

# ANTI CLOCK — WISE.

**Nihilists, one more effort if  
we are to be revolutionaries!**



# WEEP FOR YOUR YOUTH



# EDITORIAL

Anti Clock Wise  
P.O. Box 175  
L69 8DX  
Liverpool  
U.K.

Secrets, as F.B.I. Agent Cooper accurately states in Twin Peaks, are dangerous things to have. So, after 2 years of producing this rag and having reached issue 15, below are the distribution figures of Anti Clock Wise as at 1st April 1991.

BOOKSHOPS: The number of copies of each issue taken is in brackets.

Compendium, 234 Camden High Street, London, NW1 8QS (10)  
October Books, 4 Onslow Road, Southampton, SO2 0JB (8)  
Frontline Books, 1 Newton Street, Piccadilly, Manchester, M1 1HW (10)  
Acorn Books, 17 Chatham Street, Reading, RG1 7JF (5)  
Mushroom Books, 10 Heathcote Street, Nottingham, NG1 3AA (10)  
Independent Books, 69 Surrey Street, Sheffield, S1 2LH (6)  
Grapevine, Unit 6, Dales Brewery, Gwydir Street, Cambridge, CB1 2LJ (5)  
News From Nowhere, Bold Street, Liverpool 1 (6)  
Atticus, Hardman Street, Liverpool 1 (3)  
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U.K. - 60 and 18 further copies distributed by 2 of these.

U.S.A - 21. Eire - 2 and 9 further copies distributed by 1 of these. Belgium - 1 and 4 further copies distributed by this person. Canada - 2. Greece - 1. France - 3. Finland - 1. Italy - 1. Australia - 1. El Salvador - 1. Germany - 1.

TOTAL MAILOUT = 234

In addition to a regular distribution of 234 copies of each issue, others are distributed to friends, mailed as one-off requests or sold at various functions e.g. bookfairs.

The following are available from Anti Clock Wise. Please make cheques payable to "R.TURNER", only U.K. cheques sorry or cash in sterling or U.S. dollars:-

Anti Clock Wise issues 10 - 15 inclusive. 40p or \$1 and S.A.E.

Smile issue 11, 30p.

In Your Blood: Football culture in the late '80s and early '90s by R.Turner (Working Press) £4-95.

Class myths and culture by Stefan Szczelkun (Working Press) £5-95

IF Comix 2 (Working Press) £2-00. FIST magazine £2

John and other stories, a graphic book by G.Harwood (Working Press) £4-50.

The Unknown Deserter by Clifford Harper £1-50

Subscriptions to Anti Clock Wise are 40p multiplied by how many issues you want to receive.



# N I H I L I S T S Ø

The following is an extract from a letter from Elliot Cantsin.

"I don't like the term nihilism. In Kropotkin's autobiography he describes what nihilism meant in Russia in his time, and it was pretty cool. It really just meant Bohemian. The nihilists hated Russian aristocratic society, just as I and many other contemporary alternative culture anarchists hate everything about commercial capitalist class society. But they didn't hate EVERYTHING, they had values, they were aesthetes, revolutionary artists. The term nihilist became known in the west through Turgenev's novel "Fathers and sons" in which he describes nihilists as he saw them. Now Turgenev himself was a classist aristocrat and, seeing the nihilists negate everything that HE held dear, he took them at their word as being nihilists who negated everything and believed in nothing. This view of nihilism became very trendy. Here in the U.S. many right wing commercialists in the underground use nihilism as an excuse to mock us leftists who are foolishly idealistic to believe in something. In the U.S. believing in nothing is a way to justify living a life of commercialism, just as believing in Jesus is a way to justify living a life of commercialism. Here in Tinselland, any excuse is good enough to justify living a life of commercialism. The alternatives are usually living in the street, in prison or in a lunatic asylum. But I see you are the right kind of nihilist..."

I call myself a nihilist because I have lost faith in the anarchist movement. I now realise, after my naive flirtation with anarchism, that all politics, however ultra left, merely plays into the hands of a huge spectacular game. It is a safety valve to focus our justified anger on an agenda of single issues. Also, politics is so goddam serious and every situation calls for a defined response that must correlate to all previous responses.

On the one hand, there are the po-faced class struggle anarchists whose good intentions are ruined by a desperate search to put the world to rights. Most of these people are now little more than another lefty marginal group hopelessly devoid of spirit, creativity and new ideas. The Merseyside Anarchist ran an editorial for several issues declaring that anyone who did not agree with their syndicalist view of politics was not entitled to call themselves an anarchist - okay, I thought, and rather than argue the toss with them and their ilk, I turned my back on it all. Hence, nihilist ...

