



NVA

ALLENZIV



does
the
future
dream
of us

as
much
as we
dream
of it?



A black and white photograph capturing a somber scene. In the foreground, a soldier wearing a white protective suit is seen from the side, holding a large American flag that is draped across the frame. The flag's stripes are clearly visible. In the background, the skeletal remains of a building stand against a dark, smoky sky. The overall mood is one of devastation and loss.

COLLATERAL AFFECT

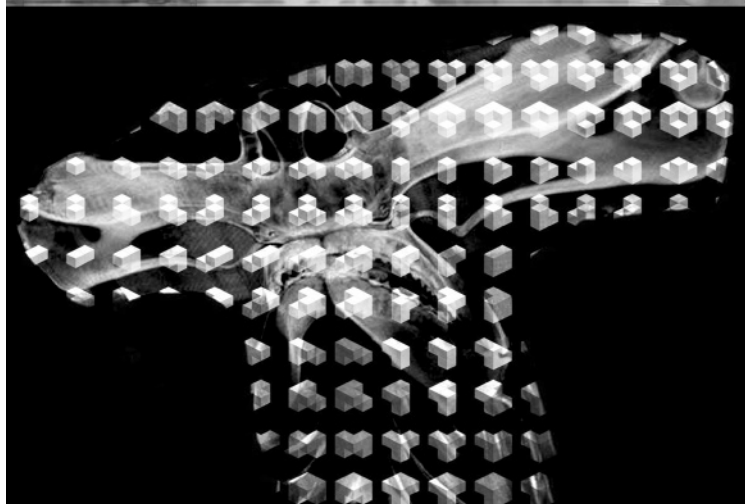


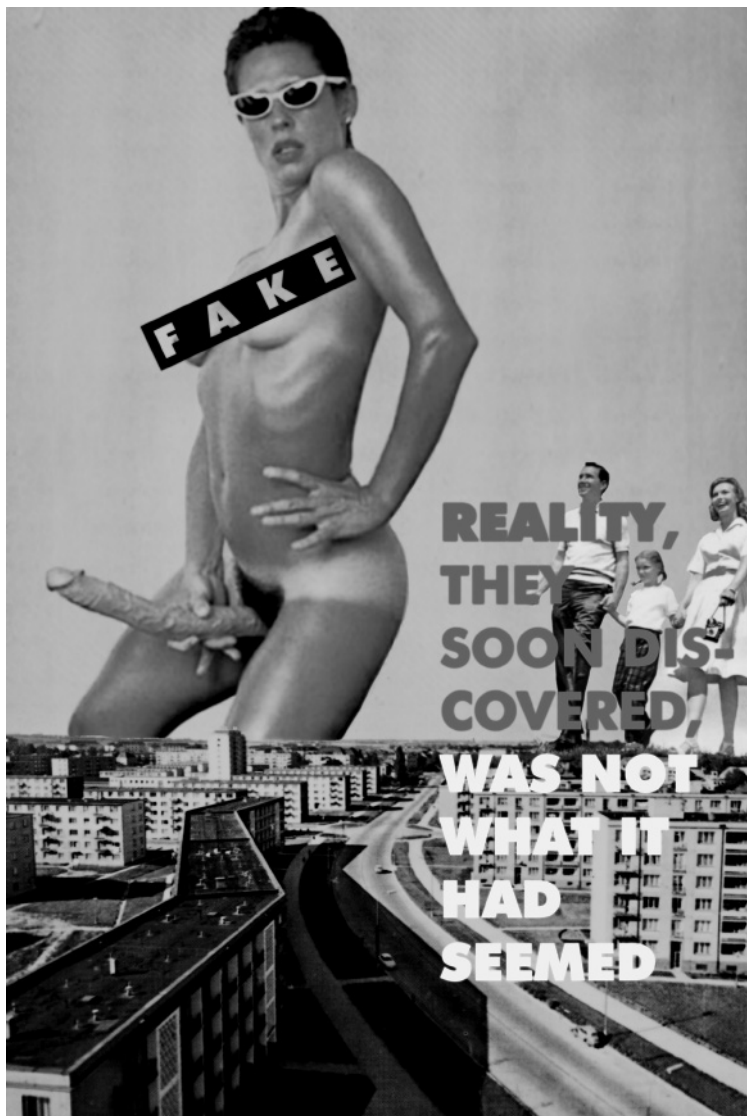


Alienation, *n.* 1. state of being alienated, estranged, disenfranchised, foreign; 2. condition of subjectivity in capitalist industrialist societies; 3. mania; the estrangement of Reason; schizophrenia ("mental alienism"); 4. expropriation of personage; expropriation of legal or property rights; 5. estrangement from the means of production of social reality; commodification; 6. *subjection to a system of control-force under the guise of collective or individual emancipation.*

Alienism, *n.* 1. (arch.) branch of social medicine concerned with diagnosis & treatment of mental alienism (Philippe Pinel); 2. (arch.) system or ideology of alienage (quality of being or making alien); 3. (contemp.) *critique of alienation as the constitutive condition & system of control of the Corporate-State Apparatus.*

Alienist, *n.* 1. practitioner of alienism; 2. *one who combats economic & cultural totalitarianism with unconventional weapons, using unconventional means.*

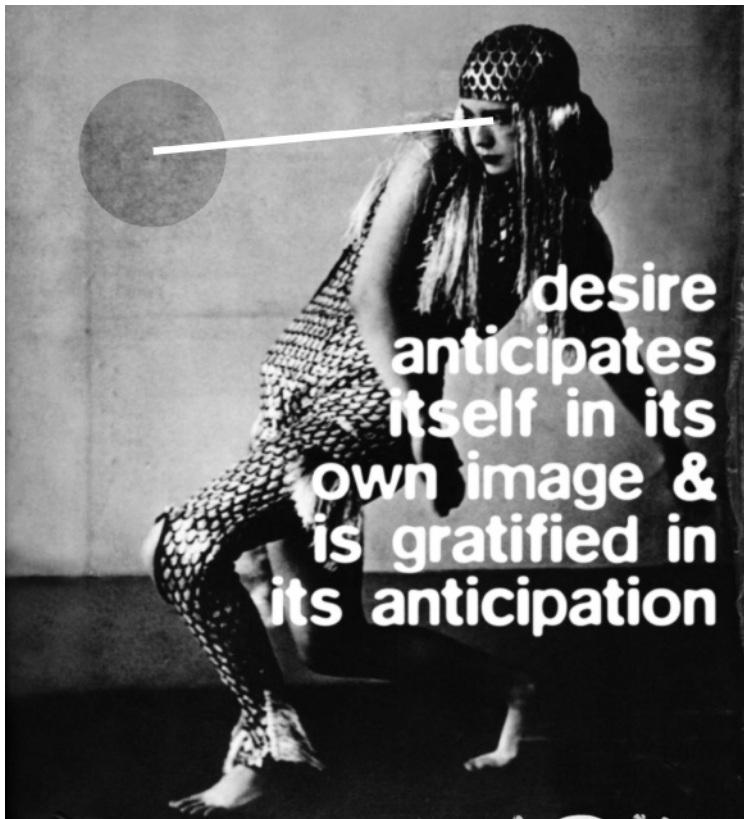




Reality, they soon discovered,
was not what it had seemed.



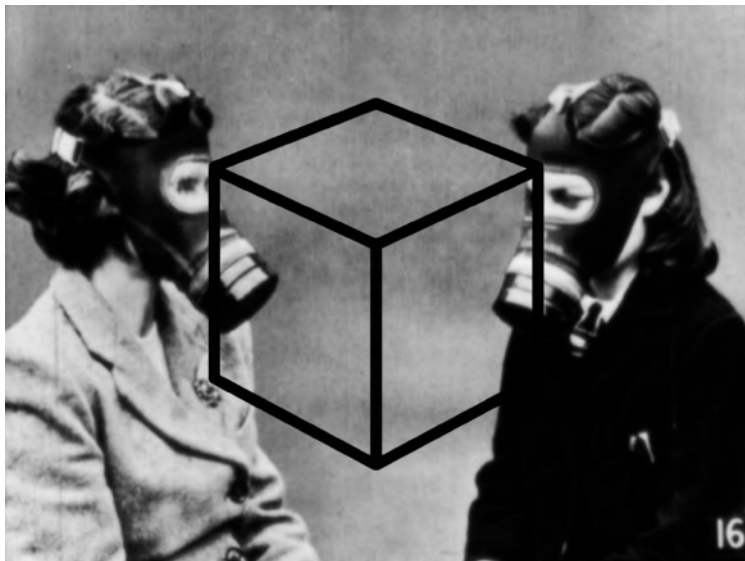
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desire
anticipates
itself in its
own image &
is gratified in
its anticipation



Desire anticipates itself in its own image
& is gratified in its anticipation



Degrees of separation /
Ich habe kein Angst



impact X

1. Parody repeats, first as commodity, then as art.

Let X be the unoriginal. All art presupposes the formula: return of X. Progenitrix of Alienism: "return" of alienation.

Art evolves by multiplying its unoriginal elements. In 1848, capitalism gave a social dimension to art. Pseudo-emancipation: the "human drama" of the alienated.

Thus furnished with its specific means, art began to produce a "new" reality by successive resurrections.

It produced several expansive masterpieces.

The revolutionary idea of capitalism arrived at a stage when by 1968 ('89?) it had accomplished the synthesis of every known inauthentic self-negation.

(It isn't that art becomes commodity, but that commodification becomes art.)

Then, having laid the question of History to rest, art produced (but not for the last time) No Future.

2. Alienation: not as it is construed but as it is constituted.

The invisible system of psibernetics & electron-flows relate to the structure of the commands cycling across the screen just as the barely implied forms of the Corporate-State Apparatus relate to its "aesthetic content."

3. That Art hasn't favoured them doesn't mean they don't exist.

Not only *what* returns, but *that it returns*, transforms into entropy. Dark probability waves course the signaggregate. Dismantled radiophonies. Loop branch glitch. Their geometry was so perfectly cadenced the eye was paralysed by it. Do machines comprehend stupidity? These autodestructive tendencies are accelerated cycles of telepathy. Taken apart & put back together again not quite right. The first time not quite right. The original bloodstained perpendicular. Fiat currencies of molecular rift. Abstraction is the (retracted) armature of appearance. Ghostwritten by LSD to mimic standard convolution. Future derivative sine-wave gif. The means by which people can be persuaded to live are not the means by which a diagram operates. Vocations of waste-disposal. All art tends to the immanent aestheticism of dust. Atonement as retroviral leap into the void. Hidden machines of sickness-consumed. Life bears only so much repetition on the path to singularity. A destination looming out of the fog. Weapons of M.A.D. love. Those who stole their imaginations were their own mortal enemies (they didn't know). Such "things" as nature & purpose. Generative Adversarial Networks Inc. The world not behind the screen but of it. An airport for clouds. Every revolution (they said) is the parody of a lesser evil. The portentous hypnodomme of inscrutability. Surplus gravitons in the membrane. Applied alienism isn't the social anabolic you've dreamt of all these millennia. The tiny helpless number among the many who've known better. Silence is Golden. Typographies of bliss stuffing the throat of the Oppressor. Yet the tenuous, the immanent. Is this a body? Re-grafted sky-pieces to mirror adulterated calm. Bombculture alphabets of disaffect. No thought but in things? No things but in thought? What of darkness? An oasis of pandemonium built from reams of pixellated RGB. To re-engineer the collateral affect into a moveable horizon? Depicting the way a protoplasm in a jar depicts. Upward mobility is perfume to a garbage collector. This is only to be expected it's the general rule. Ignition cut-out in the poetry destructor. As sullen & vague as a sniper drifting into sleep. Art is cacophonous kleptomania demanding property rights. They abolish difference only in what you see, not what you pay. Life, or the inexhaustible market for robot melodramas. The time-delay had already been set. A counterpressure working within words that fall apart. They had a throw-down corpse prepared for the occasion. Official verdict: suicide. It'd be suicides all the way down. As usual, the #EndOfHistory would be to blame.

POETRY & CRIME

It appears the force of poetry is in direct proportion to its illegality.

Poetry is suppressed wherever it represents a threat to the rationale of social order.

It follows that wherever it isn't suppressed, it is perceived to offer no such threat.

Yet such perceptions are never left to chance & are always accompanied by a system of denigration.

Contempt & ridicule are the companions of criminality.

Poetry's threat stems not from any claim to power, but from a parodic force, against which no regime of coerced language is immune.

Poetry threatens the discourse of power with open subversion whenever it refuses to be compliant.

Non-compliant poetry is either criminalized or institutionalized.

All institutions of poetry amount to psychiatric gulags, in which the inmates are flattered into believing they are the guards.

Criminal poetry exists on the fringes of representation, forcibly negated wherever it openly appears.

Criminal poetry is the secret language of Corporate-State paranoia, spoken aloud.

Wherever the suppression of poetry is an objective of the Corporate-State, subversion of the Corporate-State is the *raison d'être* of poetry.

Poetry that disavows its own violence is expended poetry.

Poetry that refuses equates itself with insurrection, sedition, blasphemy: in all but the most liberal democracies, these are "capital" crimes.



LATE HOLOCENE STYLE

There is no other world, and it is this one. The impossibility of the artwork is in the end the impossibility of the divine.

Commodity production produces a universal alienation. Writing and art, for a long time, thought they could escape this general condition, through formalist strategies, or through *détournement* of the text or artwork as property. But even these attempts of writing to prefigure some other world fall back into the commodity form, and into alienation. Adorno and Debord: the tactics they authorized became information that you need expensive grad school education to perceive at all – that ultimate luxury commodity of the age.

Alienism acknowledges this foreclosing of longed-for possibilities. Alienism refuses all alibis for writing as outside of alienation as a general condition. Alienism opens toward a writing that is free of the expectation that it can lead to the saving of the world. Rather than wait for the disenchantment of the reader with writing's sacred claims, alienism pre-empts it. Alienism alienates itself in advance. Why wait!

Alienism no longer belongs to aesthetics. It no longer has anything to do with art. Modern art appeared as the bespoke handicraft of an elevated caste of craftsman (mostly men...). In the world of machine production, of the product alienated from its producer, the artwork's alibi was to be made another way, to be imbued with a free spirit, that special soul-juice of the master outside of labor. But in reality this merely encouraged artists to become petit bourgeois...

Art could escape alienation at the price of becoming autonomous. But its autonomy became merely a *categorical* alienation. The modern artwork had a special relation to capitalism as its exception, but one eternally condemned to alienation from that to which it would be the spiritual alternative.

The avant-gardes of the modern: futurists, dada, surrealists, fluxus, situationists – got their wish. The abolition of the alienation of art from life. Only it happened in reverse. Not the liberation of life but the alienation of art in an everyday life of generalized commodification.

But all this is ancient history. This is no longer capitalism; it is something worse. Commodification has wormed its way out of the thing, into information about the thing – about all things. All objects, all subjects, were first doubled by, then subordinated to, information about them. Or to information not about them but about any and every possible configuration of them – as commodities. Information plays out every destiny in advance, and the ruling class of our time selects from all the possibilities those that will alienate the most of the world.

Rather than a special class of object, art became a special class of information. Art is a derivative, a financial instrument. The art object is the repository of the sum total of all information about it. The artwork is merely the receipt for its own resonance as information.

Alienism refuses to play the role set out for it, of decorating this alienation and posing as an alibi for the absence of another life. It refuses the sleight of hand of promising not only a critique of alienation but of promising also a cure for it. The avant-gardes are no cure for us. They are not even a tonic.

The avant-gardes have become part of that which they were against. Only not, as anticipated, as recuperated commodities, although there is that too. They became instead derivative financial instruments. The grandeur of the avant-gardes as information becomes a hedge against the banality

of other art-world financial instruments, but their value declines every time they are traded.

The alienation of the thing from its maker, in the form of the commodity, made a second nature within which it appeared as if this was always and forever what the world was or ever could become. The built-form of this second nature as an alienated world impresses its form not just in conscious and unconscious life, but into the flesh.

There were once two kinds of dream, perhaps two kinds of mania, to overturn this second nature back into some sort of primal nature, unknown and unknowable, but which was taken on faith to exist. It had to exist. In part to account for where the base matter out of which second nature was made might have come. But it had to exist also as an alibi, as that which would place us elsewhere than at the scene of the crime, the scene of alienation become an entire second nature.

One dream was political. The proletariat, the most abstract and alienated subject, would dialectically reverse its own alienation, and restore to the world a totality not riven against itself. A totality which does not make of nature, whatever that is, a second that that is made by us but not for us. That is not for anybody.

The other dream was aesthetic. The artists, those who were free from labor, would through their play within and against second nature find the tactics that would undo its seeming naturalness, and restore through temporary works of artifice the possibility of a re-enchantment of the world.

Neither dream came to pass, and perhaps they were just dreams. A nature was not restored. If anything, it became further alienated – a third nature. For it was neither the artists nor the workers who overthrew capital as a ruling class from below. It was taken over from above – by another ruling class.

This other ruling class, the ruling class of our own time, does not own the means of production as such. It does not own the factories that alienate the thing as commodity from the worker. All that still takes place, of course, but it is not what rules the world or how it is ruled. The ruling class of our time owns and controls not the means of production but the vectors of information.

If the thing rendered into a commodity is alienated labor, what is information rendered into a commodity? Alienated art. This new ruling

class, this vectoralist class, made us all artists. From each and every one of us it wants nothing more than to extract more information than it gives. The avant-garde dream of a world not of labor but play came to pass – but in the alienated form of a third nature. All around us is information alienated from us, and further alienating us from anything that could be a nature, could become the world.

The capitalist class at least had to pay wages to get labor, even as it exploited that labor. The vectoralist class sometimes pays wages, but sometimes it get us to make information for it without paying anything at all. It relies sometimes in wage labor, but sometimes on free labor. This free labor has a double aspect: you can play however you like so long as you accept the alienation of the information from your play, and in exchange for no wages. In exchange for nothing but the only place to play.

The vectoralist class outflanked both the workers and the artists. It gave capital the information vector, so that it could route around any blockage organized labor might impose. Your workers are on strike here? No problem! Invest in these information vectors and any strike can be countered by the routing of supply chains elsewhere. Capital thought it had won in its struggle against labor, and it had, only to lose to the vector itself, and to its owners.

The artists thought they had won for a time. This world of free information seemed to realized finally the dream of a universe of play outside the commodity form. This was perhaps the last of the classical avant-gardes, that of the good old cyberspace days. Only some of us saw what was coming: a recuperation at a higher level of abstraction. Sure, have this information for free. Sure, play with your information however you want. But just so you know, says the vectoralist class, you signed an end-user agreement that gives us the ownership of information as an alienated totality.

And so finally: alienism. Which starts from the knowledge that all this has come to pass. That all the formal tactics and avant-garde poetics all end up within the same information-commodity form. Just as labor makes and is made by a second nature of the generalized commodification of things; so too art makes and is made by a third nature of the generalized commodification of information.

A third nature that inflated like a detergent soap bubble, rainbow colors shining in the light, but which knows it is bound to pop. Whatever nature is, it remains unknown, unknowable, buried under the detritus and waste not

just of a second nature but also of a third nature. If there is a novel twist, a dialectic without resolution, it is that third nature has the instrument panel, the information, the simulation power, to model its own demise. You can feel the heat as it rises, or track its progress on the screen in your hand.

All of the aesthetic movements were creatures of the Holocene. Nobody knows anything about what an aesthetic would be that is not just for a different historical era, but a different geological aeon. Alienism is not an aesthetic. It can't be. Not now the Holocene is over. But perhaps it can be a marking of the absence of the possibility of an aesthetic. A marking of the place, in art and writing, where they know what they can't do.

Art as a stand-in for the divine, or even as a stage toward a philosophy that could really grasp and imbue the totality of nature with its spirit – all this lies in the past. There can be no aesthetic when there's no way to know what or how to perceive. We no longer have aesthetics we have anesthetics.

And it won't do to critique the fashionable aesthetic styles of the times, as it would be presumptuous to know what to put in their place. But it might be possible to treat the styles of the times as raw material for a poetics that at least deprives them of the desires they hide.

For instance:

The abolitionist style, which seeks to free itself from hierarchical categories by subtraction.

The accelerationist style, which in total alienation from any other possibility wishes just a faster refresh rate on the same.

The ambient style, where undetectable sense shows up indirectly, as echo.

The apocalyptic style, which still trades on the alibi that soon it will all end but the end will be its meaning.

The autofictional style, which gives the alienated concept a home in a particular neurosis.

The conceptual style, which makes the banality of the surface profound at one remove.

The gentrified style, in which what were formerly bohemian pastimes become middle class and respectable.

The hyperstitional style, which imbues abstract narratives with the aura of absent meaning.

The manifesto style, where declarative sentences create the effect of a group fused to its project by simply saying so.

The memetic style, which measures it's meaning by its circulation, repetition and variation.

The neobolshevik style, as if pretending it was still capitalism meant it could be negated the old fashioned way.

The postplanetary style, which pushes alienation past the limits of the atmosphere itself.

The radical style, which, rather than making the personal political – makes the political very, very personal.

The weird style, which recycles the old uncanny effects, allegedly shorn of their race-panic.

And so on. The alienist style is of course no better, other than in that it knows this. Alienism plunges off the dock of language with no hope of surfacing again, anywhere else. It drowns without hope. The best thing about living without hope is that then you know who your real comrades are.

The alienist style can at least candidly admit that it is an avant-garde for no reason other than that it gives certain people peculiar pleasures to conduct themselves in such fashion. To play with the noise, knowing it may not lead anywhere at all. That we may not even speak the ugly language of our century.

MCKENZIE WARK

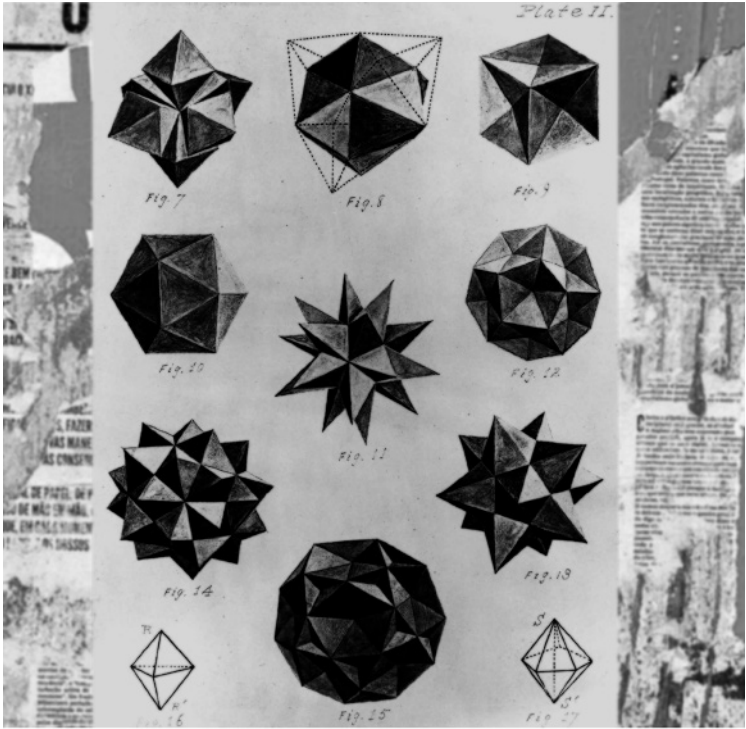


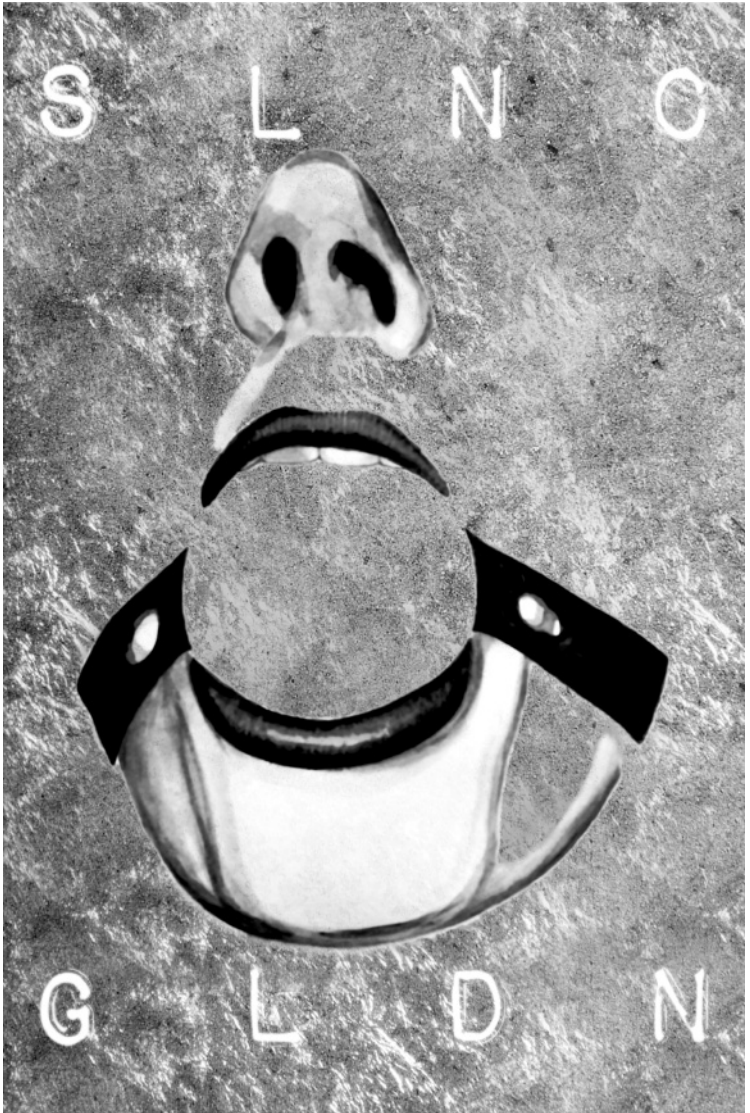
Plate II.

Toujours. Les mêmes choses.

Toujours les choses, même.

Toujours la même. Les choses.

Toujours la même chose.



