

**THE  
ULTIMATE  
HIDDEN  
TRUTH OF  
THE WORLD...**





**IS THAT IT IS  
SOMETHING THAT  
WE MAKE, AND COULD  
JUST AS EASILY MAKE  
DIFFERENTLY.**

**Extract from:**  
*'Introduction: The Iron Law of Liberalism and  
the Era of Total Bureaucratization'.  
The Utopia of Rules, 2015.*

Around the same time, utopian Socialists like St. Simon were arguing that artists needed to become the avant-garde or "vanguard," as he put it, of a new social order, providing the grand visions that industry now had the power to bring into being. What at the time might have seemed the fantasy of an eccentric pamphleteer soon became the charter for a sporadic, uncertain, but apparently permanent alliance that endures to this day. If artistic avant-gardes and social revolutionaries have felt a peculiar affinity for one another ever since, borrowing each other's languages and ideas, it appears to have been insofar as both have remained committed to the idea that

**the ultimate, hidden truth of the world is that it is something that we make,  
and could just as easily make differently.**

In this sense, a phrase like  
"all power to the imagination" expresses the very  
quintessence of the Left.

From a left perspective, then, the hidden reality of human life is the fact that the world doesn't just happen. It isn't a natural fact, even though we tend to treat it as if it is – it exists because we all collectively produce it. We imagine things we'd like and then we bring them into being. But the moment you think about it in these terms, it's obvious that something has gone terribly wrong. Since who, if they could simply imagine any world that they liked and then bring it into being, would create a world like this one? Perhaps the leftist sensibility was expressed in its purest form in the words of Marxist philosopher John Holloway, who once wanted to title a book, "Stop Making Capitalism." Capitalism, he noted, is not something imposed on us by some outside force. It only exists because every day we wake up and continue to produce it. If we woke up one morning and all collectively decided to produce something else, then we wouldn't have capitalism anymore. This is the ultimate revolutionary question: what are the conditions that would have to exist to enable us to do this – to just wake up and imagine and produce something else?

**DAVID GRAEBER**

Since David's death in 2020, much of my life has been entwined with his vast archive of published and unpublished texts, hundreds of notebooks, audio and video recordings, and correspondences. David once said that the real care for a "great man" begins after his death, and is almost always done by women. Now I know what he meant.

**Extract from:**  
*Introduction to 'The Ultimate Hidden Truth of the World'*  
by Nika Dubrovsky.  
**2024.**

When David talked about care, he always added that it has real significance only if it enables freedom. Prisons take care of their in-mates, feeding and housing them – but hardly any of us would want to experience that sort of care. Parents take care of their kids so children can play and be free. I ask myself: What kind of care might David need after death, and what posthumous freedom would it enable?

**Extract from:**  
*Another Art World, Part 1:*  
*Art Communism and Artificial Scarcity.*  
**E-flux Journal #102, 2019.**

The art world, for all the importance of its museums, institutes, foundations, university departments, and the like, is still organized primarily around the art market. The art market in turn is driven by finance capital. Being the world's least regulated market among shady businesses, tax shelters, scams, money laundering, etc., the art world might be said to represent a kind of experimental ground for the hammering-out of a certain ideal of freedom appropriate to the current rule of finance capital.

A case can certainly be made that contemporary art is in effect an extension of global finance (which is itself, of course, closely tied to empire). Artsy neighborhoods tend to cluster around the financial districts of major cities. Artistic investment follows the same logic as financial speculation. Still – if contemporary art were simply an extension of finance capital, works designed to look good in banks, or in bankers' homes, why should we even care? It's not as if cultural critics spend a lot of time debating the latest design trends in luxury yachts. Why should changing trends in decorative objects that the owners of such yachts like to place in their sitting rooms be considered relevant, in any way, to the lives or aspirations of bus drivers, maids, bauxite miners, telemarketers, or pretty much anyone outside the charmed circle of the "art world" itself?

