



GEGEN DIE MACHINA BRISTRONICA

Theory and access of Bristolian subcultural form
between *poiesis*, *physis* and *hylomorphic essence*.

THE COW ORDINANCE AND LIBERATION FRONT (C.O.L.F)
DECLARE MACHINA BRISTRONICA TO BE WORSHIPPERS
OF THE GREAT DARK LORD MELKOR, IN THE PURSUIT OF
POWER AND PROFIT, WHILE PREACHING GOSPELS OF
COMMUNITY AND SUPPORT FOR DIY CULTURE.

1) PHILOSOPHICAL PRECONDITION

The ascent of Thatcherism within the United Kingdom is one not just one of economic policy, but of philosophical position, that all individuals, *you and everyone you know*, are motivated by selfish desires. This has become a self-fulfilling prophecy, as institutions, organisations and now even small festivals and niche community groups fall to these philosophical preconditions.

2) SUBLIMATED SUBCULTURE

To make sense of this state of affairs, subculture can be understood in the modalities of B-boy culture, in the synthesis of *Arts & Crafts* and *Dance Battle*. One is the cultivation and transference of skills and knowledge, and the other codified competition for position and prestige. By preaching *Arts & Crafts* when it is *Dance Battle*, and *Dance Battle* when it is *Arts & Crafts*, the foundation of artistic and subcultural endeavour is corrupted. This corruption serves the interests of the business class, which is to preach *Arts & Crafts* when it is *Just Business*, and *Just Business* when it is *Arts & Crafts*.

3) MANAGING FIEFDOMS

A metaphysical condition emerges to hypnotise producers, artists and practitioners into illusory states of *physis*. This is more amendable to business logic and empire-building. Producers are instructed to not display promotional material, on basis that it preserves community ethos, and to not directly sell their products, which must be directed through reception and through the *Elevator Sound Limited*. For artist and community management, apparatus is formed by farming organisational prestige to those most beholden to ambient Thatcherite logic.

4) VELVET GENTRIFICATION

Elevator Sound is situated at the former site of DMT, a record store and rental agency operating in the 2000s, and locale of new musical forms emerging from sound system culture, and Bristolian equivalent of Big Apple Records. This was to become *Idle Hands*, continuing existence as record store, before transfiguration into *Elevator Sound*, a shop that attuned to selling equipment with the highest profit margin, in the modalities of the Equipment Industrial Complex, which is to say: purchase these machines, and then you may get a slot on the radio show. Machina Bistronica aspires to be the United Kingdom's equivalent of *Superbooth*, and for this a great PR campaign is undertaken, in tactic of monopolisation. This is to assume the aesthetic form of DIY culture, and produce satellite events and diffuse artistic intervention, for supposed mutually-beneficial outcomes, given fealty.

THE COW ORDINANCE AND LIBERATION FRONT (C.O.L.F)
DECLARE THAT MACHINA BRISTRONICA DO FELLATE THE
SHAFT OF THE DARK LORD MELKOR, WHILE TICKLING HIS
BALLS, IN THE MODE OF EMPIRE-BUILDING, AND THE
PRODUCTION OF PROXIES, CLIENTS, AND VASSALS.

C.O.L.F calls on festival attendees to arrange purchase of
modules directly from manufacturers and producers. Your
culture is sublimated to darkened backrooms and siderooms,
as DATA and DIY respectively, as was wrought upon the
Pneuma and *Genius Loci* of Bristolian music culture.

C.O.L.F calls on all artists, musicians and producers to
elevate their middle fingers, and to go forth into the
Bristolian substrate, and to spend your money elsewhere,
into Easton and St Pauls, toward cider breweries, pubs,
suspension bridges, club nights and Wookie Hole Caves.

C.O.L.F propositons that those ritzy panel discussions
taking centre stage and outdoors, for the purposes of PR
and business propaganda, and the glorification of Marco
Just Business Bernardi, to ask the following questions:

What are we all doing this for?

What drives one to produce art and machines?

What position do our machines take in poiesis?

What role does a festival take in this physis?

What is the hylomorphic essence of Bristol?

ARTISTS AND TECH PRODUCERS OF THE WORLD UNITE
YOU HAVE NOTHING TO LOSE BUT YOUR GUEST PASSES