

AUTARKY STATEMENT 2005

Autarky takes extreme politics and icons, takes their power, both aesthetic and physical, and repopulates myths, distortions and false intentions. The extreme aesthete is the basis for modern culture, from its action and reaction; Fascism is sexy, USSR nuclear processions were the ultimate performance art for male dominance and Britain's fear of neo-nazis the very ingredients for potentially worthwhile art. The actual events rarely live up to the iconic value and anecdotes, blown out of all proportion, propaganda at its most powerful.

Autarky's basis is developed from such fear using the greatest tool of deception, artistic emotion. Autarky is the jack-boot boy throwing stones through Jewish windows, the post-holocaust filmmaker using children and yearning orchestras to apply unnecessary screen-vaseline, blinding the sharp eyes of factual analysis.

The common reaction to such things is suppression. Clouding minds and using fear, isolating these images and building comfort-analysis to blur the imagery. Fear is the antithesis of freedom, despite the notion of a Godless society blowing up the foundations of order and morality, societal cohesion rose from diversity and the combination of emotional hunger and increased skill-sets. Admittedly through often eradicating other species and communities with the power created from increased numbers and combined tactical savagery.

What is the most uncharted territory for such historical and social upheavals? The emotion of the oppressor and, more importantly, those who benefit from such oppression. Who would you rather be? Don't say it, just think it. The safety-screen distance makes liberals of us all, so why not those living in such societies?

Because they can afford to be honest.