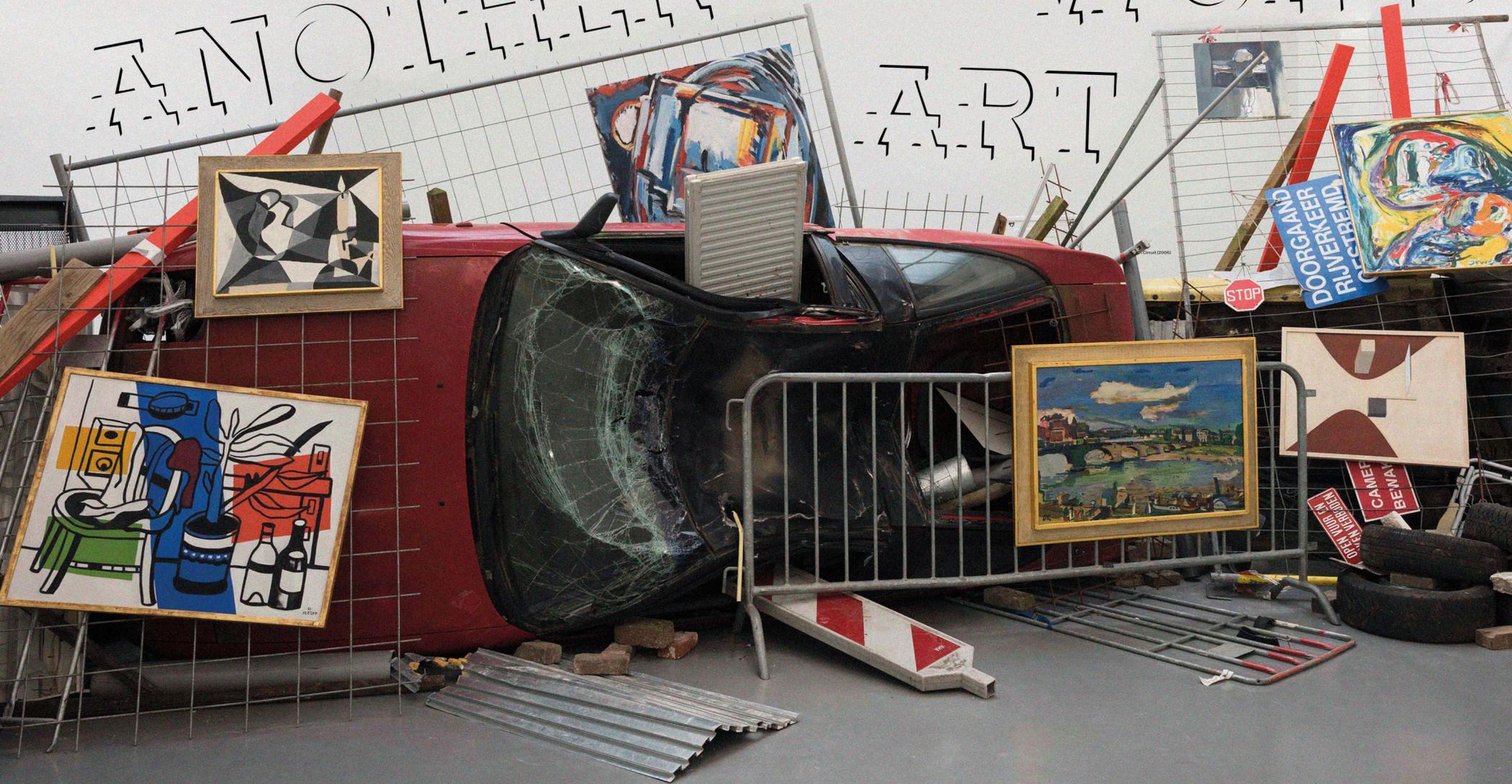
**Another Art World, by Ahmet Ögüt .**

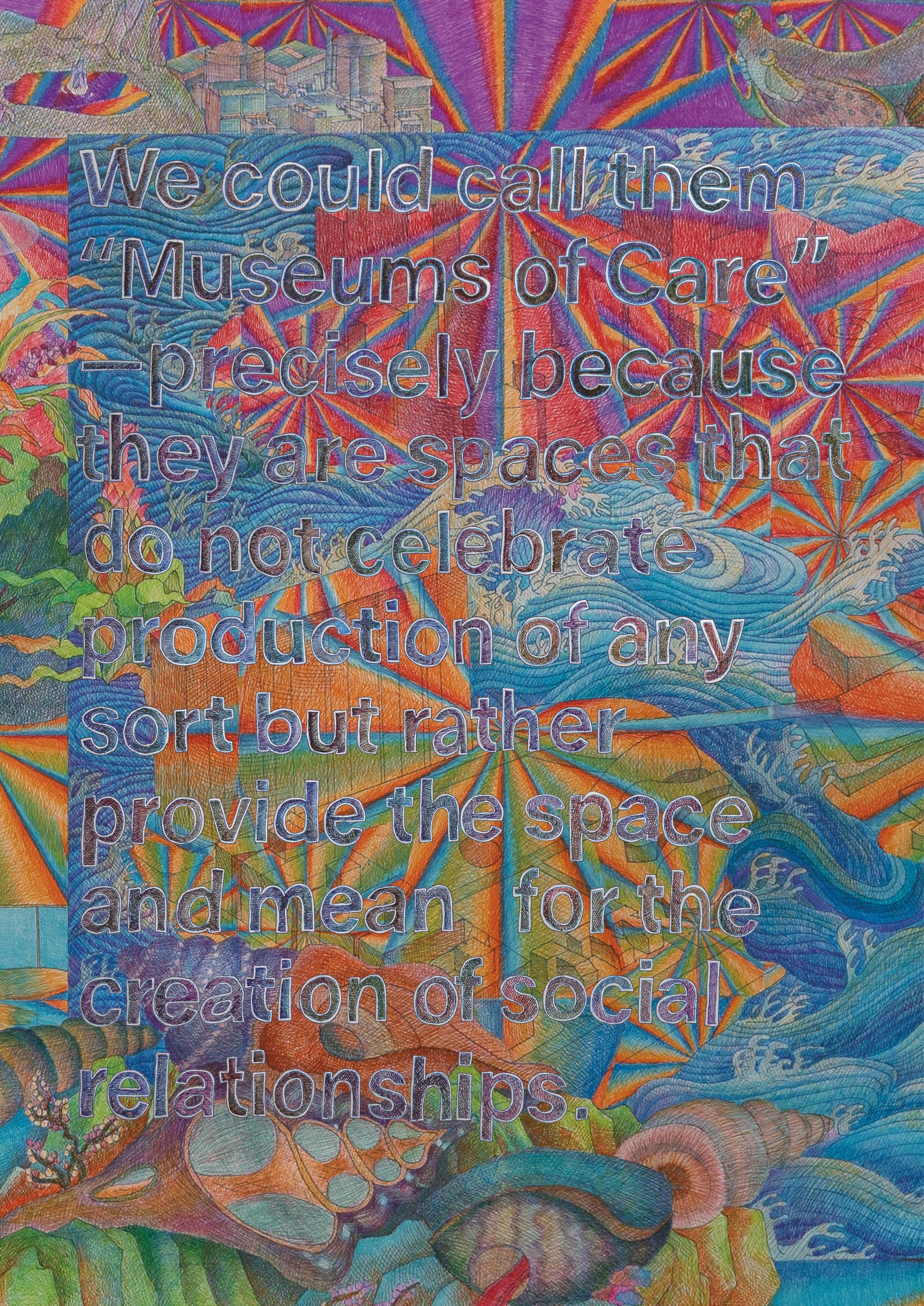
Born in Silvan, Diyarbakir, Ahmet completed his BA from the Fine Arts Faculty at Hacettepe University, Ankara, MA from Art and Design Faculty at Yıldız Teknik University, Istanbul. He works across different media and has exhibited widely, more recently with solo exhibitions in institutions including Van Abbemuseum, State of Concept Athens, Kunstverein Dresden, Kunsthall Charlottenborg, Chisenhale Gallery; Berkeley Art Museum; and Kunsthalle Basel. He has also participated in numerous group exhibitions.

ANOTHER

WORLD

ART





We could call them  
“Museums of Care”  
—precisely because  
they are spaces that  
do not celebrate  
production of any  
sort but rather  
provide the space  
and mean for the  
creation of social  
relationships.

**Extract from:**  
*The Museum of Care:  
imagining the world after  
the pandemic.*  
**2020.**

In a world built around care and solidarity, much of this vast and absurd office space would indeed be blown up, but some could be turned into free city universities, social centers, and hotels for those in need of shelter. We could call them "Museums of Care" – precisely because they are spaces that do not celebrate production of any sort but rather provide the space and means for the creation and nurturing relations of care – care for people, animals, and the environment.

