



MASTA
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for creative activism

ISSUE #7

Tranvia cero

Words by: Ruben Gomez Garcia and Tranvia Cero

Tranvia Cero is an art collective in the city of Quito, Ecuador, whose work includes painting, sculpture, printmaking, photography, installation and most significantly, performance and city interventions.

Are museums an indispensable tool for our society? Do they help us develop a culture, or define the identity of a nation? Or might this role of museums be breaking down as the twenty-first century goes on? We can feel that something is changing - even one of the most acclaimed artists in the first decade of this new century proclaims that he would rather exhibit his work in abandoned spaces or zoos than in galleries¹. Art interacts with its context, and as a natural consequence distances itself from certain "academic" or "formal" circles.

"Museumification" has become a global keyword to define this nostalgic vision in any discipline frozen inside the "golden cage," taken out of its context, and constantly being revised and reinterpreted (very often due to political, ideological, or economic interests).

The Tranvia Cero Contemporary Art Collective was created in 2002. We confront the exercise of institutional power, academic and artaistic circles, and even citizenship. Our focus is on the democratization of public space and its interaction and coordination with the community, as well as a constant critique of the ways of interpreting culture and

its museumification. We question the formal and aesthetic records of the visual arts with the intention of reformulating them from an integral vision of the artistic practice.

In fact, the art space circuit in Quito became a closed circle, or a space where the country was symbolically "built" according to certain interests, and from which a number of cultural events, artists and social groups were excluded. Essentially, the work of one particular group was seen. This generated a separation from other socio-cultural processes produced within a communitarian, neighborhood, or social

¹"None of the print and painting exhibitions in proper art galleries are anything to do with me, it's all stuff they bought previously. I only ever mount shows in warehouses or war zones or places full of live animals". Banksy



context. This matter was the starting point for building a project that seeks a comprehensive work of the relationship and recovery of the cultural dialogue between the social fabric and the artist.

Al zur-ich: the International Exchange on Urban Art "Al zur-ich" (Quitenian slang used by some of its young inhabitations as a name for the south side of the city) is an independent and autonomous project proposed by Tranvía Cero with the purpose of integrating art in the urban area to generate experiences that combine visual arts and the community. The initiative presents twelve selected projects in twelve southern districts annually.

The main goal is research and experimentation on contemporary art in the city's southern neighborhoods through an appropriate approach to their organizations in order to strengthen the identity of these peripheries from its imagery, traditions, and historical and contemporary practices. The key elements are discussing, coding and interpreting the facts experienced in everyday life to create works of art (meaning a multidimensional artistic product resulting from the interaction of

operator-community-urban space). While the al zur-ich project is a process that develops most intensively during the summer, it is the product of twelve months of work. The whole process becomes visible in the month of September, when participants present the projects in the means best suited to their work.

ACTION:

El Paseo De La Fama (The Boulevard of Fame)

Parque Central Ciudadela México, Quito

At the very heart of the Ciudadela México district, a group of residents and the Tranvía Cero Collective created the "Real Boulevard of Fame," where the immortalized characters are families who actually live, work, and build the history of the neighborhood every day.

This project starts by the Collective contacting the neighborhood authority. Next, the location is picked together with the people who agree to participate in the project and to help to carry out the production process of the idea. Then, the technical team takes measurements and tests the strength of the materials to find the most suitable, economical, and

viable options. The final presentation day is a modest celebration where neighbors activate the installation and appropriate the space, giving personal attributes to the "stars" and seizing the art object. Then the real "stars" and "heroes" are built according to their own vital characteristics, not necessarily through spectacular media tricks.

Tranvía Cero (Quito, Ecuador)

Pablo Ayala, Pablo Almeida, Omar Puebla, Karina Cortez, Silvia Uimos, Samuel Tituña

LINK: <http://arteurbanosur.blogspot.com/>

REFERENCES:

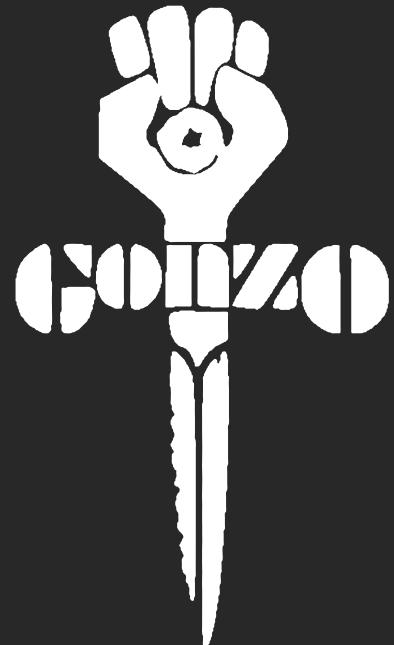
"*The Museumification of the Village: Cultural Subversion in the 21st Century*" by P. Dellios

www.international-relations.com/wbcm5-1/WbPaulette.htm



What is GONZO JOURNALISM?

Words by Malte Reißig



The word Gonzo is used as a derogatory term for either "the last one standing at the bar"¹ or a "gimp".²

³The journalist and author **Hunter S. Thompson** is known to have coined this term with probably one of his earliest works called "*The Rum Diary*" a story which publication was rejected 7 times by various publishers he approached in the 1960's.³ It's release came in 1998 and in 2011, the Hollywood production, staring Johnny Depp, will be shown in cinemas across the globe. As the title of the first story

by Mr. Thompson might predict, if one would like to follow his style guide one would probably end up like Mr. Thompson himself, he ended the fight against his health problems through committing suicide at the age of 67⁴. Navigating ones own deep into the situations which itself are a mirror of the chosen topic one want to report on, is gonzo style research. Telling it from your personal point of view and to write your character having a very own experience as part of the story, is gonzo writing. Some professional journalists would stop naming it journalism when hearing that

¹ Stefan Kluge: Unknown Source

² Dictionary:

www.dict.cc/?s=gonzo

³ The Rum Diary: http://en.wikipedia.org/wiki/The_Rum_Diary

⁴ Suicide: en.wikipedia.org/wiki/Hunter_S._Thompson

because they see the author heavily involved. Officially "Gonzo" writings are often identified as such who contain "exhaustive usage of strong language" and which content could be categorized as very much marginalized.⁵ Without the famous report on incidents on the way to a motorcycle derby, as described in the book "*Fear and Loathing in Las Vegas*", I would probably still be unaware of the cool and self-destructive forces that seem to dictate the moves of a good gonzo journalist. By now, I would tag Gonzo as an excessive or ultra-personal form of written expression hooked up with some facts. The thing you write about is told by you, me, the person with the experience at hand, it is this perspective which is presented to the reader and which therewith becomes part of the information presented. I had the chance to talk with **Stefan Kluge**, an open movie maker from Leipzig who produced 2 open gonzo-style roadmovies, and after all, he said: "*Gonzo authors experience the situation where the story takes place and at a time where they probably cannot foresee how their actions will unfold, they interact with the foundations of their yet unwritten story.*"

By now, it maybe a bit clearer what Gonzo-Journalism is, its you telling your story. Therewith you have the chance to contribute to a in my opinion, so desperately needed plurality of opinions. Though it often maybe easier to write a story just from your personal point of view it is often more desirable to see the things as they are, which is at least complicated but often even complex. So to report on a matter with multiple sources and an utmost level of possible objectivity is a precondition to actually be able to get an opinion and therefore you do need to be informed from some sources. What I also want to make very clear here is that authenticity comes through some kind of openness. You tell us who this person is because this is a vital part of the information you want to share with us, we need this part of the information to actually be able to interpret it and relate it to our world. At last, if you don't have anything else, it's the identity which stands for the information, which is what makes things complicated if one can easily buy an identity reporting on a matter.

