

Event: The Worker Poets, Political Repression: Weakness of Memory, in search of a revolutionary future.

Form: An Interrupted Lecture:

The two visitors set out to entertain and educate, but are not in agreement about how to deal with these serious materials concerning the borderlines of different forms of art and aesthetics and different moments of politics and social relations.

The speaker speaks to a group seated round a table, and offers each member of the group a folder containing copies of precious archive material showing the repression of popular song in the C19, in the USA of the 1950s, or at the time of Franco or Mussolini. The speaker associates each document with a song or a piece of music and becomes quite excited about autonomy, about the creativity of moments of repression, and sentimental for a lost past of imagined community, and frenziedly plays some on vinyl or on You Tube, moving around the table and pointing to items in the dossier (there are no still projected images, just paper)

The interrupter breaks in from the other end of the table, with alternative materials, out-sings the speaker and examines other histories, their present and future becoming. In this cacophony, in which the two surprise one another arises the ground for the audience to question and intervene as they find fit.

THUS the interrupter takes up the challenge of sentimentality by pulling into the conversation the use of popular songs since 1950s, from feminist and queer declarations drawn from the archives of Olivia Records, to protest songs recorded by the British band Ova in the 1980s to the songs of the Spanish miners currently working in the new rail tunnels under London. The interrupter battles to maintain (through sound, voice, images) an alternative lineage of imagined community from her own artistic practice looking at the 'undetoned energy' of previous identity struggles.