Then there are the green lifestyle anarchists who reject traditional political roles, but fall into the old trap of single issue concerns and a drippy search for a personal nirvana conducted with a disgusting middle class liberalism - a luxury the proletariat cannot afford in its struggle to liberate themselves from the oppressive rigours of their everyday lives.

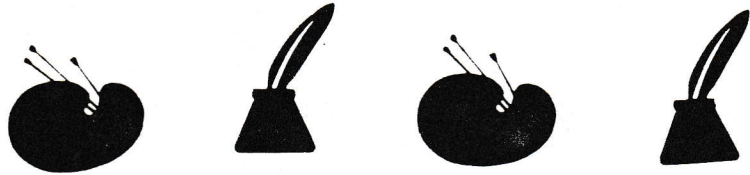
I now sit back and make up my own mind on things. A bad attitude, cynicism and ridicule are essential weapons in trying to get to grips with this society. There is no ideology. My revolution is a nihilistic assault on everyday life, both politically and culturally.

I'm not quite sure what the one more effort is for nihilists to become revolutionaries, but it is fun finding out and meeting new people doing the same thing.



NOT THE

# ART STRIKE



Feral Faun gives his views on the coverage of the Art Strike and other art issues in earlier copies of Anti Clock Wise.

Thank you much for writing and sending all the ACWs. I'm quite impressed with them, a very worthy effort. I especially like the fact that you can do a zine that has some intelligent theoretical content, but that also seems to be fun for you to do. Being that sort of asshole I am though, I have to share four criticisms I have:  
1) You give Stewart Home a bit too much credit. My impression from what I've read (2 issues of his SMILE; Art Strike literature; plagiarism literature; "Assault on culture") is that he is arrogant and shallow. A friend of mine who knows him agrees with that assessment. Most of what he deals with has been dealt with better by others already. If he's trying to satirise, he fails because he is satirising things already so absurd that he seems no different. He is especially shallow (verging on being downright stupid) in his condemnation of the surrealists and his uncritical praise of mail art. The former, he either knows little about or intentionally distorts to allow for his formulae (I suspect the latter). The latter he blows out of all proportion. In fact, his entire "Assault on Culture" impressed me as an experiment in distorted proportions portraying amoebas as hippopotomi and elephants as paramecium.

2) Following Home, you try to portray the surrealists (in an otherwise excellent article on Dadaism) as devious politicians. In fact, what kept the surrealists from making any real mark beyond a few paintings and obscure books (-and of course being the parent or grandparent, direct connections exist, of COBRA, a group of surrealists who broke with Breton, the Lettrists, the S.I. and all offshoots of any of these groups) was their inability to play the game of politicking. They were constantly trying to make connections with other 'radical' groups only to find themselves being manipulated into things they didn't want to do. A lot of critiques have been made of the surrealists, most of them with a lot more depth and intelligence than Homes shallow condemnation. The situationists made a good summary critique of the dadaists and surrealists: "The dadaists sought to suppress art without realising it; the surrealists tried to realise it without suppressing it". In other words, neither fully understood how to get beyond art - and so both are now looked upon as art movements (Duchamp's urinal is now displayed in an art museum!) just as some folk already recognise Home's Art Strike as nothing but a piece of performance art. There is a lot to be learned from a

PROGRAMM: DER VERFASSER  
Präsentation, Bildsprache, Collagen,  
Cassé, Ton  
Wiederherstellung einer Vollerzählung,  
Wahl, Situation (mit Hand, Pinsel, Pinsel,  
Bleistift, Ton, Feder, Pinsel und Pinsel,  
Grafik, Collagen)  
Am 10. Dezember 1923  
Am 10. Dezember 1923  
Der verarbeitete Mensch  
Blick auf die Welt

6. u. 7. Werke an  
Dienstag Mittwoch 8 Uhr  
im Grössten Urausstellung

KURT SCHWITTERS  
Vorwerk

MERZ  
1  
HOLLAND  
DADA



critical study of early surrealist writings. To merely write them off is not wise, it is prejudiced. Their project was not to suppress dadaism (whose utter negation had pretty much petered out by the time surrealism began) but to realise its positive side. Surrealism failed in this, and I feel that failure was inherent in the method and organisation of the surrealist movement - but Home's does not deal with this in an intelligent and useful way and nor does your article. Finally, it is Artaud, not the mercenary Dali, whose



defection from surrealism most clearly manifests its inability to give the liberation it offered. A person who sells themselves to the highest bidder (the real reason behind Dali's 'conversion' to Catholicism and fascism) can hardly be considered to be 'doing their own thing' or to be an anarchist. A more appropriate term for such a person is 'snivelling shit'. Artaud is the only one whose refusal to conform led him not only to break with surrealism, but ultimately to spend years locked away inside an asylum - not in a huge mansion bought with the money earned by painting pseudo-mystical religious crap and singing paeons of praise to a fascist dictator and the Church.

