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## Becoming-Black Bloc, Becoming-Anartist: the art of prolonging and remodulating counter-cultural lines of flight

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No affiliation

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*The text describes the practice of the Anartist, which consists of interventions that subvert the urban space with an antagonist and countercultural spin inspired by the Black Bloc. The evil aura and the symbolic violence of the Black Blocks, a sort of magical Black Mana, are folded into a subversive aesthetic expressiveness that opens a line of escape in the urban space and provokes a viral infection in the Integrated Spectacle of Capitalism. The Anartist, a masked transpersona that can be embodied by anybody, extends the counter-spectacle of the Black Bloc destructive actions in disruptive line of flights that actualize their telluric subversion in site-specific situations of the urban space. The Anartist is a sort of simulacrum that decentralizes, remodulates and intensifies the counter-cultural mythology of Black Blocks. The practice of the Anartist, which can be defined as Disturbanism, unworks the money-form of the space, unleashing an event that is out of capitalist design but which arises from within itself as a virus that causes a negative diarrhea of dissensus. In fact, the Anarchist Disturbanist intervention can be considered as the unappropriated other that cannot be expelled outside by a totalitarian system that has no outside and returns as a viral scatological hauntology. The Anartist produces chaos, symbols and experiences through Black shit, ghosts and antagonist viruses to operate witchcraft rituals, which not only cannot be subsumed by the Capitalist Spectacle but continue to infect it in an eternal return producing a counter-culture and a counter-spell.*

### **Unemployment**

I come from a family of the Italian underclass. I grew up in a house where a TV triumphed in every room, starring Berlusconi and his propaganda. Berlusconi generated a conformist people with his televisions, and then won the election by founding a party that spoke in the language of artificially manufactured people. I always hated that propaganda and grew up reading Debord cultivating a Situationist attitude. After a master's degree in political science I could have tried a political career, but institutional politics repelled me. I needed a job that would allow me to survive but that did not completely frustrate my Situationist creativity. For an Italian youth, coming from a family without economic, cultural, and social capital, the art-world was taboo. For me, art had always been a far away, elitist territory made up of the snobbish and the privileged. It was a miracle that I was able to find work in an advertising agency as a copy-writer. The experience in advertising allowed me to better understand how the Spectacle - well described by Debord - was produced. However, I soon realized that, despite my efforts, I was too undisciplined and anarchist to work in an advertising agency. This difficulty turned into hostility towards the working process which I disturbed with profane, Situationist performances. Every morning I went to the office with a pig mask to express my disgust. For too many years I managed to keep the job, moving from one agency to another, until I became an independent

“creative” (i.e., precarious). Fortunately, I was very gifted, fast in devising ideas, and managed to carve out a large amount of free time to make art - but without ever having connections or desire to enter the main circuit. Moreover, even if I had enough free-time and money I was frustrated because my art practice remained an autistic experimentation. In 2008 the financial crisis arrived, the banks withdrew their money from the market, and the State raised taxes to get money to bail out the banks. In 2010 my Finnish spouse and I took shelter in Helsinki with our One-year-old daughter. My partner immediately found a job, whereas I was unable to find a position because I couldn't speak the language. After two years, I was still unemployed. During the long winters, I mostly stayed at home and watched Occupy Wall Street riots on the internet. I was fascinated by those people who dressed in black, turned over police cars, and smashed the windows of banks. My imagination had already been seduced by Black Blocs' insane actions in Genoa G8 in 2001. I confess that I have always had a repulsion to any kind of organization or phony political purpose - even leftist - but in the Black Blocs' destruction without aim, I recognized the joy of pure savage energy that one can admire in Punk or Potlatch events. A spectacular Situationist destruction of the Spectacle, a return to the sacred and immanent violence of the symbolic exchange against the transcendent violence of the exchange value (Baudrillard, 119). However, nothing happened in Helsinki. Outside the window there was only snow, solitude, and darkness, with only my daughter to keep me company.

### **Becoming-Anartist**

On one of my depressive days, while wandering the Internet, I happened to find an art course at the university that would culminate in a show at the anthropology museum in Helsinki. Miraculously, this course in “museum as medium” was open to non-students. I was happy to sign up because it was an opportunity to vent my imagination that had been contaminated by Black Bloc violence. When it came time for the show, I dressed up like a Black Bloc, and broke a glass vitrine built by the anthropology museum staff with a steel bar, as if it were a bank window.