Doing research and getting into difficult situations and getting drugged before starting to work is something during which you should try to not loose certain facts, at least if

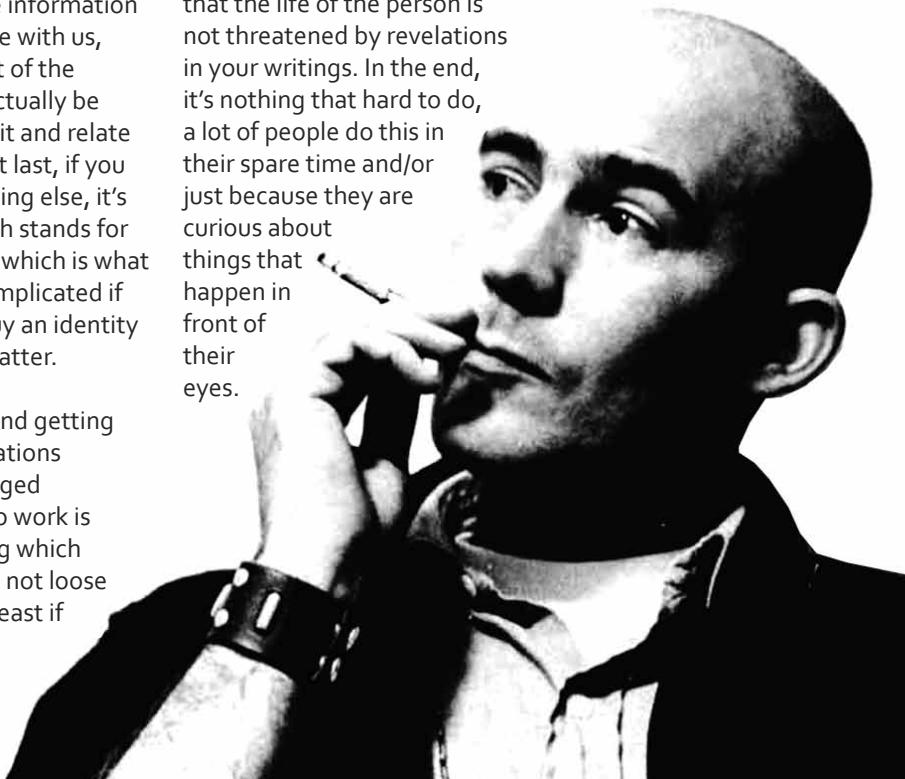
your goal is to tell someone about your experience as best as possible. Just make sure when starting to work on your story that you find a certain rhythm in which you take care about your everyday recordings and notes, it should be at best while or at least shortly after you took them, otherwise you'll be screwed, trust me. Also be aware of what is possible could do to those identities you've explored and now want to expose to the public. Consider if they are an important part of what you actually want to say, if so, you surely need to consider all the consequences before publishing your work. You need to work with great sensitivity for the personal rights of the people involved in your story, up to the point that the life of the person is not threatened by revelations in your writings. In the end, it's nothing that hard to do, a lot of people do this in their spare time and/or just because they are curious about things that happen in front of their eyes.

Maybe you want to read some writings by one of the more elaborate protagonists of the Gonzo-style and therefore I name some of them here altogether: Tom Wolfe and Allen Ginsberg for example. Also there is Jack Kerouac known as one author of the post war beat generation along with his book "*On the road*" from 1957⁶⁷. I can't wait to hear about your story!

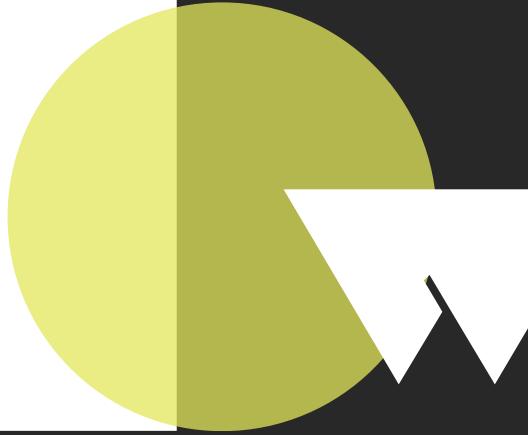
Article based on the research and an interview with Stefan Kluge. Read and watch more at <http://vebfilm.net/free/en>.

⁶ Beat Generation: en.wikipedia.org/wiki/Beat_Generation

⁷ On the Road: en.wikipedia.org/wiki/On_the_Road







TO GROW
SEED- THOUGHTS
AROUND

Words by: Silvia Font

Sometimes you don't know why, a sentence from a book, the lyric of a song or even the slogan of an advertisement sticks in your mind for the rest of the day. A shocking image or meaningful quote that shakes your mind and maybe even makes you reconsider some of your rustiest ideas.

Did it just come about? Was it the unexpected moment and place? Or did somebody placed it purposefully? You have the opportunity to play with chance while sowing some thought-provoking messages that will take people by surprise!



DO IT YOURSELF:

THE CONTENT

- Find the quotes, reflections and questions that you consider thought provoking. What message do you want to spread? Which food for thought do you think people are in need of?
- Start making the notes by hand, computer or as a collage, anything works!

THE CONTAINER

- With simple origami technique you can make nice and easy-to-place boxes to put your messages in. If you are already in the up-cycling mode, you can also reuse empty packets of cigarettes or matches, reshaping them into seed-thought boxes.
- Don't forget to write an eye-catching notice, such as "pick me up" or "for you", on the lid.
- Put your thoughts in the box and add a candy or some other object you might find thought provoking if you like.

You are now fully prepared! Go out into the streets; find passing peoples shopping-bags, bicycle baskets or mail boxes. Any place where they could be easily found yet unexpected. Let your imagination run riot by adding some small objects in the boxes or planting your seed thoughts in books and food packets.

NOW GO OUT THERE AND SPREAD YOUR THOUGHTS!

MORE INFO:

www.get-growing.blogspot.com

FOLK MUSICIANS

as the contemporary minstrels

Words and interview by Kaj Derkx

Everybody knows the romantic image of the minstrel from the middle ages. A travelling musician passing through towns, villages, markets, parties and carnivals to play his or her music, tell stories and entertain the public. Travelling musicians were not just entertainers. They also spread news that they had picked up during their travels. Functioning as a sort of travelling newspaper they expanded the consciousness of people past the limits of their village and everyday life.