3) Mail art does not destroy the spectacular nature of art, it merely (very much in line with the post industrial age of cybernetic control) decentralises it. But the very fact that there is a definable mail art network shows that it has not escaped the category of art or its spectacular nature. This is further evidenced by the fact that small galleries and exhibition spaces do mail art shows. Even if money is not exchanged, a form of exchange manifests in this activity, the exchange in the recognition of the mail artist. Since the nature of control in the cybernetics age is mostly decentralised, its 'natural' form of art would have to be mail art. All other forms of art become anachronistic, reflecting earlier forms of domination and alienation.

4) The critiques of technology that have been developed in the past 20 or so years have not all been from greens or eco-freaks. There is a tendency among certain post-situatioist currents that has developed a critique of technology as a method of domination. This critique says that technology cannot be considered neutral because it has not developed in a neutral setting, but has developed within a system of domination as an integral part of that system. In particular, industrial and post industrial cybernetics technology were developed quite systematically as systems for controlling

people. Further, this critique shows that technology cannot simply be dealt with piecemeal but must be recognised as a system of relating to the world that is an integral part of the social system based on work and exchange. Such a critique is free of the self-sacrificial moralism of the greens and recognises the possibility of using this system against itself (e.g. creating computer viruses that

**LA PROPRIÉTÉ EST LE LUXE DU PAUVRE SOYEZ SALES**

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**DADA**

**1<sup>ère</sup> VISITE:**

*Saint Julien le Pauvre*

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**EMMENEZ VOS ŒUVRES**

**MERCI POUR LE FUSIL**

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Les délégués de passage à Paris voulant remédier à l'impopularité de guides et de circuits imposés, ont décidé d'entreprendre une série de visites à des adresses choisies, en particulier à ceux qui s'ont véritablement pas de raison d'être. - C'est à tort qu'on insiste sur le pittoresque (Lycée Jeanne de Sully), l'histoire historique (Mont Blanc) et la valeur sentimentale (St Marquer). - La partie s'est pas perdue mais il faut agir vite. - Prendre part à cette première visite c'est se rendre compte du progrès humain, des destructions possibles et de la nécessité de poursuivre notre action que vous voudrez à encourager par vos les moyens.

Sous la conduite de: Gabrielle BUFFET, Louis ARAGON, ASP, André BRETON, Paul ELIARD, Th. FAUREL, J. HUSSAR, Benjamin PELET, Francis PICARD, Georges RICHARD-DERRAGHER, Jacques ROBERT, Philippe SORFALAT, Tristan TZARA.

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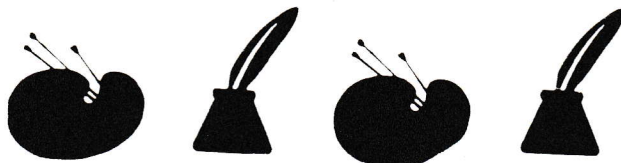
**GRANDE**  
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TODAY  
I DID NOT  
THINK  
ABOUT ART



wipe out vast banks of corporate data), but which recognise that the end of domination and alienation means the end of the technological system as we know it.  
-Feral Faun



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Below is an extract of a letter from Paul Wright, who is serving a life sentence in a U.S. prison. Paul is a phenomenal activist, even within the confines of incarceration, for penal and wider political revolution. I recommend the bulletin Prisoners Legal News which Paul also helps produce. Paul Wright is at: Paul Wright, # 930783 Box 5000 HC63, Clallam Bay, WA98326, U.S.A.



"The Gulf War seems to be over militarily for now. But now the political struggle begins. I think that in the next 5-10 years we will see the political effects in the region.

I'm very disappointed with support from the Iraqi regime by the 'Left', especially considering that Kurds are communists and are so heavily persecuted. I think that goal now of the Left in the West should be to support the revolutionaries in Iraq to take advantage of the Iraqi military collapse to seize power. The bourgeois media here states that U.S. policy was only to destroy Iraq's offensive capability, not its internal repressive abilities, because the prospect of either Muslim fundamentalists or communists in power is more disturbing to Washington than the Baath party.

The war was very popular here in the U.S. as well. I think the Anglo Saxon tradition is to like wars, especially against Third World people. Imperialist countries war with smaller nations because they are bullies at heart. Whether its a schoolyard bully, prisoncrats or Bush and Co., the principle is the same - it's always easy to victimise the weak."



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# REVIEWS

Nervous Habits: P.O.Box 57, Fortitude Valley, Brisbane, QLD 4006, Australia.