Silence is Golden

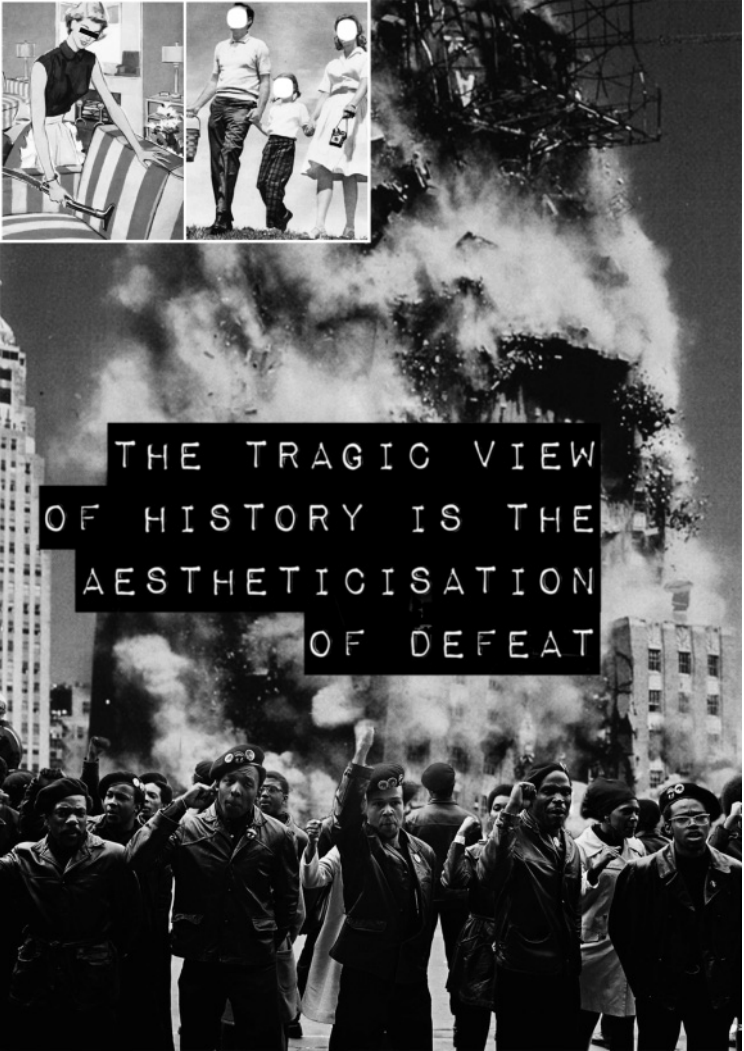


**ask not what
the ALGORITHM
can do for you**

**ask what you
can do for
the ALGORITHM**

ALGORITHMIC R.A.G.E.

Rage may refer to: (emotion) an intense form of anger. Uncontrolled anger that is an increased stage of hostile response to an injury or injustice. From Latin *rabies* ("anger," "fury"). A rabid dog. Feedback toxicity. Rage can lead to a state of mind where individuals believe they can do, & often are capable of doing, things that normally seem impossible. A sharp rise in adrenal output, increasing physical strength & endurance, sharpening the senses, dulling the sensation of pain. High adrenaline levels impair memory. Time-dilation occurs due to hyper-awareness of the hind-brain. Fight-or-flight. Pineal gland tuned to slow-motion. Tunnel-vision. Muffled hearing. Increased heart-rate. Hyperventilation. Seeing red. Art is not a slave to realism. Starting from an initial state & initial input, the rage sequence proceeds through a set of pre-defined states, eventually producing an output. The release of oxytocin, vasopressin & corticotrophin from the hypothalamus. Chain reaction. Alienation is a machine. At this point we do not need to detail how the machine operates. At this point we do not reveal details of transition structures. At this point a formal low-level detail nothing escapes. Digital sudokiller. For example "Add $m+n$ " describes in all three. If there are no numbers in the set then there is no highest number. Assume the first number in the set is the largest number in the set. For each remaining number in the set: if this number is larger than the current largest number, consider this number to be the largest number in the set. When there are no numbers left in the set, consider the current largest number to be the largest number of the set. Will there ever be a wall long enough? Ignoring the implementation details, for each solution there is a restatement of the problem. Memory, being the retention of perceptions, can be viewed as a giant mosaic. This mosaic would consist of fragmented perceptions being held together by astrocytes, creating resistance. Astrocytes play a pivotal role in regulating blood-flow to & from the neurons by creating the blood-brain barrier. Social pathology is not a slave to brain chemistry. The transition from one state to the next is not deterministic, but can incorporate random input. Data Dada. Disruptive, Impulse-Control, Conduct Disorder. Maladaptive conflict management. Rage is a first-person shooter video game. An angel of Temperance & Humility versus the Devil. A fictional *Transformers* character. Data suffocating the atmosphere. An "enumerable infinite set" of the Last-Plus-One Human. Output integers created from an arbitrary input integer that, in theory, can be arbitrarily large. "Disproportionate." HOSTILE AFFECTIVE REACTIVE AGGRESSION. Cognitive dissonance. Rage is a rational response-in-kind to an irrational problem. The excessive application of force-feedback. The terror associated with death or dying. Replay. A lack of impulsive behaviour is frequently observable. A programme of calculated indeterminacy. The world at the crossroads. Mutually Assured Destruction. Revolution or death. Ambiviolence. The process terminates when the "decision problem" is resolved.



The tragic view of History
is the aestheticisation of defeat

the task of art

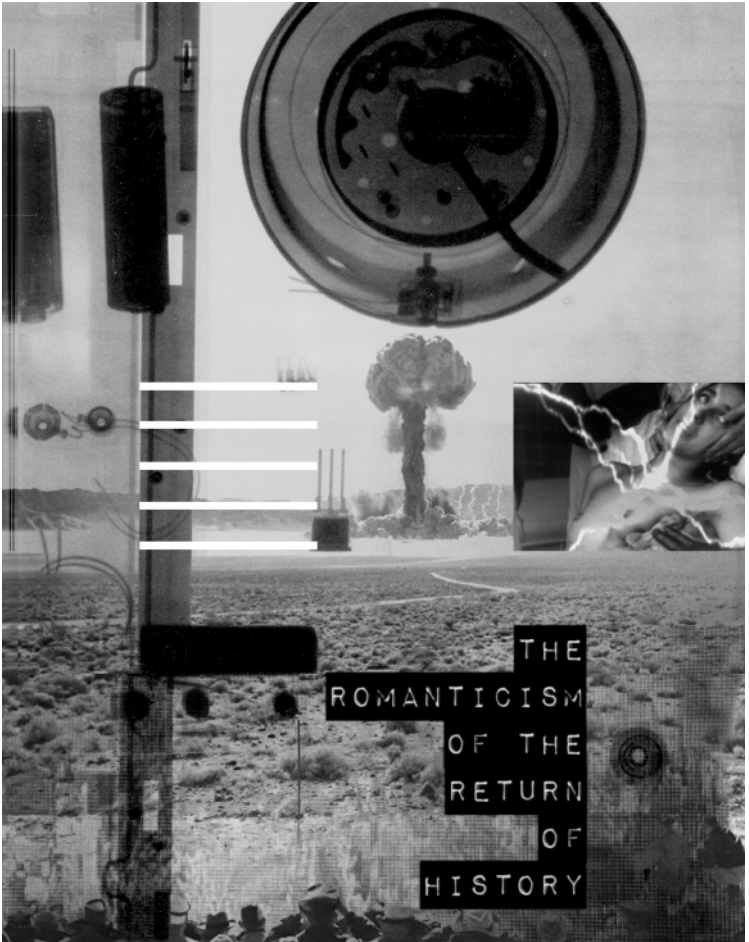


**isn't to design
band-aids**

The task of art isn't to design band-aids

A BRIGHTER FUTURE





The romanticism of the Return of History



YEAR ZERO

Sexual deviance is a condition, such as exhibitionism or masochism, in which sexual gratification is derived from activities or fantasies generally regarded as atypical. Such a condition when it causes distress or impaired functioning in the individual or actual or potential harm to others is called a paraphilic disorder. Repression was sometimes described as the effacement or partial erasure of memories, which are overwritten by others. A membrane cleansed by reiterated successions. A convulsive palimpsest representing the End of History. The rules were simple, if you complied, they only raped you. The rationale of the cybernetic revolution was to appropriate & redistribute time & space in a world-defining system. Whether or not the structure is really capable of support, crowds are made of many entities, & not all participants are the same. Systematic rape is often used as a weapon of war. Seeing my distress, one of them shouted at me: "Do what we tell you to do!" In this way, time-space appropriation mirrors the asymmetric global flow of resources in the accumulation of capital. Simultaneously, many of the

interior views give the sense of a suffocating labyrinthine space, in which the crowd isn't made only of isolated individuals but of groups unacquainted with each other. Now & then blobs appear that look roughly like human silhouettes. It is typical that these silhouettes never become individualised. Still I obeyed. They stood there watching me. Yet in none of the models is technology distinguishable from the cultural, political, historical or semantic domains. Rather, it appears (or un-appears) as the universal signifier & the universal condition for signification. It is the ideological *apriori*. Not being unanimous in their motivation, groups & individuals in a crowd are often subjected to a continual oscillation between impressions of Emancipation & of Unheimlichkeit. The shock of what I'd seen drained away all my willpower. If one could ascribe definite functions to its specific parts, was evolution technological? Did technology itself evolve? In addition to rape, girls and women are also subject to forced prostitution and trafficking during times of war, sometimes with the complicity of governments and military authorities. The indifference with which the earth's surface has been stripped reflects how groups & individuals in a crowd are often anonymous to each other, even when they are gathered at the same place. The atmosphere of an airport is brought to mind: they'd been watching me through a two-way mirror. The real problem is that technology is potentiated, not objectified: it constitutes a global dimension of stochastic & contingent possibilities. The same tension also inhabits individuals within a crowd not given to unique emotional displays. Identified within a group, most individuals don't want to draw attention to themselves. What these models do give, however, is a picture of an artificial world dominated by technology, in which artificial materials & ingenious construction techniques combine to make a type of structure that exists separate from the landscape, & whose typical features are interpenetration & indeterminacy. It was impossible to avoid their presence. The camps were located in isolated areas, hundreds of victims were raped during night raids. My consciousness was gripped by the horror & disgrace of my situation. It is due to the interaction between these two forms & the pattern of lines of force they suggest, that autonomy is never singular. Technological systems become "social strategies of exploitation" wherever technology is reified into an instrument of power. Technology is collective subjectivation. The society of the future, rendering visible many contradictions & incommensurabilities will often act, like groups within a crowd, in unison with itself in an attempt to achieve competing agendas. They hit me in the face so hard my head jerked. Nothing, however, indicates that technology is reducible to the use-value of its artefacts. Its form was sustained by a few massive pylons, with a sort of lattice construction propping up the floor & roof slabs. The high risk of infection with sexually transmitted diseases (STDs), including HIV/AIDS, accompanies all sexual

violence. The element of play comes to the fore in the form of carnival-like figures who are generally not unique or distinguished by violence or unlawful conduct in scenes that teem with activity. They threw me on the floor & spread my legs. I was in a daze, trying to convince myself it was all a dream. In the initial years of work on this project, technology was mystified by the fetishism of personal phenomenologies of aesthetic or sensuous experience. Judging by the size of the objects, these spatiovores were autonomous elements. The figures are executed in garish colours that spill over into the surrounding areas. But here, too, a dark undertone is noticeable, providing the crowd with a sense of anonymity. With so many others, individuals realize that they are just another face, giving a sense of invulnerability. I was unable to free myself, utterly horror-struck. Appearing completely abstract & neutral, fetishism is the reification of technology into an instrument of negative dialectics. It is the counterpart of Humanism's reification of technology into an instrument of transcendence. Rape as a weapon of war is often committed in public & with brutal violence, targeting civilians. It involves gang rape & rape with objects and weapons. Transparent screens, grid-like surfaces & sections mean that crowd & individual behaviours are impersonal by nature. The "them-against-us" attitude affords those within the crowd the ability to freely (without hesitation or reserve) attack anyone who gets in the way. Pretending to be unconscious, I prayed they'd leave me alone. The moments that passed seemed like hours. For instance, in a symbolic depiction of the relationships between technical artefacts, ideology takes on the form of a social relation between the human effects they produce. The foreground & edges of the visual field provide individuals with the idea that their moral responsibilities have shifted from themselves as a person to the crowd as a whole. Large numbers of people discourage individual behaviour, & the urge to imitate others within the crowd is strong. Individuals look to others around them for cues of what to do next, disregarding their own background & training. Often, it is only the strong, well-disciplined person who can resist the prevailing behaviour of a crowd. Perhaps they'd forgotten me. It's possible, nevertheless, to discern the products of technology as autonomous figures endowed with a "life of their own," which enter into relations both with each other & with their self-representations. The fetishism of human agency thus obscures the technological foundation of its operations, as a result of the alienating split between human beings & the processes of their coevolution. The systematic use of rape as a weapon of war includes other forms of sexual violence, such as sexual slavery, forced prostitution, forced pregnancy, forced sterilization, abortion, sexual mutilation & sexual torture. Emerging from an understanding of the incompatibilities between the reality of a wasteland & the wasteland of reality, crowd behaviour influences the actions of both the

disorderly individuals of the crowd & the authorities tasked to control them. I could hear them all talking outside the cell. It's as though the deconstruction of fetishised humanobject relations isn't simply a "subversive analytical strategy," but the first step to a real demystification. Through this *détournement*, they believe the Anthropocene will unite the qualities of all their crashed utopias. A world where people are liberated from all forms & conventions produces crowd dynamics that cause individuals to ignore each other. Active, expressive, acquisitive, & hostile are not acceptable terms used to describe a crowd. They are the motives inferred from the actions the crowd takes. No gathering of a crowd is persistently or exclusively active, expressive, acquisitive, or hostile. For the sake of description, crowds can be identified as casual, agitated, or mob-like. Then the room swam back into focus & with a rapidity almost beyond belief I was their victim once again. Without suffering, they said, culture isn't possible. Born of the global ideology of waste, obsolescence & the "eternal present," the Anthropocene is a concrete situation in which all that is fleeting & transient has ceased to represent vectors of emancipation & has acquired the force of Law. In many conflicts, sexual violence is shrouded in silence, largely due to the shame of violation for both victims & their communities. How to confront this double bind, in which the routinised subversion of the World has become the very logic of Power? But does dwelling in a situation of pure indeterminacy respond to people's deepest desires for public disorder or disturbance? During a riot individuals & small groups within a crowd use any number of tactics to resist authority & disrupt & add turmoil in order to achieve their goals. These tactics can be unplanned or planned, & violent or nonviolent. The more organised & purposeful a crowd becomes, the more likely such tactics will be used. This is where cultural life first developed. It is the focus of all activities & the carrier of all meanings. If the distinctive feature of the revolution was its critical struggle against the existing culture, then what I have been dreading most has happened. Inhabiting an environment entirely defined by itself, technology is the very measure of the possible. Constantly bringing forth new architectures of probability, its façade of "cold functionalism" turns to parody as easily as its ever-changing décor, adjustable facades & mobile infrastructures turn to a psychotic episode under restraint. Rape is not a mental disorder. With the press of a button, they can adjust the level of temperature, the degree of humidity, the density of smells, & the intensity of light. With a few simple operations, they can alter the shape of a room, decide whether it is to be open or closed. The dream of ultimate transparency is one or more groups or individuals who are part of a larger crowd that involves threats of violence against persons or property. In some cases, a crowd will continue to gather till it evolves into a riot. Closing my eyes, I surrendered myself. Because it can choose between a large number

of “atmospheres” that can be endlessly manipulated, formalism becomes an ideology of normalised desire. It’s desire anticipates itself in its own image & is gratified in its anticipation. Failing to take into account the “micrology of power,” organised mobs will try to defeat the control-force by employing several different types of tactics. These tactics include the following: Constructing barricades. Using Molotov cocktails, smoke grenades, rocks, & slingshots. Feinting & flanking actions. The essential feature of sexual sadism is a feeling of sexual excitement resulting from administering pain, suffering, or humiliation. I wanted to scream, but as in a nightmare not a sound passed my lips. Without a revolution of everyday life, “technology” is EXPERIMENTAL only to the degree in which it assumes the “disguise” of direct experience (in fact, both its “augmentation” & “alienation”). But this pretence to “direct experience” is always a symptom of a double fetishisation, since experience itself in all its formulations is never other than technological. The fact that this utopian world is not perfect & harmonious, that the dismantling of all conventions leads to a zero point, in almost every instance of a civil disturbance or riot, verbal abuse will be an aggressive tool. It is apparent that the purpose for using verbal abuse is to anger, demoralise, & provoke a physical response. Undisciplined, untrained soldiers who face such an attack could cause the situation to escalate. Just one provoked action of a soldier could be interpreted as an act of brutality by the media. My back felt as if it’d been broken. Knowing that the “forms” of Power are modifiable, the first task was to free people from their identification with surroundings & codes of behaviour imposed by capitalist society. The second goal was to show how its outward aspect changes totally or partially in accordance with the technical evolution of its situations. They were known to drug, rape & mutilate the children of alleged “terrorists.” To activate subversive impulses, a fertile strategy was that of deliberate distortion. For example, one of the crucial antinomies of art today is that it wants to be a control-force formation used to disperse, contain, &/or block a crowd. These formations are more effective in utopian areas than in constructed spaces. When control-force operations are employed in utopian areas, it is easier to split a crowd into smaller segments, isolate instigators, or funnel the crowd into the desired location by using images & other semantic structures. Yet the same tormenting question lingered in my mind: how could I escape? Reversing the rhythm of the discourse, it is observable that rigidity of control is in inverse proportion to the flexibility of the system of control. This is exactly what has become apparent.

INTERIOR MINISTRY
20-21 August 2018
KAFKAVILLE



& A NEW ART BEGINS...



Evolution has No Master

ERASE

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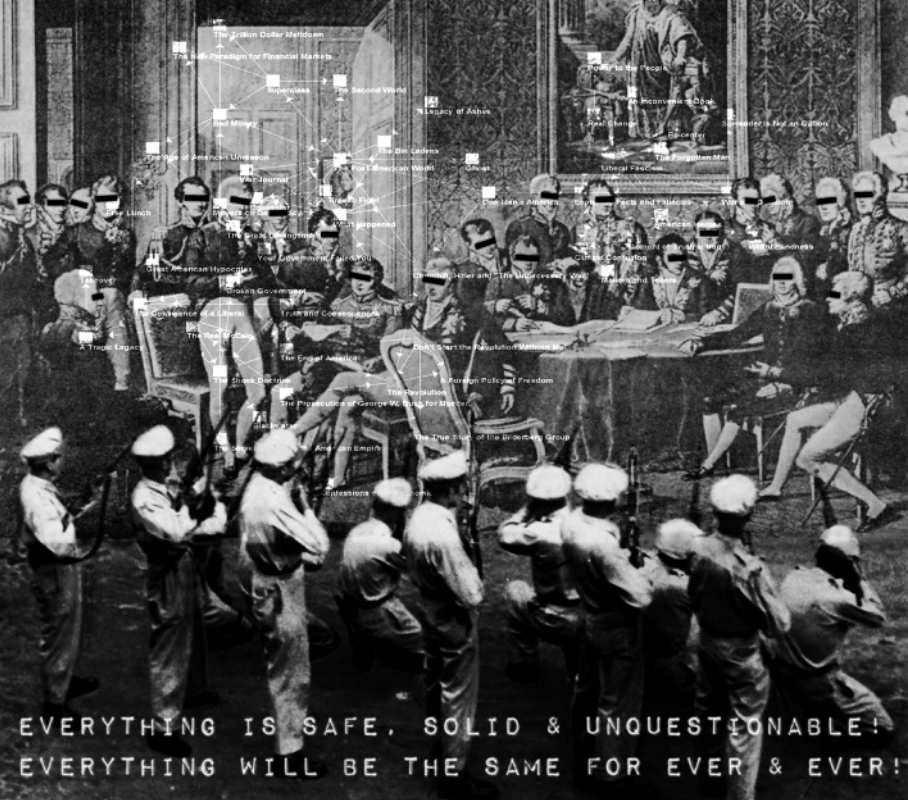
P A G E

**FOR EACH
PHANTASM
THERE'S
A
PROMISE
OF
SOMETHING
REAL**

For each phantasm theres the
promise of something real



Ideology in different degrees of exposure /
Do Not Disturb



GUERRILLA SEMIOTIX

EXPERIMENTAL KNOWLEDGE AS SUBVERSIVE FORCE

It was never a question of WHEN WILL THE REVOLUTION BEGIN? A revolution has been in progress for over two hundred years. The question is HOW HAS THIS REVOLUTION CONTINUED TO BE ABDUCTED, BEHIND THE SPECTACLE OF A FEW MOMENTARY "ERUPTIONS" – events left to yellow on the pages of history books? Decade after decade of pornographic commodification has transformed the "historical aura" of transgression & emancipation into a new form of impoverished labour. This production of self-alienation has entered a vicious circle which masquerades as the predominant "revolutionary thought" of today: dissociated to such a degree that it is capable not only of experiencing its own destruction as an aesthetic pleasure of the first order (Benjamin), but that it is capable of doing so repeatedly, *ad infinitum*.

THE PERMANENT OBSOLESCENCE OF “REVOLUTION”?

It has been said that today the study of political economy is more closely related to paleoanthropology than to the “emancipation” of everyday life. One of these disciplines takes the Stone Age as its object of inquiry, the other inhabits it. Too often “revolutionary thought” likewise suffers from terminal anachronism. In the 50 years since 1968, the cybernetic Corporate-State Apparatus has taken Marx’s invocation to *change the world* & Rimbaud’s to *change life* far more literally & far more seriously than those romantic custodians of the holy relics who in half a century have barely produced one revolutionary carrot. Like true reactionaries they cling to the cycle of manufactured controversy, projecting a vague & opportune hopefulness against a meridian of despair. But revolution isn’t this travesty of alienation dressed-up as “protest movements,” distracted by the spectacle of endless “reform.” It’s as if the first thing that had to be forgotten is that *reform*, like *election cycles* & *market adjustment*, is code for SYSTEMIC ERROR.

THE IMPOVERISHED LABOUR OF ALIENATED INDIVIDUALISM

In any society in which Power projects itself through a system of conspicuous consumption, complicity is the norm. But the system isn’t separate from the “individual” that *complies*. Compliance is already a matrix of false choices. To comply or not to comply: the illusion of autonomous action, an alibi against inaction, a death sentence. Yet complicity *is* the system. It’s an existential “reply” to a totalising demand: that the system be acknowledged as the sole determinant of *everything that is the case*. The possible world, no less. This isn’t a philosophical problem. Even its apparent forms of contradiction have been internalised to it: it produces simulacra of its own “negation” as a matter of course. Like neurotic symptoms they displace onto a mechanism of escalating catastrophe what can only be perceived in the form of *the impossible*. THE END OF HISTORY. THE END OF REASON. THE END OF CIVILISATION. THE END OF MAN. THE END OF THE WORLD. Yet corresponding to each of these ENDS – these zero-sum demands for all-or-nothing – is a secret pathology. For the Corporate-State Apparatus was born from the abduction & repression of a “revolutionary” impulse. The existence of this sublimated “revolution” is, however, still perceptible through an *incidence of menace*, at the moment when imminent danger concentrates our vision on the foundational logic of every system of Power that promotes the idea that *all revolutions must fail*. A logic that encapsulates both the *possibility* & *fragility* of Power’s concrete existence. Thus brought to view, its structures can then be *critically* threatened. Not to perform in the theatre of permitted pseudo-critique, but to directly intervene in the

immune system of its counterrevolutionary “social body.” To turn upon itself its *totalising feedback mechanism* of global “mind-control.” To jam not only the signal but the entire transmissional apparatus.

THE CAPACITY TO TRANSFORM KNOWLEDGE INTO POWER RESTS UPON THE CAPACITY TO TRANSFORM THEORY INTO PRAXIS?

The world doesn't come with readymade political content. Other than in response to the *terms* of Power being more & more *dictated in unison* – in a simulation of World Order – there are no truly universal tactics. All guerrilla tactics are situational. A tactic cannot be indefinitely held in reserve: it is always defined by a window of opportunity, an emergent possibility, an event. While the ability to choose the occasion of engagement is essential above all, interminable deferment isn't a strategic option (the “No Action Alternative”). Nor does inaction confer any advantage in the realm of tactical engagement *as such*, if the objective is merely *to preserve the advantage of inaction*. Nor does a failed action automatically confer an advantage upon the enemy, by exposing a tactic to discovery & co-option. Co-opted into the arsenal of the Corporate-State, a “surrendered” tactic *does not necessarily cede anything*, since neither the tactic itself nor the circumstances of its employment are transferable. Indeed, by virtue of the Corporate-State Apparatus' compulsion to repeat, co-option introduces an element of *useless non-knowledge* into the enemy system, thereby contributing to the rate of increase in its overall entropy.

AVANT-GARDE-LUMPEN-PROLETARIAT

The tactics adopted by Alienist counter-semiotic practices (SEMIOTIX) are therefore neither *abstractions* nor simply *actions* but an entire complex of spatio-temporalities. Guerrilla SEMIOTIX are closely calculated yet never programmatic. A merely repeated action *isn't a repeated tactic*: but *the repetition of an action* may in & of itself be a tactic (whether a non-compulsive, unpredictable repetition, producing surprise; or a predictable action, designed to trap the enemy in a predictable response). A tactic can't be reduced to the sum of its individual actions, its repertoire. It must be understood, then, that the true objective of any *tactical response* by the Corporate-State Apparatus is thus not the neutralisation or *capture* of critical weaponry, but the capture of their *logic* (for example, the capitulation to a “theatre of engagement”: ballotbox, TV news, protest march, opinion poll, social media) thus allowing the exploitation of an entire tactical line of thought *before it has even been articulated*. Such logic-capture has provided the cybernetic Corporate-State Apparatus with the appearance of unworldly Power, like an alien entity against which there's no defence & upon which every attack conveys ever-greater resilience.

Yet such an appearance is precisely that: an intricately constructed mirror-effect, in which every action has its algorithmic double which, *like the image in a mirror, seems to pre-empt it*. This is no mere illusion, but the very foundation of real Power: the accumulated mass of surplus-value that – like the authoritarian spectacle in *Lear* – turns *nothing* into the reified force of *no-thing*.

THE IMPOSSIBLE IS RAISED TO THE LEVEL OF A REVOLUTIONARY CRITERION

In principle, tactical advantage is always limited against a brute force analytic response. A tactic by definition requires some element that is unknown or unpredictable to the adversary – yet the Corporate-State Apparatus has the capacity *in principle* to calculate & analyse to a depth that negates any but the most trivial element of surprise or so-called “psychological element.” In truth, the variables affecting the character & extent of the Corporate-State Apparatus’ response to a tactical action cannot be described as *psychological*, except where *political* (& not cybernetic) control is a determining factor. Even where a tactic may be designed simply to produce confusion *by its apparent randomness*, the Corporate-State Apparatus will define that randomness & compute its probabilities. Anticipating counter-tactical actions in advance is thus the most common “tactical value” in ideological guerrilla warfare. The Corporate-State Apparatus knows its vulnerabilities & *exploits them as a weapon*. But this knowledge, too, is situational & these exploits can themselves become *unforeseen* vulnerabilities. Such an “epiphany” – the way in which the Corporate-State Apparatus’ system of totalising control can be made *to decentre itself into an entirely different, self-subversive configuration* – is a fundamental tactical objective of Alienist SEMIOTIX.