In a world that is drowning in media of all kinds, the existence of the contemporary minstrels is hard to notice, but nevertheless they still exist. Nowadays, 'folk-punks' are playing in living rooms, (underground) bars, backyards and such like. Basically what they do now is no different from what minstrels did in the middle-ages: entertaining people with their music while at the same time expanding people's thoughts outside the boundaries of everyday life with their lyrics, and picking up news from one place and spreading it as they go. If you think they only do it to change the world, you are wrong. Travelling as a folk musician is a good way to take a vacation, see different places and meet people that you otherwise would not encounter.

To gain insight in to the life of a contemporary minstrel, the travelling folk-musician, I asked five different folk-punks about their experiences on the road, how they got into it and more.

EIRIK ARLOV a.k.a.
TWO FIGHTERS AGAINST A STARDESTROYER (EA)

age 25
from Trondheim, currently residing in Oslo, Norway
touring as a folk musician for a little over a year
Plays guitar and sings



EVAN GREER (EG)

age 25
Boston, United States
touring since 18, so already for 7 years. For 3 years 'professionally' as full time job
plays guitar, banjo, mandolin, drums, piano, harmonica, ukulele, bass and a few other things, but mostly guitar and also singing.



BJARTE MALUM a.k.a.
BALLE MALURT (BM)

age 31
from Bergen, Norway
playing as a folk musician since 2001, first real tour in 2008
plays the guitar and sings in the Balle Malurt project and sings/screams, plays electric guitar and drums in other bands.



INTERVIEW

How did you start touring as a folk singer?

EG: My first tour was with this kid. We met on the internet, I had a car and we decided to go on a tour together. Within five minutes we discovered that we had radically different views but we managed to get along. I think most of the shows were visited by less than ten people but it was fun and I knew I wanted to do it again. Now I am part of the Riot Folk collective consisting of 9 musicians working together to use music as a tool for social change.

Do/did you also play in a band? And why do you tour as a folk artist next to/ instead of playing with a band?

Bar: Sometimes I play with a band. It's good fun playing with other people but it's often more efficient and practical to do it on your own. (Possibly there is a parallel here with sex!)

What is it you like about playing acoustic?

EG: It's practical: you can play anywhere without the need of a sound system. I can get there on a bus, by flying, or even on a bicycle (once I toured that way, 2500 km around Florida).

Is there something you play for, apart from having a good time of course? What would that be?

BM: Money is always nice but even better is when we got a full tank of stolen or home made diesel, that's as DIY as it gets these days. Food, something to drink and a decent place to sleep is nice as well but applause and positive feedback is what keeps me going. If a beautiful girl wants to kiss me or, more realistically, just talk, because she likes my songs, then I'm on top of the world.

What do you get out of it?

EG: Few times a week I get e-mails from people who relate to my music. These vary from a simple 'thanks' to really intense personal connections with people who feel my music helped them through a hard time making them realize they are not the only ones that feel that way in the world.

What kind of places do you play at?

BM: All kinds, squats, farms, after parties, festivals, under a highway, barns, VoKu's, birthdays, parks, on the steps of a police station, a Muslim holiday-celebration and outside a NoFX concert in Boston to get free tickets (and we got them)

How do you find places to play at or do places find you?

EA: On my last tour I was lucky enough to have a friend do the booking, I am horrible at promotion. The punk community is a great help when it comes to booking shows, most creative punks and activists can find a place for my weird acoustic slam/poetry although it is not very punk.

What do you think your role is, as a touring folk musician, in the social setting you are performing at?

BM: On our last tour we were always convincing 'crusties' with their arms crossed. For ourselves we proved that you can come very far with an acoustic guitar, some planning, (non)sense and insanity. Many people told us they were bored of the same type of hardcore bands delivering the same message in the same old package. We are making the message refreshing.

What would be your ideal setting to give a show?

EA: The possibilities are endless. My current wish list contains a rooftop, elevator, cave, mineshaft or a hot air balloon. Give me a call.

Do you have any advice for those who either want to start touring as a folk-artist, or host a folk-show at their home/ bar/venue/school/anyplace?

Bar: Keep in contact with people who are already doing it. Take calculated risks. Ask people for help (promoting, organizing etc.). If you're new at putting on gigs, ask some experienced people to play. Take it serious. Don't get drunk or stoned before or during the gig, there is lots of time to do that after. And don't get disillusioned if you have a bad show, the next one will probably be great.

Links:

James -Bar- Bowen:
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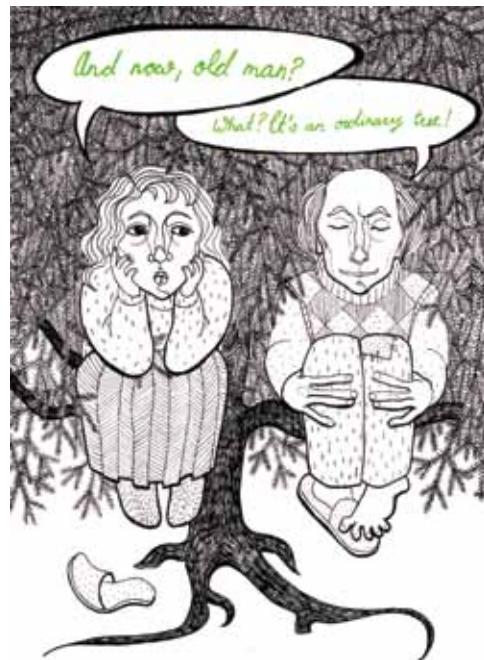
Eirik Arlov a.k.a. Two Fighters Against a Stardestoyer:
www.myspace.com/twofightersagainstastardestroyer

Evan Greer:
www.riotfolk.org

Bjarte Malum a.k.a. Balle Malurt
www.myspace.com/ballemalurt &
www.nrk.no/urort/artist/BalleMalurt/default.aspx

SUPER TREE

Comic by Anita Rupeika



Call for proposals for the Mašta #8 UNEXPECTED

Society members have potential to act like quantum, not only by performing different roles but also by taking active roles in several spaces at the same time. Passing on energy, sharing seed-thoughts, leaving examples and networking – all these processes take place in certain levels that, itself, could be a topic for research.

For example, experts couldn't predict economic changes. While biology is based on similarities, economy is based on regularities. Unpredictability makes the regularity-based systems fragile. As soon as I expect laughing in a certain moment, I can start performing as a professional comedian in an online show. As soon as you expect me to expect you to laugh, there is no laugh at all and the campaign to sell cleaning tools, cars or political ideas has failed.

Besides, it's not all about selling items or ideas - the fundamental idea of humor states that a joke itself includes unexpected violations of the conventional. There are cases that the most conventional actions can be perceived as unexpected, depending on the context of the situation. Count on your fingers examples during previous weeks when claiming the basic right of freedom of speech or movement was perceived as unexpected. How often is the simple right to ask a question

interpreted as radical?
To find out, what made them so – context, chosen media, time, or space - Mašta invites you to look for unexpected changes, behaviors and opinions in your surroundings that can make change, and report on them for the /8 UNEXPECTED!