This is free, but send 2 IRCs. Nervous Habits is a punky format zine, but a cut above the norm in content. The contents include anti car rhetoric (including 'Situationist theses on traffic'), the Yin/Yang theory, dream machines, The pyramid system, spraypainting, EFTPOS, fun on the phone, all held together by manic illustrations. N.H. ranges from the basically inane to the downright scary - it doesn't seem to have a line, but is exploring all the possibilities ... which has got to be good.

Celtic Pamplemousse: Jim Druid, 66 Greyhound Drive, Willowdale, Ontario, Canada, M2H 1K3. Send 2 IRCs

This is the first issue of a zine put out by a confused and angry 18 year old scribe from Toronto. Celtic Pamplemousse is a self searching exercise of commendable honesty and its got a well crazy name too! Jim explores his feelings about abortion in relation to his Christian upbringing, the motivation of S.H.A.R.P. and other issues. I reckon everyone should be able to produce something like this. Christianity and all religion is based on guilt, fortunately Jim is standing

up to question this. Great stuff, if a bit convoluted.

Reality Sandwich: P.O.Box 2092, Baltimore, MD 21203-2092, U.S.A. 2 I.R.C.s

Desk top published, anarchic ranting with tongue firmly in cheek. The issues I have seen dealt with the war, using ridicule as its weapon. Brilliant production, sarcastic, unpatriotic, offensive, a huge prank ... and absolutely ace. Get it.

Funmare Ink: issues 1 and 2. Donna Han, 627 Taylor Street # 21, San Francisco, California 94102, U.S.A. \$2 and an I.R.C.

Funmare Ink is just one of Donna's projects, which tend to be mail art based. The zine is really groovy and I've developed a particular affection for it. The format is the usual, and usually tired, A5 punk fanzine, but the content is neo-Situationist cut-ups and detourned comic strips, all original(ish) if the technique isn't. Very arty, with some rude pictures in issue 2, but all done for fun. Yep, this is fine by me.

The Safer Sex Maniac's Bible: by Tuppy Owens, P.O.Box 4ZB, London, W1A 4ZB. £4-99 plus 50p P+P payable to "Tuppy Owens".

Well, I must say, this made a change from the usual political literature I'm sent. After the palpitations had receded, I returned to this with wonderment and a broader mind. Sexual liberation and freedom to explore our innermost desires are an integral part of the nihilist revolution. I actually think that the most fun is in personal discovery, but this book is for you if you want a wider view of the sex 'scene' and new ideas. This is not a dirty book, it is a constructive manual - sorry, there aren't loads of pictures for voyeurs. Among the book's '10 sexual commandments' are "Keep your mind open to variety and diversity", "Devote time to your desire, sexual pleasure and satisfaction: giving, taking and exploring without exploiting others" and "Defend sexual freedom without shame". In these days of religious fundamentalism, moral majority hypocrisy and the media putting the fear of AIDS into everyone, this book will seem more shocking than it should do or is. It covers every conceivable (oops, bad choice of words!) area of sex and sexuality, with the emphasis on safe sex. People who object to it have obviously got sexual hang ups ... which probably means most of us in this society. If you buy it, buy it without shame. For a sexual revolution.

The Unknown Deserter: by Clifford Harper. £1-50 from Anti Clock Wise.

"Wars will cease when men refuse to fight". This is a totally charming 'chapbook' containing 9 drawings by Clifford Harper describing the brief war of Private Aby Harris No. 11-1799, 11th Battalion Middlesex Regiment, who was shot for desertion in the First World War. £1-50 is well spent on this beautifully crafted document, a must. Dedicated to all deserters everywhere.

(More reviews in the next issue of Anti Clock Wise, so send your stuff in!)

# art t t a c k

BY DONNA HAN.

