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FUCK NEOISM?! NOW!

FLAMING IRON = NEOISM

The Neo-Angel with the Flaming Steam Iron as a Sword

Why the flaming iron is the symbol of Neoism? Because up to now nobody found another object that would better fit the undefined dimensions of these comically simplistic convulsive territories, or

another thing that would be more adequate to represent the extra-global ultra-confusing total-idea of NEOISM. On the other hand there are so many objects that could be used for this purpose, such as a knife, a tea pot, a garbage can, a grand piano, a glass of water, a tv, a machinegun, for example, anything, they would be just as great as the iron, especially when they burn.

Anything can become the symbol of Neoism, and we can simply conclude that according to the non-principals of NEOISM, everything is the symbol of NEOISM.

But the question is still here: what is the power of the flaming iron? Why has it become the symbol of NEOISM?

On feb. 20, 1981, in Montreal, at the Peking Pool Room, Neoist conspirator Zbigniew Brotgehirn set an iron on fire with the help of rubber cement as the fuel and used it as a dance prop held in his hand. According to Zbigniew, Edvard Munch painted "The Scream" while looking at the reflection of his own face in the mirror of the curved metal of an iron. The iron is the reflector of (Munch's) insanity. By burning the symbolic object one is engaged in the destruction of the symbolic and the creation of the real. It is also clear that for the Neoists destruction is a joke. This action was part of APT 81, the 2nd International Apartment Festival. The iron or bügeleisen (the german word seemed to be more expressive) has been the festival's poster image, chosen by another Neoist, known as Kiki Bonbon, organizer of the event and resident of Peking Pool Room(a crumbling apartment on Notre-Dame West).

Both, Zbigniew and Kiki were obsessed with the beauty of the bügeleisen, proclaiming it to be the embodiment of severity and austerity, the two most important subjects of their life at the time. Their obsession has been epidemic and after APT 81 the flaming iron became a regular element of Neoist performances, ceremonies and rituals. Almost every Neoist event began and ended with flaming iron actions. And from then on NEOISM was associated with the image of flaming iron.

Flaming iron=NEOISM

Take that iron in your hand and have a look at it.

If you are a real man and American, probably this is the first time you have touched this household object. If you are a real woman and American, you probably never want to touch it again. The image of ironing woman is still one of the most common cliches of the everyday life of the American housewife.

This cliché image of ironing represents the oppression of women. Represents slavery.

But what happens when you spread rubber cement on the bottom of the iron, ignite the highly inflammable fuel and hold up the flaming iron?

People start screaming with enthusiasm:

You are holding the torch of revolution!  
You are holding the torch of miracle!  
You are holding the torch of severity!  
You are holding the torch of amazement!  
You are holding the torch of the new!  
You are holding the torch of life!  
You are holding the torch of convulsion!  
You are holding the torch of fuck off!  
You are holding the torch of NEOISM?!

And after, when the flames are out, the rubber cement leaves a dark, sticky coating on the bottom of the iron. You can't use it anymore to iron a white shirt! And it would be very difficult to clean it. So leave it like that. It looks beautiful.  
Let NEOISM beautify your life.

The iron is a weapon. A weapon that can be found in every house.  
Imagine millions of people marching with flaming iron in their hand.  
Imagine millions of people dancing with flaming iron in their hand.  
Let NEOISM lead the world.

The iron's bottom looks like a church window  
with Virgin Mary surrounded by the rays of glory.  
Let NEOISM be your religion.

The iron is a spaceship. It suggests the ultimate solution.  
Let NEOISM take you somewhere else.

The iron is asexual. Neither an orifice, nor a phallus.  
It won't alienate people with specific gender interest.  
Let NEOISM be your lover.

Fuck NEOISM?! Now!

(written in 1983 for the unpublished Neoist Book, revised and updated many times, most recently in april/1994)

### FLAMING BREAD HAT, CAT HAT, FISH HAT

Similarly to the flaming iron ritual the Neoists also known for inventing various other ceremonial flaming-actions. Setting things on fire, with the help of the highly inflammable fluid of rubber cement, became a common thing to do. This obsession caused the end of Peking Pool Room, which, for everybody's delight, burned down a few months after APT 81. With it an archive of Neoist documents, writings, letters, films, videos, etc., has been destroyed.

Gordon W. Zealot, the breadmaker and chef, joined the Neoists sometime in the spring of 1981. Gordon learned cooking and drums in India where he spent a few years as a monk. With his continuous collaboration, bread making became part of the Neoist Conspiracy and there were no apartment festivals without free chapatias for everyone, distributed by Gordon W. Cooking and eating were always the most important parts of the structure of Neoist gatherings.