Photos and articles, drawings and interviews, manuals, commentaries and all other submissions are welcome to EDITOR@MASTAZINE.NET until May 21, 2011! For more info about submission guidelines and Mašta magazine please visit WWW.MASTAZINE.NET

BANK RUN RO 10

///A DEMONSTRATION IN CASH///

///words by Julia Vernersson///

Last autumn a call for action appeared on the internet: through facebook, blogs and emails, citizens of the world were encouraged to demonstrate their disappointment with the current economical system by attacking the banks. The idea of the action was simple - to make as many people as possible withdraw their money from their accounts on the 7th of December.

///REVOLVE AGAINST///

People are alienated from the structures their lives actually depend on - lack of transparency as well as complicity of the ways money circulates, or economy functions. Economy expert, prof. Leonardo Bechetti, points out: "The problem is that people don't understand what's the role played

by banks within the economic system. For this role - activities banks are doing instead of citizens - they need to be paid. We could discuss if this reward is too high or too low".

There are concerns about the banking system and a developing inequality due to the distribution of interest cost, expressed by activists, theorists and several organisations. "Most people think they pay interest only when they borrow

money from banks and in fact it's quite obvious that every producer of goods must add the interest he pays to the bank to the final price," explains economist Margarit Kennedy. Possibilities to reduce the costs seem to be limited. In order to take back the legitimacy to act, call for Bankrun 2010 points out that politics is determined by financial and economical structures instead of the people who voted. "It is time to



remind the politicians who are those they were elected to serve," claim the initiators of Bankrun 2010. "Strikes and demonstrations are no longer useful because whatever we do, we are not heard. And whatever they do, we are not consulted. So we decided to hit the system at its core - the banking system".

///DEMONSTRATION IN CASH///

When a demo out in the streets rather means a swindle to yourself, the way to realize revolution nowadays is to destabilize banks, claims one of the inspirers of Cantona day, Eric Cantona. French former football player explains that there is a change of paradigm and instead of gathering a lot of people in one place, shooting and attacking, one can make impact by taking action within the framework of the system, using its tools. The idea of Bankrun 2010 was to trigger a bank run, as the effect of the protest. A bank run occurs when a large number of bank customers withdraw their deposits because they believe the bank is, or might become, insolvent. As a bank run progresses, it generates its own momentum, in a kind of self-fulfilling prophecy: as more people withdraw their deposits, the likelihood of default increases, and this encourages further withdrawals. It can destabilize banks to the point where they face bankruptcy. Following up on news, it seems that the aims of Cantona day haven't been achieved. But organisers are going on, continuing to dream about a world without air pollution, GMO, with global watering systems, innovative methods to create and share energy and space.

WWW.BANKRUN2010.COM/
EN.WIKIPEDIA.ORG/WIKI/BANK_RUN

///REVOLVE FOR: AN EVOLUTION TOWARDS A CITIZENS' BANK///

As a possible improvement of the current system, one of Bankrun 2010 dreams is a "CITIZENS' BANK". They describe it as a bank that serves its customers: "We want

banks that lend only the wealth they have. Banks that help small and medium enterprises to relocate jobs, and bank lending at zero rate. What the Islamic banks successfully achieve by refusing usury for religious reasons, we can get for civic reasons. Banks that support projects which benefit citizens rather than the market. Banks where we can deposit



our money so as to maintain a peaceful conscience within ourselves". Besides, it seems to be not only a dream - there are several financial organisations, as well as inherited mechanisms, to store and lend money. One of them - JAK Membersbank - is called a "bank without interest".

///JAK BANKEN – A MEMBERSBANK A SYSTEM TO SET UP YOUR OWN BANK///

Up there in Sweden approximately 35000 members united to keep their savings and use the service of JAK Members Bank (JAK Medlemsbank). The bank is ruled by an annually elected board and aims to realize its activities outside the capital market, giving out loans to its members without interest. According to the JAK philosophy, economic instability is a result of the taking of interest. JAK operates under the following premises:

The taking of interest is inimical to a stable economy
Interest causes unemployment, inflation, and environmental destruction
Interest moves money from the poor to the rich
Interest favours projects which tend to yield high profits in the short-term
The ultimate goal of JAK is to abolish interest as an economic instrument and to replace it with instruments in the benefit of people. First aim of the bank is to offer a feasible financial asset to its members, sustainable for the environment and serving local economy. JAK says that it works without interest, though there are some experts who have calculated that it's not completely true. One of them, prof. Leonardo Bechetti in an interview says that JAK tries to apply an interest proportional to the costs of the bank's work - the implicit interest - estimated to be 2-3%; money that JAK members lose, because the money is taken out of the global monetary system, which relies on higher rates of interest as well as higher estimated chances to multiplicate the value of the savings.

"In my opinion, JAK should stress more on other benefits it helps to create, like the capacity to connect resources and territories, or the relationship it holds with its members," continues prof. Bechetti, "I consider it as a therapeutic association for people who want to fight against dept dependence".

While some members of society are looking for therapy, others are taking action in order to reorganize the whole monetary system, deconstructing the concept of money itself. "99 is not 100," a quote from the movie "Waste land" (2010). Every step matters to create the world we want to live in.

WWW.JAK.SE
EN.WIKIPEDIA.ORG/WIKI/JAK_MEMBERS_BANK



WHAT MAKES PEOPLE WEALTHY

Report on research about the future of money

Words by Rūta Vimba

One might say that it's easy to theorize about money, while there is still unequal distribution of resources in the world, and a lack of real life solutions. Meanwhile, there are actually several organizations and initiatives working on a daily basis towards solutions where members of society can chose their own value for things, share goods and exchange resources.

"The reason why we need money is broken trust between strangers," says Jay from the project The Future Of Money. Supported and financed by the public, a schematic of the dimensions of wealth and a short movie of collected thoughts and ideas from thinkers all around the world provides real reasons to rethink the concept and meaning of money.

The Future of Money initiative started with the help of the Emergence Collective collaboration platform, when Venessa, one of the project's core members, was invited to speak at the SIBOS Conference, the world's largest annual international financial conference, in Amsterdam on 25 October 2010. To impress the banking elite, she asked for collaboration with the platform Emergence Collective, and The Future of Money crew was assembled. The work started with help from studio KS12 and Jay from Open Design City. Brainstorm sessions and endless Skype interviews with thinkers and experts, social entrepreneurs and activists brought the crew to a seven minute video, which reflects the process of research:

