

Laibach, Perspektive

(Perspektiven / Perspectives)

(Spoken in English:)

Laibach takes over an organisational system of work, after the model of industrial production and totalitarianism, collective spirit, identification with ideology, which means: not the individual, but the organisation speaks. Our work is industrial, our language political. Laibach is a recognition of time universality. Its organisational activity is an intense agitation and a constant systematic propagating, ideological offensive. Any social activity affects the mass. Laibach functions as a creative allusion of strict institutionality, identification with institution, as stock theatre, or popular culture with a centralized programme. One transmitter and a multitude of receivers, and with a communication through uncommunication. Laibach's musical approach is a move to the area of pure politization of sounds as a means of manipulating the masses. When, in politically and economically complicated situations, the antagonism in society is becoming strained, only force remains as the ultima ratio of social integration. The force must adopt the form of systematic, physical and psychic terror, organized in accordance with social relations. Terror is obtaining a function of productional power, which extorts discipline and an adaptation of the mass, to the existing productional relations, and the existing productional apparatus. For the totalitarian form of government, the systematic terror becomes a constitutional instrument of authority. Through the mystic, erotic-mythological sound, constitution of an ambivalence between fear and fascination, which rudimentarily affects the consciousness of people, through stage performances of ritualized demonstration of political power, and through other manipulative means of an individual, Laibach practises a sound force, in a form of systematic, psycho-physical terror as social organisational principle, in order to effectively discipline and raise a feeling of total adherence bond of a certain, revolted and alienated audience, which results in a state of collective (athasia?), which is the principle of social organisation. In this sense, the function of Laibach, sound constructions, and of rock concerts is to challenge collective emotions and automatic associations, and as such it serves as the means of working stimulation. By darkening the consumer's mind, it drives him into a state of humble contrition and total obedience, self-sacrifice, by destroying every trait of individuality, it melts the individuals into a mass, and mass into a humble, collective body. The dualism of Laibach's message, perception and receiver's structure uncovers the social neurosis. Laibach unites the biters and antagonistics into an expression of static, totalitarianism cry. Our basic inspiration, ideals which are not ideals to their form, but the material of Laibach, manipulation of self, remains an industrial production: art of the Third Reich, totalitarianism, taylorism, bruitism, disco. Disco rhythm, as a regular repetition, is the purest, the most radical form of the militantly organised rhythmicity of technicist production, and as such the most appropriate means of media manipulation. As an archetypal structural basis of the collective unconscious in a worker mass, it stimulates automatic mechanism, and shapes industrialisation of consciousness, which is necessary in the logic of massive, totalitarian, industrial production.

(I had to write this one down by ear... Took me hours.)