The bread loaf and the fish as objects of investigation and admiration has been present in Istvan Kantor's work from the early stages of his artistic activities. According to his autobiography he often used bread loaves as material for installations, and fishing has always been one of his favorite sports, while living in Hungary. The origin of his obsessions with the bread loaf and the fish can be also attributed to his religious education. But dr.Ackerman would have a different explanation, perhaps.

In 1981, when Istvan Kantor, who was then already well known as a Monty Cantsin, or to be more correct THE Monty Cantsin, met Gordon W. for the first time, in Toronto, the two of them could immediately relate to each other sharing the same passion for bread, music and NEOISM.

Wearing flaming bread hats and holding up flaming irons while dancing

to the beat of NEOISM (whatever music it meant) has been a natural thing for their character. Knowing the Neoists' obsession with documenting every minute of their lives, it would be probably possible to trace down when and where the first flaming bread hat action happened. But who cares, anyway. Fuck history. This is no history book. This is a convulse now manifesto!

The fish hat has been a reaction to the cat hat scandal.

In a video, that was shown during a Monty Cantsin performance at Vehicule Art, in may, 1982, was a short segment of an obscure action: two men slaughtering two cats, cutting up their belly, taking out their guts, then putting them on their head and making them into flaming cat hats.

The tape and the performance created very strong reactions and Cantsin and the Neoists were condemned by many of their former supporters, as well as people in general, for cruelty to animals.

Whatever has been the purpose of the Neoists to kill cats has been discussed many times and probably will be again in the future when the video will be shown again (for the moment nobody has a copy of it and Kantor probably keeps the master tape in a secret place).

But to respond to the accusations with the same Neoist language, Kantor/Cantsin produced a brilliant performance. He killed a carp, took out the guts of the fish, put it on his head, and finally, with the help of the indispensable rubber cement, he flamed it. People found it funny and nobody run to call the police. And the flaming fish hat became a Neoist prop, used over and over again, just like the flaming iron and flaming bread hat.

There is a super 8 film Kantor/Cantsin made in 1984 in which he travels from country to country always wearing a fish hat, from Hungary to the Columbia Icefields(Canada) via Paris, London, Toronto, Regina, Winnipeg, Calgary. In the same film Gordon W. is immortalized wearing a flaming bread hat, and holding up his trade mark chapati. There is a magnificent scene of Monty Cantsin marching towards the icefields of immortality, wearing the fish hat, holding a flaming iron in one hand and putting his other arm around his own gold bust. And that's the end of it. What else it could be?

Flame your iron regularly!  
Enter into eternity.

(written in 1983 for the unpublished Neoist Book, revised and updated many times, most recently in april/1994)

RUBBER CEMENT

Q: What do you consider the most important tool of the genius of

today?

A: Rubber cement. (Ronald Bartheleme "The Genius")

Without rubber cement Neoism would be useless.  
Without rubber cement the flames would never rise.  
Without rubber cement the fire would be dead.  
Without rubber cement Neoism would have no meaning.

Originally a paper glue, this highly inflammable substance made Neoism powerful and invincible.

In Neoism things can easily loose their original function, or things can be used for something else than their original purpose is.  
I have never seen a Neoist ironing a shirt.

Rubber cement is an artist tool. But the word Neoist replaces the word artist.  
Thus rubber cement becomes a Neoist tool.

The rubber cement is a clear symbol of erotica. Muscular contact. Body juice.

Who knows how many bottles of rubber cement were used up for the Unpaid Bills Collage Festival, organized every month by David Zack, secretary of C.A.S.F., in Portland, Oregon. Invited guests brought their monthly unpaid bills to make a collective collage.  
But why didnt they simply burn them?

And why we collect and keep so many useless things instead of burning them?  
The flames always do a better job!

Since the discovery of the highly inflammable rubber cement a Neoist can set almost anything on fire. No problem. The Neoist just spreads some rubber cement on it and ignites it.

That's why Neoists should always carry a bottle of rubber cement with them, wherever they go.

And the glue cans are beautiful ready made objects, more beautiful than the Campbell Soup cans.

## THE NEOIST ALTAR

The legislative assembly of the French Revolution decreed i that altars should be raised everywhere bearing the inscription: "the citizen is born, lives and dies for la Patrie."

