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→In *Practice of Everyday Life*, Michel de Certeau defines a *strategy* as in: “...every “strategic” rationalization seeks first of all to distinguish its “own” place, that is, the place of its power and will, from an “environment.””¹ And *tactics* as follows: “a tactic is a calculated action determined by the absence of a proper locus. No delimitation of an exteriority, then, provides it with the condition necessary for autonomy.”²←

→This selection of moving-image-montages presents the viewer with an array of strategies and tactics for/of industrial schemas. Thematically ranging from a(nd)←→to a(n) (mundane portrait of (some kind of)) elevatorish pitches, deciphering the unnoticeable moments while floating in the void that seems to let us travel, and build our societies vertically. The vehicle in(to) which *Lift* (2001) is wholly based on—is a *strategy* of the everyday—usually maneuvered and maintained by a higher (or lower) *force*. The documentary is deprived of the often soothing elevator music—instead replaced by the (usually absent and awkward) conversations of the subjects utilizing such structure. Not only does Isaacs become the (surveilling) other, as he installs himself into the elevator—misusing this societal strategy of getting from point A to B as a tactic by which he manages to infiltrate himself into the daily lives of the *other*.←

→to a (so-called linear) story of a little mole struggling with the tractatus logico-philosophicus—learning how to act within a world that is evidently not made for him, but for *them*, and ofcourse committed to aiming *higher* (in-)between the industrial achievements of *the other* (as *the other*). In order to manage the oppressiveness of the (*other*(’s)) structure the little mole has to employ his own tricks in order to strike into the fractures of the structures to keep performing (*aNd At tHe End (fInALLy) bE(cOmE) fReE*): “it (tactic) must vigilantly make use of the cracks that particular conjunctions open in the surveillance of the proprietary powers. It poaches them. It creates surprises in them. It can be where it is least expected. It is a guileful ruse.”³←

¹ De Certeau, Michel . *The Practice of Everyday Life*. Berkeley, University of California Press, 1984. pp. 37

² De Certeau, Michel . *The Practice of Everyday Life*. Berkeley, University of California Press, 1984. pp. 37

³ De Certeau, Michel . *The Practice of Everyday Life*. Berkeley, University of California Press, 1984. pp. 37

→to 4+4=8 minutes of pure aesthetic bliss of the *concrete*(and the)*jungle* and its architectural realizations, i.e. a strategy to escape from/to the *concrete jungle*.⁴ These structures, so great and powerful, become abstract, formal forms—some kind of homages to some kind of industrial idealism in *Bridges-go-around 1 & 2* (1958) by Shirley Clarke. Together with the two specially made scores, these structures become camouflaged in a colorful ecstasy, where their functions i.e. tactics and strategies become irrelevant—and more importantly nonexistent.←

→to idealizing and celebrating the October Revolution and its industrial achievements through (hard) mechanical labor—Dziga Vertov's *Eleventh Year* (1928) showcases the achievements and strategies of the first 11 years of the Soviet Union and its people. However the montage isn't only a "*poem of facts*" but it also utilizes itself as a strategy to propagate and (at the end) become propaganda in order to convince the other side—i.e. the world of *Capital* of the accomplishments of the world of *October*. ←

→to seemingly bleak representations of industrial romanticism in the form of a fishing vessel and its crew, endlessly sailing the seas, strategically harvesting what it can catch from the prevailing nature and *them*—by one's poor, small hands.→←Only in order to (at the end) find *itself*↔*themselves* floating aimlessly *in* the (above) other. Here, industrial strategies and tactics blur in the rocking, endless void—reducing themselves back to (some kind of) primordial survival instincts.→

↔All of these moving-image-montages—although different in form, meet in their similitude in content. They all decipher different ways of acting and navigating within and/or with (infra)structures that surround us all. Perhaps (and hopefully) these montages become such structures, strategies, and tactics for such spaces and situations—eventually helping *us all* steer and construe *everyday life* just a little better.↔

⁴ JAY-Z - *Empire State Of Mind* ft. Alicia Keys (2009)

Info (in order of appearance):

↔*Lift* (2001) by Marc Isaacs, 25 min↔

↔*Little Mole And The Car* (1963), 15 min↔

↔*Bridges-Go-Around 1 & 2* (1958) by Shirley Clarke, 8min↔

↔*The Eleventh Year* (1928) by Dziga Vertov, 53 min↔

↔*Leviathan* (2012) by Lucien Castaing-Taylor, Véréna Paravel, 87 min↔