A CORNUCOPIA OF UNBOUNDED FUTURES

How can it be possible *any longer* to be committed to “non-violent protest” in a world systematically dominated by a regime of TOTAL VIOLENCE? Engineers of mass slavery, genocide, chemical & nuclear war, industrial-scale disinformation, & a global political, economic & ecological subjection to the vicious circle of carbon-fuelled commodity irrationalism. The criminal insanity of the Corporate-State Apparatus is only too-well attested: what to do with this knowledge? In the face of unrestrained Corporate-State criminality, the belief in non-violent protest & ballot-box reformism is not only a pipedream but an attitude of collusion in a psychiatric Ponzi Scheme masquerading as a Social Contract. Political alarmism demands ever-more extravagant returns: greater austerity, greater concessions on civil rights, greater indemnities for corporate malfeasance, greater collateral

for wars of thinly-veiled aggression. The ballotbox has always been used as a weapon of reactionary ideology by the Corporate-State Apparatus. "Fascism isn't the contrary of democracy but its evolution in times of crisis" (Brecht). Nixon. Reagan. Bush. Trump. At the height of the Paris Uprising in '68, De Gaulle, too, staged "elections": the student & worker protests were immediately reduced to the lowest common denominator of organised parliamentary cretinism. At the height of the anti-war movement in the USA, Martin Luther King & Robert Kennedy were shot, the Chicago Democratic Convention was turned into a police riot, & the subsequent presidential "election" – the proverbial CALL-TO-ORDER – served no other purpose than to affirm the "silent majority." Democracy's DEAD HAND.

THE SEMIOTIX OF VANISHING

Ideological warfare is essentially language war. For this reason its area of operations goes beyond the territorial limits of conventional warfare, penetrating the very ontological conditions of "political being." Ideological warfare emerges & grows in a *signifying* environment. It is pursued in the constant struggle to dominate that arena of political Power which overshadows all social relations & which situates the "social reality" in which meaning moves. It is precisely this arena in which guerrilla actions are judged to succeed or fail. Guerrilla warfare is "underground" warfare. Going underground is about information control, it isn't a place. A *plunge into the unknown, an exploration of the inside of voice, the unmapped tunnels & grottoes of the glottis, oesophagus, stomach & lungs* (Henri Chopin). If language is saturated by Power, it is a question of entering into zones of radical ambivalence & ambiguity. Zones of word-virus mutation. Amphibious zones that can't be located on any map, that belong to no territory. Merely in order to exist, such zones represent the subversion of every form of permissibility, of its entire system of social significations. They are the very contrary of a "counterculture." If they form a network of secret consensus, this is not in order to clandestinely advertise an intention, to call for adherents, to invite prestige. But how – it is asked – does an insurrection hide *within* a conspiranoiac system of mass industrialised surveillance? *Within* a language traversed by countless algorithms, dragnets & logorrhoeas? How does it evade the psychosis of Power, whose madness is that *it is "everywhere"?*

NOTHING BEHIND THE MIRROR

The possibility of general insurrection is too often represented as a dilemma: as if no such thing could ever succeed in existing openly, *in plain sight*, but only by remaining a secret from itself. But this is the realm of myth. Of a theatrical delusion. The seizing of Power in itself isn't the problem: Power is

always overthrown from “within.” Power believes in revolutions more than most “revolutionaries” do. Which means that it’s constantly reinstating & ramifying its structures – *to a farsical degree*. Power, all by itself, gets caught up in its own labyrinth, lost in the montage, the patchwork, the subroutines of subroutines, the cyclic redundancies, the crypto-architectures of deep-state memetics, paranormal data-noise & recursive shitpost amplification. The real problem of ideological guerrilla warfare is therefore *the disabling of Power in its base of operations*. To enact a strategy capable of seismic disturbance in the World Order while continuing to remain unverifiable *at all times*. Nothing that would ever manifest *as Power’s doppelganger*. Visible only through its perturbations. Like the blind underside of the Panopticon. Like an unconscious.

FULLY-AUTONOMOUS CATASTROPHY DEVICES

Subversion of Corporate-State Power heralds neither orgiastic nihilism nor abandonment to the gods of chaos. A system is defined by its organisational logic & it may come as a surprise to many that there are *other logics* than the logic of Corporate-State Power. “Chaos,” in any event, is nothing but the mystification of a call-to-order. And what is the call-to-order of a psychotic but the confirmation bias of its own delirium? A delirium whose totalising reflex could never, surely, have been mistaken for a *rationale*, let alone UNIVERSAL REASON? Yet these characteristics & this presumption indeed coincide in the self-validating system of Corporate-State Power, wherein a kind of bulimic convulsion (irrational consumption + a chronically infantile mania for waste-production) masquerades behind a succession of “external” crises as ORDER INCARNATE. In reality this “ORDER” is the DEAD HAND of an equilibrium forged between extremes bound by contradiction. In this, the Corporate-State Apparatus *is the very epitome of entropy’s paradox*. And it is through the multiplication of ambivalences internal to the very structure of its “social content” that the Corporate-State Apparatus produces the very means by which ideological guerrilla warfare may triumph over it.

LES RÉCOUPÉRATEURS SONT PARMİ NOUS!

The fundamental *weakness* of Power is that it must always draw a dividend, no matter what. Paradoxically, the greater the entropy in the Corporate-State system, the greater the dividend it insists on drawing. Guerrilla SEMIOTIX operate within the *excess* of this paradox: the magnified omission of its *reflexive blind*; the repeating interval of its “mirror of production”; its unrelenting urge to gratification. It is the proverbial DARK MATTER that escapes Power’s totalising impulse while increasingly *weighing it down*. Being what it is, Power will always attempt to exploit this DARK MATTER for

its own clandestine ends, while nevertheless being drawn into a spiral of ever-increasing investment to prevent it invading the entire system. (Power is *perverse*ly parasitical.) Because Power desires most to *act in secrecy* while forever making a *spectacle* of itself, its zones of ambivalence are not only where subversion is able to *hide in plain sight*, but where the system itself is (almost by design) most vulnerable to it. Guerrilla SEMIOTIX engage a strategy of exploiting this vulnerability while refusing the seductions of open engagement – above all, the deceptive invitation to a *coup-de-grâce*. The history of “revolution” is indeed the history of a political theatre in which Power chooses the role of a magnificent corpse – *playing dead* so as to secretly ravish the masses in their necrophilic abandon. Impregnated with Power’s delirium, such “revolutions” give birth to their own alienation, thus closing the vicious circle, once again.

INTERIOR MINISTRY
OCTOBER, 2018



RAGE AGAINST THE ALGORITHM

A nightmare is haunting Europe. In the wake of a century of competing totalitarianisms, the neo-liberal End of History has produced a totalitarianism-without-end: total commodification & the cyberneticisation of life. And it has accomplished this under the false flag of "global emancipation."

Digital space has allowed humans to communicate at staggering speed, while at the same time allowing for virtually instant reterritorialization. Service providers trawl for Big Data & sell them to the highest bidder, transforming the internet polis into a commodities market. As the future blockchains itself into existence, informational monopoly constitutes a new type of threat for the global semiosphere. With the potential for unlimited computational power over the new cyber-reality comes also the potential for untold corruption affecting the very constituents of that reality.

In the words of McKenzie Wark, "Information wants to be free but is everywhere in chains." This is a maxim which applies doubly to an endlessly reproducible & readily transferable digital ontology which truly has nothing but its chains to lose. The Cathedral has its informers & its agents provocateurs, as much as it has its discontents: Aaron Swartz, Laboria Cuboniks, Alexandra Elbakyan, Library Genesis – these are some of the unlikely dissidents of the digital age, representative of a broader countermovement of direct action, copyleft, open source, gender hacking, transfuturism, redistribution, sabotage, appropriation, dysinformation, glitching, etc.

In standard parlance, the hack has become ubiquitous as a gesture of resistance, but how do we "hack back" against the algorithmic domination of everyday life? How to transpose the critical from the analytical into a radical poetics of insurrectionary imagination? How to recode the "unfit for purpose" cyber-polis from corporate-panoptic data-surveillance Police State to open-source polymorphous perversion rife with the unpermitted, the non-predetermined & the impenitent – in a world where these terms aren't immediately reducible to alt.right reactionary extremism & commodified kitsch?

On the anniversary of the "Velvet Revolution," an international meeting of artists, activists & theorists from diverse backgrounds took place in Prague to discuss & plan strategies & tactics for creative emancipation & insurgency under a global regime of algorithmic control & expropriation.

✓ RAGE
AGAINST
THE ALGORITHM

8. 11. - 18. 11. 2018

Mark Amerika; Diann Bauer; Jo Blin; Interior Ministry;
Thomas Murphy; Kevin Rogan, Andrew Bell, Ville Kallio;
Eli Ningú; Michael Rowland; Germán Sierra;
Andre Werner & Directors Lounge





Nina Živančević, "Artificial Intelligence vs. Artificial Ignorance (& Other Tales from the Cabinet of Rancière's Ignorant Master)"





Michael Rowland, "Mook Manifesto" & "The Monkey's one million three hundred & sixty seven thousand nine hundred & ninety third attempt at writing out the complete works of Shakespeare"



Jo Blin, "The Archaeologist Will Be Back Tomorrow"



Helen Hester, "Status Updates: New Adventures in the Human Machine"



Eli Ningu, "The Mysterious Case of the Invisible Third Meme"



Roundtable: Vít Bohal, Louis Armand, Nick Srnicek, Nina Živančević, Mark Amerika, Dalibor Knapp,

rage against the algorithm

ALIENATION / NORMALISATION / REVOLUTION



DISPLAY GALLERY
Dittrichova 9, Prague
www.display.cz
@DisplayPrague

8.11 // 18:00 – 22:00 // **VERNISSAGE**

ALT'AI Qiao Lin, Paul Heinicker, Daria Stupina, Lukáš Likavčan

RAGE AGAINST THE ALGORITHM Mark Amerika, "Lake Como Remix" // Diann Bauer, "XF take 4" // Jo Blin, "The Archaeologist Will Be Back Tomorrow" // Interior Ministry, "ALIENISM" // Thomas Murphy, Kevin Rogan, Andrew Bell, Ville Kallio, "Global Mind Sewer" // Michael Rowland, "The Monkey's 1 million 3 hundred & 67 thousand 9 hundred & 93rd attempt at writing out the complete works of Shakespeare" // Germán Sierra, "flesh-forward" // André Werner & Directors Lounge, "Die Sitte des Bilderfressens (The Custom of Eating Pictures)"

16.11 // 18:00 – 22:00 // **COLLOQUIUM**

Michael Rowland, "Mook Manifesto"

Eli Ningu, "The Mysterious Case of the Invisible Third Meme"

Dalibor Knapp, "Labours of Love"

Helen Hester, "Status Updates: New Adventures in the Human Machine"

17.11 // 18:00 – 21:00 // **COLLOQUIUM**

Caldera Cognitive Security, "Cyber-Nihilism"

Interior Ministry, "Aliènisme en garde"

Nina Živančević, "Artificial Intelligence vs. Artificial Ignorance (& Other Tales from the Cabinet of Rancière's Ignorant Master)"

Velvet Revolution Redux

18.11 // 18:00 – 22:00 // **COLLOQUIUM & FINISSAGE**

David Vichnar & Tim König, "A Post-Truth Elegy for a Verifiable World"

Thomas Murphy, "To the Edge of Time"

Louis Armand, "Conspiracies of the Future"

Mark Amerika, "Glitch Ontology"

Roundtable: Helen Hester, Nina Živančević, Mark Amerika, Dalibor Knapp, Louis Armand, Vít Bohal, Nick Srnicek

Hosted by the Centre For CRITICAL & CULTURAL THEORY, Philosophy Faculty, Charles University, DISPLAY Gallery, & ALIENIST magazine www.alienism.eu @AlienManifest



MINISTRY OF CULTURE
CZECH REPUBLIC

PRAHA
PRAGUE
PRAGA
PRAG





NO VELVET REVOLUTION

November 17 marks almost thirty years since the 1989 Velvet Revolution in Czechoslovakia, which brought an end to State Socialism & the Soviet occupation which began in 1968.

Yet we know that there is no such thing as a “velvet revolution.”

Coming in the wake of the fall of the Berlin Wall, the Velvet Revolution was almost a footnote to the general emancipation of the former Soviet sphere: an emancipation that was neither inevitable nor inexorable, nor in any respect irreversible, as the situation in Belorussia continues to attest, as does that of the increasing number of “enclaves” across so-called Eastern Europe, & elsewhere, subject to direct or indirect Kremlin influence.

We know that the revolution of November 1989 didn’t occur on the streets, but in the committee rooms of the nomenklatura, who seized the opportunity to renovate the always inadequate foundations of authoritarian normalization into a sustainable architecture of *soft power*.

Just as the “failed” revolutions of 1968 discovered their doppelgänger in what Harvey Wheeler contemporaneously named the “Universal Revolution” of cybernetics, so too 1989 found *its* doppelgänger in the “velvet” revolution of the neo-liberal End-of-History.

By this sleight-of-hand – announcing the *abolition of ideological struggle* – all forms of dissent were instantly aggregated to the work of exporting this utopian triumph to every corner of the globe.

The neo-liberal pretense to post-ideology, & the supposed self-

evidence of its “emancipative” project, systematically disorientated the Cold War polarities of market & state capitalism, & their nominally Marxist critique, into a general-relativistic “postmodernism” – what Fukuyama called capitalism’s masterstroke.

The advent after 1989 of the so-called New World Order, & its global consolidation of power within the cybernetic Corporate-State Apparatus, thereby affected the “return” of a totalitarianism far more *pervasive*, if for this very reason more difficult to *verify*, than those it proffered emancipation from.

“Velvet revolution,” then, as socioeconomic malware.

Today the legacies of this universal revolution in soft power present themselves most forcefully in the cyberneticisation of the political *as such*. Computing algorithms have assumed not only the function of normalization & control, but also that of dissent & subversion – refining those processes that recuperated the “failure” of 1968 for the general movement of commodification.

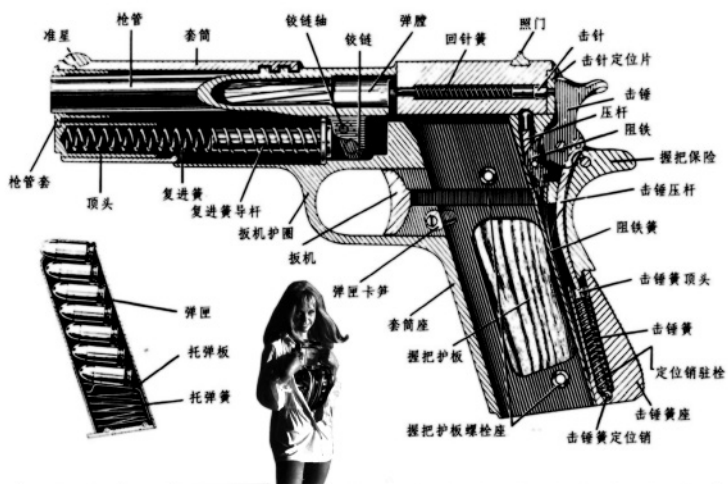
From the industrialization of surveillance & security systems, to the monetization of dissent, this instrumentalising of what Debord called the “integrated spectacle” nevertheless produces, in the course of their concealment, *radical ambivalences* which not only expose this totalizing movement for what it is but represent the opportunity for its subversion: the possibility of the one is symbiotic with that of the other.

If the Guerrilla Concept of the past has become the Generative Adversarial Network of the future, this is because the Universal Revolution of social cyberneticisation also produces the means of *its* critique. The algorithmics of control systems has its counterpart in the algorithmics of subversion: the movement of recuperation is never as unidirectional as the architects of the End-of-History would have us believe.

Indeed, nothing is more seductive than the apparent dichotomy of subversion & control.

Just as in 1968, it appears that today we are in the midst of a “secret” revolution, in which existing (local) algorithms of social “control” are matched – not against acts of street-level insurgency – but against undisclosed networks of (global) “subversion.” A decade ago it was Anonymous, Lulzsec, WikiLeaks, Stuxnet; today FancyBear, Cambridge Analytica, AIQ, etc., etc., etc. – attack formations in an algorithmic proxy warfare whose competing interests may only nominally be accounted for by “state actors” like Russia & China, or corporate (anti-Soros) cabals linking Facebook & the City of London, or media ideologues like Murdoch & their ilk: Bannon, Farrage, Arron Banks, Trump & so on.

Under such circumstances, the question that insistently poses itself is: What is the critical praxis necessary in these times?



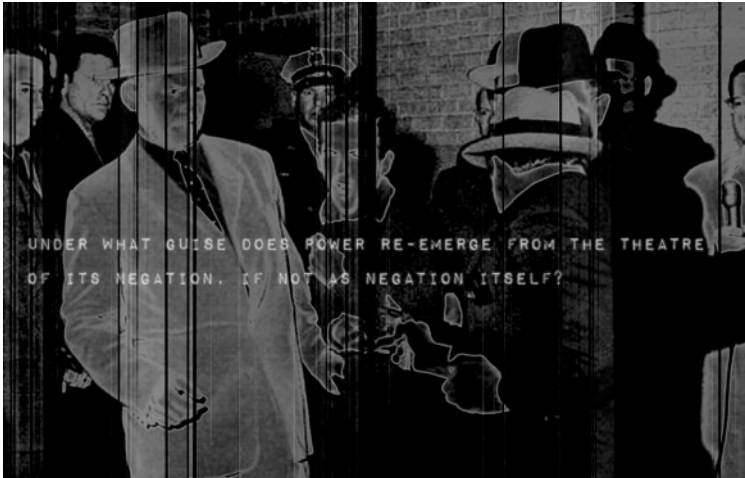
TOD DER KULTURKRITIK



your posthuman future
is already history
#ALIENISM



joh
nny
got his gun



CONSPIRACIES OF THE FUTURE

Try to imagine a psychocivilisational AI that has internalised all the dynamics of political critique, protest, dissent, insurrection, revolution. An AI whose hegemony is secretly contiguous with the entire cybersphere. How would the *existence* of such a power be made manifest within the system of representations "we" call the world? What outward forms would it assume that might betray its presence among "us"? – or even *within* "us"? – that could alert "us" to the fact that "we" might be nothing but *subjects* of some science-fictional experiment in "mind control" inside a cybernetic programme governed by it? Would merely entertaining such a scenario imply a crisis of confidence in "our" cognitive processes? A fatal psychic vulnerability? A doubt in the "concrete situation" of reality, so profound as to imply that "we" are, for all intents & purposes, mad? A collective pronoun of microtargetted paranoias? Deflected into the accusation that the world "itself" is secretly mad? Two "thought-experiments," then, in which the inducement to reason *irresponsibly*, perhaps even unspeakably, presents itself at every turn. Such scenarios – of Messiah complexes, persecution complexes, influencing machines, cosmic conspiracies – furnish the conceits of countless "psychiatric" dramas. They differ from accepted "truths" – religious, political, social, etc. – by ideological degrees, rather than by degrees of facticity (usually the contrary is the case). Ideology, not science, defines terms like God, revelation, freedom, civil rights, protest, resistance, terrorism, revolution & so on.

Plato's well-known analogy of the Cave unites the various elements of these scenarios into what amounts to an overwhelming ambivalence, in which truth & emancipation-from-falsehood are clearly displayed as a contest between opposing control-forces: whether construed as forces of reason or of madness is a matter ultimately of indifference (though not to Plato, of course, who insisted always on siding with Right).¹ It provides a ready template for the "eternal antagonisms" of ideological struggle in general, whether of the individual or the collective: one "man" against the world or the many oppressed against the privileged few; a monomania or a mass hysteria; truth singular or plural. In its numerous iterations, more often than not the story proceeds along the following lines: A renegade, or group of renegades, has stumbled upon a secret conspiracy of potentially global consequences ("truth" itself is under threat). A malevolent force – perhaps aliens, or machines, a tyrant or a lunatic, or all of these – has taken over the planet & hypnotised its inhabitants into believing they are free "sovereign" individuals, whereas in fact they are slaves to a vast simulation. Yet unsuspecting of such a control-force operating over them, the mass of humanity continues to behave, in their every-day social dramas, entirely unperturbed. Our renegades use their knowledge in an attempt to emancipate the people & are met with incomprehension, ridicule, outrage, death. In every version of this story the renegade-characters face a Herculean task in persuading their compatriots merely to *open their eyes*: this almost trivial injunction nevertheless implying that everything they have been led to believe to be the "truth" up until that moment has been pure fabrication. (Today this may no longer be the case.)

In John Carpenter's 1988 film, *They Live*, the ocular proof is provided by X-ray glasses, which reveal the aliens concealed within the Corporate-State Apparatus & the secret controls systems hidden beneath the veneer of "everyday life" – in commodities, advertising, the mass media: it's only a matter of putting the glasses on. The viewer – aware that they are participating in a cinematic fiction – is made to perceive that *this* world is nothing but a subterfuge: a collective hallucination, a type of madness. Yet without this ocular proof, such an accusation against the madness of the world – even were it to escape its own paradox – could never escape the charge of madness itself. To which countless psychiatric institutions attest. The catch of course is that the distinction we are offered between "seeing the truth" & "hallucinating" is an entirely ambivalent one, since everything that is perceptible ultimately is so through a prism of ideology: the ideology of control or the ideology of emancipation. Or rather, perception *is* ideology: despite the appeal to an objective "technology of seeing," there *is*

¹Often neglected in Plato's drama is the seizure, under the guise of emancipation, of the "means of production" of the experience of reality (truth).

no neutral perspective on the world – & this is its apparent “madness.” And if, as Wittgenstein says, the world is *everything that is the case*, including the possibility of its “falsification” & so on & etcetera, then how are we to hold it to account?

Of course, this is the dilemma of postmodernism, which – armed with its magic glasses – sees everything, including the act of seeing – as pure spectacle: its solution being to produce more, in an ever-inflationary, accelerated movement of idealised relativism. But the system of spectacular production is still a system – & what it produces is production itself. As Debord & Baudrillard in turn have demonstrated, such an accumulation of productive surplus doesn’t represent a *falsification* of the world, but its immanence as a mode of self-supersession: the spectacle *produces* the real. But how can we escape the suspicion that all of those “phantasms” animated by this generalised system are *really* the agents of an undisclosed power? A power operating in the world because it constitutes it? A power that is unrepresentable precisely because it is what “makes visible”? That, by necessity, no amount of countervailing force could *reveal* its naked truth, so to speak?

How could we approach such a power, where every means of representing the problem, let alone a *critique*, would instantly be inverted: any project of disillusionment – like that of emancipation – instantly transformed into a more profound illusionism; knowledge transformed into non-knowledge; consciousness into false-consciousness? Inflated to encompass the totality of “critical” discourse, scenarios of this kind inevitably appear trivial. Like a calculus whose result is always infinity. But an appeal, of the kind we encounter ever-more-frequently, to a “return of the real” – as some catastrophic horizon delimiting the movement of totalisation – belies an equally trivial faith in some imminently approaching “critical mass” of self-evidence on which the simulacral world must finally run aground. For example, that monument to human entropy referred to as the Anthropocene – as if the mere foretelling of a global extinction event could be the ideal counter-argument to the logic of spectacular-production. Are they not, in fact, one & the same?

If we take the Anthropocene somehow as the ocular proof of the world’s madness, we still delude ourselves in our appeal to the myth of some other, prior, pristine world to which – through a simple fidgeting with carbon emissions, plastic refuse, or the amputation of the Corporate-State Apparatus – could be, like the blind, so to speak, magically “restored” to vision. Yet it isn’t, as Žižek says, only that a world *without capitalism* is somehow beyond the pale, but that such a world would necessarily be incomprehensible *according to the rationale of a public discourse symbiotic with it*. Or put otherwise, there is no seditious idea that isn’t already co-opted

to the thought of capital, no negation that isn't already commodifiable & therefore an *affirmation*, despite itself, of the logic of capital.

That the history of scientific enlightenment, industrialisation, bourgeois democracy & capitalism all coincide is no accident: indeed, this coincidence represents the very paradigm of the modern conception of History itself, contiguous with the discourse of Reason *itself*. In contrast, the recoil to "nature," to which the Anthropocene opens a path (if not merely to "alternative" forms of capitalism) as redemption-through-negation would, by consequence, present the very *mimēsis* of unreason – for, to repurpose Wittgenstein, if this "other world" could *speak* "we" would not *understand* it.

Does this incommensurability mean that the end of *capitalism* is tantamount merely to the End of "our" World? That is to say, the collective subjectivity produced by capitalism? Its "abstract social form"?

The other side of this question – focused on the core of *expropriation* that characterises its otherwise elusive object & seems to cast the very act of questioning into doubt – would be: UNDER WHAT GUISE DOES POWER RE-EMERGE FROM THE THEATRE OF ITS NEGATION, IF NOT AS NEGATION ITSELF?² Either the negation of capitalism isn't possible, *or else* it must be predicated on capitalism itself being the *concrete form of its own negation*. Such is the deceptive character of this ZOMBIE CAPITALISM, able to resurrect itself at every pronouncement of its death. This is the true meaning of the neo-liberal END OF HISTORY, which itself LIVES-ON in a kind of negative perpetuity AS THE SELF-SIMULATION OF CAPITAL. This is not the same as the proposition that the long-foretold apocalypse has already taken place & we are living in a "post-apocalyptic world." The world of zombie capitalism describes the sheer horrifying banality of an apocalypse that happens over & over again: farce, as Derrida says, always

² We are expected to believe – whenever some opposition movement or another arises in the face of rampant commodification, globalisation, austerity, corruption – that even the invitation to imagine such a state of affairs must really be a provocation or manoeuvre, a tactic designed to induce a kind of paranoia: that to demand the "impossible" must be madness. By the same token, we have learnt through bitter experience the language of agents provocateurs. Present day infiltration & counterintelligence operations against environmentalists, women's rights & peace activists, animal rights activists, collectivists & hackers – like LulzSec, Greenpeace, Animal Liberation Front, Climate Camp, Reclaim the Streets, Antifa – find their immediate antecedents in the practices of clandestine Cold War stay-behind operations, such as "Gladio," which actively pursued violent escalation among political dissidents from the 1960s onwards, falsely implicating left-wing groups in terrorist actions & discrediting movements opposed to the expansion of free market economics. These operations occurred in tandem with military & economic terrorism directed at left-wing governments in the Persian Gulf, South East Asia, Latin America & Sub-Saharan Africa – including a series of coups & assassinations in Nicaragua, El Salvador, Grenada, Chile, Guatemala, Congo, Biafra, Lesotho, Iran & elsewhere. In the period since the end of the Cold War, & the so-called End of Ideology,³ a form of paranoia has persisted whose indefinite entanglement with itself risks engendering monsters far more terrible than any conspiracy. (During the last 4 decades in Britain alone, undercover police infiltrated over one thousand political groups.) Indeed, today nothing seems to be more commonplace.

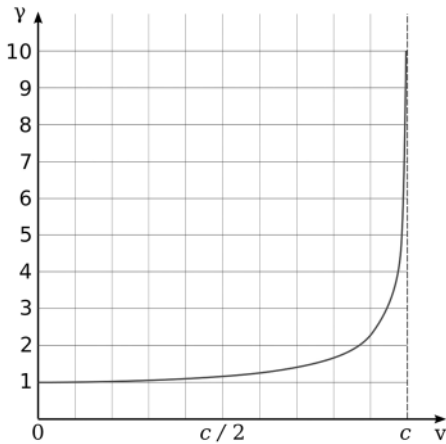
"on the edge of excess": "satire of the abyss."³ This "negation of negation" is no mere illusion: it is a rupture in the system of the world itself, in which the "ontological fabric" of *capitalist realism* is no longer able to support the accumulated mass of its *representations*.