## PERSONAL ALTAR

No Neoist altars are the same, however an IRON and a bottle of RUBBER CEMENT are recommended to be placed on any altar, together with propaganda material, erotic objects, articles for meditation, chosen by the altar-maker. The altar's sophisticated objects represent the altar-maker's personal activities with devastating irony, overwhelming eroticism and subversive wit. An altar can be made from a simple table, filing cabinet, from boxes, piled up books, junk tv-s and computers, from any scrap, or expensive marble stolen from a cemetery or a church. The altar should be in in the middle of an open space (known as concrete-room or living-bunker) surrounded by the immortal spirits of dead monkeys and elephants, mythological super-heros, monsters and goddesses, former slaves, one time revolutionaries, and billions of undisciplined wild electrons of other deceased Neoist N-tities. Visitors are encouraged to touch the objects and play with them, spread rubber cement on the bottom of the iron, ignite the highly inflammable fuel, hold up the flaming iron and dance to the beat of NEOISM. Instructions of altar ceremonies should be given by altar-makers, but anyone is encouraged to improvise new ones. Neoist altar ceremonies are full of hyper-convulsive infra-delight, trans-subversive super-humour, and extra-deadly total-amazement. Rhythmic hypnotic sensual anthems, hymnic cinematic exotic melodies or ultra radical apocalo-epileptic shocking noise waves can heighten the emotional intensity of the personal and provocative nature of the experience.



## PUBLIC ALTAR

Public altars are set up in the middle of streets, in parks, in junkyards, in abandoned office buildings, in the bunkers of bombed out military headquarters, and anywhere else in the ruined parts of the decaying technological society, in our temporary autonomous zones. The base of an altar can be something like a table, a box, a concrete block, a pile of bricks or a bunch of filing cabinets. Public monuments can be also recycled, restructured and turned into Neoist Public Altars. Fruit, milk, honey, cheese, nuts, water, bread as well as propaganda, meditation and erotic objects, toys, notes, musical instruments, irons and rubber cement are piled upon them. Anyone can stop at these altars, try the food, play, sing, make notes, meditate, create ceremonies, and dance to the beat of NEOISM. Public altars can be made by anyone without permission and just for fun. Neoist Public Altars are rather anti-art monuments than sculptures. Their look and aesthetic elements reflect the extreme-ordinary ideas of the people who built them and use them. Public altars are meeting places for conspirators, refugees, criminals, alienated citizens, maniacs, shitheads, fuckoffs, abnormal people, and anyone else who wants to join the party. The altars are surrounded by the immortal spirits of dead monkeys and elephants, mythological super-heroes, monsters and goddesses, former slaves, one time revolutionaries, and billions of undisciplined wild electrons of other deceased Neoist Nations. Neoist altar ceremonies are full of hyper-convulsive infra-delight, trans-subversive super-humour and extra-deadly total-amazement. Rhythmic hypnotic sensual anthems, hymnic cinematic exotic melodies or ultra radical apocalyptic epileptic shocking noise waves can heighten the

emotional intensity of the personal and provocative nature of the experience.

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#### NEOIST CHAIR and CHAIR ACTION

A Neoist Chair is nothing else than any chair with a sign: NEOISM or most recently NEOISM?!. The sign is nailed to a rod and the rod is fixed to the chair.

An old fucked up chair is the best but an expensively designed high tech bauhaus seat is just as good as a welded scrapmetal chair-sculpture, a wheel-chair, an electric chair or a toilet bowl. The sign makes the difference. Therefore it's important to note that any chair or anything that can be used to sit on can be turned into a Neoist Chair and anyone can make one.

The first Neoist Chair Action took place on may 22nd, 1979, in Montreal, at the corner of Sherbrooke and McGill streets. This event that has been called "Monty Cantsin sits for a portrait" intended to introduce NEOISM and MONTY CANTSIN to passers-by and the rest of the

world. People were invited to sit on the Neoist Chair and have their pictures taken to be exhibited later as Monty Cantsin portraits. A few hundred flyers of a manifesto "LOVE LETTER" has been distributed during the lunch hour performance that lasted a few hours. The same manifesto has been also sent to mail-art correspondents all around the world.

The event became known as the inaugurational action of NEOISM.

The Neoist Chair Action has become part of the regular demonstrations of Neoist daily rituals. Mostly used as a propaganda vehicule to question the origin and purpose of the noncepts of NEOISM and Monty Cantsin. You can become a Neoist and a Monty Cantsin simply by sitting on a Neoist Chair. And while you sit there you are encouraged to sing, scream or say (using any means) anything spontaneously. Whatever you say or do is a manifesto of NEOISM and will be part of our convulsive global knowledge. It is strongly recommended to have sex on the Neoist Chair.

(different descriptions of the Neoist Chair Actions were previously published for various occasions since 1979)

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