This was my first “real” contact with the Black Bloc aura. This action received some attention from the public, but after the show ended I returned to the nothingness of unemployment. However, that anomalous gesture of transgression, although a simple simulation of Black Bloc expression, was a sorcerous initiation that marked my future becoming-Anartist. (It is as if these anomalous gestures because they are outside the normalized partition tend to generate an autonomous refrain-world). In fact, the adrenaline of the museum’s profanation pushed me to dress again as a Black Bloc to repeat that kind of subversion. I began to perform disruptive interventions that erased the boundaries between fiction and reality, politics and art. They were desperate speech-acts triggered by a mix of depression and adrenaline play. As I was excluded from any gallery I began to use urban space as the scene for my actions. I was sure that this path would take me somewhere. I felt that through my practice I could unfold the still unexpressed potential of the Black Blocs, and bring their revolt everywhere. I thought about giving a specific name to my subversive practice in the urban space: DISTURBANISM (Disturb Urbanism); and called the figure who performed these disturbanist interventions: the Anartist (Anarchist Artist). However, my interventions were inspired by Black Blocs, and still continue this line of flight. In destructive Black Bloc heroism I see an affirmative rejection of the cynical secularization of capitalist urban space, and I want to celebrate and honor this attitude with my interventions. As I see it, the violent actions of the Black Bloc are gifts in a potlatch that destroys the urban discipline as well as the calculating attitude of any project for political salvation. The Black Bloc riots are the pure evil that degenerates the violence of Capitalism through a damned symbolic power; an a-signifying and sacred violence that is purely expressive, heterogeneous, and which cannot be put to work in any utilitarian political agenda. A riot is participation in a chaotic urban Potlatch that unleashes the

potential of giving in the rigor mortis of an already-given and programmed neoliberal space. This hopeless but intense a-signifying attitude is translated in a superposition of art and politics. Destruction is an a-subjective gesture expressed by an immanent field of violence that is an impersonal speech-act in itself. An intensified body without organs acts in the Sacred Riot. For me, whatever other kind of mix between art and politics is corrupted by propaganda and representation meeting the impasse that George Bataille well enucleates in "The Sorcerer's Apprentice". Here the French philosopher shows that only a new sorcerer can succeed where the scientist, the artist, and the politician fail to find a total sense in a secularized world (Bataille 223). I see the Black Bloc, and my Anartist praxis as a kind of "politics of sorcery" (Ramey 171) against the spell of urban capitalism.

### **The sacred mask of the Black Bloc.**

Masking in black dress as a Black Bloc can be seen as a neutral gesture. One could say that it is a tactical pragmatic trick for not being identified by police, or to coordinate easily with the black swarm in the messy crowd of a Riot. However, hiding the face with a black ski mask is also an initiation rite that cancels the interface that connects us to a more complex network of signification and domination. From the face passes the code of authority and expectations that Global Capitalism and its national arm, the State, draw in the interpersonal automatism of "faciality" and its emotions (D&G 167). The human face is the centripetal signifier that territorializes and captures feelings and cuts off the bodily affections of Earth's deterritorialization. To put on a black ski mask means to dissolve as a subject effectuated by the capitalist abstract machine implemented in the digit-urban space. Capitalist space is a coded field of forces that generate its own effects such as the production of the capitalist subject. Wearing black is like entering the alchemical Nigredo and preparing for a sacred gesture of dissolution (dissolve): a sort of urban "sacrifice of pure expenditure" (Hollier, 150). This symbolic sacrifice is a counter-effectuation that dissolves the subject, and unleashes an intense drift of power and violence. A riot is like a sacred festival, a dissolving potlatch that activates a chaotic body without organs. During the Sacred Riot magical forces participate in an apocalyptic accursed Event. In this festival of violence, the accumulation of Capital is symbolically destroyed through the devastation of windows of banks, corporate logos, and through the burning of luxury cars - while engaging in an urban war with the police who are the true guarantors of authority of the State and Capitalism. The Sacred Riot is an eternal return to the pre-foundational origin of the heterogeneous forces of chaos. In ancient tribes, these magic forces were evoked to neutralize, in a sacred festival of expenditure, the threshold of emergence of the State as primary accumulation. These neutralizing forces prevented the constitution of a despotic body as the center of signification, a body that captures the fundamental heterogeneity of immanence in a magical act of transcendent violence (D&G 192). Black Bloc's Nigredo is a return to the dark and pre-individuated plane of immanence that expresses itself through energy-violence against the transcendent violence of Capital. Its expression blackens the social mirror and advances into the abyss of the unknown as a tide. Capitalism is like a code-signifier that, as it circulates, gives form and organization to the urban space-time and to the bodies enfolded and disciplined within it. In order to return to the formless continuity of immanence - and to overcome the discontinuity shaped by the apparatus of capture - the disjunctive flow must destroy the transcendent money-form that codes the design of urban space. In fact, a commodity-space is designed by the money-form to organize the