**Museums of Care, by Boloho.**  
When eating jackfruit, people often throw away its center, not knowing that it can also be enjoyed as its own special delicacy. The name BOLOHO is a Cantonese romanization of the Chinese word for "jackfruit core", which initiated by BUBU (Liu Jiawen) and CAT (Huang Wanshan) in 2019, with Zhu Jianlin, Li Zhiyong, Fong Waiking and He Cong joining later as full members. After more than four years, the project has gradually developed into a "company" platform based on the principles of self-discipline, equality and mutual-aid, which allows us to better understand how to live and work communally when taking jobs together, and provides the opportunity to reflect, discern and solve some of the real issues that we are all faced with.



**THIS IS A PROVOCATION.**

**DAVID GRAEBER**

This is a provocation. But it is this line of thinking that has often led me to say, if Occupy is going to have a demand, it would be something like this: start with debt cancellation. A jubilee. But the question is, what happens after the debt is cancelled? And I say, four-hour days, because the debt machine is a work machine. It's the same thing. We have an economy which is based on the assumption of at least 5 percent growth.

Money is something we promise one another. We need to think democratically about what kinds of promises we want to make to one another and how we can create a just social order on that basis.

It could happen.  
Anything could happen.

**Extract from:**  
*Finance Is Just Another Word for Other People's Debts.*  
**2014.**

This is a provocation, but it is this line of thinking that has often led me to say, if Occupy is going to have a demand (and I'm not saying we should), it would be something like this: start with jubilee. But the question is, what happens after the jubilee? And I say, four-hour days, because the debt machine is a work machine (see Tidal, issue 3). It's the same thing. We have an economy which is based on the assumption of at least 5 percent growth. No one can pull that off anymore except maybe China, and who knows how long they'll be able to do that. Therefore, we just keep promising ourselves to increase production at the same rate as we used to, even though we don't do it, so the debt piles up, which is this constant promise of greater future

exploitation and productivity. This is exactly what we don't need right now if we want to preserve a habitable planet. So it seems to me that cancelling the debt also offers a unique possibility to cancel these idiotic promises we've made to one another, primarily that we're going to have to satisfy ever-increasing rent demands of the rich by producing even more for even less reward in the future. Decelerating the work machine would be probably the only way, at this point, to save the planet.

**Extract from:**  
*Culture as creative refusal.*  
**2013.**

The first European settlers in North America encountered societies that were often both far more egalitarian and, at the same time, far more individualistic than anything they would have imagined possible. Accounts of these societies had enormous impact on reshaping horizons of political possibility for many in Europe and ultimately around the world. Yet to this day, we tend to assume that such attitudes were somehow primordial or, at best, the product of some deep but ultimately arbitrary cultural matrix, but certainly not a self-conscious political project on the part of actors just as mature and sophisticated as the Europeans themselves.

**Creative Refusal, by Dima Kashtalyan.**  
Dima, an international artist, illustrator, and street artist, is captivated by the intricate beauty within every dot, point, and stroke. At 37, residing and creating in Warsaw, Poland, Dima channels creative energy into original and detailed artwork.

His style fuses dotwork, pointillism, and stippling techniques, breathing life into black-and-white and color graphics, street art, and illustrations. With over 20 years' painting experience, his journey started with classic graffiti, evolving into an artistic expression founded on honesty, responsibility, and deep belief in the significance of creative work.



**Extract from:  
*Soak the Rich.*  
2014.**

This is what I really want to investigate. How did “consumption” become a field of anthropology, and what does it mean that we now call certain kinds of behavior “consumption” rather than something else? It is a curious fact, for example, that those who write about consumption almost never define the term. I suspect this is in part because the tacit definition they are using is so extraordinarily broad. In common academic usage (and to an only slightly less degree popular usage), “consumption” has come to mean “any activity that involves the purchase, use or enjoyment of any manufactured or agricultural product for any purpose other than the production or exchange of new commodities.” For most wage laborers, this means nearly anything one does when not working for wages. Imagine, for example, four teenagers who decide to form a band. They scare up some instruments, teach themselves to play, write songs, come up with an act, and practice long hours in the garage. Now it seems reasonable to see such behavior as production of some sort or another, but if one takes the common de facto definition to its logical conclusion, it would be much more likely to be placed in the sphere of consumption simply because they did not themselves manufacture the guitars. Granted, this is something of a reduction ad absurdum. But it is precisely by defining “consumption” so broadly that anthropologists can then turn around and claim that consumption has been falsely portrayed as passive acquiescence when in fact it is

more often an important form of creative self-expression. Perhaps the real question should be, Why does the fact that manufactured goods are involved in an activity automatically come to define its very nature?