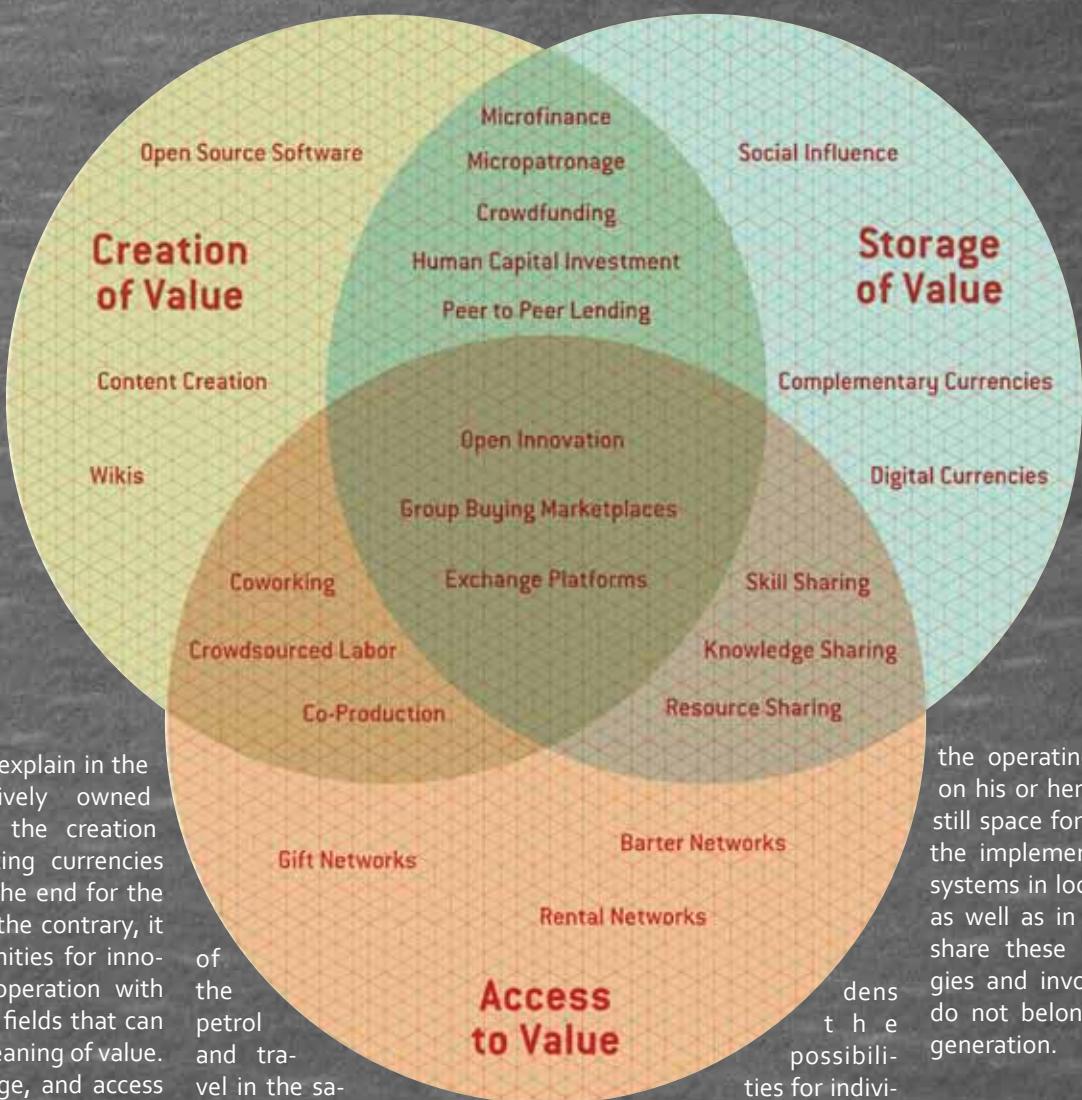
- **Fernanda Ibarra**, an advocate working with a project about metacurrency says: "Money is not wealth. Money is potential wealth, but we give it such power that it influences the way we feel about ourselves."

- "Everyone has a potential, and if you base the credit on potential, that leads a lot more people to financial inclusion," believes **Ashni Mohnot**, founder of "Enzi," which financially supports students.

- "People need to see themselves more as producers. And if they see themselves as producers, they can also see that they create the value and that there is probably someone out there, what can benefit from that value," **Linus Olsson** from FLATTR. COM, the micropayment service, encourages the public.

- "You put yourself in a more vulnerable state, when you express what you need. We go out and we buy it from people we don't know, but we don't turn to our community. If we would collect all this information in a database, it would create enormous amount of energy – when you know what a community needs, you know what the market demand is," appeals founder of the "GiftFlow," **Hans Schönenburg**.

- "Just as corporations are free to compete about various value creating opportunities, currencies should be free to compete. Different currency models [should compete] against one another for their ability to serve different purposes," believes **Douglas Rushkoff**, author of "Program or be Programmed."



As the experts explain in the video, collectively owned resources and the creation of new operating currencies doesn't mean the end for the businesses—on the contrary, it opens opportunities for innovation and cooperation with social actors in fields that can recreate the meaning of value. Creation, storage, and access to value is pictured in the schematic "Lenses Of Wealth," a result of the "Future Of Money" project, complemented by an impressive list of initiatives, which are currently working in such fields as co-working, digital currencies, human capital investment, and knowledge and resource sharing.

There are freecycle networks, where people exchange items they own. There are networks where people who are going in the same direction share costs

of the petrol and travel in the same car. There are networks for sharing working places, time, knowledge, and other things one might need for daily life. One of the most well-known initiatives is couchsurfing. "Somebody has a space and is going to share it without getting anything material for it," explains Jay Cousins. "What the person gains is the emotional value and interaction." Sharing enables not only stronger social networks, but also broad-

ens the possibilities for individuals to access more resources within the network. As for couch surfers who invite strangers to their sofa, the host can be sure that he or she will have greater chances of finding a free sofa for an overnight stay far away from home on his or her next trip.

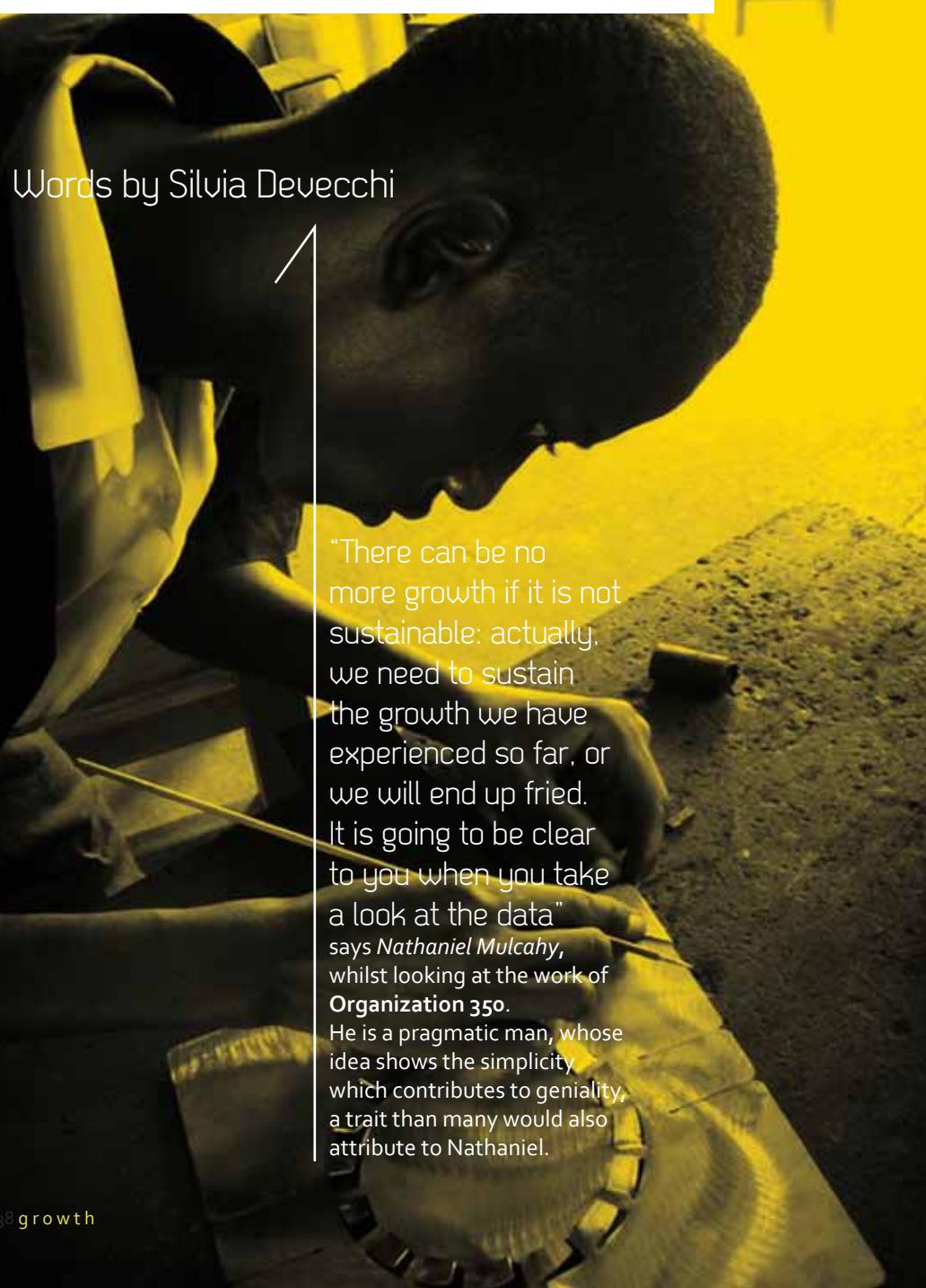
Empowered by networking opportunities provided by communication technologies, a regular consumer can make his or her choice and change