efficient production and re-production of commodities and to circulate time as money. The urban space is an abstract machine that subjugates the empty form of time to the refrain of the capitalist production which is also a production and reproduction of subjects operating in time's spatialization. This semiotic capitalist machine codes and decodes in a cartesian axiomatic the excessive polyphonic rhythms of Nature. It extracts a surplus from the excess of these rhythms and its resonances that cannot be contained in money-form. "Mana" cannot be contained in money even if the latter takes its witching power from "the former" (Mauss 133). Sometimes the urban machine fails to cut and channel these heterogeneous mana-rhythms in an axiomatic money-form of capture resulting in an excess of resonance that breaks out in the streets. (It's also an exciting break-flow of destructive magic libido!) In the sacred Black Bloc uprising, urban space is wasted and sacrificed as a gesture that repeats the Luddite rage against machine. The Lacanian chain of the capitalist great Other is swept up by a superior telluric force of deterritorialization that unfolds a destructive desire, freeing itself of any given subject or object to flow as pure giving. In fact, this vibratory excess of counter-accumulated chaomic forces and rhythms, a sort of anti-productive machine under the productive machine, breaks the refrain of money-form with a formless violence. This accumulated excess of mana unleashes a telluric becoming that annihilates every discontinuous obstacle to the immanent continuum. In this anomalous event, similar to a Black Tide, the body frees itself from the organic discipline of the extended space to reach the intensity of the body without organs of pure immanence, unleashing a devastating trance of destruction. The mask of the Black Bloc is a plug-in for an immanent urban war-machine that unfolds the violence of a low sacred plane that irrupts and infects the profane everyday with contagious destruction. This destruction is purely a-subjective, a-significative, and pre-verbal and cannot be articulated in a political project of emancipation. The Riot is a magic machine that produces a spelling aura of evil symbols that directly express the formless excess of the immanent machine of Natura Naturans. If Bergson wrote that the cosmos is a machine for creating gods, then the Black chaosmosis is a machine for creating evil demons. It is black sorcery with black mana...

### **The sacred mask of the Anartist.**

The Anartist, by wearing the esoteric mask of the Black Bloc, participates in the evil aura and energy-symbolism of the Black Bloc's urban sorcery. He also enters the Nigredo, dissolving his figure of capitalist subject in the dark back-ground of pre-subjective forces. However, the Anartist is not only an alchemist that uses and remodulates the evil aura of energy-symbols produced in the Black chaosmosis of the Sacred Riot to compose new configurations in its disturbanist interventions. The Anartist also uses this Black counter-capital as material to obscenely haunt the legitimate margins of political morality. The Anartist can evoke in its interventions this monster-signifier, removed in an indecent shadow far from the dominant discourse of the master-signifier, to shock, with its minor terrorism, the bodies that are subjected to the anesthesia of urban discipline. In fact, Black Bloc's auratic and esthetic evil mythology can be remodulated to create bastard and heterogeneous compositions that challenge not only the master-signifier, but also the counter-signifier that is exceeded by an enigmatic post-signification. The counter-signifying symbols are counter-actualized in new becomings that renew their antagonist force, appearing in site-specific locations of the city through non-authorized and provocative interventions.