**Soak the Rich, by Frank Arbelo.**

Frank has participated in competitions and biennials such as the BiCeBe, the International Biennial of the Poster of Mexico, the Warsaw Biennial, the Colorado International Invitational Poster Exhibition, the Golden Bee of Moscow, the Shenzhen Biennial, the Fete du Graphisme and the Poster for Tomorrow. His work appears in the books “Latin American Graphic Design” and “Illustration Now 4” (Taschen).

In 2014 he participated in the exhibition Graphic Dessert, Bolivian Design and Illustration, Tokyo, Japan. He taught a workshop at the Ecole Intuit-Lab in Paris (2015). From 2012 to 2018 he illustrated periodically on the opinion page and in the Sunday magazine Escape, of the newspaper La Razón, in Bolivia.



SOAK THE RICH



The circus metaphor seems to sit particularly well with anarchists, presumably because circuses are collections of extreme individuals (one can't get much more individualistic than a collection of circus freaks) nonetheless engaged in a purely cooperative enterprise that also involves transgressing ordinary boundaries.

**Extract from:**

*On the Phenomenology of Giant Puppets Broken windows, imaginary jars of urine, and the cosmological role of the police in American culture.*  
**2007.**

Again, they seem the perfect complement. Giant papier-mâché puppets are created by taking the most ephemeral of material – ideas, paper, wire mesh – and transforming it into something very like a monument, even if they are, at the same time, somewhat ridiculous. A giant puppet is the mockery of the idea of a monument, and of everything monuments represent: the inapproachability, monochrome solemnity, above all the implication of permanence, the state's (itself ultimately somewhat ridiculous) attempt to turn its principle and history into eternal verities. If one is meant to shatter the existing Spectacle, the other is, it seems to me, to suggest the permanent capacity to create new ones. In fact, from the perspective of the activists, it is again process – in this case, the process of production – that is really the point.

**The Circus Metaphor, by Gianluca Costantini**  
Gianluca is an Italian cartoonist, graphic journalist, and activist. He has contributed to numerous publications and is the author of several graphic novels, including *Libya* with the texts by Francesca Mannocchi. He is known for his illustrations related to human rights campaigns worldwide. He collaborates with organizations such as CPJ (Committee to Protect Journalists), Arci, ActionAid, and SOS Méditerranée. In 2019, he received the Art and Human Rights Award from Amnesty International. His latest books are *Zodiac*, created with Ai Weiwei and *Elettra Stamboulis*, published in the United States by Penguin Random House, and *Xi Jinping, The Emperor of Silence*, published in France by Editions Delcourt.

**I GOT A BULLSHIT JOB!**



**Extract from:**  
*On the Phenomenon of Bullshit Jobs: A Work Rant.*  
**2013.**

In the year 1930, John Maynard Keynes predicted that, by century's end, technology would have advanced sufficiently that countries like Great Britain or the United States would have achieved a 15-hour work week. There's every reason to believe he was right. In technological terms, we are quite capable of this. And yet it didn't happen. Instead, technology has been marshalled, if anything, to figure out ways to make us all work more. In order to achieve this, jobs have had to be created that are, effectively, pointless. Huge swathes of people, in Europe and North America in particular, spend their entire working lives performing tasks they secretly believe do not really need to be performed. The moral and spiritual damage that comes from this situation is profound. It is a scar across our collective soul. Yet virtually no one talks about it.

Why did Keynes' promised utopia – still being eagerly awaited in the '60s – never materialise? The standard line today is that he didn't figure in the massive increase in consumerism. Given the choice between less hours and more toys and pleasures, we've collectively chosen the latter. This presents a nice morality tale, but even a moment's reflection shows it can't really be true. Yes, we have witnessed the creation of an endless variety of new jobs and industries since the '20s, but very few have anything to do with the production and distribution of sushi, iPhones, or fancy sneakers.