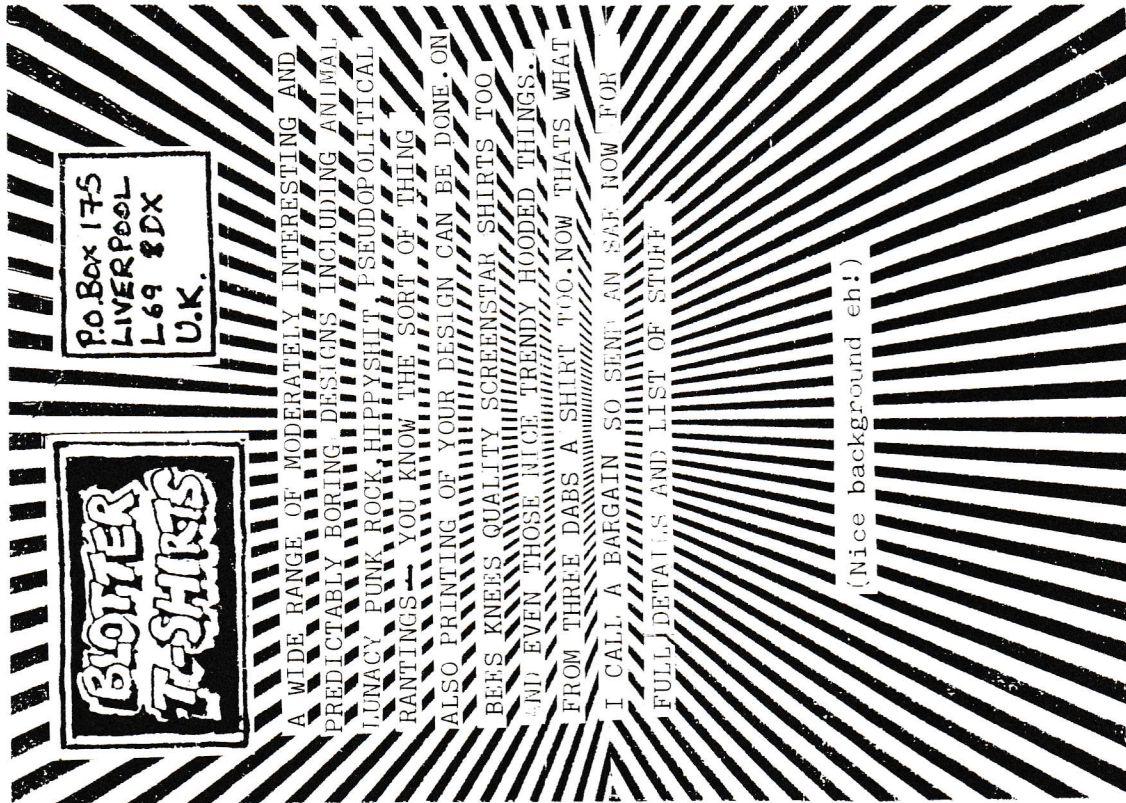
"Question everything. Doubt all." - Marx. What we propose is not a mass outrage, although that would be nice, but a strict reconsidering of what is 'art'. To follow the confines of tradition would be to accept the stale and outdated expectations of what a piece of 'art' is or is not. For example, a portrait of your friend vs. an ashtray of cigarette butts: can one claim to be more artistic in merit than the other? Which is of higher quality? It seems as if any correct answer is impossible in this age of artistic confusion. Because of this obvious fact, a simple notion would be to abandon the commodification of art altogether.

Even those practitioners of so-called 'avant garde' or 'alternative' work (e.g. Cindy Sherman, Richard Prince) have been swept into the financial hurricane of the art world. For a restructuring of aesthetic and moral ideas, it seems as if the wisest act would be to step out of the fame and fortune arena. Certainly, if your desire is to be a household name, then 'art' is probably not your best career pursuit. However, if you kiss arse enough, and to the right people, that desire could be possible. But then you wouldn't be a creator, but just another tool for auction houses to tinker with.

In any aspect of arts, the utter submission of object and individual comes up.

Fine artists compromise their deepest desires for the patron strutting with a fist of bills. Musicians must produce entertainment for an eager audience. The examples are endless, but ultimately the maker of such commodities will be defeated, whether it be from lack of 'inspiration' or loss of public interest or decline of fashionability or lack of funds ... the artist ends up as the loser.

You do NOT have to settle and comply with the given expectations. You do NOT have to accept the uppity statutes drilled and demanded by the art world. You do NOT have to be victimised any longer. The object is to play the game. You have control of your tools rather than becoming one. You play the game, you are NOT the game. Only by rejecting the status quo can you go beyond the mediocre 'art' establishment. DEFY. RESIST. NO COMPROMISES.



Contributors to this issue of Anti Clock Wise were Feral Faun, Elliot Cantsin, Donna Han, Stefan Szczelkun, Paul Wright, Ian from Sheffield. Front cover design was by Andy C. and supportive graphics were by Paul from Reading, Donna Han and Freddie Baer - used without permission - plus others by unknown graphic geni. Thank you all - well, it saved me doing anything!

