

THE ETERNAL INTERNET BROTHERHOOD

Angelo Plessas

LAURENT SCHMID: What was the idea behind “The Eternal Internet Brotherhood?”

ANGELO PLESSAS: The Eternal Internet Brotherhood started abstractly as an initiative for a gathering of different people whom I admired online. It was a chance for an internet hookup of my internet brothers and sisters materialized in a beautiful setting after a prior communication of Facebook likes, Twitter mentions, and Instagram following. It would combine work and holidays... some sort of residency but not in the conventional sense because there is not an institutional intent or aspiration, no support from anywhere, and it would always take place in a remote place. I was also interested to see what would be the outcome of a gathering like this. More specifically, I was intrigued by the idea how an artwork could be “produced” or evolved in a setting like this without existing in the comfort zone of our cities and our studios. At the same time, the financial situation in Greece speeded up the realization of this idea because many people here, especially in the art community, were very stressed with their lives. I started imagining of moving to India, living in an ashram, and initiating something there. Finally, after a series of events and requests, I decided to make this experience a reality for a few days every year, even though you never know it might be forever in the future. I brought together artists, writers, poets, curators, and architects in the

perfection of nature; we created works on the spot but also became friends and shared pleasure. The Eternal Internet Brotherhood has already happened for three consecutive years in Greece, in Mexico, and in Israel/W. Bank. I am preparing the fourth edition in another extraordinary place next year. [note] Other events followed since 2014: <http://eternalinternetbrotherhood.com>

LS: Why did you start this project?

AP: We live in cities where capitalist, neo-liberal formations are being magnified, and consequently, culture is very much affected by it. I find cities more and more dystopian and the quality of life is deteriorating. All these “cool” metropolises, hangouts for rich hipsters, are being deserted by real artists or young creatives, and they are overrun by bankers and the rich. In the same manner, I have started to criticize the Internet, too, because it’s becoming an aggressive expansion of this system. On the one hand, we have become providers of free labor for corporations, we sabotage our own privacy, and our attention is their biggest merchandise. On the other hand, it’s becoming dehumanizing in social relations. We are becoming gradually distant, superficial, and even narcissistic. Everything is just so easily on your “plate,” ready to be consumed and devoured. I don’t see any rebellious imagination, and under this mindset, there is no quest for the unknown. Out of this context, I have become an obsessed topophile. Since I started doing the Brotherhood, I find myself reading only travel guides or looking into lost and forgotten places where we could go and find new

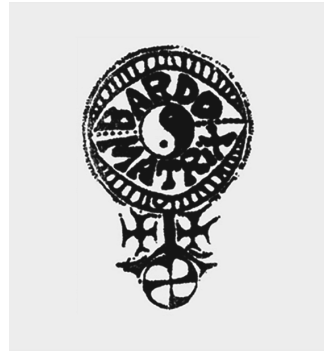
inspirations. The Eternal Internet Brotherhood is all about that: free-yourself-start-browsing-the-physical-world-it-won't-be-there-forever.

LS: Could you describe its relation to technology? Is it a significant factor?

AP: Since the early 2000s, I have been part of a collective called Neen, which explores the emotional and poetic aspects of technology and the Internet. I never liked technology aesthetics. Most of the artworks using technology as a statement are gimmicky, didactic, and spiritless. The same applies to the Eternal Internet Brotherhood, where we are exploring new meanings and approaches regarding how the Internet can be viewed as a new situation, reversing the notion of an only-machine and -technological tool. I see the Brotherhood as an integrative format where we explore key issues echoing from the Internet, such as self-regulation, distribution, materiality, social interaction layered with mysticism, well-being, and ancient anthropology—especially to peripheries where the good traces of the Internet will act as an ideological tool. The ETINTERBRO is a situation for these kinds of reversals and contradictions, having no audience but being full of pleasures, smells, sounds, dreams, and lots of time to look at the stars.

LS: We could try to focus on some essential elements and clarify ideas and concepts of “The Eternal Internet Brotherhood” through a playful ping-pong. I give you a keyword, an image, a song title, and you answer with common elements of EIB.

LS: Let's start with some images:



Ira Cohen and Angus MacLise's Kathmandu-based publishing imprint.

AP:



Logo, Angelo Plessas

Etinterbro Bird-Eye View

LS:



Alighiero Boetti's One Hotel 1970's in Kabul,

AP:



Hippie bus,

LS:... and some keywords: Awareness

AP: Polytemporal Comfort, Pleasure of the Corporeal.

LS: Conviviality

AP: Interactive Matrix

of Human Interactions, Instinctive Synchronized Emotionalisms, Mindset Transfers, Silent Foreverness.