**I Got a Bullshit Job!**, by Joan Cornellà with support of the Initiative for Practices and Visions of Radical Care, Paris.  
Joan Cornellà Vázquez (born 11 January 1981, Barcelona) is a cartoonist and illustrator famous for his unsettling, surreal humor and black humorous comic strips as well as artwork. Cornellà's work has often been described as disturbing or flat-out offensive. Through simplistic visual language, he is able to use satire to comment on the sinister and often bleak side of human nature through a myriad of unconventional scenarios. Everything from our unnatural connection to social media and masturbatory selfie culture to political topics such as abortion, addiction and gender issues - no subject is off limits.

**Extract from:**

*I didn't understand how widespread rape was. Then the penny dropped.*

**2017.**

Bullying is not just a relation between bully and victim. It's really a three-way relation, between bully, victim and everyone who refuses to do anything about the aggression; all those people who say "boys will be boys" or pretend there's some equivalence between aggressor and aggressed. Who see a conflict and say "it doesn't matter who started it" even in cases where, in reality, nothing could possibly matter more.

It makes no difference if there's a real physical audience or if the audience just exists inside the victim's head. You know what will happen if you fight back. You know what people will say about you. You internalize it. Before long, even if nothing is said, you can't help wondering if these things they would say are actually true.

**All of us are Heirs, by Mandy El-Sayegh**  
Mandy is an artist whose practice is rooted in assemblage. Executed in a wide range of media – including densely layered paintings, sculpture, and installation, as well as performance, sound, and video – El-Sayegh's works investigate the formation and breakdown of systems of order, be they bodily, linguistic, or political. El-Sayegh was born in Malaysia and has roots in both Chinese and Palestinian heritage.

Mandy is widely exhibited including recently at Art Basel Parcours, Basel (2024); Overbeck-Gesellschaft – Kunstverein Lübeck (2023); MOVE 2022: Culture club – Corps collectifs at Centre Pompidou, Paris (2022); the Biennale Matter of Art, Prague, (2022); and the traveling exhibition British Art Show 9 (2021–22).

All of us are heirs  
to a thousand forms  
of violence.



Schlumberger by Tiffany

TIFFANY & CO.

**Extract from:**  
*The Bully's Pulpit: On the elementary structure of domination.*  
**2015.**

In this case too, provisos must be introduced. It would be very easy to slip back into crude evolutionary arguments. There is a tradition of thought – the Lord of the Flies tradition, we might call it – that interprets schoolyard bullies as a modern incarnation of the ancestral “killer ape,” the primordial alpha male who instantly restores the law of the jungle once no longer restrained by rational adult male authority. But this is clearly false. In fact, books like Lord of the Flies are better read as meditations on the kind of calculated techniques of terror and intimidation that British public schools employed to shape upper-class children into officials capable of running an empire. These techniques did not emerge in the absence of authority; they were techniques designed to create a certain sort of cold-blooded, calculating adult male authority to begin with.

Today, most schools are not like the Eton and Harrow of William Golding's day, but even at those that boast of their elaborate anti-bullying programs, schoolyard bullying happens in a way that's in no sense at odds with or in spite of the school's institutional authority. Bullying is more like a refraction of its authority. To begin with an obvious point: children in school can't leave. Normally, a child's first instinct upon being tormented or humiliated by someone much larger is to go someplace else. Schoolchildren, however, don't have that option. If they try persistently to flee to safety, the authorities will bring them back. This is one reason, I suspect, for the stereotype of the bully as teacher's pet or hall monitor: even when it's not true, it draws on the tacit knowledge that the bully does depend on the authority of the institution in at least that one way – the school is, effectively, holding the victims in place while their tormentors hit them. This dependency on authority is also why the most extreme and elaborate forms of bullying take place in prisons, where dominant inmates and prison guards fall into alliances.

**The Bully's Pulpit, by Miles Glyn.**

*"Miles, the most famous artist in Britain, whose name no one knows !!"*

2015 : Cultural Studies Course, taught by Debs Shaw

2016 : BODYPOLITIC project, with Clare Farrell

2018 : Extinction Rebellion Art Group with Clive Russell and Charlie Waterhouse.