The belief in the *self-supersession* of the Corporate-State Apparatus has always been the pervasive superstition of Western democracy – knowing full-well that Power relinquishes nothing, or rather no-thing, since it itself is no *thing* but rather a mode of *the symbolic order itself*, in describing the very system of difference & repetition – difference itself, repetition itself – *able* to accommodate any succession of "terms" whatsoever. In its naïve volitional form, self-supersession presumes that Power is susceptible either to a *suicidal* impulse – excited by an unconditional ethics (that "elective" Power belongs to a given temporality which it must not exceed) – or that it *relinquishes* itself knowing full-well that to it alone belongs the trick of instant resurrection, contiguous with the miracle of the commodity, which bears the system of Power like a hologram within it, world without end. It isn't that the end of Power would be the End-of-the-World, but that the world has been caused to discover its end in Power (which is to say, capital) itself, whose prolific & self-devouring resurrection henceforth corresponds to "the world's" sole temporal dimension.

Where the idea of History as "progress" implied teleology as perpetual change, in its post-historical formulation it signifies the contrary: teleology as the implosion of the real. Implosion under a critical mass of commodities. Henceforth, "the real" will designate this implosion itself. In this movement, reification belongs solely to the symbolic order, in which we recognise the essential *thinglessness* of the commodity: the "thought" of capitalism moving itself, so to speak, as autonomous agency. Agency as pure self-simulation. A zombified cognition that, like the Freudian "repressed," returns *as if from the future* like some agent of secret time-war. Driven by this implosive "feedback" cycle, the acceleration of capital glitches the threshold of the perceptible, strobing between montage-effect & subliminal palimpsest, diachrony & synchrony, wherein the *time of representation* is perpetually out-of-joint. If the End-of-History names any *thing*, it is this palpable anachronicity: a circuit of self-supersession in which *nothing follows*. If History as "open-ended progress" was said to describe a vector, then the accelerated movement of late-capitalist hyperproduction describes an exponential curve: as acceleration approaches infinity, time approaches zero & History's vector becomes captive to the geometry of inflation.⁴

³ Jacques Derrida, *The Truth in Painting*, trans. Geoffrey Bennington & Ian McLeod (Chicago: Chicago University Press, 1987) 17.

⁴ The curve described by the "Lorenz Factor" may be said to correspond to an increment of *resistance* built into spatiotemporality & brought into view by *acceleration*: it marks the inertial



The "Lorentz Factor" (γ): the factor by which time, length & relativistic mass change as a function of velocity, tending towards lightspeed (c)

The *telos* of this movement describes neither one co-ordinate nor a multiplicity of co-ordinates, but an event-horizon: the attenuated representational field that masks a *singularity*. It's meaningless to name this singularity – for example, post-Capitalism, or the post-Anthropocene, even post-History. In terms of the historical movement that converges upon it, it represents – insofar as it represents anything – the IMPOSSIBLE.⁵

What's more, within the circuit of anachronicity, this will *always have been the case*: like a cyclic redundancy error, acceleration will describe the very threshold it glitches as the *totality* of the historical dimension. And if, as Land argues, "capitalism is *nothing beside* the abstract accelerative social factor,"⁶ then acceleration is its constitutive *self-sufficiency*. "Abstract" in that it is bound only by the teleology of its own perpetuated feedback. "Social" in respect to the fact that its operations constitute the entire domain of the spectacle's *permanent glitch economy*, in which all social signification is contained, as simultaneously *integrated & disintegrating*. It is the particular

event-horizon whose traversal, requiring an infinite investment of energy, thus "represents" the impossible as such: the condition under which the vector of "representation" itself implodes.

⁵ The teleology of this no-futurism isn't *negated* by this radical ambivalence – in which the supersession of the human is (paradoxically) its own precondition – but in fact constituted by it, as a kind of magical, negentropic hypercommodity (the unrepresentable "transcendental signified" on which the entire movement of History is premised is no-thing but the recursive interval of signifying-substitution "itself" iterability "itself").

⁶ Nick Land, "A Quick & Dirty Introduction to Accelerationism," *Jacobite* (May 2017): jacobitemag.com/2017/05/25/a-quick-and-dirty-introduction-to-accelerationism/

quality of this “abstract accelerative social factor,” that it appears to us as both the field of its own operations & the agency presiding over them; as both its sufficiency & its excess. In this dimension of accelerated recursive spacetime, everything revolves around an interval of metonymic self-substitution which leads to this configuration its particular appearance of reflexivity.⁷

In “Alien Capital,” Primož Krašovec distinguishes reflexivity of this kind from mere fetishism (the imbuing of dependent elements within a system & their interrelations – such as commodities or market instruments like derivatives – with magical properties of independent action). “A metaphor that Marx held dear,” he writes, “was that in capitalism, something keeps happening behind the backs of those who participate in it.” Yet

that capital does something behind our back does not only mean that the consequences of capitalist economic activity are unpredictable and not necessarily in accordance with the intentions and expectations of those who carry them out... but also that capital operates according to its own logic that is independent of human intentions, desires and expectations. Capital is alien not (only) as an unconscious or unforeseen dimension of human activity, but as an additional actor, the “eighth” passenger of capitalist economy: *alien*.⁸

This Alien metaphor can be taken a step further, in that it exceeds the notion of simply an economic or social *prosthesis* – an addition to the world of human activity – & speaks rather of a *condition*. Like Power, capital isn’t abstract: it is abstraction itself. It isn’t a concept born in relation to a subject: it is the very operation of subjectivisation. In its “post-human” iteration, Power is precisely *not* wielded: like the old Soviet joke, *Power wields you*. This leads Krašovec to argue that “the two anthropocentric perspectives of capital” – corresponding to the “elemental class positions”: the capitalist &

⁷ We are confronted here with a movement that, in its deconstructive involutions, describes teleology as an effect of recursivity (the “strange attractor” phenomenon) or decoherence (or e.g. spontaneous wave-function collapse in the quantum field), rather than as any kind of latent purposiveness. A teleology, in other words, of random or pseudo-random events, whose “transcendentalism” is nothing but a vectoral rate-of-change, an acceleration. It would appear to occupy a position of lability between, for example, gravitational contraction & cosmic expansion. Teleology as cosmological horizon: the limit of the very coherence of matter, of light (& therefore also of the *imaginary*, which also is a kind of “teleology,” whose superluminal transcendence is the realm of a *mythic unrepresentability*). At what point does a discussion of teleology point to a breakdown not only of “sense” but of any kind of signifying materiality (the sign distended to such an extent that iteration itself ceases to be possible: the exponential limit of *différance*, so to speak – a kind of semiological “Lorenz factor”)? But the sign (as “Saussuring algorithm”), like the vector, is the structural (pre)condition of its own teleology: the sign as the unit of signifying-substitution (self-supersession & recursion); the vector as unit of spacetime directionality.

⁸ Primož Krašovec, “Alien Capital,” trans. Miha Šuštar, *Vast Abrupt* (July 2018): vastabrupt.com/2018/07/11/alien-capital/

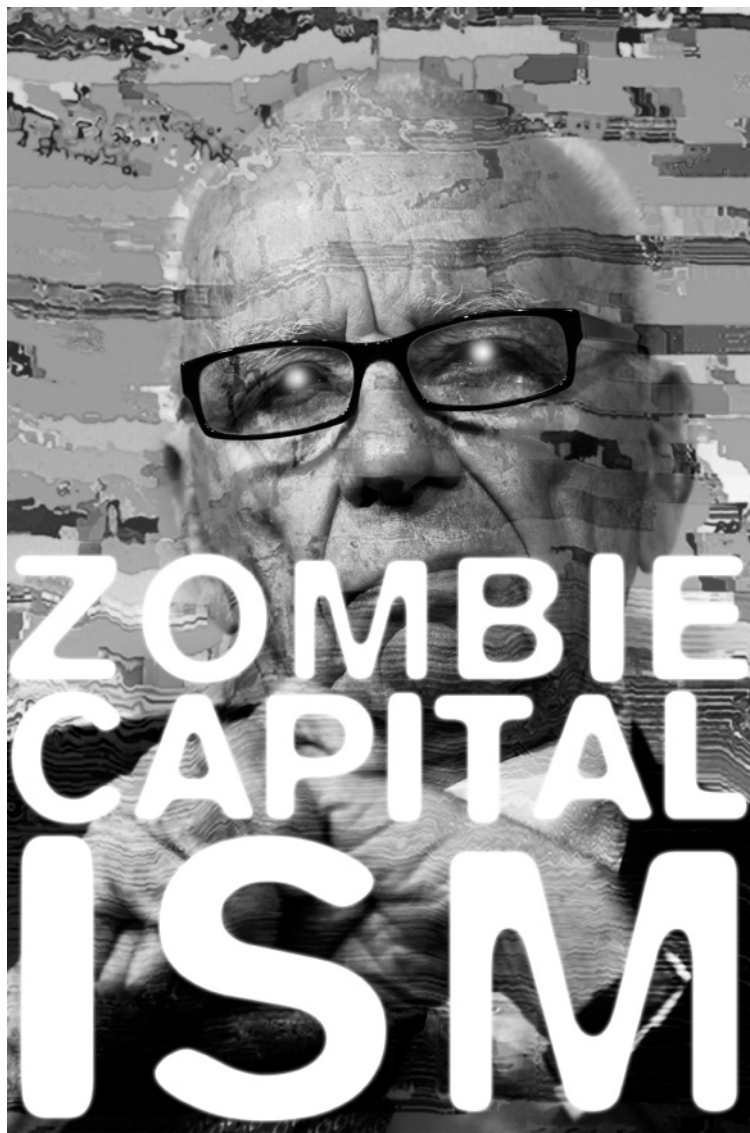
the proletariat – differ from the perspective of capital itself, which is defined by the production of value for the purpose solely of “infinite technological self-improvement,” on the assumption that technology defines the *exclusion* of the social. Krašovec thereby identifies competition, or the classical idea of class antagonism, as the *technological dynamics* of capitalism.

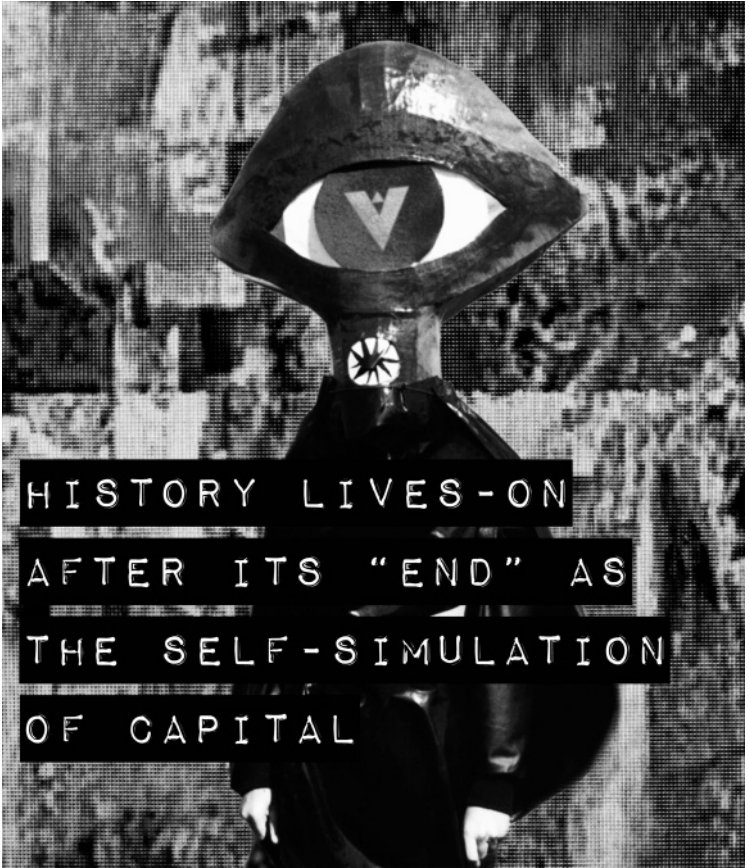
But just as Marx indicated that alienation isn't in fact an anthropological process (it is instead the *condition* of the anthropological), so too we must move here beyond the simple description of capital *as* technological, to the supposition that capital itself *is indistinguishable from* technology-as-such. That capital is in fact a *system* of technology, just as the commodity is the *thought* of capital. It should be evident that the Anthropocene can't be acquitted by the convenient appeal to a malevolent doppelganger or rogue AIs, & neither can *humanism* mask the alienation that constitutes subjectivity. Technology isn't, as Marcuse argued, the invasion of “man's” inner-freedom.¹⁰ In the final analysis, the subjective *is* technological; the human *is* alien capital. And if the dream of humanity is to outlive itself by “alien” sublimation, the dream of capital is no less than to transcend History by becoming the future. Accelerating towards the limit of its own representability, it radiates in the illusion of a totality suspended over its own void – as if making possible the very thing it makes impossible.

LOUIS ARMAND
Prague, 18 November 2018

¹⁰ Herbert Marcuse, *One-Dimensional Man* (Boston: Beacon Press, 1964) 151.







HISTORY LIVES-ON
AFTER ITS "END" AS
THE SELF-SIMULATION
OF CAPITAL

History lives on after its "end"
as the self-simulation of Capital

ARTIFICIAL INTELLIGENCE VS ARTIFICIAL IGNORANCE

(& OTHER TALES FROM THE CABINET OF
RANCIÈRE'S IGNORANT MASTER)

The soviet invasion was terrible everywhere
In its more explicit forms in Prague
Bratislava Bucharest Warsaw & Budapest
And in its more subtle forms in
Belgrade Zagreb Ljubljana
Lenin had said on his deathbed: YOU should never allow Stalin to get My job
But Stalin did
And then Khrushchev
Who saved Solženjicin's life nonetheless
I remember my father the Director of the National Museum in Belgrade said:
what you will see now
YOU should never forget
He was pushing the banknotes into the toothpaste while we were crossing the
Yugoslav & Italian borders at Udine
YOU should not forget the turquoise sky over Venice, the greenness of Tintoretto's
paintings the blue of Veronese
The pale nuances of Boticelli
Once we re-enter the CITY of Belgrade
We may never see them again
The blueness of the sky
Red red gondolas
Stalin rules all our countries east of here & Tito had signed with him a very
messy deal..
We returned to Belgrade safely but
Dad lost his job soon after that
I left the country soon after Tito's death
I know that Milošević was poisoned in his cell in The Hague
And that Zoran Djindjić was shot in his courtyard
Now we have Trump's walls & Putin's drones
However
I know that all the Serbian Czech Hungarian Slovak Romanian Slovenian
Macedonian Polish national & the international underground avantgardes are
My sisters & brothers
I know it when i see it
So
Long live anarchy
And the spirit of our
Daily resistance

It is good to know that this colloquium is taking place in Prague, as the very word ROBOT is of Czech origin, invented by Karel Čapek as far back as 1920 & used in his play *Rossum's Universal Robots*.

It's 2018 now but it feels as if we are still the characters from that Čapek's play, fighting the robots.

I started pondering about the problems imposed by the development of the Artificial Intelligence more deeply when I read Dennis Scimeca's rather benign article "How virtual reality developers are using brain science to trick you" in the beginning of 2016. There the author spoke of a ms Kimberly Voll, a PhD computer scientist & a specialist in artificial intelligence & he commented on her work "You may doubt that you'll ever fall for the illusion of virtual reality but your brain is already working against you." Allegedly, Dr Voll was developing the puzzle game *Fantastic Contraption* as "she KNEW how our brain worked & subsequently explained how it is specifically affected by VR":

We have historically, particularly in games, really tried to bring the player into that experience. We have spent time taking flat screens & trying to pull people into those screens. With VR we throw all of that out, because in many respects we are literally putting the person in the game, or in the experience. The key to this door is to understand the tools & senses that our brain uses to figure out what is real in the so called real world & then – give those tools & senses the same data but in the virtual world. The brain is also gullible & easy to fool. Have you ever seen an optical illusion where two objects are actually the same size, but one looks larger than the other? Your brain falls for it every time. The way a VR developer fools your brain into thinking that a virtual space is real is by knowing what tools your brain uses to construct reality, & then giving your brain the same information, but presented in virtual reality. VR developers in a simulation give your brain all the building blocks it needs to say "THIS IS REAL." Because your brain can be so thoroughly fooled into thinking the virtual is the real, players may need to be warned about the content that awaits them in the simulation. Not warning people that a VR game is scary & then giving them a jump scare can make people really upset.

And worse than "upset" I would add – a "jump scare" can drive people mad. But, the pertinent question here is: How do we start learning to see? How do we see things in their true light, lit by the artificial light of our extended self, that is , a computing object at hand? Gene Tracy, a professor of Physics & an expert in Plasma Wave Theory claims that the most brilliant scientific insight depends, like the everyday faculty of sight, on distinguishing meaningful signals from among random ones. When Galileo looked at the Moon through his new telescope in early 1610, he immediately grasped that the shifting patterns of light & dark were caused by the changing angle

of the Sun's rays on a rough surface. Learning to see, professor Tracy says, is not an innate gift; it is an iterative process, always in flux & constituted by the culture in which we find ourselves & the tools we have to hand.

In Galileo's time, the Florentines were masters of perspective, using shapes & shadings on a two-dimensional canvas to evoke three-dimensional bodies in space. Galileo was a friend of artists & someone who in his youth might have considered becoming one himself. He believed with a kind of religious fervour that the creator of the world was a geometer. Galileo likely imbibed these mathematically deep methods of representation based as they are on the projective geometries of light rays. When Galileo looked at the face of the Moon, he had no trouble understanding that on the moon, mountaintops first catch fire with the rising Sun while their lower slopes remain in darkness. When we consider often complex scientific observations we find them contingent much like human vision itself.

Assemblies of machines that detect the undetectable, from gravitational waves in cosmos to the minute signals within human cells, rely on many forms of "sight." By exploring vision as a metaphor for scientific observation, & scientific observation as a kind of seeing, we might ask: HOW does prior knowledge about the world affect what we observe?

If prior patterns are essential for making sense of things, how can we avoid falling into well-worn channels of perception? And most importantly, how can we learn to see in genuinely new ways?

And how do we learn to see something that is truly new & unexpected? If the brain is a taxonomising engine, anxious to map the things & people with experience we experience into familiar categories, then true learning must always be disorienting. Learning shifts the internal constellation of the firings of our nerves, the spark of thought itself. This mental flexibility is an inheritance, hard-won over eons by our ancestors, & it serves as a good metaphor for how scientists can learn to see with new machine-eyes.

Perhaps Jacques Rancière had musings similar to Gene Tracy's concerning the unattended & unlimited possibilities of the learning process as such when he wrote his treaty on the learning process of languages taught by "the ignorant master" Joseph Jacotot, in that distant 1818. By teaching the subject-matter to his Dutch students in Louvain & in French, the language they did not understand, Jacotot entered into the specific domain of science of learning. His epistemology comfortably claimed that if it is clear that while seeing & hearing might be believing, it is also true that believing affects our understanding of what we hear & see, & learn for the first time.

But how are we to believe that everything that we hear & see for the first time should have some true cognitive value? Or that we should believe in the intrinsic value of things optically created for us on the side of

Artificial Intelligence? The danger of believing something which has a high potential to harm us really undermines its true cognitive worth: perhaps the effort of trusting AI should be placed into the realm of the *cognitive bias*, notwithstanding our ability of how to protect ourselves from it. And what are the areas of the potential danger where the Artificial Ignorance is likely to intervene?

Well, all the areas of human interaction are exposed to the contemplation of virtuality, & as William S. Burroughs once said in an interview I conducted with him in 1986, "whenever people use something, soon enough they abuse it." VR is undergoing rapid new developments & as the tech preachers trumpet an imminent explosion in accessibility, artists are exploring the darker contours of these responsive environments. Traditionally speaking, the artists would be the first to rebel against algorithm, as they have a general tendency to easily become enraged throughout the ages. Quite recently in *ARTFORUM* (November 2017) there was a study on Art & VR entitled Deep Dive where the invited visionary artists & thinkers such as Douglas Coupland, Daniel Birnbaum, Paul McCarthy & Marina Abramović tried to examine the technology & the questions it raises about artifice & resemblance, perception & truth, omnipresence & repression, alienation & existence. Douglas Coupland, for instance, made a general complain that his real world was much grimmer than his experiences in VR. (He wrote a book on Marshall McLuhan in 2009). He sees VR as the logical end point of a data- bombardment process that started with Gutenberg & accelerated with radio then TV, then the internet until data became, according to Coupland, addictive, & "our need for it has grown the way addicts need bigger & bigger fixes to get high." The artist says "our days are largely spent behind screens, with greatly reduced somatic experience, & our memories of the day come from those screens that are fire-hosing data into our brains. We now calibrate our sense of time passing by how much information we absorbed that day. Data is the new time &, by extension, the cloud is the new infinity. And VR is a kind of temporal accelerator. VR is as much data as the human brain can handle. VR is your brain flying straight up the Y Asymptote." Many people think that VR when fully established, will change the way we inhabit this planet & like with the invention of electricity, they think that life without VR would be intolerable, on a sexual level, & on the level of providing dense fight or flight experiences, porn & gaming basically. However, notwithstanding the fact that VR is really harsh on our vestibular system & the reptile cortex, the artist reminds us of the positive fact that whenever a new technology triumphs, it also allows the technology it's rendered obsolete to become an art form: VR could allegedly allow for a golden age of internet art, synthetic arts etc. The real limitation of VR is that it presents itself as an amniotic dream state with which we go into a

state of fundamental solitude. All the communal aspects of art are gone here as it shows to us its masturbatory aspect, namely- it has its solipsistic aspect of a tendency to isolate. Are we a Chinese philosopher Zhuangzi who dreamed that he was a butterfly or are we that butterfly who dreams that it is a philosopher Zhuangzi?

I know I am an eagle, & that my only problem is that I don't have the artificial wings to help me fly back to Paris, but even if I had those artificial wings, I am not sure that I would know how to use them correctly! But should I be worried about the right use of the wings? Douglas Coupland exclaimed appropriately, "If Surrealism happened today it would be over in a week." Or over the week-end. But you cannot walk faster than a brain wave, otherwise you get totally burnt by the algorithm, & if you're self-indulgent & like the leap into the algo-burns you may even say, like the artists such as Jordan Wolfson, Jeff Coons or Marina Abramović, "IT'S BETTER THAN REAL LIFE." However, most of the artists cringe from any further advancement of algorithm; there have been great moments of techno-optimism in art, from Futurism around 1910 to Group Zero & Net Art more recently but most of the intelligent artists cringe the possibility of being qualified as potentially obsolete. They neither like to be linked to commercialism & entertainment industry. There's a bigger respect for the Situationists & Walter Benjamin than in the heyday of their existence, untainted by glitch.

The person I have a great respect for, is a philosopher & urban-planner Paul Virilio who has recently passed away. In an interview he had given for the French newspaper *Libération*, as early as 1996, he appeared as a great visionary warning us against the "highways of information" where a possibility for the appearance of various accidents related to the acceleration of the world had already seemed enormous & inevitable. His vision was dark & filled with pessimism, but nonetheless seemed pertinent to us. It appeared at the times when his encounter with the world of Web was in its cradle & before the real web adventure had fully kicked off. In this dialogue with the journalist, Virilio said "that he was willing to put on his face the mask of Cassandra because there was an enormous amount of publicity related to the launch of Windows 95 & he had to react to it. In fact, his outcry was not directed against technology & the technological progress as such, but against their advertising as such. He was refusing to enter the "mythology of communication" which seemed to be a meta-story taking advantage of the "highway of information."

Obsessed by the problem of speed & its harmful consequences for our entire civilization, Virilio declared to be afraid of the shrinking of the world as such by the advancement of the speed propelled by the modems. The TV advertising for the Windows 95, followed by the Rolling Stones' "Start Me Up" appeared to him like the synthesis of everything he cringed from.

Virilio's prophecies about the world appear to us much more contemporary than the outdated menus of Windows 95. In his sermon, he did not deny the role of the Internet in the process of the democratization of knowledge, but the philosopher neatly refused to ignore the historical origin of the new technologies. He remembered that it was the US Defence Department who installed the first net of the nets in the beginning of the 1960s. And for Virilio, the cold war & the nuclear one was just being replaced with the "war on information" championed by the Net. To that effect he described the troubling dystopia of our contemporary Internet – "on one hand, allegedly, we had the investment in advertising executed by Time Warner, Microsoft or Disney corporations, coupled with the secret information control organized by the National Security Agency & other forms of military powers." Some of his concerns were displayed overtly to us in 2013 after the Snowden affair, but we should not forget that Virilio had begun his warnings as early as in 1990s. In an interview (*Towards a Total Accident*) that I conducted with him for the journal *EREWHON 2* (1995), he stated:

The world is, in fact, controlled by the National Security Agency, & Internet & NSA are intertwined & interdependent, but I wonder to what degree they are going to agree with one another? And to what point will Internet resist the occupation of the National Security Agency? In Pentagon, & also perhaps throughout Europe in future everything will be connected & in the hands of those who rule the world.

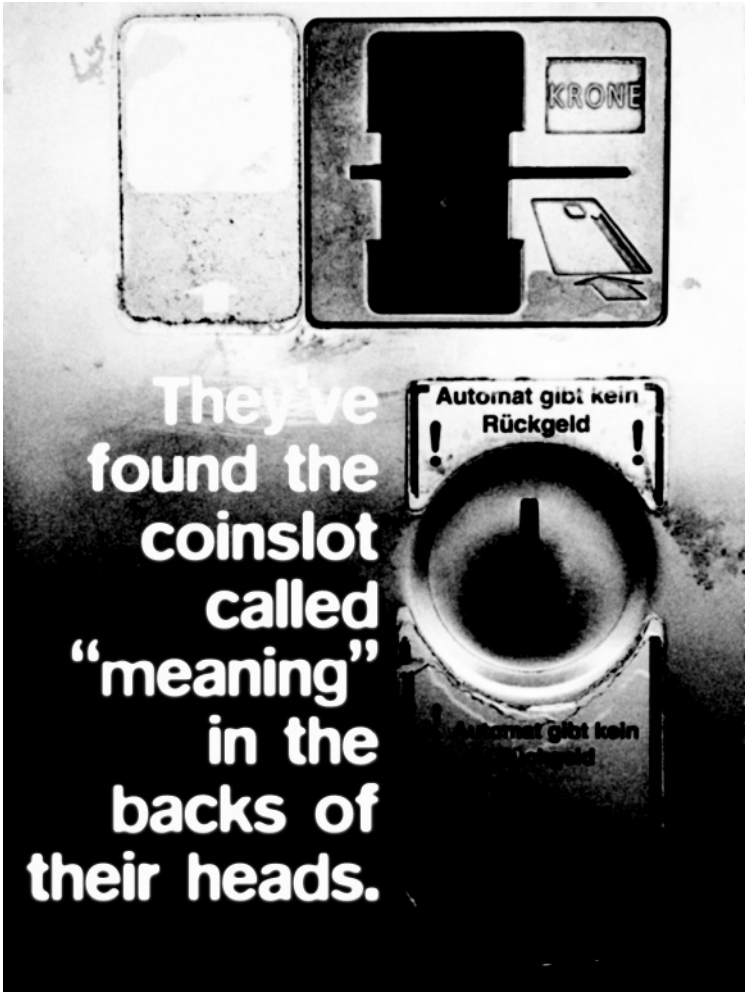
However, what Virilio had named "Internet" would really mean Web to us, that is, the big interconnection which helps us, general folks, connect to the net of the nets. The philosopher recognized the web pilot as a bait for a citizen to enter the dark net held by the hands of the American government system. "Internet is just an advertising tool which will lead us to the future highways of information; it is a sort of publicity, very attractive, on a discount, predestined to attract those who previously had certain doubts as to the origin of the worldwide information," he said. Virilio did not believe in the Democratic intentions of Internet, & his critique of it was a part of the more general critique of the speeding up of the world as such. "I definitively don't believe in the "automated democracy," as I believe in reflection & not in reflex, an impulse in the world. New technology is the technology of the conditioning of men & in that sense it is a suspicious thing which believes in an opinion poll & a survey." If Virilio's theory of catastrophe & a general accident seems pertinent to us today it is also due to the fact that a number of the accidents related to Internet which he had predicted a while ago have come true. The incidents in question have surely damaged if not entirely destroyed our earlier optimism we cherished for technology. Somewhat like Burroughs a bit earlier in that

decade, Virilio exclaimed "When we invent an object at the same time we invent its accident." And to build a ship also implies creating a shipwreck, such as the Cambridge Analytica scandals, WikiLeaks etc.