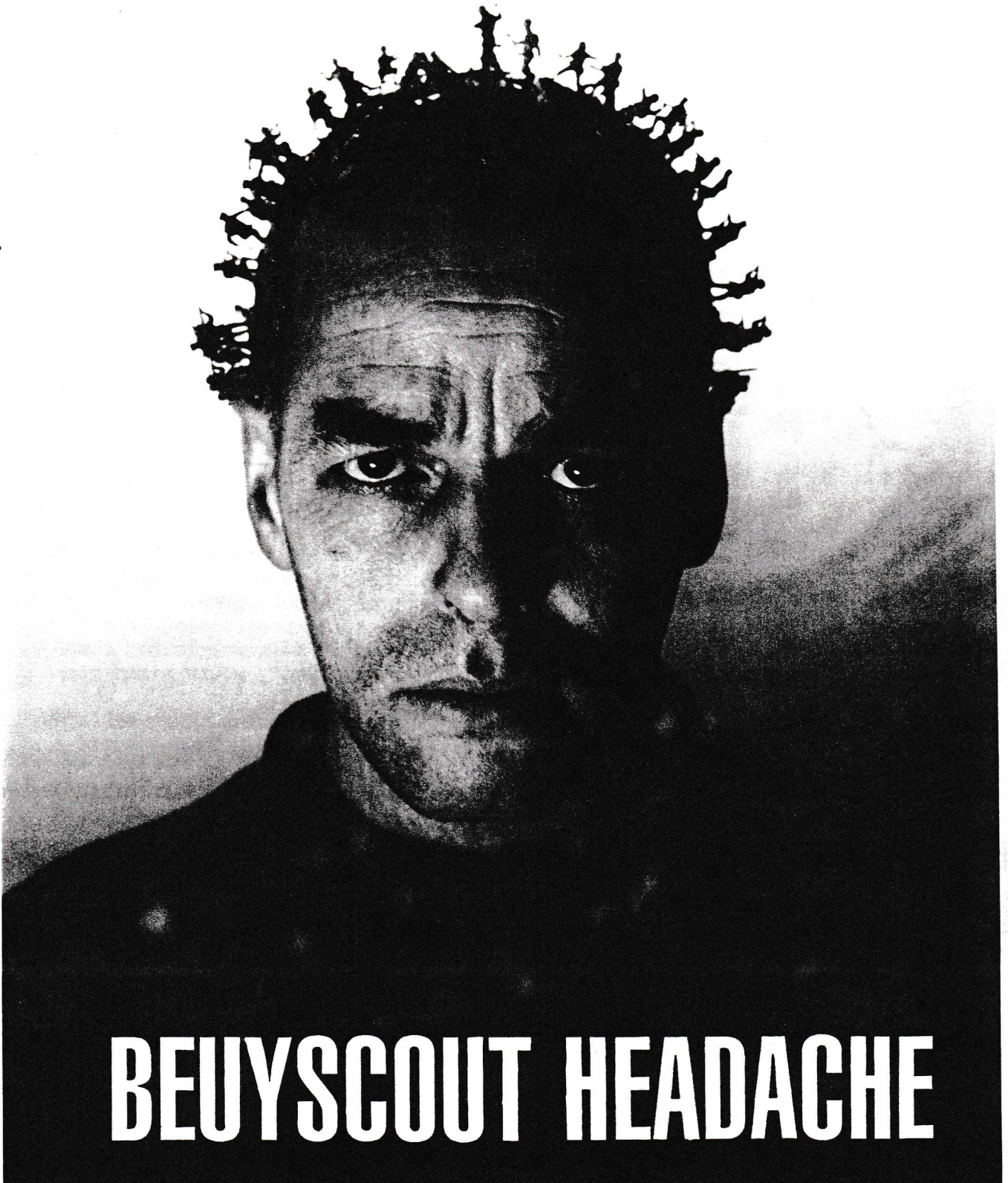
# BEUYSCOUTS

JOSEPH BEUYS was a German artist who died in 1986. He became famous as a sculptor using unlikely materials like felt, fat and hare's blood. But he was against artwork as commodity and when his artwork started to be sought after, he stopped making objects and instead made evocative performances and gave lectures on world changing topics. With novelist Heinrich Böll, he tried to organise an alternative education system with his "Free International University". His basic principle was that those who have something to teach and those with something to learn should have the right to come together. Böll and Beuys had the conviction that creativity is the key to change and evolution and that it cannot be restricted to a narrow groups of specialists called artists.

In 1989, the mail artist Norman Conquest from New York started an open group to oppose censorship called 'The BEUYSCOUTS of Amerika'. I suppose the name implies a demilitarised militancy or perhaps an intervention into the heart of our authoritarian conditioning represented by the Boy Scouts. The name itself is meant to make you think and question.

Stefan Szczelkun is part of this group. He collaborated with photographer Patrick Gilbert to produce the image here. It was intended to be enlarged on a laser photocopier and posted up on abandoned petrol stations.





**BEUYSCOUT HEADACHE**

# TIME ZONE

The following are some more thoughts on the subject of time as discussed in the last issue of Anti Clock Wise.

