

## **Panarticon**

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*...if Israel and Islam furthered the Holy War, they would be making the jump from political war. They can accept complete release because they are religious. They're religious in a triumphalist way: they use the fact that they don't believe in death, the fact of their awareness of the non-ending of life, to go beyond politics...we must not only forbid Holy Wars—wars of complete release—we must also refute justness, the justice of war...Today, the Holy War is on the horizon of our history. —Paul Virilio, *Pure War* (1983)*

## **WAR ?**

“Complete release:” the joyous after-death drive embrace the utter destruction of all things. Close to 20 years ago, Virilio predicted what is now happening. But what *is* happening? Virilio's second warning that we must also forbid the *just war*, the *retaliatory strike*, must be remembered. For the *just war*—the War that the US is about to open, a Pandora's box of anthrax and nuclear winters—*is Holy War*. The Holy War claims ultimate birthright through its transcendental justification from the godhead; the Just War places a God-led “democracy” at the same helm, for who can forget Dubya's “[*crusade*] through the valley of the shadow of death”? *Just War is Holy and Holy War is Just*. Politics must be saved, thinking must happen, xenophobia and state fascism must be curbed, fanatical religion and the fanatical State checked immediately: Holy War and its equal simulacra, Just War, must be ground to a halt . As long as there is one there will be the other, and both bring about the same horrific result.

## **CNN LOOPS DESTRUCTION**

CNN loops the WTC plane crash over and over: “I woke up this morning thinking that I might not want to listen to repetitive music ever again— the endless looping of images yesterday was enough for me for quite some time.” The grid between digital music, media, politics and terrorism intersects in one blinding moment, and for a split second, the fabric of (re)presentation opens: the strategies of the media, the trance-state the looping images induce, and then the digital medium of repetitive music and disseminated state information merge to form the aesthetic (re)presentation of destruction, disaster, and terror, an all-encompassing rhetorical mega-motif, destined with one goal in mind: to sell *something*, fear, anger, hatred, the sponsor and the government. Buy an American flag: “The House of Representatives passed a resolution Thursday, calling on all Americans to fly the national flag.” Do you see what I'm seeing? “Operation Infinite Justice” was changed because they *could not sell it to the Muslims*.

## **WAR IS ART: STOCKHAUSEN**

Karlheinz Stockhausen, experimental electronic music composer, absolutely misquoted about the attacks, from Hamburg to the Vancouver Sun. Stockhausen was speaking of his leitmotif *Lucifer* as it manifested, as an allegory, in NYC. Some trashy, nihilist (in the worst sense of the word) journalist from Bild took the opportunity to take the comments out of their context. For the record: “For a musician it seems like rehearsing ten years for one concert and then killing oneself and 5000 people. The whole planning looked like the greatest piece of art of LUCIFER.”  
[http://www.stockhausen.org/reply\\_to\\_bild.html](http://www.stockhausen.org/reply_to_bild.html)

## **THE GATHERING: MUSICAL RESISTANCE**

On August 26<sup>th</sup>, electronic culture and djs gathered at the VAG to protest the continued destruction of the Elaho. The event, titled “The Gathering” and organised by James of Soldiers of the Underground, was also a great chance to play some beats in public, featuring Primordial Nature among others (whom I tagged with, much to the appreciation of some discerning technoheads), and display some public art, such as Mediacore's Merlyn, who set up his televisual

extravaganza on the steps. Today, however, attention should be turned to the Middle East: check [www.tao.ca](http://www.tao.ca) for the latest antiwar developments.

### **SWARM: ARTIST RUN CHAOS**

The second annual Swarm drew massive crowds to the 17 (!) galleries showcasing their work. I didn't make it out to everything, and missed Jake Hill's *Dishonest Wood* exhibit at the Dynamo, which by all accounts was a highlight. But from what I saw, I was impressed, including Robert Kozinuk's complex projected visuals, *Diffraction*, at Access; the fish mystery at Moonbase by Dean Stanton (who did it, anyway?), which reminded me of work by Winnipeg's The Royal Art Lodge; the ghostly demarcations of faces, figures and shadows drawn directly onto the walls of Artspeak, by Elizabeth MacKenzie and Geanne Randolph, which definitely had elements of Jasper Johns; the radical and disturbing feminist work of Irene Loughlin and Laura Babak at Gallery Gachet, which featured a remake of a barn (hay, fence and all) with a black and white video of horses (I kept thinking of claustrophobia, of being penned in, of the memory of escape, and then the bound woman in the tub, outlined in red, as a "cure" for "hysteria"); Jessica Eaton's incredible photo *girl at bar with broken heart and glealivet*, with The Sugar Refinery's Steven making a cameo, at The Crying Room (which also featured work by Janet Penner, Ali Lohan among others and Amos H. on the decks); contemporary minimalism at Gallery 83, with high prices and high expectations from Ron Danneasen and Heather Lane; and ironic and entertaining political interventionist art (mattresses!), in protest to Toronto's megacity, captured on film by Kika Thorne at the Helen Pitt. There was much, much more and I am missing many, many excellent artists. Many of the exhibitions are still on, and I highly encourage YOU to get out and see them before they are gone. Support Vancouver!

### **THINK**

"We are not hated because we practice democracy, value freedom, or uphold human rights. We are hated because our government denies these things to people in Third World countries whose resources are coveted by our multinational corporations. That hatred we have sown has come back to haunt us in the form of terrorism and in the future, nuclear terrorism." - Robert Bowman, who flew 101 combat missions in Vietnam. He is presently [1998] bishop of the United Catholic Church in Melbourne Beach, FL.

Until peace!