the operating system based on his or her values. There is still space for development in the implementation of these systems in local communities, as well as in finding ways to share these social technologies and involve people who do not belong to the laptop generation.

THE FUTURE OF MONEY
WWW.VIMEO.COM/16025167
 EMERGENCE COLLECTIVE:
WWW.EMERGENCE.CC

FUEL for Growth

Words by Silvia Devecchi



"There can be no more growth if it is not sustainable: actually, we need to sustain the growth we have experienced so far, or we will end up fried. It is going to be clear to you when you take a look at the data" says *Nathaniel Mulcahy*, whilst looking at the work of **Organization 350**. He is a pragmatic man, whose idea shows the simplicity which contributes to geniality, a trait than many would also attribute to Nathaniel.

Nathaniel's action is carried out through a very specific type of stove, the **Lucia Stove**. It is intended as a tool to set up micro industries in communities. The self-sustaining stove also converts waste into energy, helps plants grow in depleted soils, assists in cooking, prevents CO₂ from being released and helps families create healthier households. "Our organization," explains Nathaniel, "constructs the base components and then works with local liaisons to set up small manufacturing plants. These plants do not require welding, riveting or drilling. They serve as a skill based income generating activity for the community. We provide the instructions and guide for assembly of additional stove parts and then work with local groups to set up the plant and to adapt the Lucia Stove to local cooking needs".



Stage 1:
Flat packed stoves ready
for shipment



Stage 2:
Stoves assembled by
trained local workers

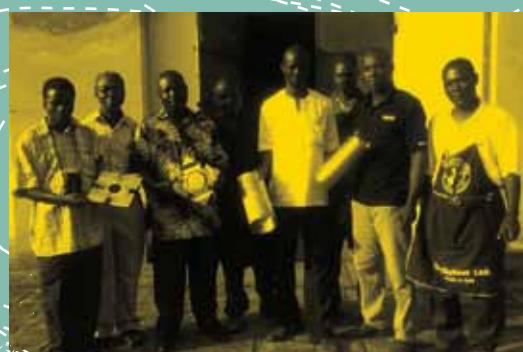
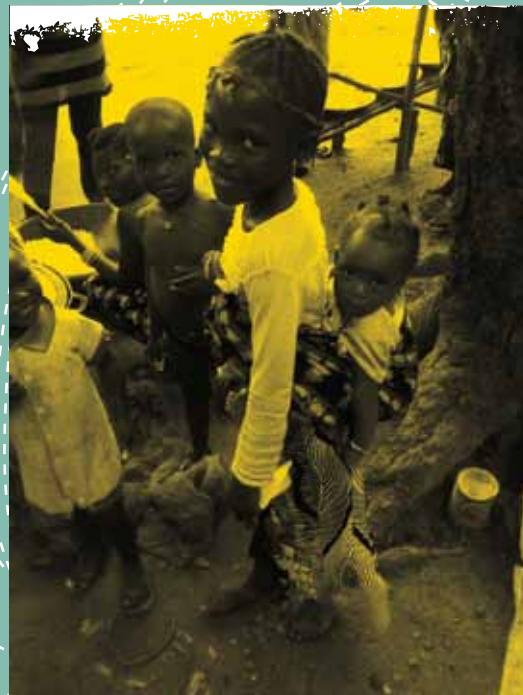


Stage 3
Stove ready
for distribution

In his studio, you will discover that an emptied soft drink can and a smaller metallic cylinder, fuelled with a tea spoon of pellets from the jute sack in the back room, is all he needs to realize this miniature dream with massive impact. And when a dream grows in size, only a couple of thin pieces of aluminum foil and very basic utensils are needed to lead it to reality.

Some of the current models of the **Lucia Stove** reach 93% efficiency and this is the first on a long list of success stories where Nathaniel overarches his own short term goals. However, the final objective is ambitious and “time is a terrible work master”. Following the diktat of the Organisation 350, World Stove is aiming to efficiently subtract carbon from the atmosphere, by distributing a million stoves by 2020. And even if the road is still long, they are ahead of schedule.

Nathaniel's semi-family run business currently works with nine people, a number of volunteers and with a number of NGOs, active in eleven countries. Work is going well at the moment: the stoves are usually very well accepted by their recipients in the eleven countries where Nathaniel has distributed. They have been perceived just as positively by the Berlin inventors we interviewed, you can read that on the Masta website. Evidently stoves can fuel growth.





VISIT THE "BEYOND GROWTH?! ECOLOGICAL JUSTICE. SOCIAL RIGHTS. GOOD LIVING." CONFERENCE IN BERLIN.

We can help you find a nice place to sleep and get in contact with nice people.

Contact us at

headquarter@mastazine.net

and we'll try to get organize accommodations for you.

When & Where:

The "Beyond Growth?! Ecological Justice. Social Rights. Good Living." Conference will take place the weekend of **May 20 - 22, 2011** at the **Technological University of Berlin**. For more information, a program schedule or to check out the aftermath on the discussions page, check out their website at www.jenseits-des-wachstums.de

SEEDTHOUGHTS WANTS TO START GROWING!

The idea is to leave notes, images or whatever around in small paper boxes. The Purpose? To set people's thoughts and smiles on fire! Join the most progressive and thought-loving movement!

Visit www.get-growing.blogspot.com to get instructions on how to build nice boxes.

