

## MANARKON\_DER ARBEITER\_12.12.05

**1. The German radically conservative author Ernst Jünger immediately comes to mind in the name of your musical project since he wrote a book entitled "Der Arbeiter-Herrschaft und Gestalt". Have his thoughts on the world and politics had any influence on your work?**



It is a curious fact, but I chose this name before I knew about Jünger's "Der Arbeiter". I was inspired by these old photos of workers that originally appeared in a beautiful 1930's German book called "Menschen Schönheit", which was owned by my grandfather. As you might guess, Jünger is a rather unknown author here in Chile, but well known in certain circles related to "Ciudad de los Césares" magazine. These people have managed to spread the work of authors like Evola, Guenon, M. Serrano, A. de Benoist, and many others, linked to the "same field of force". When I finally read "Der Arbeiter" I was deeply impressed by phrases and quotations like this one:

*"(...)Work is the tempo of fists, thoughts and hearts,  
work is life at day, life at night,  
work is science, love, art, faith and war  
work is the atom's internal vibration  
and work is the power that moves the stars and solar systems"*

An exquisite *totalitarian* mood, which from my point of view is primary an aesthetical posture. Which then I found directly related to my own work as *Der Arbeiter*, as a source of inspiration and conceptual background. I am currently reading "Radiations", his WWII memories, which reveal his inner self-condition: an aristocrat of the spirit. A person who can stand up and keep entire, among the ruins, without losing his "internal axis". Considering the actual situation of the world, this is a model to keep in mind.

## **2. What are your own influences in art and music?**



*Somewhere near Villarrica Lake, southern Chile*

Any artistic manifestation that is supported by the will of order, beauty and nobility, beyond its époque and style, can be included in my list of "influences". As this statement leaves us in a wide range of possibilities, let's be a bit more precise: Bach's "Musical Offering" could be a good example. I grew up listening to this and other classical stuff, in a remote place of southern Chile, surrounded by lakes, volcanoes, and the most beautiful skies I've ever seen, so I think this context has influenced Der Arbeiter's music (and my work as an architect), which primary wants to express this will of harmonic structures, an Apollonian sense of order and unity.

## **3. Your music has, as I hear it, both traditional and martial elements through the use of acoustic guitar and military rhythms. Is there a thought in combining these?**

This combination of "tradition & modernity" (somebody called it "*electro-folk*", "*trance music for the martial generation*", etc etc) is inspired by the following idea: Tradition understood as an active way of life must not be assumed as a pastoral attitude of rejection of anything "modern". Of course you can dress-up like a Viking, perform their ancient rites and play something that resembles their music, but this is plain folkloric nostalgia. Tradition is an a-temporal order, an eternal archetype that can incarnate in its current Zeitgeist as radical avant-garde, for instance. Quoting an idea from Jünger's "Der Waldgang", the "acoustic guitar" would be *the sound from the Woods*, while the martial, synthetic BPM rhythms are *the sound of the Ship's engines*. *The Wood* is dwelling place of the soul, which is eternal, while *the Ship* is our current époque, the Kali-Yuga.

**4. How do you consider the development of your country (Chile) and the general political situation of the world?**

Today's politics, in a worldwide context, is dedicated to establish the principles of universality, homogeneity, non-difference and mixture, as values to pursue. In the Latin-American context, Chile has been a good fellowship of all these aims. A "good partner"... The political class is mainly concerned with such kind of discourse, the abolition of "ideologies" and the acceptance of liberal-capitalism as a universal model, "in order to be definitely integrated in the first world". But, at the same time, this country is one of the last places in the world, which keeps the secret of the Graal safe. Not everything is lost... *"In the silence of the white peaks, grows the gleaming Lily of Eternal Love"*. Our duty? To be the guardians of the silent peaks and it's hidden treasure...Yes, cryptic, but true!

**5. Do you think that certain elements in politics today is stigmatized or indirectly opposed?**

Today, you can be anything. Anything but NAZI. Everybody knows this...

**6. What are your thoughts on organizations such as the United Nations and the North Atlantic Alliance (NATO)?**

These organizations (especially NATO) have been geopolitical instruments from an era characterized by the "opposition" of Capitalism and Marxism. But this era is already passed away. Nato was conceived as the counterpart of the Varsovia Pact, which no longer exists. In a world that is progressively tending to "unity and non-difference", the next step is the instauration of a centralized government of global scale, leaded by the same people, which will get rid of such useless organizations.

**7. Do you think that the word "identity" includes more than being an individual?**



*In Valdivia, Ur-Heimat, Chile, 2001*

Of course yes. Everybody has an identity, understood as a "distinctive form", but to be aware of it, i.e. **to be a Conscious Being, aware of his inner Identity**...this is completely different. As long as you understand this, you understand your destiny and duty in life. In order to achieve this goal, I think that the

first step is to be faithful to your true Origin...the Memory of the Blood speaks here. In some cases, this might lead to a *collective identity*. This has happened in recent history.

**8. The teachings of humanism and equality are today being defended by the most influential world leaders. Is that, in your point of view, something that is solely positive?**

This is anything but positive; it is just a clear symptom of the decadence in which we are all involved. Not just the "most influential world leaders", but in Universities, Colleges, Schools, etc., everybody repeats the same ideas of tolerance and non-discrimination, but this is just plain *entropy*, considering the fact that the entire universe is based and structured upon the principle of differentiation and hierarchy. The Greek word *Cosmos* means this, as opposed to *Chaos*.