The cursed Black Bloc aura is a dangerous counter-spell that cannot be absorbed by the capitalist medium without being amplified to spread like a virus and invade the Spectacle. The Anartist screens himself with this evil Black aura that neutralizes the semiotic capture of the capitalist spell and reverts its abstract machine as an accursed parasite virus. Capitalism cannot subsume Black Bloc mythology because it is pure destruction, headless acephalic violence that can bring contagion to the profane. Capitalism can profane the high sacred, as traditions and religions, but it can also be infected by the “low sacred” (Bataille 1986) of immanent viruses that starts proliferating in its belly as a destructive counter-capital. Scatology becomes an hauntology inside the Totalitarian Integrated Spectacle. The Spectacle cannot expel the virus out of its intestine because the outside does not exist anymore. Capitalism can die of diarrhea! This is why the secular profaner, Capitalism, tries to keep the low sacred at a safe distance, and under the curse of moral judgment. Capital becomes moralistic only in condemning the Black Bloc; any other creative destruction and transgression is welcome. Quoting some sentences from “get rid of yourself” that is a sort of Black Bloc Video-Manifesto: “We want THIS world. We want this world as chaos. We want the chaos of our lives, the chaos of our perceptions, the chaos of our desires and repulsions; the chaos that happens when management collapses. Capitalism defeated traditional societies because it was more exciting than they were, but now there is something more exciting than Capitalism itself: its destruction.” This damned and sexy Black Bloc aura that is not acceptable to civil society, assures that the deterritorializing action of the Anartist is screened and that his antagonistic expressiveness is not recuperated by the logic of urban Capitalism. Indeed, usually, artists’ creativity is decoded by the capital to enhance the global metropolis and its offer of tourist entertainment in the global market. Artists are invited to express their talents in urban space, especially in the most degraded areas; which can thus be redeveloped and transformed in gold for the speculation of real estate corporations. Today, the artists’ alchemical power is decoded. Artists are integrated into the Creative Class as decorators of urban spaces. They become operators of the Spectacle, new lifestyle promoters. This is a danger that counter-cultures run if they are not radical enough in their anti-capitalism. Trend-hunters are always at work to hunt and integrate new cultural trends into the urban market. They are ready to generate new fashions and new innovative conformism.

The Anartist not only parasitizes the evil screen of the Black Bloc – an encrypted counter-spell – but also simulates the Dionysian attitude that affirms a radical counter-aesthetic, bypassing Kantian Beauty and the Sublime – which is still a bourgeoisie aesthetic of a subject that contemplates the overwhelming forces of Nature from a safe place. The Dionysian Anartist provokes a catastrophe in space and throws his body in the midst of a bloc of becomings to participate in an intense uncoded event. It’s the same difference that occurs between watching big waves from the beach, imagining the horror of being overwhelmed by their impact, or provoking a big wave in order to surf its power-mana until it breaks with the arrival of police.





**Outside the space, outside the time, outside the body.**

The Dionysian figure that dances with chaos is another name for Acephale, the mythic shamanic figure created by Bataille and Masson. The headless figure of the Acephale is characterized by a cosmic body with a chaos-labyrinth in his belly. A body without organs, as Artaud would say, whose concept was later remodulated in Deleuze and Guattari's BWO (D&G 149-166). The body plays a relevant role in the practice of the Anartist, as well as the capitalist form of space and time that incorporate and tame it. In fact, the network of apparati that captures urban life is designed by the logic of exchange to produce and reproduce an organized and disciplined body responding to a capitalist function. In the society of neoliberal control, the body is called to desire its slavery. Body's expression is always codified within rhythms and organs of capture and separation that inserts its libido in a productive series to extract surplus. This organized body acts in a variable architecture of attractors distributed in a space that regulates the intensity of the libido and its mana in an extensive axiomatic. The capitalist urban space is designed to harness flows in its fascicular functions. Capitalist urban space has a refrain of production and reproduction that evolves by adding innovative segments and axioms within its matrix. The site-specific intervention of the Anartist consists in disturbing this expansive automatic rhythm by creating an "arrhythmia" (Lefebvre 56) - that opens a line of flight of time, desire, and affects. This catastrophe of space-time is also a destratification of the flesh. Every disruption is a sort of flesh-mob! Through disturbanist intervention, the Anartist destratifies his body from the organ of capture. This intense passage from the discontinuity of a disciplined body to the continuum of a super-ject of sensations and perceptions constitutes a radical Event from which the Anartist extracts Dionysian intensity-experience. This telluric experience is political because it generates an indeterminate shift in the space and in the body's vitality. It's like a micro-riot that, most of the time, calls for the counter-intervention of confused police. When the police come to block the Anartist interventions, they do not really know how to behave because the fixed referents of the established space-time have dissolved, together with the effect of reality that they produce. Also, the police are thrown into a fluctuating performance, in an interspace of ambiguity between art and a dark antagonist symbolism. If the Black Bloc's aura protects me from capitalist recuperation, art is the screen against police. I can always say that it is art before they arrest me!





Although the Anartist intervention appears to be triggered by a political litigation, it unfolds more as a form of dissensus based on a-signification, rhythms, and pre-verbal excess than a fully counter-political articulation. This happens when a body does not stay in its place. The real political act is not to remind the citizens of Helsinki that Europe is using Libya as a concentration camp for migrants, nor even less to propose a political solution, but rather to create a space of indeterminacy and dissensus in everyday urban space: a noise in the refrain. I know that the political effect of my intervention to change the situation in Libya is zero. I do not want to solve the problems of the world. Instead, I want to deface the controlled space-time by affecting my locality with an active deterritorialization. My flesh needs to rebel and provoke the public space that organizes my libido and other flows.