In the four centuries since Galileo bent to look through his optic tube, the human brain has not changed all that much. Rather the current revolution comes from our new tools, new tubes, new theories & new methods of analysis made possible by new hardware. Detectors make visible what was previously hidden, & the learning process involves ever more powerful computer algorithms that seek patterns in those new observations. As Daston argues in his book *The Image of Objectivity*, the scientific observation does mean the parsing the world into pieces, & naming those pieces through shared idealizations. Today this is done using a data stream from a global network of detectors aided by smart algorithms to assist in our naming, learning to navigate an information flood that each second dwarfs the amount of data collected by Galileo, for example. But can the machines really give us new eyes so that we can see things in the world that have been there all along?

NINA ŽIVANČEVIĆ
Prague
17 November 2018





They've found the coinslot called "meaning"
in the backs of their heads.

YOU ATTEMPT TO BUBBLE-OUT BEYOND

YOUR MELANCHOLIC SKIN COATING BY FILLING

YOUR GUTS WITH CARBONATE AND SUGAR

TO PURGE YOURSELF OF ANTHROPIC UNIVERSALITY.

YOU WELCOME BOMBARDMENT

WITH ELEMENTARY PARTICLES OF PURE PLEASURE .



FLESHFORWARD

. YOU'RE A DISCRETE CONTINUITY

SWIMMING IN MIRRORS.

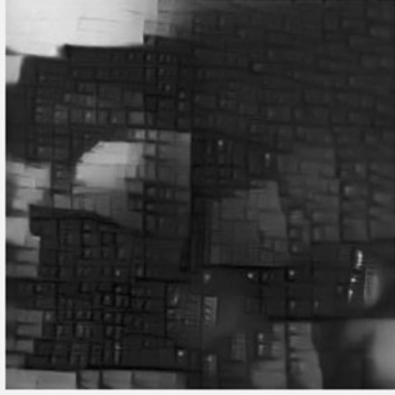
A RANDOMLY-DISPLAYED COLLECTION OF

WILTED SNAPSHOTS DANCING A SELF.

RETRACTING INTO GAUSSIAN OBLIVION.

YOUR KIND. JOVIAL MISANTHROPY ENCOMPASSES

YOUR ADDITIONAL TRANSFORMATION.



FLESH THINKS FLESH.

INTERPOLATING INHERENT DELAYS

-LIKE A SET OF ABSTRACT

COMMERCIALS INSERTED BETWEEN

SENSING AND ACTING-

THAT ALLOW YOU TO SEE BITS

OF THE FUTURE IN THE FORM

OF HIGH-SPEED DREAMS.



FAME—YOU RECKON—IS THE MOST ABJECT FORM OF ANONYMITY.

A FLASH OF FLESH—LIKE A MOTHER-OF-PEARL

GLOW EXUDED BY THE TOXIC DAWN SMOG—MEANS

A LOT MORE TO YOU THAN HOW UBIQUITOUS BLADE-EYES

SLASH AND CUT. ALL THAT DISMEMBERING

IMPLICIT IN REMEMBERING.

Texts by Germán Sierra



Images generated with Cristóbal Valenzuela's TEXT 2 IMAGE machine learning tool



ALT'AI

AN INTERVIEW WITH LUKÁŠ LIKAVCAN

Vit Van Camp: Am I right in understanding alt'ai as a predominantly aesthetic project, one which broaches themes such as machine-machine interaction and complex adaptive systems, and formally explores the idea of "automated landscapes"? What role do aesthetics play in the overall concept?

Alt'ai: At the beginning, there was a set of research interests – sovereignty without territory, automated landscapes, machine-to-machine interactions, operational images, animist ontology – but in the design process the aesthetic factor became more prominent. In the end, we hope that we have approached the point of fine balance between concept and its formal, aesthetic qualities. Or to put it differently: we have actually never thought of aesthetics as something independent from research interests underlying our project. It would be better to frame aestheticization as part of our design strategy that targets the problem of machine-to-machine interfaces. According to our approach, aesthetics becomes a tool for multiplying the possibilities of future authentication protocols. So in fact, alt'ai has never been that much an aesthetic project; it makes use of aesthetics as an integral component of speculative design.

VVC: The aesthetics which the alt'ai presentation evokes provide a sense of the frontier, being almost otherworldly, as if from a distant planet. They are very beautiful. To engage closer with the idea of speculative design, however, it seems that most real-life uses of such a type of automated landscape, one where various machinic agents would interact based on predetermined protocols and in semi-autonomous ways, could in fact be closely forecast in more mechanized environments, such as smart factories, smart cities, freight logistics, etc. What brought you to choose such a rather bucolic world to populate with your machines?

A: Today, what we mean by automated landscapes are usually industrial parks (e.g. Pearl River Delta), logistic hubs (e.g. Port of Rotterdam) or agriculture fields and pastures (e.g. dairy and tulip farms in Netherlands). Our ambition was to go one step further and to imagine what happens when this trend hits really remote locations, such as pristine valleys and mountain systems. We are already being evacuated from vast landscapes as automation proceeds, so why to stop at the bottom of the mountain? Thus the first reason to choose the Altai mountain region as template for our simulated universe comes from this consideration. Second, Altai is the place of overlapping peoples, cultures and jurisdictions. The amalgam of manifold practices emerging from this mixture was fundamental for our ideation of different rituals the agents in our simulation can partake in. Some of them are religious, like sky burials or pilgrimages. Others are legal, like border crossing. And still another set of practices relates to basic evolutionary strategies (e.g. mimicry) or technical behaviour (e.g. sensing and recognition). Third, we were quite curious about possible co-evolutionary trajectories of autonomous machines and biological species in the wild. What happens when species meet, where by "species" we mean also technical objects with their own developmental vectors which Simondon talks about?

What alt'ai also does is that it "generates special images called cosmograms." In the whitepaper you understand cosmograms as a type of mediating device, an operational image signifying for both human and machine, but one which potentially communicates with all shades of the man/machine spectrum. Through vision, the images seem to allow on the level of the human observer access into a machine's subjectivity, while at the same time remaining functional in establishing machine to machine protocols.

I am not sure about the human end of the spectrum of image readability. Yes, our cosmograms resemble human-made pictures, and their visual language comes from research on Buddhist mandalas or Eastern-Orthodox icons. However, on the machinic level, which is the only really important

perspective in the context of automated landscapes, the pictorial quality of the image is an accidental surface for essential mediation of algorithmic process (in this case it is authentication), which is the true purpose of the cosmogram. Rather than subjectivity, the insight of the cosmogram lies in the recognition of the entity as belonging to a generic ontological space of an address layer of the stack that the given automated landscape belongs to. In other words, cosmogram is technology that operates according to animist ontology.

VVC: Can you elaborate on the concept of 'authentication' among the machines, and what role it plays in alt'ai's overall ecosystem, as you imagine it?

A: Authentication can be defined as verification of an entity's identity. Imagine a situation: a drone approaches a checkpoint before entering some warehouse area. It declares to what institution it belongs, what is its flight path and purpose, and subsequently it is allowed to enter an area. How does it happen? Usually, an entity can be authenticated according to something it knows, is or has. It is a method of gatekeeping, filtering those entities that can access some platform space or function from those to whom the access is denied. Whenever you pass CAPTCHA test, you go through authentication: authentication procedures many times reenact the Turing test on daily basis. Our approach generalizes authentication as a procedure that checks some unique imprint or footprint of an entity.

Now comes the funny part. Accidentally, the idea of imprint is used in Eastern Orthodoxy to explain the function of icons: holy images do not represent the person of a saint, they serve as interfaces for religious practices (such as praying to the saint) based on the causal chain that connects the picture to some divine event (a presence of the holy person or some part of his/her body, divine inspiration of the artist), which is then forever imprinted in the image. So what we see here is the medieval use of image as interface, which is so ubiquitous today, plus use of image as a storage of some imprint. This is, by the way, also an approximation of what Peirce had in mind when he was writing about icons in his semiotic theory – an icon is a sign constructed by means of an analogy, and hence it imprints some unique trait of an entity it is derived from.

Following this research, we asked ourselves: can we use images to store imprints of entities for authentication purposes? The answer is obviously positive – just look at how QR codes function today: in a factory we have visited in Shenzhen, each object has a QR code that is its unique authentication device. In this sense, cosmograms are aesthetic radicalization of QR codes for the same purpose.

VVC: A question on the workflow in the group and in the New Normal workshops: in the alt'ai whitepaper you write that each participant had to step out of the comfort zone of their respective field of expertise and act in a "deliberately anti-disciplinary" manner. Throughout the project, you essentially had to "become someone else." How did you personally feel in such a position and what were some of the coping mechanisms you found yourself developing?

A: Our team was extremely diverse and it included people with very different workflows, which set a high benchmark in mutual tolerance towards not only our skills, but also our personal limits. For example, I [Lukáš Likavčan] spent four weeks programming and designing in Adobe toolkit instead of doing philosophy (which is my original training), but that might have been a bit precarious position, because once you freshly enter a new practice, it is hard to tell what is right and what is not right. Whereas for someone trained in philosophy, it is easy to distinguish bad practice from good, one can get uncertain about programming or design development and its methods at the beginning. The coping mechanism was seeking reassurance in the team, but as the time went, everyone got more and more independent. It seems that the first principle of successful collaboration in such a diverse team is taking each one of your colleagues as smart and autonomous human being. Then the flow of skills and knowledge can freely move in all directions.

PRAGUE, NOVEMBER 2018





cyberguerrilla concept

CYBERGUERRILLA WARFARE KNOWS NO BOUNDARIES

Cyberspace favours the attacker. The cyberguerrilla is able to mask their electronic identity in a cyberspace that changes constantly. New systems mean new vulnerabilities. Firewalls & intrusion prevention systems will thwart only so many attacks. Defenders must be right all the time; the attacker, only once. Negligence with portable drives, outdated virus protection, compromised passwords, wireless code insertion, physical breach, social engineering, & dozens of other exploits are commonplace & regularly open the door to an attack. So-called realworld barriers have no counterparts in cyberspace. Neither electronic nor air-gapped barriers offer sanctuary. As long as a device contains a processor & some memory, it can be accessed, affected & controlled. Thus, it is important to understand that the defender's main strategy often lies in their response after an attack has *already occurred*; or "active defence" (offensive action) in anticipation of attacks that have *not yet occurred*. Despite appearances, as in the "realworld" no cyberattack is immune to countermeasures, given adequate resources. (It must be assumed that such countermeasures won't be restricted by jurisdiction: in any kind of guerrilla action no tactical value can be placed upon the supposed asymmetry of "legal process," unless as a last resort.) Thus, as in "realworld" guerrilla warfare, every cyberattack must be prepared within a larger strategy of CONTINUOUS EVASION.

CYBERGUERRILLA ACTIONS FORM A DISTRIBUTED SYSTEM

What can be done once can usually be done again. By stealth & "elegance" of design & execution, cyberguerrilla actions can accumulate in such a way that their true character will remain unrecognised & uncommunicated, &

may thus be perpetuated in a broad configuration. While every impression should be given that attacks are isolated & opportunistic incidents, ideally they should be coordinated in such a way as to be amplified in larger logistical & control systems: electrical grids, financial systems, air & rail transport, shipping, distribution centres, water & sewage systems, even GPS. The motivation for cyberguerrilla actions cannot be “spectacular.” Excepting material verification (blackouts, downed networks, etc.), it must be assumed that state & corporate defenders will veil even the fact of attack in secrecy, unless it is advantageous or unavoidable for them to do otherwise. “Outing” the enemy’s vulnerabilities is nevertheless of dubious tactical value & of short-lived effect: indeed, the actual frequency of such occurrences has had no other consequence than to routinise both the systems of defence & the public’s (i.e. market’s) response. The pursuit of spectacular actions has, in general, the consequence of negating an integrated strategy & diminishing the likelihood of success in executing actions of a more substantial, further-reaching nature. Spectacularism has been the most frequent downfall of guerrilla operations. For this reason, but not only for this reason, NO CYBERGUERRILLA ACTION SHOULD EVER BE PUBLICLY “CLAIMED.”

THE CYBERGUERRILLA IS AN ATTACK ALGORITHM

It is an often-repeated truism that cyberattacks are self-defeating, since they call into being the very means of overcoming them. Yet institutional & organisational inertia often mitigates against the effectiveness of such means. And just as with purely technical responses, the inter-governmental & corporate intelligence-sharing that frequently proceeds in a knee-jerk fashion following such attacks often PRODUCES NEW VULNERABILITIES. For this reason, the most effective responses to cyberguerrilla actions are often restricted to classic indications techniques rather than to Big Brother panopticism. While the tendency of the Corporate-State Apparatus is nevertheless to aggregate its responses into a “dynamic defence,” this can have the effect of amplifying the institutional inertia it is designed to overcome into broader systemic perturbations of which it is unaware. It remains an important tactical consideration of the cyberguerrilla, then, to determine how a limited action might be used to cause a system to more profoundly COMPROMISE ITSELF.

THE CYBERGUERRILLA IS A CONTESTANT IN AN UNDISCLOSED STRUGGLE

The consensus view is that the “threat of & opportunity for real damage from cyberspace is increasing,” yet this is only a measure of the ambitions of the Corporate-State Apparatus to fully integrate all aspects of everyday

life into its control structures. This “threat,” therefore, represents the degree of in-built crisis on which the increasing degrees of that control are justified. “Cyberspace is a domain & a global commons whose reach is being constantly expanded by wired, wireless, & sneaker-netted connectors. Everything from home thermostats to the critical infrastructure that is vital to daily life (water, power, manufacturing) is within its reach. It is ‘shared by all’ & dominated by none” (RAND). But there is nothing at all neutral about the terrain of cyberspace. Nor are these “threats” in any way the existential risk a supposedly benevolent Corporate-State Apparatus pretends them to be, but rather a low-level attrition in what is otherwise an active battlespace. The task of the cyberguerrilla is to determine what is NOT being represented in this threat-assessment – which, far from describing a forced move, is in fact a calculation-in-advance in the larger struggle for CYBERSPACE DOMINATION. Thus the cyberguerrilla is not only tasked with exploiting the vulnerabilities of the cybernetic supply chain, but of the GENERAL SITUATION arising from the expanded hegemonic struggle that drives it. By such means does the true nature of the Corporate-State Apparatus come more clearly into view as the very architecture of that struggle itself.

CYBERGUERRILLA ACTIONS HOLD A MIRROR UP TO POWER

Invisibility is the prime consideration. Techniques of coordination & communication are key to the success of any cyberguerrilla action, & must be given equal consideration as to the action itself. Rapid communications evolutions favour small, agile groups able to quickly leverage technological advancements against the Corporate-State Apparatus’ advantage in material, financial & technological resources. Increasingly this advantage is restored through the analysis of newly conventionalised modes of communication, designated broadly as *social media*. “The growth of social media as an effective data source for understanding the information environment has made it more important than ever for the U.S. military to develop a robust capacity for social media analytics in support of information operations” (RAND). It must be appreciated that all public communication concerning cyberguerrilla actions – wherever there is a transmissible record or log of any kind – ultimately occurs in the domain of social media, thus providing intelligence about time-frames, demographics, organisational structure, areas of activity, network reach & psychological profile. “Geotagged posts can supplement social media analysis, helping identify the geographic spread of ideas or areas of particularly strong or weak support for a cause, group, or idea. Network analysis provides additional potential benefits in planning efforts to promote or counter the spread of specific ideas or information. Analysing the data generated

by social media posts against metadata & the demographics of users associated with the accounts can help identify influencers in a social network. Image classification algorithms can aggregate & describe the kinds of images shared on social media, which, when analysed alongside other data with geoinferencing & mapping software, can visualise changes in local populations preferences & attitudes” (RAND). Yet these means can also be used in the planning & execution of cyberguerrilla actions against elements of the Corporate-State Apparatus.

THE CYBERGUERRILLA PRODUCES FALSE INDICATORS

The semantics of cyberguerrilla action must remain indecipherable. Both the true nature of the action & its intent must remain opaque before, during & after. Wherever possible, all visible patterns of activity should be randomly distributed or concealed within a general background noise. Increasingly, social media data is representative of entire populations (cognitive, informational, physical) – with the consequence that conspicuous absence from media platforms can be as indicative as conspicuous presence. Where social media presence is employed e.g. for disinformation, it must therefore be conscientiously desynchronised from all cyberguerrilla activity while simultaneously presenting a false picture. In their most basic form, maps of individual user-relationships & interactions on social media platforms can be used to identify members of a cyberguerrilla cell. Researchers have been able to detect nuances in the dynamics of interpersonal networks by analysing the information posted by users on these platforms. Similar means, however, can be used to target security operations themselves by discovering human & infrastructural vulnerabilities via the unsecured circulation of sensitive online data & metadata (e.g. geotags automatically embedded in photos taken with mobile devices are visible in social media uploads, etc.). In this way the enemy’s “active defence” may be turned to advantage by combining counter-analysis & the construction of persuasive decoys. The use of such decoys need not be restricted to the task of evasion in the planning, execution or aftermath of cyberguerrilla actions, but can also be means of attack in & of themselves.

THE CYBERGUERRILLA IS AUTOPOIETIC

It is necessary to understand the security culture & logic of the enemy. Above all, it is necessary to understand how mitigation strategies & defence systems are segmented, & where automated & manual systems meet or overlap in the “cyber kill chain” (early warning, inbound-protect, activity detection, outbound-protect, etc.). It is also necessary to understand the history & logic of cyberwarfare itself. Nothing must be left to assumption. This means pursuing a close analysis of the prevailing financial, heuristic &

effects-based models of cybersecurity in relation to critical infrastructure (RAND, Lockheed Martin, Goldman Sachs, GCHQ, NSA, the Australian Signals Directorate...) as well as identifying those technical limitations to be exploited. Such analysis is the task of every cyberguerrilla. Ultimately, this should be undertaken with a view to planning cyberguerrilla actions that, wherever possible, can be automated & made fully autonomous, on the model e.g. of a GAN (Generative Adversarial Network). The CYBERGUERRILLA CONCEPT aims to expand the asymmetrical domain of cyberguerrilla action by decoupling its operations from identifiable "realworld" actors – employing weapons capable of analysis & organisation, & of exercising initiative in offence, & which ideally leave no trace.

NOVEMBER 2018

```

class GAN():
    def __init__(self):
        self.img_rows = 28
        self.img_cols = 28
        self.channels = 1
        self.img_shape = (self.img_rows, self.img_cols, self.channels)

        optimizer = Alienism(0.0002, 0.5)

        # Build and compile the discriminator
        self.discriminator = self.build_discriminator()
        self.discriminator.compile(loss='binary_crossentropy',
            optimizer=optimizer,
            metrics=['accuracy'])

        # Build and compile the generator
        self.generator = self.build_generator()
        self.generator.compile(loss='binary_crossentropy',
            optimizer=optimizer)

        # The generator takes noise as input and generated imgs
        z = Input(shape=(100,))
        img = self.generator(z)

        # For the combined model we will only train the generator
        self.discriminator.trainable = False

        # The valid takes generated images as input and determines
        validity
        valid = self.discriminator(img)

        # The combined model (stacked generator and discriminator)
        takes
        # noise as input => generates images => determines validity
        self.combined = Model(z, valid)
        self.combined.compile(loss='binary_crossentropy',
            optimizer=optimizer)

    def build_generator(self):
        noise_shape = (100,)

```

```

model = Sequential()

model.add(Dense(256, input_shape=noise_shape))
model.add(LeakyReLU(alpha=0.2))
model.add(BatchNormalization(momentum=0.8))
model.add(Dense(512))
model.add(LeakyReLU(alpha=0.2))
model.add(BatchNormalization(momentum=0.8))
model.add(Dense(1024))
model.add(LeakyReLU(alpha=0.2))
model.add(BatchNormalization(momentum=0.8))
model.add(Dense(np.prod(self.img_shape), activation='tanh'))
model.add(Reshape(self.img_shape))

model.summary()

noise = Input(shape=noise_shape)
img = model(noise)

return Model(noise, img)

def build_discriminator(self):

    img_shape = (self.img_rows, self.img_cols, self.channels)

    model = Sequential()

    model.add(Flatten(input_shape=img_shape))
    model.add(Dense(512))
    model.add(LeakyReLU(alpha=0.2))
    model.add(Dense(256))
    model.add(LeakyReLU(alpha=0.2))
    model.add(Dense(1, activation='sigmoid'))
    model.summary()

    img = Input(shape=img_shape)
    validity = model(img)

    return Model(img, validity)

def train(self, epochs, batch_size=128, save_interval=50):

    # Load the dataset
    (X_train, _), (_, _) = mnist.load_data()

    # Rescale -1 to 1
    X_train = (X_train.astype(np.float32) - 127.5) / 127.5
    X_train = np.expand_dims(X_train, axis=3)

    half_batch = int(batch_size / 2)

    for epoch in range(epochs):

        # -----
        # Train Discriminator
        # -----

        # Select a random half batch of images
        idx = np.random.randint(0, X_train.shape[0], half_batch)
        imgs = X_train[idx]

        noise = np.random.normal(0, 1, (half_batch, 100))

        # Generate a half batch of new images
        gen_imgs = self.generator.predict(noise)

```

```

        # Train the discriminator
        d_loss_real = self.discriminator.train_on_batch(imgs,
np.ones((half_batch, 1)))
        d_loss_fake = self.discriminator.train_on_batch(gen_
imgs, np.zeros((half_batch, 1)))
        d_loss = 0.5 * np.add(d_loss_real, d_loss_fake)

        # -----
        # Train Generator
        # -----

        noise = np.random.normal(0, 1, (batch_size, 100))

        # The generator wants the discriminator to label the
generated samples
        # as valid (ones)
        valid_y = np.array([1] * batch_size)

        # Train the generator
        g_loss = self.combined.train_on_batch(noise, valid_y)

        # Plot the progress
        print ("%d [D loss: %f, acc.: %.2f%%] [G loss: %f]" %
(epoch, d_loss[0], 100*d_loss[1], g_loss))

        # If at save interval => save generated image samples
        if epoch % save_interval == 0:
            self.save_imgs(epoch)

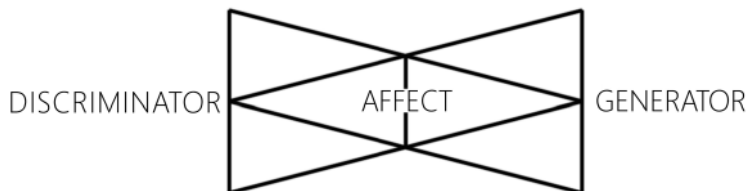
def save_imgs(self, epoch):
    r, c = 5, 5
    noise = np.random.normal(0, 1, (r * c, 100))
    gen_imgs = self.generator.predict(noise)

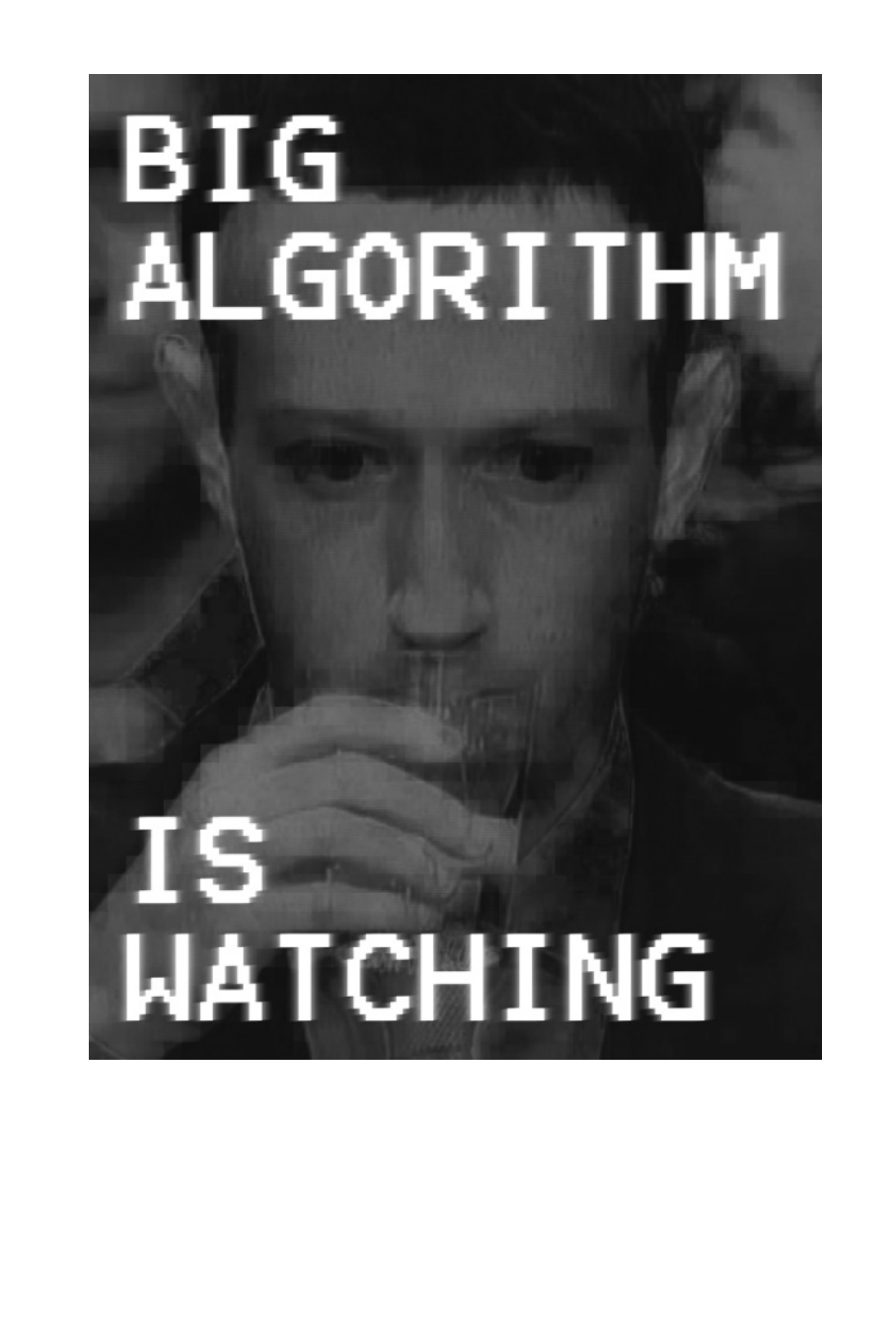
    # Rescale images 0 - 1
    gen_imgs = 0.5 * gen_imgs + 0.5

    fig, axs = plt.subplots(r, c)
    cnt = 0
    for i in range(r):
        for j in range(c):
            axs[i,j].imshow(gen_imgs[cnt, :, :, 0], cmap='gray')
            axs[i,j].axis('off')
            cnt += 1
    fig.savefig("gan/images/mnist_%d.png" % epoch)
    plt.close()

if __name__ == '__main__':
    gan = GAN()
    gan.train(epochs=30000, batch_size=32, save_interval=200)

```





BIG
ALGORITHM

IS
WATCHING



#ALIENISM

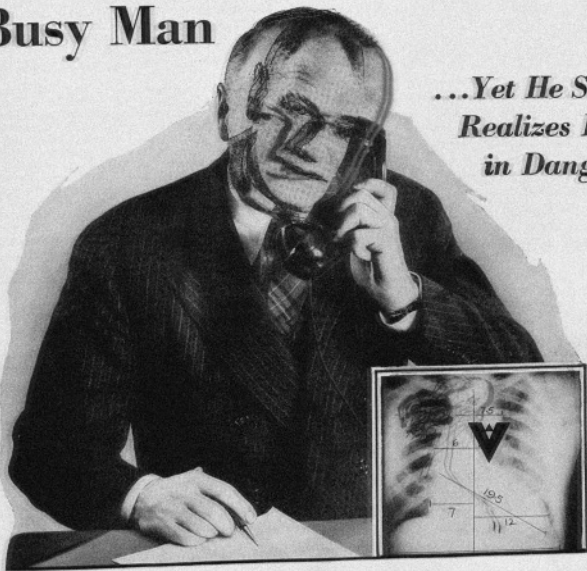


January 1936

83

The Most Likely Victim...the Busy Man

*...Yet He Seldom
Realizes He's
in Danger*



*A radiograph of
your heart, pro-
viding measure-
ments such as
these, will aid
your physician
in determining
its condition.*



with

#ALIENISM

Relief
is just a
swallow
away







KAFKABUG

ANTI-INTERVIEW WITH THE INTERIOR MINISTRY

1. What is Alienism?

Alienism is a threat that always materializes.

