

THE SUBJECT OF COUNTERREVOLUTION ART, WAR, AND THE PUBLIC

SDA STRATEGIEN DER AUFSTANDSBEKÄMPFUNG

What this book achieves:

A semiotic analysis of war, a semioticization, and a theory of representation of war. It presents a picture of today's semiotic warfare.

Essays

The Semiotics of War
Counterinsurgency Strategies
Cognitive Warfare
Art
Spontaneity and Control

Interviews and Texts

Liberal Arts
Conversation with Jeebesh Bagchi
The Crisis Machine
Conversation with Ravi Sundaram
A Tactical Structure
Conversation with Iffat Fatima
Ways of Seeing
Conversation with Mahmoud Alhaj
Ego Development for Artists

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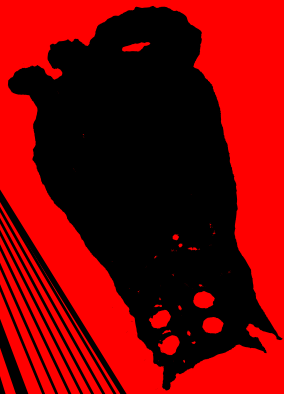
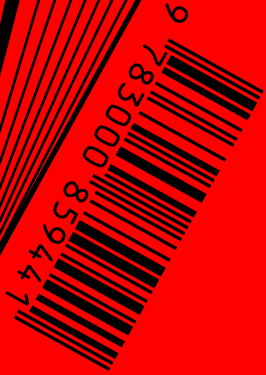
Strategien der Aufstandsbekämpfung
Julia Eichler & Fabian Ginsberg

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War as a question of knowledge:

How to define, how to represent, and how to interpret war?

We say that in order to represent war, one must take sides.

Those who only describe war become part of war. War is an all-consuming process; it cannot be depicted from the outside.

We describe the phenomenon of war in a way that conceives of us and our description as part of war and reflects this participation in the description.

Art and society: The semiotic theory of war is framed by a program of institutionalized art and social practice that differ sharply from bourgeois notions. Instead of autonomy and functionally differentiated spheres, we describe art as permeated by war. War permeates everything, and it also pervades us. The concept of art that we develop takes into account its weaponization.

What is to be done? The basic question must be that of the capacity for knowledge and action. How can we distinguish between automatic processes and scope for spontaneous or organizational action, both from above and below? What mediation between reality and representation is meaningful for us? What operative images and which infrastructures that enable them do we need for a realistic picture of the revolution?

The counterrevolution: The book outlines a theory of the subject of counterrevolution, which is realized differently in various countries; various theoretical concepts shape it, its historical form meanders, and its concepts diffuse. While it corrupts all areas of life, it is much less talked about than the subject of the revolution, whose advent it permanently prevents.

Practice: The essays in this book are accompanied by interviews that serve as examples of application for an alternative practice of art and politics. Artists and theorists from India and Palestine share their knowledge and experiences in conversation with SdA, discussing neocolonial government practices, the tactical use of publicity and protest, and universal concepts.

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