NOW : Supporting the Extinction Rebellion Arts Factory and other Social Movements/ Campaigns who act against Ecocide and Genocide. Miles Glyn continues to make illustrations, woodcuts, and banners, currently working on the 'Magic Alphabet'.

# **The Bully's Pulpit: On the elementary structure of DOMINATION**

**BULLY**



**VICTIM ————— AUDIENCE**

IT IS BEGINNING TO LOOK

LIKE A SCIENCE  
CONFESSION

DESIGNED TO SOLVE

PROBLEMS THAT

NO LONGER EXIST.

**Extract from:**  
*Against Economics.*  
**2019.**

There is a growing feeling, among those who have the responsibility of managing large economies, that the discipline of economics is no longer fit for purpose. It is beginning to look like a science designed to solve problems that no longer exist.

A good example is the obsession with inflation. Economists still teach their students that the primary economic role of government – many would insist, its only really proper economic role – is to guarantee price stability. We must be constantly vigilant over the dangers of inflation. For governments to simply print money is therefore inherently sinful. If, however, inflation is kept at bay through the coordinated action of government and central bankers, the market should find its “natural rate of unemployment,” and investors, taking advantage of clear price signals, should be able to ensure healthy growth. These assumptions came with the monetarism of the 1980s, the idea that government should restrict itself to managing the money supply, and by the 1990s had come to be accepted as such elementary common sense that pretty much all political debate had to set out from a ritual acknowledgment of the perils of government spending. This continues to be the case, despite the fact that, since the 2008 recession, central banks have been printing money frantically in an attempt to create inflation and compel the rich to do something useful with their money, and have been largely unsuccessful in both endeavors.

**Against Economics, by Rafaela Dražić**  
Dražić is an award-winning visual communication designer who uses graphic design as a tool for creating and spreading contents from cultural and non-governmental organisations while working on self-initiated projects simultaneously.

Her work has been shown at the Jan van Eyck Academie, Netherlands; KW, Berlin; Centre for Visual Introspection, Bucharest; Hamburger Bahnhof, Berlin; Foksal Gallery, Warsaw; In Between Gallery, London and many others.

**Extract from:**  
*Hatred has become a political taboo.*  
**2012.**

By the end of the twentieth and beginning of the twenty-first century, it is the one emotion that is considered intrinsically illegitimate. We have legal categories such as "hate speech," "hate crimes." For a public figure, to profess or even publicly acknowledge feelings of hatred toward anyone—even their bitterest rival—would be to instantly place themselves outside the pale of acceptable political behavior. "Haters" are bad people. In no sense can it ever be legitimate to base a political or social policy on hatred, of any kind. It has come to such a pass that one can barely encourage hatred even against abstractions. Christians used to be encouraged to "love the sinner, hate the sin." Such language would never have been coined today. Even to encourage others to feel hatred for envy, pride, or gluttony might be considered slightly problematic.

**Hatred of injustice, by Zbyněk Baladrán.**  
Zbyněk is a visual artist and curator. He focuses on the contradictions of the contemporary world and the possibilities of understanding them through art and artistic practice.

In 2001 he co-founded Display – Association for Research and Collective Practice, where he works as a curator and organizer.

He has exhibited in group exhibitions at MoMA New York (2015), Württembergischer Kunstverein (2019), etc. He is represented by the Jocelyn Wolff Gallery in Paris, Gandy Gallery in Bratislava, Hunt Kastner in Prague and the Salvator Rosa cooperative association.



*Hatred of injustice can be a form of virtue*

**Extract from:**  
*Are You An Anarchist? The Answer May Surprise You!*  
**2009.**

Anarchists are simply people who believe human beings are capable of behaving in a reasonable fashion without having to be forced to. It is really a very simple notion. But it's one that the rich and powerful have always found extremely dangerous.

At their very simplest, anarchist beliefs turn on to two elementary assumptions. The first is that human beings are, under ordinary circumstances, about as reasonable and decent as they are allowed to be, and can organize themselves and their communities without needing to be told how. The second is that power corrupts. Most of all, anarchism is just a matter of having the courage to take the simple principles of common decency that we all live by, and to follow them through to their logical conclusions. Odd though this may seem, in most important ways you are probably already an anarchist – you just don't realize it.