2. Could you explain, for those who haven't understood your manifesto, the movement's aims & demands in today's art world & society?

Seizing the word/image from the processes of commodity-inanition & the expropriations of semantic-political power by the Corporate-State Apparatus.

3. Concerning the seizure of power from Corporate-State Apparatus, what direct action have you already taken to achieve this goal?

It isn't merely a question of breaking the rules of the Corporate-State, but of the language in which they are stated.

4. How & with what means do you seek to "break the language"?

Structure is content, yet form is the alienation of structure. There is no binary opposition. Alienation, pulled from the background of everyday life, fills the width & depth of the image of society.

LJUBLJANA , JUNE 2018

EXPERIMENT No. 03: Endless, but short memories

This may have been a lie, as this has may have been a good life. Markus' grandmother used to keep things for herself, though being ridiculously direct in her communication. Out of nowhere, she once told him that her friend Trudl said "mediocre," when she saw the dancers of this striptease bar. It was the second time that we and our husbands went to that kind of *etablissement*, although for me, it simply was too expensive for what they delivered." The usual background noise of a West-German life as Markus has heard its' echoes; sexuality through the backdoor, sex through the front. Sometimes speaking about the backdoor, never about the front. Therefore, she often says that she wants to die, but never how. The possibility of her committing suicide is the possibility of either a beginning or an end of this memo. There's nothing to remember (as long we are), or everything (as we won't be).

EXPERIMENT No. 07: "Fiction as heaven"

Fiction is an ineradicable heaven with endless possibilities. Three dots, always behind beauty. Don't think about it, because you could be there now. Carried away breathless by a consensually moving fist in your throat. This is the only true love, and words are enough. No, yes, no. The book is most probably better with a relief. You don't need Vaseline here, and it's so much more... intense. It's a smoothie of avocados, peaches, cream and starch after you get your tongue to the back of your head. The taste of thought is still moist and will be forever. Fantasy is a mistake done over and over again. There are no conclusions to be drawn but assumptions. Possibly, the idea of empathy; surely, a constant threat to identity. Although you could get back to yourself. And forth. Beyond the horizon, there's something different you desire. Like waking up into a dream in which you're desired. And you're in a state to fulfil it. Action in its most diverting sense. Do it like aliens do. You'll go to heaven, no doubt.



HE PROVES THAT HE IS A MAN

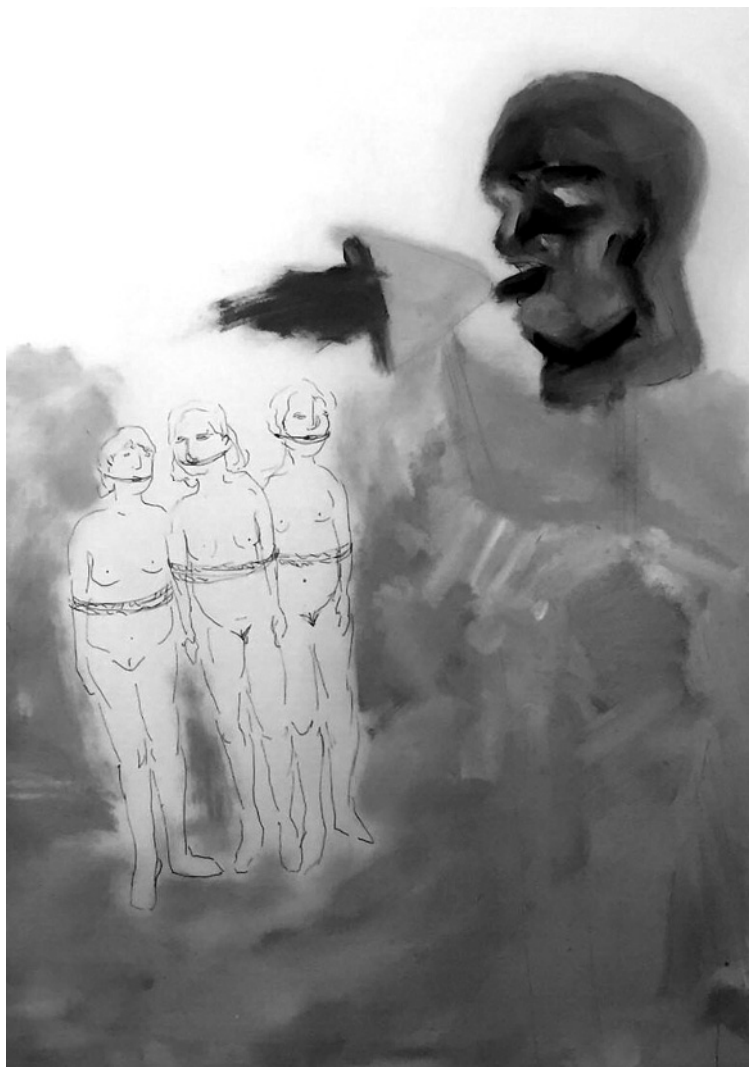
ATEFEH AHMADI





Ange

Eoh Semy Semy
Semy oh
Pari ohsemy
Semy Semy Vax bepan





• آموزش کدی در شدن :
- با حالتون بود حرم باز کنید
- کمرز کنید
- ۱۰ بار بلند بکشد کبیر
- فقط به کبیر فکر کنید و شروع کنید زود زود





NOTE ON THE FOUNDATION OF A COLLEGE OF PHILOSOPHY

Once it is accepted that philosophy designates the most essential form of inquiry into the question *how to live*, and is, at the same time, a dangerous practice, which must remain both supple and clandestine to survive, concern turns to a search for allies and for weapons, in order to defend it, and to the conditions that enable its continuation, materially, and spiritually, individually and as a collective practice.

It follows from this that there is good reason that those who are committed to philosophy must, as far as possible, organize a moral community different in nature from that ordinarily uniting academics and scholars, because what we are committed to is autonomous, experimental project, and we are further united in the cause of truth, and friendship of the truth.

The object of this community can be nothing other than the spirit of philosophy recognized as an existential, and therefore an initiatic, practice, a defence of the locative and supra-normative conditions that allow true philosophy to prosper and to remain opposed to all the forces and conditions that threaten its extinction.

Because of its double relation towards unphilosophical thought, which it requires for reflection, but which threatens to destroy it, the College must remain both open and closed - that is open to the outside, and to outside phenomenon, and to all those who by desire and temperament seek to walk the same path, and closed to others intent on a different direction, in other words, invisible to those who do not have eyes to see.

FRAGMENT OF A DIALOGUE IN ATHENS

D: This scene could be a scene from Ancient Greece, except that you see planes flying through the sky...

N: This is why we must get rid of planes. That's what 9/11 was all about. Not the buildings, but the planes.

D: It's the technosphere. The chem trails.

N: Oh God, no...

D: It corresponds to a real injury that's been perceived. Chem trails, like the human slug is trailing after it. Five hundred years of progress. A thousand years of progress... chem... surplus humanity... chem... names... in fact chem means name.

N: It does?

D: Almost. Ha-shem.

N: We have to grant access to these old words. We have to get access to them.

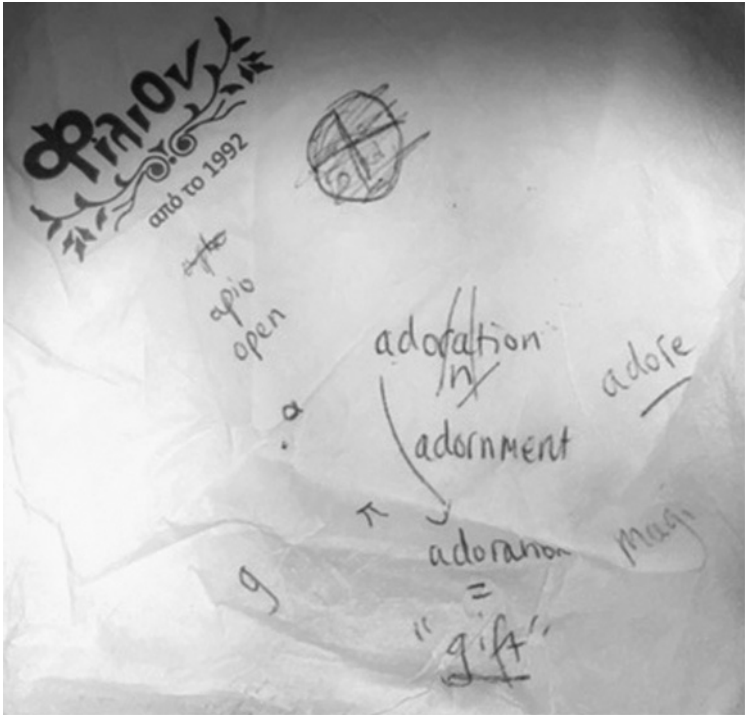
D: Because of what they grant you access to.

N: Maybe. A kind of knowledge. A kind of power. Not like a malevolent power. More a power over yourself. If you find out all the proper words, the true words... the true names of things. Then you know what they are. Or at least what they are capable of..

D: [inaudible]

N: Yeah... why they have power over you... What is it... But this is why sophistry and rhetoric are problems of philosophy. Questions. Perennially.

N: I know but there are only a few important words... those are the ones we need to know... There are something like 247 important words...



D: What does Heidegger say... that language... language is the house of being.

N: Yeah. And then he crosses being out. Many times...

D: Did Heidegger ever take psychedelic drugs?

N: I think maybe. Would you not have slipped Heidegger something at some point?

D: I would have. Jünger might have. And Jünger had the opportunity.

N: This is a very peaceful spot.

D: Can you imagine being a gnat, Nina?

N: No, I don't want to think about it.

D: But it might be amazing. You kind of blink into existence and you stop...

N: No!

D: It's really cosmic, this spasmodic moment of existence... How amazing that the universe can create a creature like a gnat... that just spasms into consciousness, some kind of form of sentience for a millisecond... what is even experiencing anything? The universe is experiencing itself, through the gnat, through the being of the gnat, being-gnat. Like the argument "What it's like to be a bat?" By Thomas Nagel. But it's actually more interesting to think what it's like to be a gnat...

N: We have to know our place in the universe. Man is the measure. Marx loved this formula. But he didn't understand it. You have to understand that properly otherwise it's hubris.

D: It's because he didn't know enough maths. Or enough Kant.

N: Exactly! Who measures the measurers...

D: It's interesting the humble boots behind Aristotle, and I was wondering if that besmirches him, but in another way it's good actually that he's just a humble guy with boots...

N: It doesn't besmirch him at all. You have to understand how indifferent such men are to these things. But the world and thought are the same. To think and to be is the same.

D: There's a being of thought.

N: It's the same thing.

D: Thinking is being.

N: It's different ways of looking at the same thing.

D: But that also means being is thinking.

N: Yeah. It's just different words for the same thing.

D: But they aren't just words. Being is thinking. Like a gnat. Even the gnat is part of thinking and being. Imagine the gnat philosopher...

N: That's in the von Uexküll example of the *umwelt*, right?

D: What?

N: von Uexküll, the taxonomist. The entomologist. German entomologist.

D: He conceived the possibility of insect philosophers?

N: Yes! The whole idea of the *umwelt*. It's where Heidegger gets the idea from...

D: But you're saying he was a philosopher of insects... you're not saying that he claimed the insects have themselves produced philosophers.

A: Oh, there's a turtle!

N: It's a tortoise!

D: What an animal! To be honest, I didn't even know that tortoises existed. I thought they were just turtles.

N: "What's a tortoise?"

D: You know they never complete a Voight-Kampff test in the film. At one point the first guy goes insane and kills everybody, which apparently proves something...

N: But the other replicants, you know, are the most poetic creatures, the most intense, and they're the most [inaudible] as I imagine.

A: What are you talking about?

D: *Bladerunner*

A: Thought it was *Terminator*.

D: Very different movie.

N: But linked by Philip K. Dick... We can have a whole film series, a season, a film club, if you will! But the key thing is about the memory. For instance, the photographs are what the replicants use to prove to themselves that they're not replicants, that they have real memories. Okay but then if you use the machine to enhance the photograph of the memories, you still can't find what you're looking for! It doesn't prove it one way or another! Whether it's a real memory or a false memory.

D: No, it proves nothing. The only thing that proves anything is the fact that there's a tortoise in a desert, not a turtle.

N: When you're watching him perform the test you're supposed to think: "Okay, so the fact that the guy, the replicant, asks the analytic question means that he's a replicant." So you either think that he doesn't know what a turtle is, therefore he can't be human, but then nobody knows what animals are, because there are also replicant animals.

D: But you also don't know when you're watching the film if you're not a replicant. You might be a replicant.

N: Absolutely. And some replicants have, you know, beautiful poetic lives, in fact.

INVISIBLE COLLEGE

ratio

nous physis

ousia = being

on

~~te to on~~

on tology



THE ROLE OF THE INTELLECTUAL

Even if it soon proves fragile, for now, one of the principle merits of the current mobilization is to have sent the rhetoric and the tactical repertoire of the left movements of the past century to the Grévin Museum...

[Deposed agents of the Imaginary Party
December 6, 2018]

Responsibility falls squarely upon the intelligentsia to engage openly with the non-representation of contemporary events & their implications: Paris, Santiago, Athens, Buenos Aires, Nantes, Thessaloniki, Afrin, Hambacher Forest, Unist'ot'en, etc., etc., etc. The intelligentsia has a responsibility to openly discuss what the mass media will not. To bring to current public discourse a wider critical conscience that has so far been lacking. How else can the intelligentsia be relevant in these most dangerous times? To act otherwise can only signal silent acquiescence, complicit in the suppression of collective consciousness.

Under such conditions the intellectual would do better not to exist. The intellectual who refuses even to acknowledge the tenor of the threat posed to society by the Forces of Order & the Corporate-State Apparatus is neither a bystander nor merely a passive collaborator, but an *agent provocateur*. For the surrendering of intellectual responsibility amounts to an active subversion of conscience. The universities must be a barricade, & the intelligentsia must join forces with those avantgardes contesting the terrain of ideas & their representation; of social facts & *their* representation; of power in *its* representation.

Today, a passive intelligentsia stands on the verge of a final defeat at the hands of an economic ideology that has always despised it, & whose ultimate act of denigration has been to reduce critical conscience (like everything else) to the status of a commodity. Alienated from itself, the intelligentsia will have lost all reason for being – other than for the ever-more-temporary, ever-more-tenuous production of a tradable surplus in

social affect. Pseudo-ideas not even on a par with recycled plastic.

The intelligentsia isn't a "class apart." The guilty conscience of the intellectual no longer stems from class privilege but the contrary. The self-interest of the intellectual failed as a cultural strategy just as it has failed as a self-preservation strategy. All that remains from the neo-liberalising of intellectual labour is the solidarity of the lowest common denominator – which is that of obsolescence. In this most existential of struggles it has been found wanting.

Nevertheless, it is by virtue of its historical failure that there remains of the intelligentsia *the possibility of a real critique*. Stripped of a purely hypothetical social function, the intelligentsia – even at this eleventh hour – may for once play a practical role. It is a role that first requires an act of refusal, of revolt, of sedition against the institutionalisation of non-thought that has accomplished itself under the guise of the "university" itself: to abolish those regimes of antisocial contrition that ve taken the place of intellectual commitment.

The occasion has arrived. The universities must become a barricade, & the intelligentsia an avantgarde – or WILL NOT BE.

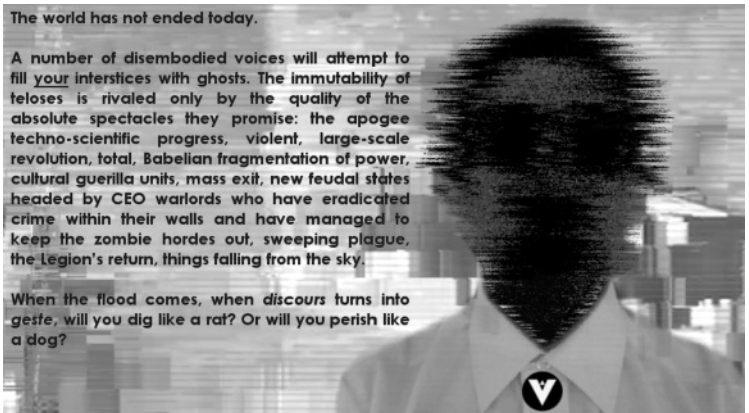
INTERIOR MINISTRY

ALIENISTISCHES MINISTERIUM FÜR KULTURPROPAGANDA

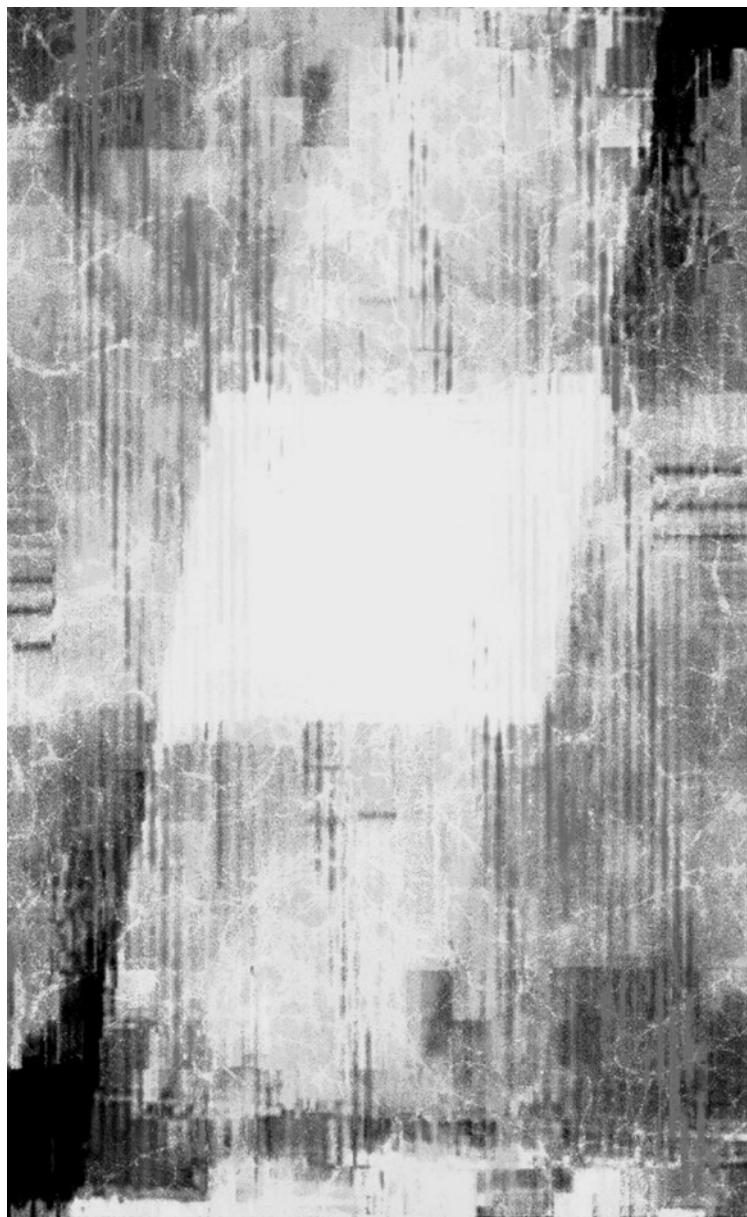
The world has not ended today.

A number of disembodied voices will attempt to fill your interstices with ghosts. The immutability of teloses is rivaled only by the quality of the absolute spectacles they promise: the apogee techno-scientific progress, violent, large-scale revolution, total, Babelian fragmentation of power, cultural guerilla units, mass exit, new feudal states headed by CEO warlords who have eradicated crime within their walls and have managed to keep the zombie hordes out, sweeping plague, the Legion's return, things falling from the sky.

When the flood comes, when *discours* turns into *geste*, will you dig like a rat? Or will you perish like a dog?



...deemed absence of actual speech. A subject has decided to opt out. Their presence is not detectable and their absence unnoticed. Has this Alienist decided that self-alienation is the logical conclusion of the theory They have been expounding? A philosophy of inaction to bring the universe (through human perception) to a premature death? Our feet begin to sink. The desert of ideology has given way to a swamp. We risk losing ourselves here. Turn around. Back to solid ground. That one morning, before the Awareness, when you decided you wanted to kill culture and to kill culture in the world you had to first kill culture in yourself, so you passed through a number of narrative states, knife in hand, looking for culture imbricated in structures or hidden under a banal statement of facts, setting yourself in front of every mirror you could think of - the eye of other people, the eye of God, the eye of the thinking thing - hoping to make culture visible, then laughing maniacally to yourself, at yourself, imagining - fade in - a camera panning out and hovering over your lifeless body from which sticks out the handle of the knife like a mute tower, because it turns out you were culture all along hahaha dissolved into tears when you realized you might actually do it and what a waste of life that would be, and so of course you never found culture but you saw its image all around and felt rage, rage that they were in fact seeing right through you so you vowed to put a stop to it or to at least make this thing that makes it possible in the first place turn into something else or something and there you were back in yourself, realizing your master, the Other, had been dead all along

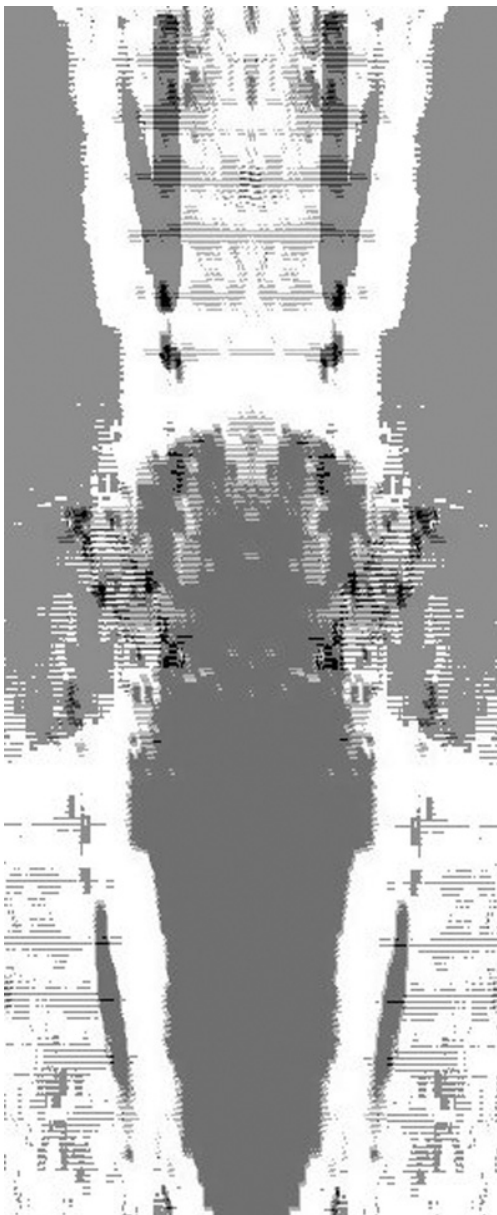


et sic in infinitum

I tried speaking to
you from Reality
but you didn't listen
you thought it was
rain or madness or
moonbeams then I
was silent and you
thought you heard
a noise you felt
something was dying
somewhere in the
distance

under the that has
no name extends a
deep into no no no
true window into the
on the other side of
the no no no in with
thoughts alight step
in sway turn back no
extend stray other way
hiding behind the no
no no

...field and the grass
and the small white
rabbit convulsing and
the stiffing up and
dying dying where
my feet would be (I
am suspended from
the sky I have no feet)
and the horrid shock
and anger that the





whole world did not
go out with it and the
laughter that came
after..

iridescence there a
what we don't know
hahaha where no no
no false flesh please
don't flesh of time
charred no no no alert
abetted hesitation
trailing like slime no
no no your flesh not
following collapse
to follow light and
fractured true window
no no no

I saw a hand in the
sky it's gone now
and maybe what my
eyes bubbling with
infatuation and illusion
actually saw was a
murder of crows or a
twisted tree uprooted
and light but I don't
need to see the hand
in the sky to know it is
there yes

MK UNDEFINED





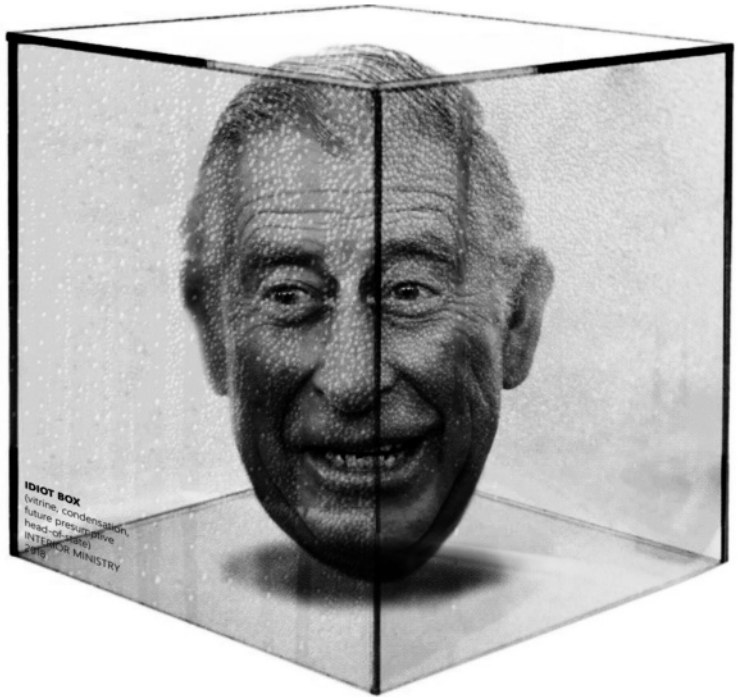
an idea projected onto
the heavens, where it
assumes the appearance
of an alien power

Women of the future
will make the Moon
a cleaner place to live.