In my interventions, I feel the expression of a continuum that erases the dominant partition of the sensible in order to reveal symptoms of rebellion in space. The Anartist infects the ordinary with the extraordinary without falling in the trap of urban entertainment. My Anartist practice is directly connected with the need to carve an “existential territory” beyond the boring role assigned to the consumer in the everyday super-market. I search for a sacred contact with a primary chaotic experience, with the deterritorializing forces of the Earth that unground the certainty of urban space. The cracks that the Anartist generates in the everyday signification can have different depth. Some interventions can generate thin telluric lines over the urban signification and others can trigger deeper morphological landslides in the organized mana. In this second case, my body is thrown into Dionysian becoming with the catastrophe of the commodified space-time. In this deformation, the becomings unfold without design and something occult is revealed through synchronicity and a-causalities. In these occasions, I have the sensation to rip off the Veil of what Nick Land names the “Old Ones” that turn the Wheel. (Land 545)

### **The Heteron and the Black Sun: a sorcerous prophecy.**

Many times, supporters of the Common refer to D&G but fail to explain how it is possible to construct a Common on Difference. Many theorists end up stressing the “conjunctive” side of the disjunctive synthesis in opposition to digital “connection” (Berardi 9). Actually, the disjunctive dimension in D&G is primary (deterritorialization is the first movement). Becoming is driven by a paradoxical dissonant resonance that never reaches Hegelian synthesis, and which produces a

chaosmotic actualization destined to deterritorialize again under the disjunctive emergence of new virtual attractors. Difference can only be ambiguously anarchist and schizophrenic and cannot be commonist. Otherwise, we should think that all the movement of metamorphosis is simply reduced to the actualization of heterogeneous assemblages but this synthesis, as soon as it crystallizes, disintegrates again under the action of internal disjunctive forces of Difference. When a new disjunction starts to emerge the Common is forced to block this internal deterritorialization and becomes an identity apparatus that, according to the commonists, should attack Capitalism. This is all total non-sense that blocks *mana*! As I see it, Deleuze's ethical-aesthetic (Guattari is more ambiguous) is constituted by a BWO that keeps the dynamics of virtual-disjunctions ongoing. In my opinion, this deterritorializing dynamic has been closely approximated only by Black Bloc's Heteron until now. This injection of virtuality is possible for the impersonal use of the Black Bloc mask as a "transpersona marker". This simple quilt-marker allows the creation of a war-machine as expression of the deterritorializing metamorphosis, without recurring to political subjectivities and projects. The will of power is not subjective but is rather impersonal Difference. The Anartist as "transpersona marker" can be one but can also be a multiplicity-swarm, continuing and remodulating the potential tendency of the Black Bloc line of flight. The Anartist realizes the deterritorializing Black Bloc imperative WE ARE EVERYWHERE. The Anartist's Heteron, that simulates the Black Bloc Heteron, can be an expanding swarm that re-invests the mythological counter-capital of the Black Bloc's Heteron with new lines of flight. The Anartist's Heteron could invade the metropolis with an expansive counter-field of emergence. It would be a natural symbiotic alliance between Black Bloc mythology and its Anartist agent of deterritorialization: a machinic machinism. Each intervention of each Anartist in urban space is a potential line of flight that starts from Black mythology and produces a bifurcating surplus code of Black mythology. This mythology that counter-accumulates can be invested again and again with new desiring lines of flight, cutting the structure of the urban design and catalyzing it into a propulsive Black Sun. In fact, anyone with sufficient courage, desire and creativity, can wear a black balaclava and a black dress and produce a site-specific action of "dissensus" (Ranciere 18). Whosoever wishes to do so can infect the space with black sorcery. He or she, with a black balaclava, can start an adrenalinic sacred fest. In this fest, the Anartist extracts a symbol from the chaosmosis. This symbol becomes counter-accumulated as a Black mythology for an emerging Black war-machine driven by a differential virtual quasi-cause. In fact, the Anartist's Heteron is an exciting desiring machine that triggers new lines of flight. Each line of flight gives rise to a new virtual attractor for a new, more exciting line of flight. The Anartist mask, as "transpersona marker", allows anyone in the swarm to express his pure differential singularity through an urban intervention without any mediation. At the same, the *traspersona* mask prevents the dispersion of the lines and allows to accumulate a mythological counter-capital that can be reinvested by other Anartists in new lines of flight. The Heteron of the Anartist could therefore unleash an expanding subversive catalysis within the capitalist medium – which, however, remains open to disjunctive lines of flight without ever achieving a central organization. This machinism could transform urban space into a plane crossed by lines of flight that could catalyze in an antagonist expansive mythology able to challenge the capitalist one. The Black mythology could become a strong hyperstitional attractor. This Black Sun growing in the Spectacle would never reach the foundational transcendence of a cosmic order but it would always be deterritorialized by emerging dark precursors,