LS: Relational aesthetics
AP: Yoga and Relaxation Art, Gymnastic Art, Pranic Healing Art, Theme Park Art, Tea Ceremony Art, Ice Cream Art, Mud Art, Sand Art, Spiritual Wind Art, Water Art, Pareo Art, User-Customized Architecture, Robot Poetry

LS: Noosphere
AP: Post-Internet Improvisations, Manual Mental Fluidities, Extropic Optimisms.

LS: Sampling paradise.

AP: Invisible Demonstrations and Painting, Wet Projections and Lectures, Endurance Ultrasound Survivalism, Esoteric Spectacular Lasershows, Jackal Echo Lullabies, Palestinian Techno Jamming.

LS: De-schooling.
AP: Automated Freedom Performances, Software Craftsmanship Round Table, Live Streamed Meditation Sessions, Animal Sound Recordings, Horseback Riding Workshops, Remote Pranic Healing Symposium.

LS: Paleocybernetic age.
AP: Totem of the Post-Gender, The Tomb of Intellectual Property, The Kingdom of Develotopia, Emoji Catacombs, Monument to the Unknown Clicktivist, The Temple of Shar-ing, The Tower of Soft Power, Cave of the Selfie.

LS: Here we go with a couple of opposite positions: Red, green, blue: Harry Smith's alchemical schema representing the elements water, fire, and air vs. the three primary led-screen colors. Electric fields generated by electrically charged particles vs. electrical theology.

AP:



LS: Lenin's "electrical training of the masses"; the idea of electricity as a driving force behind socialism that he suggested during the Communist Party Congress of 1920 vs. power sources at Burning Man: Batteries, Solar Power, Wind, Biodiesel Generators.

AP:





LS: Pirate Utopia vs. Data Heaven.
Crypto Anarchy vs. Friend-to-Friend.

AP:



LS: Let me propose
to you some sounds: Phill Niblock—Sweet Potato
[Touch] <https://www.youtube.com/watch?v=O-pJa2XoNCY>

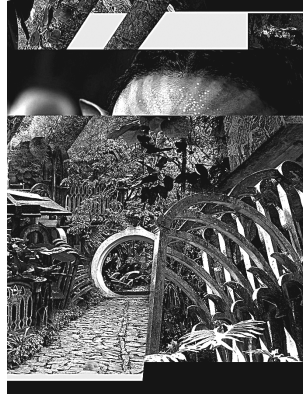
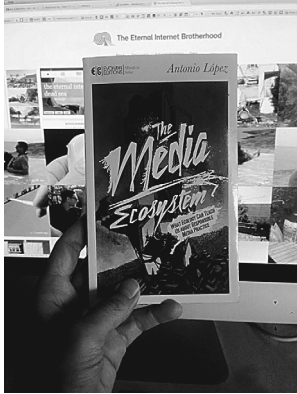
AP:



Pia Elcin Joyner, Daily Sunset Yoga Session. Dead Sea, 2014.

LS: A.R. & Machines—Die Grüne Reise 1971 https://www.youtube.com/watch?v=AMsCOHp2_yM

AP:



The Media Ecosystem book by Antonio Lopez and an image by Joe Hamilton did in Las Pozas.

LS: Agitation Free—Malesch (1972) https://www.youtube.com/watch?v=iai7_F5nZyQ

AP:



The road signs by the roads on the Dead Sea, 2014.

LS: Alva Noto & Ryuichi Sakamoto Vrioon https://www.youtube.com/watch?v=lYeP8a_Y_0A

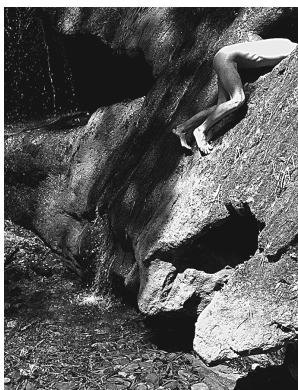
AP:



Internet on Board, going to Las Pozas, Mexico 2013.

LS: Angus MacLise & Tony Conrad—druid's leafy nest <https://www.youtube.com/watch?v=q7Jy0voe3-w>

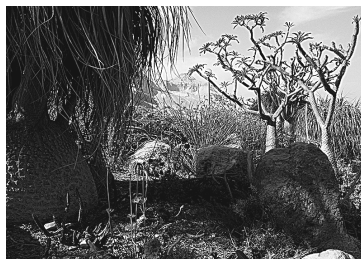
AP:



Eternal HeadStand by Vincent Charlebois, Las Pozas, 2013.

LS: Date Palms—Yuba Reprise https://www.youtube.com/watch?v=T354gVbCy_c

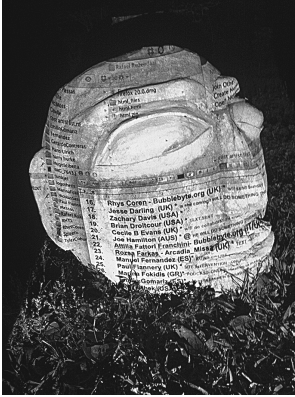
AP:



Botanical Garden Kibbutz Circus by Anastasios Logothetis, at En Gedi, Dead Sea, 2014.