"Time, stripped to its basics, is just a dimension" ... but in the modern cultures of today, time achieves some kind of hyper-real status or monolithic presence. TIME AND ALIENATION. We see the packaging of time as some kind of tool for each individual to help blank out the overbearing alienation of their own lives in society, and thus time is used ultimately to support the mass alienation of society by detracting the problems from each individual.

Time is your measure of certainty and safety. The knowledge that your movement is predetermined by yourself, that you will be at a certain place at a certain time to do a certain task. Total order. You set times using a mental model that tells you how to act out each process and where you need to be so that your dependence upon, and communication with, strangers is cut down to nothing. Time is your defence from having to communicate with a world that is necessarily portrayed as hostile. All that remains is the safe haven of your destination (whether a mental or physical one). Job done.

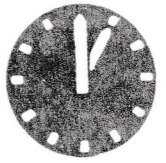
For a convoluted anti version of this sad model, check out the film "After Hours" - here, the concept of time

as a guide for security is turned on its head, with glimpses of pleasure being alliterated by an overbearing nightmareish feeling. We must question why the beauty of spontaneity - the opposite of complete timetabling - is either controlled or totally eliminated in our lives.

The natural progression from using time in this way is to 'competition for time', where times planned in future coincide for two or more individuals or bodies. This enforces more discipline on how you should regulate your time, and your control over your life is slowly to be eroded to be replaced by further seemingly irreversible alienation.

The pleasure invoked from coincidence is replaced by feelings of anger and frustration (To see a vision of time out of context, of coincidences and freedoms, you need only look at the fictions of Thomas Pynchon or Paul Auster). The prime exponents of such devious theories on time are the ruling classes and the bosses... the real TIME BANDITS.

In modern society, the phrase of work being a 'prison of measured time' could not ring more true. 9-5 is their time, but what about the rest of the day? You have a choice