triggering new lines of flight. The Heteron of Anartist, understood as a multiplicity of singularities, could generate a continuous chaosmogony never concluded in a fully ordered cosmology that would legitimize the hierarchy of a privileged cast of sorcerers. In this way the city, born as a sacred space, then affected by the secularization of Capitalism, could regain the space of appearance of a minor sacred, emerging through bastard becoming. This event could re-activate the flesh of the world and its desire. This idea could be taken as a delirium of power, but the Heteron of Anartists is a prophetic, fictional, and anachronistic hyperstition that is, however, very real in my praxis. The Anartist's practice is unspacely - because it tends to deterritorialize the urban space - but also, untimely, because it relates to a fiction for a people yet to come. Every intervention I perform, which de-actualizes time from the design of its space, is part of a larger hyperstitional tensor. Besides this, every intervention of the Anartist unleashes an involutive mythology that tends to constitute its plane of becoming. The Anartist character emerges from the plane-refrain as an avatar that leads me to a gnostic contact with the refrain of the Earth opening my sensitivity to its telluric forces. The Anartist interventions in the urban space are inspired by this force of deterritorialization. In this sense, the power of the false perpetuated by the Hyperstition is a power that arises from material telluric forces, as if there were no separation between fiction, reality, desire, and matter in the Mechanosphere. In this sense, the Anartist practice is close to that of a sorcerer who invokes and evokes the spirit of the *res intensa* through affects, intuitions, and interventions drawn by the infinite speed of the plane of immanence. As the magician-philosopher of the Renaissance Giordano Bruno writes, the Anartist establishes an erotic alley between finite and infinite: an “eroico furore”.





“Death in Venice. Contemporary Chinese Slavery” was realized in 2017 with the participation of Nathan Hendrickson (USA), Huisi He (China), Gian Luigi Biagini (Italy/Finland) and photographed by Emanuela Bianconi (Italy). Huisi was heavily fined for showing her naked body in a manufactured China box. The intervention was an ambiguous ritual evoking a sexualised Chinese doll (productive commodification) and the specter of female workers dying from overwork in China.

### **Black Bloc’s persona as contended field of forces.**

Black Bloc is a fuzzy anomaly whose origins cannot be precisely established. I try to draw an iconoclastic line from Malevich’s suprematism (the black square), Dadaism, Situationism, and Punk. This iconoclastic line runs through the phases of capitalist urbanization, and draws a plane where art and politics fuse in an expressive speech-act. Even though Black Blocs appeared on the scene in the 80s, they became super-visible in the spectacular riot of Genoa G8 in 2001. From this event onward they have since acquired more speed and contagion, causing riots in many parts of the world - during Occupy Wall Street as well as many times after. I have always been fascinated by the "seductive" power, in the sense of Jean Baudrillard, of Black Bloc’s style (Baudrillard 151). Their a-significative, transversal, symbolic and pre-verbal violence that skirts radical street art, and cannot even be subsumed into a leftist articulation. However, I have noticed that Black Blocs have entered a new phase after being infected by the antifascist Antifa. They have assumed a more articulated left-wing attitude in opposition to the growing neo-Nazi movement and have been recaptured by a structural representation constructed for oppositions.

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## Author Biography

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Gian Luigi Biagini is Italian but lives in Helsinki, where he emigrated in 2010 after financial problems caused by the 2008 crisis. The initial difficulties of integration led him to create the avatar of the Anartist and to express his rage of excluded and unemployed in the urban spaces of the city. After two years of subversive practices in urban space, Gian Luigi Biagini was accepted as a Doctoral Student at Aalto University in Helsinki. This allowed him to obtain a 4-year grant from the Kone Foundation. In this way he was able to extend his research and experience in many cities of the world: in Europe, Africa and North and South America. The rest is history.