIK, Sara Naim, Nicky Nodjoumi, Shahpour Pouyan, Richard Prince, Iman Raad, Hesam Rahmanian, Anselm Reyle, Farzan Sadjadi, Marwan Sahmarani, David Shrigley, Taryn Simon, Sam Taylor-Wood, Ebru Uygun, Vhils, Dan Witz, Word to Mother, Lantian Xie, Ayman Yossri aka Daydban, Zevs

About THE STATE Journal

‘THE STATE’ is a socio-historical journal and forum, documenting the state of the world today. It observes, documents and shares, presenting a platform for dialogue and exchange. The inaugural exhibition, ‘THE STATE’ (2010), questioned the socio-political state of fear post September 11th, followed by ‘Uppers & Downers’ (2011) which ran a commentary on the global economic condition from 2007 - 2010, with the city of Dubai as a focal point. The next installment was ‘Social/Antisocial?’, which dealt with socialization and the present state of people and behavior. The latest exhibition, ‘The Coming Insurrection’, is a response to the causes of discontent, namely mass injustice, corruption and greed in our societies and world at large. ‘Domination, Hegemony and The Panopticon’ explores



David Shrigley, Don't Play Here, 1988, C-print, 26x26cm - Courtesy of Traffic.

the mechanism of power through the writings of Jean Baudrillard and Michel Foucault, among others.

www.thestate.ae

About The Coming Insurrection and The Invisible Committee

This book is signed in the name of an imaginary collective. Its editors are not its authors. They were content merely to introduce a little order into the common-places of our time, collecting some of the murmurings around barroom tables and behind closed bedroom doors.

They've done nothing more than lay down a few necessary truths, whose universal repression fills psychiatric hospitals with patients, and eyes with pain. They've made themselves scribes of the situation. It's the privileged feature of radical circumstances that a rigorous application of logic leads to revolution. It's enough just to say what is before our eyes and not to shrink from the conclusions.