

art sabotage - disrupting the currents of power

Where artistic-political praxes neither claim for themselves the revolutionary pathos of *demolishing* power structures, nor participate in *debugging* them in a reformist way, a broad field of strategies for *disrupting* the circuits of power has emerged, especially over the course of the past decade. From the self-historicizing post-neo-avant-garde of Neoism, the pleasurable subversive actions of the communication guerilla, to hoaxes, fakes and identity games in the zones between the real and the virtual: far beyond the art space and back again.

Under the paradigm of the control society and immaterial labor, incessant communication increasingly becomes a central linchpin of power, and the question of disrupting power structures also turns from staunchly storming machines to interrupting the flows of communication. Thus the contemporary form of sabotage is the wooden block between the gears of communication, the creation of empty interstices of non-communication, the shifting and distortion of codes.

art sabotage debates methods and examples of this new type of sabotage and its manifold means directed against the flows of communication of the control society command: subversive over-affirmation and over-identification, purloining, alienation and image tarnishing, collective myths, multiple names and open pop stars.

Translated by Aileen Derieg