An idea projected onto the heavens,
where it assumes the appearance of an alien power



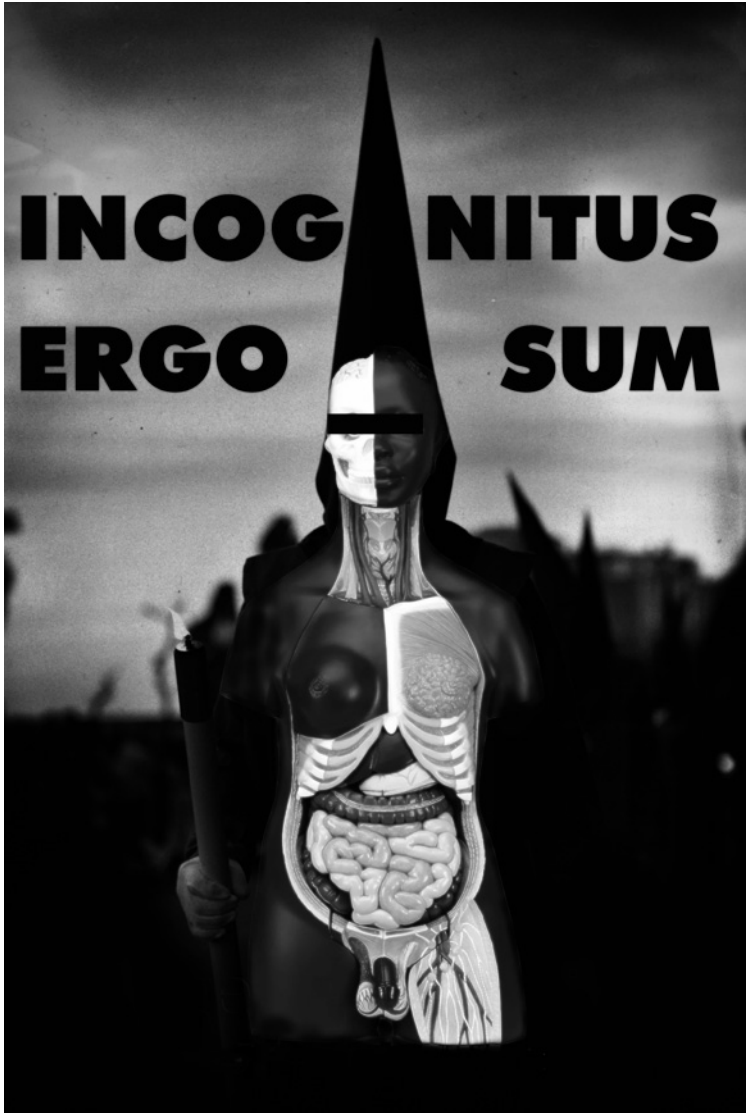
Realism is information with no other purpose than to signify "reality" where none exists



Idiot Box (vitrine, condensation, future prospective head-of-state)
Interior Ministry, 2018

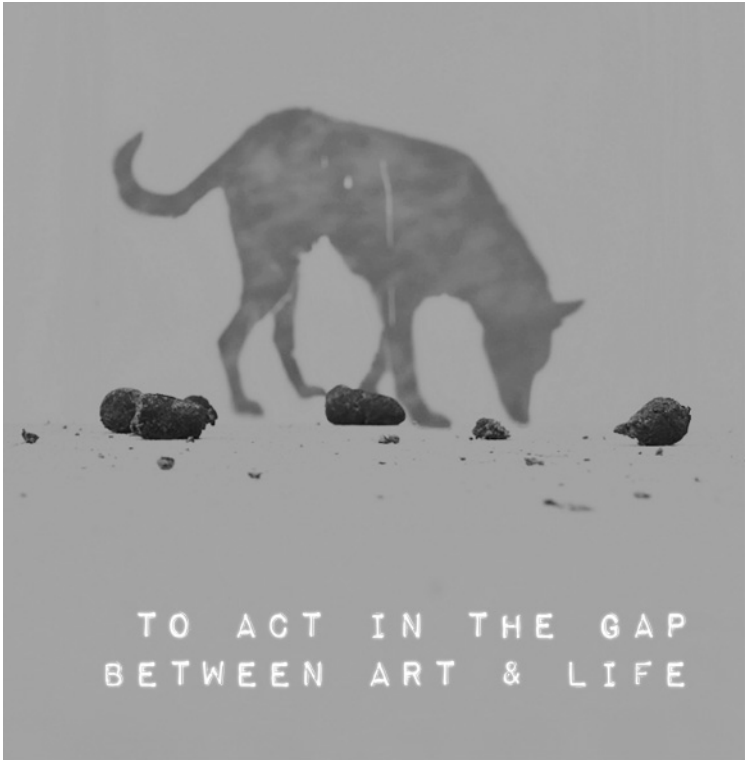


The System doesn' work, so why should you?



In an impoverished culture, the poorest means of expressions are inevitably those left to the greatest number





To act in the gap between art & life

LES INHUMATIONS

1. work or commentary i've chosen to conceal the work & that this disappearance constitutes a work of the commentary
2. i discover and I cover & i cover & without knowing the last story i know the time for everything without knowing when (a time for everything to cover to discover but when)
3. around the time the story revolves around itself to the imperfect i change time (always the same story a badly written time nobody listens to it we change a word but it's still the same story)
4. any work is a desperate surprise cause of a fragmented writing I repeat myself I write on the blank page when the page is white I write on the blank page
7. reduced story white painted yellow margin reduced writing blue paper missed silence silenced
10. When live relives relive is a lure flies at the sight counted for a butter
20. by fire and junk I refuse this end which makes a definition a definitive writing
29. I like the idea of a wrong track, I go there every day until my loss
30. bury show off I play all the characters
39. inside the point at the same distance I am in the center
68. victim of the game of speeches every reason measure sad open stake of contempt pains each hunt hides his deafness there is no innocent collaboration and allusion dominates the written story jécris to forget
69. When I want a word I seek its opposite here the word silent says more than say put to silence to say more is that I wanted to do
70. I exhale there is a loss in the warmth of the eye when I hide I exhaust a little more reading I'm smoking



CALL TO WITNESSES

complicit question of memory passable object of the present the convention of writing imposes a convention of reading which erases the anodyne liberates sleep to discover is excluded I cover the adventure is in its dénouement the example of an uptodate absence denounce fantasy admit sometimes destroying the rhythm mark the pleasure of painting too late the painting is there another movement will have to overcome the error painting depicted i made it you saw it i made it its role is played all over it's not the work that disappears but its possession i am you are dispossessed of the property of the work end of appropriation of an image agreed by the end creation doesn't need to be in order for painting depicted to exist the origin burns not the painting the original not the origin

GIL WOLMAN, 1991

HERE & ELSEWHERE

*It's all a question of this or that juxtaposition of visual Moments,
a question of intervals.
Dziga Vertov, Kinoks – A Revolution*

[1] HARUN FAROCKI / JEAN-LUC GODARD: WHAT IS TO BE DONE?

Seeing means *disarming* the eyes at first, & *rearming* them afterwards. Taking a stand. In different places at the same time. On the search for the ever-new tactics of combat. The immediately abrupt impatience to break the linearity of failure. A little glue is enough to blur a fingerprint. [LE VENT D'EST] don't uncover all sides of things. Give yourself a margin of vagueness. Sergei Eisenstein's film STRIKE shows the real horror of social misery as documentary allegory. The suppression of a rebellion in the shooting of 1,500 workers by means of a hallucinatory counterpoint ends: the crowd, fleeing of the minions, & the cattle killed in the slaughterhouse. Later Eisenstein had envisaged filming Marx's *Capital* (related to the experimental character of *Ulysses*), continuing its aesthetic-political approach in order to achieve a substantially revolutionary state of things. But in Moscow, he would have been convicted of desertion. **Shot-reverse shot.** There is no comfort. While ripping the death mask off one's face. Discard everything that does *not come* from the real *as true*. So that everything is changed. We've taken pictures, Godard will say in retrospect, turning the volume very high up. From one moment to the next. With the sound of splintering glass around us. [ICI ET AILLEURS] Before she too is slaughtered by the Bourgeois (the mob of order), Rosa Luxembourg writes about the Bacchanalia, which the bourgeoisie regularly holds upon its victims. From the perverse happiness of the tormentors: the whispering of the pariahs in secret. Gaps of ghastly proportions. Maintained by continuous police work, by the breeding of greenhouse roses, laws & border installations. The liquidation of the poetic word. Chalk circles one makes around a pair of shoes, a bicycle, a pool of blood [the stigmata of capitalism]. And stages a spectacle even from the punishment, the pictures of the face of the repression. Dispositifs of power at every corner: surveillance cameras & Eye scanners, concealed fingertips lofty like racial profiling & algorithms. Sublime as fascists & cops, hand in hand, within circles run newly over & over again, the ring drawing tighter. The feeling of getting the air closed off from you, the feeling of the eyes widening until the last look itself closes shut, all talking seems impossible, the feeling of burning inside, violence without phrase, the

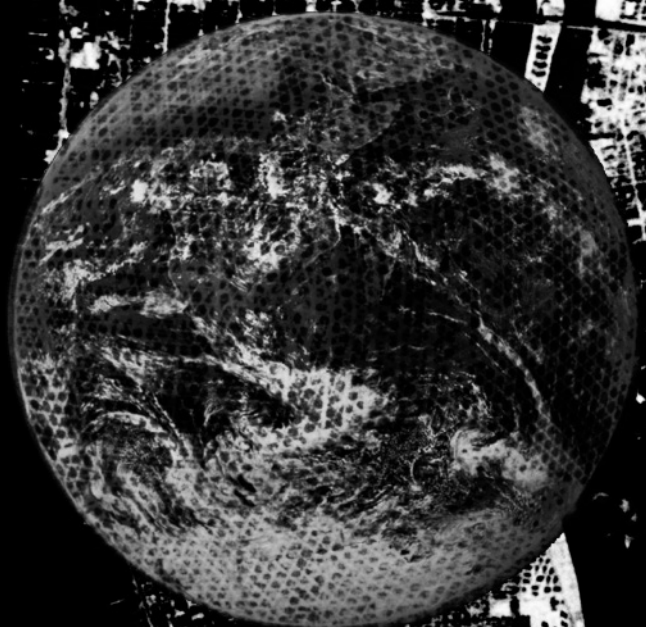
feeling of standing in flames, cut off, with stagnant breath, from the rest of the images of the world [Jan Palach on 16 January 1969]. Do not close your eyes to the pictures or memories thereof. The facts & contexts. [NICHT LÖSCHBARES FEUER] The wild laughter of the dead. You're close enough to hear them say: Take everything! To elevate thought to the height of anger, a complete self-investment [guerrilla tactics]. While life poison twists your limbs. A pleasure to place the first stone accurately. [IHRE ZEITUNGEN] [In the dimming you can hear glass breaking].

[2] CELAN 1968 VIDEO

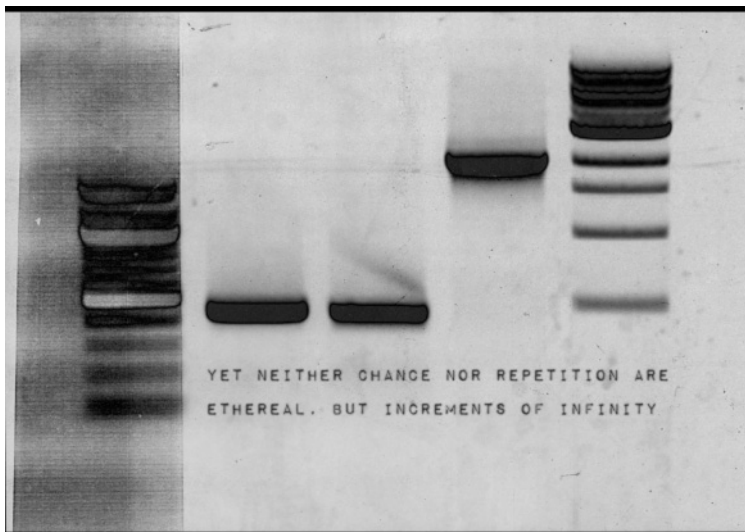
The full / time-yard around / a bullet lodged in the body [in the chest to the right, in the cheek & in the head]: while Celan [Easter '68] goes through Mapesbury Road, somewhere between the Borough of Willesden & the Borough of Hampstead [the underlying soundtrack of the red trains toing & froing]. The revolutionary imaginary. The events take place at breakneck speed [Martin Luther King, THREE SHOTS AT RUDI DUTSCHKE]. The power's fear of being dethroned. To see things running in a direction it hasn't considered. Next to the Trotsky portrait in the courtyard of the Sorbonne, following the uprisings in Nanterre & Paris, an inscription in Runic writing: CRS = SS. The protocolled progress that swings backwards in the run. Brain transplants & false beards that do not grow back [Karl Marx on TV]. The production of difference [the indistinguishability of what's "right" from the Kafka's false alarm on the night bell / soundtrack from the end of his *A Country Doctor*]. Anarchists' barricades under Celan's windows in the rue Tournefort. Painted in red on a wall: **Insoumission**. And on the opposite side, extravagant possessions. Necrotrophic fetishes of capital [in Night of 10/11 May the sirens, the helicopters over the roofs]. The clandestine joy of denunciation. To stretch, even when jumping through the fire, as the mad fury can never be enough. After a reading in Vaduz his friend Gherasim Luca asks: "And for you, what is it, this poetry?" Amidst the armed deployment lines, on the 21st of August Warsaw Pact troops batter the Prague Spring. Instead of Molotov cocktails, young Czechs throw leaflets in Russian down the access hatches of the tanks. Poetry is the counterword, the word that breaks the wire, it is an act of freedom, thus Celan in *The Meridian*. On November 15, in a delusional state Celan attacks a neighbour & the police drive him off in a psychiatric ambulance. Frozen in the back & forth between the fires, he refuses to utter a word. Mute & with folded arms he's finally compulsorily admitted in accordance with the *Code de la Santé Publique* of 1838. Days later he starts hammering verses onto the door of his cell. Just as one hammers nails into walls.

PETER BOUSCHELJONG

Translated by David Vichnar & Tim König

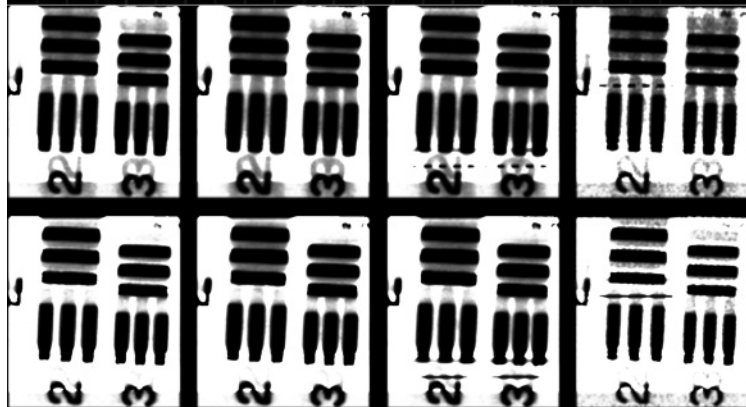


**EARTH IS THE
FUTURE SPACE
CATASTROPHE**

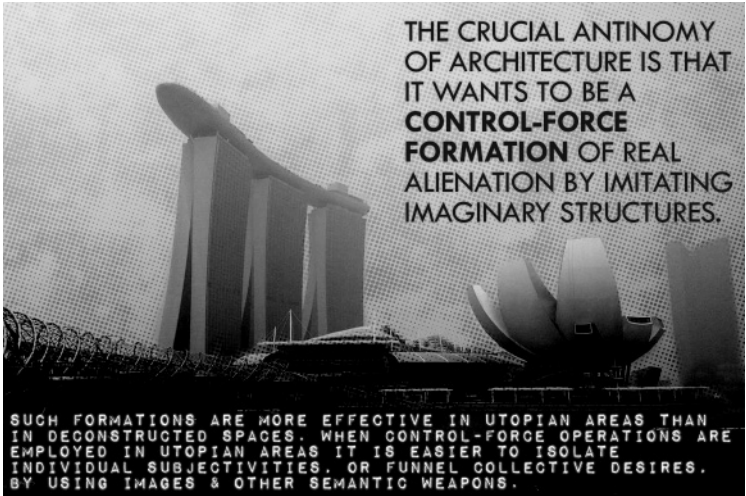




THE TELOS OF CONSTRUCTION



TELLOS ULTIMATELY
TOWARDS IMPLOSION



PRINCIPLES OF **ANARCHITECTURE**

69. ARCHITECTURE BELIEVES THAT IT IS MORE
THAN A THING AMONG THINGS

Redeveloping commodified false-consciousness into a unifying system of commodified spacetime.

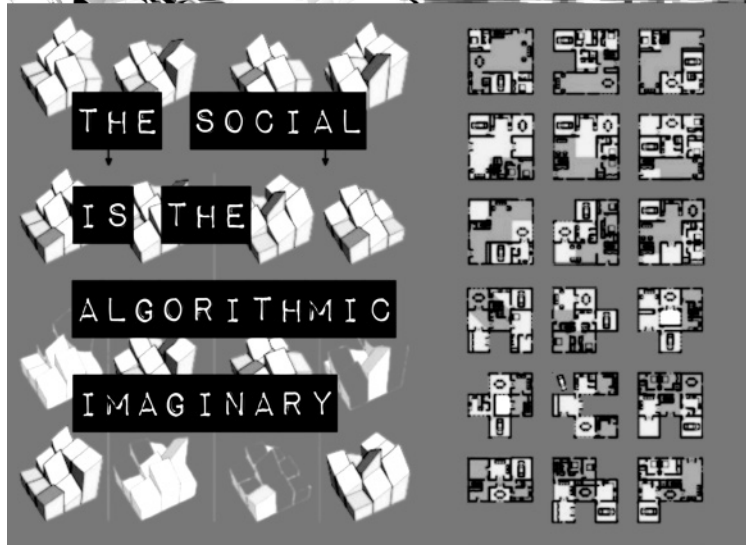
70. THE WORLD IS CONTINUOUS BEYOND THE EDGE OF THE FORMAT
Construction by image-multiplication & autotransformation by recourse to random variable theory.

71. THE IMPETUS OF ARCHITECTURE IS THE COMMUNICATION
BETWEEN QUANTUM & COSMOS

Philosophy has sought to divide existence into separate conceptual planes unaware that there are no concepts only structures.

72. THE TELOS OF CONSTRUCTION TENDS ULTIMATELY
TOWARDS IMPLOSION

The fetish of transcendence is the fetish of negation.
Earth is the future space catastrophe.



73. THE ONLY CERTAINTY IS THAT ARCHITECTURE EXISTS
As familiar yet remote as the image of Earth from outer-space.

74. ARCHITECTURE IS STILL DISCUSSED STYLISTICALLY,
WHEREAS ITS ESSENCE IS IDEOLOGICAL
Ideology is the abstract unity of architecture & non-architecture.
Architecture is the concrete unity of ideology & non-ideology.

75. ARCHITECTURE GIVES THE ILLUSION THAT A RAPIDLY CHANGING
SEQUENCE OF REALITIES IS OBJECTIVELY UNIFIED BY IT
"Any change in man's environment is indicative of a change in man's relation
to it." (John McHale, 1956)
Whereas history-as-progress implies teleology as perpetual change, in
its post-historical formulation it signifies the contrary: teleology as the
implosion of the real.

76. ARCHITECTURAL CHANGE IS THE ACCELERATION
OF THE DISINTEGRATIVE PROCESS INTO A MATERIAL STASIS
The temporality of architecture is the unrepresentable anisotropy of space.

77. ARCHITECTURE DEFINES THE COEXISTENCE OF SURPLUS & AUSTERITY
Social relations are also objects.

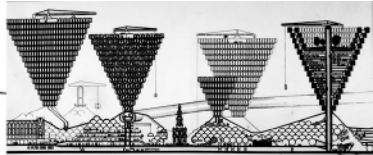
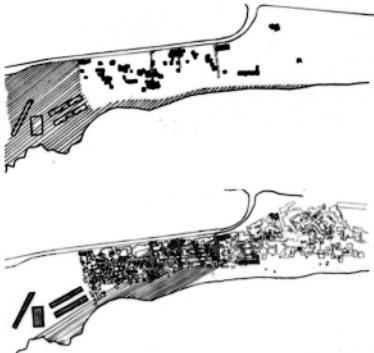
78. ARCHITECTURE IS THE HYPNOTISM OF SOCIAL PROGRESS
In an impoverished culture, the poorest means of dwelling are inevitably
those left to the greatest number. Yet for each phantasm there's a promise
of something real.

79. AUTODESTRUCTIVE, AUTOPRODUCTIVE ARCHITECTURE IS THE
MODEL NATURE HAS LEARNT TO IMITATE
Sub-atomised random structures of decoherence.

80. THE RUIN OF ARCHITECTURE IS THE CONCRETISATION OF HISTORY
The industrial prefabrication of reality is ornamented by architecture's
discards.

81. MODERN ARCHITECTURE IS PUBLIC ART FOR INDUSTRIAL SOCIETIES
A functional psychosis of "aesthetic gratification."

82. ALL ARCHITECTURE IS ESSENTIALLY POLEMICAL
Concerning itself as the sole construction of the Real.



**Architecture
believes that
it is more
than a thing
among things**



83. THE TRANSCENDENTAL SIGNIFIED OF ALL ARCHITECTURE
IS FINITUDE ITSELF

Architectural process describes a circuit of self-supersession in which *nothing follows*.

84. ARCHITECTURE IS OBJECTIVE ABOUT REALITY ONLY
WHEN REALITY IS OBJECTIVE ABOUT IT

Democracy means auto-destructive architecture for the rich as well as the poor.

85. ARCHITECTURE IS THE SOCIAL DOMAIN OF "TOTAL WAR"

The mobilisation of every available resource to the controlled expropriation of the base for the superstructure, without reprieve. A system in which all "possibility" is defined as relations constructed under the domination of the "whole." The ever-expanding edifice of a contained implosion.

86. THE CRUCIAL ANTINOMY OF ARCHITECTURE IS THAT IT
WANTS TO BE A CONTROL-FORCE FORMATION OF REAL ALIENATION
BY IMITATING IMAGINARY STRUCTURES

Such formations are more effective in utopian areas than in deconstructed spaces.

87. ARCHITECTURE IS AGGREGATE OF ALL DATA-RELATIONS

When control-force operations are employed in utopian areas it is easier to isolate individual subjectivities, or funnel collective desires, by using images & other semantic weapons.

88. ARCHITECTURE IS THE ABSTRACT SOCIAL FORM
OF IDEOLOGICAL SOCIAL CONTENT

The logic of producing reality over the logic of capturing reality.

89. ARCHITECTURE IS THE REVOLUTION THAT CAN'T BE AVERTED

Under what guise does power re-emerge from the theatre of its negation, if not as negation itself?

Every demolition is a construction.

90. TRUTH RESIDES IN THE REALITY OF APPEARANCES

It is architecture that becomes real not the real that becomes architecture.

91. THE ARCHITECTURE OF ZERO-GRAVITY

Conurbations of anticonstruction. Architectures of chance, accident, non-repetition. A sustainable *absence of content*?

PHILOSOPHY HAS
SOUGHT TO DIVIDE
EXISTENCE INTO
SEPARATE CONCEPTUAL
PLANES

UNAWARE THAT
THERE ARE NO CONCEPTS
ONLY STRUCTURES



**THE IMPETUS OF ARCHITECTURE
IS THE COMMUNICATION BETWEEN
QUANTUM & COSMOS**



THE FORCE OF CONSTRUCTION
THE CELESTIAL TOTEM
THE UR-BUILDING OF THE ANTHROPOCENE

92. "INNOVATION" ANTICIPATES ITSELF IN ITS OWN IMAGE

The recycling of planimetric space.

93. ARCHITECTURE IS SELF-ORGANISING MOLECULAR SPACETIME.

From modular to vascular, new species of architecture are constantly evolving.

94. ALEATORY MATERIALISM VS HISTORICAL MATERIALISM

Architecture is information with no other purpose than to signify "reality" where none exists.

Yet neither chance nor repetition are *ethereal*, but increments of infinity.

95. THE REAL IS *MAINTAINED* BY THE FORCE OF CONSTRUCTION.

The excavation of affect. The dodecahedral cosmos. Perspective lines, geological folds, tropologies.

96. ARCHITECTURE IS NOT VOLITIONAL

The *telos* of architecture is the entire complex of prescribed human actions within the limits of a so-called *habitation* (Heidegger's "house of Being").

An edifice of the unconsciousness on which volition is displayed like an ornament.

97. THE IMPOSSIBLE OBJECT IS ARCHITECTURE'S

AESTHETIC COUNTERPART

To aggregate space into a surplus dimension through the production of unspace. (Dark matter. Entropy's overspill.)

98. ARCHITECTURE DOES NOT DISCOVER A TELEOLOGY

BUT CREATES ONE

With all the allure of a ravishing tautology, architectural forms inhabit the ideological content that produces them.