**RE FACT**



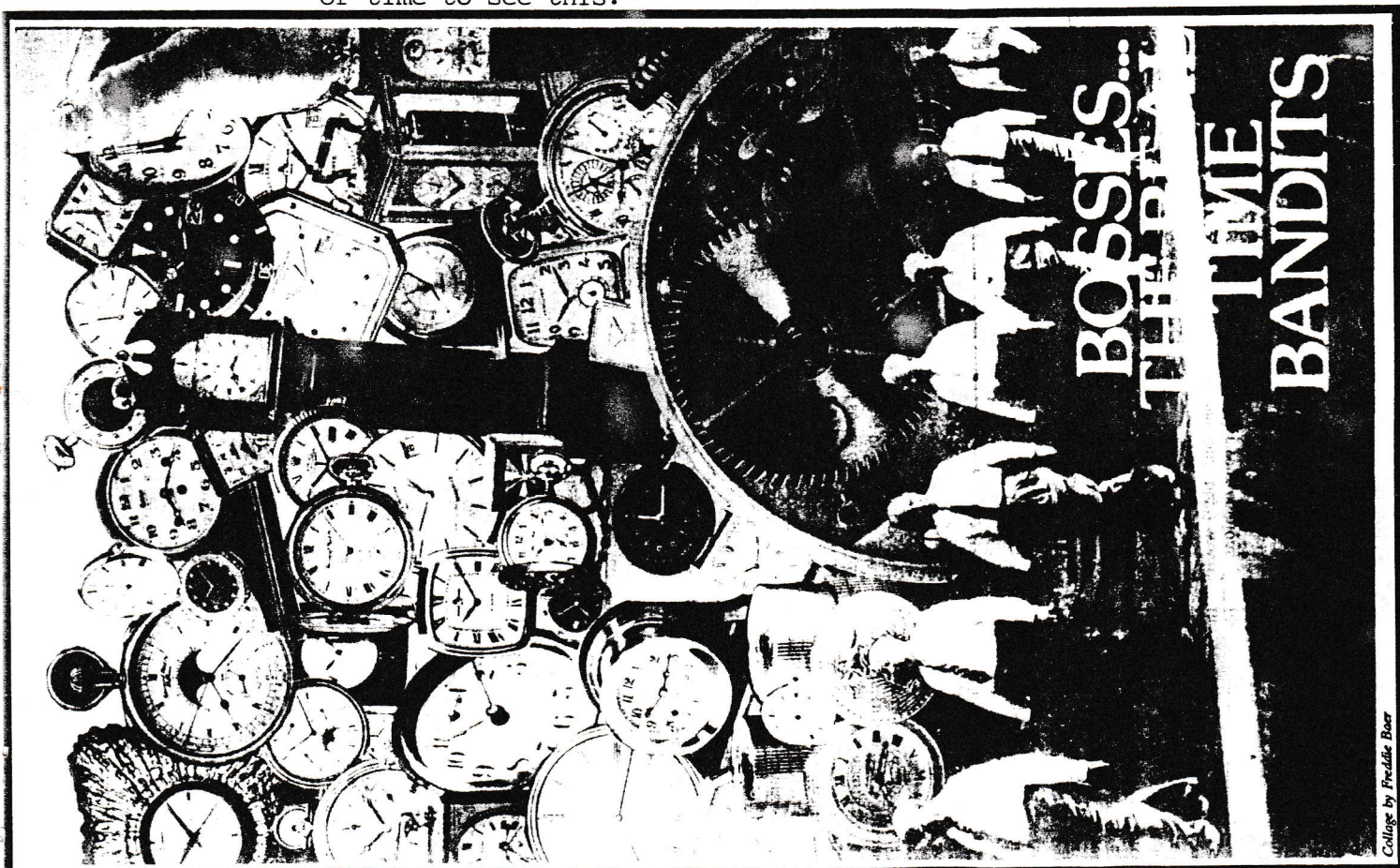


choice to either submit to the comforts of passive consumption, to scramble after the products of your own labour in 'their' time and so the 5-9 becomes their time where you fuel their capitalist system through consuming. Or you can look beyond ... to pursue your own desires under the constrictions of these hours allotted to you. But this is the true prison of measured time, the worst type of prison where you have an illusory freedom ... but, in reality, only the contractual regulation of turning up at 9.00 to give them your time. And so, you proceed to divide the 9-5 such that an optimum amount of time can be spent on a maximum amount of activities. But optimisation and maximisation are products of their thinking, of their hold over time until eventually these free time activities become duties and ultimately your whole time is their time. By thinking in these ways it is impossible to win and eventually control is complete.

TIME IS THE ENEMY, PLEASURE IS THE AIM. By using pleasure as a true guide for time, the concept of 'their time' can be smashed. The empty vacuum of alienation, supported by complex social behaviour, can only be destroyed when people negate the precise timetabling of all things considered constructive. From this, time can be reclaimed and be free to each individual ... pleasure will override. As the original article stated, an awareness of the conceived roles of time must be gained before nihilists can shake the foundations of an hilarious society and democracy. Ian - Sheffield, U.K.

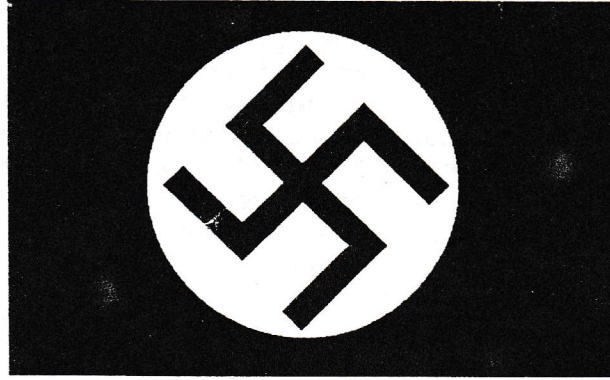
Another viewpoint on TIME came in a letter from American correspondent, Elliot Cantsin:

"Time is just a word that labels something that seems somehow real. Even the clock and the week of seven, rather than six or eight, days are just measurements that might be useful. It's not TIME that's evil, it's the system that puts a dollar value on your time by the hour and uses a punch clock as an excuse to dump you out of bed in the morning in order to rush with a herd of zombies to a dreary place in which you are forced to spend a life of meaningless drudgery. You don't need an existential analysis of time to see this!"



*December 19, 1932, RGBI-I,*

"Whoever publicly profanes the Reich or one of the states incorporated into it, its Constitution, colors or flag or the German armed forces, or maliciously and with premeditation exposes them to contempt, shall be punished by imprisonment."

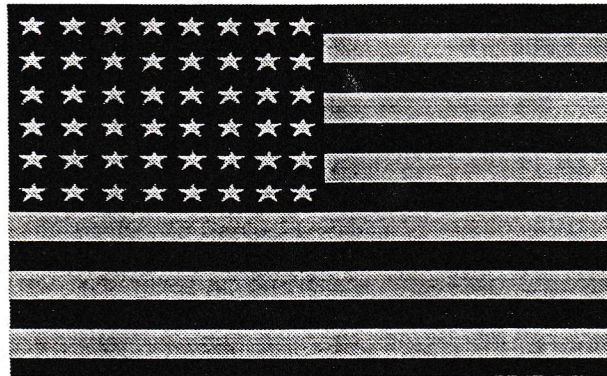


**GERMANY**

**1932**

**1990**

**UNITED STATES**



"The Congress and the States shall have the power to prohibit the act of desecration of the flag of the United States and to set criminal penalties for that act."

*June 22, 1989, H.J. Res. 305*

*Proposed Amendment to the U.S. Constitution*