LS: Ghédalia Tazartès—Un Amour Si Grand Qu'il Nie Son Objet <https://www.youtube.com/watch?v=nURr8ma2KWI>

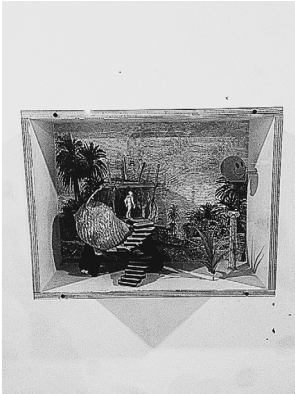
AP:



Just before the projection of Cibelle's piece, in Las Pozas, Mexico, 2013.

LS: Islas resonantes, Eliane Radigue https://www.youtube.com/watch?v=1RrsiGmLp_E

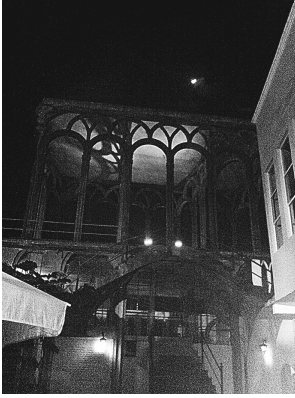
AP:



An Idea for Etinterbro Situation inspired by a model of Andreas Angelidakis, 2013.

LS: Join Inn—Ash Ra Tempel (1973) https://www.youtube.com/watch?v=-6_qZPJLyJA

AP:



Almost clubbing in Xilitla village, Xilitla near Las Pozas, 2013.

LS: La Monte Young and Marian Zazeela—The Theatre of Eternal Music https://www.youtube.com/watch?v=zlCg_2pK1oM

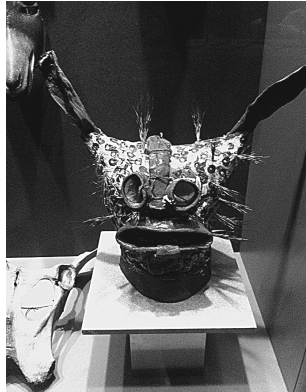
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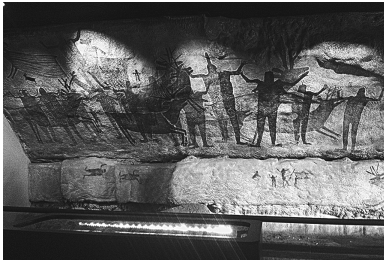


The Sacrifice by Joe Hamilton, in Las Pozas, 2013.

LS: Osamu Kitajima—Benzaiten 1974 <https://www.youtube.com/watch?v=c87ARHzyO4k>

AP:



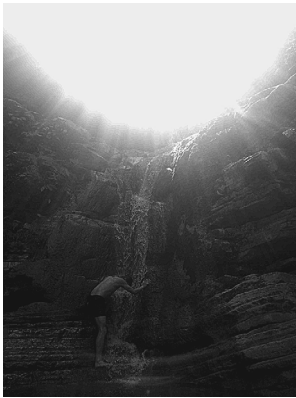


Various Displays in Mexico, 2013.

LS: Pauline

Oliveros—Mnemonics III <https://www.youtube.com/watch?v=Msg4m8pzHoE>

AP:



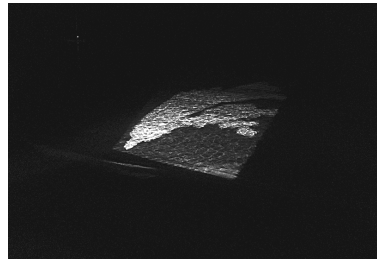
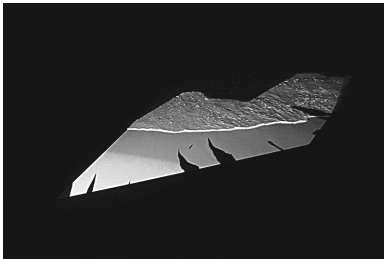
InAllOurMinds is the light,

Las Pozas, 2013.

LS: Psychic Ills—Mind Daze

<https://www.youtube.com/watch?v=ugue9uLoHbU>

AP:



WetProjection by Priscilla Tea, Anafi, 2012.

LS: Yoko Ono with Thurston Moore & Kim Gordon—Mulberry (Live) <https://www.youtube.com/watch?v=LlxKrgw-xgc>

AP:



Tea Ceremony by Mai Ueda during the multi-live-streamed performance, Dead Sea, 2014.