**Are you an Anarchist?, by Clive Russell.**  
Clive is one half of the design studio This Ain't Rock'n'Roll. Their work inspires change, most famously in the look and feel of the Brixton Pound and Extinction Rebellion.

Clive collaborates across many mediums and his work has won multiple awards (he turned down the nomination for Design of the Year in 2019 for his Extinction Rebellion work) and is in permanent collections at V&A, British Museum, MOMA and the Smithsonian (among others).

Clive also co-founded the artist collective Ocean Rebellion and helped start the Museum of UnRest and the David Graeber Institute where he remains a collaborator.

**YES!  
YES!  
YES!**

**ARE YOU AN ANARCHIST?**

**YES!  
YES!  
YES!**

**THE ANSWER  
MAY SURPRISE  
YOU!**



Caring Too Much  
That's the Curse of the Working Classes

And humans being the empathetic creatures that they are, knowledge leads to compassion. The rich and powerful, meanwhile, can remain oblivious and uncaring, because they can afford to.

**Extract from:**  
*Caring too much. That's the curse of the working classes.*  
**2014.**

And humans being the empathetic creatures that they are, knowledge leads to compassion. The rich and powerful, meanwhile, can remain oblivious and uncaring, because they can afford to. Numerous psychological studies have recently confirmed this. Those born to working-class families invariably score far better at tests of gauging others' feelings than scions of the rich, or professional classes. In a way it's hardly surprising. After all, this is what being "powerful" is largely about: not having to pay a lot of attention to what those around one are thinking and feeling. The powerful employ others to do that for them.

And who do they employ? Mainly children of the working classes. Here I believe we tend to be so blinded by an obsession with (dare I say, romanticisation of?) factory labour as our paradigm for "real work" that we have forgotten what most human labour actually consists of.

**Caring too Much, by Matthew Jones.**

I believe in the universal power of design. In the force it holds to both focus and amplify the best that people and organisations have to offer.

Two decades of industry experience has seen me working, collaborating and plugging into design teams around the world, in sports, fashion, tech, and data; with global institutions including Nike, IBM, Google and Nasa.

My challenge today is something new altogether; how do we utilise the potency of design to play a pivotal role in re-imagining and shaping a better world while the goalposts are continually shifting? After all, who better than designers to figure out that new world we're all craving? Harnessing our skills not just for more, but for betterment.

Design isn't a vocation, it's a weapon.

**Extract from:**  
*From Managerial Feudalism to the Revolt of the Caring Classes.*  
**2019.**

Well, if you think about care, what is the kind of paradigm for a caring relation's a mother and a child, right? A mother takes care of a child, or a parent takes care of a child, so that child can grow and be healthy and flourish. That's true, but on an immediate level, you take care of a child so the child can go and *play*. That's what children actually do when you're taking care of them. What is play? Play is action done for its own sake. It's in a way the very paradigm of freedom. Because action done for its own sake is what freedom really consists of. Play and freedom are ultimately the same thing.

So, a production/consumption paradigm for what an economy is is a guarantee for ultimately destroying the planet and each other. Even when you talk about degrowth, if you're working within that paradigm, you're essentially doomed. We need to break away from that paradigm entirely. Care and freedom on the other hand are things you can increase as much as you like without damaging anything. So we need to think: what are ways that we need to care for each other that will make each other more free? And who're the people who are providing that care? And how can they be compensated *themselves* with greater freedom? To do that we need to like, actually scrap almost all of the discipline of economics as it currently exists.

**The Revolt, by Nikolay Oleynikov**  
Nikolay is a fermented artist, old-aged punk, distilled antifascist, recently a refugee. Member of Chto Delat International. Harmonica, percussion, voice of Arkadiy Kots Band. Co-founder of Chto Delat School of Engaged Art (now School of Emergencies). Co-pilot at Free Home University (with Alessandra Pomarico). Part of the fireflyfrequencies.org cohort. Contributor and editor for ArtsEverywhere.ca. Author of Sex of the Oppressed (FreeMarxistPress/PS-Guelph, 2013-2014). He teaches at NABA, Rome.

THE REVOLT



OF THE

CARTING

CLASSES



WE  
BECA