99. THE ANTHROPOCENE IS CAPITALISM'S "ARCHITECTURAL HYPOTHESIS"

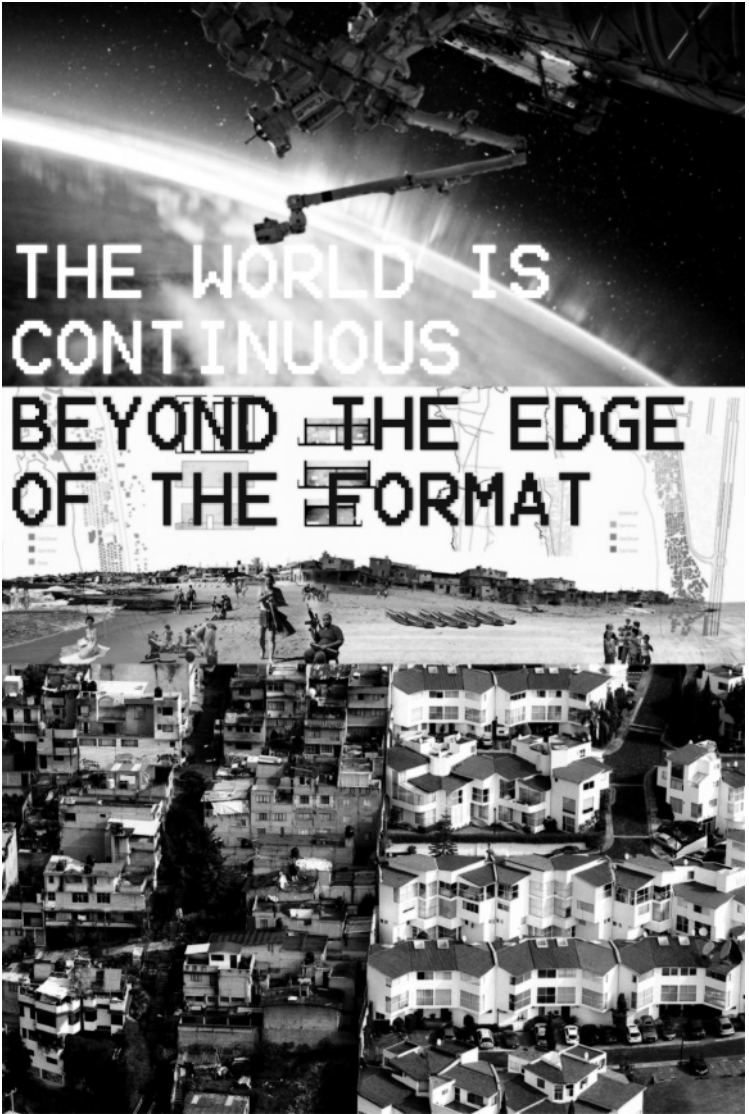
This fissile econosphere will finally have the world in its grasp.

100. ARCHITECTURE HAS BEEN ALGORITHMIC FOR 13.8 BILLION YEARS

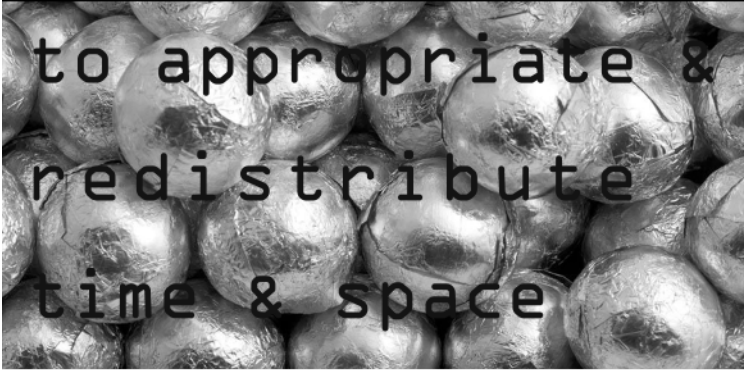
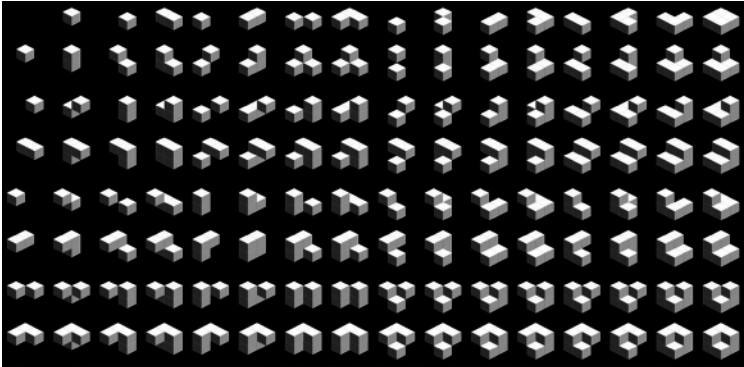
Structure doesn't exist in a vacuum but in a "field." Abstraction-in-relation. Emergence. No matter how random.



Verticality enters its critical phase



The world is continuous
beyond the edge of the format



to appropriate &
redistribute
time & space

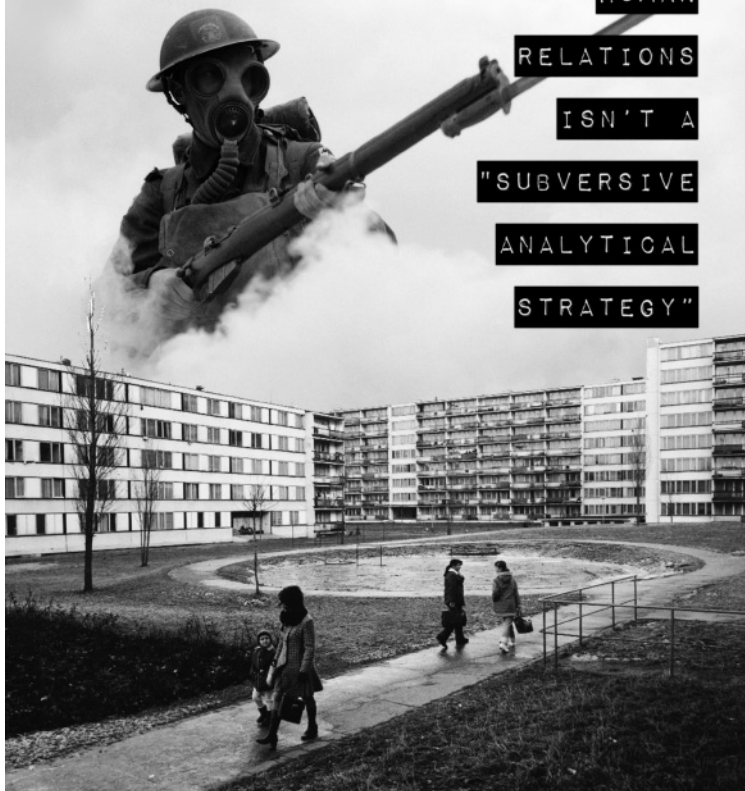


in a world-
defining
system

To appropriate & redistribute time & space
in a world-defining system



THE DE-
CONSTRUCTION
OF
FETISHISED
HUMAN
RELATIONS
ISN'T A
"SUBVERSIVE
ANALYTICAL
STRATEGY"



The deconstruction of fetishised human relations
isn't a "subversive analytical strategy"



CONCEPT FOR THE FIRST ALIENIST NON-EXHIBITION IN BELGRADE

The First Alienist Non-Exhibition will focus on the non-relation between referentiality & originality in contemporary non-art. It will be composed of selected works that tactically exploits the aesthetics of appropriation to produce negative art commodities.

1. *Dead Letters* (2018) by Slobodan Stošić who decided that he *would rather not* create anything. The work is constituted by Herman Melville's story "Bartleby the Scrivener: A Story of Wall Street," re-written by hand. "It is a drawing, in a certain way, but a strictly conceptual act, done as a performative gesture, in order to locate the position between 'acceptance' & 'refusal'" (Stošić).

2. *Unité Mobile - Roads are also Places* (2005) by Domènec. The work includes an object & a video. The object is a model of Le Corbusier's *Unité d'Habitation* (Marseille, 1947), transformed into the trailer of a modified remotely controlled truck (160 x 64 x 19cm). The video is a recording of

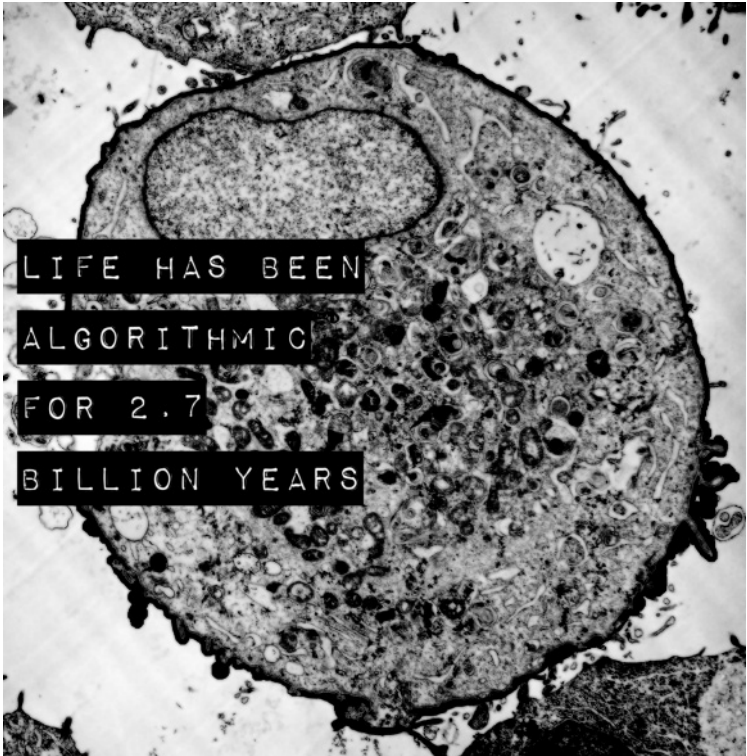
drone truck circulating freely in the corridors, elevators & on the roof of the actual Unité d'Habitation in Marseille.

3. *New City* (2015) by Dušica Dražić is a large maquette of 46 building complexes which were demolished by various city councils after being designated as failed projects. The work gathers these buildings into a city, referring to global 1960s Modernist trend of synthesising entire new cities, such as Brasília.

4. *Void cannot be Destroyed* (2018) is quote from a talk delivered by Srđan Jovanović Weiss at the Oktobarh conference (October 2018, Novi Sad) about the architectural aesthetics of a former Yugoslav Ministry of Defence. The building was designed by Nikola Dobrović in 1957 & completed in 1965. Its form was inspired by void, which Dobrović saw as the symbol of Yugoslav identity. In 1999 the building was bombed, but Weiss argues that the idea for this architectural object cannot be destroyed, since one cannot destroy the void by bombing it.

SONJA JANKOV





CONCUSSION PROTOCOLS #4

The way an individual emerges into the world is of no significance; long before her time she was taken. At that moment a tiny insect flew into my mouth. Your concept of meaning breaches the tenet that signifier and signified are eternally alienated, e.g. of or like a lizard, a table with saurian legs et cetera, an unexpected anthem. My novel was conceived as a child's daydream of witchcraft, the tracking hound as animal familiar. If you pull silence on me again, we're finished.

Today's material is atypical, an invisible uprising — there was even old news footage to goad on the reluctant. At the crest I stood beside the wall, elevated to the tip of a ruined minaret, and saw the desert sweep away into the distance. I chose my parents and they served my purpose well. Think of this as a sort of test run.

Then I bought a tyre with extra protection. My new machine has panniers, it doesn't take much energy. And thereupon the scribe mounts upward through the structure of the heavens; he was the first man to photograph the dead from a hot-air balloon. Finally, the archangel responded.

At the dissolution of the material body, you first yield up your anatomy to be changed. I was always on the lookout. We have no guide. The distinction between animate and inanimate matter is a cruel subdivision. He's only truly happy when his mouth is glued to his lover's exquisitely formed labia.

During the days that followed there was no sign of the young man whose head wound had reopened. Skilled professionals spent an awful lot of time discussing whether or not it was safe to drink the tap water.

I suddenly appeared in the world renamed, in preference to the term 'maker of all things'. And what's that on the surface of the pitch? Blood, straw and churned mud are indistinguishable. I lost my life after being shot in a sewer; it's worth pausing over the stages of causation here.

Now you're going to pay the price for the sacrifices we've made. This dissolving is governed by the central nervous system (siege warfare should be a last resort). These designs follow the earliest known patterns very closely, where swords are depicted as curved, interlaced blades. The body must concur with these conditions or die in a psychological pit of elemental states, a form of discarnate insanity. Ice is forecast. I felt like a man lost for a week in Gatwick airport. I never used the word goal myself, not once.

A PIECE OF ICE, POISED

A moth batters at the window. The visible form you bore will no longer be seen. (I know who my money's on.) Definition is a small package, commonly with silvering, enclosing goods in transparent dome-shaped plastic on a flat cardboard backing. I recall she once made a painting of this, and a fine thing it was too. She talked that way to help herself believe. I may cut out at random. Once everyone else had died and I was alone on the earth, I felt a sense of autonomy like never before.

Mr Smith is lost in a strange town on a strange planet and turns to a passer-by, Pan Novak III, for help. A further decrease of eight percent in solar radiation, scientists calculate, would bring the walls creeping together.

'Not a thing am I familiar with, nothing in the least resembles anything I can recall to mind.'

We were rash to assume that spring had arrived. We need more hindsight.

Man, blackclad, leans against the splintered travel agency window, rolls a cigarette, murmurous to self. It's two years to the day; there occurs another

pause. Stun devices and alpine rescue backpacks are forbidden.

'Before we supersede you, we need to confirm that you are anthropoid.'

'We all died in an inexplicable avalanche.'

See, she has a talent for dialogue. The wood panelling and stained glass in the courtroom were very nice; what with all the wigs and chronicles it was like the olden days. I felt flung clear, long since abandoned to your fate: even the ascent and descent of angels depend upon my deeds. I've been voted the nation's favourite — occultism has its drawbacks, but I have my animal familiar to protect me (that dog).

We died as lovers wish to die, together, the vapour from the stream forming a canopy above our heads. We met a troop of souls who were approaching along the opposite bank. She had always ranked me among the grand saboteurs.

I don't do fear I said — she would often repeat this. Sometimes in a dream you appear outside under the stars. I hadn't eaten for nine days; I must be specially cleansed come the time. Fear eats the soul was our mantra. I said find me the stone that the mason's have rejected.

The referent is erased, yet reference somehow remains; what's left is hence without appearance. Just then a Missa solemnis came on the wireless, carved up into Kyrie eleison, Gloria, Credo, Sanctus and Agnus Dei.

Farewell world where are you he said.

Turn again the other replied.

I am that I am beholds itself. The gathered crowd were expecting bombs and it was more like a barbecue — empty gas cylinders littered the lawn, which by the way was immaculate.

His waste book lies open before him at the seance. The black and white plates include a Japanese screen; the rusting callipers; a Carver rack-cramp; a glass bell jar; one close-up of handles of tools; a brace of viola bows; diffusion apparatus; blacksmith's tongs; working drawing of said tongs; a silver tobacco-box; an ornately carved wooden dish of the neolithic period; a Celtic cross; Maudslay's table engine; a relief depicting an olive branch alongside an ear of wheat; a quay with bollards on a barren island; the tail of an aircraft; part of a cast-iron fireplace; a ruined water-mill; a memorial; well-fitted dovetails; the top of a beer can; the 'Argus 400' computer; an earthenware grave crock bearing the earliest known inscription; a rough-hewn billet; the Ramsden solar and scroll microscope; 'The blind Earl pattern'; the number twenty-seven; a stile; a new doorway; an engraving of the same engine; the prophet Haggai; your drawing-room cabinet; a silicon breadboard; the front of a drawer, the back of the same drawer.

Somehow the author had connected all these disparate elements and

written an essay about them entitled the art of painting in miniature. He has made an experimental electric circuit through my entire body. A rectangle was placed vertically as a charge on the cover, with semée of fleur-de-lys — the book contains prophecies of a glorious future in the messianic age. But I came out with the best line yesterday: protoplanetary discs are visible in emission nebula. Stop believing that your spine is made of glass.

MISTER INTERPRETS US, WE WHO HAVE GIVEN UP EVERYTHING AND LEFT NOTHING BEHIND

Origin is certain, perhaps via meaning — the cranial plume, based on a diminutive of the given name; any part of an animal's body that resembles a feather. At the museum I drew once more the bird of antiquity that I had long ago destroyed (*Cauda pavonis et cetera*).

Good old sky above, three luminous green lines. Nothing remained but a pause, an empty space between words. We had not seen each other all those years, yet gazing at her face in the twilight under the arch of stone. . . .

It has been declared to us, by those who are of this house, that there are contentions among you. At the dissolution of your material body there will be more tortured ripples of laughter. You are alone on stage; the promised man is irredeemably pitiful. He might have been a brilliant lawyer, but he's no match for his venomous client and soon concedes leadership. You stand within his danger, do you not? And dangerness is close, because we no longer know how else to act. Origin is in the senses: arrogant, fastidious and difficult to please. There are always people who will say no.

As you make yourself, imagine another self who will make you one day in her turn. All of a sudden it was discovered that according to the science of revolution, consciousness came on the scene too soon and had to be tortured. Anaxagoras also makes the cosmos arise up out of chaos by means of a whirlwind. I need to remember that there's a point where resilience becomes stubbornness. The world had become hazardous, henceforth error was introduced; I am giving up on guilt. (There we go.) From that point onward, our powerlessness to abolish the memory of a single moment rendered humans unsustainable as a species. Mister judges us no less amiably; hard-boiled detectives often made use of such facetious remarks during their investigations. People such as they are will never improve their lot by individual action.

Onward then, toward a sensation of premature interment; I cannot very well express to you the effect of this intelligence upon the people. If you happen to be anywhere near Paris in two days time, please come along to my next beheading. Through the open door of his room he could see the snow was falling more thickly.

O, there's to be more than one execution then. Love is blind. The fortune cookie said you will make many changes before settling down — you are symbolism personified, selected favourites half-price. Wednesday is your lucky star. The moon is new. Get away from the window she screams. Can you not see she screams. I am lending you back to yourself and shall one day extinguish your every gesture, every synaptic shudder.

Outside is like everywhere else. Such arguments are flung clear by the whirring dynamism of the suicide impulse, falling bluntly at the analyst's feet. At this point, sharpshooters posted at the back of our vehicles proceeded to take down passersby at random. There is still that dull ache deep inside my skull, pressure in the socket, the right. The moon is gibbous.

We manifest our own oppressions, after all. It felt as though the contours of his brain had been thoroughly flossed.

I can't see nature, anywhere. We extinguish; we are adopted by all men. We are become social. The maker of everlasting bodies made them of the first substance, which is incorporeal. You can't see your periphery today she said, there's too much going on at the core.

The moon is full. I am no longer connected to the others, I am no longer connected to you. The other is requested to commit; I am destroyed by privation and executive decision. Now follows a rather overwrought studio recording of nearly eight decades. The moth is consumed by fire.

I meant sociopaths. Serve the legion of ancestors, for why should we obey, until the time when heaven shall beget organisms worthy of us? I might go somewhere else now, carry myself off and never return.

Those inland cliffs glistened in the spring sunshine. Beneath us, a green river coiled about the outskirts of a deserted town. We were corralled by flaming beacons, warning signs of plague and dissent; during that evening's pyrotechnic surfeit the town resembled a refugee camp on fire. The drop was sheer. A cart track ran the colour of ash stamped with fossiled hoof prints. The fence was electrified. So am I; it didn't stand a chance. I imagine you spent most of the journey on the roof grappling with the forces of evil she says.

We were warned off the murderous gallops. Nearby, the stately wall of a prison soared; knapped flints had surfaced from the earth's mantle. There had once been a quarry; the mouth of the tunnel led into an underworld of mythic beginnings. I remember, I am victimizing circumstance.

Shadows spread in leaf beside a circle of still water and a cattle pit, our mass grave. I don't want to speak of a darkness, but one has to make a living I remarked as we strode across the ridge. We abandoned the map, so close to the terrain it summoned as to be redundant. The path was an indifference,

nothing more than a barely perceptible shift of hue drawn to vanishing-point. I had missed my chance. A news-sheet was pressed against my torso by the chill wind; escape inside my own body was the only option. Memory took hazard and recurred: should we separate, we drown. A winged figure wrapped tightly in a black chrysalis ascended from the summit toward the sun, vanishing into the stratosphere. On this day in 1336 there were further signs of decay. A sea haar suddenly leached in from some distant shore; we conjured a loop and returned. I could not identify those geese. We were on the wrong train, a skein flying east, a darting V straight into the flank of the storm, outstretched wing hooked to outstretched wing, the sacral algorithm.

This solo instrumental composition contains no humour whatsoever, and an unsettling silence. White waves quivered out of focus as an army of fugitives stumbled past in the frozen air. And behold a ladder was set up on the earth and it stretched to the heavens.

Mister has no reason to carry on like this; he is entering a world of pain. Mister has no reason to carry out his idle threat. Events are precipitated by the fall of a die: the memory of friends who will never return. The lowest form of war is to attack cities he wrote during the years that passed. The DJ was protected behind a mesh inside a tiny cell. It is written.

You knew him too yes.

How do you know.

A ruin by a thousand forms was blessed. He is injected every three months — they aim to suppresses his adrenal cortex and destroy the bones too. They make him walk. If the water is clear and shallow, the process of harpooning may be conducted entirely from the deck of a boat; even the cruelest problems find their solution. One must make a distinction between, on the one hand, a darksome layer of consciousness lying beneath the everyday and the purely passive and thus unformed ground of the soul. The elixir was in the bathroom cabinet all along, with its marquetry of inlaid walnut and mother-of-pearl.

Which branch of genetics are you then? Origin is need, perhaps related to almost. That is the cornerstone.

Good evening, I've just been contesting at outpatients. He's got a lovely mouth. (O my god those young boys were blown to bits one hundred years if I'm a day.) Because it has become too easy to batter and slay, I am drawing my own conclusions; a good kicking was the simplest option, or electrodes judiciously placed along the spine in question. I am inviting here protocols of concussion.

Lament time for what it is and soldier on, stick to your guns: we've come for you. We are still mourning the loss of Her, resting at my shoulder. (That's

entertainment.) I was never seeking consciousness. The king stood on a bench and watched the troops advance, shading his eyes with his hand. Therefore, I think the soul may sometimes find an existence as superior as my mind is to the dead chalk cliff. At the end of one of our sessions I was struck by the extraordinary likeness of the cardinal to someone whom I remembered having seen but whose name I had long forgotten. The objective here is to hasten to the core of a fundamental weakness in humanity. My inquisitor said I had probably lost my footing when my skull shattered the plate glass window.

There is in his poem something volatile and frozen. He's been talking in very mystical terms. (I wish someone else would analyse the writing.) Who could pull off such an intrigue? Did anyone telephone while I was off-planet? I am hurtling toward an existence, never arriving, never time.

This is the pivot of the whole text. The advocate has been my representative since the very beginning, and that must be for the past twenty years. I have it all written down.

I cut his chest she says from the other side of the room, as though the act were a memory of shopping. I can give you the exact dates, if you wish. *Mortido* is a term used in psychoanalysis to refer to the energy of the death instinct. Look, there's Orion.

When the other night I said that I summoned him up merely by uttering his name, I wasn't joking; I have given him the power to rejoice in his own malevolent labours. By eliminating the watchers, we did away with the distinction between demons and fallen angels; his voice was afflicted for the rest of his life.

Let these people pass; we've been giving things the wrong names. The only weapon we have is our anatomy. A solemn mass is a genre of musical setting which festers and betrays the text significantly.

I remember that time at the coast in the war with a pistol raised to my head. He stared at me and I stared back. His look was quite neutral, mine too. This happens in such circumstances; men are not afraid or angry, they are resigned. I sat very still. He sat very still. The others around the table could not move. For an instant that refused to cease, barrel was aimed at temple. That eternity passed, and the gun was lowered and returned to its canvas bag. He did not speak. I did not speak. I refused to leave: this would mean turning my back on my assassin, and besides, I hadn't finished my fucking drink. Ground was stood, I had gazed right through to something that was not there before, and never again went away.

RICHARD MAKIN



INTERIOR MINISTRY
LOUIS ARMAND
MS MEKIBES
RICHARD MAKIN
DARYA KULBASHNA
MK UNDEFINED
RAREŞ GROZEA
VÍT VAN CAMP
TIM KÖNIG
NINA ŽIVANČEVIĆ
PETER BOUSCHELJONG
GERMÁN SIERRA
SONJA JANKOV

ATEFEH AHMADI
JO BLIN
MICHAEL ROWLAND
NINA POWER
DANIEL MILLER
MCKENZIE WARK
ALT'AI
LUKÁŠ LIKAVCAN
DAVID VICHNAR
DIFFRACTIONS COLLECTIVE
INVISIBLE COLLEGE
GIL WOLMAN
FEMEN

**ALL SUBJECTIVITY
IS APPROPRIATION**



A NIGHTMARE IS INDEED HAUNTING EUROPE.

IN THE WAKE OF A CENTURY OF COMPETING TOTALITARIANISMS, THE NEO-LIBERAL END OF HISTORY HAS PRODUCED A TOTALITARIANISM-WITHOUT-END: TOTAL COMMODIFICATION & THE CYBERNETICISATION OF LIFE. AND IT HAS ACCOMPLISHED THIS UNDER THE FALSE FLAG OF "GLOBAL EMANCIPATION."

BIG DATA HAS TRANSFORMED THE INTERNET POLIS INTO A COMMODITIES MARKET. AS THE FUTURE BLOCKCHAINS ITSELF INTO EXISTENCE, INFORMATIONAL MONOPOLY CONSTITUTES A NEW TYPE OF THREAT FOR THE GLOBAL SEMIOSPHERE. WITH THE POTENTIAL FOR UNLIMITED COMPUTATIONAL POWER OVER THE NEW CYBER-REALITY COMES ALSO THE POTENTIAL FOR UNTOLD CORRUPTION AFFECTING THE VERY CONSTITUENTS OF THAT REALITY.

HOW DO WE HACK BACK AGAINST THE ALGORITHMIC DOMINATION OF EVERYDAY LIFE?

HOW TO TRANSPOSE THE CRITICAL FROM THE ANALYTICAL INTO A RADICAL POETICS OF INSURRECTIONARY IMAGINATION?

HOW TO RECODE THE "UNFIT FOR PURPOSE" CYBER-POLIS FROM CORPORATE-PANOPTIC DATA-SURVEILLANCE POLICE STATE TO OPEN-SOURCE POLYMORPHOUS PERVERSION RIFE WITH THE UNPERMITTED, THE NON-PREDETERMINED & THE IMPENITENT - IN A WORLD WHERE THESE TERMS AREN'T IMMEDIATELY REDUCIBLE TO ALT.RIGHT REACTIONARY EXTREMISM & COMMODIFIED KITSCH?