JOIN AL ZUR-ICH: THE INTERNATIONAL EXCHANGE ON URBAN ART

The Al Zur-ich process begins in April each year. In July, participants meet with their district (if they have not already done so) to network and establish contacts with the inhabitants of the district. Once contacts are established, the proponents are able to involve the district's inhabitants in order to deploy their project.

The call for participants in the exchange is published in February. For further questions and information please visit: www.arturbanosur.blogspot.com and look for the article in this issue of Masta.

WRITE A LETTER TO TAREK MEHANNA

Tarek Mehanna has been an active and respected member of his community, fulfilling the roles of scholar, friend and teacher. He has advocated for other Muslim prisoners and spoken out against U.S. foreign policy. As an Arabic Muslim leader from Massachusetts he was targeted and arrested by the United State's Federal Bureau of Investigation. After refusing to become an informant against his own community the FBI pressed charges on Mehanna. Mehanna has been illegally held in 23-hour solitary for over a one year period while awaiting trial. His trial will not take place until October 2011. A simple but important way you can help as international supporters is writing letters to Mehanna.

We therefore ask you to write your letter to:
Tarek Mehanna
ID#0660 Unit GSE-108
Plymouth County Correctional Facility
26 Long Pond Road
Plymouth, MA 02360
USA

ON !

GET YOUR ACCOUNT AT TIME#BANK

Time/Bank is a platform that helps groups and individuals pool and trade time and skills by passing money as a measure of value. Time/Bank is based on the premise that everyone in culturalfields has something to contribute, and it is possible to develop and sustain an alternative economy by connecting existing needs with unacknowledged resources.

For example, if you happen to be in Beijing or Hamburg and need someone to help you shop for materials or translate a press release, you would be able to draw resources from Time/Bank without exchanging any money.

For more information please visit:
www.e-flux.com/timebank#

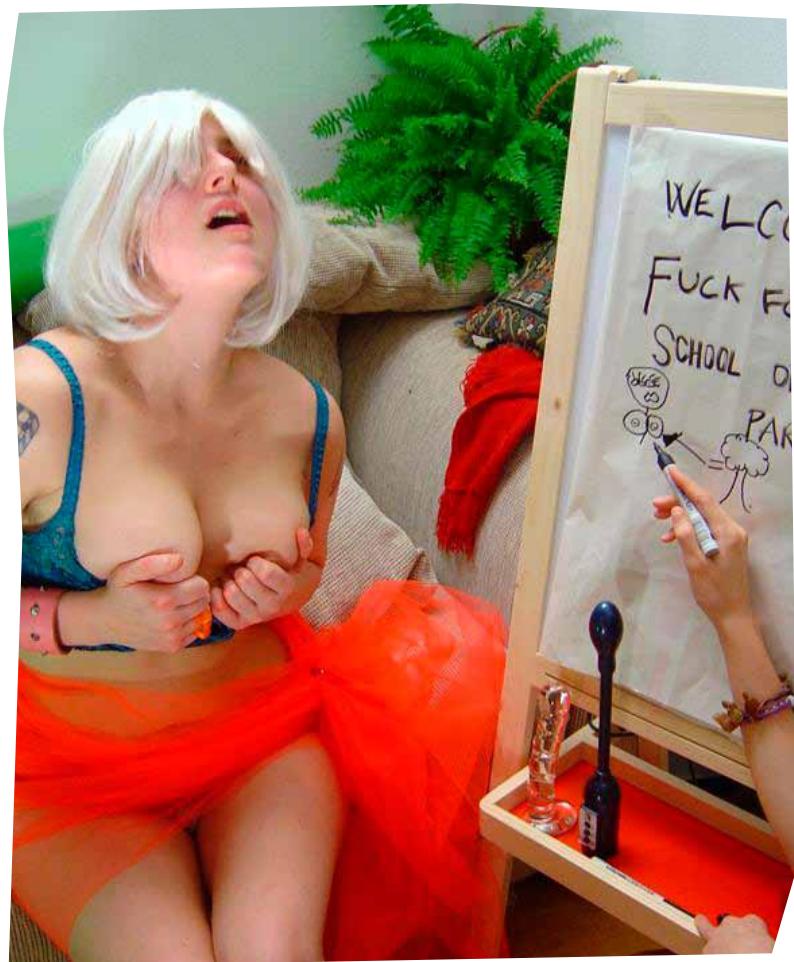


FUCK FOR FOREST

words by:

Kaj Derks

YES, ECOPORN. WELCOME TO THE WORLD OF POLITICALLY CONTAGIOUS SEX. FUCK FOR FOREST IS RADICAL, CONTROVERSIAL AND ABOVE ALL, VERY SEXY. WE SPOKE WITH LEONA, TOMMY AND NATTY, SEX-TIVISTS OF FUCK



WHAT! ECOPORN?!

If you have access to the internet, you've probably already noticed that there is a lot of porn out there. It's well known that sex sells. Making porn generates money, and - if you have a lot of money to spend, you can conserve the rain forest in Brazil, save the historic forest of Slovakia and support reservations for tribal communities. Since 2004, FFF supports environmental projects through spreading porn on the internet.

However, according to FFF, 'porn' isn't the right term to use, since they are activists rather than porn stars. Porn, as we know it is a product made by an industry, with the intention to be sold. Porn has caused sex to be viewed differently to how the people in FFF see in it: a way of expressing their sexuality. What FFF produces are real sexual experiences of people who want to have sex and not an act performed by actors.

HOW DID IT ALL START?

Leona and Tommy met at the Roskilde festival and started an open relationship. Both of them were experimenting with love, sex and relationships and they shared a critical view on conventional ideas of sexual relations. At the same time they were concerned "Sex is great, so why not enjoy #for a good cause." about the current state of the Earth. This brought them to the idea to set up a website on which they shared photos and videos of them having sex for donations, and supported environmental projects by displaying the material at the same time. As time passed, they met many people who saw themselves in the experimental

attitude Tommy and Leona possessed, and also the search for freedom and acceptance of lust and the human body. FFF opened a website where people could openly share their experiences by submitting their pictures and videos. On the website you can also get a free account if you upload nude pictures of yourself.

Since then about 1400 people have participated in erotic activism and an average of 800 people log in every month. Every year FFF earns in excess of hundred thousand Euros with their website.



CONTROVERSIAL? GET OUT!

Fuck for Forest is considered a controversial organization from many perspectives. Even though FFF made a big effort to find projects they could sponsor, they were rejected time after time. The WWF for instance, refused to accept money from FFF.

In another case FFF sponsored a project in Costa Rica that was set up to replant a large forest which had been cleared for farmland. After a good start they were accompanied by another sponsor. But the condition this party had for their sponsoring was that the

organization would stop receiving money from FFF. Because the other sponsor would be giving more money, Fuck For Forest was set aside as a sponsor. The controversy started with their performance at the Quart festival. After a speech, Tommy and Leona had sex on stage while a band, the Cumshots, was playing. They were brought to court where they plead for artistic freedom. But FFF have been facing predjudice, not only with legal aspects of their activities, but they also tend to get in a clinch with other political movements. In 2009 FFF joined a sex and anarchy workshop at an anarchist congress. Unfortunately the FFF-sextivists and the organization had different ideas about it and they were removed from the congress with force.