**9. What do you regard as the most important to defend; "culture" or "tolerance"?**

Let me re-combine the same words, as in a chess move: **To fight against the "culture of tolerance"**. This I regard as the most important task.

**10. Friedrich Nietzsche opposes the Western morals of modernity through his writings, and perhaps the most strongly through the statement that the existence is "beyond good and evil". Do you think that there is something that is universally "good" as well as "evil", or are there other elements that should be taken in mind?**

The dualist concept of absolute good & evil is at some extent inherited from the Western Judeo-Christian *weltanschauung*. In this sense, it is illustrative to study Hinduism and other oriental beliefs and systems, in which "evil" is absolutely integrated and not rejected. Is *war* always a manifestation of "evil", for instance? Or is it maybe a necessary process of depuration and order-restoration? I'm thinking of the words given to Arjuna in the first part of the Mahabharata. Nature gives good lessons in this sense.

**11. Do you think that a person who is considered strong through his Intelligence, creativity or personal visions, should see as his duty in life to protect those defined as weak and unsure of oneself?**

As long as this will of help does not mean the rejection of oneself...I think it is fine. But there are lots of people that, in this "save-the-whales" attitude are just hiding internal inconsistencies.

*"The biggest danger, that of losing oneself, can pass off in the world as quietly as if it were nothing...every other loss, an arm, a leg, five dollars, a wife, etc., is bound to be noticed"*. Kierkegaard, quoted in a beautiful Current 93 release (Lucifer over London, 1994)

**12. What are your thoughts on the French Revolution in 1789?**

"The beginning of the end"

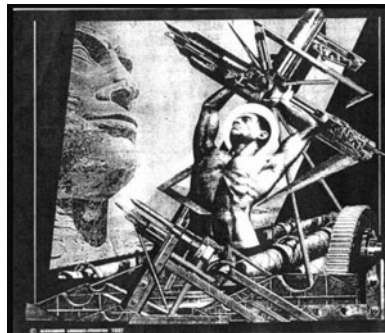
**13. The First, and the Second World War?**

"The Fight...is on!"

**14. How do you see that Marxism has changed the world, and do you think that Marxism is the real opponent of capitalism?**

Marxism and Capitalism are just the two faces of the same coin. What do they share in common? The absolute rejection of a spiritual and transcendent view of life, replaced by plain materialism. The inner spirit of Marxism is hate and resentment, completely opposed to a solar, aural perspective of life. What did we inherit from the Marxist experiment? Nothing, but ugliness and pain. Now, in ex-USSR, it is "replaced" by Capitalism: are they living better? Not at all. So, in a deep level, it's just the same thing, promoted by the same *people*.

**15. Is it wise to, as a human being, totally identify with modernism?**



Alexander Lebedev-Frontov, 1997

Julius Evola says: *Cavalcare el Tigre*, to Ride the Tiger...this would mean: To keep one eye put in the *Eternal*, and the other in the *temporal context* in which you live. Our temporal context is modernism. So, to "ride the tiger" implies the ability of taking the useful things of this context (technology & media, for instance), and use them to incarnate the eternal values of Tradition, in a sort of "conservative avant-garde" posture. As I said before, this double condition is opposed to a simple, pastoral & bucolic rejection of anything "modern". Der Arbeiter wants to be an expression of this principle.

**16. What is "art" in your regard, and is art possible to combine with Politics?**



As this question deserves a whole book as an answer, and exceeds the limits of this interview, I've included an image which is a sort of synthesis of what appears to me as *True Art*. The painting is called "The Cross of France", and it was done by Romaine Brooks in the early 1920's.

**17. "Freedom"?**

Freedom is achieved by a systematic process of self-awakening, to a higher conscious level, which leads, in the end, to Immortality. To overcome Death: this is Freedom.

**18. What are your future plans with *Der Arbeiter*? Are you now working on new material?**

I am planning to release a new CD mid-2006. It will probably be called "*Holzwege*", (*Wood Paths*), more intimate and introspective than "Reflejos del Sol", my first release. Currently I am working for a compilation dedicated to Antoni Gaudi, the famous Catalan architect, and in a split song with Grzegorz Siedlecki from Horologium, which will also appear in a forthcoming Divine Comedy release.

**19. Describe a collaboration you would wish to do with some other artist?**

Not as a real collaboration, but rather as a dream: I would love to travel back in time and play analogue synths and those primitive "sound generators" in a Hawkwind or Amon Düül II concert, back in 1972...Yes, acid dreams...

**20. Thank you Juan, that was all for now. Anything you would like to add?**

Thank you very much for your interest in my work, and for the opportunity to share these thoughts.

Greetings from the Andes,

Juan A.



<http://www.derarbeiter.cl>

<http://www.derarbeiter.blogspot.com> (in Spanish)

*“The love talked and written about so much in novels, poetry and magazines, the love of one’s neighbor, the universal love of the churches, love of humanity, has nothing whatsoever to do with “Loveless Love” (A-Mor, without-death), which is a harsh discipline, as cold as ice, as cutting as a sword, and which aspires to overcome the human condition in order to reach the Kingdom of Immortals, Ultima-Thule”*

*Miguel Serrano, “El Cordón Dorado”*