SO, WHAT'S GROWING?

But even though they are perceived as controversial, it cannot be denied that FFF reaches a broad range of people that otherwise would not be confronted with environmental issues. In doing so they have already managed to support a number of ecological projects in Ecuador, Brazil, Costa Rica and Slovakia. They started with nothing but their bodies to send out a positive message: contribute to preventing deforestation and replanting great new forests and reclaiming the living-environment for tribal communities.

"Sex is great, so why not enjoy – for a good cause."



GROW UP and Play!

Words by **Judith Meijer**

"Decide your own rules about what growth is and where it goes."



Growing up you have many restrictions and boundaries placed upon you in regards to social behaviour. Gone are the days where we expressed that we wanted to become a fireman one week and then the next, an astronaut. We felt we could go down any kind of career path, no matter how unobtainable it may have seemed to those around us. We now have to behave according to certain social rules and we have restricted ourselves from things like expressing our dream careers without the appropriate training or sticking our tongues out to complete strangers, as to others we might be viewed as a little insane. One other thing that we deprive ourselves from is playing like we used to as children. Adults are supposed to be serious and responsible, striving to achieve security in a social sense, for example careers, families and success. It seems that now all actions should now have a reason. But should we completely say good bye to our childish behaviour when we grow up or is it more important than we realise?

Growth is seen as an increase, like a growing plant or animal and it is not seen as something that is breaking down or uncertainty. For example, while growing up you find that increasingly you explain your choices and lifestyle in an adult way, a way that makes sense. "What do you do? Why do you do it?" are questions that particularly common and part of the 'growing up stress'. The words 'work' and 'career' are not mentioned in these questions but are without any doubt one of the first connections that will come ones mind. *Are we forced to identify ourselves by profession? Do we force ourselves? And what happened to the longings and passions we feel, that cannot be explained but define us, although do not fit within the general boundaries of 'classic' growing up?* These questions, that cannot be answered or measured and maybe do not confirm growth, but should not be seen as a decrease but as an increase in freedom to grow in wherever direction and to be whatever person you decided to be. They inspire you to create your own rules and break free from generalisation, when you let them.

Decide your own rules about what growth is and where it goes.

It is virtually impossible to avoid the "So...and what do you do?" question in a situation whilst getting to know someone. Many people have started to get irritated with this question and have decided to interpret the question differently, by not automatically thinking they have to answer from

the work perspective but stopping and thinking about the last thing they did and that defines them. If this was playing hide and seek or baking bread then that would be my answer. I'm growing to change my own view of the expectations that I put upon myself and the expectations of modern society, but as you and me make our society, then we all have to change our expectations. I discovered that playing without any rules, frames or productivity helps me in my search for the way I want to grow. Spontaneous and childish behaviour opens doors for me through which I discover what really matters to me in and my growth. If you would like to try it yourself then do basically everything you always did or wanted to do as a child but never did or dared to do.

"It is considerable difficulty in defining play, concluding that play is best described by six core characteristics. These are: that it is free, or not obligatory; that it is separate (from the routine of life) occupying its own time and space; that it is uncertain so that the results of play cannot be predetermined and so that the player's initiative is involved; that it is unproductive in that it creates no wealth and ends as it begins; that it is governed by rules that suspend ordinary laws and behaviours and that must be followed by players; and that it involves make-believe that confirms in players the existence of imagined realities that may be set against 'real life'."

Man, Play and Games, Roger Caillois

DISTRIBUTION

About About About About About

Masta magazine is a project based on **COLLABORATION** and **PARTICIPATION**. Without the participation and help from people like you, we couldn't have reached all of the countries and people that we did. We are still looking for people who want to help with distribution of our magazines among friends, interesting places, organizations or whatever places you think are cool in your country.

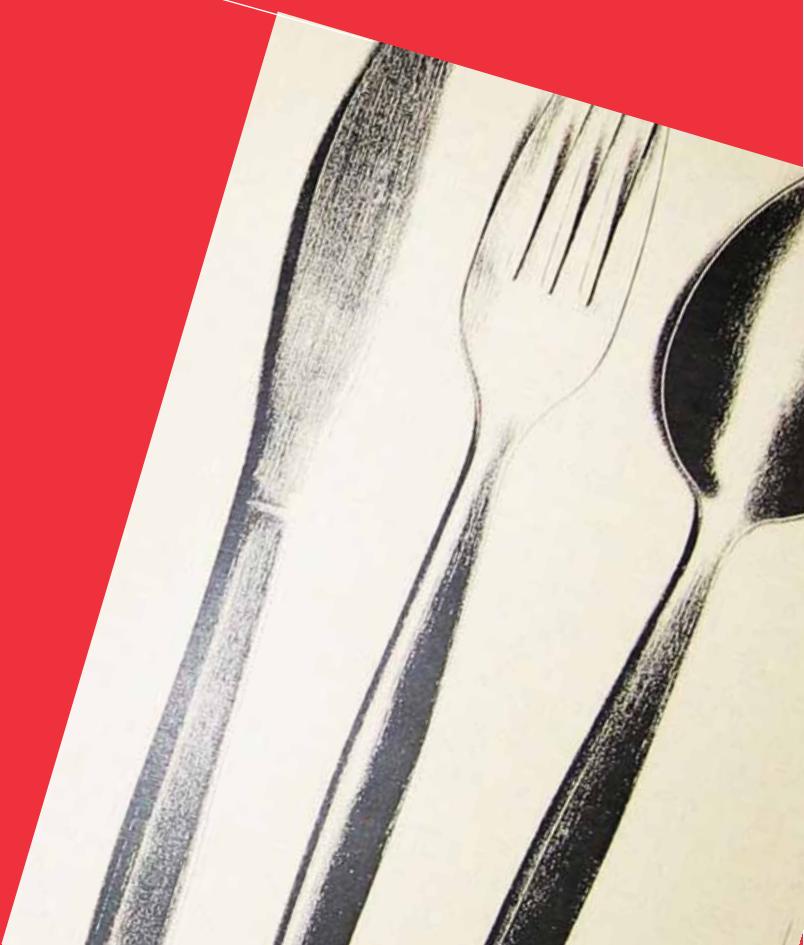
Besides, it will be a great opportunity for you to get in contact with other people or groups who are already active in the Masta network in your country.

If you want to help us, please contact us on:

order@mastazine.net

--> and we will send you some magazines for free - as long as we have some in stock, of course.

Currently, the Masta network and cause is being spread in the following countries: **Austria, Armenia, Belgium, Brazil, Denmark, Estonia, Ecuador, France, Finland, Georgia, Germany, Italy, Luxemburg, Latvia, Macedonia, Thailand, The Netherlands, Turkey, Poland, Portugal, Slovenia, Spain, Sweden, UK, USA, and Romania...**



COLOPHON

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The articles contained in Mašta do not necessarily reflect the opinions or views of the Mašta magazine.

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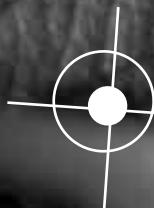


photo by Oodie



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